



society for music analysis

# newsletter

July 2003

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The Society for Music Analysis (SMA) publishes the SMA Newsletter in January and July, with respective submission deadlines of 1 December and 1 June.

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## editorial

As mentioned in the SMA's last ever hard-copy Newsletter, the July 2003 issue sees a move to an entirely electronic format. In the interests of consistency, you will notice that this issue preserves the old format for some of the reviews of events but adds a Reviews Corner featuring shorter reviews; in future all reviews will be of the shorter type and will focus on specific issues raised by SMA events or by developments in the discipline. Our intention is that the Reviews Corner will develop into a semi-moderated forum to which, in principle, anyone can contribute.

In the interests of archiving, SMA members can rest assured that paper copies of all material on the website will be made in order to preserve an accurate record of the Society's activities; these paper copies will be available to SMA members on request. The web will, nevertheless, provide a more useful resource for SMA members as it is open access and a far more efficient way of archiving material than hardcopy. One aspect of this resource is access to all past Newsletters dating as far back as the Society's inception in 1986; these will soon be available as PDF files.

Lee Tsang

Editor

# reviews corner

## Cook Lecture Series

Understanding the Schenker Project: A Series of Five Public Lectures  
by Nicholas Cook

Sponsored by the Department of Music, Royal Holloway, University of London and supported by the Society for Music Analysis

Lectures 1-5: 16 January, 6 February, 27 February, 20 March, 8 May 2003, Chancellor's Hall, Senate House, University of London

To introduce this series Nicholas Cook attempted to go to the very root of analytical practice, examining the reasons behind analysis in general. Associating the act of analysis with the understanding of social relationships, he maintained that the deficits identified by Schenker in his writings are as much social as musical, and that, by pointing them out and attempting to 'correct' them, Schenker essentially sought to alleviate, through music analysis, the symptoms of an underlying social disease. Thus, the 'Schenker Project' can be seen as a 'programme for action'. This, of course, urges one to consider in detail the social factors which informed Schenker's texts; hence Cook's lectures were planned as a series investigating contextual forces: *fin-de-siècle* music criticism in Vienna (Lecture 1), Viennese modernism (Lecture 2), German cultural conservatism (Lecture 3) and Schenker's Galician Jewish background in the context of anti-semitism (Lecture 4); finally, the contextualisation of these findings into the larger picture of Schenkerian analysis today and, by 'using Schenker as "Exhibit A"', the attempt to draw conclusions about the underlying goals and function of all analytical endeavours (Lecture 5)

### Lecture 1: Analysis in Context

In this first lecture, Cook outlined the major influences in Schenker's thought, and claimed that, far from being predominantly Hegelian or Kantian, these influences were significantly rooted in the milieu of late nineteenth-century Viennese criticism. In spite of the surface quoting of Kantian 'catchwords' in his discourse, Schenker's deeper problematisation in early works such as the 'Geist' essay (1895) can be understood more consistently as a negative response to Hanslick's criticism, as well as in the light of

Wagner's 'What is German' essay (1878). Concentrating on 1897, Schenker's last year as a journalist, Cook identified some of the key events of the period – the debate about Mahler's appointment at the State Opera, the First Zionist Congress, and the rapid appropriation of Wagner's music as a symbol of the new pan-German, anti-semitic identity. Summarising, he suggested that - by then - all the foundations for the Schenker Project had been set; its aims revolved around the reformation of music in Viennese society, from the levels of composition and performance to those of pedagogy and criticism. While the influences behind this model were multifarious, Cook proposed that the model's significance lies precisely in the *combination* of those different factors and ideas, an achievement rendered all the more remarkable upon consideration of the burdensome historical context in which Schenker lived.

### Lecture 2: The Reluctant Modernist

The second lecture looked at the interplay of historicist and modernist tendencies in *fin-de-siècle* Viennese culture and suggested that Schenker's surrounding environment, caught in the tension between these two poles, can help us interpret his essentially modernist critique of 'the detail'. Referring to Schenker's *Ornamentation* treatise (1900), the lecture examined the notion of the detail as exemplified, negatively, in the extravagant detail of neoclassicist architecture (as well as, arguably, in the decorous surface used by the Secessionists) and, positively, in the radical but highly simplified structures pioneered by Adolf Loos, who, in his architecture and critical writings, challenged the very concept of ornamentation itself. Interestingly enough, Cook did not simply resort to an abstract description of Schenker's cultural and

