# Seventh International Conference on Music Since 1900

**Lancaster University Music Analysis Conference**

28th – 31st July 2011  
Lancaster Institute for the Contemporary Arts  
Lancaster University

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Welcome to MSN/MAC 2011

It is my considerable pleasure to welcome you to Lancaster for the Seventh International Conference on Music Since 1900 and the Lancaster University Music Analysis Conference. The decision to bring these well established conferences together into a single joint event has been vindicated by the nearly 150 papers on offer, spanning a huge range of disciplinary, stylistic and geographic orientations. It is my hope that delegates with a particular fondness towards one or other of the conference series will find plenty to inspire them over the coming days. But even more so, I hope that the joint conference facilitates a productive intermingling and cross-fertilisation of ideas that would otherwise be much harder to achieve in separate events.

A single conference, let alone two, could not happen without a huge amount of organisation and hard work behind the scenes. My thanks, therefore, goes firstly to the Programming Committee – Paul Archbold, Arved Ashby, Rachel Cowgill, William Drabkin, Nicholas Gebhardt, Adam Krims, Alan Marsden, Deborah Mawer, Peter Nelson, Nicholas Reyland, Michael Spitzer, Alan Street and Charles Wilson. Thanks too to colleagues from Music at Lancaster University, Live@LICA and to Helen Thomas and Christopher Fuller, who have both expended copious amounts of time and energy in the planning and organisation of the conference and concerts. Invaluable, and gratefully received, administrative support has been provided by the Lancaster University Conference Centre, and in particular Hilary Barraclough and Ros Malcolm. To thank Rosemary Fitzgerald for ‘technical support’ would be to do her a gross disservice, overlooking her stalwart marshalling of resources, facilities and a small army of student helpers and technical assistants (many thanks to these!). I shudder to think how many loose ends would exist were it not for her prodigious labour on behalf of these conferences, and for which I’m truly thankful.

Financial support has been gratefully received from numerous sources: Ashgate, Boydell and Brewer, Cambridge University Press, the Ernst von Siemens Music Foundation, Lancaster University (and in particular the Centre for Practice and Theory: Research in Composition (PATRIC)), Liverpool University Press, Music and Letters, Oxford University Press, Routledge, The Society for Music Analysis, twentieth-century music and Wiley-Blackwell.

Those of you with the appropriate technology may wish to follow us on, and contribute to, our Facebook, Twitter and Lanyrd accounts during the course of the conference.

All that remains is to wish you an enjoyable, challenging, stimulating and rewarding time in Lancaster.

Edward Venn
Conference Chairman
General Information

Registration and Keys
A registration desk will be positioned in the foyer of the LICA building between 11.00am and 6.00pm on Thursday 28th July, where delegate packs, name badges, parking permits and keys to accommodation can be collected. Outside of these times, please register in the Conference Centre Office.

Security
In the first instance, delegates should contact conference reception (8am-11pm) on 94194. Outside of these hours, delegates should contact Security on 94541.

Locations
The main venues for the conference are the LICA building and the Great Hall complex (Nuffield Theatre, Jack Hylton Room). All rooms are on the ground floor. Coffee will take place in the foyers of both these buildings, and book displays will be in the foyer of the LICA building.

Meal Arrangements
Breakfast, and the evening meals on Thursday and Friday, will be at Barker House Farm. Lunches and the Friday evening dinner will be in the County Private Dining Room.

Bar
Cartmel Bar will be open each evening. Last drinks will be served at midnight; the bar must be vacated by 12.30am.

Telephones
There is one public telephone in Edward Roberts Court. Messages can be left at Conference Reception to be passed onto delegates.

Illness
Anyone needing an ambulance should dial 999 on the internal phone rather than a mobile. The call will then be channelled through security (x94541) who can meet the ambulance and quickly direct them to the scene. Delegates can also utilise the Health Centre on campus during office hours.

Smoking
There is strictly no smoking inside any of the buildings at Lancaster University. If you do smoke outside, please do not do so on or near the bridge into the LICA building as this is directly underneath offices.

Entrance to the Concerts
Entrance to all of the conference concerts is free to conference delegates. All the concerts will take place in the Great Hall complex (in the Great Hall, Jack Hylton Room and Nuffield Theatre).

Listening Room (LICA A23)
Recordings of works relating to conference papers, and/or composed by delegates, will be available to listen to throughout the conference in LICA A23. An overview of the works is included in the delegate pack.
Conference Venues

Great Hall Complex

The Great Hall Complex is marked on the map below with a **G**

Key:

- **a** Main entrance to building and Great Hall Foyer
- **b** Jack Hylton Room
- **c** Alternative entrance to building and Nuffield Theatre
Conference Venues

LICA Building

- LICA A29
- LICA A27
- LICA A23
- LICA Foyer
- Entrance
- LICA A05
Programme Overview and Session Locations

Each double-page spread in the Abstracts and Biographies section (beginning on p. 10) provides full details of each session.

Thursday 28th July

11.00 Arrival and Registration  
  *LICA Foyer*

12.30 SMA AGM  
  *LICA A29*

13.45 Welcome  
  *LICA A27*

14.00 Plenary Session 1 – *Marking Time* (pp. 10-11)  
  *LICA A27*

16.00 Tea/Coffee  
  *LICA & Great Hall Foyers*

16.30 Parallel Sessions 1 (pp. 12-21)
  1A: Form and Temporality  
    *LICA A27*
  1B: Berg and Stravinsky  
    *LICA A29*
  1C: New Historiographies  
    *LICA A05*
  1D: Voices and Others  
    *Nuffield Theatre*
  1E: Central European Perspectives  
    *Jack Hylton Room*

18.30 Pimms Reception  
  *Supported by Wiley-Blackwell*
  *Great Hall Foyer*

19.15 Concert (pp. 90-92)  
  Martin Roscoe (piano)  
  *Great Hall*

  *Haydn – Sonata in E flat Hob. XVI/52*
  *Rawsthorne – Bagatelles*
  *Berg – Sonata Op. 1*
  *Liszt – Bénédiction de Dieu dans la Solitude*
  *Bartók – Six Dances in Bulgarian Rhythm*

20.30 Dinner  
  *Barker House Farm*

Late Bar  
  *Cartmel Bar*
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<td>Breakfast</td>
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<td>8.30</td>
<td>Parallel Sessions 2 (pp. 22-31)</td>
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<td>8.30</td>
<td>2A: Music in France and Spain</td>
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<td>8.30</td>
<td>2B: Cross-currents in the mid-twentieth century</td>
<td>LICA A29</td>
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<td>8.30</td>
<td>2C: Pitch Organisation</td>
<td>LICA A05</td>
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<tr>
<td>8.30</td>
<td>2D: Soundscapes</td>
<td>Nuffield Theatre</td>
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<td>8.30</td>
<td>2E: Culture, Identity and Place</td>
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<td>10.30</td>
<td>Tea/Coffee</td>
<td>LICA &amp; Great Hall Foyers</td>
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<td>11.00</td>
<td>Plenary Session 2 – <em>Metaphor</em> (pp. 32-33)</td>
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<td><em>With the friendly support of</em> ernst von siemens musikstiftung</td>
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<td>13.00</td>
<td>Lunch</td>
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<td>13.00</td>
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<td>3B: Form and Tonality</td>
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<td>17.00</td>
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<td>17.00</td>
<td>Henry Klumpenhouver (University of Alberta)</td>
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<td>17.00</td>
<td>Three Miniatures</td>
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<td>17.00</td>
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<td>18.30</td>
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<td>20.30</td>
<td>Concert – RedArch Duo (pp. 94-95)</td>
<td>Nuffield Theatre</td>
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<td>20.30</td>
<td>Paul Archbold – <em>... a little night music</em></td>
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<td>20.30</td>
<td>Roger Redgate – <em>Ausgangspunkte</em></td>
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<tr>
<td>20.30</td>
<td>Edwin Roxburgh – <em>At the still point of the turning world</em></td>
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<tr>
<td>20.30</td>
<td>Improvisation – <em>Oboe and electronics</em></td>
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<td>20.30</td>
<td>David Gorton – <em>Erinnerungsspiel</em></td>
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<td>20.30</td>
<td>Diana Salazar – <em>New Work</em></td>
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<td>20.30</td>
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Late Bar Cartmel Bar
Saturday 30\textsuperscript{th} July

7.30 Breakfast \textit{Barker House Farm}

9.00 Parallel Sessions 4 (pp. 46-55)
4A: New Repertoires, New Methodologies \textit{LICA A27}
4B: Music and Place \textit{LICA A29}
4C: Interpreting Myths and Desires \textit{LICA A05}
4D: Feldman \textit{Nuffield Theatre}
4E: Interacting traditions in Jazz \textit{Jack Hylton Room}

10.30 Tea/Coffee \textit{LICA & Great Hall Foyers}

11.00 Parallel Sessions 5 (pp. 56-65)
5A: Round Table: Musical Borrowing in the Twentieth and Twenty-first centuries \textit{LICA A27}
5B: Computational Approaches to Musical Analysis \textit{LICA A29}
5C: Analytical Strategies \textit{LICA A05}
5D: Meaning and Recorded Sound \textit{Nuffield Theatre}
5E: Music in France \textit{Jack Hylton Room}

13.00 Lunch \textit{Country Dining Room}

13.30 Lunchtime Lecture Recital (p. 76)
Nicholas Ross (Sweet Briar College)
\textit{Arabesques and Spirals: Golden Proportion in Debussy's Clair de lune, D'un cahier d'esquisses, and Images for solo piano}

14.30 Parallel Sessions 6 (pp. 66-75)
6A: Music in Britain \textit{LICA A27}
6B: Music in the Digital Age \textit{LICA A29}
6C: Approaches to Harmony and Voice-leading \textit{LICA A05}
6D: Music and Screen (II) \textit{Nuffield Theatre}
6E: Exploring Creative Processes \textit{Jack Hylton Room}

16.30 Tea/Coffee \textit{LICA & Great Hall Foyers}

17.00 Plenary Session 4 – Keynote Lecture (p. 77)
Philip Bohlman (University of Chicago)
\textit{Analysing Aporia}

19.00 Reception \textit{Barker House Farm}
\textit{Supported by Cambridge University Press}

20.00 Conference Banquet \textit{Barker House Farm}

Late Bar \textit{Cartmel Bar}
### Sunday 31st July

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<td>7C: Harmonic Practices</td>
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<td>7D: Approaches to Opera</td>
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<td>7E: Cage and Zappa</td>
<td>Jack Hylton Room</td>
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<td>Tea/Coffee</td>
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<td>11.30</td>
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<td>14.30</td>
<td>Close of Conference</td>
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Marking Time: On Contemporary Music and Historical Analysis

RMA Music and Philosophy Study Group
Convenor: Huw Hallam (King’s College London)

The term ‘contemporaneity’, as it is currently being conceptualised in art historiography, underscores the multiple and uneven temporalities of the art of the present in a world shaped by globalisation and conflict (Terry Smith, 2010). It registers simultaneously the incommensurable historical orientations and volatile co-presences of different artistic practices and the complex social, economic and geographical differentials that embed them. What might be the value of adopting such a ‘co-temporal’ approach in the analysis of contemporary music? What difficulties – conceptual, practical or ethical – might it entail? How is the analyst to confront global complexity while avoiding both flaccid relativity and temporal assimilation or appropriation? And how useful are inherited disciplinary organisers, such as ‘serious’ and ‘popular’ or ‘Western’ and ‘World’ for tracing and evaluating the divergent and richly complex, but often blurred, textures of temporality manifested across the musical spectrum?

This round-table explores these problems via the metaphor of ‘marking time’. If music is characterised as an essentially temporal art-form, producing sense primarily through sonic articulations of time, how closely can the temporal forms of contemporary music(s) be understood to bear on projections of historicity and sociality? On what level can we speak of different currents of musical practice encapsulating knowledge of the present, marking time in the sense of articulating, witnessing or contesting history? Or alternatively, might contemporary music, in whole or in part, be more aptly characterised as biding time, passive to the geo-economic and social forces structuring the contemporary situation?

Huw Hallam (King’s College London) will introduce and convene the panel, outlining why the key problems posed by the analysis of contemporary music might fruitfully be pursued as problems of temporality. Drawing on his critiques of recent ‘world art’ historiography (Hallam 2008/09) he will sketch some of the dangers in totalising approaches to contemporary culture which should inform a co-temporal perspective.

Anthony Gritten (Middlesex University) will draw from a body of work that has repeatedly sought to rethink the processes through which music produces sense through resonance (2010), and to foreground the intricate temporal relations formed in the context of music performance and other engagements with musical objects (2006, 2011).

Andy Hamilton (University of Durham) will draw from his extensive work on aesthetics – including his current project on rhythm (forthcoming 2012). Through his regular work as a critic of contemporary music, Hamilton will also bring to the table an invaluable engagement with many of the diversities and complexities of the contemporary music field and its analysis.

Georgina Born (Oxford University) will expand on her proposals for theoretical attention to be paid to the multiple temporalities inherent in musical performance, creativity and production, drawing on currents in genre theory, the anthropology of art and art history, and the recent reinterpretation of the social theory of Gabriel Tarde (Born 1995, 2005, 2010).

David Martin (Goldsmiths, University of London) will pursue issues pertaining to the relations between auditory culture, knowledge and legitimation, approaching them from his recent interdisciplinary history of the politics of vision (forthcoming 2011). Martin will also contribute crucial perspectives from post-colonial theory and cultural geography into the political complexities of contemporary globality.
Georgina Born is Professor of Music and Anthropology at the University of Oxford and Honorary Professor of Anthropology at University College London. She researches contemporary music, cultural and media production, often in institutional form. Her books are Rationalizing Culture (1995), Western Music and its Others (edited with David Hesmondhalgh, 2000) and Uncertain Vision (2005). From 2010-15 she is directing the research programme ‘Music, Digitization, Mediation: Towards Interdisciplinary Music Studies’. Two edited books - Music, Sound, and the Transformations of Public and Private Space, and Interdisciplinarity: Reconfigurations of the Social and Natural Sciences (edited with Andrew Barry) - are forthcoming.

Anthony Gritten is Head of Performing Arts at Middlesex University. He has co-edited two volumes on Music and Gesture (2006, 2011), and is co-editing Music and Value Judgement (Indiana UP). His essays have appeared in Performance Research, Musicae Scientiae, Dutch Journal of Music Theory, and British Journal of Aesthetics, and in various edited volumes in English and German.

Huw Hallam is a PhD candidate at King’s College London, writing on music, politics and historiographical issues in post-1945 Germany. He has published in the Journal of Art Historiography, Music and Letters, the Australian and New Zealand Journal of Art and Broadsheet magazine.

Andy Hamilton is a Reader in the Department of Philosophy, Durham University, and Adjunct Lecturer in Philosophy at the University of Western Australia. He specialises in aesthetics, political philosophy and Wittgenstein. His books are Aesthetics and Music (2007), and Lee Konitz: Conversations on the Improviser’s Art (2007). The Routledge Philosophy Guidebook to Wittgenstein and “On Certainty” will appear in 2011; monographs on self-consciousness, aesthetic autonomy and Giacinto Scelsi and the edited volumes Scruton’s Aesthetics (with Nick Zangwill) and The Nature of Rhythm (with Max Paddison) are forthcoming. Hamilton is a long-standing contributor to The Wire, Jazz Review and International Piano magazines. He is also a jazz pianist.

David Martin is Lecturer in Art and Politics at Goldsmiths, University of London. His research focusses on the politics of vision and includes postcolonial theory, cultural geography, the theory of modernity, rationality and the history of religion. His first book, Curious Visions of Modernity: Enchantment, Magic, and the Sacred, is due to be released by MIT Press later this year. Martin is Managing Editor of the journal Postcolonial Studies.
Form and Temporality

Ian Bamford-Milroy
Primal Metrical Theory: an introduction

After a brief account of the genesis of my idea of a ‘Primal Metrical Framework’ and of the possible precedents, I shall give a condensed but exhaustive summary of the principles involved, which relate to three music-analytical diagrams. Although apparently without any close kind of precedent, the framework echoes to some extent the Principle of Metric Equivalence advanced by Cooper and Meyer (1960), and appears to occupy a position in the gap separating the views of London and Hasty (1999). My summary reveals a clear set of logical-cognitive relationships at work when we use the term ‘metre’, as the embodiment of implicative transformations governed, intrinsically and extrinsically, by powers of one-and-a-third. This perspective gives rise to a set of subsidiary points. Apart from providing an overview for metrical relationships that we regard as commonplace, and ones outside the vernacular reach, these ideas provide a basis for higher judgements about the balance of effects in classical masterworks: on this basis, Mozart’s Thirty-Ninth Symphony emerges as flawed, and Brahms’s Fourth Symphony as well nigh perfect. At furthest stretch, in making an appreciable appeal to Kierkegaard’s ‘speculative ear’, the theory starts to look capable of offering the kind of service in the sphere of temporal relationships as purported by Schenker in the sphere of tonal relationships.

Ian Bamford-Milroy’s commitment to music arose via composition. In the 1970s, after gaining a BA at York, he turned to teaching, first as a Head of Music in Milton Keynes, then running a studio in Lincolnshire. Aesthetic questions led on to a reformulation of position, and by 1996, this fact centred on the music of Berg, leading to visits to Austria for research. In 2008, Ian gained a PhD at Hull for his thesis on Berg and swing rhythm. The ideas on Primal Metrical Theory in that thesis have subsequently uncovered an aesthetic enabling a renewal of approach in composition.

Anne Hyland (University of Cambridge)
Drama and Temporality in Schubert’s First-movement Sonata Forms

Sudden, dramatic outbursts are a common feature of Schubert’s instrumental compositional style and have been the focus of diverse analytical attention since Hugh Macdonald’s 1978 article on the topic. These moments have traditionally been understood as interpolations or interruptions, which exist outside of the main line of musical progress of the piece, representing expressions of violence, interior subjectivity, memory, or alienation. In many cases, however, these violent outbursts serve a more meaningful structural purpose than their rhetorical effect suggests, and this is nowhere better observed than in Schubert’s first-movement sonata forms. In these, the episodes are more prolonged, exhibit discursive strategies such as imitation, canon and sequence, and, significantly, are accompanied by the manipulation of one of the expositional themes. Thus, while their modulatory function and loose-knit construction make them appear transitional, they also exhibit characteristics which are developmental in nature.

The analysis of the first movement of the A-minor Quartet D804 presented in this paper demonstrates that these episodes need not be understood as formally disruptive, and instead recognises their stratified nature and structural function. I suggest that the paratactic outline of these episodes may alternatively be understood as articulating a teleological dynamic structure, with the strata of a stratified process striving towards eventual synthesis. Ultimately, by disposing of a strictly unidirectional understanding of this music, this paper explores the capacity of such practices for manipulating musical time, and opens up valuable avenues for understanding one of Schubert’s most characteristic practices.

