



Newsletter

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From the President:

As the new President of the RMA, I would like, first of all, to thank my predecessor, Hugh Cobbe, for all the work he has put into the position. Hugh was honoured and genuinely surprised, I think, to be asked to take on the job three years ago. But it was no surprise to the rest of us that he carried out his duties with gentle forbearance and true insight into both the history of the Association and its need to expand and gain new ground in a rapidly changing environment for music in the United Kingdom. We are deeply grateful to him.



The study of music in the universities, academies and conservatories of the United Kingdom has undergone unprecedented expansion in recent years. I probably hardly need to stress that higher education and the system of scholarly patronage in general is also experiencing some profound shifts as a result. I want the Association to continue to reflect these changes and to have a strong voice in influencing their nature and direction. However, I probably do not need to say either that one of the great virtues of the RMA is its concern with the scholarly aspects of music and their relation to musical practice in the broadest sense. This was part of its original purpose and I think we would be unwise to lose sight of it. Certainly I see among my tasks as President the expansion of our membership and activities (especially study days and smaller conferences) to include not just the academic community, but also those working in music outside it. And this means creating events to discuss and confront new developments such as music technology and copyright law that face many of us from day to day. I am happy to admit that I may have already been pre-empted by the 2006 Annual Conference 'Music and Visual Cultures' organised by Daniel Grimley and Sarah Hibberd in Nottingham (11-14 July) - an imaginative response to current issues in music with subjects ranging from music and science and music theatre to urban geography and multimedia. I urge everyone to attend.

Among our members, including our friends in the Society for Musicology in Ireland (SMI), we are lucky to have an extremely talented and resourceful younger generation of scholars, composers, and performers with new ideas and plenty of energy to try them out. This was in evidence at the 2005 Annual Conference in Manchester in November and RMA Research Students' Conference at Leeds in early January, both enjoyable and stimulating events led by, respectively, David Fallows and Rachel Cowgill. (The RMA owes them, incidentally, and their many colleagues who helped make these events a reality, a huge debt of thanks.) A new and welcome development in this respect, too, is the Student Members Focus Group organised by one of our student representatives, Jonathan Tyack. Council is taking serious note of its results. Gratifyingly, the RMA is overwhelmingly seen by younger members as a hub of musicological information and communications. With this in mind, I have already been working

in the past few weeks with Andrew Earis, our indefatigable web-master and editor of this Newsletter, to expand the RMA web-site, hopefully making it more accessible and useful. I am also glad to see from the Focus Group that there are frequent requests from student members for more study days. Some very successful ones have recently taken place (on musical iconography, writing skills, improvisation, the analysis of Baroque music) and another is soon to come, 'Theology and Music: Making Connections' at Durham University (20 June). Arrangements are also underway for a short conference on 'Listening: Interdisciplinary Perspectives' on 24/25 November 2006 (convener Nikolaus Bacht) in collaboration with the Research Centre at King's College Cambridge, at which the RMA will hold its Annual General Meeting. These are among the most suitable of our events for the training of young scholars and for real intellectual engagement, especially in interdisciplinary contexts. Please write to Susan Bagust—sjbagust@onetel.com—if you have any suggestions.

One Vice-President, Jim Samson, and three Ordinary Members of Council, Rachel Beckles-Willson, Richard Chesser, and Fiona Palmer retired at the AGM in November 2005. We are grateful to them all for their valuable help and support. Julian Rushton is stepping down as chair of the Publications Committee. Many thanks to Julian, too, for all the insight and energy he has put into the publishing arm of the Association, one of its most important and indeed flourishing parts. (Rachel Cowgill is taking over as chair and we wish her well in taking on this vital task.) With some regret I must also announce the resignation of our Honorary Treasurer, Martin Phelan, due to the pressure of other commitments. Martin has been very appreciative of the dedication of officers and members, not to mention the sheer complexity of the RMA's activities and finances, which I am happy to say he is leaving in a healthy state. I hope you will join me in conveying our thanks to him for all the attention and support he has given us in the past two years.

