

Society for Music Analysis

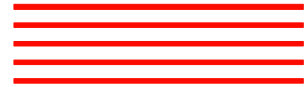
newsletter

November 2011

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The SMA Newsletter is published at the beginning of the academic year, with submission deadlines of 15 September. Please send materials for submission by email to information@sma.ac.uk

Editorial

It is my pleasure to open this Newsletter with heartfelt thanks to my predecessor, David Bretherton, for all of his good work, perfect handover and continuing advice, which has made stepping into this new role so much easier. David's most enduring legacy as Information Officer will probably be his outstanding revamp of the SMA website, which will serve us for years to come.

Fortunately, he is not leaving us, but taking on even greater responsibilities as Administrator and Treasurer.

Rather than introducing myself here—you can read all about me under 'new committee member' if you are interested—I would just like to mention the two main reasons that made me take on this role. First, the SMA does a very good job at promoting what has effectively become an endangered discipline in the UK, and managing that without retreating into any kind of intellectual insularity or parochial self-regard. Secondly, this is probably one of the most student-friendly of musicological societies, investing much time and also money in nurturing future and emerging scholars.

You will find plenty of evidence in this Newsletter for both of these aspects of the society. In the President's Letter, for example, you will learn about plans to join forces with analytical societies in Europe. In the reviews of both TAGS and LancMAC it will become evident just how versatile 'music analysis' has become, both at home and abroad. I might add that, as usual, all of the reviews are written by our dedicated student members, for which thanks are due to Jonathan Lewis, Paula Propst, Anne Hyland, Ben Curry, Marie Bennett and Rebecca Thumpston (Bennett and Thumpston's review of LancMAC is published on our website). And, once again, we are publishing the winning essay from TAGS: this year, it is Olga Sologub's critical appraisal of chromatic theories in a case study of Prokofiev's Piano Sonata No. 8. You will also find here all the usual information about events, prizes and bursaries. The only additions to the familiar format are the reports on members' recent and forthcoming appointments, prizes, PhDs, research and publishing activities. I think this will help us become more familiar—at a glance—with the interests and achievements of SMA members.

This is effectively the first of 'bumper' annual issues (see President's Letter). There is, therefore, definitely scope for further improvement and expansion: please do not hesitate to write to me throughout the year with more information and suggestions. Finally I would like to thank Kenneth Smith and Michelle Phillips for help with putting this issue together. I hope you find it an interesting read, and wish you a happy and prosperous year!

Shay Loya

President's Letter: Europe and All That



This year your summers will have been clouded not just by the traditional British rain-bearing nimbus but by the absence of an SMA Newsletter. From this year onwards, newsletters will be annual, and will appear in the Autumn instead of January, marking the academic rather than calendar new year. With our refreshed website up and running, the SMA is going electronic with the times. The main event over the summer was of course the joint LancMAC and Music Since 1900 conference, which was a huge success (see within for reviews). Thanks and congratulations go to Ed Venn for a faultless performance. Lancaster has raised the bar for future MAC's (coming soon: ScouseMAC!). We often take for granted how well we do conferences in the UK; in particular, the fact that participants dine and sleep in the same venue—unusual both in mainland Europe and the States—fosters greater collegiality and academic exchange. Henry Klumpenhouwer, our keynote, was bowled over by this aspect of LancMAC. The other highpoint was Rome EuroMAC (29 Sept – 2 Oct). A full review of this huge event is beyond my scope. Giorgio Sanguinetti and his colleagues at GATM worked miracles in extremely challenging economic circumstances, staging a feast of papers in the historic spaces of the Conservatorio Santa Cecilia, at the heart of the old city near the Spanish Steps. International as ever, the European complexion of the conference was felt in the multiple official languages (Italian, French, and German, as well as English); in the bridges between theory and musicology—indeed what might be called 'old' musicology; in the continuing high profile of canonic composers, especially Corelli and Liszt; in the gentle reminder, here and there, that Europe was the home of *Formenlehre* and *Partimenti*. There was certainly no lack of the 'new', with fascinating sessions on computational

methods, 'dialogic' performance-based analysis, interactive aural analysis (led by our own Michael Clarke), spectral music in Grisey and Ligeti, cinema and pop, and 16th-century solmisation, as well as a good representation of Schenkerian, serial, and formal perspectives. The prevailing impression was more rounded and varied than afforded by a typical SMT meeting. All in all, enough to stop one tarrying too long at the trattoria over lunch. Rome also brought forward plans to launch a European Federation of Music Analysis and Theory Societies formed, in the first instance, of seven national societies: Italian, French, Franco-Belgian, Dutch-Flemish, Austro-German-Swiss, British, and Russian. Indeed, the welcoming of the recently constituted Russian society into the European fold felt like an historically loaded moment with quite far-reaching consequences. The Federation statute is still being discussed, and it is hoped that its identity and potential will emerge in the coming year. One immediate outcome of the discussions is a decision to hold the next EuroMAC at Leuven in three years' time.

During the opening ceremony of EuroMAC, representatives of the seven societies were invited to make a short statement about their respective backgrounds and identities. My own report said the usual sorts of things about British analysis (empirical, after Tovey; mid-Atlantic; couched at universities as much as in conservatoires, etc.). I also mentioned that next year marks a double anniversary: 30 years since the founding of the journal, *Music Analysis*, and 21 since the SMA was incepted, both by Jonathan Dunsby. To mark this occasion, the SMA is holding a symposium next September at the IMR in London titled 'A Celebration of Analysis'. Speakers and programme will be announced duly, but it is planned to involve both established figures in UK analysis and representatives of the younger generation. It will be an opportunity to remember, celebrate, take stock, and hopefully renew.

Michael Spitzer

New Committee Member

Shay Loya, Information Officer



Shay Loya received his PhD at King's College London in 2006. In 2007–8 he was a CETL

Teaching Fellow at Durham University, and he is currently dividing his time between teaching there and working as a freelance teacher and independent scholar. His research interests include Liszt, Hungarian-Gypsy music, transculturation and its application to music analysis, and other critical and aesthetic issues in music of the long nineteenth century. He has presented numerous papers in international conferences and his main publications include a recent book—*Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (Rochester: Rochester University Press, forthcoming this December)—and the article (2008) 'Beyond the Stereotype: Harmonic and Structural Aspects of the Verbunkos Idiom', *Journal of Musicological Research*, 27/ii, pp. 254–80. He has also been involved in music education as a piano teacher since the late 1990s and in 2006-9 directed the Kodály-based 'Colourstrings Music School' in Roehampton, London.

Congratulations

David Bretherton is to be appointed Lecturer in Music at the University of Southampton, to commence once his existing Postdoctoral Research Fellowship ends in 2013.

William M. Drabkin has received an AHRC grant, "Heinrich Schenker as Theorist, Teacher and Correspondent, 1925–1930", January 2011 to December 2013.

Elizabeth Eva Leach has become Professor of Music at the University of Oxford (2010).

Michelle Phillips has been appointed Lecturer at the Royal Northern College of Music (2011).

Kenneth Smith has recently been appointed Lecturer in Music at the University of Liverpool (2011).

Michael Spitzer has been elected a member of the Scientific Committee of the Russian Society of Music Theory (2011).

Recipients of Masters' Bursaries

Having reviewed this year's many high-calibre applications, the SMA is pleased to announce that three bursaries to support masters' study have been awarded this year. The recipients are:

Daisy Fancourt, King's College London

Penny Miller, University of Nottingham

Richard Powell, University of York

Congratulations to all three!

