



Institute of Musical Research

DYfZcfa]b[' < UxXbñ'D]Ubc 'A i g]Mì 'U'ε\ b'7 cZÚbHfi gh@Yñi fY!F YW]U

This British Academy-funded international conference drew speakers from the UK, US, Australasia and Europe and covered themes as diverse as State subsidy and new music; elitism and popularity; historical studies of conductors cultural policy; the role of orchestras in music reception and audience creation (principally in the US); and recording practice. In the call for papers, the organisers, Roddy Hawkins and Duncan Boutwood, had emphasised an interest in a comparative approach to the cultural study of the symphony orchestra, in the belief that this would better illuminate local and national idiosyncrasies. In this respect especially, the conference exceeded all expectations. Overall, there was a combination of positive energy and community, intellectual generosity and, above all, consistent critical insight. The conference focused on work-in-progress papers for the most part, and allowing plenty of that received particular attention included gender studies (a study of a womens' orchestra in inter-war France); the cultural situation of orchestras in an age of public subsidy for the arts (on incing public Broadcasting bodies), and their role in public policy formation (cultural settings for musical study are increasingly in the ascendent in present-day US cities in the nineteenth century and in the Far East in the twentieth); and studies of performance and audience culture within which music transcends a textual representation and becomes behaviour. Other key themes included

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H\ca UjGc`ca cb`VzbW XYX`h\Y`a cfb]b[`VmXfUk]b[`cb`fYWbhUY`Xk cf_]b`ghLbVi `žhc`Vzbg]XYf`h\Y`k Uhg]`b`k` \]W`
Ayben, perhaps the best-known female rapper in Turkey, negotiates family and wider social expectations of her as a

Musicology in the
Digital Age

necessity of reductionism. Alan Marsden's (Lancaster) keynote described his research designing algorithms for the – that at the middleground level a theme is no more similar to its own variations than it is to another theme's by outlining some of the issues facing would-be computational musicologists, and this led into the day's closing group discussion.

David Bretherton

Medieval Song Network Workshop 2010

H\Y'ÚfgñcZUdUjfcZk cf_g\cdg\cgñYX'VmñY'bYk`ññYgñW]g\YX'A YX]Yj U`Gcb[`B Yrk cf_`k Uj\YX`]b`GybUñY`< ci gYž
I b]j Yfg]mñcZ@cñXcbžcb`*ñ`LbX`+ñ`GydhYa Vyf`&\$%\$`LbX`UññYbYX`VmñUfci bX`ÚZmbñ]cbU`LbX`]bñYfbñ]cbU`