I am delighted to announce that Nigel Fortune has been elected by Council an Honorary Member of the RMA. The honour is well-deserved and long overdue. Nigel has devoted a great deal of his time to the Association in a number of capacities; and he continues to be one of our most valued members. Katharine Ellis and Roger Parker are our two new Vice-Presidents, and Rosamund Bartlett, Philip Olleson, and Benjamin Walton have been elected as new Ordinary Members of Council. We very much look forward to working with them.

I am also happy to say that, with the support of Council, Lawrence Wragg has agreed to become our next Honorary Treasurer. Lawrence is a director of several security companies in London and has been chairman of the Finance Committee of CPRE (Campaign to Protect Rural England) over the past five years, as well as being involved in the financial workings of several other bodies in the voluntary sector. Last and certainly not least, he practises music himself, and is greatly interested in what we do. I hope you will join me in giving him a warm welcome to the Association.

John Deathridge

Dmitri Shostakovich: International Centenary Conference

University of Bristol Department of Music ~ 29 September - 1 October 2006

Including the Western premiere screening of extracts from the recently discovered Shostakovich film 'Warmongers'

KEYNOTE SPEAKER: LAUREL FAY

Other speakers to include:

Richard Taruskin, Levon Hakopian, Ludmila Kovnatskaya, Patrick McCreless, Inna Barsova,
Olga Dombrovskaya, Rosamund Bartlett, David Fanning, Gerard McBurney

To register, please visit the website at:

<http://www.bris.ac.uk/arts/birtha/conferences/shostakovich/>

There is a reduced registration fee until 1 April.

For general enquiries please contact the conference organiser: Pauline.Fairclough@bristol.ac.uk

**Supported by: The Royal Musical Association, The British Academy,
Bristol Institute for Research in the Humanities and Arts, The Music and Letters Trust**

RMA Student Page

RMA STUDENT REPRESENTATIVES

Jonathan Tyack (student representative 2005-7) is a second year PhD student at Royal Holloway, University of London. He's working on a thesis about the performance/reception history of Handel's *Messiah* with Nicholas Cook.

j.r.tyack@rhul.ac.uk

The new student rep for 2006-8 was recently elected at the conference just past in Leeds—Simon Anderson, a PhD student at the University of Huddersfield.

A0419059@hud.ac.uk

BEING A STUDENT MEMBER OF THE RMA

Some of you may be group members of the RMA through your universities and others might be individual members. Membership entitles you to reduced fees to many RMA events, copies of this newsletter and the Journal of the Royal Musical Association, as well as discounts on the RMA Research Chronicle, books in the Monograph series and volumes of *Musica Britannica*. Student members can also apply for a limited number of bursaries to assist them to attend the RMA Research Students' Conference and other RMA events. Throughout your university courses, and for one year after you leave, you are entitled to student membership. At the moment this costs £21 per year. For more information about how to join please see www.rma.ac.uk/joining.htm.

RMA WEBSITE

Do visit the student section on the RMA website www.rma.ac.uk. It currently covers the following areas:

Forthcoming Events

Lists of RMA study days and conferences aimed at students with links to more details.

Useful Links Section

Links to lots of useful websites about jobs, funding, conferences, research tools etc. If you can think of any useful links that are not currently on the website please e-mail Jonathan (j.r.tyack@rhul.ac.uk) with your ideas.

Research Students' Register

To add your details e-mail Andrew Earis (aearis@rcm.ac.uk) with your name, institution, year and mode of registration, dissertation subject and the name of your supervisor. If you would like, you can also include an e-mail link or link to a homepage.

Student Advice

Advice on areas ranging from funding, conferences, publication and jobs. We welcome additional advice, perhaps from your own experiences, from students and academics! Please e-mail J.R.Tyack@rhul.ac.uk with your comments.

FORTHCOMING EVENTS

Over the next couple of months there are several events that are targeted at students but which are open to all!

Questions in Contemporary Music Aesthetics

To be held Saturday 22nd April 10am - 5pm at the Department of Music, University of Glasgow.