Anne Hyland is an undergraduate supervisor at the University of Cambridge, where she teaches nineteenth-century music history and music analysis. She completed her doctoral dissertation with Dr Nicholas Marston at Cambridge in October 2010. Anne is the Associate Editor for Music Analysis and was co-editor of The Musicology Review, for which she remains advisory editor. Her work has appeared in The Musicology Review and Music Analysis, and she has articles forthcoming in The Encyclopaedia of Music in Ireland and Irish Musical Studies, Vol. 11.
Ben Curry (Cardiff University)
(Re)negotiating Subjectivity, (Re)shaping Formal Function

The remarkable success of William Caplin’s theory of formal functions and the comparable work of James Hepokoski and Warren Darcy warrants close attention. Caplin’s theory of formal functions outlines a set of normative procedures or patterns that appear to offer a useful reference point for a vast portion of the eighteenth-century repertoire, and Hepokoski and Darcy’s extraordinary taxonomy of sonata procedures brings a new authority and subtlety to the process of comparing and grouping eighteenth-century instrumental works. Such points go some way to explaining the interest afforded these studies, but a further reason for their success may be recognised. This concerns the very notion of function and the metaphors used to conceive and explore it in terms that appear removed from the contentions so common to the field of musical meaning.

This paper argues that the terms used to conceive formal functions derive their success, in part, from their relationship with a complex of listening habits made available to analysis by the lens of Peircian semiotics. Through an examination of the writings of Caplin, and Hepokoski and Darcy, a number of proposals will be developed concerning the role of listening processes that habitually engage a (re)negotiated subjectivity in shaping notions of formal function. Peirce’s theory of valency in differentiating iconic sign functions will be particularly important here, as it will provide a possible means of connecting technical observations with the foundations of meaning generation.

Ben Curry is nearing the completion of his PhD at Cardiff University. His thesis concerns the application of Peircian semiotics to music. He holds a BMus from Cardiff University and an MA from the University of Bristol. He has taught students at Cardiff, Bristol and Bath Spa Universities, and has given research papers on musical semiotics at conferences in Bangor, Cardiff, Liverpool, Surrey, Vilnius, and Krakow.

Matthew Riley (University of Birmingham)
A Functional Theory of the Haydn Recapitulation

Donald Tovey’s assertion that ‘there are no rules whatever for the number or distribution of themes in sonata form’ has come to seem questionable in the light of William E. Caplin’s theory of formal functions. But while Caplin is strong on the Classical exposition, his account of the recapitulation is less well developed. This paper extends the functional approach to the Haydn recapitulation, arguing that Haydn composed as though following certain rules (which can be stated in propositional form) in the recapitulations of sonata forms in his instrumental cycles from the 1770s onwards. Haydn’s bold and diverse recapitulatory strategies cannot be fully evaluated without understanding these constraints.

The Haydn recapitulation consists of one or more themes (in Caplin’s functional sense), in each of which initiating function is expressed by means of a basic idea closely related to one that expresses initiating function in an exposition theme of the same movement. No exposition theme goes unanswered by at least one recapitulation theme, basic idea matching basic idea, although one recapitulation theme may cover for several in the exposition. A recapitulation theme begins and ends in the tonic. Its formal organisation, in particular the manner in which it expresses medial and concluding functions, is not determined by the exposition theme or themes with which it shares its basic idea. As well as these themes, the recapitulation may contain a transition and a closing section, but nothing else. The recapitulation is a similar length to the exposition, and does not contain more themes, though it may contain fewer.

Matthew Riley is Senior Lecturer in Music at the University of Birmingham. He has an analytical article on Haydn recently published (Eighteenth-Century Music) and one forthcoming (Music Analysis), and is currently working on a book on the Viennese minor-key symphony in the late eighteenth century.
Berg and Stravinsky

Maureen Carr (Pennsylvania State University)

After the Rite: Stravinsky’s compositional process for Renard [The Fox] (1915-1916)

Renard provides a glimpse into Stravinsky’s workshop as he was endeavouring to reinvent himself after the Rite. Yet no one has published a structural analysis of Renard to complement Richard Taruskin’s elegant account of the text and Stravinsky’s treatment of Russian folk sources (1996). The purpose of this presentation is to show how significant this lesser-known work is in the evolution of Stravinsky’s compositional process. In particular, Elliot Carter traced Stravinsky’s use of ‘abrupt articulation’ to Renard as a ‘conscious device’ (1971: 3), and concluded that Stravinsky’s attention to “unified fragmentation” . . . furnished a pathway out of Russian folklore into an ever broadening world of technique and expression . . .’ (Ibid: 5).

In Renard [The Fox], Stravinsky continued to use a network of motivic references within blocks that are juxtaposed and superimposed but with a more abrupt approach to ‘montage’ than in the Rite. At the same time, he occasionally repeated harmonic ideas from the Rite and explored modal patterns. Another feature of Renard is a melodic and rhythmic anticipatory gesture of the ‘Danse du diable’ from Histoire du soldat. The fact that a fragment from Renard would surface in Histoire is not too surprising because at approximately the same time that Stravinsky and Charles Ferdinand Ramuz were beginning their collaboration for Histoire du soldat, they were also working on a French translation of the text for Renard from the original Russian. The Janus-faced Stravinsky also experimented with fugal technique in a passage that resembles a Bach model.

Maureen A. Carr is Distinguished Professor of Music Theory at the Pennsylvania State University in the USA. She is the author of Multiple Masks: Neoclassicism in Stravinsky’s Dramatic Works on Greek Subjects (University of Nebraska Press, 2002), and the editor of Stravinsky’s Histoire du soldat: A Facsimile of the Sketches (A-R Editions, 2005) and Stravinsky’s Pulcinella: A Facsimile of the Sources and Sketches (A-R Editions, 2010). She is writing a book on ‘Stravinsky’s Path to Neoclassicism (1914-1925)’ under contract with Oxford University Press.

Darla Crispin (Orpheus Research Centre in Music)


In Alban Berg’s Piano Sonata Op. 1, the challenge facing the composer was more than usually intense and explicit in its articulation: the issue was not simply that of sustaining the creative flow but, specifically, of doing so in a manner appropriate to both the structural cues and the rhetorical gravitas of sonata form. Given that the imprint of Berg’s creative struggle is apparent in the material qualities of the finished work, how may the normal behavioural codes of performance, in which creative doubt and the threat of failure are to be suppressed or transcended through the performer’s combination of talent and relentless practice, be reconciled with the ethical obligation to acknowledge something of the aspect of struggle as intrinsic to the nature of the Sonata?

In practice-based research, the Sonata, as a locus classicus for the evanescence of Berg’s music, which Theodor W. Adorno described as ‘a metaphor for […] an adieu to life’, must be set alongside the practising musician’s need to demonstrate arguments through performance, and thus via an embodied and necessarily vital quest for ‘tone’. In order to be an appropriate advocate for the Berg Sonata, the performer must bypass the performance ‘habit’ of effortless virtuosity and, instead, strive to communicate the substance of a work in which negation seems omnipresent and yet silence is pathologically avoided.

This presentation will employ a practice-based approach to explore how performance can be used as a tool for tracking the creative processes that Berg underwent in composing his Sonata.

Darla Crispin is Senior Research Fellow at the Orpheus Research Centre in Music (ORCiM), Ghent, Flanders. Her most recent scholarly work focuses upon the ramifications of practice-based research for musicians, scholars and audiences. Publications on this theme include a collaborative volume with Kathleen Coessens and Anne Douglas, The Artistic Turn: A Manifesto (2009). She is currently working on a book entitled Piano Works of the Second Viennese School: Performance, Ethics and Understanding.
David H. Smyth (Louisiana State University)

Stravinsky’s Keys

In his 2001 study of Stravinsky’s late music, Joseph Straus sets forth a provocative list of musical ‘topics’ in order to focus a discussion of expression and meaning. He teases out, for example, ways in which Stravinsky consistently associated the pitch-class A with ‘a garden of delight; love’s kingdom; a transcendent realm’ in works as disparate as The Rake’s Progress and Movements for Piano and Orchestra. While it would be foolhardy to lay out a strict Doctrine of Affections or to postulate an ironclad code of key associations for Stravinsky’s music, there is abundant evidence that the composer plotted his tonal structures with extreme care, and often with strong associative implications. Stravinsky’s habit of composing at the piano was almost certainly responsible for his tendency to select and to juxtapose particular keys and note combinations, and his sketches provide telling evidence that experiments involving the play between black and white notes—and between sharp and flat keys—had profound consequences for the tonal construction of many works, both early and late. Beyond such obvious instances as the ‘Petrushka Chord’ lies an entire realm of suggestive relations and potent affective associations. In addition to the architecture of the keyboard, a number of other factors apparently influenced the development of Stravinsky’s recurrent tonal associations. This presentation explores Stravinsky’s choices of pitches, collections and keys, with illustrations ranging from the extraordinary seven-flat signature at the opening of The Firebird to the ‘all-sharps’ scores of his final years.

David Smyth (Galante Professor of Music Theory) has taught at Louisiana State University since 1987. His research has centred on large-scale rhythm and metre and analytical studies drawing upon composers’ sketches. Articles and reviews have appeared in Music Theory Spectrum, Perspectives of New Music, Journal of Music Theory, College Music Symposium, Intégral, Beethoven Forum, Journal of the Arnold Schoenberg Institute, Theory and Practice, Indiana Theory Review and Music Theory Online. He served on the editorial board for Music Theory Spectrum (2001-2003) and as Treasurer for the Society for Music Theory (2007-2010). He is working on a book about Stravinsky’s sketches.

Ascensión Mazuela-Anguita (CSIC [Spanish National Research Council, Institución Milá y Fontanals])

Alban Berg’s Op. 5: ‘Post-tonal thinking?’

Schoenberg’s ambivalent attitude towards Berg’s Vier Stücke for clarinet and piano Op. 5 (1913) has been a controversial issue in music historiography. Even though the pieces were premiered under Schoenberg’s sponsorship in 1919, it seems that he censured the work in 1913. While the most disseminated hypothesis associated Schoenberg’s disapproval with the extreme brevity of the pieces, Kathryn Bailey proposed an alternative view in The Cambridge Companion to Berg that suggested Schoenberg was criticising ‘Berg’s systematic thinking at a time when both Schoenberg and Webern had kicked over the traces and were embarked on a period of freedom’. Bailey’s suggestion invites a fascinating rethinking of Berg’s historiographical position and raises a question: to what extent was Berg employing a compositional system in 1913 and Schoenberg was not? The aim of this paper is to explore the balance between strictness and freedom in the music that Berg and Schoenberg composed around 1913, by carrying out as a case in point a comparison between Berg’s Op. 5/1 and Schoenberg’s ‘Seraphita’ (October 1913), the first of the Vier Lieder for voice and orchestra, Op. 22. My claim is that the clarinet pieces and ‘Seraphita’ share common ground in terms of what Arnold Whittall terms ‘post-tonal thinking’, owing to their plurality and lack of extremism, and that they could be inserted in the aesthetics of ‘high modernism’.

Ascensión Mazuela-Anguita is studying for a PhD at the University of Barcelona and working as a researcher at the Spanish National Research Council (CSIC). Her previous training took place at the University of Granada, Spain and at Royal Holloway, University of London. Her paper presents some of the conclusions from the coursework she submitted in partial fulfilment of the requirements for the degree of MMus in Advanced Musical Studies at Royal Holloway.
Sarah Collins (University of Queensland)
‘He Scorns to Make Proselytes Among His Fellows’: the ‘immoralisings’ of music criticism in early twentieth-century England.

The views of Kaikhosru Shapurji Sorabji, alluded to in the title of this paper, were nothing if not conflicted when it came to the function of music criticism. When writing about music, Sorabji was loath to ‘crush the subject under the heavy hand of a portentous, pretentious and humourless pseudo-scientific manner’, though as a ‘rationally-minded critic’ he simultaneously admonished the ‘high-falutin’ flapdoodle and inflated poppycock’ of writers who indulged in ‘Ruskinian rodomontade or Paterian piffle’ (Sorabji, 1947: 193). This last remark positions Sorabji explicitly in opposition to the aims of the British aesthetic (or ‘perceptive’) literary critics of the latter part of the nineteenth century. The critical tradition defined by Ruskin and Pater, which treated the artwork as merely a beginning point for a new creation, was similarly admonished by Cecil Gray as offering ‘no value as pure criticism.’ Gray posited instead that ‘criticism…as Hanslick said, should concern itself with the beautiful object, not with the perceiving subject…[it] is first of all a re-creation of the work of art’ (Gray, 1920: 13).

For these composer-critics and others whose music failed to achieve popular success during the inter-war period, the function of music criticism became an increasingly pressing issue with distinctly moral (and also often spiritual) overtones. Their writings described a convenient vision of the degradation of public taste and the obscuring of aesthetic beauty being driven by the philistinism of daily musical journalesse, yet their self-inscribed leadership in the combat of these symptoms of materialism gave their criticism a quality wholly within the domain of the Aestheticism which they supposedly rejected. The present paper will examine this paradox with reference to the aesthetical and ethical motivations underlying selected perceptions of the function of music criticism in the first decades of the twentieth century and extrapolate the extent to which these perceptions can be seen to be reflective of a broader aesthetic mandate.

Sarah Collins studied at the University of Queensland, Australia, and during her PhD candidature was a visiting Commonwealth Scholar at King’s College London. Her research has focused on the critical, autobiographical and aesthetic writings of English composers in the first half of the twentieth century. In particular, Sarah has been concerned with tracing the influence of Continental philosophical trends and literary aesthetics on aspects of English musical modernism. She is currently a sessional lecturer in historical musicology at the University of Queensland and is in the process of completing a book on the life and ideas of Cyril Scott, to be published by Boydell & Brewer.

Eleanor Thackrey (Royal Holloway, University of London)
‘Modulating from Beethoven to the Barrage’: Chamber music performance in Second World War London

The situation of ‘total war’ made concert going a risky activity in London during the Second World War, yet both forces and civilians eagerly took the risk in order to experience music without wireless mediation. Chamber music, with its compact and adaptable forces, thus had a significant presence in the concert life of the capital.

This paper is triggered by the following questions: What examples of chamber music performance can be traced in this period? In attempting to modulate ‘from Beethoven to the Barrage’, how did these examples function, economically, socially, and politically in a capital experiencing total war?

This paper will draw on examples of performances that took place at both the National Gallery and the Wigmore Hall in the period spanning Autumn 1939 to Spring 1945. I hope to demonstrate ways in which these significant chamber music institutions in London (one brand new, one well established), operated under vastly different administrative systems, and how each succeeded in not only maintaining, but reshaping the chamber music scene during the years of war.

While most literature addressing performance in the period addresses orchestral repertoire, or the administrative bodies of CEMA or ENSA, there is a dearth of literature that examines the concerns of chamber music performance. My work is therefore concerned with (w)righting this wrong by offering a narrative for wartime chamber music activities situated in their wider socio-historic context.

Eleanor Thackrey is a PhD student in the Music Department at Royal Holloway, University of London, supervised by Rachel Beckles Willson. Her thesis attempts to contextualise the live performance of chamber music in London during the Second World War within some of the socio-political discourses that surrounded, instigated, and became embedded in live music making at this time. Her work also attempts to examine chamber music performance from both cultural and economic perspectives.
Laura Hamer (Open University) and Christopher Dingle (Birmingham Conservatoire)
Ambassadors, Battelines and the Progressive Canon: the evolving reception of New Music in The Times since World War Two

Amidst the polemics surrounding post-war new music, it is all-too-easy to simplify or even overlook the role played by newspapers. The debates between leading figures may have taken place in specialist journals and festivals, but the broader reception was shaped by the critics. Moreover, it is often assumed that, at least until the 1960s, these critics were broadly conservative in taste. However, such perceptions tend to be based upon anecdotal evidence.

Drawing on the initial results of the British Classical Music Criticism since 1945 Project, based at Birmingham Conservatoire, this paper reveals a more nuanced picture. The project harnesses the potential of digital newspaper archives in a systematic way to chart the evolving nature of music criticism in Britain in the second half of the twentieth century. A new methodology enables qualitative textual analysis to be supported by quantitative empirical data collated from reviews in The Times sampled across the 65 years since World War Two. This blended approach allows observations to be made about the evolution of newspaper coverage of music, revealing some striking consistencies of scope, as well as significant changes of style. After briefly outlining the methodology and the challenges involved, this paper charts some broad trends in the coverage of new music, supported by specific case studies. What emerges is that, while there may have been disagreements about the path ahead, the critics at The Times were forthright and sustained advocates for new music, even before William Glock’s new broom at the BBC.

Laura Hamer is Lecturer in Music at the Open University. She completed her undergraduate studies at Oxford University and was awarded a PhD in musicology from Cardiff University in 2009. Prior to joining the Open University she was a Post-Doctoral Research Assistant at Birmingham Conservatoire. She is a specialist in women composers and music criticism. She has published articles in Studies in Musical Theatre and The Musical Times and has book chapters forthcoming with Ashgate, McFadden, and Delatour France.

Christopher Dingle is Reader in Music and Assistant Course Director (BMus) at Birmingham Conservatoire. He is a specialist in French Music, notably Messiaen, and the history and practice of music criticism. He is currently working on the British Music Criticism since 1945 project at Birmingham Conservatoire, and, with Chris Morley, is preparing The Cambridge Introduction to Music Criticism (CUP, 2013). He is author of The Life of Messiaen (CUP, 2007) and Messiaen’s Final Works: developments in style and technique (Ashgate, forthcoming), and co-editor of the two-volume collection of essays Messiaen Perspectives (Ashgate, 2012).

Alexis Paterson (Cardiff University and Cheltenham Festivals)
‘Today’s news, tomorrow’s chip papers’: navigating contemporary music history, and defining the ‘new(s)’

In his seminal survey of the postmodern, Jameson makes use of the metaphor of the newspaper to examine the way in which contemporary cultural experiences are received and understood as a series of juxtaposed but often unrelated events. Coupled with his development (from Lacan) of the schizophrenic postmodern experience, the picture Jameson builds of our engagement with culture is one of rupture and flux, where the artistic object often becomes critically resistant.

This paper seeks to explore how non-linear strategies for understanding contemporary music history (drawn particularly from Deleuze and Guattari) can alter not only the way in which we construct contemporary musical histories and our critical response to the texts produced, but also how an examination of postmodern theories might challenge the very notion of what we regard as ‘new’, as ‘news’, and ultimately, how we as researchers determine those arenas of contemporary music that are worthy of attention. Drawing particularly from strands of development in experimentalism, examples of ‘alternative’ histories will be used to explore Cameron’s notion of composer discourse as a function of ‘gossip’; Deleuze’s (and subsequently Bogue’s and Massumi’s) explanations of rhizomatic thought; and my own development of a kaleidoscopic metaphor to describe the way in which non-linear histories can reveal developmental subtleties that are often obscured by a preference for novelty in musical development. The synthesis between these ideas will then be used to ask whether Jameson’s ‘newspaper’ might offer a way of (re)viewing history that makes use of this sense of flux: do we need to be more open to our own ‘contextualisation’ as well as that of our subjects? Are we ever really able to determine whether what is ‘news’ today will be ‘chip wrappers’ in the future?

