

works, with papers exploring the capacity of sound and sonic description to inform idealizations of place, and to define taxonomies of value attaching to the fluid notions of metropolitan space and national identity, as well as to the familiar dichotomy of centre and periphery. Many of these themes carried over to the afternoon's session themed 'Jerusalem and beyond' (a counterpart to the second composers' panel), in which I was especially struck by Abigail Wood's (SOAS) advocacy of a productive restoration of 'disordered meaning' to academic discussion.

In his closing reflections, George Revill (Open University) rhetorically asked delegates about landscape as figure versus landscape as ground, landscape as product versus landscape as material – reminding us of the incessant binaries, often staples of Western thought, that require both conscientious handling and healthy scepticism among scholars engaged with hearing landscape critically. In response, Daniel Grimley proffered a list of alternative comparators stimulated by work presented at the conference: landscape as register, scale, voice, residue, excess, temperament, texture, grain or layer. This rich assortment of possibilities makes it clear that the Hearing Landscape Critically network is thriving. In his report from the 2012 conference, Frederick Reece (Harvard) noted that 'the transition of this emerging field to full maturity is likely to be proved by its efficacy in the establishment of genuinely reciprocal interdisciplinary relationships'. The 2013 conference, held in a country where effectively negotiating landscape is an urgent social and political need, and greatly energized by such a setting, was most impressive in exactly this regard. I await the January 2015 meeting at Harvard with anticipation and great interest.

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Sources of Identity: Makers, Owners and Users of Music Sources before 1600

Sheffield was 'the place to be' when, from 4 to 6 October, the university hosted a stimulating conference on the makers, owners and users of early music manuscripts and printed books. The conference was organized by Lisa Colton, director of the Centre for the Study of Music, Gender and Identity (MuGI) at the University of Huddersfield, and Tim Shephard, a visiting research fellow at MuGI and lecturer in musicology at the University of Sheffield. Over the three days there were 28 papers and four featured speakers: Jane Alden (Wesleyan University), Julie Cumming

(McGill University), Honey Meconi (University of Rochester) and Marica Tacconi (Pennsylvania State University).

A central theme of the conference was to identify users of sources: a sometimes impossible feat for many objects central to the conference discussions. Among various creative methods used to unravel the mysteries was exploration of specific use through *mise en page*, letters of intent, and investigation of library holdings. Tacconi explored how the service books of the Florentine cathedral not only served a liturgical function, but also were made to be large, opulent books, visible to the people of Florence, thus promoting civic pride and identity. During Alden's paper, we were encouraged to consider how performers and audiences might have used a beautifully illuminated chansonnier by listening to a performance from one manuscript while observing another.

One common model used for thinking about the network of people influencing the making and dissemination of books was Robert Darnton's communications circuit. Cumming applied the model to music sources, concluding that although it highlights aspects of book making that are easily overlooked, further modifications may be necessary for individual cases. Investigating the shift between parchment and paper after the mid-fifteenth century, Meconi looked at why manuscript makers chose to use parchment in the period when paper was more common. Particularly noticeable amid the study of medieval sources was the careful palaeographical analysis of scribal habits in notating music as well as a reminder that a wealth of information can be found in unlikely places, such as inquire structure or in bindings of other sources. Further enquiry into cultural history may reveal more about the people involved with using and making music books.

The conference concluded with a concert by the Rose Consort of Viols and guest Rory McCleery (countertenor). With repertoire from the Dow Partbooks, the concert brought to life a soundscape of Elizabethan England which delighted conference delegates and community members alike.

If this has whetted your appetite, look out for the forthcoming collected volume containing chapters based on topics discussed at the conference. This will be published by Brepols in its *Epitome Musical* series, and is expected to come out in 2016.

Eleanor Giraud is a Ph.D. candidate at the University of Cambridge, studying the production and notation of books in thirteenth-century Paris. **Elina Hamilton** is a Ph.D. candidate at Bangor University, completing a thesis on 14th-century English music treatises.

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