Email abstracts to m.dixon@music.gla.ac.uk

Dr Martin Dixon
Dept of Music
14 University Gardens
Glasgow G12 8QH

Theology and Music: Making Connections

Tuesday 20 June 2006, The Music School, Durham University

Contact: Martin Clarke

St Chad's College, Durham University, 18 North Bailey, DURHAM, DH1 3RH, UK.

Email: m.v.clarke@durham.ac.uk

Web: <http://www.dur.ac.uk/m.v.clarke/>

If you would like to register for either, or both, of the study days please send your name with electronic and postal addresses (enclosing a £10 registration fee) to Susan Bagust, RMA Student Liaison Officer, Wold Farm Cottage, Bishop Wilton, York, YO42 1SX (RMA members will be reimbursed on the respective days).

Conference Calendar

April 2006

CHARM Symposium 3: Transfer and the recording as historical document

20-22 April 2006

Royal Holloway, University of London

Contact: Carol Chan (carol.chan@rhul.ac.uk)

Questions in Contemporary Music Aesthetics

22 April 2006 10am - 5pm

Department of Music, University of Glasgow.

Contact: Martin Dixon (m.dixon@music.gla.ac.uk)

May 2006

"British Music and Modernism, 1901-1939"

Study Day., Saturday 6 May 2006, Shakespeare Institute, Stratford-upon-Avon

Contact: Matthew Riley (m.j.riley@bham.ac.uk)

June 2006

RMA Study Day, "Theology and Music: Making Connections"

Tuesday 20 June 2006, University of Durham

Contact: Martin Clarke (m.v.clarke@durham.ac.uk)

Thinking Gender – The NEXT Generation

National Postgraduate Conference in Gender Studies

June 21-22 2006, University of Leeds, UK

<http://www.leeds.ac.uk/gender-studies/events/pgconference.shtml>

July 2006

RMA Annual Conference 2006

11-14 July 2006

University of Nottingham

Contact:

Sarah Hibberd (sarah.hibberd@nottingham.ac.uk)

Daniel Grimley (daniel.grimley@nottingham.ac.uk)

Medieval and Renaissance Music Conference

17th - 20th July 2006

Faculty of Music, Cambridge University

music@caths.cam.ac.uk

Second International Conference on Music and Gesture

Royal Northern College of Music, Manchester (UK)

20-23 July 2006

Contact: Anthony Gritten

(anthony.gritten@rncm.ac.uk)

September 2006

Shostakovich: Centenary Reflections

15-17 September 2006, Sidney Sussex College, Cambridge

Contact: Lewis Owens

Dmitri Shostakovich: International Centenary Conference

29 Sept - 1 Oct 2006, University of Bristol

Contact: Pauline Fairclough

(Pauline.fairclough@bristol.ac.uk)

Call for papers, panels, posters and discussants

Thinking Gender – The NEXT Generation

National Postgraduate Conference in Gender Studies

June 21-22 2006, University of Leeds, UK

The internationally recognised Centre for Interdisciplinary Gender Studies invites proposals for a two-day trans- and interdisciplinary postgraduate conference to be convened at the University of Leeds 21-22 June 2006.

The conference will provide an opportunity for postgraduate students to share critical discussion, dialogue and reflections on recent, present and future research and to learn from each other's approaches and experiences in an informal and collegial environment. The conference is aimed at anyone whose work relates to Gender Studies and aims to explore cutting edge methodologies, theoretical approaches, and practical applications as well as to engage in the reconstitution and examination of concepts in feminist and queer theories. We are especially interested in work that explores the multi-dimensionality of gender studies. The conference will also provide opportunities for generic skills training.

Keynote speakers will include Sasha Roseneil (Leeds University), Gabrielle Griffin (Hull University) and a roundtable on "Embodied Aesthetics of Gender" with Ruth Holliday, Shirley Tate, Rachel Cowgill and Brendan Gough (Leeds University).