In the next issue we would also like to congratulate members who have recently been awarded a PhD or MA: please keep us informed!

TAGS Prize Essay 2011:

Prokofiev Chromatic Practice in Theory by Olga Sologub

Many a listener is captivated by the dramatic flair of Prokofiev's music, with its idiosyncratic chromatic slips, registral expansion and unrelenting rhythmic drive. So strongly have such features become associated with the composer's style that they have come to be seen as constituting the music's substance. In some musicological circles, this has fostered the opinion that Prokofiev's music is not difficult to analyse, or that it does not merit theory-based analysis at all. Much of the current discourse around Prokofiev centres instead on bibliographical or stylistic issues. For example, in his informative tome *On Russian Music*, Richard Taruskin dedicates seven of the thirty-six chapters to discussions of various themes in Prokofiev's life and music. Throughout his seven essays, he seems content to carry analytical discourse no further than the discussion of melodic fragments (Taruskin, 2009: 246–69) and some general statements, such as that Prokofiev's music 'spoke the tonal language ... as a native tongue, without irony or pastiche, with enormous technical flair, and with great stylistic originality' (ibid: 284).

Indeed, Prokofiev's style is not associated with any recognised school of modernist composers for which analytical models have been developed. Predictably, employing such paradigms in search of coherence in Prokofiev's music often generates unsatisfactory readings of what seem to be arbitrarily distorted forms. For instance, Neil Minturn's set-theory-inspired analyses produce attractive interpretations of the more atonally leaning sections of Prokofiev's music, such as can be found in the *Sarcasms* (Minturn, 1997: 67–72). Nevertheless, these readings produce weaker interpretations when dealing with tonal elements, something noted by reviewers of Minturn's book (esp. Zimmerman, 1998: 156–58). Conventional tonal analyses that attempt to explain Prokofiev's chromatic phenomena within narrow parameters have fared no better.

What is overlooked by these approaches, however, is the closeness with which established analytical paradigms reflect the principles of the music for which they had been initially developed. In view of Prokofiev's concern with the construction of a distinct personal style, it is no surprise that his music cannot be adequately captured by Schenkerian, neo-Riemannian or set theory analyses in isolation. Consequently, the unsatisfactory results yielded by such theories do

not necessarily point to a lack of structural integrity in the music, but rather to each theory's blind spot for the music's stylistic principles.

This paper explores the benefits of a synthetic analytical approach by combining normative Schenkerian analysis with Richard Bass's (1988: 197–214) and Deborah Rifkin's (2004: 265–89) respective theories and methodologies in the analysis of the second movement of Prokofiev's Piano Sonata No. 8. To determine the usefulness of various methodologies, the analysis will be built up cumulatively, allowing each theory to be introduced and assessed in turn. The second movement of Piano Sonata No. 8 has been chosen as a case study for two reasons: (1) written in Prokofiev's later life, it exhibits his mature compositional style, and (2) its short 81-bar length allows for an effective discussion of both structure and surface detail within a necessarily short article. Before launching into this synthetic analysis, however, some problems with established paradigms will be illustrated within the first twelve bars of the movement (Example 1).

The first eight bars of Example 1 are unambiguously in the key of D_b major and the most commonly occurring chromatic notes are E_b, G_b and A_b. Viewed in what would seem to be the first obvious context of diatonic music, we would expect these dissonances to be prepared; however, they are not. The only instance in which they appear within a consonant harmony is the last chord of b. 8. This A⁷ chord (without the third) seems to function as a conventional bridge between the key of D_b, in which it is an incomplete German sixth, and D, in which it forms the dominant harmony. However, it is placed outside of the cadential progression of bb. 7–8, where it could have otherwise initiated a conventional modulation into D. The original D_b key is re-established as the tonic that closes this section. Only afterwards does the A chord appear, creating a sudden modulation into D, which heightens the sense of chromatic slippage. Its exterior placement to a cadential progression coupled with its short one-beat duration prevents the A chord from being heard as a German sixth in D_b and, therefore, weakens its function as a bridge between the keys of D_b and D. This seems to suggest that there is more complexity than a simple tonal interpretation can usefully account for, and therefore, further rationalisations should be sought.

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Example 1: Prokofiev Piano Sonata No. 8/II, bb. 1–12.

Example 2:
Problematic tonal
analysis of Prokofiev
Piano Sonata No. 8/II.

| | | | | | | | | | | |
|--|---|---|----|----|----|----|----|----|----|----|
| | 1 | 9 | 17 | 35 | 43 | 47 | 60 | 66 | 80 | 81 |
| | △ | | | | △ | △ | △ | △ | △ | △ |
| | 5 | | | | 5 | 5 | 4 | 3 | 2 | 1 |

D♭: I ♯I III ♯v v I V7 I ? I

Example 3:
Harmonic analysis of
Prokofiev Piano
Sonata No. 8/II, based
on the concept of
chromatic
displacement.

| | | | | | | | | | | |
|--|---|---|----|----|----|----|----|----|----|----|
| | 1 | 9 | 17 | 35 | 43 | 47 | 60 | 66 | 80 | 81 |
| | △ | △ | △ | △ | △ | △ | △ | △ | △ | △ |
| | 5 | 5 | 5 | 5 | 5 | 5 | 4 | 3 | 2 | 1 |

D: I (d) III (D) v

D♭: I v I V7 I I

The next most pertinent context within which this extract may be viewed is that of late Romantic harmony, where a high degree of chromaticism is still firmly fettered to triadic harmony. Following common practice in late Romantic music, chromatic elements would normally result from stacking thirds or from the harmonic transformations that can be effectively mapped by neo-Riemannian analysis. Neither of these possibilities seems to be the case here. The dissonant E_{\flat} , G_{\flat} and A_{\flat} occur almost exclusively within the dominant A_{\flat} harmony, yet they do not appear within the A_{\flat} 13th, the chord derived by stacking thirds up to the last note before a return to the root. Progressions that can be mapped by neo-Riemannian analysis tend to be characterised by parsimonious voice-leading, where a triad transforms to another by the movement of one of its voices by tone or semitone. Such transformations do not occur here, however. Lastly, it makes little sense to employ techniques used to explicate atonal or post-tonal music, when this music's harmony is so patently tonal and triadic. The question is, rather, *how* is this music tonal?

Evidently, the music's distinctive mixture of tonal and chromatic elements resists being captured within conventional models. For this reason, the analyses presented in the following discussion will highlight incongruent features as well as those that can be convincingly accounted for by the theories employed. A coherent model will only be constructed towards the end (in Example 4), at the culmination of my synthetic analysis. The anomalies within the analyses presented in Examples 2 and 3 will inform the ensuing search for successful methodologies. As a starting point, the movement will be analysed from a Schenkerian tonal perspective, in view of the prominence of diatonic harmonies throughout its duration (Example 2).