topographical milieu to illustrate the purported affinity with Loos' standpoint. Rather, he focused on the architectural details of Schenker's own apartment, revealing, for instance, that it was heavily ornate and neo-classically conceived on the outside, but like Loos' own flat, plain and functional in its interior arrangement, looking 'from the inside outwards'. Cook then went on to explicate Schenker's stance through a model of 'rehabilitating detail', largely derived from Hegelian philosophy: the detail is justified only as a truly integrated aspect of the larger work (from the detail to the whole, one should attend to all aspects of context and synthesis, so that the process is effected in several different levels). This idea can also account for the relationship between music and its larger social context, and Cook in fact returned to it in the following lecture.

### Lecture 3: Conservative Currents

While remaining rooted in the study of Schenker's Viennese context, Lecture 3 shifted the focus from art to politics, contextualising the overtly political tone that Schenker adopts in the preface to *Counterpoint*, vol. II (1922) within the backdrop of economic and political instability that affected Vienna from the end of World War I into the 1920s. Such events gave rise to a 'politics of nostalgia', an idealized vision of cultural nationalism, which would pervade Schenker's work during the 1920s. Cook examined this ideal through a principle of binary oppositions. The opposition of *Gemeinschaft* versus *Gesellschaft*, for instance, was applied to more specifically musical terms characterising Schenker's texts: 'content' (positive, German) versus 'timbre' (negative, non-German), 'active listening' versus 'overall impression', etc. Significantly, Cook also traced this distinction in the particular opposition of Bösendorfer to Steinway, suggesting that the pianos stood as metaphors of the social values Schenker respectively admired ('locally' built instruments, almost voice-like in their tone) and despised (American, precise but mechanical-sounding instruments). This association of musical and social values was subsequently examined as a distinctly Viennese tendency across history, its influence ranging from the baroque to Adorno's concept of 'encoded' social relationships in music. The Hegelian reference of Lecture 2 was then re-introduced, to suggest that, for Schenker, the relationship between musical and social principles

became, in fact, one of identification: harmonic relations were seen as the result of principles that applied both to music and to everyday social life.

### Lecture 4: The Politics of Assimilation

This lecture evaluated Schenker's Jewish background and his response to the rising anti-semitism associated with the nostalgic ideals examined in Lecture 3. From the outset it was clear that this would essentially be a second take at the period examined in the previous lecture, this time from the perspective of Schenker the 'Galician Jew' rather than the 'Viennese gentile'. Briefly outlining the development of anti-semitism in the first quarter of the twentieth century, Cook demonstrated how the *Gemeinschaft* versus *Gesellschaft* dichotomy became an opposition of German to Jew, and examined Schenker's position at the time of this change. For Cook, although Schenker was a typically 'assimilated' Jew, reluctant to 'flaunt' his Jewish identity, he was nonetheless problematised by the transformation from cultural nationalism to anti-semitism; this kind of aporia undoubtedly fed into Schenker's famous accusations of Wagner, and arguably, provided a strong motivational backbone for the entire Schenker Project. Cook pointed out that Schenker's own Yiddish accent, for instance, must have led him to feel personally affected by Wagner's examples of foreign accent traces in the transmission of German language among non-Germans. This gains in significance when we consider Schenker's subsequent insinuations that the 'new Germans', the Wagnerians and anti-semites, spoke a language which they could not comprehend.

### Lecture 5: Music Theory as Social Practice

This final installment in the series re-assessed the questions posed in Lecture 1, and, using the observations derived from Lectures 2, 3 and 4, attempted to propose a definition of analysis as a social practice. It was re-affirmed that the Schenker project is indeed much more than a contribution to the understanding of musical principles. For Schenker, musical meaning is re-enacted in performance and, with it, all the ideas and thoughts that have been associated with that meaning, become available in what Cook terms 'the enactment of community'. In that respect, all analysis is ostensibly an experience of that re-enacted social meaning, and it is that notion of enactment that sets the Schenker project

apart from recent theories of social 'signification', exemplified through the New Musicology. Cook therefore ended the series by re-examining his introductory question: what is the social value of analysis and why, even, should a researcher be paid to pursue it? In a self-referential twist, the answer came in the form of the recent L'Oreal slogan: 'because I'm worth it'.

