



society for music analysis

newsletter

July 2008

Contents

Editorial	2
President's letter	3
TAGS Day prize essay by Vasili Byros	3
Tonality in Perspective: review-article by Nicholas Cook	8
Diary	12
Reviews corner	13
SMA Masters' Bursaries 2008-09	15
Events	16
CarMAC 2008	19



executive committee

President

Michael Spitzer
michael.spitzer@durham.ac.uk

Vice President

William Drabkin
wmd@soton.ac.uk

Events Officer

Nicholas Reyland
n.w.reyland@keele.ac.uk

Information Officer

Tim Rutherford-Johnson
tim.johnson77@btopenworld.com

Administrator and Treasurer

Edward Venn
e.venn@lancaster.ac.uk

submissions

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

Send materials for submission by email to tim.johnson77@btopenworld.com or, if necessary, by post to:

Tim Rutherford-Johnson
Information Officer
SMA Newsletter/Website
97a Rosebery Road
London N10 2LD

editorial

You may have heard a heavier 'thump' than usual on your doormat as your summer SMA Newsletter arrived. We are pleased to welcome some new additions, detailed opposite in Michael Spitzer's letter, to this issue of the Newsletter. These should become regular features and we hope you find them interesting. As always, your feedback is welcome at the address given on this page.

I would also like to draw your attention to the events publicised in the second half of the newsletter. The first for your diaries is the Society's flagship Music Analysis Conference, to be held this September at Cardiff University. A full programme for the conference has just been released, and may be found on pages 19–23. A booking form for the conference is also included on the back page. Students in particular will want to note the special 'super advance' rate available this year for early booking. Do take advantage of this if you can.

The Society has several exciting events in preparation for the next 12 months. Foremost among these is a residential Summer School for Analysis, organised together with the Institute for Musical Research and Wiley-Blackwell, and to be held next July at Durham University. We are very pleased to confirm that Richard Cohn, William Drabkin, Julian Horton and Michael Spitzer will be conducting seminars at what should be a valuable addition to the analytical calendar. More details are on page 16 and you are encouraged to share these, and information on any of our other events, with interested colleagues and students.

As I ever, I wish to extend my thanks to all those who have contributed to this issue. Hope to see you in Cardiff!

Tim Rutherford-Johnson
Editor

president's letter

We are pleased to announce two additions to our newsletter. The SMA has inaugurated an annual TAGS Prize for the best paper delivered at the Theory and Analysis Graduate Students Day, the award being publication in the newsletter, plus a cheque for £50. We congratulate this year's winner, Vasili Byros (Yale University), for his paper 'Memorising Tonality: Beethoven's *Eroica* and the *le-sol-fi-sol* Archetype,' an abridged version of which is printed below. The second innovation is to include a 'thought piece' pertaining to the state and direction of music analysis. Having attended the outstanding 'Tonality in Perspective' conference, organised by Daniel Chua and Shay Loya at King's in March, I thought it appropriate to invite Nicholas Cook to expand his Summatory Address into an

essay. For those who couldn't be there, Cook's overview captures the exciting variety of the new ideas and orientations on display. As noted by Kofi Agawu in his celebrated polemic, 'How We Got Out of Analysis, and How to Get Back In Again' (*Music Analysis*, 23, Nos.2-3 (2004), 267-286), tonality is one of the strands representing the come-back of 'hard' theory (the new *Formenlehre* is another). The SMA Newsletter is not a journal. But we would like to revive the tradition of including 'thought pieces' of general interest. If you would like to submit something for consideration in future issues, please contact myself or the Editor.

Michael Spitzer

TAGS day prize essay, 2008

The following article has been excerpted by the author from his prize-winning paper, which was presented at the SMA TAGS Day, 3 May 2008.

Memorising Tonality: Beethoven's *Eroica* and the *le-sol-fi-sol* Archetype

Almost invariably, tonality has been treated by theoretical systems characterised by "generative-transformational grammar" in Chomsky's sense, whether explicitly¹ or implicitly². In reaction, others³ maintain that tree-hierarchies are incapable of representing tonality as a sociolinguistic system of "competence"⁴.

Responding to the foregoing debate by way of a discrete musical example (*Eroica*, bars 1–15), its paradoxical reception history and the findings of an extensive corpus study, I argue: 1) a disconnect exists between tonality's ontology and its "generative" representations; 2) as a category of the mind, tonality better approximates Saussure's concept of 'langue', an active storehouse of conventions associatively structured in the mind; 3) formalising tonality is better-suited to interdisciplinary resources existing in schema

theory and philosophies of memory⁵ than the "stored-schema view"⁶, which Saussure anticipated and Chomsky explicitly opposed.

Evidence consists of explaining a paradox in the reception history of the *Eroica* as a consequence of the "generative grammar" versus "stored schema" divide: formal⁷ and informal⁸ "generative" analyses fail in responding to the meaning of that famously impenetrable C-sharp that historical accounts⁹ nonetheless relate all but matter-of-factly as tonicising G minor. By drawing on certain strains of schema theory, I demonstrate G-minor cognition requires activating a convention from memory by process of culturo-habitual association. Having accounted for 430+ examples in musical works from 1730–1830 and across all Europe,

¹ Lerdahl and Jackendoff 1983; Lerdahl 2001

² Schenker 1935; Salzer 1952

³ Meyer 1956; Narmour 1977; Gjerdingen 1988

⁴ Cook 1994; Seifert 1991

⁵ Aristotle; Bartlett 1932; Halbwachs 1939

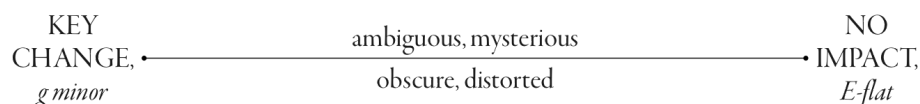
⁶ Clancey 1997

⁷ Schenker 1930

⁸ Hyer 1996

⁹ Rochlitz 1807, Marx 1859

G-MINOR STRAIN		"CLOUD" STRAIN		GENERATIVE STRAIN	
(1807)	Rochlitz	(1857)	Oulibicheff	(1935)	Schenker
(1859)	Marx	(1906)	Parry	(1996)	Hyer
(1880)	Grove/Parry	(1921)	Heuss	(2000)	Barry
(1935)	Schenker	(1935)	Schenker	(2001/1983)	Lerdahl
(1961)	Ringer	(1945)	Tovey		
(1982)	Lockwood	(1979)	Epstein		
(1993)	Earp	(1991)	Marston		
(1998)	Sipe	(2000)	Cooper		
(2004)	Rumph	(2000)	Brinkmann		
		(2006)	Hepokoski/Darcy		



I cite representative instances of this schema defined here as the *le-sol-fi-sol* archetype.

