Achieving Coherence and Cross-Promotion in Academic and Creative Work

An International Research Output Strategy embracing Monographs, Musical Scores and Recordings


JONATHAN LITTLE
Current musical project ...

Recent Recording in the Czech Republic

*SECOND MAJOR ALBUM OF ORIGINAL STRING, CHORAL AND ORCHESTRAL WORKS*
for release in America
(ca. November 2011)

All scores published in Australia:
two most recent in May 2010

*A snapshot:*
YOUTUBE CHANNEL
http://www.youtube.com/Musicalia65

ELECTRONIC PRESS KIT
http://myPPK.com/get/jonathanlittle

“PUBLICATIONS” OF THREE DISTINCT TYPES

* **BOOKS** (5 monographs – all contracted: publishers based in USA, UK and Australia)
  First two volumes completed attract major Society of Authors Award (UK)
  = 5 x sole authored ISBN’s (2010-13)

* **RECORDINGS** (1 new international recording release – contracted – of original choral, string and orchestral works: recording company based in USA)
  Last such release was issued in 2008, and well-reviewed worldwide.
  Part-funded by major MBF (UK) and ASCAP (USA) Awards
  = 1 x sole composer ISRC (2011)

* **MUSICAL SCORES** (5 original compositions – all contracted – for a variety of forces, several large-scale: publisher based in Australia).
  Registered with ASCAP (USA)
  5 x sole composer ISMN’s (2010-13)
= AT LEAST 11 “OUTPUTS”

(scope to select those with most potential impact by time of REF Entry)

* * *

AIMS:

1. To show particularly by awards attracted and by reviews in major publications that quality in each area is national or world class, so as to argue maximum “impact”:
   via the written word (books), and in music composition (through innovative scores published and recordings released)

2. To pursue a “three-pronged” strategy of publication/releases in the UK, North America, and Australia, in order to increase international presence and publicity – also using opportunities for cross promotion
2010 – 2013

**FIVE MONOGRAPHS**
SCHEDULED AND CONTRACTED
(as at July 2011)

*On the subjects of:*

Composition; Songwriting; and Orchestration
within the context of 19th- and 20th-Century
European Cultural History

With three different publishers, based in three countries
(out of New York, London and Sydney)

* * *

As at July 2011:

Two of five monographs published
Included partial research collaboration with
Laurent Antoine, Archives Nationales, Paris
THREE MONOGRAPHS
ON ORIENTALISM IN
WESTERN MUSIC AND LITERATURE
(being issued 2010-13)

November 2010 to June 2013:

contracted publication of three extensive, illustrated monographs (the third more accurately described as a chronology, with commentaries), to be sold as set, as well as individually
1. VOLUME I: The Influence of European Literary and Artistic Representations of the ‘Orient’ on Western Orchestral Compositions, ca. 1840-1920: From Oriental Inspiration to ‘Exotic’ Orchestration
(published: November 2010 – sample available)

2. VOLUME II: Literary Sources of Nineteenth-Century Musical Orientalism: The Hypnotic Spell of the Exotic on Music of the Romantic Period
(published: May 2011 – sample available)

3. VOLUME III: A General Chronology of Nineteenth-Century European Musical and Literary Orientalism
(to be submitted by December 2012; publication ca. July 2013)

Mellen Press
Lewiston, NY, USA (Head Office); Queenston, Canada; Lampeter, Wales
VOLUMES I & II:

AUTHORS’ FOUNDATION / ROYAL LITERARY FUND AWARD 2011

Chair of Adjudicators:
Sir Michael Holroyd, CBE, CLit, FRHistS,
President Emeritus of the Royal Society of Literature,
and former Chairman, Society of Authors

First review to appear in Tempo
(Cambridge University Press, July 2011)
The whole set to comprise the most authoritative, comprehensive and detailed examination of Nineteenth- and early Twentieth-Century Musical and Literary Orientalism to be issued by a single publisher.