The sketch in Example 2 accounts for the D_{\flat} tonic harmonies flanking the movement by linking them with a $\hat{5}-\hat{1}$ *Urfinie*, most of which is harmonically supported in the bass. One of the immediate issues the sketch draws attention to is the raised $\hat{2}$ at b. 80. Firstly, as a dissonance, it is untenable within the fundamental descent, especially since its progression onto D_{\flat} at b. 81 makes for some rather awkward voice-leading. Secondly, it is unsupported by any recognisable harmony in the

bass; and thirdly, its very transitory nature strongly undermines any structural force it may have had. This sketch also leaves unexplained the structural significance of the harmonies in bb. 9–35, which include the rather unusual raised tonic and raised minor dominant, as well as the modally mixed mediant. A possible explanation for these anomalies can be found in Richard Bass's theory of chromatic displacement. Bass suggests that chromatically displaced notes in Prokofiev's music serve a dual function. Not only do they act as notes in their own right, but they also stand for the tonal notes that they displace. The utility of this analytical principle can be gleaned by its relative success in interpreting the chromatic notes in the opening twelve bars of the movement, given in Example 1. The function of E_{\flat} , G_{\flat} and A_{\flat} is unambiguous at b. 8. Together they form a dominant seventh on A (without the third) which cadences into D major in b. 9. At b. 8, then, they each act as notes in their own right. In all previous instances, however, they appear as chromaticised versions of the diatonic notes E_{\flat} , G_{\flat} and A_{\flat} . If every instance of the chromaticised notes were to be replaced by their tonal counterparts, this extract would be conventional to the point of anonymity.

Bass's theory suggests that, when hearing a chromatically displaced note, we recognise the tonal note it stands for. As the chromatically displaced note behaves, to all intents and purposes, as if it were a diatonic note, we are forced to associate the deviation with a tonal function. Bass's theory expands this phenomenon into a concept in which any keys that are semitonally adjacent become equivalent. This concept allows many of Prokofiev's chromaticisms to be recognised as analytically significant. When applied to the background sketch of the second movement of Piano Sonata No. 8, it can make sense of some of the anomalies highlighted by a simple tonal interpretation.

The sketch in Example 3 presents the movement as being simultaneously in the keys of D_{\flat} and D. It shows that the raised scale degree $\hat{2}$ at b. 80, as well as the raised harmonies at bb. 9 and 35 belong to the D tonic (highlighted in rectangles). As such, they are no longer structurally mysterious and expressing them analytically in this way seems to be consistent with what one would hear in the music.

Nevertheless, this sketch also shows some anomalies. Scale degree $\hat{2}$ still has no discernable harmonic support, nor is it any less transitory than before. Moreover, $\hat{2}$ and $\hat{4}$ do not actually appear in the register given in this sketch, so melodically speaking, the fundamental descent, as it stands, is not very transparent in the texture. What further undermines the possibility of its existence is that it does not appear to have any parallelisms in the foreground or shallow middleground. So, while this sketch accurately maps the harmonic content of this movement, melodically, it does not reflect the music from b. 60 to the end.

The image shows a musical score for Prokofiev's Piano Sonata No. 8/II, measures 1 to 66. The score is divided into Motifs (a, a ret., b, c) and Harmony (D, D b, I, I (d), III, (D), v, I, V9, I). The Motifs are labeled as follows: Motif 'a' is a melodic phrase in the right hand; Motif 'a ret.' is its retrograde; Motif 'b' is a chromatic line in the left hand; Motif 'c' is a melodic phrase in the right hand. The Harmony is indicated by Roman numerals and accidentals below the staff.

Example 4: Harmonic-motivic analysis of Prokofiev's Piano Sonata No. 8/II.

At this point it would be useful to turn to Deborah Rifkin's theory of motives (op. cit.; I have kept Rifkin's italics for special terms). Rifkin suggests that Prokofiev's chromaticism is a surface manifestation of the structural motifs that abound in his music. She identifies three kinds of motif, which she terms *systemic*, *pitch-class non-functional* and *pitch-class functional*. The *systemic* motif occurs in the deep middleground or background and embodies tonal harmonic function, which is retained in all of its parallelisms. The *pitch-class non-functional* motif, on the other hand, associates chromatic events and does not need to retain the same harmonic support between occurrences. This makes it particularly effective in engendering new key areas, as will be seen later. The *pitch-class functional* motif also associates chromatic events, yet it additionally contains notes which strongly mimic tonal voice-leading and, by so doing, create tonal allusions. All these motifs have three things in common: they are melodically salient, they are recognisable in different occurrences, and they appear in levels of the deeper middleground with parallelisms in the shallow middleground or foreground. I would argue that an analysis of the movement revealing the presence of a number of different motifs and their relationship to the background harmony provides a more convincing reading of melodic constructions than the 'fundamental descent' of earlier analyses (Example 4).

The notes of the *systemic* motif *c* occur in a melodically accentuated way at four structurally important points in the music: at b. 1, when the D_b tonic is being established; at b. 17, where the shift into F major marks the first departure from the tonic harmonies; at b. 60, which initiates a dominant preparation before the final return of the tonic; and at b. 66, where this return is achieved.

Motif *c*'s *systemic* status is also supported by prominent and recurrent parallelisms throughout the movement, such as can be seen, for instance, in bb. 5–8 of Example 1, beamed as a shallow middleground figure. The *systemic* motif *c* acts as a tonic prolongation and forms the melodic backbone of the movement. The *pitch-class* motifs *a*, *a retrograde*, *b* and *c retrograde chromatised*, on the other hand, trace more localised chromatic phenomena.

The *non-functional* motif *a* and its retrograde version express in a more concise fashion what had been a reiteration of chromatically equivalent fifth scale degrees in Example 3. They also articulate the shifts from D_b major to D major in bb. 1–9, and from A minor to A_b minor in bb. 35–43. The *non-functional* motif *b*, meanwhile, rationalises the transformations from D major, through F major, onto A minor in bb. 9–35. Notably, the motifs support each other in articulating specific key areas at points where they coincide, such as at bb. 9, 17, 35, 47, 60 and 66. These motifs convincingly support the previous harmonic analysis and retain the melodically salient A_b s and A s in the right-hand part.

The *pitch-class functional* motif *c ret. chrom.* is a version of the motif *c* discussed earlier. Being in such a modified form, it does not carry the same function as the *systemic* motif *c* and their relationship remains purely associative. The '*functional*' attribute of this motif is manifested in the leading-tone function of $C\sharp$. This motif's structural status derives from its ability to connect tonal and chromatic events in bb. 46–66. A brief glance at the score (Example 5) will show that the harmonic areas of this extract do not display strict functional logic. At b. 47 there is a D_b harmony, which progresses to an A_b minor harmony at b. 57. This gives way to a chain of shifting consonant harmonies from b. 60, which leads to a closing

motivic construction in bb. 64–65 before a return to D_b at b. 66. However, when the modified motif *c* is mapped onto this extract, its role in generating aspects of both melody and harmony becomes apparent.

The melodic A_b appears prominently in the bass at b. 47, and the memory of its sonority is evoked by its pitch-class reiterations in the ensuing bars. The B_b in the bass at b. 60 marks a change in the harmonic landscape as the music moves into shifting harmonies. The C_b in b. 64 and the C₂ in b. 65 form part of the motivic construction that ends this section of the music; and, lastly, D_b is very strongly implied at b. 66 when the music repeats the rondo theme in the original D_b tonality.

The modified motif *c* could be said to fulfil a cadential function, as it resolves previous tensions, while at the same time leading to a return of the original theme in its home key. This reading is supported by the motif's accentuated reiterations in the coda, which can be seen in Example 5 at bb. 74–78 and 79–81. (In the last reiteration, the motif is further chromaticised by the inclusion of the A₂ on the downbeat of b. 80.)

In conclusion, it can be seen that a synthetic analytical approach provides a much richer reading of the movement than do the individual methodologies in isolation. A tonal analysis identifies the home tonic key of D_b and its dominant preparation at b. 60 (see Example 2), but is unequipped to interpret the chromaticisms in the rest of the movement. Bass's theory of chromatic displacement builds on the foundations of a tonal analysis and provides a means of understanding certain deviations in terms of displaced notes and chromatic key equivalency.