\* \* \*

On the whole, the series was informative and engaging, and the reliance on a systematic, 'hands-on' discussion of Schenker's context was very rewarding. However, there was an occasional feeling that too many significant ideas were piled up within the constraints of an hour-long lecture, and some of these were inevitably sidelined. This impression was unfortunately intensified by the policy of finishing the lectures at 7pm sharp without allowing for questions. The existent Schenkerian literature is, of course, vast enough, and Nicholas Cook has undoubtedly taken up a major task which serves not simply to add to that corpus, but to problematise and, possibly, even re-constitute the entire field of music analysis. It would thus be impossible to obtain more than a small taste of such an undertaking within a series of five short lectures. Nevertheless, without the benefit of a designated question session, the conclusions presented in Lecture 5 appeared somewhat

unconnected, thus opening up new areas of problematisation, which could have potentially been surpassed in an ensuing discussion. To name but one of them: if, ultimately, I conduct analysis because *I* am worth it, does this really consolidate the social significance of the analytical act, or does it turn analysis into a solipsistic, and potentially alienating pursuit? Similarly, if Schenker's analysis was, as proposed in Lecture 4, an escape from his illogical, disorganised context and a retreat into the structured world of his own theories, one can argue that it also involved an element of fundamentally anti-social thinking.

Such points, although peripheral to the more specifically Schenkerian focus of the lecture series, are nonetheless crucial in an attempt to define analysis in general. In his abstract for Lecture 5, Cook stated that 'if music ... constitutes an arena for the symbolic enactment of social relationships, then analysis is the means by which we reflect on them.' However, if analysis and theory are a form of reflection, public lectures such as these are arguably a platform for the social enactment of such reflections; ironically, this social aspect was the only missing ingredient in an otherwise laudable series.

**Danae Stefanou**

## TAGS Day 2003

organised by Sarah Callis  
Royal Academy of Music, Saturday 31 May 2002

At this year's TAGS Day (organised by Sarah Callis), performance-related analysis formed the focus of half of the papers, highlighting a hot topic in current practice, and probably reflecting the conservatoire, rather than college location. In that light, it was also appropriate that the day was kick-started by the pianist Steven Termini (Royal Academy of Music), whose inimitable presentation style lent an element of performance flair to the often rather sedate process of delivering papers. Termini's freedom from a script underlined the advantages for the audience of hearing, rather than just reading a paper, as vast as the difference between going to a concert and just looking at a score. Termini's work on the connection between Chaos Theory and the deep creative processes of the brain used the improvisations of legendary

jazz pianist Keith Jarrett as a focus. He presented the results of his harmonic analysis of several free improvisations, showing how he located moments in which musical choices are thrown open, moments of 'critical fluctuation' signaled by certain textures or sonorities in the improvisation. Rather than attempting to pin down the mental processes involved in improvisation (an impossibility in any case), he sought to draw parallels with the creative processes that happen constantly in nature, thereby reminding us that the act of performance is precious, in that our creativity as musicians, Termini claims, resonates on several levels with the miracles of nature's creativity. He concluded that such analysis could be a key to reflection on our own performance art; this is truly analysis in service of the performance ideal.

Termini's analytical methods were exclusively harmony-based, hence there were questions from the audience concerning the role of texture and rhythm. Similarly, the applicability of his methods to art music was discussed, with Termini concluding that the spontaneous nature of improvised music is particularly well-suited to this work, since the creative process occurs unhampered by retrospective 'corrections'. Interestingly, it is at both ends of a creative spectrum that the method loses applicability: in twelve-tone music and in chance music, in which the opportunity to exercise subconscious choice is very limited, but for opposite reasons. Chris Kennett, who chaired the session, asked how one could locate a critical fluctuation; at this stage, however, Termini had to conclude that it was 'a moment of something distinctly different' and that as yet he had not identified any fixed parameters.

Continuing the theme of performance-related analysis, Ju-Lee Hong (Birmingham Conservatoire) followed with her paper 'Finding Schenker's preferred rubato performances'. This is a continuation of her work on recordings (see TAGS review 2002) focusing this time on the C major Sarabande from J.S.Bach's Cello Suite BWV 1009, as analysed by Schenker in 1926. Hong's evidence-based study is part of the increasing body of scholarship that involves detailed analysis of recordings; her allegiance to this school is reflected in her drawing on the work of Rink (1994) and Cook (1995). Hong started out promisingly, echoing Termini's earlier assertion that musicology should inspire performers. The purpose of her paper was to show how the ways in which performers articulate rubato in recordings can be related to Schenker's performance directions deriving from his own analysis of a given work, thus persuading performers that practical suggestions stemming from analytical theory are of some value. However, despite the impressive detail of Hong's study, I must confess that I find it problematic. If, as Hong suggested, what Schenker has to say *about* performance happens to coincide with what a great cellist so exquisitely demonstrates *in* performance, then she would have to make a stronger case for performers referring to Schenker's ideas in preference to, or even in addition to, simply listening to a recording, which can succinctly and effortlessly transcend the barrier of verbal explanation and description. Rather than attempting to woo performers, Hong could perhaps admit realistically that they are not likely to be