The three volumes containing ca. 492, 400 and 300+ pages: thus totalling at least 1,200 pages in all.

Helping to establish world authority status in this subject area.

Project is two thirds complete: now assembling third and final volume.
2011-12

TWO FURTHER MONOGRAPHS ON SONGWRITING AND COMPOSING (both to be published by end of 2012)

Contracted publication of one extensive, and one concise monograph:

4. Theory and Practice of Songwriting (ca. 70,000 words)
   Robert Hale
   London

5. On Musical Composition: A Philosophy and Approach to Early 21st-Century Concert Music Composition (ca. 30,000 words)
   Wirripang
   Wollongong, Australia
High-profile, in-depth business and future trend research as well as academic titles.
E-cinema and cyber-entertainment are hastening the Napsterization of Hollywood—and a thorough, radical transformation of our entertainment media.

Jonathan D. Little

Telecommunications and mobile phone companies have invested billions of dollars in unprecedentedly risky long-term strategies based on their conviction that a large paying public will soon be clamoring for instantaneous access to high-quality moving pictures, music, text, and games via portable broadband wireless connections. Having only recently awakened to the likely impact of this technological development on the film industry, Hollywood’s media moguls now have to deal with a new phenomenon: the coming Napsterization of the film industry.

Just as the entire income base of the music industry is thought by some analysts to be threatened by music-swapping software such as Napster and similar Internet sites, so, with soon-to-be-improved data transfer capabilities, could copyrighted films soon be easily stored, swapped, and duplicated over the Internet or other portable devices. On top of recent contractual woes between the Alliance of Motion Picture and Television Producers and both the Writers and the Screen Actors Guild, the last thing Hollywood needs now is rampant Internet film piracy.

This fear is now especially acute because February’s court ruling prohibiting Napster from enabling the free flow of copyrighted music over the Internet has not solved the Recording Industry Association of America’s (RIAA) copyright and income worries. A court ruling is one thing; putting such judgments into practice is quite another. Regardless of what happens to Napster, it is still quite easy for Internet users to download copyrighted material.

According to Wes Himes, director of the European Digital Media Association, the film industry is on the cusp of a new frontier, just as the music industry was three or four years ago. Yet the music industry hasn’t even come close to sorting out the Internet piracy issue,
American Outlook

Fixing the Family
Government and the culture broke it.
Civil society is restoring it.
Dan Quayle

Plus: Japan on the mend
Environmentalists' biggest fear
Why Americans are sarcastic

The Sound of Money
American culture is being deprived of genuinely creative and popular music by a global music industry that believes bigger—and blander—is better.
Jonathan Littie

Only a few decades ago, musical acts such as Elvis Presley and the Beatles achieved worldwide fame on the strength of their talents. But in the past decade a new musical culture has been forming, one that owes less and less to individual creativity and more and more to the decision of multinational music companies to slot expendable performers and independent songwriters into and out of standardized, made-to-order, market-ready formats. The traditional nurturing of artists and songwriters by recording and publishing companies is increasingly being farmed out to new partnerships and small companies, who, paradoxically, can least afford to put fresh talent to work. This new corporate strategy is having a profound cultural impact that is evident to anyone who has listened to the radio or shopped for new CDs lately.

Instead of benefitting from a substantial development and marketing costs for new talent (a well-crafted music video, for example, can easily cost half a million dollars or more), and relentlessly driven to be economically efficient by their parent companies, the “big five” record companies are now willing to bet only on surefire winners. Apart from EMI, the major record companies today are in reality only small subdivisions of ever-expanding entertainment, publishing, or communication conglomerates. The competitive need to reduce expensive product development costs, coupled with the need for greater economies of scale in producing music, are seen as very real commercial pressures. In the music world, this means offering up more product from existing multi-platinum-selling artists, recycling old hit collections, and prefabricating new hip-hop/hip-hop artists (who are forced to become “market-ready” in an extremely short timespan, often leaving them ill-equipped and unprepared for the many pressures of continual performing) whom a company other than the “majors” has typically gone to the trouble and expense of bringing to market.