Nevertheless, his methodology is not conducive to a convincing interpretation of melodic constructions in this movement. Rifkin's concept of motifs fills this theoretic void as well as providing insights into the purpose behind particular chromaticisms. Not only does a

synthetic analysis supply a greater variety of useful tools for a theoretical discussion, the detail it captures is potentially more consistent with the music's aural impact than the findings of single analytical paradigms.

There are certain aspects of the synthetic approach which merit further refinement. For instance, the approach makes use of some elements of extended Schenkerian analysis; however, this fails to explain adequately the transformations in passages such as in bb. 57–63 (Example 5), which would be better mapped by neo-Riemannian analysis. Also, it is not clear from Bass's article whether lone chromatically displaced notes—that is, those which do not form part of a complete tonal shift—have any melodic properties. If they do, it would be necessary to explain how they interact with Rifkin's motif notes. Otherwise, a combination of their theories may be in danger of producing arbitrary connections, which would distort perceptions of structural hierarchy.

Nevertheless, the synthetic approach presented above may serve as a useful starting point for further analytical enquiries into Prokofiev's music. The structural relationships it divulges at this early stage in its development may be seen as the precursor of the musical processes that might be unveiled by an expanded synthetic method. The systematic application of such a method would greatly enrich our insight into Prokofiev's compositions, allowing the analytical discourse of his works to be held on a par with the wider musicological discussions of his life and aesthetic style.

Olga Sologub

Ex. 5: Middle- and fore-ground motifs in Prokofiev's Piano Sonata No. 8/II, bb. 46-81.

The musical score consists of two systems, each with two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical notations such as dynamics (p, mf, f, pp, dim), articulation (accents, slurs), and performance instructions (rit, c ret. chrom.). Red boxes and letters (a, b, c) highlight specific motifs and chromatic passages.

System 1 (Measures 46-52):

- Measure 46: Treble staff starts with a *p* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 47: Treble staff has a *mf* dynamic. A red box labeled 'b' highlights a motif in the bass staff.
- Measure 48: Treble staff has a *p* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 49: Treble staff has a *p* dynamic. A red box labeled 'c' highlights a chromatic passage in the bass staff.
- Measure 50: Treble staff has a *p* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 51: Treble staff has a *f* dynamic with the instruction *ma dolce*. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 52: Treble staff has a *f* dynamic. A red box labeled 'c' highlights a chromatic passage in the bass staff.

System 2 (Measures 53-81):

- Measure 53: Treble staff has a *pp* dynamic with the instruction *tranquillo*. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 54: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 55: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 56: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 57: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 58: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 59: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 60: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 61: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 62: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 63: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 64: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 65: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 66: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 67: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 68: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 69: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 70: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 71: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 72: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 73: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 74: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 75: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 76: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 77: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 78: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 79: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 80: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.
- Measure 81: Treble staff has a *pp* dynamic. A red box labeled 'a' highlights a motif in the treble staff.

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Reviews Corner

Theory and Graduate Student (TAGS) Conference

Institute of Musicological Research, Senate House, London, 27–28 April, 2011

Review I

The Institute of Musical Research, part of the University of London and located in the shadow of the world-famous Senate House Library, played host to this year's TAGS event, which welcomed delegates from all over the world and as far afield as the US, Canada and Taiwan. With seventeen postgraduate students presenting papers along with highly distinguished keynote speakers, Arnold Whittall (King's College, London) and Michiel Schuijjer (Conservatorium van Amsterdam), the programme proved to be remarkably diverse, testifying to the dynamism, vibrancy and open-mindedness of the Society as a whole.

Following warm welcomes from the SMA Vice-President and Events Officer, Kenneth Smith, and the SMA President, Michael Spitzer, the programme got underway with a session on 'Post-Tonal Analysis'. Helen C. Thomas (Lancaster) began with an insightful discussion on the

fragmentariness of Boulez's *Éclat*, while Ju-Sun Kim (Arizona) explored, with impressive technical virtuosity, aspects of serialism in Barber's Sonata Op. 26. Olga Sologub (Manchester) concluded the session with a revisionist approach to the chromatic practices of Prokofiev, illustrating how the latter's music resists being pigeon-holed as diatonic, late Romantic or atonal music (see pp. 5–11 of this Newsletter).

With so much variety on offer, parallel sessions allowed the delegates to choose between topics. That also meant, unfortunately, that this reviewer was not able to sit in and report on the following sessions:

- 'Analysis, Pop Music & Mass Culture': Paula Propst (Tennessee) and Mei-fen Hsin (Durham)

- 'Analysis & Performance': Paola Cannas (Sussex), Yi-Mei-Yu (National Chiao Tung University, Taiwan) and Gilvano Dalagna (University of Aveiro)
- 'The Musical "Idea"': Indione Rodrigues (Goldsmiths) and Jacob Thompson-Bell (Royal Northern College of Music)

In session '2B', entitled 'Music & Culture from Gesualdo to Wagner', Joseph Knowles (York) deftly discussed extra-musical qualities that had been projected onto modes and hexachords in the sixteenth century, with a view to musically and historically contextualising his argument for eroticism in Gesualdo's *Spargere la morte*. I had the honour to speak in this session on the tensions within modern philosophy, specifically, the tensions between analytical philosophy and the continental tradition, as located within contemporary Wagner scholarship.

All delegates were, subsequently, brought together for Arnold Whittall's keynote entitled "'Written off?" Theory, Analysis, and Twenty-First Century Musicology'. Michael Spitzer wittily suggested, in his introduction, that presenting Arnold Whittall to the SMA was the equivalent of introducing Nelson Mandela to the ANC. With that in mind, Professor Whittall embarked on a highly entertaining and, indeed, thought-provoking address concerning the future of music theory and analysis. Arnold Whittall's carefully constructed reflections were made in light of Richard Taruskin's soon-to-be-published idea that the tensions between musicology and music theory and analysis somehow represent a debate between 'evolutionists' and 'creationists'. We will have to wait and see what Richard Taruskin has to say on the matter when his latest views are published later this year in *Music Theory Spectrum*. In the meantime, Professor Whittall argued that it was the responsibility of the music analyst to engage with these tensions by initiating some manner of discourse with the other side of the divide. In addition, he discussed how music analysis and music theory might continue to justify their existence in relation to contemporary composition and performance, especially with high-profile premieres by Sandy Goehr, Turnage and Fernyhough, together with important bicentenaries for Verdi and Wagner lying imminently before us.

With so much to think about following the keynote address it wasn't surprising that discussions surrounding the content of the day's talks continued throughout the conference dinner, which was held at ASK just around the corner from the British Museum.

After much good food, drink and conversation the night before, Thursday morning commenced with parallel sessions on 'Analysis & Performance' and 'Poststructural Analysis'. In the latter, Matthew Mendez (Edinburgh) convincingly argued against the monolithic interpretation of the figure of John Cage by illustrating, with particular flair, how the evolution of the latter's artistic output coincided with the dissolution of Lyotard's apolitical thought. Chris Fuller (Lancaster) followed with an enlightening paper on the problems of collapsing music analysis into poststructuralism by using David Schwarz's and Naomi Cumming's Lacanian analysis of Steve Reich's *Different Trains* as an illustration. Mark Bishop (York University, Toronto) closed the session with a Deleuzian analysis of Messiaen's *Turangalila Symphony*, an approach that has the potential to contribute much to Deleuze scholarship by moving beyond Deleuze's original conceptualisation of Messiaen through engagement with the former's theory of the haptic function of colour, and its potential application to music.