inspired by tables of statistical analyses - and be more confident that such immensely detailed recording-based study is interesting and valuable as analytical material in its own right. Additionally, drawing performance suggestions exclusively from recorded performances creates a different kind of problem since, in the studio, many performers are discouraged from taking the kinds of risks with musical material that render live performances so uniquely exciting.

Hong's use of Schenker is based on evolving views which seek to recognize his 'lifetime of performing experience'; she quoted Dunsby and Whittall in claiming that 'Schenker's analytical evolution is incomplete if studied only at the level of theory'. However, William Drabkin observed that Schenker was not a concert performer for any length of time - he was, however, a piano teacher, and of particular interest, a critic. He suggested that we might explore Schenker's reaction to specific performers, indicating that Schenker as listener writing on particular performances might prove an equally, if not more valuable source of insight.

Hong quoted Rink, who states that musicians 'understandably do not like being told what to do by scholars employing a dictatorial language that threatens their musical freedom' [Rink 2002], but forging an uneasy link between a scholar's suggestions and a performer's results only changes the shape of the problem. To her credit, however, Hong claimed no prescriptive authority, stressing that she wished only to offer 'friendly options' to performers.

The morning's session was rounded off by Sarah Smith (Royal Holloway), with her paper "'Expanding" analysis: physicality in Scriabin's Etude Op.42 No.4'. Smith started out by outlining the basic types of physical gesture involved in playing the piano, quoting Bertrand Ott (1992) in claiming that pianists are primarily aware of tactile perception, such as hand positions or fingerings in relation to certain units in a piece, such as parts of scales or chords. With much flair, Smith then presented her analysis of gesture in the left hand of this etude, also giving a beautiful performance of the work. Her analysis is based on the fundamental distinction between 'notes' and 'rests' (interpreted as continuity as opposed to discontinuity), and the different types of physical gesture Scriabin demands from the pianist depending on the contour of the line. It revealed a pattern of gestures

which proved to be connected with the structural details of the work. However, rather than equating a particular physical gesture with an expressive detail, Smith asserted that it is actually a shift or change of texture that creates musical tension for the performer, concluding that physical contact with an instrument is the most intimate connection with the music.

Questions from the audience revealed that Smith's doctoral work has encompassed a more comprehensive analysis of the piece, and she discussed more connections between gesture and dynamics. Chris Kennett also mentioned the importance of reconciling the gestural implications of both hands. Smith concluded that she was not exactly sure of the consequences of her work for musicians yet, except that her work had made her acutely aware of the physical element of her own playing.

After lunch, we returned for a fascinating session given by Koichi Fujii (Keele University) on Toru Takemitsu's early tape music, which was unfamiliar territory for most of us. This paper, chaired by William Drabkin, is the third that Fujii has given at a TAGS day on Japanese *musique concrète*. He began by giving a short background to *musique concrète*, reading out a quote which rang with great irony in the light of performance-centred morning papers: "How thirsty were we for free soaring of an artist's soul without being restricted by [...] the boundary of human performance!" [Mayuzumi, 1956] Fujii took pains to establish the independent origins of French and Japanese electronic music, claiming that Pierre Schaeffer and Toru Takemitsu separately came up with the idea of tape music in 1948, recording and manipulating everyday sounds. Takemitsu's motivation for using not obviously musical sounds (such as breaking wood) as a source for music was also fascinating, since he claimed that in some distant past, all sounds existed as one 'undifferentiated state' with no boundaries between language and music and everyday sounds – it was Takemitsu's desire to return sound to this 'undifferentiated state'. Fujii went on to locate Takemitsu as part of Jikken Kobo, (Experimental Workshop), an interdisciplinary group of artists and musicians that created mixed-media projects from 1951-8, and then presented his analysis of Takemitsu's *Vocalisation AI*, graphically transcribed using computerized spectrum analysis and spectro-morphology. However, most interesting in his analysis was the point