The reception history of the Symphony's opening theme falls under three categories, or strains (above). The middle category is likely the most familiar, which I define as the "cloud" strain, following Tovey's qualification of the C-sharp diminished-seventh chord. These authors testify to something fundamentally non-E-flat about bars 7–9 or, as Nicholas Marston puts it, something "out-of-key." To the right stands the generative strain, including formal and informal generative analyses by Schenker and Brian Hyer respectively. But at the opposite extreme sits the perhaps least-known strain of reception history, which actually begins with two historical sources: the first in 1807 with a review for the Leipzig *Allgemeine musikalische Zeitung*, attributed by some to the editor of the journal, Friedrich Rochlitz; the second is A.B. Marx's life-and-works biography of Beethoven from 1859. Each of these authors relates the tonality of bars 6–9 rather *matter-of-factly* as being, or settling, in G minor, which may seem surprising, considering not so much as a leading tone F-sharp appears in these bars. Indeed, Hyer, having read Rochlitz and Marx, altogether dismisses the G-minor hearing as "unpersuasive." For Hyer, the bass D in bar 9 carrying a 6/4 chord is heard "as anything but a leading tone" to E-flat.¹⁰

Between the extremes, a larger picture emerges in which the three strains of reception lie on a continuum, one that is determined by the degree to which these authors acknowledge an impact of C-sharp and its whereabouts on the tonality (cf. example above). At one extreme, the generative analyses acknowledge no impact

in the final analysis; or the impact of C-sharp is *transformationally* "deleted," if couched in Lerdahl's terms.¹¹ At the other extreme, the G-minor strain testifies to a complete change of key, albeit fleeting, into G minor. But how might one determine that these extremes are indeed motivated by a schema versus generative hierarchy divide?

Initially, beyond Schenker's well-known generative analysis, we might look further at Rochlitz and Hyer's language as representative descriptions of the two hearings. Hyer speaks, among other things, of "the tonic [E-flat] that controls the entire context".¹² This is a less formal way of rearticulating Lerdahl's predication that the "tree generates the functions".¹³ In other words, the tonality of the moment is determined by the "deep structure" of the opening theme, such that, Hyer argues, C-sharp is really a deviated passing tone D-flat. Incidentally, Lerdahl implicitly makes the same argument in passing reference to the Symphony in *Tonal Pitch Space*.¹⁴

Rochlitz, on the other hand, alludes to a profoundly different context: he writes, "one believes to be led *förmlich* to G minor," which in contemporary dictionaries from the turn of the nineteenth century translates as "properly," or "formally." The qualifying adverb unmistakably calls attention to some familiar way of doing things, or otherwise, some unspecified convention that Rochlitz takes for granted. In a word, it references a schema in memory: a corpus study I conducted of roughly one thousand musical works from 1730–1830, throughout all Europe, as represented by 57 composers, indicates this

¹⁰ Hyer 1996: 81

¹¹ Lerdahl 2001: 35–36

¹² Hyer 1996: 88–90

¹³ Lerdahl 2001: 220; cf. also 1991: 280

¹⁴ Lerdahl 2001: 52–53

50

p dolce

p

p dolce

5 5 6 7 5 5 8 7 5
 ♭ 3 4 4 ♯ 5 5 3

g: do [le — sol — fi] ... [sol ...] do
 i VI i iv V I
 (T) (S — se — §) (D ...) (T)

was indeed the case. The study produced over 430 examples of the harmonic progression through bar 9 of the *Eroica* invariably functioning in a *single tonal context*, as in the excerpt above from a String Quartet of Haydn (Op. 54 no. 2, i, bb. 49–56).

As may be seen, the schema consists of two stages, circumscribed by hairpins, whose temporal succession is indicated by slur. The bass line I have mnemonically represented in its proper key-context by using movable solfège notation, *le–sol–fi–sol*, to mean scale-degrees *flat6–5–raised4–5*, hence the name I have given the schema. The first stage expands subdominant function by harmonising a *le–sol–fi* bass with submediant, tonic, and altered subdominant chords, while the second stage is simply an expression of the dominant, often preceded by a cadential six-four. Throughout the corpus, the schema occurs in the most familiar of situations to express a key: as part of a complete functional cycle, leading to an authentic cadence, as in the Haydn, and *particularly* in dominant-oriented situations, such as medial caesurae, retransitions, cadenzas, and symphonic introductions, all leading to powerfully articulated half cadences. But there is another deeply significant dimension to the schema: the same progression was used to modulate up a major third, as in the eleventh of 18 *Probestücke* (Wq. 63) by C.P.E. Bach, which modulates from D major to F-sharp minor (bb. 22–24, below).

It is precisely this modulating variant that occurs at the opening of the *Eroica*, involving a modulation from E-flat to G minor (next page).

The partial absence of a G-minor dominant in Beethoven's Symphony does nothing to diminish the psychological reality of G minor, *before the disruption* of the schema at bar 10: one of the central tenets of schema theory stipulates, that once activating a schema, a listener supplies *default values* for any of its missing features (e.g. Gjerdingen 1988: 7; Bharucha 1994: 220). In this case, the absence of a single *terminal* feature explains why Rochlitz describes an absence of resolution of the 6/4 at bar 10 and is then surprised by an “unexpected” *return* to E-flat, as Marx also relates it (see example on next page). Because the dominant was already actively constructed in the mind, and is therefore already represented by the 6/4 of bar 9.

However a schema is not only active but always *interactive* within a “whole organised mass of past experience” and “associative relations” in Bartlett's (1932) and Saussure's (1922) terms, one involving our concepts and categories. The cognitive mechanism responsible for G-minor perception ultimately involves a larger network of *paradigmatic associations* based on a very familiar tonal category: the augmented sixth chord. The corpus speaks to this in at least two distinct ways.