Alexis Paterson completed her PhD, The Minimal Kaliedoscope: Exploring Minimal Music Through the Lens of Postmodernity, at Cardiff University toward the end of 2010. She completed her first degree and MA at Exeter University some years earlier. As well as some teaching at the Universities of Salford and Cardiff, she has worked in arts administration for ensembles such as the Bournemouth Symphony Orchestra and their new music group, Kokoro, and as a freelance copyist and composer’s assistant, most recently on the Elbow/Halé collaboration at Manchester International Festival. She is currently Manager of the HSBC Cheltenham Music Festival.
Voices and Others

Edward Campbell (University of Aberdeen)
Aspects of Nostalgia, Utopia and Distance in Les Nègres by Michâel Levinas

Michâel Levinas’ opera Les Nègres (1999/2003), based on Jean Genet’s play, with its themes of anti-racism and anti-colonialism, assembles a multiplicity of forces from disparate milieus. As biographer Edmund White has noted of Genet’s plays, ‘no one, neither friend nor foe, was able to summarise their message either then or now’ (1993: 424). Perhaps more productively, Danielle Cohen-Levinas suggests that the opposition of blacks and whites that Genet stages ‘between the stage and the hall’ presents ‘an insurmountable zone’ that resonates strongly with Levinas’ conception of opera as existing in an equally ‘insurmountable zone between the public and the stage’ (2004: 32). Praising the ‘utopian setting’ of Genet’s play, the composer identifies the significant paradox of its lack of determinate location but yet its unmistakable play on specifically French culture from Bossuet to Baudelaire. In musical terms, it suggested a parallel with what he tentatively terms the language of ‘post-contemporary music’ in which tensions exist between musical reference and utopian intention. Beginning from Genet’s play, Levinas integrates within the opera a range of references including nineteenth-century operetta, quasi-Negro-spirituals, waltz, the childhood memory of an unpleasant melody once heard in the synagogue, leitmotives, Messiaen’s modes of limited transposition, paradoxical polyphonies, micro-tonally tuned pianos, and sampled, spatialised and hybridised vocal/instrumental sounds produced with IRCAM computer technology. The paper will focus on this concept of insurmountability or distance which, it will be argued, operates in Levinas’ opera, in the text which he culled from Genet’s play as well as in the melding of its disparate musical forces.

Edward Campbell is a Lecturer in the music department at the University of Aberdeen and a participant in the university’s Centre for Modern Thought. He has worked on the music of a number of contemporary European composers, publishing the book Boulez, Music and Philosophy with Cambridge University Press in August 2010. He is working on a number of projects at the moment including an edited volume entitled Boulez Studies and a monograph which is contracted to Continuum press for publication in 2013 and which is provisionally entitled Music after Deleuze.

Mic Spencer (University of Leeds)
Intervolve – Where Is The Panopticon? - ‘Do not ask me who I am and do not ask me to remain the same…’

Michel Foucault has had a significant impact on the disciplines of sociology and philosophy but has had seemingly little influence on the creative art of music, despite his interaction with Boulez and his alleged interest in Stockhausen’s music. This paper suggests a possible framework derived from Foucault’s thinking that is potentially applicable to a compositional project – that is, Intervolve, which focuses on different ways of contextualising the double bass and other (arguably!) marginalised instruments. Intervolve is a triptych where part one is for accordion and double bass (Intervolve), the central section is for improvising double bass soloist, three improvisers and three non-improvisers (Heterotopia) and the final part is for bass flute, harp, and double bass (L’Ordre du Discours). With specific reference to the first part of the triptych, the paper will examine ideas from Foucault’s work focusing on power relations and heterotopia. Attention will be paid to the complex relationships between the performer, score (as instruction), and composer (as ‘Panopticon’). These detailed observations will be framed within the broader notion of heterotopia and its implications of ‘site’ and how site might be considered to have multiple readings.

Pre-amble:

What, do you imagine that I would take so much trouble and so much pleasure in writing, do you think that I would keep so persistently to my task, if I were not preparing…a labyrinth…in which I could lose myself…Do not ask who I am and do not ask me to remain the same: leave it to our bureaucrats and police to see that our papers are in order. At least spare us their morality when we write. (Michael Foucault)

Mic Spencer was born in Bellshill in 1975. His music has been performed on BBC Radio 3, at the Huddersfield Contemporary Music Festival, Musica Festival (Strasbourg) and King’s Place (London) and, amongst others, by Ensemble SurPlus, Ian Pace, ELISION Ensemble, Model02, Apartment House, Slide Show Secret, DUO Contour and Adam Starkie. He is currently composing music for ELISION Ensemble, Noriko Kawai and Ian Pace and is writing an article on James Dillon’s string quartets for Contemporary Music Review. Since 2002, he has lectured at the University of Leeds on theoretical and practical aspects of recent music and he directs the School of Music’s new music ensemble.
Maarten Beirens (Katholieke Universiteit Leuven (Belgium)/Research Foundation – Flanders)

Voices, Violence, and Meaning: Transformations of speech samples in works by Brian Eno, David Byrne, and Steve Reich

In such seminal works as Brian Eno and David Byrne’s *My Life in the Bush of Ghosts* or Steve Reich’s *It’s Gonna Rain*, recordings of speaking voices generate the basic musical material. With the introduction of the digital sampler, the possibilities to elaborate this technique increased, both in the popular as well as in the classical fields. The incorporation of pre-recorded speaking voices in those pieces dramatically opens up the musical realm to address the social and cultural signifiers that are inextricably connected with the speaker in question. Bringing the concrete, recognisable sounds from the ‘real world’ into the symbolic order of the musical composition requires a treatment/development of the vocal samples that tends to impose subjective readings upon the source material. Discussions of Steve Reich’s *It’s Gonna Rain* (Scherzinger, 2005) and *Come Out* (Gopinath, 2009) have for instance demonstrated how in the treatment of male Afro-American voices Western stereotypes of African culture can be detected. In my paper I will offer another such trope through close reading and music analysis of selections from *Mea Culpa* (Eno/Byrne), *City Life* (Reich) and *Three Tales* (Reich). Through the electronic and compositional treatment of the recorded voice, the meaning of the words uttered becomes obscured while the sonorous characteristics are heightened. The examples demonstrate how this can often be understood as a particular act of violence, reflected in the trope of the technological treatment de-humanising the persona of the speaker from whose voice, paradoxically, the music is drawn.

Maarten Beirens studied musicology at the Katholieke Universiteit Leuven (KU Leuven), where he also received his PhD with a thesis on European Minimal music. He has also published articles on the music of Michael Finnissy, Karel Goeyvaerts, Louis Andriessen, Michael Nyman, and analytical strategies for minimal music, that appeared in *Tempo, The Belgian Review of Musicology, The Dutch Journal of Music Theory*, and the *Journal of the Royal Dutch Society for Music History*. Further publications include many articles about new music in Flanders, as well as the *New Grove Online* entries on composers Wil Mertens and Jean-Paul Desy. In addition to his academic work, he is a music critic for the Flemish newspaper *De Standaard*, as well as the Flemish Classical Radio Channel. He is currently the holder of a postdoctoral fellowship of the FWO Flanders at the KU Leuven where he is conducting research on the music of Steve Reich.

Keith Potter (Goldsmiths, University of London) and John Pymm (University of Wolverhampton)

Steve Reich’s *It’s Gonna Rain*: new light on its source materials

In October 1964, Steve Reich took a tape recorder down to Union Square in San Francisco and made recordings of a 29-year-old black Evangelical preacher named Brother Walter. Short extracts from these recordings became the basis of his tape composition, *It’s Gonna Rain*, which has long been regarded as a seminal work not only in Reich’s own output but in the development of minimalist music. In working on this raw material, Reich discovered the technique of phasing that laid the groundwork for his future development as a composer, soon thereafter establishing his position as a leading figure in the emergence of minimalism. This paper draws on the surviving original source documents - Reich's original recordings as well as his manuscript sketches for the work, now available together for the first time - to chart this important composition's evolution in a uniquely comprehensive manner. It attempts to answer such questions as: what exactly did Reich record during the time he spent in Union Square? How do the two extracts he selected for compositional elaboration relate to the full range of the material he had available, and what were the likely criteria for their selection? What role did the composer's sketch materials for the work play in its evolution? What does this audio and manuscript material tell us about the contexts - historical, cultural and musical - in which *It’s Gonna Rain* was composed, and about its possible meanings?

The paper will, of course, be illustrated by short extracts from these extensive recordings, offered to a public audience for the first time.

Keith Potter is Senior Lecturer in Music at Goldsmiths, University of London where, from 2004 to 2007, he was Head of the Department of Music. The author of *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass* (Cambridge University Press, 2000), he has been, from 2007, a founding committee member of the Society for Minimalist Music. Present research includes a book based on studies in the Steve Reich archive at the Paul Sacher Stiftung in Basel; and collaboration with computing and psychology colleagues at Goldsmiths and QM, London on an EPSRC-funded project on information and neural dynamics in the perception of musical structure.

John Pymm holds degrees from Birmingham, Exeter and The School of Advanced Study, University of London. At the latter, his thesis was supervised by Professor Peter Dickinson and investigated the relationship between speech rhythms and musical structures in Steve Reich's *Tehillim*. John is now a doctoral candidate at the University of Southampton with Professor David Nicholls and his thesis examines the use of narrative structures in Reich’s speech-based music. He has been Dean of the School of Sport, Performing Arts and Leisure at the University of Wolverhampton since April 2007. He is a contributor to the forthcoming *Ashgate Companion to Minimalist Music* (2013) and is a founder committee member of the Society for Music and Minimalism. In addition to his passion for Minimalist music, John has also published three books in the area of practical assessment in the performing arts.
Trent Leipert (University of Chicago)
Feeling the Musical ‘Affect-Machines' of Wolfgang Rihm and Einstürzende Neubauten

Faced with an already complicated and contested tradition of assessing the existence or nature of musical emotions, musicology seems especially uncertain about the possible feelings of late modernist or experimental music. Refining definitions of musical affect, emotion, and feeling in relation to this repertoire can help us to address this concern. In particular, I suggest feeling can triangulate affect and emotion, as well as other currently debated oppositions in musicology, such as meaning and performance, or hermeneutics and deixis. Drawing on Wolfgang Rihm’s 1986, and West-Berlin industrial/electronic group Einstürzende Neubauten’s 1989, settings of East German playwright Heiner Müller’s Die Hamletmaschine (1977), I re-examine the aesthetics developed by Rihm and E.N., notably, the former’s stated attempt to create a ‘non-emotional’ music-theatre and the latter’s concept of ‘hearing with pain’. As I argue, their musical-theatrical assemblages generate, in fact, a rich field of feelings despite an ostensible anti-emotional aesthetic or one of affective assault.

Feeling plays a further role in relation to their respective contexts, and I trace the changes in the function and functioning of feeling that occur in this particular migration from avant-garde theatre to musical modernism to industrial ‘pop’. Examining this process demonstrates how Müller, Rihm, and Einstürzende Neubauten each acknowledge or reflect historical moments of uncertainty regarding cultural, social, and political currents and institutions—whether the avant-garde, modernism, or the (East) German State. Despite their proximate geographical and historical context, these three examples may reflect broader shifts and new niches for feeling during a time of reoriented global politics and emerging neo-liberalism.

Trent Leipert is a PhD Candidate in Music History and Theory at the University of Chicago. His dissertation, ‘Modern Feelings, New Music’, examines the role of affect and feeling in late-modernist aesthetic discourse and composition, focusing on Lachenmann, Nono, Sciarraio, Rihm and Xenakis. His dissertation also considers the interactions of late modernism and contemporary ‘popular’ genres, from electronica to industrial. Other research interests include literary theory and philosophy, gender and sexuality, sound and performance studies, and French popular music from the post-war chanson to post-punk. He is the editor of voiceXchange, the University of Chicago Graduate music journal.

Richard McGregor (University of Cumbria)
Embodiment and Symbol: Creative tensions in Wolfgang Rihm’s Tutuguri

Tutuguri (Poème dansé), written in 1980-82, has been described as a ‘border crossing point’ for Wolfgang Rihm in his search for a ‘new means of expression’. On the face of it Rihm has taken Antonin Artaud’s poem of the same name as not so much a starting point but rather an object to be overpainted, thus revealing the influence of Art informel, and particularly the work of Arnulf Rainer. This engagement marked the initiation of what Rihm has subsequently termed ‘spontaneous composition’, a musical equivalent to Automatism on the one hand and the gestural theatre of Artaud on the other.

Despite the implication behind his score note assertion that ‘Artaud is in every section ... every note’, it is clear that he did not conceive Tutuguri as a complete entity – this much can be inferred from the sequence of composition which was not consecutive – and this has important consequences for an analytical interpretation of the work. Since Tutuguri laid the ‘groundplan’ for Rihm’s further development of a gestural musical language based on the primacy of unfettered imagination it is important to understand how he responded to the various artistic ideas which influenced his conception of the work and how he has embodied these within the musical.

This paper therefore explores the sometimes uneasy balance between imagination and symbol which underpins the gestural abstractions through which Rihm expressed his musical response to Artaud’s vision of the ‘Abolition of the Cross’.

Richard McGregor is Professor of Music and Director of Research and Graduate Studies at the University of Cumbria. He has published extensively on the music of Peter Maxwell Davies, and also on works by James MacMillan and Wolfgang Rihm. In addition to these he has written articles concerning composers’ views of their spirituality, and on the nature of musical inspiration. His compositions are held at the Scottish Music Centre.
Alastair Williams (Keele University)
Mixing with Mozart: Helmut Lachenmann’s Accanto (1976), for Clarinettist and Orchestra

Accanto, for clarinettist and orchestra, constitutes a turn towards historical reflection in the work of the distinguished German composer Helmut Lachenmann, providing a meeting point of the practitioner and theorist. This paper examines how Accanto’s dialogue with Mozart’s Clarinet Concerto relates to topics such as recording conventions, performance practices and compositional trends, particularly in relation to the 1970s. It also demonstrates how Lachenmann’s conception of musical material is rooted in an understanding of the western art music tradition, especially with regard to the issue of the ‘language-character’ of music. In doing so, it investigates Lachenmann’s aesthetics of beauty in connection with performance expectations, sociological models of musical subjectivity, and Adorno’s understanding of tradition. In general, the paper offers a response to Accanto that moves away from a preoccupation with compositional technique by revealing how the score is shaped by an understanding of classical music, especially in the 1970s.

Alastair Williams is Reader in Music at Keele University. He is the author of New Music and the Claims of Modernity (1997), Constructing Musicology (2001), and the chapter on modernism since 1975 for The Cambridge History of Twentieth-Century Music. His paper is part of an AHRC-funded project on music in Germany since 1968.

Peter Edwards (University of Oslo)
Ligeti, Adorno and the Difficulty of Form

During the 1960s, György Ligeti engaged with Theodor W. Adorno in public discussion and private correspondence, most significantly on ideas presented by Adorno in the essay ‘Vers une musique informelle’ and developed further in ‘Difficulties’. Ligeti expressed distinct affinities with specific aspects of Adorno’s texts on several occasions, and a look at examples from Ligeti’s oeuvre as well as Adorno’s writings suggests ways in which both can be seen to exert an enhancing influence on one another.

Ligeti is reported as saying that Adorno regarded Atmosphères (1961) as a realisation of musique informelle (Burde, 1993: 144). This work provided a stark contrast to what Adorno and Ligeti regarded as the bland consistency resulting from integral serialism and aleatoric music – approaches seen to compromise the role of the composing subject (Adorno, 2003 (IV): 270-1). Ligeti and Adorno advocate the ‘difficult’ and subjective effort of the composer in creating form and accountability in works that are neither separated from ‘everyday life’ nor can be described as autonomous, but are instead elevated from life as artificial organisms.

Musique informelle supplies a means to discuss the move away from functionality and motivic-thematic thought in music during the twentieth century; it captures the spirit of liberation from the fixed forms and organisational principles of tonality and also the logicity of twelve-note music. At the same time the notion articulates the need to achieve form in order that any newfound freedom does not result in deterioration into formlessness. Given the aversion to pre-existing form categories, each work must then resolve these issues in the context of its own contemporaneity. Ligeti demonstrates clear affinities with Adorno’s thoughts, and by exploring his texts, comments, and by drawing on musical examples, I will attempt to demonstrate how this engagement becomes manifest in his compositional process and the unique musical responses he offers.

Peter Edwards is a composer and PhD Research Fellow in musicology at the University of Oslo. He is currently writing a thesis on György Ligeti, in which he explores the reciprocity of aspects of Ligeti’s oeuvre to the musical philosophy of Theodor W. Adorno.
Music in France and Spain

Eva Moreda (The Open University)

Celebratory Music in 1940s Spain: the case of Joaquín Rodrigo’s Concierto Heroico

The early Franco regime in Spain based its legitimacy on the triumph of the Francoist army over the Reds in the Civil War (1936–1939); however, although the triumph was commonplace in the official discourse of the regime, it did not seem to have a significant effect on art music. Indeed, only two explicitly celebratory works were premiered during this time (Facundo de la Viña’s Lamento in 1942, Conrado del Campo’s Ofrenda a los Caídos in 1944), and they both received mixed reviews and failed to make a significant impact. This paper will focus on a third work which did not contain explicit references to the Francoist triumph, but which at the time was frequently read as a celebratory work: Joaquín Rodrigo’s Concierto Heroico, first performed in 1943.

Rodrigo’s own commentary on the work (printed in the concert programme of the first performance, and reprinted in the newspaper Pueblo) contained no unequivocal reference to the regime and its military triumph, but several elements of his rhetoric in this commentary, together with the title and several stylistic features of the concerto, certainly allow a political reading of the piece: indeed, several music critics immediately associated the work to the triumph of the Francoist army, and the regime itself made use of it in a number of celebratory occasions. Finally, I will analyse recent attempts in Spanish musicology post-Franco to de-politicise the Concierto Heroico, including the pianist Joaquín Achúcarro’s decision to change its name to Concierto para piano (Piano concerto) in a 1990 edition.

Eva Moreda completed her PhD at Royal Holloway College in 2010, on the topic of the musical press during the earlier years of the Franco regime. She has published on different aspects of the political history of music under Franco in edited volumes and journals such as Music and Politics or Bulletin of Hispanic Studies. She has held the McCann Research Fellowship at the Royal Academy of Music, for which she researched the reception of Spanish music in twentieth-century Britain, and currently teaches for The Open University.