at which he admitted the limitations of the technology in interpreting the *expressive* possibilities of the music, and presented an external narrative as a device with which to interpret dramatically the different sounds of the performers' voices, suggesting a kind of 'theatre without a stage'. He pointed out that the syllable *AI* means love in Japanese, thus opening up several interpretative possibilities for the piece. Fujii concluded by playing the tape of the piece, and interspersing the recording with his narrative, which somehow managed very adroitly to circumvent the frankly erotic nature of the music. Chris Kennett asked whether Takemitsu may have been aware of the element of pain contained in the 'ai' sound for Western ears; furthermore, if one hears the sound as 'I', still more interpretations become viable. It was interesting that the tools with which Fujii seeks to ascribe expressive meaning to 'abstract' electronic music are the stuff of the age-old lyric – love gained and lost.

Sadly, Elisabeth Bowers (New College, Cambridge), whose paper 'Schonberg's unpublished analysis of Beethoven Sonata, Op.31 No.2, I: a case study of motive and form' was much anticipated, had to cancel due to illness.

Amanda Glauert chaired the two contrasting papers in the final session of the day. The first was given by Tom Sutcliffe (Goldsmiths College), entitled 'Key Words and Search Engines - The New Peer Group Review?' The day concluded on a more traditional note, with Matthew Lane (Royal Holloway) discussing 'Music analysis and metaphor: representation in Maurice Ravel's *Oiseaux Tristes*.'

Tom Sutcliffe's paper ultimately raised more pressing and germane questions than it answered, reflecting the problematic nature of his topic(s). It is true, as he pointed out, that the implications of the World Wide Web for the academic community have yet to be fully understood, given that, according to the British Library, printed material now accounts for only 0.5% of new publications. Sutcliffe outlined the pros and cons of the Web – on the one hand, the difficulty of preservation (given that the average life of a webpage is estimated at 60 days), on the other, the difficulty of rapid access and searching of printed material, which is also expensive and time-consuming to produce. Regarding the latter, he paraphrased Professor Stevan Harnad of Southampton University, who wants 'the entire literature available, to every researcher, for

free, and for ever', and is working towards this end as part of the Open Access movement. This utopian vision remains out of reach; meanwhile the Web offers unlimited publication possibilities. Sutcliffe now addressed the worrying issue of quality control, claiming that this is achieved through simple market forces – the number of people accessing a site will be directly proportional to the site's usefulness and viability.

Sutcliffe now turned to the content of his own website, called [www.harmony.org.uk](http://www.harmony.org.uk), the purpose of which is to 'examine traditional tonal theory totally from the perspective of root progressions and musical phrases', in other words, to present a context-based view of harmony, derived from his independent analytical work on approximately fifty works from the Classical and Romantic periods. Hypertext and multimedia facilities make his website an efficient educational tool. He concluded by summarizing the advantages of Web publication, claiming that there is no evidence that users are deterred by the fact that data is not regulated. However, it emerged from the questions that followed that his work has drifted into being a general user site, which must respond to what its readers want, rather than a specialist site acting as a forum in which the academic community can appraise his theory of harmony. Sutcliffe was an engaging and persuasive speaker, but I was concerned at the implications of market forces being the arbitrators for academic publishing, since the equation of 'popularity' with 'value' is immensely problematic, calling into question the value of not only most musicology, but also of huge swathes of music itself.

Matthew Lane's paper, like Fujii's, questioned the limitations of analysis when confronted with metaphor, asking if it were possible to use traditional analytical tools to show a work's extra-musical or referential meaning, rather than to merely reinforce an organicist agenda. He opened by arguing that any kind of analysis is, ultimately, an interpretative act, relying on metaphor to function. However, he claimed, analysis fights shy of actual metaphor in music for two reasons: firstly because of the imprecise nature of metaphor (two people may not perceive a non-verbal metaphorical gesture in the same way) and secondly because the laying of an excessive emphasis

on metaphor in music eventually causes the boundary between music and noise to be blurred. For example, one could ask at what point transcription of birdsong in music becomes so exact that the birdsong literally *is* the music – again, an interesting, if unintentional comment on Fujii's work on Takemitsu. Lane then referred to Siglind Bruhn's 1997 study of *Oiseaux tristes* (from Ravel's exquisite *Miroirs*) as a case study with which to explore the connotations of applying formalist analytical techniques to metaphor recognition. As a theoretical basis, he used Kramer's 1990 model of hermeneutic analysis, which lists three types of window: textual inclusions, citational inclusions and, potentially most usefully, structural tropes. Seeking to remedy the inconsistencies of approach he identified in Bruhn's work, Lane attempted to apply formal analysis to suggest that the notion of mirroring (as implied in the title of the larger work) is present as a metaphor on a large-scale harmonic level.