The final parallel sessions for postgraduate students were on the themes of 'Analysis & Cognition' and 'The Musical "Idea"'. In the former, much healthy debate was sparked in the question time following Patrick Hinds's (Surrey) study of the history of music as conceptual phenomenon and its revision as non-conceptual cognitive structure. Adrian Trevisan (London Metropolitan) followed with an intriguing presentation of a new device that turns brain output into music. It was agreed that both talks hold exciting prospects for the future.

Following a hearty lunch, Michiel Schuijjer delivered the second keynote address of the conference entitled 'The Modern Conservatory and the Practice/Theory Dichotomy in Music Education'. Reflecting on his experiences at the Conservatorium van Amsterdam and the Royal Conservatoire (The Hague), Michiel Schuijjer focussed his talk on the problem of the theory/praxis dichotomy as highlighted by Kant. He explored the conceptual problems of that binary in music pedagogy and traced its evolution as courses and music making became increasingly professionalised. Following a developed, insightful and enlightening study of the problems surrounding the theory/praxis binary in music education, specifically, the problems of trying to categorise a certain task or piece of work as either practical or theoretical, it was made clear that there is little consensus in the modern conservatoire of what constitutes either praxis or theory. Michiel Schuijjer closed by focussing on how these problems have the potential to affect

the music theorist or analyst in the context of music education.

TAGS 2011 concluded with a lively roundtable discussion chaired by Professor William Drabkin (Southampton). If a recurring theme of the two days was that of healthy debate, then the roundtable certainly echoed this theme through discussions on the teaching of music theory and analysis in universities and conservatoires. This followed with a look at the typical backgrounds of a student coming to study music analysis, with Arnold Whittall and Michiel Schuijjer sharing their views on what was typically expected of those students. Following some lively (and sometimes horrifying) anecdotes from the postgraduates in attendance on their experiences of music analysis

Review II

On the 27th and 28th of April, the Society for Musical Analysis held its annual Theory and Graduate Student (TAGS) Conference. I had received my presentation acceptance e-mail weeks prior to this date and already made arrangements to attend this event. Like a few other presenters, the trip to London proved exhausting. In the height of Royal Wedding buzz, the entire world seemed to be making its way to Britain's capital. So with an air of excitement throughout the entire city, attendees of the TAGS Conference congregated at the International Institute for Musical Research for graduate students from all over the world to present their research. Overall, the research over the course of two days encompassed diverse presentations addressing musical theory, cultural theory, and psychoanalysis.

Upon arriving at Senate House on the University of London's campus, most presenters trickled in to the two rooms designated for the conference. Kenneth Smith, Vice President and Events Officer for the society, began the conference by thanking everyone in attendance and wishing us all a warm welcome. Kenneth's cheerful opening seemed to do the trick: nerves subsided as the first presenters were invited to deliver their papers.

Research from the opening panel on Post-tonal analysis was presented to the attendees, and was the only panel being held at that specific time slot. This single panel allowed for audience members to get a feel for the upcoming presentations. Presenters Helen C. Thomas, Olga Sologub, and Ju-Sun Kim set the tone for the conference by initiating contemplation and discussions based on the analysis of three specific pieces of music.

as an undergraduate, the conference ended with a palpable sense of optimism, pessimism and realism all contained within the same room as we all bid a fond farewell to the Institute of Musical Research.

It was great to see so many speakers and conference delegates come and contribute to the content of TAGS 2011. I would like to end by thanking Kenneth Smith and all those who make up the SMA Executive Committee for organising an inspiring, enjoyable and ruthlessly well-run event. I am sure we are all looking forward to next year.

Jonathan Lewis

These three presentations were well delivered and engaged the audience through an in-depth discussion of music theory and analysis. Attendees then proceeded to two different panels after discussion and a short break.

My own presentation was scheduled for the second time slot. I was privileged to speak alongside Mei-fen Hsin, who discussed popular Taiwanese campus music and analyzed the social implications of westernised popular music on non-western societies—again, illustrating the vast topics of research at the TAGS conference. As a Masters candidate, and a first-time presenter, it certainly felt comforting to have fellow panel presenters who share similar interests and research topics. Although nerves and the constant need for water shook my presentation a bit, the audience was pleasant and receptive, and the discussions throughout this whole session certainly gave me new ideas for my research, as I am sure it did for others.

After a short coffee break, all attendees congregated together again in the larger of the two rooms for Arnold Whittall's keynote address. Professor Whittall rebutted Richard Taruskin's assertions about the disciplinary insularity of music analysis and its supposed knack for impracticality, by demonstrating many cases of its usefulness, for example in its engagement with live composers and new compositions. Whittall further suggested that many musicologists use musical theory unreflectively, as a set of tools inherited from their training as musicians, which limits their analytical capacity and gives the false impression that the problem is with the discipline itself. I was interested in the way these arguments

touched on Naomi Cumming's thoughts, on which my own ethnographic research is based (see her *The Sonic Self: Music Subjectivity and Signification*, Bloomington, IN: Indiana University Press, 2000). Cumming addresses analysis as a subjective process that is sharpened through constant recognition of analytical tools prescribed at the educational level (pp. 319-20). New Musicology too is not unanimous in rejecting music analysis *per se*: Georgina Born, for example, maintains that both aural and formal written analysis remains a necessary and quite essential interpretative part of cultural studies in music. In other words, music analysis that remains self-critical and in step with scholarly developments is not likely to disappear or become irrelevant.

What better way to end a full day of presentations and discussions, but with food, drink, and more intense discussions? Dinner at ASK commenced shortly after the first keynote address. Much discussion on the day's events ensued over dinner, as many of the presenters socialised, leading to a restful night for the next day of research presentations.

The first session of the second conference day posed a hard choice between two sessions that, to me, were equally intriguing. After some deliberation, I finally chose to sit in on the Poststructural Analysis panel (and was not disappointed), yet I was also able to discuss the other sessions' topics with those I had met at dinner the previous night. At the session I attended, Matthew Mendez, Chris Fuller, and Mark Bishop delved into analytical techniques that seemed to span beyond mere musical theory. Each speaker provided different psychoanalytical perspectives on music and composers, and the lively discussions following each paper, made this session very thought-provoking indeed.

After another short break, the final round of parallel student sessions commenced. In this case my choice of panel was predetermined, as I chaired it (regrettably I cannot give here an account of the sessions I have missed). Again, the papers presented original and fresh research and were delivered in a way that thoroughly engaged the audience. Indione Rodriguez's concepts on the "Rhythmic Idea" explained much of the theoretical framework for his doctoral thesis. I am personally looking forward to learning more of Rodriguez's theories, as well as how he uses them in context. Jacob Thompson-Bell subsequently presented research based on his own composition. Through his explanation, audience members were allowed to see into the compositional process from a first-hand account,

and witness traditional analysis combined with a thoughtful concentration on how a composer writes in stages. I felt honoured to have been a part of this panel, and will look for more of Rodriguez and Thompson-Bell's work in the future.

Conference attendees were invited to a small lunch outside prior to the final presentation of the day. Again, many discussions from the previous two panels fed into the lunch period. After filling both our bellies and our minds, all members quickly moved into the larger conference room for the final keynote address.