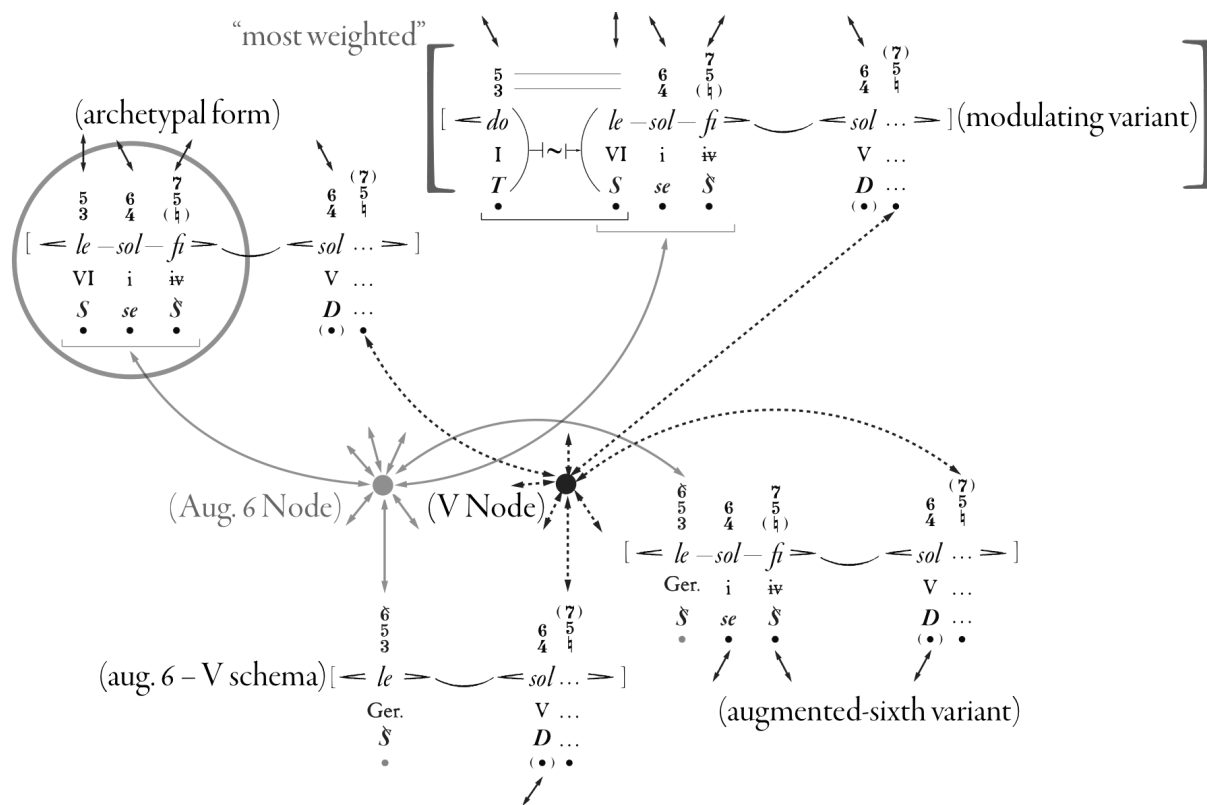
D: PAC

f#: HC

pp *pp* *ff* *f*

8 6 6 3 8 7 5 5 (6) (7) 6
 4 - 3 2 4 5 3 4 4 5 4

sol fa mi fa fi sol [= do — | ~ | —> le — sol — fi =] = sol ...
 D: V i IV iv V I f#: VI i iv V
 D T S § D (T — | ~ | —> S — se — §) (D ...



Vasili Byros (vasili.byros@yale.edu) is completing his PhD thesis, 'Foundations of Tonality as System and Discourse, 1730–1830: Memory, Culture, and Subject-Matter in Beethoven's *Eroica*', at Yale University. He has received the Patricia Carpenter Emerging Scholar award from the Music Theory Society of New York State in 2006 and has presented papers at various regional and international conferences, including the Society for Music Theory Annual Meeting in 2006 and the

recent 'Tonality in Perspective' conference at King's College London. He returns to the UK in September to give a paper at the CarMAC conference in Cardiff ('Towards an "Archaeology" of Hearing: Schemata and Historical Consciousness'). An article on Berg's Piano Sonata is forthcoming in *Theory and Practice*.

A bibliography for this article may be found on the SMA website, www.sma.ac.uk

review-article

Tonality in Perspective

Organised by Daniel Chua and Shay Loya
King's College, London, 27–29 March 2008

Nicholas Cook presented the original form of this essay as the conference's summatory address.

Tonality: a Fatal Attraction?

When I first heard about this conference it made me think of the fish convening a conference about water. Tonality is so intrinsic a dimension of our experience as musicians, thinkers about music, and inhabitants of a twenty-first century world in which tonal music seems more ubiquitous than ever, that it's hard to bring the concept into clear focus. It's like St Augustine's quip about time: we all know what tonality is, but when we try to explain it, we can't. (Patrick McCreless claimed at one point not to have a clue what tonality is, which is quite something coming from a Yale professor of music theory.) At the same time, tonality is a short cut to some of the most treacherous areas in thinking about music: it is, as Kofi Agawu put it, an intriguing but 'dicey' topic. One might think of it as a musicological earthquake zone, located at the intersection of two tectonic plates: on the one hand that of artifice, convention, and cultural interpretation, and on the other of nature, universalism, the way things are. There are bodies here, and they are not deeply buried.

Thomas Christensen's overview of the early—and predominantly francophone—history of the tonality concept made it clear that it was from the start tied up with the idea of nature, in that the idea of attractions between notes was frequently developed on the model of such natural phenomena as magnetism and gravitation—ideas which lent the concept a satisfying substantiality as well as scientific kudos. At the same time there was a contradiction at the heart of the concept. On the one hand it served from the start as means of drawing distinctions between self and other: between the bourgeois music of nineteenth-century Europe and its chronological and geographical others, that is to say early music and that of non-Western (which is more or less to say colonized) peoples. But on the other hand, tonality was seen at least from the time of Castil-Blaze as something universal, in the same way as gravity.

Predictably, the contradiction between cultural specificity and universalism was resolved by means of Hegelian history: the different tonalities of premodern and exotic musics were accommodated within a teleological progression the culmination of which lay in nineteenth-century Europe. (In his paper on 'transcultural tonality', Shay Loya referred to this generally unspoken but rarely absent teleology as 'the elephant in the room'—an expression that might well be applied to tonality as a whole.) So the motivating idea was perhaps not so much nature as such but rather determinism, which within the Hegelian worldview is no less real for being historical, and linked to this is a mode of discourse associated with idealist philosophy in general: the disclosure of a truth that lies behind appearances.

The idea that tonality invokes some kind of privileged explanatory domain cropped up in a number of the papers. Discussions of enharmonic notation invariably revolve around the discrepancy between what appears to be and what really is (because otherwise there would be nothing to talk about). As Alexander Rehding pointed out, Riemann was on occasion distrustful of Beethoven's notation and took it upon himself to explain what Beethoven really meant, just as in his *Harmonielehre* Schenker demonstrated Beethoven's error in believing he was composing in the Lydian mode in the *Heiliger Dankgesang* of Op. 131, when in reality there is no such thing: tonality, as invoked by the theorist, represents a higher authority than the composer, a court of final appeal. Then again there is music that appears to be tonal but in fact isn't, as in the case of the 'pseudo-symmetrical' divisions of the octave that Jon Wild discussed in a paper devoted to that specific topic; one might go further and suggest that the musics of Glass or even Shostakovich (discussed respectively by John Richardson and David Castro) are not so much tonal as pseudo-tonal, somehow

parasitical upon 'real' tonality. (Richardson coined the useful term "retro-tonality".)

It is tonality's distinction between the apparent and the real, and the claim to higher authority (and value judgement) which it underwrites, that cause the trouble. But without the troublesome invocation of a higher explanatory domain it is not clear what the cash value of the tonality concept would be (an issue that the conference organiser and initiator, Daniel Chua, raised in his opening remarks). Certainly there were moments when we seemed to be transported to a regular North American theory conference, settling into a comfortable routine of analytical practice that usually involved the dovetailing of different elements in what Chua referred to as "uncommon-practice" music: on the one hand Schenkerian, structural, hierarchical, or diatonic elements, on the other, neo-Riemannian, associative, schematic, or chromatic. This isn't so far from the 'Schenker and sets' conformation that has been so effective an agent of analytical productivity for decades.