The conference will run seminars for postgraduate students on presentation skills, chairing panels, and getting published. We invite papers or panels in any area relating to gender studies using a variety of methodological approaches from different disciplines. Themes/areas may include sexuality, queer theory, body, family, relationships, social policy, activism and social movements, policing sexuality/gendered identities, pleasures, subjectivities, intersectionalities, desire, space, race, class, ethnicities and religion, national identities, fragmented identities, globalisation, development, diaspora, subaltern studies, popular culture, media, sport, music, medicine/health, education, work, literature, representations, history, (sub)cultures of resistance, combat or violence.

Please send abstracts of 100-150 words to CIGS by March 31, 2006 (n.gerodetti@leeds.ac.uk) putting in the subject-line of your email: 'PG conference submission'. The paper presentations should not exceed 20 minutes and should be submitted to the discussant and panel participants one week before the conference. For further details see the conference website at <http://www.leeds.ac.uk/gender-studies/events/pgconference.shtml>

Conference Reports

RMA Study Day: 'The Analysis of Baroque Music, c.1630-1730'

King's College London

Saturday 12th November 2005

Baroque music is one of the major fields in modern musicology; analysis, on the other hand, is nowadays often neglected, superficially connected with pure theory. However, the combination of the two is a thrilling thought. Supported by the Royal Musical Association and the Department of Music from King's College, London, a whole study day was devoted to the topic on Saturday 12th November 2005. The one day event was organised by Alan Howard and Michael Quinn and was attended by about thirty interested scholars from the UK and the US.

The day opened with a paper by Stephen Rose who spoke about 'Death and the Phrygian mode in 17th-century Germany.' His aim was principally a discussion of key (and mode) characteristics in Baroque music, such as the 'continuing association of the Phrygian mode with melancholic affections.'

The next paper was brought alive with music. Chris Willis spoke about 'Narrative Rhetoric in Domenico Scarlatti's Keyboard Sonatas', and demonstrated most examples himself on the piano. Given the enormous amount of sonatas, Willis restricted himself to their openings and explained that should be sufficient to see Scarlatti's achievement. By examining the narrative aspect of Scarlatti's sonatas Willis served an otherwise often neglected topic.

Bettina Varwig took a much more theoretical approach in her paper on 'Variation and Amplification: A Rhetorical Model for Seventeenth-Century Musical Composition.' She spoke about the importance of Erasmus of Rotterdam's *De duplici copia rerum et verborum* from 1511. She also looked at the writings of Gallus Dressler and Joachim Burmeister who were the first to discuss publicly how to 'put together an actual piece of music.'

Christopher Wintle spoke about 'A Theory of Rhythmic Templates in the Music of Arcangelo Corelli.' His paper made a valuable contribution to the understanding of music that is based on dance forms. He pointed out the deep relation between the dance steps and the composition which he also showed in works of J.S. Bach.

Martin Adams made a 'plea for flexibility' in his paper about 'The Analysis of Baroque Music'. Adams defended the use of 'modern-style analysis' for the examination of Baroque music and argued against restricting the analysis to the methods of the time. His plea for a reading of music beyond 'époques' concluded that good music had only been able to survive because it could be read differently at different times.

Following the lunch break Margaret Williams gave a paper on the Dresden Baroque composer Johann David Heinichen and his use of the ritornello form. She focused on tonal organisation, and compared it with contemporaries and Heinichen's own ideas as outlined in his treatise 'Der Generalbaß in der Composition' ('The figured bass in composition'). At the end she presented a new transcription of Heinichen's *Laudate Pueri* in which she pointed out the composer's advanced tonal and thematic organisation.

Next spoke Jonathan Tyack on the history of recordings of Handel's *Messiah*. He presented a number of recordings, the oldest dating from 1926 and pointed out two main streams: 'analytical' and 'emotive' recordings of this best known of Handel's works.

The following lecture recital 'An English Taste' returned to the presentation of unknown music. Barnaby Ralph spoke about continental influences on English music in the first half of the 18th century. He stressed the fact that the influence went in both directions: on the one hand native English composers tried to adopt continental features in their music, and on the other hand foreign composers adjusted their writing to the expectations of an English audience. Being himself a professional recorder player, Ralph presented examples of both and played flute sonatas by Francesco Barsanti and John Hebdon, accompanied by Huguette Brassine on the harpsichord.