Caroline Waight (Cornell University)

‘A great French victory’: guilt and glory in Francis Poulenc’s Dialogues of the Carmelites

Poulenc’s self-proclaimed ‘grand opera’ Les Dialogues des Carmélites is a calculated anachronism. A twentieth-century resurrection of a nineteenth-century genre, purportedly French in character but premiered in Italian at La Scala, Dialogues resists easy categorisation. The opera is adapted from a 1947 play by Georges Bernanos, which fictionalises the execution of sixteen Carmelite nuns during the French Revolution. Contemporary reception of the opera framed it as ‘a great French victory’, words which take on a complex resonance in the guilt-ridden context of post-Vichy France. Bernanos’s play has even been read by some scholars as an allegory of the post-war era, in which France, beleaguered but ultimately triumphant, is represented by the martyred nuns.

My paper considers the implications of this interpretation for Dialogues, exploring the ways in which Poulenc’s antipathy towards the music of the Darmstadt avant-garde was intertwined with contemporary notions of French nationalism, and how both of these factors are manifested in the opera. It examines the musical and dramaturgical references to grand opera, and the manipulation of aural space through the construction of two violently opposed groups (‘la foule’ and ‘la communauté’). Both are framed in terms of the composer’s broader project, which I argue constituted a re-imagining of musical and political history: Poulenc sought to create an opera that would be both national and universal, both historical and contemporary, that would speak to all humanity but also specifically to French audiences of the post-war period.

Caroline Waight is currently a doctoral student at Cornell University. She graduated with a BA from Cambridge University in 2007, before completing an MSt at the University of Oxford in 2009. Her research interests centre on modernism in early twentieth-century England and Germany. She recently presented a paper on Busoni at a chapter meeting of the American Musicological Society.
Ruth Piquer Sanclemente (Cambridge University) and Michael Christoforidis (University of Melbourne)

Picasso’s Musical Legacy in 1920s Spain

Picasso’s musical iconography and his collaboration with the Ballets Russes have been the subjects of a body of scholarship. However, the artist’s impact on the music of his contemporaries has received much less attention. This paper examines the reception of Picasso’s oeuvre and ideas in Spain in the 1920s, and their impact on two key musical works of the period.

Spanish discourses on new art and music were influenced by French writers who related Picasso to classic-cubism (or new classicism), and compared his art with the music of Stravinsky. Picasso was understood as a ‘counterpoint’ painter, who encapsulated the ‘classicising-cubist’ tendency, and these ideas frequently appeared in the reviews of new works by Spanish painters and musicians. The influential music critic Adolfo Salazar was a key figure in reconciling and adapting these ideas to music, with reference to the art of Picasso. As an acolyte of Manuel de Falla, Salazar had access to one of the key collaborators with Picasso and the Ballets Russes. Falla’s integration of Picasso’s ideas in his neoclassical scores served as an impetus for Salazar’s construction of new classicism, and this aesthetic underpinned the music of the Grupo de Ocho [the Group of Eight, a cohort of Hispanic modernist composers founded by Salazar]. Falla’s key neoclassical works, El retablo de maese Pedro (Master Peter’s Puppet Theatre, 1923) and Concerto (for harpsichord and five instruments, 1926), will be analysed with reference to Picasso’s post-World War Two output and Salazar’s contemporary writings.

Michael Christoforidis is Senior Lecturer in musicology and cultural history at the University of Melbourne. He has published extensively on Manuel de Falla and aspects of twentieth-century Hispanic music, and is currently completing a monograph with Dr Elizabeth Kertesz on Georges Bizet’s Carmen, Spain and the emergence of popular culture (to be published by Oxford University Press). He has also published on Picasso’s musical legacy, and issues of collaboration in relation to the Ballets Russes.

Ruth Piquer Sanclemente is a Postdoctoral Visiting Fellow at the Faculty of Music, University of Cambridge (MEC-Fullbright Program Spain: Fundación Española para la Ciencia y la Tecnología). She obtained her PhD in Musicology at the Universidad Complutense de Madrid, with Award for the Best PhD dissertation 2008-2009. She has published the book Clasicismo Moderno, Neoclasicismo y Retornos en el pensamiento musical español (Editorial Doble J, Sevilla, 2010).

Jennifer Donelson (Nova Southeastern University)

He Said, They Said: Interrogating the value of composer commentary and critical reviews in an analysis of meaning in Messiaen’s Vingt Regards sur l’Enfant-Jésus

The extensive commentaries offered by Messiaen at the 1945 première of his Vingt Regards sur l’Enfant-Jésus became an object of scorn in reviews of the event as the Parisian music critics grappled with the limits of the composer to dictate meaning. In spite of the consensus against his words, Messiaen persevered in his devotion to these idiosyncratically poetic statements about musical technique and theological mysteries, even expanding upon them in a subsequent 1954 analysis of the piece, included in the second volume of the Traité de rythme and programme notes for the 1970 Michel Béroff recording of the cycle.

In the analytical search for a correlation between Messiaen’s literary and musical texts, one can juxtapose the hope of the composer to touch upon the things of God with the listener’s success in doing so, to obtain an insight into the ability of music to specify meaning. This paper explores the role of a composer’s words about his music in changing the perception of extra-musical content through the lens of Messiaen’s own analysis of the thirteenth Regard in his cycle, Noël, and evolving critical reviews of the work since its première.

Jennifer Donelson is Assistant Professor of music at Nova Southeastern University in Fort Lauderdale, Florida where she teaches musicology and piano. A specialist in the piano works and writings of Olivier Messiaen, she has performed the Vingt Regards sur l’Enfant-Jésus throughout the United States, France and Mexico. Dr. Donelson has been awarded numerous academic fellowships, as well as a grant supporting her research at the Bibliothèque Nationale de France on Messiaen’s Vingt Regards. She has presented her work on Messiaen at the national conferences of the College Music Society and Society for Catholic Liturgy, as well as in forthcoming publications of the New Catholic Encyclopaedia and Antiphon: A Journal for Liturgical Renewal.
Cross-currents in the mid-twentieth century

Simon Debruslais (Oxford University)

Hindemith’s Rules

In his unfinished set of theoretical and didactic textbooks, broadly titled the Unterweisung im Tonsatz, Paul Hindemith codified a number of ‘rules’ to be applied to compositional practice. Previous scholarly work has included the paraphrasing of some or all of these instructions, followed by an application back on to Hindemith’s own music, to ascertain whether he truly believed in them enough to use them in his own composition. I challenge and complexify this approach by demonstrating that free composition was not the entire raison d’être of Hindemith’s treatise. A number of these so-called ‘rules’ were, in fact, intended for instructive purposes rather than to constitute an orthodoxy in free composition. The mechanical application of these principals to Hindemith’s music is therefore not always relevant or, indeed, fair.

With reference to a number of Hindemith’s compositions, I will demonstrate various ways of working around these problems in order to reconcile his music with his music theory (and vice versa) in a more discriminating critical context. There is undoubtedly a link to be found, particularly given the chronological position of Hindemith’s theory-making in the very middle of his life as an active composer, and given the revisions that he made to a number of works following the publication of the first volume of the Unterweisung. The underlining question that I pose in this paper is: exactly how is his music connected to his writings in music theory, and is this connection what lends the music its ‘Hindemithian’ character?

Simon Debruslais studied at King’s College London, the Royal College of Music and is a doctoral student at Christ Church Oxford with a thesis on the reception, sources and applications of Paul Hindemith’s theory of music. Additional interests include Russian music theory, particularly Sergei Taneyev, and living British composers. Simon is a professional solo trumpeter, dividing his time between period Baroque and contemporary music performance, and a bass lay clerk at St George’s RC Cathedral, Southwark. He has taught harmony and counterpoint, twentieth-century music and analysis at ten different Oxford colleges, and to postgraduate students at the University of Nottingham.

Arnulf Christian Mattes (University of Oslo)

Cinematic influence? On Arnold Schoenberg’s time charts for the String Trio Op. 45

A notebook with Arnold Schoenberg’s sketches for his String Trio Op. 45 contains a detailed tabular presentation of its rapidly shifting musical textures, noted down by Schoenberg in neatly measured time units. To me, Schoenberg’s still quite unrecognised ‘time charts’ resemble closely the ‘timing breakdown notes’ used by film music editors to synchronise start and end points of musical sections within film scenes. In my paper, I propose that Schoenberg had methods of film music editing in mind when composing his String Trio. This suggestion might not sound so far-fetched, considering the String Trio was composed in 1946 near the film studios of Hollywood. As a matter of fact, Schoenberg had a long-lasting affinity for the cinema, which in 1927 he had considered an ‘instrument for a novel artistic expression’.

As an alternative attempt to elucidate the rationale behind the String Trio’s kaleidoscopic shape, I shall present an analysis of the String Trio according to the cinematographic methods described in Schoenberg’s unpublished proposal for a ‘School for Soundmen’ from 1940. My aim is to show how the time charts helped Schoenberg organise the sequence of sharply contrasting musical textures, indicated in the remarkably detailed cues for tempo, metre, dynamics, articulation, and timbre given to the performer in the String Trio’s score.

Arnulf Christian Mattes studied the cello at the Staatliche Musikhochschule Trossingen and musicology at the University of Oslo. In 2007 he gained his PhD with a dissertation on Schoenberg’s late chamber music works. The same year he was a visiting scholar at the Mannes Schoenberg Institute, New York. He has published articles on Schoenberg in the Journal of the Arnold Schönberg Center and Studia Musicologica Norvegica, and has contributed to music history textbooks. Since 2005 he has been a board member of the Norsk musikkforskerlag. In 2009 he received a three-year postdoctoral research grant from the Norwegian Research Council. In 2010 he was Visiting Fellow at the Harvard University Department of Music.
Sarah Reichardt (University of Oklahoma)
Sonata Rhetoric and the Hermeneutic Implications in the Finale Movements of Dmitri Shostakovich’s String Quartets

Although Dmitri Shostakovich remained committed to formal conventions of the common practice, especially sonata form, he consistently altered the formal and rhetorical structures, creating, in the parlance of Hepokoski and Darcy, ‘failed’ forms or formal ‘deformations’. These deformations of sonata form create new dramatic content, as Shostakovich’s manipulations of received musical forms and gestures afford the emergence of original expressive meanings. While Shostakovich establishes sonata form expectations within his expositions, the structural archetype collapses in the recapitulation, initially in the boundary between the development and the recapitulation. In finale movement sonata forms, Shostakovich regularly uses the rhetorical gesture of dissolution at the end of the development. This gesture involves a thinning of texture, a drop in dynamics, decreased rhythmic activity and the disintegration of motivic ideas. In extreme cases, the music disintegrates to brooding solos, single pitches and moments of silence.

The gesture of dissolution creates musical space to introduce a shift in discourse, making Shostakovich’s choices on what music to use to usher in the recapitulation, and its orchestration, hermeneutically compelling. Following the disintegration, Shostakovich is able to produce a sense of either a new beginning or a rebirth. In movements where a rebirth follows a gesture of dissolution, Shostakovich creates a mitigated sense of transcendence; not a full, overflowing transcendence, but an atmospheric, ephemeral transcendence fashioned for the modern era. Acutely aware of the seemingly anachronistic conventions with which he was composing, by using and altering conventional forms Shostakovich redefined them for a twentieth-century musical subject.

Sarah Reichardt is Associate Professor of Music Theory in the School of Music at the University of Oklahoma. Her research focuses the creation of meaning within and with musical works. Her main project concentrates on understanding the hermeneutics of Dmitri Shostakovich’s music through his manipulation of the post-Beethovenian semiotic space. Her book Composing the Modern Subject: Four String Quartets by Dmitri Shostakovich was published by Ashgate in 2008. She also works on the hermeneutics of film music and is currently investigating the film scores by Dimitri Tiomkin and his use of pre-existing music.
Pitch Organisation

Hong Ding (Chinese University of Hong Kong)
Maximally Smooth Cycle and ‘Bian-fan’ (Scale-degree-four Change): Dilemma of Theory in Practice

Richard Cohn’s seminal article on the maximally smooth cycle (MS-cycle) is widely regarded as a milestone in the development of neo-Riemannian theory over the past decades (Cohn, 1996). Cohn discovers the striking fact that of all the pitch-class sets listed in the Fortean table of 1973, only two pairs – the consonant triad (3-11) with its complement (9-11), and the pentatonic collection (5-35) with its diatonic complement (7-35) – can meaningfully operate as MS-cycles. While all except one of them stand out in great prominence in a variety of musical cultures worldwide, Cohn focuses solely on the consonant triad, from which he develops the hexatonic system (6-20). In stark contrast, my paper will address theoretical problems central to the operation of the pentatonic collection as a MS-cycle. I will begin with a comparison of Cohn’s MS-cycle and ‘Bian-fan’ (scale-degree-four change), a traditional Chinese music theory that articulates a similar theoretical thinking, albeit from the contrasting perspective of pentatonic modulation. While a pentatonic modulation can theoretically be realised through a semitonal shift to, or away from, an imaginary fourth degree (akin to Riemann’s Leittonwechsel, which enacts an absentee leading-tone), any shift of a semitone will introduce an interval that upsets the purity of the pentatonic sound world. Thus, I argue that ‘Bian-fan’ remains a theoretical speculation alienated from practical consideration. I contend further that since common tone(s) rather than semitone(s) bridge the pentatonic collections in crossing the modulatory path, the hearings suggested by Cohn in his discussion of the MS-cycle need reconsidering thoroughly.

Hong Ding is currently a PhD candidate in music theory at The Chinese University of Hong Kong, having previously obtained a BM in clarinet performance from Shanghai Conservatory of Music and a MM from the Hartt School, University of Hartford. Following a period as a clarinettist in professional orchestras, Hong Ding began research on the music of Debussy, and developed further research interests including the music of Bartók as well as that of contemporary Chinese composers.

David Feurzeig (University of Vermont)
On Shifting Grounds: Meandering, modulating, and Möbius Passacaglias

An intriguing development in recent passacaglia writing is the subversion of tonal closure via themes which employ elements of traditional tonality but veer away from the putative tonal centre. A conventional passacaglia is a kind of loop, but a rather flattened one: tonal motion proceeds primarily in one direction, from tonic to dominant, then drops rapidly back to the tonic. Modulatory passacaglias, by contrast, suggest more circular forms, with no obvious start or endpoint. Some describe a spiral or helix, progressing in an alternate dimension as they circle back to the starting position.

Themes may modulate stealthily, undermining the sense of key by replacing the half cadence of a traditional open passacaglia with a more conclusive cadence in a ‘pretender tonic’—only to return to the opening sonority in a trompe l’oreille. Others hover between two or more equally plausible tonics, with different cadence points suggesting different tonal centres: this transforms the traditional passacaglia loop into a Möbius strip as tonally contrasting ‘sides’ follow one another with no discontinuity. A common feature of modulatory passacaglias is a sort of Shepard-scale voice leading: the prevailing motion appears to continue endlessly in its initial (usually downward) direction even as the theme repeats.

Beginning with a consideration of Henry Purcell’s ground-bass songs, whose wraparound technique foreshadows modern developments, I analyse examples by Dmitri Shostakovich, Philip Glass, György Ligeti, and Bill Evans.

David Feurzeig’s music has been performed throughout the United States and in New Zealand, Asia, and Europe. A pianist as well, he specialises in eclectic lecture-recitals featuring music from the classics to stride piano, jazz, and new concert music. His article on Thelonious Monk’s pianism, ‘The Right Mistakes: Dissonance and the ‘Old Question of Monk’s Chops’", appears in the forthcoming issue of Jazz Perspectives. In 2008 he joined the faculty of the University of Vermont, having held previous positions at Illinois State University and Centre College.
Lawrence Shuster (University of Massachusetts)

Parsimonious Voice-leading Spaces for Trichordal, Tetrachordal, Pentachordal and Hexachordal K-net Graph Configurations

In his article entitled ‘Measuring K-net Distance: Parallels Between Perle and Lewin, and a Generalized Representation of Sum-and-Difference Space’ (2009), Michael Callahand developed a parsimonious voice-leading space for trichordal K-families. Using Callahan’s research as a springboard, this paper seeks to develop similar types of parsimonious voice-leading spaces for K-net graph configurations of all remaining cardinalities.

In order to do so we must first determine the total number of well-formed K-net graph configurations possible and to this end, a graph-colouring algorithm is introduced that determines the number of unique colouring schemes available for K-net graph configurations of any cardinality.

Once done, sample parsimonious voice-leading spaces for each distinct K-net graph configuration will be demonstrated. The final section of the paper will adapt similar types of voice-leading models to illustrate transformational voice-leading pathways in inversional-sums as opposed to isographic spaces. Brief analytical examples will include short excerpts from Bartók and Stravinsky.

Lawrence Shuster is a music theorist and jazz bassist. His research interests include interdisciplinary studies in fifteenth-century maths, music, architecture, painting and philosophy; post-tonal theory; theories of musical transformation; jazz theory and analysis and analysis of world music. Dr. Shuster received his PhD in a combined doctoral programme involving Music Theory and Musicology from the CUNY Graduate Center. In addition, Dr. Shuster holds MA degrees from the New England Conservatory of Music; Brandeis University; and the CUNY Graduate Center and currently teaches undergraduate and graduate courses in music theory at UMASS Amherst. Dr. Shuster is also editor of the online journal *Analytical Approaches to World Music*.

Cheong Wai-Ling (The Chinese University of Hong Kong)

Towards a Theory of Synaesthetic Composition: A case study of Messiaen’s colour hearing

[to be read by Hong Ding, Chinese University of Hong Kong]

There is no established theory on how a synaesthete-composer gifted with the faculty of colour-hearing works with sound-colour associations. We are thus fortunate that Olivier Messiaen (1908–92) leaves us a wealth of information on his colour-hearing experience and keeps vigorous and detailed accounts of his compositional techniques and a repertory of musical ideas cultivated over the years. His treatises, diaries, notebooks of birdsong, prefaces to scores and liner notes constitute a rich supply of authoritative source material. Above all, the seventh and last volume of Messiaen’s *Traité de rythme, de couleur, et d’ornithologie* (2002) contains a systematic delineation of selected pitch structures and colour effects of his composition materials. In this paper I shall investigate how Messiaen’s documentation of his synaesthetic experience may be correlated to his complex composition techniques, claimed perception of dazzling colours in music, and the latest neuroscience research on synaesthesia in order to venture into the little known area of synaesthetic composition.