Of course under other circumstances these might simply have been referred to as tonal versus non-tonal elements, an opposition about which Brian Hulse displayed some refreshing scepticism in the opening paper. And running through the conference there was a stream of theoretically irregular thought, in several cases taking the form of approaches that replace unifying theories by bottom-up descriptions, such as the empirically based work on harmonic vectors of Nicolas Meeùs and his co-workers, or that of Vasili Byros, who has crunched his way through a substantial portion of the classical repertory from 1730 to 1830 in pursuit of what he calls the "*le-sol-fi-sol* archetype" from the opening of Beethoven's *Eroica*. There is a sense, however, in which both straightforwardly theoretical and empirical (top-down and bottom-up) approaches sidestep the tension, Agawu's diceyness, that animates the concept of tonality. For me, Dmitri Tymoczko hit the nail on the head when he characterised tonality as "omnivorous" (Fétis expressed something similar when he referred to it as an infection). An almost deconstructionist instability seems part of the fatal attraction of tonality: perhaps it is because of this that, as Roger Parker put it, we find it so hard to countenance the possibility that the idea of tonality mightn't really be so very important.

So maybe we should cut to the chase and ask just how tenable is the claim implicit in full-on tonality theory: that it reflects some kind of higher determinism, that it is in some way ontologically privileged. There are after all obvious grounds for suspicion. Accounts of tonality sometimes look very much like descriptions of specific repertory, styles, or aesthetic values, with the addition of a thin veneer of generalisation intended to support an implicit or explicit claim to universal validity. There also seems to be a tendency to invoke tonality for purposes of laying claim to historical styles: it is striking that, in the music-theoretical community at least, the term is far more frequently associated with styles from the past than with the ubiquitous practices of popular music that represent the "common-practice style" of the twenty-first century. Ideas of tonality, in short, fit all too transparently into established discourses of hegemony, and I'll come back to this.

One of the things that Rehding made clear was that, for most of his life, Riemann located tonality in the domain of acoustics or psychology rather than music theory. We might then follow Riemann's lead and look to today's music psychologists (who were not directly represented at the conference) for support of tonality's claim to be grounded in general features pertaining to human cognition. Indeed one might do so with some confidence, given that music psychology has its own track record of universalising cognitive categories extrapolated from first-world modernism. And when cognitive-psychological research into tonality first got going, in the early 1980s, it seemed to be heading that way: Carol Krumhansl's probe-tone experiments, for example, yielded tonal hierarchies that seemed to be very much in line with both acoustical measures of consonance and Western compositional practice, and what one might perhaps not unfairly call a neo-conservative theoretical strain developed in the wake of this (as illustrated, for example, by some of Fred Lerdahl's work).

But as music-psychological research continued, the story changed. What emerged with increasing strength was the sensitivity of listeners – especially musically trained listeners – to whatever distribution of pitch classes is found in a given stimulus or set of stimuli: as Krumhansl wrote in an overview from 2004, "quite a few studies have now found more versatility in responding to novel styles than would be expected given the more traditional view that cognitive representations

require extensive experience for their internalisation".²⁰ In other words, perception is more mobile and context-dependent than was at first thought. (Michael Spitzer cited this finding in a paper on Chopin's E major Prelude in which he emphasised the different natures of diatonic and neo-Riemannian spaces and hence the dialogic nature of their relationship: this is another example of the theoretically irregular thought to which I referred.) And such context-dependency is obviously more consistent with cultural than with naturalistic models of tonality.

In the end, then, we don't seem to be so far away from where Riemann was when, towards end of his life, he moved away from an acoustical or psychological understanding of tonality, and towards what might be described as a less formal, more experience-oriented point of view. Actually that is not such a bad place to be. In his paper Ramon Satyendra reminded us that less than well-formed terminology can help to keep thinking mobile and avoid what he called the 'tyranny of representation'. In effect he was advocating a pragmatic approach to analysis rather than one predicated on intrinsic theoretical validity, where the criterion of success is efficacy rather than truth; this is a plausible way of viewing the very different ear training practices associated with different tonal theories, as Suzannah Clark observed in relation to Schenker and Riemann – practices that transform the experience of music into thought in very different ways.

But in so frankly invoking pragmatism are we perhaps retreating too far? As Tymoczko remarked, it's perfectly possible that certain aspects of what we call tonality have been selected for us in evolution, and here it might be useful to draw a parallel with timbre. David Huron has suggested that one of the problems with research in timbre is that people assume there's one phenomenon matching the word, and consequently look for unified internal representations of it – whereas what we call timbre may in fact be a cluster of quite distinct aptitudes with separate evolutionary origins. At first I thought that Tymoczko's paper was going to propose something along these lines for tonality, and certainly the five features of tonality which he put forward – conjunct melodic motion, acoustic consonance, harmonic consistency, macroharmony, and

centricity – do between them encompass a great deal of what is generally meant by that term. (Tymoczko made his point very effectively by playing random note sequences which he progressively constrained through the incorporation of these features.) So one might conclude that, as with timbre, the reason we have trouble putting our finger on the phenomenon of tonality is that there is no such phenomenon; rather there are separate, essentially unrelated phenomena with their own, essentially unrelated, histories.

But in fact Tymoczko's model goes way beyond that, because of the strong interactions between the different components: he showed how the effects of conjunct melodic motion and harmonic consistency, ostensibly quite separate features, are in fact mutually dependent. Particularly striking was his demonstration that, as you increase the number of notes, the chords that best satisfy these conditions converge upon the overtone series. In effect this suggests that the insistence of Schenker and other tonal theorists upon the special role of the overtone series was perfectly correct, only not for the reasons they put forward: the overtone series matters not because it is found in nature (whatever that might actually mean), but because its mathematical properties afford the best combination of conjunct melodic motion and harmonic consistency. Of course this opens up the spectre that music did after all stop with Brahms (and started again with the Beatles, perhaps), but this direction of enquiry was not pursued at the conference.

It is clear that ongoing work in evolutionary studies and neuropsychology might bear significantly on these issues: this is an area (another area, if we count psychology) where probing the limits of the conference topic would entail a more determinedly interdisciplinary approach. But wherever future research may lead, it will probably remain safe to say that the idea of tonality has historically been accompanied by stronger claims to privileged ontological status than the facts will comfortably bear. And that opens up the remaining major area that I shall discuss here: the cultural work that is transacted by means of these claims. This topic was particularly a feature of the final day of the conference, but I shall preface my discussion with something that Brian Hyer raised on the second day: the comparison, at once familiar and under-explored, between tonality in music and perspective in painting. Hyer's characterisation

²⁰ Carol Krumhansl, 'The cognition of tonality – as we know it today'. *Journal of New Music Research* 33 (2004), 253-68 (p. 259)

of tonality and perspective as “two of the great cognitive paradigms of western modernism” seems very apt, with the specifically modernist aspect presumably lying in the links that both tonality and perspective have with the representation of subjectivity. But I would add two points.

The first is that, in painting, we read perspective so effortlessly that there doesn't seem to be anything to read: it seems just natural, yet the history of art demonstrates the laborious nature of its development. (There is still controversy around David Hockney's claim that the old masters relied on mechanical devices to achieve their artistic effects.) This, it seems to me, translates very directly to the discourses of nature and artifice that surround tonality. Whatever kind of theory, metaphor or practice perspective should be seen as, tonality seems to be the same kind of thing, if not indeed a parallel expression of the same cognitive shift. The second point is that perspective is an instrument of organization and control, very much in same way as the development of standardised time. Hyer mentioned how perspective moulds the act of viewing, and this is the key to its power as a means of representation: for instance, in the way it not only creates politically or ideologically significant visual hierarchies, but also naturalises them, giving the appearance of simply showing the way things are. It is of course a well-established trope that music, too, is an artifice that represents itself as nature, and in this lies the possibility of what might be called a politics of tonality.