The public are becoming unwitting conspirators in this general trend. Of 1,744 respondents to a Billboard magazine poll taken at the end of 2001, nearly 40% reported that they never or rarely purchase music albums. They see it as good value to purchase an updated version of an album they already own. By sticking to such tried-and-true musical products, the record companies make it less likely that the growing number of older and more musically conservative customers...
High-profile commercial music as well as academic articles

HEART & SOUL:
REVEALING THE CRAFT OF SONGWRITING
Ed. Chris Bradford & Sponsored by
The British Academy of Composers & Songwriters

In A Nutshell:

“A chicken soup for the songwriting soul” – stories, articles and advice from some of the most successful songwriters, publishers and music businesses on the art of songwriting.

Key Points:

- An official guide to songwriting compiled and endorsed by BACS and The Ivors.
- Unique access to the words and wisdom of the top professional songwriters of today from Diane Warren to Holland, Dozier & Holland, Don Black to Cathy Dennis
- Exclusive photos from 50 years of the Ivor Novello Awards
- All royalties from sales of book donated to BACS Music Foundation Charity

Full Description:

Written to inspire and educate songwriters and those people interested in how their favourite songs were created, this is both a collection of songwriting secrets and an intriguing look into the minds of some of the most famous songwriters in the world.

This is an official publication from the British Academy of Composers & Songwriters and will contain advice and anecdotes on everything from how to find inspiration, to writing effective lyrics and melodies, to legal advice and society services, to the history and future of songwriting.

Contributors marked for inclusion comprise the likes of: Sir Tim Rice, Cathy Dennis, Don Black, Diane Warren, Holland Dozier & Holland, Robbie Williams, Guy Chambers, Wise Buddha Productions, Guy Fletcher, Songlink, PRS-MCPS, Mark Hill, Paul Gambaccini, Dr. Jonathan Little, Kate Bush & Peter Gabriel.

About BACS:

The British Academy of Composers and Songwriters is the recognised trade association for UK music writers, with over 3000 active members. The president is Sir Tim Rice with Fellows Sir Paul McCartney and Sir Malcolm Arnold.
Have edited titles and commissioned articles from leading British music industry performers, producers and business people.
‘Invaluable to the budding songwriter and musician by giving them those crucial first contacts’

Peter Reichardt, Former Chairman and CEO of EMI Music Publishing

‘All you need to know about the music business today’

Graham Gouldman, former 10cc member and platinum-selling master British songwriter

Whether you are planning to produce, sell or perform your music, Musicians’ & Songwriters’ Yearbook is an invaluable resource. The essential ‘black book’ to the music world, this authoritative reference book contains contact names and vital resources covering all aspects of the industry. Packed with all the latest information, this is a book to suit all types of musicians, whether from a rock and pop, jazz or classical background.
Besides commissioning articles from leading industry professionals, also helped place three articles by younger university music staff in this volume.

With a new foreword by John Kennedy, Chairman of the IFPI.

Musicians’ & Songwriters’ Yearbook 2008

Dr Jonathan Little is a music industry consultant, author and composer who lectures at the Universities of Chichester and Surrey.
2011

ONE MAJOR RECORDING
SCHEDULED AND CONTRACTED
(= SECOND MAJOR RECORDING RELEASE) (ca. November 2011)

6. POLYHYMNIANIA:
String, Orchestral and Choral Works of
Jonathan Little [CD]:
Moravian, Kiev and Czech Philharmonic Orchestras, et al. / Petr Vronský

Recording supported by:

- Musicians Benevolent Fund Professional Development Award (UK)
- ASCAPlus Programme (USA)

Navona
(a fine music label of PARMA Recordings), New Hampshire, USA
“Want List 2008”

Critic’s Choice: *Fanfare* Magazine

Top 5 Recommended Recordings 2008

“Here are my choices:

Vladimir Ashkenazy’s recording of Beethoven’s *Diabelli Variations* is one of his major artistic accomplishments. I’ve heard half a dozen recordings of this work, from Schnabel to Bronfman, but this one was simply overwhelming.