Cheong Wai-Ling is Professor at the Music Department, The Chinese University of Hong Kong. She received her PhD from Cambridge University, where she studied with Derrick Puffett. Her scholarly works on music composed in the twentieth century and, more specifically, those on the music and theoretical writings of Olivier Messiaen have been published by *Acta Musicologica, Journal of the Royal Musical Association, Music Analysis, Perspectives of New Music, Revue de Musicologie*, and Tempo. A book chapter entitled ‘Buddhist Temple, Shinto Shrine and the Invisible God of Sept Haïkaï’ has lately appeared in *Messiaen the Theologian* (http://www.ashgate.com/isbn/9780754666400).
Michael Baumgartner
Reconsidering the Meaning of Music in Film: Jean-Luc Godard’s *Pierrot le fou* (1965)

Jean-Luc Godard constructed the plot of *Pierrot le fou* with a limited number of narrative elements. The protagonist, Ferdinand, decides on the spur of the moment to escape with Marianne—who happens to be fleeing a pack of gunrunners—to the South of France, ending their flight in Italy. Their escape is marred, however, and Ferdinand gets drawn into Marianne’s seamy world. For this mid-1960s cult film Godard requested a score in the ‘vein of Robert Schumann’ from the theatre and film composer Antoine Duhamel. Duhamel conceived of two main themes, reflecting the two psychic dispositions of the protagonist—the one melancholy and the other suspenseful. The themes represent two of the most common prototypes of genre film music: the tragic, melancholic, emotionally immersive pathos music, and the active, agitated, physically immersive suspense music. A passage from Élie Faure’s *The History of Art*, which Ferdinand quotes at the beginning of the film, is the key to understanding the function of Duhamel’s score. Faure observes that after age fifty Velázquez ‘never painted a definite object’, but rather only the space between objects. The two prototypical musical themes in *Pierrot le fou* point to the gap between reality and fantasy, between realism and fiction, between the real and the artificial. With an emphasis on the latter, the highly metonymic film music reveals to the audience that the narrative on screen is profusely artificial. Duhamel’s score, therefore, highlights that cinema—despite often claiming to depict reality—can only exist and operate in a fantastic and fictional space.

Michael Baumgartner received his doctorate in musicology from the University of Salzburg, completing a portion of his dissertation work as a Visiting Fellow at Harvard University. From 2006 to 2008 he assumed the appointment of a Killam Postdoctoral Research Fellow at the University of British Columbia in Vancouver. His research interests are music in relation with the other arts (cinema, theatre and visual arts) and the exploration of the narrative capacity of music. In particular, Dr. Baumgartner explores the music of Alfred Schnittke, Kurt Weill, Thea Musgrave and Duke Ellington. Another area of interest is film music and he is currently writing a monograph on Jean-Luc Godard’s use of music in his films.

Felipe Otondo (Lancaster University)
Deconstructing the Urban Soundscape of Mexico City

Mexico City is a complex metropolis with an intense and complex sonic landscape. An electroacoustic composition exploring the cultural diversity and richness of acoustic spaces in the centre of the Mexican capital is discussed focusing on various common religious practices in urban setups. The role of the supernatural, sacred and divine in contemporary Mexican society is explored in an imaginary aural journey through acoustic spaces related to catholic worship and ancient Indian religious beliefs. By using examples of environmental recordings, radio samples, and interviews in different languages with participants from different cultural backgrounds, the potential of environmental sounds as effective structuring tools in electroacoustic composition is explored. The combination of abstract and realistic sound sources to reinforce narrative structures in the piece is also discussed considering a combination of speech samples, studio recordings, and synthesised sounds.

Felipe Otondo is currently Lecturer in Music at the Lancaster Institute for the Contemporary Arts, Lancaster University, UK. Born in Santiago, Chile, he studied acoustics in Chile where he started composing and performing music for experimental theatre. In 1999 he moved to Denmark to undertake postgraduate studies in sound perception and studied composition privately with Anders Brødsgaard. In 2005 he pursued his composition studies at the University of York with Ambrose Field and Roger Marsh, obtaining his PhD in 2008. His music has been performed in festivals across Europe, in North and South America, as well as Australia. He composed the music for the BAFTA-award winning radio drama *The glassman* in collaboration with Neil Sorrell, and has also received awards and prizes in composition competitions in Italy and Brazil. More information at: www.otondo.net
Kate Galloway (University of Toronto)
‘Gently Penetrating Beneath the Sounding Surfaces of Another Place’: Applications of acoustic ecology and environmentalism in the soundscape composition of Hildegard Westerkamp

In my current research investigating musical responses and adaptations to environmental change, I see the reciprocity between nature and human expressive culture – where changes in the natural world as well as in our everyday world are sonically evoked to convey a deeper understanding of environmental issues. I am examining how musical practices contribute to the evaluation, preservation, politicisation, historicisation and memorialisation of urban and natural environmental change in the work of contemporary Canadian composers, and by those who participate in these works.

I am developing an ecocritically-based mode of analysis that examines contemporary compositions that invoke environmentalist agendas intertextually, narratively, sonically, and/or physically, and what those socio-cultural agendas disseminate to audiences. Despite an increasing focus on the significance of place in Canadian music traditions, little scholarly work examines the relationship between ecocriticism and the experience of place.

This presentation focuses on Hildegard Westerkamp’s compositional strategies, sonic and material resources, use of technology to mediate natural and urban placial experiences, and recording and processing techniques that are implemented in her electroacoustic soundscape compositions and installations in order to reconnect participants with the physical and sonic environment, ultimately fostering a revaluing of nature in the arts. Incorporating environmental sound and ecological commentary is an additional way of expressing local and global environmental issues, and I problematise how human and non-human encounters with environmental change create local knowledge about particular times and places, and how these encounters are creatively expressed in Westerkamp’s work and align with other examples of experimental contemporary music.

Kate Galloway completed a PhD in Musicology at the University of Toronto, Faculty of Music entitled “‘Sounding Nature, Sounding Place’: Alternative Performance Spaces, Participatory Experience, and Ritual Performance in R. Murray Schafer’s Patria Cycle’ in 2010 under the supervision of Professor Robin Elliott and Jean A. Chalmers (Chair of Canadian Music). She currently holds the position of sessional lecturer at the University of Guelph and Wilfrid Laurier University. Her doctoral dissertation is an ethnographic exploration of the intersections and confluence of contemporary opera practices, soundscape studies, alternative and experimental performance spaces, maximised audience participation, and ritual observance and performance in the practice of contemporary music. She has published in Intersections: A Journal for Music in Canada, Journal of Popular Music Studies, Twentieth-Century Music and The University of Toronto Quarterly, and contributed her chapter, ‘Beyond the Ghetto: k-os’ Interweaving and Re-plantation of Traditional and Non-Traditional Hip-Hop Signifiers’, to the edited volume Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present. Her research on contemporary Canadian music and popular music studies has been presented nationally and internationally.
Mei-Fen Hsin (Durham University)
The impact of social change on Taiwanese popular song

This paper looks at how social and cultural changes relating to migration are mirrored in Taiwanese popular song from the 1950s to the 1980s. After the Second World War, Taiwan’s politics, economics and culture were reformed radically when the Chinese Nationalist Party took over administration from the Japanese colonists. The Chinese Nationalist Party launched an array of economic programmes to transform Taiwan’s society from feudalism to industrialisation leading to mass internal migration, which in turn brought about a reconstruction of family structure, dissolution of traditional social values, tension and conflict between ethnic groups, and confusion regarding identity. Although industrialisation brought about economic development and improved standards of living, the social status of Taiwanese people remained the same (at the bottom of the stratified social hierarchy). This paper explores the reasons underlying the mass migration, the attitudes of the Chinese Nationalist Party, and the Taiwanese people’s predicament during the period of migration. It investigates the ways in which the complex experiences of the Taiwanese migrant workers are expressed in the lyrics of Taiwanese popular song.

Mei-Fen Hsin originally worked on ethnomusicology specialising in Chinese music, and looked especially at how modernisation affects the development of the shape and structure of instruments and music. Now studying popular music, she is interested in the relationship between social class, national identity, and popular song in Taiwan.

Katie Graber (University of Wisconsin)
America’s Musical Margins: German-ness and Native Americans in Arthur Farwell’s Wa-Wan Press

Like many composers around the turn of the twentieth century, Arthur Farwell was concerned with creating a uniquely national sound in his works. However, while Europeans turned to folk song for their inspiration, Farwell and other composers in the United States lamented the lack of both American folk song and American art tradition. Farwell founded and operated the Wa-Wan Press (which means ‘to sing to someone’ in the Omaha language) from 1901-1911, writing in one introductory essay that composers ought to employ ‘ragtime, Negro songs, Indian songs, [and] Cowboy songs’ to create American music. He also often argued that American creativity ought not simply to reproduce German music. In describing this expansion beyond the space of German-ness, Farwell declared, ‘let us call this precious area the Margin of the Ungerman’. Into this Ungerman Margin, Farwell wanted to place America’s marginalised people — particularly, in his own compositions, Native Americans. While other scholars have analysed the use of Native American sounds or songs in Farwell’s European-styled compositions, none have probed the convolutions of national musical identity and associated questions of boundaries and colonising impulses. Using Derrida’s writings on margins, I critique the invisible contexts, exclusions, and control inherent in Farwell’s musical projects. I argue that Farwell’s simultaneous questioning and upholding of social hierarchies (between German and American music, and between European- and minority Americans) sustained decades-old debates about the impossibility of American music and sanctioned the silencing of (even the violence against) Native Americans.

Katie Graber received her PhD in Ethnomusicology from the University of Wisconsin in 2010, specialising in race, immigration, and opera in nineteenth-century United States. She has also researched and presented on Chinese music and Mennonite music, and is interested in cultural studies and music’s role in creating and maintaining communities. Katie will be an adjunct instructor at Ohio Dominican University this autumn.
Rachel Campbell (Sydney Conservatorium of Music)
‘This Music Evokes Australia’s Loneliness’: Landscape music’s Australian inflections
In Australia, a country whose art music traditions and aesthetic strategies were largely transplanted from Britain and Europe, one of the dominant discourses of musical national identity has been based on landscape representation. This was particularly pronounced in the 1960s when Australian music, like many other Australian cultural institutions, was in the grip of anxieties about national distinctiveness.
This paper looks at music from the 1960s by Peter Sculthorpe that has been explicitly identified as relating to an Australian experience of landscape. Most of the existing literature on Sculthorpe’s music takes an essentialist view of the relationship between his work and the land that inspired it. This paper, however, proposes that the widespread acceptance of Sculthorpe’s music as ‘distinctively’ Australian, by audiences and critics in both Australia and the UK, is based on his musical expression of landscape tropes common in wider mid-century Australian culture. In non-indigenous Australian society the local landscape was usually understood as lonely, timeless, desolate and even as a metaphor for exile in a cultural wilderness far from British and European ‘civilisation’.
While the slow rate of harmonic change in Sculthorpe’s music has long been attributed to Australia’s wide open spaces, it is as much related to European musical landscape topics. This characteristic, when inflected with Mahlerian appoggiaturas, dissonant glissandi, and the indeterminate instrumental techniques of 1960s texturalism seems to have led to the music’s reception as appropriately desolate and therefore distinctively Australian, filling a perceived void in Australian musical identity.
Rachel Campbell is Associate Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney. Her research interests include twentieth-century cultural history and aesthetics. She is currently undertaking a PhD looking at Australian national identity and landscape representation from the 1950s to the 1970s. She has also written Grove entries, interviewed numerous composers and written for Ensemble Offspring and ELISION.

Flora Henderson (School of Oriental and African Studies)
Analysing Timbre as a Cross-Cultural Musical Experience.
In western classical music, pitch and rhythm play a privileged role in creating musical movement. In the Japanese shakuhachi flute tradition, timbre and pitch have these privileged roles. Timbre is an integral epistemological category in creating the musical movement of shakuhachi music and is closely allied to the modal pitch system used in Japanese music. During the twentieth century, composers such as Takemitsu sought to marry the shakuhachi, and other traditional Japanese instruments, with western classical music, using a score-based approach. Conflating these two very different musical traditions has been a challenge not only for composers but also for analysts wishing to develop tools that facilitate an understanding of the music.
Whilst timbre is an instantly recognisable part of musical experience, as a multidimensional musical attribute with a ‘cosmetic’ role in western classical music, it has proved problematic to analyse. The western classical tradition lacks the epistemological categories with which to effectively explore timbre as a core musical value. Although recent research on timbre in music cognition and related fields has facilitated sophisticated toolkits for timbral analysis, most researchers have used a western musical framework, which has undermined their research. As timbre is privileged in shakuhachi music, analysis of timbre in music combining the two traditions is informed by different cultural paradigms and ethnomusicological perspectives. These cross-cultural analytical applications could prove valuable in understanding the role of timbre and our perception of it, when combined with views from music cognition and score-based approaches.
Flora Henderson is a PhD student at the School of Oriental and African Studies, University of London. Her background is in western classical music, but she lived and worked in Japan for several years, and whilst there began learning the shakuhachi. Her research evolved from considering how the shakuhachi flute could be combined with western classical music, given the musical differences between the two traditions and our perceptions of those differences.
Convenor: Helen Thomas (Lancaster University)

Expressed through the media of language, graphics and gesture, metaphors have long been recognised as important in the imaginative conception and interpretation of all arts. Yet the relatively recent emergence of the theories of Cognitive Metaphor and Embodied Mind (Lakoff and Johnson, 1980, 1999) has resulted in a much broader conception of metaphor, arguing that it is the cognitive mechanism by which all abstract thought (ranging from everyday speech to mathematical reasoning) is built up from physical experience. In response to this, recent research into musical discourse specifically has shown how metaphor is pervasive and often systematic in both formal and informal discourse about music, suggesting how it affords what we take to be musical meaning (Cook, 1990; Zbikowski, 2002; Spitzer 2004; Clarke 2005). Each panel member will discuss a discrete set of musical metaphors, focusing on issues of musical time and temporality, the stability versus flexibility of metaphors, and the private versus communal nature of metaphorical meaning. The transactions of meaning between composer, performer, audience and/or analyst will be considered in light of these issues. Presentations will draw on expertise in the history of music theory, Performance Criticism, computational (statistical) methods, theories of cybernetics and phenomenology, and linguistic procedures for metaphor identification and analysis. Examples will be drawn from a range of historical periods, including repertoire in the Conference Concert performed by RedArch Duo.

Paul Archbold (Kingston University)

Metaphor provides a rich resource for composers and performers to articulate aspects of music, especially when the work is not complete. Architectural metaphors have a long history: Schelling’s ‘Music is frozen architecture’, revisited by many writers including Goethe and Le Corbusier, encapsulates the perfection of classical form. Landscape provides a useful pragmatic strategy for composers: Pierre Boulez envisages works such as Ritual as an urban environment, to view a building from different vantage points; Peter Maxwell Davies maps his symphonies onto the landscape of the island of Hoy, so he can walk around within his work. There is another set of ‘metaphors’ which relate to the physicality of playing, which are of great conceptual use to an improviser or composer and are not necessarily articulated in words: the ‘feel’ of a dense piano chord, the ‘exhilaration’ of a wild passage, the ‘tension’ of a high oboe note. These physical correlates of aural phenomena are embedded over years of practice and seem ‘natural’, and are often experienced by the listener – much as viewers ‘feel’ the movements of a dance performance within their body.

Anthony Gritten (Middlesex University)

The Problem with Analysis

In this short position paper I consider one of the ways in which the discipline of music analysis has problematised itself – literally. My object is the written discourse of analysis, and my particular focus is the way in which the metaphor of ‘problem solving’ permeates the discourse. By analysing a couple of prominent published analyses, I will show how music analysis frequently sets itself up as a matter of problem solving: how an initial problem is posited (more often than not, the work, or a component of the work), and how analysis sets out in response to tease apart the problem and solve it, thus bringing the work towards a certain plenitude whereby it can be known in full analytically. This paper is diagnostic, rather than critical; I show how the discourse of music analysis resorts to the metaphor of problem solving as a means of self-management, and how it presents its results in a rhetoric and logic influenced by the metaphor. A longer paper would need to be critical and consider: the ramifications of relying on the metaphor as a structuring principle, to relate the metaphor and its underlying ideology to the wider social totality, and to ask if there are alternatives.

Joshua Banks Mailman (Columbia University)

Duality of Metaphor for Time and Music: applications to computational-phenomenological analysis of musical form and expression

Metaphors influence reasoning about music. Though ways to classify music metaphors abound, the static-vs-dynamic distinction is particularly significant, as suggested by numerous writers who do not explicitly discuss metaphor (Tenney, 1961/77; Lewin, 1977, 1987; Cogan, 1995; Kramer, 1995) and by some who do (Zbikowski, 2002). Metaphors like ‘structure’, ‘architecture’, ‘design’, ‘boundary’, ‘section’, impose a bias for staticism, whereas metaphors like ‘flow’, ‘process’, ‘growth’, ‘organicism’, and ‘progression’ impose a bias for dynamism. Scholarship from various disciplines asserts that time generally, and music specifically, are routinely conceptualised in either of two ways: as something enduring through which we move, or as something fleeting that moves through us as we experience it. The author’s (2010) computational-phenomenological theory of dynamic form posits the concept of a vessel of form as a dual metaphor (a verbal ‘necker cube’), strategically connoting two different kinds of physical entity, to enable a flexibility of thought for conceptualising musical time.
Christopher Redgate (Royal Academy of Music)
Metaphor as Used to Capture and Articulate Structures for Musical Improvisation: A performer’s approach

I perform solo, improvised, *Transcendental Etudes* which aim to push the boundaries of what is technically possible on the oboe. Many of these works are then transformed in partnership with Paul Archbold through his work with electronics. Each of the works has a title, or titles, which serve to capture the essence of the performed work, leaving freedom for the ‘in-the-moment’ spontaneity of improvisation while offering a framework which enables each work to have an individual life. Each title is, in essence, a living metaphor for the work and operates as a flexible guide in performance. I use metaphors to generate musical ideas, to articulate structures for improvisation and to be able to remember the musical framework in performance.

Michael Spitzer (University of Liverpool)
The Time of Metaphor

To my knowledge, Paul Ricoeur’s account of metaphor as a creative act intrinsic to artistic materials (rather than metaphor as a result of subjective mapping) remains the best theory of metaphor in the market. As far as I know, my *Metaphor and Musical Thought* was the first attempt to apply Ricoeur’s model of creative metaphor to music, and this paper seeks to draw out a few of its implications/applications for contemporary composition, with particular reference to temporality. Time is the horizon against which Ricoeur’s notion of context dependency plays itself out across what he calls ‘a trajectory towards hermeneutic density’. In this respect, discourse is ‘metaphorical’ insofar as it reflects upon – decontextualising and recontextualising – its opening features. Musical material’s ‘literal’ character is bracketed through a process of ‘epochē’; for the listener to recognise past and present musical moments as related entails an act of metaphorical interpretation. In this metaphorical act, something truly new is created (or rather: the listener perceives the composer’s creativity as an act which makes the dissimilar similar). This perspective reminds us that music moves forward in time and never really goes back, despite appearances of repetition, return, or reprise.