The last paper of the day was a 'Keynote Address' given by Gregory Barnett who spoke about 'Modal theory and tonal style in a pluralistic environment.' He focused on 'modal polyphony' and, supported by ample OHPs and examples, he presented Giovanni Maria Bononcini's twelve-mode theory. He stressed both the enduring importance of the old modal system in Baroque music as well as the 'plurastic musical thought' of the time.

On a more general basis, it is regrettable that nearly all speakers followed the new trend of overloading their audience with whole booklets of accompanying material. That contradicts the purpose of a handout since it makes

it difficult to listen to a paper when searching for quotes and musical examples on one of the three or four pages. Even though it is good to be able to take the material home to look at it later, the use of tried and tested OHPs (at least in addition to the bulk of handouts) would have allowed to follow the speaker's arguments more easily. However, on the other side, the incorporation of a large amount of music examples and even a fair number of live music was much appreciated and contributed to the understanding and relevance of the given ideas.

While short discussions after each paper had given the opportunity to clarify detailed, topic related questions, there was an open general discussion at the end. The main question was that of public and private music, with the focus on for whom music was played. The study day ended with the realization that 'analysis is in itself a-historical' as one attendee put it, since 'no one in those days analysed theory'. Nevertheless, analysis helps us to understand music a good deal better. How such an understanding can be achieved appropriately was well shown in this Study Day.

The annual International Conference on Music Information Retrieval (ISMIR) Queen Mary, University of London 11-15 September 2005

The annual International Conference on Music Information Retrieval (ISMIR) Conference is an important international forum for those working in accessing digital musical materials. The sixth conference was held this year on 11-15 September 2005 at Queen Mary, University of London. The programme, which included topics on representations of music, meta-data, user interfaces, music analysis, and digital library initiatives for music (to name only a few), highlights the tremendous recent growth in the field, both in the amount of data now available, and the need to develop tools and methods to search within it to retrieve music and musical information effectively. Those present included computer scientists, engineers, educationists, and musicologists, as well as members of industry.

The programme started with two tutorials; the first combined a performance-based analysis of Beethoven's Fifth Symphony with an account of some of the ways performance characteristics can be measured using new technologies, and the second was on user interfaces in music information systems and audio. There were three panel sessions which each examined a different aspect of uses of music information

retrieval; professional users, creative applications, and MIREX (an evaluation that compares state-of-the-art algorithms and systems relevant to music information retrieval). Nick Cook's opening speech highlighted the importance and potential of computational approaches to musicology, and later on in the conference, Thomas Dolby gave a presentation on the use of non-speech audio to convey information (referred to as "sonification"). The keynote address was given by Professor Stephen Robertson (Department of Information Science, City University, London) who spoke about how non-verbal media (such as music) can be searched using web search engines (which are currently configured to search for words). Interspersed between these were numerous papers on a range of topics; to name only a few, Jin Ha Lee, Stephen Downie, and Sally Jo Cunningham's paper entitled "Challenges in Cross-Cultural/Multilingual Music Information Seeking", Eric Isaacson's "What You See is What You Get: on Visualizing Music", and Juan Bello and Jeremy Pickens' "A Robust Mid-Level Representation for Harmonic Content in Music Signals". The programme reflected the international nature of this research, with papers and posters being presented by a large proportion of delegates from countries outside Europe, including Canada, China, Japan, Malaysia, New Zealand, and the United States. In the evenings, delegates were treated to a spectacular performance by the jazz saxophonist, Soweto Kinch, at The Spitz, a reception hosted at the British Library, and a lavish banquet at the Bank restaurant in Westminster.

One of the aims of ISMIR is to bring together academics, researchers, educators, librarians, students, and professional users, working in fields that contribute to music information retrieval, to present original theoretical or practical work. For musicologists, it provides a valuable opportunity to examine the technological opportunities available (as well as those being developed), and a means of gaining knowledge and in-depth information about specific domains.

The next ISMIR conference is to be held in Victoria, Canada in the Autumn of 2006 (for further information see <http://www.ismir.net>).