This paper was presented very much as an offering for comment, since Lane admitted that not all the key areas explored within the piece fitted into his mirroring plan. Questions from the audience reflected the exploratory nature of Lane's work; was this mirroring metaphor enacted in other pieces in *Miroirs*, for example? And was Lane in danger of exaggerating the importance of Kramer's textual inclusions?

Much of Lane's work was interesting and presented with great lucidity; however, it would have been still better had he not used Kramer as the theoretical stick with which to beat Bruhn; such analysis at several removes seems to risk marginalizing Ravel, and after all, it sidelined Lane's own, original work on the overall key structure of the piece, about which I would have liked to hear more. Incidentally, a performance of the piece would have been an ideal closing gesture, in keeping with both our conservatoire setting and the sizzling weather, which accorded nicely with Ravel's intention in *Oiseaux tristes* to 'evoke birds lost in the torpor of a very somber [sic] forest, during the hottest hours of summertime' [Orenstein 1990].

**Natasha Loges**

# Hull University Music Analysis Conference (HUMAC) 2003

organised by Lee Tsang  
University of Hull, 10-13 July 2003

- I. HUMAC by Peter Elsdon
- II. Nicholas Cook's keynote address 'In real time: music as performance' by Stephen Cottrell
- III. Serialism by John Dack

## HUMAC

HUMAC arrived this year in the midst of what seemed like fixture congestion in the conference season. Nonetheless, the event was characterised by a relaxed friendly atmosphere, and credit to organiser Lee Tsang for ensuring that everything ran smoothly.

One particularly striking aspect of HUMAC for me concerned the musics under discussion. Sessions on Beethoven, Brahms, Henze, Mahler and Berg, Schoenberg, and Webern, were complemented by sessions on 19th-century music and serialism, with the addition of a number of papers on post-war music and popular music. This is familiar territory for SMA conferences, but on reflection it does seem like a very narrow historical purview, after all music analysis defines itself not through the repertoire it is concerned with, but

the approach and mindset it brings to its subject of inquiry.

As might be expected, the conference showcased a wide range of analytical methodologies and approaches. Particularly noticeable was the number of times the issue of performance cropped up. Nicholas Cook's keynote talk titled 'In real time: music as performance' went over ground which Cook has been staking out for some time now, serving as a call to develop ways of engaging with music in the moment of performance. And there were quite a number of papers which reflected this kind of thinking, exploring issues of performance as a part of the analytical project.

**Peter Elsdon**

## Nicholas Cook's keynote address 'In real time: music as performance'

Professor Cook's keynote address to the HUMAC conference was typically wide ranging and thought provoking. He began by asking 'how many real histories of music do we have?'; that is, as opposed to those histories of composition with which we are more usually presented. The disciplinary fixation with the written score all too frequently generates a particular 'ocularcentricity': an over-reliance on what we can learn from looking at dots on a page, rather than what might be learned from careful analytical listening to the way in which such dots provoke particular patterns of musical behaviour. This in turn leads to the role played by aural culture in Western art music being frequently overlooked. Whereas scholars such as Ingrid Monson and Bruce Johnson have argued that live jazz performance characterises an essential social interaction, Western art music is seen as having little or no aural component, being reliant instead on the

instructions inscribed in the score. Yet string quartet playing requires similar patterns of social interaction, and indeed a 'communal temporality' (a theoretical perspective which owes much to Schutz's (1977 [1951]) notion of 'tuning in') which is analogous to that engendered in jazz performance. Any terminology which seeks to account for this will have to come from somewhere other than analytical discourse, since this is too textually oriented. Having drawn on the jazz world for his first exemplar, Professor Cook then drew our attention to a performance on the Chinese 'ch'in' (a long zither), and the relationship between that performance and the largely prosaic notation which underpinned it. There were, he argued, 'zones of indeterminacy' in such performances; deviations from the score which arose because of its essentially inexplicit nature. Yet Western musicology overlooks similar zones which occur in the performance of Western artworks,

notwithstanding that such variability may be intensely meaningful (echoes of Charles Keil's (1994) 'participatory discrepancies' here, perhaps?). Musical performance is not reproduction, but an engagement between the performer and the score; the score is more akin to a script – a series of ideas to be creatively re-enacted – than a text that is to be uncreatively reproduced. Finally Professor Cook reiterated his three main points: notational categories (the different types of notation underpinning musical performance) are left behind in the performances themselves; musical notations open up zones of indeterminacy in the creative work of the performers; and notations are opaque – performers engage with them as a dialogue. He concluded by advising us to 'watch this space', in the development of a new and invigorating musicology.