Michiel Schuijjer, the second keynote speaker, spoke about qualifiers used to divide occupations in music. He presented specific factors of musical education including: sight-singing triplets over two beats, ensemble intonation training in Brahms's Op. 115, lecture on learning methods, and an analysis assignment of a Bach fugue. These factors were integrated within four perspectives: equipment, commitment, space, and ownership. Through his analysis, Schuijjer showed how the above factors related differently and with varying degrees of importance to different musical occupations, determining the way undergraduate and even graduate students conceptualised music and understood and envisioned their own future occupations.

The final keynote address fed into the roundtable discussion that ended the conference. Led by Bill Drabkin, the roundtable highlighted aspects of both keynote addresses, but especially concentrated on the education of musicians during their college years, and how specific classes would aid or hinder these music students in the future. Attendees were regularly invited to share their own experiences as music students. The many responses testified to the enduring diversity of undergraduate education and training worldwide, despite homogenising trends. Indeed, the great variety of disciplines and analytical approaches presented at TAGS made that point abundantly clear.

Overall, I felt the conference went rather well and, as naïve as it may sound, I am extremely glad it was my first presenting and chairing experience, because it brought so well together research from musical analysts, theorists, composers, musicologists, and ethnomusicologists. It challenged the very idea of music analysis as a single discipline and amplified my desire to seek out new ways of interpreting music in my research.

Paula Propst

Seventh International Conference on Music Since 1900 & LancMAC

Lancaster University, 28–31 July 2011

Review I

Upon stepping onto the platform at Lancaster train station the day before the official commencement of the LancMAC/MSN conference, I met an American scholar (who had seen me poring over some scores on the way there) who asked: 'are you speaking at MAC or MSN?' The question (answered simply by 'yes') flagged up a potential issue for the meeting: how does one incorporate two established conferences into a single productive event which encourages exchange and interaction between the specialists in each field, and yet keeps both camps individually happy? The conference chairman, Edward Venn, and his troop of organisers and assistants did an impeccable job on this front, creating 'cross-currents' between MAC and MSN by arranging the conference sessions around themes and genres ('jazz', 'music and the screen', 'form and tonality', 'music and place') or geography ('music in France and Spain'), which facilitated discussion of music of almost any century. There were more than 150 delegates from four different continents, and about 140 papers. Many of these delegates had travelled long distances to be in attendance, and were rewarded with what was an efficient, professional and, above all, most welcoming conference. Discussions on computational systems, metaphor and meaning, composition, historiography, cultural theory, modes of identity, and questions of performance practice mingled easily with more traditional applications of tonal theory and harmonic analysis. Indeed, this methodological and ideological eclecticism was, for this reviewer, the strongest cohering force behind much of the proceedings, and this review focuses on three sessions of particular interest which illustrate this.

A centrepiece of the first full day was the lively plenary session on metaphor comprised of six probing engagements with the concept from the perspective of performance, analysis, theory, philosophy and linguistics. Paul Archibold's contribution focused on metaphors of physicality associated with playing in or experiencing a musical performance, and this set the stage aptly for Christopher Redgate's examination of the 'living metaphor' inherent in the titles of his improvised *Transcendental Etudes*, which act essentially as guidelines for the performer. Redgate's use of metaphor as the instigator of the creation of a musical idea—rather than as a tool

for its explanation—formed a common thread with Michael Spitzer's paper, which was founded on Ricoeur's idea of metaphor as a creative act. Spitzer discussed the metaphor of nostalgia in Schubert's music via an exploration of the use and manipulation of time in the Lieder. He argued that in this music, the frequent use of repetition and return of earlier material within a largely forward trajectory signals a moment of nostalgia or 'distal reflection', in which present anguish is heightened by reflecting on past joy. This was superbly illustrated in his readings of 'Morgengruß' (following David Lewin [2006]), and 'Trockne Blumen' from *Die schöne Müllerin*.

In the same session, Joshua Banks Mailman and Anthony Gritten investigated the ramifications of the ubiquity of 'structure' and 'problem solving' as metaphors in analytical parlance. Mailman reasoned that the architectural approach to form inherent in the metaphor 'structure' (which is fundamental to our thinking about music), does not take into account the inherent duality of metaphor, nor its role as vessel for modelling the diversity of flux (or change) in dynamic form. Taking this duality into account, he suggested that the traditional dichotomy of temporal time (the time-moving metaphor) and spatial time (the subject- or ego-moving metaphor) could more appropriately be understood as a spatio-temporal reciprocity, which permits a more fluid approach to the notion of musical structure. Helen Thomas of the home institution, whose work framed the session, took her starting point from linguistics, and her paper offered a fitting amalgamation of the ideas of metaphor as both an intra-musical entity and also as a tool, or vessel, for its understanding.

David Bretherton opened Saturday's parallel session on form and tonality with a detailed rehabilitation of Schenker's 'Essay on a New Theory of Form' (*Der freie Satz* [1935]), which has been partially neglected save for its comments on sonata form. Bretherton presented a careful outline of Schenker's developing theories of form, focusing, in particular, on the correlation between voice-leading structure and architectural form therein, and Schenker's comments on (or neglect of) certain composers and formal types. This was followed by Ya-Hui Cheng's broadly Schenkerian account of the dramatic transformation of the

central character in Puccini's eponymously entitled *Turandot*, which incorporated structural augmented chords and Chinese pentatonicism. Despite the fact that Puccini never completed the music for the opera, Cheng demonstrated that the nascent stages of this transformation are detectable in the existing music. The final paper in this session, from Julian Horton, sparked a considerable amount of interest and debate. Horton presented a refined and convincing reading of the mediant ritornello second-theme presentation in Beethoven's Third Piano Concerto, which Tovey memorably referred to as an 'error'. Using analysis as a springboard for an investigation of the notion of canon formation, and its (circular) relationship to theory, Horton challenged the validity of any theory which is circumscribed by sample repertoire (in this case, Mozart's concerti), and its attendant historical boundaries. Taking into account that Mozart's concerti were not disseminated until the 1820s, and thus were a negligible model for Beethoven, Horton offered instead a comprehensive overview and categorisation of the modulating ritornello in the post-classical piano concerto, taking examples from Moscheles, Bennett, Henselt and Cramer.

Saturday's 'computational approaches to music analysis' was another thought-provoking and varied session, headed by Alan Marsden's marvellous exposition of a complex and comprehensive computational system for unveiling the fundamental commonalities between a theme and its subsequent variations in variation form. This system, which he applied to Mozart's variations for piano, isolates similarities and patterns in voice leading (much in the manner of Schenkerian analysis), and produces empirical data which, it was suggested in the question session, could be used to reappraise our existing theories for analysing variations. Keith Potter and Marcus Pearse staged an impressive, and fast-moving double act, with Potter presenting a semiotic reading of Debussy's *Syrinx* (after Nattiez), and Pearse relating this to the results of

their computational analysis. Their basic principle, that a computer program 'learns' the fundamentals of (in this case) Western musical culture, such as pitch and duration, and is then trained to predict human responses to the music provoked a heated debate on whether what we expect in a piece of music really is based on what we have already heard. Mailman, in his second contribution to the conference, continued his theory of form from flux, rather than form as architecture, in a formal analysis of the first movement of Ruth Crawford Seeger's Quartet of 1931.