Actually the politics of tonality is nothing new. There is for instance a long music-theoretical tradition of comparing tonal centricity with monarchy. It appears in Schoenberg's *Harmonielehre*, alongside more disturbing political imagery that characterises vagrant harmonies as inbred, hermaphroditic, a threat to the stability of the tonal regime: predating the First World War, Schoenberg's language uncannily anticipated the discourses of the Third Reich concerning gypsies, Jews, negroes, and other embodiments of alterity. (Recall what I said about tonality being first theorised as a means of self-definition in opposition to the historical and geographical other.) Nor is there anything new in the idea that tonality can itself have broadly political effects: Stephen Banfield sees what he calls “bourgeois tonality” as a key to the relationship between music and society in the first half of

the twentieth century,²¹ while Grant Olwage has penetratingly analysed the contribution of tonality – a term which in this context spills over into vocal tone-quality – to the maintenance of imperial hegemonies in the disciplining of African choral music.²²

Perhaps the emotional highpoint of the conference was the Peter Le Huray Lecture, delivered by Kofi Agawu, which offered a sustained analysis of these issues, further documenting tonality's disciplining of African music, and raising awkward – dicey – questions about the way in which tonality (and in particular diatony) has been appropriated within African musical traditions. “Until we recognize that many modern Africans are trapped in the prison-house of tonality”, Agawu wrote in his abstract, “we will not be able to advance a worthwhile program for ultimate emancipation and colonisation”. As always in situations of cross-cultural interaction, particularly in colonial and postcolonial contexts, discourse is locked into a series of immovable contradictions: the globalisation of African music (or Africanisation of world music) can be critiqued as first-world exploitation of third-world assets but at the same time offers a unique cultural counterbalance to economic asymmetry, while any proposal for release from the prison-house of tonality is open to interpretation as a form of discriminatory essentialism (only ‘African’ music for Africans). There are no easy solutions: the message of Agawu's lecture was that ideology is inscribed within tonal music, and that no analysis of global tonality can be regarded as comprehensive or fully adequate which does not factor in such real-world dimensions. Loya's work on transcultural tonality arguably supplies some of the tools necessary for such analysis.

What all this shows is that tonality has a history: perhaps too long a history. Perhaps it is just too dicey a concept in its wrapping together of acoustical, psychological, and formal qualities, stylistic and aesthetic

²¹ Stephen Banfield, ‘Music, text and stage: the tradition of bourgeois tonality to the Second World War’, in Nicholas Cook and Anthony Pople (eds.), *The Cambridge History of Twentieth-Century Music* (Cambridge: Cambridge University Press, 2004), 90–151

²² Grant Olwage, ‘The class and colour of tone: an essay on the social history of vocal timbre’, *Ethnomusicology Forum* 13 (2004), 203–226

assumptions, nature and other privileged ontologies, and claims of universalism into a heady but intractable amalgam. Perhaps it would be better to resist the fatal attraction of the T-word, and instead rehabilitate an older term which crept at one point into the discussion: 'tone system', an inherently pluralistic concept (because there is nothing to suggest there can be only one tone system), and one which moreover focuses attention on the basic research question of how far there are actually tone *systems* at all, rather than a mass of tonal contingencies. But then again, perhaps it is for the term's diceyness that we

value it. I began with fish, so I shall end with fish. In health terms it would be better if the *fugu* or puffer fish that Japanese gourmets prize so highly didn't contain a deadly toxin that has to be cut out by specially trained and licensed chefs. In fact, by strictly controlling their feed, fish farmers have learned to produce toxin-free *fugu*. Predictably, however, controversy rages among Japan's gourmet circles. How can you savour this epitome of diceyness when it's certified to be safe?

Nicholas Cook

SMA events 2008–9

4–7 September 2008

CarMAC 2008 (Cardiff University Music Analysis Conference)

Contact: Charles Wilson

Email: WilsonC@cardiff.ac.uk

See pages 19–24 for programme and booking form

22 November 2008

Analysing the Musically Sensuous
SMA Autumn Study Day
(Liverpool University)

Contact: Mirjam Jooss

Email: mirjamjooss@hotmail.com

24–25 April 2009

Bach's Passions
SMA Spring Study Day
(Glasgow University)

Contact: John Butt

Email: j.butt@music.gla.ac.uk

1–2 May 2009

SMA TAGS Day for Postgraduates
(Durham University)

Contact: Jo Buckley

Email: jo.buckley@durham.ac.uk

17–19 July 2009

SMA, IMR and Wiley-Blackwell Summer
School in Analysis
(Durham University)

Contact: Michael Spitzer

Email: michael.spitzer@durham.ac.uk

feedback

The SMA committee welcomes feedback about recent events and suggestions for future events. If you would like to suggest a topic or would like to host an event, please contact:

Nicholas Reyland
SMA Events Officer
Music

The Clock House
Keele University
Staffordshire
ST5 5BG

Email: n.w.reyland@keele.ac.uk

reviews corner

SMA TAGS Day for Postgraduates

Organised by Elizabeth Bowers
University of Cambridge, 3 May 2008

Under the banner of Music Analysis, a wide range of themes was included in this year's TAGS day. Loosely themed parallel sessions structured the day's program. Whilst certainly a sensible way of negotiating such a wealth of papers, these simultaneous sessions become irritating to someone who, like myself, wanted to hear them all!

Those with a predisposition towards rhythmic analysis had an invigorating morning. Discussions were held on Al Farabi's definition of rhythm, detouring through Aristotelian theories of time (Patricia Kucklemann). A further appeal to the Greeks was made by Stravinsky, it seems, as illustrated by Ghofur Woodruff's exploration of his metric structures. As is so often the case, studies of rhythm and pitch often remain lamentably separate; not so in Mike Solomon's paper, in which 'pitch space' and 'time space' met in the presence of 'stability space' – a fascinating attempt to weld these two elements together. The field of semiotics found a worthy ambassador in Vasili Byros, once again breaking open the now infamous '*Eroica C#*', allowing the note to expose conflicting trends in analysis which parallel the polarity of Saussurian linguistics and Chomskyian "generative grammar". This self-reflexive examination of various modern analytical methodologies was bolstered by applications of similarly modern analytical disciplines throughout the day: 'segmentation', 'embodied analyses', 'topical analysis' – each was adequately represented in this eclectic conference.

The afternoon sessions saw the congregation of 'hard' analysts in one lecture room, whilst issues of gender, now so frequent to 'New Musicology', were given an analytical sounding in the other. Those in the latter camp were offered papers that delved into "the cultural, personal and social agendas of Poulenc" (Philip Purvis), the

mystical symbolism of Alexander Skryabin's late piano sonatas (Stephanie Seah), and an analysis of Christof Mignone's 'Crackers' (Stacey Sewell). The theme of gender and sexuality naturally seeped into other sessions; I won't forget Adam Grieg's poignant description of one of Tailleferre's *pastorales* as "a 5/8 rhythm in a 6/8 body".