But surely, I mused to myself at the conclusion of this stimulating oration, we already have a musicology where the musical text (if there is one) plays a supporting rather than a central role, where the distinctions between performances of the same 'work' are taken as providing insights into the tradition itself, and where the discourse among performers in which they argue for or justify their own particular performance aesthetic is often fed into the analytical process? We call it ethnomusicology. And I was gratified, therefore, in the discussion which followed,

## Serialism

Eva Mantzourani: 'Nikos Skalkottas, Hans Keller and the idea of symphonic genius'

Robin Hartwell: 'On interpreting Stockhausen's *Lichter-Wasser*'

Paul Attinello: 'Dialectics of serialism: abstraction and deconstruction in Schnebel's *für stimmen* (... *missa est*)'

No matter how many times we read that serialism has been superseded by other methods of composition it continues to exert an influence on musical thought. Like it or loath it, those interested in twentieth century music ignore serialism at their peril. Far from being a mechanistic repository of techniques which encourage composers to disregard the listener, serialism has evolved and continues to evolve. Can we imagine, for example, Stockhausen's *Formel-Komposition* and the vast architectonic structure of *Licht* without his experiences of serialism and its unparalleled ability to mediate between extremes in any parameter? Even Ligeti refers to some of his works as 'serialism without the series'. Each of

that Professor Cook acknowledged the role ethnomusicological methodology might play (as well as approaches drawn from performance studies and scholars such as Richard Schechner and others) in his recasting of musicology's future.

All of which led me to wonder: should we now refer to Professor Nicholas Cook as an ethnomusicologist? Or is it that he (and perhaps others) are finally coming round to the view expressed by Charles Seeger in the early 1970s, that the proper description of what ethnomusicologists do is in fact 'musicology'? Watch this space indeed.

## Stephen Cottrell

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Schutz, Alfred (1977), 'Making Music Together: A Study in Social Relationships', in J. L. Dolgin, D. S. Kemnitzer, and D. M. Schneider, (eds.) *Symbolic Anthropology: A Reader in the Study of Symbols and Meanings*, New York: Columbia University Press, 106-19.

the three speakers in this session demonstrated how serialism demands constant re-evaluation both in the light of new research on composers such as Skalkottas whose work can be situated in the pre-war years and composers of the post-war period.

Eva Mantzourani (Canterbury Christ Church University College / Open University) referred to Hans Keller's admiration of the music of Skalkottas. I heard Keller talk on a couple of occasions and while I might not have agreed with all his opinions, there was no doubting his formidable intellect. Consequently it was disappointing to learn that Keller did no analysis of Skalkottas' music. By an analysis

of various works Mantzourani was able to relate the compositional techniques she discovered to Keller's definition of 'symphonic thought' thus corroborating his assertions of Skalkottas.

Robin Hartwell (Liverpool Hope University College) provided an introduction to Stockhausen's *Lichter-Wasser*. He explained that the work (Sunday's 'Greeting' from the opera-cycle *Licht*) can be related to Stockhausen's *Formel-Komposition* as well as previous works. In addition, Hartwell emphasised Stockhausen's insistence on the need for different listening strategies in new music. At least Stockhausen does not avoid the thorny issue of developing new ways of listening to contemporary music. Despite the reluctant participation of many students (and even teachers!) in such an exercise, perceptual strategies might be shared between musics but we do not generally listen to Stockhausen in the same way as Mozart.

Paul Attinello (University of Newcastle upon Tyne) referred to the post-modern methods in which Dieter Schnebel engages with his materials. Taking the works comprising the series *für stimmen (... missa est)* Atinello suggested that Schnebel provides a critique of serialism comparable to Kagel and Bussotti. Even though Schnebel still considers himself to be a 'serial' composer, the tension between abstraction and flexibility in the works represents a 'deconstructive impulse' in his composition. In addition, Atinello stressed the philosophical/theological preoccupations of Schnebel.