Helen Thomas (Lancaster University)
Metaphorical Strategies

My research draws on recent developments in linguistic studies for the identification and analysis of metaphorical data (Pragglejaz, 2008; Cameron & Maslen, 2010) to examine the authorial paratexts - titles, performance instructions, programme notes and so on - that adhere to musical works. It suggests that novel metaphors and extensions of conventional metaphors can be used by composers to determine and constrain compositional outcomes. Metaphors may also form part of a strategy to promote certain ideas, attitudes and values that will influence the reception of a work. This paper interrogates correspondences between metaphorical data and information gathered from aural and score-based analysis with particular reference to concepts of time in Boulez’s *Éclat*. The paper concludes by evaluating this systematic approach to metaphor analysis as a hermeneutic tool for understanding compositional processes and as a means for exploring the friction between meanings emerging from words and music.

Paul Archbold is currently Reader in Music at Kingston University, London. Recent compositions include: *Impacts and Fractures* for string quartet, a *little night music* for oboe and live electronics and *Fluxions* for solo oboe and chamber ensemble. He is currently writing a new work for the Arditti Quartet.

Joshua Banks Mailman teaches at New York University and Columbia University. His publications appear in *Psychology of Music, Music Theory Online* and *Music Analysis*. His research focuses on temporal dynamic form, philosophical and computational aspects, especially for music since 1900.

Anthony Gritten has co-edited two volumes on *Music and Gesture* (Ashgate, 2006 & 2011) and is contracted to co-edit *Music and Value Judgement* (Indiana, forthcoming). His essays have appeared in *Performance Research, Dutch Journal of Music Theory, MusicaeScientiae, British Journal of Aesthetics*, and various edited collections in English and German.

Christopher Redgate is an AHRC Fellow at the Royal Academy of Music and professional oboist. He specialises in contemporary music, performing throughout the world. He broadcasts regularly for BBC Radio Three and has recorded several solo CDs. He has written many articles and is currently working on a book: *Twenty-first Century Oboe*. www.christopherredgate.co.uk; www.21stcenturyoboecom

Michael Spitzer is Professor of Music at the University of Liverpool. The author of *Metaphor and Musical Thought* (Chicago, 2004) and *Music as Philosophy: Adorno and Beethoven’s Late Style* (Indiana, 2006), he is currently writing a book on emotion and musical structure. He is President of the SMA, and editor of the forthcoming *Music Analysis* Special Issue on Music and Emotion.

Helen Thomas is a PhD student at Lancaster University researching the poetic and esthetic influence of temporal metaphors in composer paratexts from the 1960s. Previously, Helen has worked for OUP, Psappha and The Cornerstone Festival and she is currently Membership Development Officer for the Royal Musical Association. As an oboist and cor anglais player she regularly performs new work.
Composing with Digital Systems

Convenor: Oded Ben-Tal (Kingston University)

Composers, like other artists, have often been fascinated by the creative possibilities of new technologies, looking for innovative avenues for their creativity. The rapid technological change of recent years and especially the capabilities of the networked personal computer permeate many aspects of the creative process from sound creation, to notation, to performance, and to the accompanying documentation. The aim of the round table discussion is to examine specifically the inter-relationship between composition and digital technologies and ask how these shape each other in the beginning of the twenty-first century. We aim to open up discussions about the influence of current software environments, including both music specific packages as well as system and multimedia applications, on composer’s creative process, and to ask how much knowledge about the technology performers of new music and its musicologists should have. We believe a round table format is the most interesting forum to discuss this topic since it touches on many aspects of the study and practice of current music, where there are more interesting questions to ask then definitive answers.

Oded Ben-Tal (Kingston University)
Electro+acoustic Composition

My presentation will explain some strategies in my compositions for performers with electronics (both interactive and fixed sounds), focusing on the co-evolution of the programming and the musical material during the composition process. I will draw on these aspects to highlight some of the broader issues about interactive pieces, its practice and theory. The main aim is to pose questions about the multifaceted notion of interaction: between performer and electronics, but also between the composer and the computer, the audience and the live-electronics paradigm, a specialist music community and its tools.

Ricardo Climent (Manchester University)
Hô: A Sonic Expedition to Vietnam

This talk will focus on the creative possibilities arising from the emergence of piping software practice. In particular, it will examine the technology behind Hô - A Sonic Expedition to Vietnam, which is an interactive installation for navigation through sound. It basically combines open-source game-engine technology software with search-engine technologies and visual-oriented programming environments. It will include a real-time example showing how to connect typical game-engine events in Blender 3D-software (e.g. collision, near) with MaxMSP (via OSC using a Python script), to retrieve sound-files classified by typo-morphology, stored as custom metadata by activating spotlight searches (mdfind-command). Real-time populated audiobots can as a result be organised according to predictable itineraries within the 3D environment. It aims to raise awareness of the fact that such technologies have been ‘out there’ for a while and that there are golden opportunities to use them not necessarily for the purposes they were originally envisioned for.

Louise Harris (Kingston University)
Off-line Composition, Real-time Synthesis and Aleatoric Diffusion.

My discussion will focus on the use of open source software programs in my own practice, particularly the building of the composition and performance system ‘systemic’. ‘systemic’ is a real-time spatialisation, playback, and synthesis system in which position data transmitted via a physics-based visual system is used to spatialise either pre-composed or real-time synthesised sound objects across the horizontal sound field. The focus of the discussion will be the use of physics algorithms in an audiovisual system, the issues inherent in utilising aleatoric in diffusion (a practice often seen as an extension of the computer music composition process) and the combination of both real-time and off-line composition, improvisation and performance techniques in the creation of fixed-media electronic music.

Diana Salazar (Kingston University)
Dichotomies between Technologies and Traditions in Fixed Media and Interactive Composition

As an electroacoustic composer, I will outline some of the creative dichotomies I have faced when composing two different works, La voz del fueye (acousmatic, 2010) and Tekahtoa (for contrabass flute & electronics, 2010). I will examine, with reference to these compositions, how seeking greater sonic expression of implied physicality, presence, and agency via the manipulation of various aspects of space-form (Smalley, 2007) may
result in increased transparency of technological construction. This may be a particular issue when electronically manipulated sound is juxtaposed with recognisable traditions of performance practice and other identifiable cultural associations. I will discuss some of my compositional approaches to this situation, alongside my reasons for returning to the use of pre-composed electronic material in works for live performers.

**Simon Waters (University of East Anglia)**

**A Performance Ecosystem**

Artists have typically worked against the resistances and affordances of their materials. Working in the digital domain superficially removes much of the resistance, and instant recall and mass storage threaten the qualities of loss and forgetting which seem to have been crucial aspects of the historical creative process. This discussion will present a project which combines a flute, physical and virtual feedback, an algorithmic ‘genetic’ selection system, and real-time feature-analysis of sound, with web-based audio searching, in an attempt to re-find qualities of resistance, loss and forgetting in the process of real-time composition.

**Oded Ben-Tal** is a composer/researcher. Oded finished his doctorate at Stanford University in 2002 studying composition with Jonathan Harvey and Brian Ferneyhough, and working at CCRMA engaging in both research and composition activities. His composition includes instrumental and vocal works, acousmatic music, interactive electronic pieces, and multimedia projects – most recently *Ukiyo* performed at Sadler’s Wells theatre in London and the Kibla Arts Centre in Slovenia. His work *Zaum: Beyond Mind* (in collaboration with Caroline Wilkins) was recently performed at the Logos Foundation in Ghent. Oded is Lecturer in Music Technology at Kingston University.

**Ricardo Climent** works in areas of music composition and interactive media, involving the use of audio and visual metadata. Since 2006, he has served as Co-Director of the NOVARS Research Centre, University of Manchester. Ricardo has also served as resident composer and researcher at the JOGV Orchestra in Spain; Conservatorio of Morelia in Mexico; Sonology - Kunitachi College of Music, Tokyo; LEA labs, at the Conservatorio of Valencia; the Cushendall Tower- In you we trust; Northern Ireland, at CARA, cross-border Ireland, N.K. Berlin and at the Push Festival, Sweden. Ricardo was involved in the creation of a number of collaborative projects, such as: The Microbial Ensemble, (sound installation performing microbes, with Dr Quan Gan); The Carxofa Electric Band (a children’s project with vegetables and Electronics with iain McCurdy); The Tornado-Project (a cross-atlantic set of works for flute, clarinet and computer for American wind virtuosi Esther Lamneck (clarinet) and Elizabeth McNutt (flute)); Drosophila Tour (a dance-theatre work of a blind fly with KLEM and Idoia Zabaleta); *Hô: a sonic expedition to Vietnam*, (a 3D interactive interface project for planetariums). project manager for SLOW, (a cross-disciplinary project in Berlin) and Manchester Sonic meta-ontology (Audioguides in collaboration with Mantis and NoTours among others) - web: sonorities.org

**Louise Harris** is an audiovisual composer who joined Kingston University in September 2010, having completed a PhD in composition at Sheffield University. Louise is a strong advocate of open source technology and her work typically employs a variety of open source tools. Her particular research interests are the nature of the audio/video relationship in abstract audiovisual composition and the creation of self-sustaining and symbiotic audiovisual systems. Louise’s work has been performed and exhibited nationally and internationally, including at the Soundings Festival Edinburgh (2008), Sound and Music Expo Leeds (2009), Sound Junction Sheffield (2007-2010), and on the BBC Big Screen, AV Festival (2010).

**Diana Salazar** (née Simpson) is a composer of electroacoustic music. She completed her PhD at the University of Manchester, and is currently Lecturer in Music Technology at Kingston University, London. Her compositional output is diverse and includes acousmatic music, instrumental works with electronics, site-specific work, laptop improvisation, and cross-disciplinary collaborations. Her works have been performed internationally and many have been recognised in international festivals and competitions. In 2010 she was composer-in-residence at the Fundación Destellos, Argentina. www.dianasalazar.co.uk

**Simon Waters** studied with Nigel Osborne and Denis Smalley, establishing himself in the 1980s through his musical collaborations with contemporary choreographers and physical theatre practitioners, working with, among others, Richard Alston, Rambert Dance Co, Adventures in Motion Pictures and Moving Being. As the Director of the electroacoustic music studios at the University of East Anglia since 1994 he has witnessed a shift in the concerns of the community working there from acousmatic origins towards live and real-time activity, both with and without explicit technologies. His latest work was premiered by cellist Anton Lukoszevieze at the Ars Electronica Center in Linz in October 2010.
Form and Tonality

David Bretherton (University of Southampton)

Schenker’s Theories of Form

Heinrich Schenker’s writings attest to a lifelong fascination with musical form. In Der freie Satz (1935) his final thoughts on the subject are presented in the chapter entitled ‘Essay on a New Theory of Form’, which occupies a climactic position at the end of the treatise. Yet, despite this, the central argument of the chapter – that architectural form has its basis in diminutions introduced at early structural levels – is widely regarded as highly problematic. Schenker’s discussion of sonata form in the chapter has been the subject of sustained scholarly interest, but his ideas about other forms have received considerably less attention, with many analysts advocating through their practice (if not in explicit statements) that voice-leading structure is not directly indicative of architectural form in the way that Schenker claims. Charles J. Smith’s comprehensive study (1996) of the chapter similarly concludes that serious flaws remain even after allowing for its inconsistencies and apparent miscategorisations, and ultimately this leads Smith to take forward Schenker’s premise in a new direction. In contrast to previous commentators, after first briefly tracing the development of Schenker’s ideas on form from essays drafted in c.1906, I will argue that much of Schenker’s ‘New Theory of Form’ can be beneficially salvaged, if we are prepared to recognise the inherent permeability of the core Schenkerian concepts of tone prolongation, neighbour-note motion, and interruption/division.

David Bretherton graduated with a DPhil in Musicology from the University of Oxford in 2008, where his doctoral thesis, ‘The Poetics of Schubert’s Song-Forms’, was supervised by Suzannah Clark. He has been a Research Fellow at the University of Southampton since 2007 and is currently attached to the Schenker Documents Online project. His article ‘The Shadow of Midnight in Schubert’s “Gondelfahrer” Settings’ appeared in the February 2011 issue of Music & Letters (92:1).

Ya-Hui Cheng (Fort Valley State University)

‘Something Human’: Dramatic transformation in Puccini’s Turandot

This paper focuses on a controversial perspective regarding Puccini’s Chinese princess – Turandot – who has long been interpreted as an inhuman despot. Indeed, in his operatic rendition of Carlo Gozzi’s most humanistic fable Turandot, Puccini expressed the desire to create a character whose compassion is initially smothered by feelings of revenge but who undergoes a dramatic transformation. Sadly, Puccini died after completing the music for the slave Liù’s death under torture, leaving the duet for Turandot and Calaf incomplete. We are thus mainly left with the powerful image of the unfeeling and unforgiving ruler presented in Turandot’s single aria early in the opera.

My presentation offers a new elucidation of the character of Turandot, delving into her dramatic transformation. Combining Schenkerian analysis with the understanding of Chinese pentatonicised and Romantic augmented chords, I explore the interaction between pentatonicism, and diatonic and chromatic harmony in the opera, presenting a multi-faceted musical perspective on Puccini’s dramaturgy. The analysis reveals that Turandot’s transformation is made subtly in a tripartite progression over the work’s three acts. In Act I, Turandot is icy and distant; in Act II, she is an avenger, making her incapable of loving men; and in Act III, she is magically transformed through love.

Puccini expressed his vision of transcendence in a letter to Turandot’s librettist: ‘But I wanted something human...’ By employing Schenkerian analysis with the supplemental chords that expose the nature of Turandot’s character, this paper explicitly demonstrates that Puccini has subtly achieved his goal of communicating Turandot’s transcendence with the music he left behind, although unfinished.

Ya-Hui Cheng is Assistant Professor of Music at Fort Valley State University in Georgia, US, and holds a PhD in Music Theory from Florida State University. Her dissertation ‘The Harmonic Representation of the Feminine in Puccini’ (2008), was the winner of the National Opera Association Dissertation Award for the 2006 - 2008 biennium. Her dissertation research has been published by VDM Verlag under the title, Puccini’s Women: Structuring the Role of the Feminine in Puccini’s Operas (2009). Dr. Cheng has presented at regional and national conferences in US and her article on Puccini’s Tosca is in press for The Opera Journal.
Julian Horton (University College Dublin)

Beethoven’s Error? The modulating ritornello and the post-classical Piano Concerto

Donald Tovey’s essay on Beethoven’s Third Piano Concerto (1936) drew attention to the first movement’s mediant ritornello second-theme presentation. For Tovey, this constituted an ‘error’: in diverging from Mozart’s normal habit of reserving the structural modulation for the soloist, Beethoven risked tautology to the misguided end of according the ritornello symphonic weight. Subsequent commentary has reinforced the monotonous type’s normative status. James Hepokoski and Warren Darcy (2006) for example consider it ‘a strong first-level default’, characterising Mozart’s three putative exceptions (K. 413, K. 449, and K. 466) as deformations playing on a concerted-symphonic generic ambiguity.

Despite its ubiquity in the theoretical literature, the idea that the monotonous ritornello should be taken as normative for the post-classical repertoire is problematic, because in the fifty years after Mozart’s death, it constituted a minority practice. Composers of piano concerti from Dussek’s Op. 14 of 1791 to Henselt’s F minor Concerto of 1844 favoured the modulating type, and it persisted into the later century (for instance in Brahms’ Op. 83). Contemporaneous theory was, moreover, alert to this situation. Koch identified the modulating variant as one of three common subtypes, noting it as ‘ordinary in the newest concerti’ (Koch, 1793/III).

This paper sketches a framework for theorising the modulating ritornello in the period 1790–1850. Drawing on a survey of 60 piano concerti, it appraises the distribution of modulating and monotonous types, isolates three dominant variants of the former and assesses their large-scale formal implications. I conclude by tracing the role canon formation has played in securing the monotonous ritornello’s centrality for Formenlehre, and suggest a more historically and empirically sensitive alternative approach.

Julian Horton is Associate Professor of Music at University College Dublin. He has research interests in the analysis of nineteenth-century instrumental music and the relationship between analysis and critical theory. Publications include Bruckner’s Symphonies: Analysis, Reception and Cultural Politics (Cambridge, 2004), and articles in Music and Letters, Musical Quarterly and Music Analysis. He is currently completing a monograph on Brahms’ Piano Concerto no. 2, and a study of nineteenth-century sonata forms with Paul Wingfield.
Christopher Mark (University of Surrey)

Britten and Fugue

Writing to Ansermet about Albert Herring, Britten observed that ‘it is more horizontal in texture than Lucretia, but for some reason (perhaps you can explain!) that is always the way with comedy’. Britten’s other operas are not devoid of counterpoint, but Herring is notable for including three fugues. The first two, both in Act I Sc. 1, are parodies – symbols of the pomposity of the village worthies as they present their ‘own investigations’ into who might be suitable to be crowned May Queen, and then celebrate their decision to crown Albert. These contrast with the third fugue, the interlude between Scenes 1 and 2 of Act II. This employs a cast of material not too dissimilar from the previous fugues, but in a wonderfully uninhibited way that the commonplace nature of the subject highlights, epitomising Albert’s newfound inner freedom. The emphasis here should be on inner: the opera ends with Albert recognising that he can lead a certain type of life which will afford him some freedom while being able to fit into society (after all, the music ends with a highly conventional cadence).

Parallels with Britten’s way of life are easy enough to draw. The main emphasis of the paper, however, will be on what his treatment of fugue in this opera – and in various other dramatic and non-dramatic contexts – tell us about his ‘language’ as a whole and his positioning of himself within the gamut of mid-twentieth-century compositional possibilities.

Christopher Mark is Senior Lecturer in Musicology at the University of Surrey. He was co-founder of the CUP journal twentieth-century music, of which he was editor-in-chief until January 2009, and founder of the Biennial International Conference on Music Since 1900, which held its first meeting in 1999 at the University of Surrey. He is the author of Early Benjamin Britten (Garland, 1995), Roger Smalley: A Case Study of Late Twentieth-Century Composition (Ashgate, in press), and Britten: An Extraordinary Life (ABRSM, forthcoming), and of numerous articles, conference papers, and book chapters on Britten, Smalley, Elgar, Vaughan Williams, Warlock, and Tippett.

Georgia Petroudi (European University, Cyprus)

Protagonists, Conflict and Evolution in Britten’s Billy Budd

In Billy Budd, Benjamin Britten, along with the librettists Eric Crozier and E. M. Forster, set out to investigate the evolution of characters, and in this particular case an idiosyncratic and diverse group of sailors, restrained together for long periods of time on an English battleship shortly after the mutinies at Spithead and the Nore. Based on the story of Henry Melville’s novel Billy Budd, Foretopman, the creators departed on a long journey, exploring the interaction, conflicts and development of the protagonists under the thick shadow and tension of the imminent war. This process proved exciting, since each man presented a challenge: the deprived and perverted Claggart, the innocent and naive Billy and the just and serene Vere. Captain Vere’s rightful hegemony on the ship was overshadowed by Claggart’s devious plans and blind passions to destroy Billy. The rich plot and the complexity of characters had to be treated and handled carefully and with every seriousness in order for the opera to reach a final, satisfactory stage. On top of that, Britten was ‘darkening’ gradually as a composer, and his esoteric conflicts and insecurities, many of them caused by what he considered negative and unjust criticisms, affected the structure and completion of the opera. Indeed, the final format of the opera, regarding both structure and plot, comes through a combined result of Britten’s and his heroes’ external and esoteric polemics.