The album of compositions by Jonathan Little, entitled *Terpsichore*, was a most positive introduction for me to a major new, original, and quite brilliant classical voice. . . .”
CHORAL SAMPLE (Polychoral):

Little, Jonathan, KYRIE, op.5, from Missa Temporis Perditi for SATB double choir and soloists (SSAATTBB, SSAATTBB + SSA, SA soloists), on:

"Tallis 500th Anniversary Concert" [CD]: world première recording with the Thomas Tallis Society Choir / Philip Simms – at the historic Tallis 500th anniversary concerts at Waltham Abbey, Essex, UK (19 Nov., 2005) and then repeated and recorded at St. Alfege’s Greenwich, UK (25-26 Nov., 2005).
St. Alfege, Greenwich
Wells Cathedral
(Bath Camerata, directed by Nigel Perrin)
ORCHESTRAL SAMPLE:

TERPSICHERE, op.7: The “Whirler” or Muse of Dance, for Large Orchestra, on "Masterworks of the New Era", Vol.11.
World première recording with the Kiev Philharmonic Orchestra / Robert Ian Winstin

Recorded in the Philharmonic Hall of Ukraine, Kiev (February, 2006).

Editions de la Rue Margot (USA)
Cat. No. ERM 6811
Philharmonic Hall of Ukraine, Kiev
Being the first of a series of vibrant, sparkling symphonic portraits of the nine muses,

**Terpsichore: “The Whirler” or Muse of Dance**

itself consists of the following nine themes and dance scenes:

* The precocious Muse begins her wild, whirling dance;
* Entrancing Terpsichore dazzles all those who behold her;
  * A most majestic and dramatic solo performer;
  * The beguiling Muse slows and strikes a pose;
    * Her frenzied dance resumes;
* The Muse displays her hypnotic, swaying gracefulness;
  * She pauses one last time;
* Her recollection of past glories, and homage to the ancient circular dances;
  * The capricious Terpsichore’s Finale!
Terpsichore, Op. 7
"The Whirler"
or
Muse of Dance
EVOCATION OF THE SEVENTH OF THE NINE MUSES
Prière de danse
for
Full Orchestra

"TERPSICHE" CONSISTS OF THE FOLLOWING THEMES AND DANCE SCENES:

The precocious Muse begins her wild, whirling dance;
Enthrancing Terpsichore dazzles all those who behold her;
A most majestic and dramatic solo performer;
The beguiling Muse slows and strikes a pose;
Her frenzied dance resumes;
The Muse displays her hypnotic, swaying gracefulness;
She pauses one last time;
Her recollection of past glories, and homage to the ancient circular dances;
The capricious Terpsichore’s Finale!

by
JONATHAN LITTLE

SCORE FOR LARGE ORCHESTRA IN “C”
(ca.145 mins.)
© 2005

Finalised and published full orchestral score
(Percussion section rehearsal)
THE NINE MUSES
are the Ancient Greek goddesses of
INSPIRATION, LEARNING, THE ARTS, AND CULTURE

According to ancient allegory,
ZEUS (Almighty Creator and Father of the Gods)
lay with MNEMOSYNE (Memory)
and she gave birth to the Nine Muses:

1. Calliope (The Fair Voiced) – muse of Epic Poetry
2. Clio (The Proclaimer) – muse of History
3. Erato (The Lovely) – muse of Love Poetry
4. Euterpe (The Giver of Pleasure) – muse of Lyric Poetry
5. Melpomene (The Songstress) – muse of Tragedy
6. Polyhymnia (She of Many Hymns) – muse of Sacred Poetry
   for multi-divisi string orchestra: completed 2009; recording 2010 (21 minutes)
7. Terpsichore (The Whirler) – muse of Dance
   for large orchestra: completed 2007; recorded 2008 (15 minutes)
8. Thalia (The Flourishing) – muse of Comedy
9. Urania (The Heavenly) – muse of Astronomy
Professional Development Awards
Jonathan Little

The Musicians Benevolent Fund makes awards to individual professional musicians towards projects which will inspire their musical creativity and enable them to explore new directions through the Professional Development Awards. Professional musicians of all ages and musical styles are invited to apply.