*Lorna Gibson, Centre for Computing in the Humanities,
King's College London*

The RMA Newsletter is published biannually. Copy deadlines are 10 February (for the March issue) and 10 August (for the September issue). Correspondence should be addressed to:

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E-mail: aearis@rcm.ac.uk

Awards

All members are encouraged to nominate candidates for the Dent Medal and the Jerome Roche Prize, and also for Honorary membership. Follow the links from <http://www.rma.ac.uk/awards.htm> to the respective awards. Please submit any nominations to the Secretary, who will forward them to Awards Committee. Nominations are welcome at any time.

The Dent Medal

The Dent Medal (struck in memory of the distinguished scholar and musician Edward J. Dent (1876-1957), has been awarded by the Royal Musical Association annually since 1961 to recipients selected for their outstanding contribution to musicology. A list of candidates is drawn up by the Council of the Association and the Directorium of the International Musicological Society. The Dent Medal for 2005 has been awarded to **Julian Johnson**, Reader in Music at the University of Oxford. He has written widely on Mahler, Webern and the Second Viennese School, but also on Viennese modernism more generally; he is also a composer. A full citation will appear in the next issue of JRMA.

The Jerome Roche Prize

The Jerome Roche Prize, in memory of Jerome Roche, is awarded annually by the Royal Musical Association for a distinguished article by a scholar in the early stages of his or her career. Articles should be in English and published in the previous calendar year in either a journal, an edited volume or in a book of conference proceedings.

Members of the Royal Musical Association receive free copies of the *Journal of the RMA* (published by OUP) and the Association's *Newsletter* twice each year, along with regular mailings. Members are also entitled to discounts on the *RMA Research Chronicle*, books in the RMA Monographs series, and to reductions on volumes of *Musica Britannica*. Some meetings of the Association are free to members, and members receive a reduction in the fees for RMA-organised and RMA-sponsored conferences. There are a limited number of bursaries available to assist Student members to attend the RMA Research Students' Conference and other RMA-organised and RMA-sponsored conferences.

Subscriptions for the 2005-06 session:

Membership category	Rate (£ / € / \$)
Ordinary	£42.00 / €70.00 / \$85.00
Student	£21.00 / €35.00 / \$42.50
Senior (65 and over)	£21.00 / €35.00 / \$42.50
Joint (two people, private address)	£63.00 / €105.00 / \$127.50
Student groups*	
A (up to 20)	£200
B (21-40)	£300
C (over 40)	£400

* When an institution signs up for Student Group membership, a number of copies of JRMA are sent to the institution's library. Members of Student Groups (and Life Members) can receive their own copies of JRMA on payment of an annual subscription of £17/€35/\$40.

The RMA Membership year runs from 1st July until 30th June. New members joining midway through the year will receive appropriate back issues of the JRMA; there is no additional charge for overseas membership. To apply for membership, please request a membership form from the Membership Secretary:

Dr Jeffrey Dean, 4 Chandos Road, Chorlton-cum-Hardy, Manchester, M21 0ST.
E-mail: jeffrey.dean@stingrayoffice.com.
Tel. +44 (0) 161 861 7542.

A copy of the form can also be downloaded from the RMA website at www.rma.ac.uk.

Society for Musicology in Ireland

Forthcoming conferences:

'Music and Liturgy of the Medieval Irish Church'
Maynooth, 22 April 2006

An interdisciplinary symposium will be held at Maynooth on Saturday 22 April 2006, hosted by the Dept of Music, NUI Maynooth and the Faculty of Theology, St Patrick's College, and in association with the Society for Musicology in Ireland. Its theme is the musico-liturgical legacy of the medieval Irish church, not only on the island of Ireland, but also through its missionary engagements in Britain and in Continental Europe. For details contact ann.buckley@nuim.ie.

SMI Fourth Annual Conference

5-7 May, 2006

The Society for Musicology in Ireland will hold its annual conference at Mary Immaculate College (University of Limerick) in Limerick on 5-7 May, 2006. Seventy-five proposals have been accepted by the Programme Committee. The conference begins at lunchtime on Friday, 5 May and will run with triple sessions until Sunday 7 May at 2.00. The outline conference programme listing readers and papers, and information on accommodation, travel and registration can be found on the SMI website (www.musicologyireland.com) with a full programme and timetable to follow in March.