Georgia Petroudi holds a doctorate degree in Historical Musicology from the School of Music at the University of Sheffield, UK. She began her studies at Wittenberg University, Ohio, United States, and earned a Bachelor’s in Music in Piano and Oboe Performance. During her studies in the States, she gave several recitals and participated as a finalist and earned prizes at international piano competitions and collegiate band competitions. She continued her postgraduate studies in Sheffield, concentrating initially on piano performance, and later on historical musicology. Upon her return to Cyprus she worked for a year as Lecturer at the Department of Music, Intercollege. In 2007 she was appointed Lecturer at the Department of Arts, European University, Cyprus. She served as the coordinator of the music programme, and from this year onwards she is Chair of the Department. Her research interests include Western composers of the first half of the twentieth century, as well as Greek and Greek-Cypriot composers. More specifically, she focuses on revised compositions and issues that relate to the revising process such as creativity, politics and methodologies. Georgia has presented her work in international conferences and published relevant papers in journals.
Danielle Ward-Griffin (Yale University)
A Betrayal of Conception?: Restaging Britten’s The Turn of the Screw for the Stratford Festival (Canada)

In a 1957 letter to director Basil Coleman, Benjamin Britten protested loudly against the new set design for The Turn of the Screw at the Stratford Festival (Canada). Consisting of black screens and blocks, the set responded to the vogue for ‘theatre in the round’ in North America. In Britten’s view, however, this design not only cast doubt on the location of the action onstage, it actually undermined the original conception of the opera. And yet, this ‘conception’ was far from a unified or cohesive one; rather, Britten and his collaborators’ individual attempts to define and distinguish between internal and external locations opened up (literal) spaces of ambiguity in the opera. Drawing upon a wide range of primary sources, including libretto drafts, letters, and production photographs, this paper examines how Britten, librettist Myfanwy Piper, and original set designer John Piper took advantage of the country-house setting in structuring the opera. I argue that the country house and park function as contested zones in the opera, staging the struggle between the ghosts and the Governess. The abstract design of the Stratford production challenged this spatial orientation while simultaneously illuminating the different approaches to the house taken by the various collaborators. Thus, the difficulties of restaging The Turn of the Screw at Stratford reveal just how unstable and contradictory this ‘original conception’ truly was.

Danielle Ward-Griffin is a PhD candidate in musicology at Yale University. Originally from Canada, she holds a Bachelor of Music from McGill University. Her dissertation examines the postwar construction of nineteenth-century places in the operas of Benjamin Britten. Supported by a MacMillan Research Grant, she has spent the academic year conducting archival research in England. She has presented at a number of conferences in the US, UK and Canada, and was awarded the 2010 Temperley Prize for Best Student Paper at the conference of the North American British Music Studies Association. Other research interests include popular music and gender studies.

Lee Chambers (Texas Tech University)
A Sign of God’s Grace: Liminal transformation in Benjamin Britten’s Curlew River

Benjamin Britten’s church parable Curlew River employs the basic dramatic structure of the Japanese Noh play Sumidagawa, a tale concerning a mother’s grief over the loss of her son, but re-interprets the narrative from a Christian theological perspective. Critics have called this Christianization of a Buddhist story ‘contrived’ and ‘not convincing’, and much of the scholarship suggests that the change of worldview is an attempt to make the story more palatable to Western audiences.

However, the libretto of Curlew River itself claims to reveal the mystery of God’s grace. Much of Britten’s work focuses on themes of alienation, and Jeremy Noble has opined that the piece was composed out of ‘Britten’s own most permanent obsession—innocence and its destruction’. Nonetheless, Curlew River re-interprets Sumidagawa as a parable demonstrating the possibility of reconciliation. Thereby, the application of a Christian perspective to Buddhist elements may be interpreted as a message of the extension of grace—the expansion of a new liminal space over the story and its characters.

I argue that in this space, the mother’s grief is presented as an opportunity for the provision of God’s grace, which may be seen as a response to both Sumidagawa and Britten’s own work. This study discusses the specific theatrical, narrative, and musical characteristics that are transformed into theological symbols representing this provision of grace.

Lee Chambers received a Bachelor of Arts in music performance from Olivet Nazarene University in 2000, a Master of Arts in music from Ball State University in 2002, and is currently pursuing a Doctor of Philosophy in Fine Arts, with a major in musicology at Texas Tech University. His research interests surround performance and the community, focusing primarily on historical performance practice and contemporary afropop, and he has previously presented papers at the International Conference on Romanticism, The International Conference of the African Theater Association, and a regional conference of the American Musicological Association.
Music and the Screen (I)

Enoch Jacobus (University of Kentucky)
Toward a Modern ‘Affektenlehre’ in Music of Film and Television

If there is any procreative force in Western music for a modern Affektenlehre, it is music for the cinema. Screen music functions on the principle that entertainers and ‘entertainees’ somehow concur on appropriate musically affective notions. This genre of music continues to draw heavily from late nineteenth- and early twentieth-century aesthetics of tonality (or at least centricity), continually bathing our film-going culture in musical representations of emotional meaning.

The musical excerpts I examine in this paper are from relatively recent contributions in film and television. Out of a wealth of possible passages, I have selected but a sampling, all of which adhere, I think, to the following criteria: 1) The music is congruent with the emotional thrust of the drama on screen. That is, I avoid examples that derive meaning through means of parody or irony; and 2) The music retains the emotional identity of the scene from which it is excerpted, even when heard without the visual aid of the ‘host’ film or television show. Even with these criteria, though, the issue of personal preference can never be erased. In this paper, I will only deal with three broad emotional states: the heroic, adventurous, bold affect; the eerie, scary, mysterious affect; and the melancholic, nostalgic, sad affect. Through this grouping, certain similarities (and sometimes surprising differences) of musical structure begin to emerge, including timbre, rhythmic gestures, melodic/intervallic gestures, and formal elements.

Enoch Jacobus holds a Bachelor’s degree in composition from Asbury University, a Master’s degree in music theory from the University of Louisville, and is working on his music theory dissertation at the University of Kentucky which deals with geometric models of parsimonious seventh chord pitch-class space. This weekend’s paper, however, ran a close second for his dissertation topic, and his other research interests include composition and music theory pedagogy. In his spare time, Enoch enjoys watching and reading science-fiction with his wife, Celia.

Helen Alexander (University of Glasgow)
Musical and Comic Timing in the MGM Animated Cartoon

In the cartoons made at the MGM studio (c1935-58), the timing of visuals and soundtrack was precisely calculated on a quasi-musical ‘timing sheet’ before animation began. Analyses of specific comic segments from the ‘Tom and Jerry’ cartoons, scored by Scott Bradley, show that the unfolding of the musical phrase is as important to timing as any visible element of action or narrative.

The importance of ‘comic timing’ has so far received surprisingly little critical or analytical attention, given the fundamentally humorous nature of the cartoon genre. In this paper, I draw on Neal Norrick’s discussion of comic timing in a 2001 article for the International Journal of Humor Research to elucidate the mechanisms of music in achieving comic effects.

Central to Norrick’s discussion is the idea that timing is something essentially performative – that is, negotiated between teller and audience, responsive to perceived ‘real time’ reception, and subject to alteration as the joke unfolds. In a fixed medium such as animation, however, this interaction is impossible. In this light, I explore the degree to which the music can be said to compensate for the separation of performer and audience by providing a sophisticated expression of pacing as the cartoon unfolds.

Careful consideration of a physical gag from Little Runaway (Dir. William Hannah, Joseph Barbera, 1952) shows how the simple coincidence of musical and comic climax reinforces the joke’s structure. An example from Salt Water Tabby (Dir. Ibid, 1947) shows further sophistication in using music to guide the audience’s gaze and shape their appreciation of the gag as it unfolds.

Helen Alexander is a PhD candidate at the University of Glasgow, and is currently in her second year of full-time study. Her research is focused on the music of Scott Bradley, a composer whose output included more than two-hundred and fifty cartoon scores. She is interested in the role of music in multimedia contexts, including live performances, but finds its relationship with filmic and televisual elements particularly intriguing.
**Ryan Hepburn (Newcastle University)**

*‘My make-up may be flaking...’: Examining Freddie Mercury’s battle with HIV/AIDS through selected later songs and videos by Queen*

Freddie Mercury represents one of the most visually extrovert and vocally powerful performers in rock music history. Cultivating a public persona that was as camp and ostentatious as it was macho and refined, Mercury’s appearance and voice represented a man possessing a compelling aura.

At least that was the case until Mercury’s battle with HIV/AIDS started to dismantle his celebrated image between 1989 and 1991. By the time Mercury made his last video appearance, it was clear that his health was gravely poor, forcing viewers not only to contend with the singer’s abject fragility, but the violently destructive power of AIDS, too.

In this paper, I seek to demonstrate that Mercury’s struggle with HIV/AIDS can be explored through analyses of selected later songs and/or videos by Queen. Through these, I suggest that Mercury’s battle can be viewed retrospectively as a conflation of the dichotomy dying of AIDS/living with AIDS, whereby his increasingly poor health and speculative association with AIDS are both traceable and/or disguised or undermined through portrayals of strength, health, excess, and heterosexuality; visual farce/parody; technical and cosmetic manipulation; and/or juxtapositions between bodily weakness/absence and vocal normality, or vocal ‘absence’ and bodily presence. Through exploring these notions, the extent to which Mercury’s degeneration morphs compellingly into artistic syntheses of suffering and acceptance, beauty and/or power is brought to light, whilst further analysis also reveals topics such as music and death, terminal illness and creativity, the perception and understanding of AIDS, and representations of gender and camp.

**Ryan Hepburn** is currently pursuing a PhD in Musicology at Newcastle University. His dissertation is a study of postmodern American classical music responses to AIDS, 9/11 and the Holocaust, focusing on works by John Corigliano, John Adams, and Steve Reich, as well as the first volume of the *AIDS Quilt Songbook*. His doctoral supervisors are Dr Paul G. Attinello and Professor David Clarke.

**Nicholas Reyland (Keele University)**

*The Beginning of a Beautiful Friendship? Music narratology and screen music studies*

One of the most famous (and oft misquoted) lines of dialogue in cinema, ‘Louie, I think this is the beginning of a beautiful friendship’, was a last-minute addition to *Casablanca* dubbed in by Humphrey Bogart after shooting had wrapped. Serious screen music studies have been underway for over twenty years, with the analysis and critical interpretation of music’s role in audio-visual narratives a key concern. However, the more advanced and theoretically-grounded tools of music narratology have not yet, on the whole, played a significant role in screen music studies. This paper examines the potential for theoretical cross-fertilisation between these fields.

Specific problems in screen music theory, such as the question of narratorial agency, can be revisited through debates in music narratology. Theories of plot archetype and expressive genre can be adapted to screen music analysis, advancing current understandings of the interplay of register and topic in screen scoring, not least in the articulation of ideological agendas. Screen music studies could also emulate work in music narratology recognising a need for hermeneutic criticism (including that of audio-visual screen media) to become (cf. Kramer, Brett, Franklins, and others) more musical and thus radical through a recognition of the degree to which meaning is actualised by audio-visual perceivers, and in ways that may passionately resist, or succumb passionately to, the subtexts of a narrative.

Through analytical sketches of *Casablanca*, *Three Colours: White* and other texts, this paper asserts the potential for a ‘beautiful friendship’ to develop between screen music studies and music narratology, if some of the latter’s tools and emergent guiding concepts can be dubbed, post-production, into the world of screen music theory and analysis.

**Nicholas Reyland** is Lecturer at Keele University, where he teaches on the Music, the Media, Communications and Culture, and the Film Studies programmes. His primary research interests are the music of Witold Lutosławski, recent Polish music, narrativity, screen music, children’s music, sensuousness, theory and analysis, and music since 1900. He has recently completed a monograph on Zbigniew Preisner’s scores for Krzysztof Kieślowski’s *Three Colours* trilogy and co-edited a collection for Indiana University Press on music and narrative since 1900. Other recent publications include articles on Lutosławski and narrative in *Music & Letters* and *Music Analysis*, and a study of the changing musical identities of Postman Pat in the recent collection *Popular Music and Television in Britain*.
David J. Weisberg (William Peterson University)  
**Sounds Like Church: Motive and counterpoint in Kenny Barron’s ‘Song for Abdullah’**

Kenny Barron, one of the most esteemed living jazz pianists, first heard Abdullah Ibrahim performing at Sweet Basil in New York City in the 1980s. It made quite an impression on him, and he observed that it sounded ‘almost like church’. In ‘Song for Abdullah’, Barron captured the spiritual quality of Ibrahim’s performance. An in-depth analysis of the tune reveals characteristics that imbue the work with a ‘church-like’ atmosphere. Rhythmic normalisation and Schenkerian analysis reveal an implied polyphony, the voices of which generally follow the guidelines of species counterpoint. The analysis also shows that there is a clear connection between surface motives and the large-scale form. Additionally, several short cells unify both the work and the improvisation.

David Weisberg is Associate Professor of Music at William Paterson University. His primary areas of interest include self-similarity in music, the treatment of form and compositional techniques involved in the works of modernist composers, and voice-leading in jazz. He completed his PhD at Rutgers University in 2001, where he studied composition with Charles Wuorinen, and jazz piano with Kenny Barron. He also performs as a freelance pianist in the New York-Metropolitan Area with groups such as the New Jersey Percussion Ensemble and the New Jersey Pops. He has presented papers and has had his compositions performed both in the U.S. and abroad. Currently, he serves on the executive board of the Music Theory Society of the Mid-Atlantic.

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Eunmi Shim (Worcester Polytechnic Institute)  
**Chromaticism in Lennie Tristano’s Jazz Improvisation**

Lennie Tristano (1919-78) was an innovative American jazz pianist who played a pioneering role in extending the harmonic practice of jazz. This paper will examine his use of chromatic juxtaposition and superimposition through an improvisational device called side-slipping (or side-stepping) in jazz theory. An advanced concept in jazz improvisation, it is a form of temporary bitonality where chromatic harmony is superimposed over the standard harmonic progressions. Side-slipping typically creates tension by inserting a chord a half-step away from the original harmony, which causes a harmonic displacement. Jazz theorists have explained side-slipping as a tonal shift (Baker, 1969: 95) or outside playing, because the improviser is deliberately ‘slipping in and out of the tonality’ (Boling, 1993: 101).

This paper will focus on Tristano’s 1955 recording titled ‘Line Up’, which is noteworthy for his inventiveness in combining harmonic displacements with other parameters of music, mainly melodic and rhythmic elements, for heightened intensity; unexpected changes in the chromatic harmony often coincide with irregular rhythmic configurations and sudden directional changes in the melody. The resulting concurrence of the harmonic rhythm with the surface rhythm and the contour rhythm can be explained by the concept of concinnity, the interconnection and correlation between musical elements, which confirms ‘levels of activity or processes of articulation and continuation’ (LaRue, 1992: 16).

Tristano’s solo in ‘Line Up’ demonstrates how his use of chromatic harmony goes beyond embellishing the basic chordal structure at a local level, but rather transforms the formal structure of the model at a higher level by imposing his own superstructure on the underlying harmonic progressions.

Eunmi Shim is the author of *Lennie Tristano: His Life in Music* (University of Michigan Press, 2007), which re-evaluates Tristano’s position in jazz history by examining his innovations and contributions through oral history, archival research, and musical analysis. This book received the Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound and the Bronze Prize for the Independent Publisher Book Award in Performing Arts. Shim is currently Associate Professor of Music at Worcester Polytechnic Institute, Massachusetts, US.
William Hughes  
Exploring 'The Solo Sessions': Aspects of physicality in Bill Evans' early solo style. 

In the early 1960s, jazz pianist Bill Evans made two abortive attempts at recording a purely solo studio album. These sessions, from April 10, 1962, and January 10, 1963, were subsequently not sanctioned for release, only becoming commercially available in the decade following Evans' death in 1980. Although several of Evans' earlier Trio albums contain a number of short, individual solo tracks, these 'unreleased' sessions provide the first opportunity to explore in-depth the idiosyncratic features of his early solo style across two hours of recorded material.

This paper will examine a number of salient elements of Evans' solo piano facture, using original transcriptions from the 1963 recording date, later released over two albums in 1989 as The Solo Sessions. A central focus will be the varying kinds of 'roles' given to the left and right hand in the creation of identifiable types of textures within Evans' pianistic style, incorporating discussion of his concept of pulse and the idea of 'internalised beat', characteristic of his music during this period, his methods of spacing and colouring chords, the rhythmic interplay between each hand, and the influence of hand positions on his approach to structuring improvised lines.

William Hughes completed a composition/musicology PhD at the University of Melbourne in 2003, with a thesis on the Metopes of Karol Szymanowski. From 2005, he worked as a music teacher at Brighton Secondary School in Adelaide, and has been based in Bristol, UK since 2009. Recent projects include the transcription of Bill Evans’ complete solo piano music from 1956 to 1963, with performances scheduled for 2012. He is returning home to Adelaide in August 2011.

René Rusch (McGill University)  
From Rock to Jazz: Brad Mehldau’s cover of Radiohead’s ‘Paranoid Android’

Although recent music scholarship has addressed intertextuality, authenticity, and constructions of identity with respect to covers and crossovers in popular music, there has been little discussion about how these issues play a role in jazz music, where the act of improvisation during a solo section can provide a unique opportunity for the performer to 'comment' further on the original song. This paper will readdress the notion of intertextuality, particularly with respect to jazz interpretations of rock music, using Brad Mehldau’s live solo cover of Radiohead’s ‘Paranoid Android’ from the artist’s promotional album Deregulating Jazz (2000) as a case in point.

Appearing as the second track from their third album OK Computer (1997), Radiohead’s ‘Paranoid Android’ was originally composed for voice, acoustic and electric guitars, multi-tracked electronic vocal patches, and percussion, and features several musical ‘idiosyncrasies’ not commonly associated with a typical jazz standard: (1) an irregular musical form that shifts between several tempi and moods—characteristics reminiscent of those found in epic rock songs; (2) tonal dualism within each formal section; (3) oscillation between 3/4 and 4/4 metre within a formal section. Drawing from my transcription and analysis of the nine-minute work, and from my personal correspondence with the artist, this paper will discuss Mehldau’s transformation of the rock song into a work for solo jazz piano, examining how his two improvised solos and reworking of the ‘head’ create a discursive space for which to heighten the song’s themes of anxiety, aggression, and violence.