A recent recipient of a Professional Development Award is composer Jonathan Little. Jonathan applied for an award to try to build upon his reputation, by releasing a second album of original musical compositions.

Jonathan began his career as a professional orchestral musician and moved into music lecturing, administration and research at the Academy of Contemporary Music in Guildford and at the University of Chichester.

As a composer, he initially came to international prominence in late 2008, when his first major album release, ‘Terpsichore’, was voted one of the recordings of the year in America’s Fanfare magazine. His second album, ‘Polyhymnia’, supported by the Fund, is also destined for great things.

“This Award has allowed me to complete and to record scores that might otherwise never have been heard.”
Jonathan Little
2010-2013

At Least FIVE NEW, MAJOR MUSICAL SCORES
TO BE PUBLISHED
(ONE+ PER YEAR)

Ongoing, long-term project –
editing and publishing all musical scores written to date

Ten-year, renewable contract signed in 2010

* * * *

As at July 2011:
Two of five scores published
This work is a large-scale, extended choral work which emerges like a cry from the deep. It unusually employs a 16-part (quadruple) SATB choir during this 22-minute odyssey, fashioning powerful, monumental sonorities, in contrast to delicate, high semitonal pitch clashes and bravura solo soprano quartet runs.

In this work the composer set himself the task of creating innovative effects by dividing the string orchestra into multiple parts with an emphasis on lower strings in a way unknown in other contemporary works.

AND AT LEAST ...

9. *One further choral work* *(2011)*

Wirripang  
Wollongong, Australia
Our commitment to Australian Composers and Musicians

Since its establishment in 1987, Wirripang has become the leading Australian independent print music publisher of classical and jazz Australian music. The aim of Wirripang is to encourage Australian composers and musicians with a like-minded passion and vision for quality music and to assist them in every way possible by promoting their music. In so doing, Wirripang is also publishing teaching resource books, compilation print music albums and producing CDs to showcase composers' works. Wirripang pays its composers 50% royalties on direct sales, so buy direct from Wirripang and support its composers for their intellectual input.
POLYHYMNIA

SECOND MAJOR ALBUM – released ca. Aug 2011

String, Orchestral and Choral Works of JONATHAN LITTLE
Finalised and published full orchestral score
Polyhymnia, Op.10
“Ske of Many Hymns”
or,
Muse of Sacred Poetry

EVCATION OF THE SIXTH OF THE NINE MUSES

Lamentation
for
String Orchestra

Violins I, II, III & IV (including 4 solo violins - but ideally with 4 extra)
Violas I, II, III & IV (including 4 solo violas)
Violoncelloi I, II, III, IV, V, VI, VII & VIII
Contrabass I & II

MINIMUM SUGGESTED BALANCED FORCES:
8 [+ 4] vins / 8 vlas / 8 vc / 2 cb

by

JONATHAN LITTLE

[ca. 21 mins]

© 2010
Achieving Coherence and Cross-Promotion in Academic and Creative Work
An International Research Output Strategy embracing Monographs, Musical Scores and Recordings

= AT LEAST 11 “OUTPUTS”:
5 monographs / 1 recording / 5 scores

ALL CONTRACTED:
3 published 2010
3 published 2011 (cumulative total of 6)
3 to be published 2012 (cumulative total of 9)
2 to be published 2013 (cumulative total of 11)