The 'hard analysis' tended towards the 'classical' era. After Markus Neuwirth's radical re-examination of Haydn's recapitulations, Jo Buckley presented a stimulating reappraisal of Beethovenian slow movements, during which themes from Byros's afternoon paper re-surfaced in the spirited subsequent discussion.

Various delegates attempted an expansion of musical analysis, undertaking forays into the compositional process. This theme found its apogee in Amanda Bayley's keynote address. Based on recent experiments with Michael Finnissy in the shared correspondences between performers and composers in the creation of his second quartet, we were treated to stimulating audio-visual material, persuasively drawing 'analysis' into new and exciting areas. Similarly practical approaches to analysis were unveiled by Rachel Darnley-Smith of Durham who untangled the Gordian knot that ties improvisation to composition. Under the banner of music therapy, she attempted to illustrate how a broader conception of music analysis can be a thoroughly positive and socially useful branch of knowledge.

My experience 'at the end of the day' was certainly an optimistic one. In the hands of such lively, motivated young academics, the future of the SMA, like the cheerful Cambridge weather, seemed bright.

Kenneth Smith

IMR Research Training Roadshow: Musical Meaning and its Signs

Institute of Musical Research, 2 May 2008
University of Durham, 10 May 2008

The workshop approach adopted at these events proved to be a successful format, provoking debate from the outset in what was a purposely informal atmosphere. In his introductory comments, Raymond Monelle reminded participants of the essential matter at hand: between music and its 'meaning' (since music cannot 'mean' as we understand language to mean) is the interpretant – in the service of meaning – which itself becomes a sign for a further interpretant in an infinite regress of meaning (after C.S. Peirce). The four extended presentations that followed – given by eminent speakers in the field – explored different interpretations of musical signs: the morning sessions were devoted to theory and score analysis, the afternoon to popular and media culture. Michael Spitzer (Durham) explored the evolution of semiotic theories in music, beginning with Saussure's linguistics and his system of 'difference without positive terms', particularly as applied by Nattiez to musical syntax. This becomes a point of departure for further contexts for interpretation of musical meaning, including topic theory (which depends on the social contextualisation of musical signs), cognitive models (in which a schema of bodily movement, for example, from a source to a goal is mapped onto musical language), and finally a critique of what 'music as language' actually conveys, since the concept is itself already a metaphor. These contexts can form layers in the analysis of pieces: Spitzer drew on examples from Mozart and Beethoven, crucially tying the abstraction of the concepts to the notes themselves.

The presentation that followed – by Christian Thorau (Hochschule für Musik und Darstellende Kunst, Frankfurt am Main) – charted a similar course from abstraction to experience, again interrogating the nature of the musical sign using Nelson Goodman's concepts of denotation and exemplification. Music does not belong to a category of signs that describes; rather, it is *to be* described. There was considerable discussion amongst those present as to the role of titles of pieces in relation to the music itself. In exemplification, the musical symbols refer back to the denoting label: they express it metaphorically. Thorau considered this in relation to Schumann's *Vogel als Prophet* [Bird as Prophet] from the *Waldscenen*, Op. 82 for solo piano. The title acts as a filter – birdsong is foregrounded as the piano imitates the bird (or its birdlike

characteristics), hence birdsong is exemplified or expressed. We infer from the change to a chorale-like texture for a few bars some way into the piece, the 'prophecy'. Spitzer reminded us, in the discussion, of Schumann's *Fantasie* in C and the composer's struggle to settle on a title – we might say now in an effort to balance denotation with exemplification.

After lunch, David Clarke (Newcastle) proposed a phenomenology of music, embedded within an understanding of culture, in his presentation on advertising, semiology and rhetoric. He selected four television advertisements and experimented by playing them to the audience first without sound, then with the accompanying music. A discussion followed on the power of sound: it poeticises, provides continuity and, without it, we strain for it. Clarke's final choice was a car advertisement in which repeated sounds, such as a car door slamming and a couple arguing/laughing together were edited in such a way that they themselves contributed to the music for the advert (VJing), leading Clarke to invoke Roman Jakobson's theory of poetic function to account for the 'rhyming' contiguous sounds.

The final presentation, on genre systems and meaning in popular music, was given by Adam Krims (Nottingham), who contended that whilst genre labels typically tend to work similarly to Saussure's differential linguistic system, some genres are in fact more closely related than others. He used, among other examples, Bran Van 3000 *Drinking in LA* (1997) to initiate debate. The song is similar and yet different to the hip hop genre, close to G-Funk (Gangsta Funk) but without its characteristic deep bass and distanced from West Coast Rap on account of the guitar sample: Krims argued that these genres are proximate to one another in a genre system, and 'marked' in certain ways that inform an analysis of the song in a kind of modern-day 'playing with (popular) signs'.

The provision for audience participation and the variety of these extended papers made for a stimulating exchange of ideas that cut across the classical and popular domains, reinforcing by example the richness of musical meanings that we interpret from its many signs.

Lois Fitch

society for music analysis

masters' bursaries 2008-2009

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 2008 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 2008 to September 2009.
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 2008–2009 will be renewed for 2009–2010 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 2009. If a 2008–2009 bursary holder goes on to read for a higher degree in 2009–2010, 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 2008**. 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 Dr Michael Spitzer (SMA President) at the address below by the deadline of Friday 22 August 2008.

Two copies of completed applications should be sent by post to Michael Spitzer, Department of Music, University of Durham, Palace Green, Durham, DH1 3RL. Applications sent by email will not be considered.

Applications will be reviewed by Michael Spitzer and by Alan Street, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2008. Reasons will not be given for decisions. Successful applicants are required to submit a 500-word report at the end of each year of study that is supported by an SMA Bursary. The report should include a summary of the main analytical components or modules of the course and how your studies have contributed to the next stage of your career.

Please visit our website, www.sma.ac.uk for details of more bursaries and awards that are available.



UNIVERSITY OF
LIVERPOOL

Call for Papers

Analysing the Musically Sensuous

Society for Music Analysis Autumn Study Day
University of Liverpool, School of Music
22 November 2008

For most listeners to music, sensuous affect is of primary, perhaps even singular, importance. Our responses to music in everyday situations, ranging from background ambience to pounding film scores to sources of studious contemplation, are mediated through music's sculpting of sensual, physical, emotional and affective experiences.

Yet when it comes to analyzing the musically sensuous, music theory and analysis have proved stubbornly resistant to (and perhaps even fearful of) engaging with the musically sensuous, often retreating instead into ostensibly more cerebral studies of the musically syntactical. This one-day conference seeks to contribute to the process of redressing that imbalance, not least by acknowledging that separations of the sensuous and syntactical in music are, at best, artificial necessities for study and, at worst, utterly misleading.

We invite papers dealing with any music repertoire seeking to analyse, explain, interpret or theorize instances and experiences of music's sensuous and affective content; the role such content plays in the creation of musical meaning; and the cultural work such content enables music to achieve. Reflections are also welcome on the institutional contexts that have hindered recent music theory's engagement with such work, on the social, historical and cultural contexts within which ideas of the sensuous in music are contested and defined, as well as challenges to the view that music has any such content at all.