There were many more individual papers which remain high points of the conference for this reviewer, especially those by René Rusch, Courtney L. Harter, Emma Gallon, and Neil Newton, but space does not permit a full engagement with them here (keep eyes peeled for future issues of *Music Analysis* or *Twentieth-century Music*). Their breadth reflects the richness and diversity of the conference, as did the two keynote lectures. Even Henry Klumpenhouwer's fascinating address consisted of three individual topics which he maintained, when probed by Charles Wilson from the floor, did not have an underlying coherence (a remark which surely would have incited a storm of controversy at an analysis conference a decade ago). Philip Bohlman's stirring lecture analysed the borders between the known and the unknowable, which he explored via three case studies, dealing with the binary metaphors of fullness/emptiness, time/timelessness, and life/death respectively. Temporality was therefore central to the ontological borders depicted in this lecture, as it had been for so many of the papers at the conference. Bohlman left his audience entranced with his final remark that "analysis enables us to enter the border zones together", a provocative ending to a conference situated on the border (now largely obsolete?) between music analysis and music since 1900.

Anne Hyland

Review II

The drawing together of the Seventh International MSN conference and LancMAC was a bold and highly successful stroke that found an appropriate venue in the impressive new contemporary arts building at Lancaster University. The conference was attended by over 150 delegates from 20 countries. The scale of the conference was exceptional in that the seven parallel periods were all comprised of five themed sessions. This gave an enormous amount of choice and surely allowed

most delegates to find a route through these well-chaired sessions that was informative and relevant to issues in their own research. I consider two highlights of my own route below; but first, the plenary sessions.

The first of five plenary sessions was a particularly ambitious session in its concern to shed light on the 'uneven temporalities of the art of the present'. Its apparent aim was to provide a kind of

metadiscursive insight into some of the more difficult questions confronting music scholars, but two last-minute cancellations meant the session faltered a little in terms of coherence. Nevertheless, the convenor of the session (Huw Hallam, King's College London) worked hard to compensate for this, drawing together the varying strands of thought concerning temporality offered in each of the papers presented, and delegates did come away with a powerful sense of how much work remains to be done in theorising current musical practice.

Temporality remained a central theme for the second plenary session, simply titled *Metaphor*. Helen Thomas (Lancaster), who convened the session, gave a fascinating presentation on her own highly systematic work on metaphor, which draws on recent developments in linguistic studies. This concern for a systematic, even scientific, approach was also detectable in Joshua Mailman's (Columbia) consideration of metaphor and music. His 'computational-phenomenological theory of *dynamic form*' was intriguing, and most striking for me was the paper's dialectical proposition. Metaphors for time, Mailman asserted, tend to be classable as one of two types: where time moves over us (temporal) or where we move through time (spatial). The synthesis offered concerned the notion of *vessel*, which encompasses both the temporal-metaphorical approach to time (think of a blood vessel) and the spatial-metaphorical approach to time (think of a seafaring vessel).

Paul Archbold's (Kingston) presentation on how metaphor can support and stimulate the creative process provided an entertaining and interesting contrast to the theoretical papers preceding it. It was followed by Anthony Gritten's (Middlesex) sustained critique of the metaphor of problem solving as it relates to the interconnected activities of analysis and performance. The paper benefited from a consideration not only of analytical processes but also of the institutional environment in which so much academic discourse is situated. It concluded by advocating the development of a richer field of metaphorical interchange to adequately engage musical performance.

Christopher Redgate's (RAM) approach to the role of metaphor in his own work as an oboist was refreshingly relaxed and enhanced by a number of performed examples. The session closed with Michael Spitzer's (Liverpool) authoritative engagement of metaphor theory with particular reference to his book on the subject and the theoretical work of Paul Ricoeur. Spitzer further developed the idea of temporality by engaging Schubert's 'Trockne Blumen' and thereby offering

some insights into his current work on the role of accumulation and the 'piling up of figurality' in the generation of musical meaning. The return of score-based analysis in Spitzer's paper was, I am sure, welcomed by many of the delegates in the audience and brought a satisfying close to an exceptionally successful plenary.

The third plenary, Henry Klumpenhouwer's (Alberta) authoritative and engaging keynote address, comprised three disparate parts covering different aspects of his work. The first concerned, as one might expect, an account of some further work on k-net analysis and offered useful insights into how the comparison of networks connecting monads with networks connecting dyads might allow isographies to be found between the networks of more diverse collections of notes. The second part considered in depth the idea of 'analytical technologies' as an external force that impacts upon the analyst. This discussion centred on a forthcoming essay by Klumpenhouwer's teacher, the celebrated theorist David Lewin. The last and most accessible section of the keynote (described by Klumpenhouwer as a 'bonbon') explored the possibilities of applying analytical technologies developed in the study of chant to the Scherzo of Beethoven's Third Symphony. It sparked an interesting debate on reception and the ontological status of the analysis object.

Klumpenhouwer's rigorous and detailed approach to music formed an effective contrast with the more fluid and culture-focused keynote given by Philip Bohlman (Chicago). Bohlman's approach was both interesting and salutary. This was a wonderfully nuanced keynote that drew the thread of *aporia/borders* through a wide variety of musics and cultures from Hindustani *tala* to the post-holocaust music of Viktor Ullman. Throughout, Bohlman played with a rich set of ideas that resonated with Derridian thought and did much to remind us of the continued power of post-structuralist ideas in addressing some of the most complex areas of musical study.

The final plenary brought yet another dimension to the conference: all of its papers related to the extraordinary documentary evidence of 2000 VHS tapes (the Altman Koss Collection) held by the University of Sussex, containing footage of jazz in different audio-visual guises. Each paper offered different insights into the intersection of sound, style and image. But perhaps the most successful study was Björn Heile's (Glasgow) carefully constructed discussion of issues surrounding notions of extemporisation and 'liveness' in jazz performance. This paper was also noteworthy for its effective and advantageous use of the bountiful Koss Collection.

The diversity and quality of the plenary sessions was a clear strength of the conference but, for me, the most useful experience came from my route through the parallel sessions. Two papers, in particular, stood out. Neil Newton's (Manchester) exceptionally well-argued paper drew a distinction between functionality and tonality in order to demonstrate how Schoenberg's early post-tonal music can be understood as exhibiting the former whilst becoming unclassifiable as the latter. Key to Newton's argument was the reconceptualisation implied by using the terminology of transformational analysis to address key patterns in tonal music, particularly tritone action. This paper was well-placed to engage both the music analysis and post-1900 strands of the conference. The issue of continuity or discontinuity in Schoenberg's post-tonal music—whether that music can be said to be genuinely functional within its historical context—seemed to dominate the questions that followed. In a discussion that spilled out after the session, William Drabkin (Southampton) recalled a similar debate taking place twenty years ago, and at that time the idea of a break with functionality had been far more stable and taken for granted. Newton's paper and all the formal and informal discussion that followed indicate a decline of this master narrative and the opening up of new interpretative possibilities.

A similar move from the specific to the general and a more overtly stated anti-essentialist agenda was found in Julian Horton's (Dublin) brilliant paper on the post-classical piano concerto. Horton

critically engaged the idea of a proper/improper approach to form in post-classical piano concerti. Similar to Heile's paper on jazz, this paper's strength lay in its empiricism and hard evidence, in this case extensive data on 81 piano concerti from the period in question. This made for some compelling claims about the theoretical distortions inherited through the traditional insistence on Mozartian paradigms. More importantly the paper convincingly called us to rethink our approach to key aspects of musicological endeavour.

LancMAC/MSN 2011 was an exceptionally well-organised and enjoyable conference. Edward Venn did a fantastic job in planning and overseeing a thoroughly engaging but relaxed environment where, no doubt, many professional and social connections were forged and developed. Enormous thanks are due to him for co-ordinating the event and his colleague Rosemary Fitzgerald for the excellent technical support.

