

National Early Music Association International Conference

In cooperation with **University of York Music Department** and the **York Early Music Festival**

Announcement & Call for Papers

Singing music from 1500 to 1900 - style, technique, knowledge, assertion, experiment

Conference Themes. The widespread acceptance of historically-informed performance practices has transformed our understanding of instrumental music over the last half-century; but Monteverdi, Bach, Handel, Mozart and Rossini are still usually sung in conventional operatic style, clashing with the more informed style heard from the theatre pit. We invite contributors to consider evidence for vocal techniques and styles of the period and how such knowledge can enhance and invigorate current performances. Possible topics include: -voice production: intonation; volume and audioria; style and ornamentation; deportment; vibrato. The conference promises to be controversial, with opportunities for debate and networking. Questions to be tackled include: Is it possible for early specialisms, classical and contemporary styles to be compatible in the same voice? Balance between words and music. What can we learn from 'non-classical' vocal techniques, such as jazz, barbershop, folk, world music, pop and the use of digital amplification technology?

Target Attendance. Besides academics, the conference will appeal to professional and amateur early-music singers, besides early-music enthusiasts and concert-goers.

When and where. The conference will take place at the York University, YO10 5DD,

United Kingdom from 7th to 10th July 2009 inclusive. It will lead into the York Early Music Festival, which will open on 10th July with The Tallis Scholars directed by Peter Philips in York Minster.

Style and Content. It is too early to pre-judge what papers will be presented, or how the conference will be structured. This will depend largely on the contributions received. However, we have some ideas, and hope that participants will negotiate with us on the gaps to be covered, publication policy and other aspects. Workshops, demonstrations and concerts will be laid on as part of the programme. We hope that new ways may be found to make the Conference more inclusive and outgoing than is customary for such events. For example, we will encourage contributors to present short summaries of their papers, but not to stint on musical illustrations, questions and debate. Historically informed singers and players will provide support.

Contact. Richard Bethell would welcome indications of desire to attend as early as possible (and whether you will attend day by day or residentially), though no commitment will be expected until the conference fee and accommodation charges are known. Our understanding is that prices will be at the sort of level such events usually are.

Proposals for papers and other contributions, together with an abstract or description, should be submitted not later than 1 January 2009 to: Dr John Potter, Department of Music, University of York, Heslington YO10 5DD, UK (Telephone: +44 (0)1904 432453. Email: jp32@york.ac.uk)

For further details, please contact John Potter or any of the following:

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For information on the York Early Music festival, ring Delma Tomlin (Festival Director) on +44 (0)1904 632220, email info@ncem.co.uk or log on to www.ncem.co.uk.