Possible further topics for discussion include: haptics, proprioception, cognition, music psychology, semiotics, *Affektenlehre*, expectation, intensity, mood, Muzak, evolved vs. culturally conditioned responses, autonomic, galvanic and reflex mechanisms, gesture and embodiment, metaphor, music and torture, music in advertising and film, and the erotic.

Proposals for papers of 20 minutes duration, in the form of an abstract of 200 words, should be sent to Mirjam Jooss, mirjamjooss@hotmail.com. General queries may be sent to the same address.

DEADLINE FOR RECEIPT OF PROPOSALS: 1 August. All those submitting proposals will be notified by 15 September.



TAGS Day

for Music Postgraduates

University of Durham

Friday and Saturday 1–2 May 2009

The SMA's annual Theory and Analysis Graduate Students (TAGS) Day will be hosted by the Department of Music at the University of Durham on Friday and Saturday 1 and 2 May 2009. We are delighted to announce that **Robert Gjerdingen** (Northwestern University) and **Rudolph Lutz** (Schola Cantorum Basiliensis) will present a keynote address and recital workshop on the theme of 'extemporizing partimenti'.

SMA TAGS Days aim to provide a supportive and friendly environment in which postgraduates can gain experience in presenting their work and meet fellow researchers. Participants who do not wish to present are also very welcome. Key themes for this year's event will be improvisation and performance theory, and contributions are welcomed from performers as well as traditional analysts and theorists.

A call for papers will be issued soon. Enquiries may be sent in the meantime to the conference organiser, Jo Buckley, at jo.buckley@durham.ac.uk. Enquiries about accommodation should also be sent to this address.

society for music analysis
events



Society for Music Analysis, IMR and Wiley-Blackwell Summer School

University of Durham

17–19 July 2009

Building on the success of their jointly sponsored Research Training Roadshows, the SMA, in collaboration with the IMR and the publishers of *Music Analysis*, Wiley-Blackwell, will inaugurate a biennial summer school in music analysis at the University of Durham, 17-19 July 2009. The residential course will be open to international applicants and will provide a unique forum for advanced study in theory and analysis in the UK.

Designed as an intensive programme run in small seminar groups, the summer school will feature three UK tutors from different institutions (William Drabkin, Julian Horton, and Michael Spitzer), and a Wiley-Blackwell Fellow from the United States, the eminent theorist Richard Cohn (Yale University). The Editorial Board of *Music Analysis* has provided a subvention that will offer up to twenty-five postgraduate students in music free accommodation and meals. Planning is in progress. Further details will be available soon on the SMA website, at <http://www.sma.ac.uk>.

society for music analysis
events



Cardiff University Music Analysis Conference 2008 (CarMAC)

School of Music, Cardiff University

Thursday 4 September

- | | |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 11.00 onwards | Registration |
| 13.30 | WELCOME: Opening addresses |
| 14.00–16.00: | SESSION 1: Plenary |
| | Phenomenological Approaches to the Music of Elliott Carter
Arved Ashby (Ohio State U.), Martin Boykan (Brandeis U.), Joseph Dubiel (Columbia U.), Marion Guck (U. of Michigan) |
| 16.00–16.30 | Refreshments |

16.30–18.00: SESSION 2: Parallel Sessions

2A (LLT): Elliott Carter 2

Chair: Arnold Whittall (King's College London)

- Alan Theisen and Sarah Zipperer Gaskins (Florida State U.): Spatial Boundaries and Formal Partitioning in Elliott Carter's Late Orchestral Compositions
- Joshua B. Mailman (Eastman School of Music): An imagined drama of competitive opposition in Carter's *Scrivo in vento*
- Brenda Ravenscroft (Queen's U., Ontario): Keeping his finger on the pulse: clarity of design in Carter's later music

2B (SLR): Repetition and closure in early 19th-century instrumental form

Chair: William Drabkin (U. of Southampton)

- Timothy Clarke Best (Indiana U.): Schubert's expansive sonata forms: the Trio in E flat op. 100 as case study
- Julian Horton (University College, Dublin): John Field's piano concerti and the evolution of concerto first-movement form in the early nineteenth century
- Adriana Ponce (Illinois Wesleyan U.): Chopin's thematic restatements: returns and culminations

- | | |
|-------|-----------------------------------------------------------------------------------------------------|
| 18.15 | Hot buffet (Aberdare Hall Library) |
| 19.30 | Elliott Carter: a 100th Birthday Offering
London Contemporary Music Group
Concert Hall |

Friday 5 September

09.30–11.00: SESSION 3: Parallel Sessions

3A (CH): 'Im Schatten Wagners': aspects of a legacy

Chair: tbc

- Xavier Hascher (Université Marc Bloch, Strasbourg): Beyond the famous chord: a comparative analysis of Wagner's *Tristan* Prelude and the beginning of Richard Strauss's *Metamorphosen*
- Frederick Stocken (U. of Manchester): Anton Bruckner and Simon Sechter's fundamental bass theory
- Silvio J. dos Santos (U. of Florida): Between Wagner and Schoenberg: Berg's crisis of identity in the composition of *Lulu*

3B (LLT): Polyphony and disjunction

Chair: Jonathan Cross (U. of Oxford)

- Marc Rigaudière (Université Paul Verlaine, Metz and CRULH): Reading between the lines: the analysis of melodic disjunction in tonal music
- George Papageorgiou (Royal Holloway, U. of London): 'Defying gravity': structural conflict as dynamic experience
- Anthony Gritten (Royal Northern College of Music): Dialogue, Stravinsky, distraction

3C (SLR): Performing Jazz

Chair: Sarah Hill (Cardiff U.)

- James Stager (York U., Toronto): 'With a song in my heart': voice leading and structure in song, arrangement and improvisation
- Adrian Goodman (York U., Toronto): Who is really in charge here? Rethinking the relationship between Miles Davis and Tony Williams

11.00–11.30 Refreshments

11.30–13.00: SESSION 4: Plenary

Music theory after the Ottoman empire

John Plemmenos (Ionian U., Corfu): Theorizing the Greek *echoi* at the end of the Ottoman period

John M. O'Connell (Cardiff U.): Theorizing the Turkish *makam* at the dawn of the Turkish republic

Ruth Davis (U. of Cambridge): Theorizing the Tunisian *nuba* in the shadow of the Mashreq

13.00–14.00 Buffet lunch (Aberdare Hall)

14.00–16.00: SESSION 5: Parallel Sessions

5A (CH): Late Schubert: songs, cycles, repetitions

Chair: Robert Hatten (Indiana U.)