RMA News

Boydell and Brewer half price sale

Boydell and Brewer are offering a number of titles at 50% discount. For more information, please visit www.boydellandbrewer.com/sale/musicsale.htm.

Oxford University Press, the publishers of the Journal of the RMA, offer RMA members a standing discount of 20 per cent on direct purchases of OUP music books: <http://www.oup.co.uk/sale/websocrma/>.

RMA Research Chronicle Volume 38 is now published. The contents are: Magnus Williamson, "Liturgical Polyphony in the Pre-Reformation English Parish Church: A Provisional List and Commentary"; Sally Harper, "An Elizabethan Tune List from Lleweni Hall, North Wales"; Karen McAulay, "Nineteenth-Century Dundonian Flute Manuscripts found at the Royal Scottish Academy of Music and Drama". The price for RMA members, who receive a 50 per cent discount, is £17.50 plus postage and packing.

Please order from the Secretary (contact information below) who will send you a pro-forma invoice and shall then despatch the volume immediately upon receipt of payment. See <http://www.rma.ac.uk/publications.htm>, following the link to "Research Chronicle", for the contents of recent volumes of RMARC; contact the Secretary for up-to-date prices and the contents of older volumes.

RMA Monographs, vol. 14, Rebecca Herissone, "*To fill, forbear, or adorne: The Organ Accompaniment of Restoration Sacred Music*" has also just been published. It is available from Ashgate Publishing, who offer a 15 per cent discount on all web purchases; the discount of 20 per cent for RMA members cannot be obtained on the web but must be requested by telephone or post.

The Society for Musicology in Ireland has recently arranged a special discount for its members with the publishers Irish Academic Press and Four Courts Press of the series 'Irish Musical Studies'. We are delighted that these publishers have agreed that these discounts can be extended to members of the RMA, reciprocating the RMA members' publication discounts which the RMA extends to members of the SMI. While stocks last, members of the Society for Musicology in Ireland are entitled to purchase all five of the following Four Courts Press volumes for just €164.50 (a saving of 30%).

The volumes may also be purchased individually at the following special rates:

- 1-85182-507-X (Gillen/Johnston: IMS 6: An Historical Anthology of Irish Church Music) Retail €45.00 Special Price €33.75
- 1-85182-647-5 (Cox/Klein: IMS 7: Irish Music in the Twentieth Century) €55.00 Special Price €41.25
- 1-85182-857-5 (Leahy/Tomita: IMS 8: Bach Studies from Dublin) €55.00 Special Price €41.25
- 1-85182-507-X (Harry White: The Progress of Music in Ireland) €45.00 Special Price €33.75
- 1-85182-878-8 (Karina Daly: Tom Walsh's Opera: The Wexford Opera Festival) €35.00 Special Price €26.25

Postage and packing charges = €3.50 for the first book and €1.50 for each additional title. Buy all five titles and save 30%.

For additional information on any of these titles please go to www.four-courts-press.ie. Please contact the publisher directly to avail of this special offer. E-mail info@four-courts-press.ie or telephone 01-4534668.

JRMA Online

As a member of the RMA you receive a subscription to the *JRMA*, in the form of a print copy of the journal. However, you may not know that your membership also entitles you to access the online version of *JRMA* at no extra cost. Being online brings a wealth of new features and benefits to reading the journal: references are linked to the original articles in other journals and books, readers can search through papers and across tables of contents and abstracts, by any combination of subject, author or keyword.

Perhaps most importantly, using *JRMA* online allows you to read and search across articles ranging from the latest issue through the journal's online archive dating back to 2000. We are also working on a project to have the entire *JRMA* archive available online - right back to issue one!

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Once registered you will be sent an email each time a new issue is published. The article titles in the email link straight through to the abstracts on the *JRMA* homepage. From here subscribers can view the full-text of the article online.