**John Dack**

## suggested guidelines for reviews corner submissions

Length: 200-500 words

Reviewers should review the conference as a whole or focus on a specific idea/theme rather than try to do something in-between. The intention is to provide informed opinions that develop a musicological idea rather than simply restating what a speaker or speakers have talked about in their papers.

# society for music analysis

## masters' bursaries 2003-2004

The Society for Music Analysis will award up to four bursaries of £1,500 (full-time students) or £1000 (part-time students) per annum for one to two years to those commencing UK Masters' degrees, on the following conditions:

1. Applicants in 2003 must be registered or hold the offer of a place for an MA, MMus or similar degree in music analysis or theory and analysis, or in a programme that contains a significant music-analytical emphasis. The initial bursary will cover the period from October 2003 to September 2004.
2. Applicants must be essentially self-funding and not in receipt of any substantial grant, bursary, prize, studentship or similar financial support. Where despite some such funding a genuine need can be shown, the application will be considered on equal terms with other applications. Bursary holders are required to inform the President of the Society of any significant changes of funding basis.
3. Where relevant, bursaries awarded for 2003–2004 will be renewed for 2004–2005 subject to a satisfactory report on work from the holder's institution. It will be the holder's responsibility to commission that report and to have it sent to the President of the Society during August 2004. If a 2003–2004 bursary holder goes on to read for a higher degree in 2004–2005, the bursary will be renewed unless the student secures full funding for the latter year.
4. Successful applicants will be required to become student members of the SMA if not already enrolled. They may be invited to assist the Society from time to time, and will be encouraged to stand for election as a student representative on the Committee, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made by **Friday 22 August 2003**. The application should be in the form of a curriculum vitae; a brief description of the degree course and the student's objectives in pursuing it; a statement of the applicant's financial circumstances based on an account of income and expenditure; and the applicant's contact details and any special information that might be relevant.

**Please also ensure that an academic reference in support of the application reaches Professor John Rink (SMA President) at the address below by the deadline of Friday 22 August 2003.**

**Two copies** of completed applications should be sent by post to John Rink, Department of Music, Royal Holloway, University of London, Egham T20 OEX. Applications sent by email will not be considered.

Applications will be reviewed by John Rink and Jonathan Cross, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2003. Reasons will not be given for decisions.

# procedure for the award of grants from the *Music Analysis* development fund

## **1. Grants to Individuals**

The Editorial Board of the Journal makes grants from its Development Fund in the form of support for travel and subsistence to UK-based students and scholars working in the discipline of music analysis to attend conferences abroad, to consult library and archival resources or to pursue other comparable research activities. Individual grants will not normally exceed £500.

The Board will also consider requests from individuals for forms of support other than those detailed above. Such requests might concern, for instance, the acquisition of microfilms or photocopies of sources, or assistance with the preparation of material for publication.

Criteria governing the award of such grants are: i) the academic strength of the planned research and its relevance to the study of music analysis; ii) the financial need. Applicants should therefore give a brief (c. 300-word) account of the research to be undertaken and/or research material to be obtained, explaining its relevance to music analysis; additionally, they should give details of any other applications for support that have been made, or should explain why funding is not available from other sources. Student applications should be supported by a supervisor's reference.

The Board does not fund sabbatical leave or research assistants.

## **2. Grants to Support Conferences and Other Meetings**

In addition to offering grants to individuals, the Board supports UK academic conferences, seminars and meetings concerned wholly or in part with the discipline of music analysis. Support is offered in three forms: i) a guarantee against loss; ii) a grant to assist with the travel and subsistence of a senior scholar from overseas; iii) a grant to support the attendance of students delivering papers on a music-analytical subject, or of students registered on courses including a substantial component of analysis. The Board will not normally entertain applications for more than one of these forms of support for a single conference or event.

Applications should be supported by a draft programme or a brief (c. 300-word) account of the conference or event; additionally, they should give details of any other applications for support that have been made, or should explain why funding is not available from other sources.

## **3. Application Procedures**

Applications, either in writing or by email, should be addressed to the Editor at the Editorial Address given in each issue of the Journal. Applications will be considered and awards made by a sub-committee of the Editorial Board. There are no application deadlines; each application will be considered on receipt. Applicants may normally expect a decision within one month of their application.