- Anne Hyland (King's College, Cambridge): The burden of Schubert's instrumental music reconsidered: variation form in the second movement of D.810, 'Der Tod und das Mädchen'
- David Bretherton (U. of Southampton): Evocation through structure in Schubert's 'Gondelfahrer'
- Blake Howe (City U. of New York): On annihilation and transcendence: Schubert's final Mayrhofer settings
- Cameron Gardner (Cardiff U.): Schubert's Piano Sonata in A minor, D845: constructing analysis and interpretation from 'Todtengräbers Heimweh', D842

5B (CH): Covert modernism in the 'conservative' mainstream

Chair: Nick Reyland (U. of Keele)

- Michael Byde (U. of Leeds): William Walton's 'tonality': prolongation vs. association
- Raphael D. Thöne (Hochschule für Musik und Theater, Hanover): An Arnoldian 'enigma': the application of musical ciphers in Malcolm Arnold's *Seventh Symphony* and *Fantasy on a Theme of John Field*
- Erica Argyropoulos (U. of Kansas): Expressionism and antagonism: Leonard Bernstein's complex relationship with serialism
- Norton Dudeque (Federal U. of Parana, Brazil): 'Rolling off like a film': analysing Villa-Lobos's 'Cantilena' (*Bachianas Brasileiras* no. 5) through Schoenberg's 'unravelling' concept

5C (SLR): Hexachords plus or minus: from the combinatorial to the transformational

Chair: Christian Kennett (U. of Westminster)

- Bernard Gates (Rugby, UK): Z-related hexachords: their properties and their role in pitch-class set analysis
- Inessa Bazayev (CUNY Graduate Center/Oberlin College Conservatory of Music): Orthography in the music of Nicolai Roslavets
- Rachel E. Mitchell (U. of Illinois, Urbana-Champaign): Roberto Gerhard's idiosyncratic approach to twelve-tone sonata form
- Yang Hon Lun Helan (Hong Kong Baptist U.): The 'Chineseness' in Luo Zhongrong's two orchestral works

16.00–16.30

Refreshments

16.30**SMA Annual General Meeting**

Large Lecture Theatre

18.00

Dinner (Aberdare Hall)

19.30**Gould Piano Trio with Robert Plane (clarinet)**

Beethoven: Clarinet Trio op.11

Schubert: Notturmo D897

Benjamin Wallfisch: New work

Messiaen: Quatuor pour la fin du temps

Saturday 6 September

09.30–11.00:**SESSION 6: Parallel Sessions****6A (LLT): Cognitive and empirical models**

Chair: Michael Spitzer (U. of Durham)

- Daniel Shanahan (Trinity College Dublin): Melodic probability in Debussy's String Quartet: the use of hidden Markov models in music analysis
- Fernando Gualda (Queen's U. Belfast): Parametric comparison of motif Gestalt
- Vanessa Hawes (U. of East Anglia): Kraehenbuehl's general theory of musical communication

6B (SLR): Temporality and metre in the 20th century

Chair: Charles Wilson (Cardiff U.)

- Roxane Prévost (U. of Ottawa): Hypermetric structures in post-tonal music
- Nelson Wu (Chinese U. of Hong Kong): Messiaen's dynamic Mozart
- Huey-Meei Chen: The journey of *Tempus ex machina*

11.00–11.30

Refreshments

11.30–13.00:**SESSION 7: Plenary****Interpreting Schubert's Slow Movements for Piano Trio:****A Dialogue of Gestures and Meaning**

Robert Hatten (Indiana U.) with the Gould Piano Trio

13.00–14.00

Buffet lunch

14.00–16.00: SESSION 8: Parallel Sessions

8A (CH): Narrativity and performativity in late Romantic symphonism

Chair: tbc

- Robert Samuels (Open U.): When must one speak of narrativity in music?
- Erling Guldbrandsen and Erlend Hovland (U. of Oslo): Two performative analyses of Mahler's Ninth
- David Larkin (University College, Dublin): Curvaceous composition: tracing trajectories in Strauss's tone poems
- Joseph C. Kraus (Florida State U.): Levels of nostalgia and narrative collapse in the 'Pastorale' from Tchaikovsky's *Manfred* Symphony

8B (LLT): Compositional fictions in the later 20th century: sound, surface, abstraction

Chair: tbc

- Ryan Dohoney (Columbia U.): The fiction of the musical surface: Morton Feldman's *De Kooning* and *Four Instruments*
- Bruce Durazzi (Washington U. in St Louis): A dialectic of politics and love: Luigi Nono's *Incontri* and the aesthetics of the impossible
- Ian Dickson: Scelsi's musical grammar
- Kivilcim Yildiz Senurkmez and Ahmet Altinel (State Conservatory, Istanbul): Temporal character of harmony in spectral music

8C (SLR): Harmony and mode in the 16th and 17th centuries

Chair: tbc

- Antonio Cascelli (U. of Hull): *Seconda prattica* revisited
- Luca Bruno (Southern Methodist U., Dallas): Adrian Willaert's *Madonn'io non lo so*: a model for Renaissance harmony
- Jeremy Grall (U. of Memphis): Harmonic functionality through idiomatic ornamentation in Kapsberger's *Partite sulla Folia* (Venice, 1604)
- Seth J. Coluzzi (U. of North Carolina): The workings of mode

16.00–17.00 Refreshments

17.00–18.30: SESSION 9: Plenary

Keynote address: How Many Ways Can You Fetishize a Song? From Adorno to *American Idol*

Rose Rosengard Subotnik (Brown U.)

Chair: Michael Spitzer (U. of Durham)

Concert Hall

18.30 **Drinks reception** (sponsored by Basil Blackwell)

19.30 **Conference Dinner** (Aberdare Hall)

Sunday 7 September

09.30–11.00: SESSION 10: Parallel Sessions

10A (CH): Schema, style and the listening subject in Classical music

Chair: Julian Horton (University College, Dublin)

- Laurence Woof (Lancaster U.): Towards an epistemology of the Classical style: Mozart and realism
- Danuta Mirka (U. of Southampton): Techniques of phrase expansion: the case of overridden caesuras
- Vasili Byros (Yale University): Towards an 'archaeology' of hearing: schemata and eighteenth-century consciousness

10B (LLT): Contemporary British composers

Chair: David Beard (Cardiff U.)

- Kenneth Gloag (Cardiff U.): Fundamental polarities and stylistic identities in Nicholas Maw's *Scenes and Arias*
- Benjamin K. Davies (U. of Southampton) 'Grasping the nettle': Birtwistle's pitch-language
- Edward Venn (Lancaster U.): Smoke and mirrors: Thomas Adès's Brahms

10C (SLR): Perspectives on centricity and salience

Chair: Joshua Mailman (Eastman School of Music)

- Stan Kleppinger (U. of Nebraska, Lincoln): Salience as a structural determinant in post-tonal pitch-centric music
- Rachel Bergman (George Mason U.): Viktor Ullmann's String Quartet no. 3 in the context of the Second Viennese School
- Atte Tenkanen (U. of Turku, Finland) and Fernando Gualda (Queen's U. Belfast): A tonal-centre computational model for real-time music analysis

11.00–11.30 Refreshments

11.30–13.00: SESSION 11: Plenary

Composing Globalization

Björn Heile (U. of Sussex): New music, globalization and the cultural geography of modernism: a neo-cosmopolitan approach

Geoffrey Poole (U. of Bristol): Transcultural composition: analytical and ethical observations from praxis

Christian Utz (Kunstuniversität Graz): Difference, stratification, hybridization: works for Western-Asian instrumental ensembles – analytical premises and methodology

13.00–14.15 Hot buffet lunch

CONFERENCE DISPERSES