Ben Curry

See www.sma.ac.uk for two additional reviews of MSN/LancMAC 2011 by **Marie Bennett** and **Rebecca Thumpston** respectively.

Diary

10–12 May 2012: New Music in Britain

In association with the SMA and IMR

Hosted by the Department of Music and Performing Arts at Canterbury Christ Church University

URL: <http://www.cccubritishmusic.org.uk/>

10–13 September 2012: Perspectives on Musical Improvisation

International conference at the Faculty of Music, University of Oxford

CFP (closing date: 9 January 2012) and URL:

<http://www.music.ox.ac.uk/research/cpcm/perspectives-on-musical-improvisation-conference.html>

21–22 September 2012: SMA/Music Analysis Anniversary Symposium: 'A Celebration of Analysis'

Institute of Musicological Research, Senate House, London.

Keynote Speaker: Richard Cohn (Yale)

The next **TAGS** and **SMA Annual Meeting** are at the planning stage. Further information and CFPs will be emailed and posted on our website in due course.

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 Chair of the Editorial Board at the 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.

SMT international travel grants

International Travel Grants are available for the purpose of attending Society for Music Theory (SMT) conferences. Application information can be found on the website of the SMT's Committee on Diversity: <http://www.societymusictheory.org/grants/travel>

Students' Grants

This year we are not awarding a Masters' bursaries pending a review. The intention is to replace it with a different award. An email and online post explaining the change in policy will be issued in due course.

Members' Forthcoming/Recent Research

This new section includes books, chapters, articles, papers and PhD theses, based on information given by members to the editor. Its purpose is to keep us abreast of each other's research activities. It is by no means exhaustive, and all suggestions for improvement are welcome.

PhD Theses

Hyland, Anne, 2011: 'Tautology or Teleology? Towards an Understanding of Repetition in Franz Schubert's Instrumental Chamber Music' (University of Cambridge).

Rees, Jonathan, 2011: 'Peter Maxwell Davies's Revelation and Fall: Influence and Analysis' (Open University).

Conference Papers

Baragwanath, Nicholas, 2011: 'The Music for "The Godfather"', Napoli per Nino Rota, Naples, Italy.

Bretherton, David T., 2011: 'Learning from Schenker's "Der Doppelgänger"', Schubert and Concepts of Late Style, Maynooth, Ireland.

Drabkin, William M., 2011: 'Schenker's "Unfinished Symphony"', Schubert and Concepts of Late Style, Maynooth, Ireland.

Hansen, Niels Chr., 2011: 'Applying Multiple Strategies from Cognitive Music Research to Account for Emotional Experience in Three Subjectively Chosen Excerpts of Strongly Emotion-Inducing Music', Music Theory & Analysis Conference, Belgrade, Serbia.

Lewis, Jonathan, 2011: 'Beyond Appearances/Towards Essences: Problems of Musical Meaning and Interpretation in Modern Philosophy', Conference on Music and Transcendence, Cambridge, England.

Loya, Shay, 2011: 'Liszt's Verbunkos Legacy and the Paradoxes of Progressive Hungarian Music', *Liszt's Legacies Symposium* (Ottawa, Canada). Proceedings.

Mawer, Deborah, 2011: 'French Music Reconfigured in the Modal Jazz of Bill Evans', Janne Mäkelä and Jouni Eerola (eds), *Jazz Chameleon: 9th Nordic Jazz Conference Proceedings* (Helsinki, Finland), pp. 77-89. <http://iipc.utu.fi/jazzchameleon/Mawer.pdf>

Rees, Jonathan, 2011: 'Schulhoff's Flammen: Don Juan Beyond the Pleasure Principle', Don Juan: Interdisciplinary Symposium, London, England.

Rink, John, 2011: 'The Practice of Performance Studies', RMA Study Day on 'Performing Musicology', London, England, 2011 (keynote).

Articles and Book Chapters

Baragwanath, Nicholas, 2012: 'The Early Chamber Music with Keyboard: Traditions of Performance, Composition, and Commodification', in Martin Harlow (ed), *Mozart's Chamber Music with Keyboard* (Cambridge: Cambridge University Press).

Bretherton, David T., 2011: 'The Shadow of Midnight in Schubert's "Gondelfahrer" Settings', *Music & Letters*, 92/i, pp. 1-42.

Drabkin, William M., 2011: 'Heinrich Schenker and Moriz Violin in the 1920s', in Axel Beer (ed), *Festschrift Hellmut Federhofer zum. 100. Geburtstag* (Tutzing: Hans Schneider).

Hansen, Niels Chr., 2011: 'Luciano Berio's "Sequenza V" analyzed along the lines of four analytical dimensions proposed by the composer', *Journal of Music and Meaning*, 9, pp. 16-37. www.musicandmeaning.net/articles/JMM9/NielsChrHansenJMM9.pdf

Jan, Steven B., 2011: 'Music, Memory, and Memes in the Light of Calvinian Neuroscience', *Music Theory Online*, 17/ii. www.mtosmt.org/issues/mto.11.17.2/mto.11.17.2.jan.html

Leach, Elizabeth Eva, 2011: 'Reading and Theorizing Medieval Music Theory: Interpretation and Its Contexts,' *Music Theory Spectrum*, 33/i, pp. 90-98. <http://eeleach.wordpress.com/blog>

Ramos, Yannis, 2011: 'Rereading Barthes on Schumann: Tonal Structure, Ambivalence and Semiotic Strategies', in Maciej Jablonski (ed), *Music Semiotics Today: Theory, Strategies and Applications* (Krakow: The Charles Sanders Peirce Philosophical Society).

Rink, John, Neta Spiro and Nicolas Gold, 2010: 'Motive, Gesture and the Analysis of Performance', in Anthony Gritten and Elaine King (eds), *New Perspectives on Music and Gesture* (Aldershot: Ashgate), pp. 267–92. This article is linked to Neta Spiro, Nicolas Gold and John Rink, 2010: 'The Form of Performance: Analyzing Pattern Distribution in Select Recordings of Chopin's Mazurka Op. 24 No. 2', *Musicae Scientiae*, 14/ii, pp.23–55.

Smith, Kenneth, 2010: "A Science of Tonal Love"? Drive and Desire in Twentieth-Century Harmony: the Erotics of Skryabin', *Music Analysis*, 29/i-ii-iii: Special Issue in Music and Emotion, pp. 234–63.

Spitzer, Michael, 2010: 'Mapping the Human Heart: A Holistic Analysis of Fear in Schubert', *Music Analysis*, 29/i-ii-iii: Special Issue in Music and Emotion, pp. 149–213.

Publications: Books

Baragwanath, Nicholas, 2011: *The Italian Traditions and Puccini: Compositional Theory and Practice in Nineteenth-Century Opera* (Indiana: Indiana University Press).

Drabkin, William M., 2010: *Ludwig van Beethoven: A Sketchbook from the Year 1821* (Bonn: Beethoven-Haus).

Grabowski, Christopher and John Rink, 2010: *Annotated Catalogue of Chopin's First Editions* (Cambridge: Cambridge University Press).

Leach, Elizabeth Eva, 2011: *Guillaume De Machaut: Secretary, Poet, Musician* (Ithaca: Cornell University Press).

Loya, Shay, 2011: *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (Rochester: University of Rochester Press).

Mawer, Deborah (ed), 2010: *Ravel Studies* (Cambridge: Cambridge University Press).