René Rusch graduated with honours in piano performance from Lawrence University and completed her doctorate in music theory at the University of Michigan. She received the Arthur J. Komar Award in 2006 from Music Theory Midwest, and her paper ‘Rethinking Conceptions of Unity: Schubert’s Moment Musical in A-Flat Major, D. 780’ is forthcoming in the journal Music Analysis. Rusch is currently Assistant Professor of Music Theory at the Schulich School of Music, McGill University.
Three Miniatures  
*The Anthony Pople Memorial Lecture*

**Henry Klumpenhouwer (University of Alberta)**  
The talk has three distinct parts, each dealing with a different topic. The first part proposes a methodological amendment to K-net practice that may have some general practical use. But it also raises some questions about the technical propriety of K-net analysis, and the styles of musical logic it entails. The second part investigates the relationship between analytical technology and analytical methodology in Lewin’s ‘Morgengruss’ essay. Lewin argues, among other things, that while any analytical technology confronts the analyst as an external force that imposes unnerving styles of musical thought and musical experience, avoiding analytical technology altogether is impossible. The third part of the talk discusses Motus Theory, a technology for analysing chant, initially proposed by Guido of Arezzo in his *Micrologus*, and amplified and extended later on by a small group of theorists.

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**Henry Klumpenhouwer** has taught at the University of Alberta since 1991. He has published on the analysis of atonal music, the history of music theory, and on Marxist critiques of musical practice. More recent work deals with harmonic dualism and with questions of form in Beethoven. In 2003, he led a workshop in transformational theory at the Mannes Institute. From 2007–09, he served as the editor of *Music Theory Spectrum*. 
New Repertoires, New Methodologies

Sophy Smith (DeMontfort University)
An Analytical Methodology for Hip-Hop Turntable Routines

Over the last 30 years, hip-hop has become recognised as an increasingly influential popular culture. However, despite the credence given to hip-hop culture as culturally and sociologically important, hip-hop music is rarely taken seriously as an artistic genre and the aesthetic goals of hip-hop artists have been excluded from academic work. This paper moves towards valuing hip-hop music as worthy of musicological attention.

This paper offers a new approach to hip-hop scholarship, providing a new two-stranded framework that enables study not only of the musical product, but also the creative process through which it was created. This dual focus model deals with process as well as product, facilitating a process-based analysis whilst also offering a more formal musicological analysis of the routine, establishing an innovative methodology that values the creative process and supports its analysis rather than using only a sociological approach.

The paper divides into two main sections. The first looks at existing analytical methodologies of hip-hop music and popular music in general, discussing these approaches in relation to their suitability for an analysis of hip-hop, focussing on frameworks for the analysis of team routines and the development of an analytical model. The second discusses emerging notational and transcription techniques for hip-hop music, exploring attitudes to notation within hip-hop culture and covers and compares notational techniques developed. Following a discussion of the implications and use of such systems, a new system of notation developed by the author for the analysis of team turntable compositions is set out.

Sophy Smith is Research Fellow at the Institute of Creative Technologies, De Montfort University. Her current research focuses on inter/multi/transdisciplinary collaboration, primarily, but not restricted to, professional arts practice and social media. Sophy also works extensively as a composer and performer on professional collaborative arts projects with companies including Motionhouse Dance Theatre and Assault Events. As part of her work at the IOCT, Sophy leads the innovative MA in Creative Technologies (MA/MSc), a transdisciplinary programme where students work across the discipline boundaries of Art and Design, Humanities, and Technology.

Tim Summers (Bristol University)
Playing the Tune: Approaching and analysing music in video games

Video game music is a significant and rich area of music that has so far been only tentatively approached by musicologists. In an effort to begin the work of opening up the field for in-depth investigation, this paper will propose a framework for dealing with the wide and varied topic of video game music by prioritising the player’s interaction with the game.

If interactivity is the cornerstone of video game music, then it is helpful to examine the game’s genre, which defines the mode of player-interaction in a specific and particular fashion. Taking a cue from recent film music studies that prioritise the viewer, a genre- and player-centred method of examining game music will be outlined and justified, based on conceptions of video game genre by composers, programmers, game theorists and historians, and, most importantly, players.

By focusing on genre, we can begin to understand the way in which music functions in a video game, how players interact with the music, and the role of music in the experience of playing a game. The potential usefulness of this model will be illustrated through specific examples of detailed game music analysis. Shared musical priorities and forms can be traced within game genres, even over a chronological period that encompasses significant technological development.

Tim Summers read music with Peter Franklin at St Catherine’s College, Oxford, where he was a college exhibitioner and graduated with first-class honours. He was awarded the Smith Award for Services to Music and a prize for performance in final examinations. Tim is currently a PhD student at Bristol University, where he is the Centenary Scholar for the Arts, investigating video game music with Guido Heldt. His research interests include film/TV music, opera, minimalism and music and politics.
Mark Slater (University of Hull)

Timbre and Non-radical Didacticism in the Streets’ A Grand Don’t Come for Free: a poetic-ecological model

This paper sets out an investigation into the status and function of timbre in (popular) music. The proposed ‘poetic-ecological’ model seeks to encapsulate the intersections between, and applications of, three theoretical territories: poetics, ecological theory, and spectromorphology. The patterned sonic material encountered in The Streets’ ‘Blinded by the Lights’ from the 2004 album A Grand Don’t Come For Free is analysed in terms of its capacity to specify a non-radical didactic identity in line with a didactic impulse inherent in some manifestations of hip-hop culture from which this music is essentially derived (as well as the London-centric UK garage scene emerging in the late 1990s). Timbre is understood in terms of its capacity to specify identities, both sonic and ‘personic’, as propagated by sound via the specification of sources, however stable or ambiguous. In examining how specific sounds function in this track, and what they might mean, the terms ‘proprietary’ and ‘efferent’ are offered to explain typological groupings from a range of possible sources (people, objects, technology, records, labels, styles, or genres). The establishment of these categorical terms draws upon the ecological paradigm outlined by specification, attunement and contingency (which accounts for the agency of culturally situated producers and perceivers), and the spectromorphological ensemble (which accounts for the detailed characteristics and operations of sounds). The paper proposes an analytical methodology, foregrounding the recording as the primary artefact from which aurally-derived configurations are identified and explored using elements from the poetic-ecological model.

Mark Slater is Lecturer in the Department of Drama and Music at the University of Hull. He is an active composer, producer, and performer with interests in popular and experimental music (and the possible links that might exist between them). Current research projects include the pedagogical viability of the ecological approach to listening in Higher Education, a longitudinal study of studio-based popular music collaboration, a reappraisal of the concept of the ‘studio’ in contemporary music-making contexts, and an investigation into the status of genre in contemporary popular music.
Music and Place

Michael Blake (University of Pretoria and University of South Africa)
Curating the New: ‘The Bow Project’

Between 2002 and 2009 I curated ‘The Bow Project’ – a commissioned collection of new string quartets by South African composers – initially as part of a new music festival (New Music Indaba, Grahamstown) and subsequently for a national tour and CD recording. I chose the ‘uhadi’ – one stringed bow – songs of the great Xhosa musician Mrs Nofinishi Dywili as source material, and the directive was for each participating composer to transcribe one of her songs from recordings, arrange it for mezzo-soprano and string quartet, and compose a paraphrase or ‘reimagining’ of the song which reflected each composer’s own aesthetic preoccupations. In ‘The Bow Project’ concerts, each work had a three-part presentation: original, transcription, and paraphrase, with the intermediate stage omitted in later performances.

By now there have been countless examples of cross-cultural music experiments around the world, which have often resulted in uncomfortable marriages of very different musical cultures. With a wide pool of creators involved, ‘The Bow Project’ was the kind of experiment that seemed to benefit from the mediating hand of a curator. The composers in this project were selected because their previous work had shown new or experimental tendencies, outside of the mainstream, but not necessarily because they were the foremost names among South African composers. The ‘uhadi’ songs are themselves new to most audiences, whether performed by Nofinishi Dywili or, as they were in the concerts I curated, by Madosini or Mantombi Matotiyana, the two great ‘uhadi’ performers active in South Africa.

Using both video and audio clips, my aim in this paper will be to highlight briefly the background, explicate the process of curating the project, and introduce the music by offering a brief discussion of a few of the pieces.

Michael Blake holds degrees from Wits University, Johannesburg (BMus), Goldsmiths College (MMus), and Rhodes University, South Africa (PhD). Based in London from 1977 to 1997, he founded the ensemble London New Music in 1986. He returned to South Africa in 1998, taught composition at Rhodes University, established the ‘New Music Indaba’, and created an empowerment project ‘Growing Composers’. Currently a Research Fellow at the University of South Africa, he was lecturer and composer in residence there until 2009. During 2011 Trio Fibonacci will premiere Carpet of Memory, and the Fitzwilliam Quartet will record a CD of his quartets.

Sarah Hill (Cardiff University)
Psychedelia and Its High Other in 1960s San Francisco

There is an efficient historical narrative that traces the psychedelic ‘moment’ in San Francisco back to the exploration of expanded consciousness as celebrated by Ken Kesey’s Merry Pranksters at the Acid Tests. The house band for the Acid Tests, the Warlocks – later the Grateful Dead – certainly became a byword for psychological liberation, though the many musical strands (folk, blues, bluegrass) which evolved into the contemporary local psychedelic rock were initially somewhat less embroidered. The enormity of the psychedelic moment has overshadowed the other contemporary local musical projects in those efficient historical narratives, however. Minimalism, for example, represents one point on the musical ley line between ‘art’ and ‘pop’ in San Francisco: Terry Riley’s In C coincided with the psychedelic moment; Steve Reich’s friendship with Phil Lesh of the Grateful Dead has provided musical as well as personal insights into the nature of ‘influence’; and John Adams’ The Dharma at Big Sur evokes the ‘shock of recognition’ of geographical as well as sonic landscapes.

It is my intention in this paper to address the interactions of the psychedelic subculture in San Francisco with the contemporary local ‘art music’ community, from the underground (San Francisco Tape Music Center) to the mainstream (The San Francisco Ballet). In so doing I hope to trace the indelible imprint of the ‘low’ on its ‘high other’, and to explore the mini seismic musical events in 1960s San Francisco which have produced four decades of aftershocks in the cultural life of the San Francisco Bay Area and beyond.

Sarah Hill is Lecturer in Music at Cardiff University. She is the author of ‘Blerwytirhwng?’ The Place of Welsh Pop Music (Ashgate, 2007), and co-editor of the collection Peter Gabriel, from Genesis to Growing Up (Ashgate, 2010), and has published articles on female vocality, Otis Redding, and popular music in post-colonial Wales. Sarah is on the editorial boards of twentieth-century music and Popular Music. She was recently awarded an AHRC Fellowship to complete research for a forthcoming cultural history of popular music in San Francisco, 1965-69.
Molly McGlone (University of Pennsylvania)

Cultural Contradictions and Experimental Musical Spaces: The late 1960s Electric Circus

Recent work by musicologists, sociologists, and urban geographers illustrates the crucial role that music plays in creating and sustaining urban spaces. New York’s Electric Circus music and dance venue of the late 1960s reveals the inherent contradictions in the cultural logic of particular experimental urban musical spaces.

Bringing together university-trained composers such as Morton Subotnick and multiracial rock groups such as The Chamber Brothers, the Electric Circus management hoped to challenge social and economic hierarchies. At the same time, the venue aimed to create a commercially successful space by drawing on popular trends in fashion, visual art, and music. In contrast to the well-known Fillmore East just two blocks away, participants and artists at the Electric Circus co-created a particular musical and social space that sought to define youth and freedom through an aesthetic of artistic experimentation and pop simplicity. Electric Circus clients were restricted to participating in an already formulated and commercialised social structure—one involving hippies, composers and ‘beautiful people’ — and at the same time given license to take charge of their own social order in the ‘think tank’. Spatial-theoretical frameworks from Lefebvre and Bourdieu further illustrate music’s significance as both a tool of resistance and a method of maintaining social and economic networks. Using ethnographic interviews and archival documentation, this paper analyses how capital was created and exchanged in this 60s musical space, uncovering the cultural logic of how individuals use music, experimental sounds, and the popular arts to challenge the dominant social and economic orders.

Molly McGlone is an Assistant Dean for Advising in the College of Arts and Sciences and a lecturer in Musicology at the University of Pennsylvania. She completed a PhD in 2010 from the University of Wisconsin-Madison with a dissertation on urban musical spaces in the late 1960s with a case study on the New York City experimental and popular music club known as The Electric Circus. Her current research and teaching interests include understanding current and historical locations where individuals use popular and experimental music to co-create innovative spaces and mapping the wide range of musical communities in West Philadelphia.
Interpreting Myths and Desires

Kenneth Smith (Durham and Keele Universities)
Desire, Interpretation and the ‘Tonic’ Chord in Two Songs by Charles Ives

Extending psychoanalytical studies of Wagner’s Tristan as the locus classicus of desire in music, this paper proposes that a strictly Lacanian conception of desire may be at work in certain strains of post-tonal harmony. Whilst the harmonic plot of Tristan involves the protracted search of tense sonorities for a tonal resting point, leading ineluctably towards a final ‘tonic’ chord (B major), Charles Ives condenses this narrative into four bars of his song At Sea, but uses the remainder of the song to demonstrate the failure of this ‘tonic’ chord (C major) to bring us satisfaction. Although Wagner’s concern was clearly the need to express something of Schopenhauer’s philosophy of desire, a more nuanced model of desire can help us to process Ives’s perhaps more complex harmonic operations. Jacques Lacan insisted that desire was closely bound with interpretation, and both At Sea and Ives’s Serenity have texts that refer to the act of interpretation in key moments, each supported by the motion from mysterious harmonies towards diatonic cadential progressions, which effectively draw-out the diatonic impulses of atonal-sounding sonorities. In both songs, numerous potential ‘tonic’ chords are signified by complex networks of dominant-seventh harmonies. But as in Lacanian theory, these tonal ‘objects’ of desire adopt the structure of both lack (as absent centre) and surplus (as multiple tonal centres), and yet only one particular ‘tonic’ is brought into the spotlight – through an act of interpretation. But with an equally Lacanian twist, Ives shows these desire-driven ‘tonic’ chords to be not only interpretations but misinterpretations.

Kenneth Smith studied at King’s College London and subsequently completed his PhD on Alexander Skryabin at Durham University in 2009. He is currently a teaching fellow at Keele University and lectures in theory and analysis at the University of Durham. Along with several articles scheduled to appear throughout the year on composers such as Charles Ives and Zemlinsky, his forthcoming monograph on Skryabin is devoted to an interdisciplinary study of his harmonic system and its roots in Russian culture and philosophy.

Suzie Wilkins (University of Sussex)
Listening to Myths: Composer mythologisation and its importance in the construction of aesthetic experience

Myths surrounding turn-of-the-century composers are abundant within contemporary culture and are found in both musicological studies and more popular sources. This is particularly true in the case of Gustav Mahler, who is mythologised as a suffering outsider whose life and works are often understood as a struggle to explain eschatological questions surrounding life and death. In this sense, Mahler is seen less as a figure of the past but as a ‘prototypical modern artist’ whose works speak to an arguably troubled modern society in evocative ways (Botstein, 2002: 7).

This paper interrogates the idea of composer-myths and their function in the reception process before proposing that they are not just opportunities for debunking or humorous descriptions, but sometimes a necessity in the construction of contemporary aesthetic experience, especially when listening to works of the past.

Thus by using a case study of Mahler’s Fourth Symphony, which since its unsuccessful première in 1901 has increasingly been perceived as his most approachable work, I will show how the symphony’s change in status is related to the mythologisation of its composer, and in particular its changing cultural contexts throughout the twentieth century, such as, but not limited to, documentary studies, issues of Jewishness and the advent of recording techniques. This will be complemented by examining the works of major twentieth-century figures, particularly Adorno and Schoenberg.

Suzie Wilkins is a DPhil student at the University of Sussex where she also completed her BA (2008) and MA (2009). Her research uses a reception-based approach to aesthetic experience, particularly focusing on the instrumental and orchestral music of the eighteenth - twenty-first centuries. As part of this, Suzie is examining a series of case-studies and creating a dialogue between a close, analytical reading of scores and their broader contexts.
Benjamin K. Davies (Conservatori del Liceu, Barcelona)

Unpacking Intimacy: Janáček’s Second String Quartet

‘Oh, it’s a work as if carved out of living flesh. I think that I won’t write a more profound and a truer one.’ (Janáček, 1928)

‘Janáček can surely be seen as the ultimate composer…in whom music becomes the medium for expression so immediate as to…become in itself the thing that feels and moves.’ (Robin Holloway)

‘[Janáček is] the authority…one who spontaneously does what is right, and whose actions and example elicit our approval because they seem to emerge ineluctably from a free and understanding nature.’ (Roger Scruton)

‘[T]he musical content itself proves by the character of its themes and their development…that the quartet is a sincere emotional confession of the most inner feelings of the 74 year-old composer.’ (Otakar Šourek)

Such statements might serve to excuse, dissuade, or even prohibit us from attempting analytical understanding of Janáček’s last work. Yet surely it is in just such works—where musical invention seemingly floats free of conventional strategies of structure and construction—that we should resist the dualism that postulates demonstrable rigour and expression as mutually exclusive. For what is most in need of explanation if not the radically individual instance?

Attention to thematic elements and their development in the tonal/modal environment that is Janáček’s terrain—rather than biographical trawling and demagogic myth-making—uncovers a clear process of thematic convergence (where individual themes’ parameters progressively seep across motivic boundaries) at the same time as a unfolding of tonal-modal regions perpetually on the enharmonic cusp. A ‘double rotation’ whereby diatonic collections are explored with a range of starting tones is complimented by a strategic deployment of further modes, the ‘Hungarian gypsy’, ‘Lydian dominant’ and whole-tone, in particular.

Ben Davies studied philosophy, and social and political sciences at Cambridge University and took his PhD in composition at Southampton some twenty years later. In between, he worked as a freelance composer and musical director in commercial and experimental theatre, and as a farmer in the Spanish Pyrenees. He also founded the music department of a dance and drama college in Barcelona, which he ran for fifteen years, and now teaches composition and analysis at the Barcelona Liceu Conservatory. He has published on Webern’s Bagatelles, Op.9, in Music Analysis, and has given conference papers on, amongst others, Webern, the ontology of the jazz standard, music and lying, Birtwistle’s pitch procedures and the piano trio in the twentieth century. His compositions have been performed in Spain, France, Holland, and Chile.
Alistair Noble (Australian National University)

Primitive Designs: hearing/analysing Morton Feldman’s graphic scores

Morton Feldman’s graphic scores formed an important part of his public image almost from the beginning of his career, and remained in the foreground of the public imagination throughout his life—even long after he stopped using this style of notation. At the same time, however, it is not entirely clear how these works relate to his more conventionally notated pieces. Despite the fact that Feldman’s graphic scores have been standard illustrations in music textbooks for almost 40 years, they have received only a small amount of critical commentary and analysis.

In this paper, I seek to investigate ways in which new approaches to analysis enable us to gain new insight into these important pieces, taking the piano piece Intersection 3 (1953) as a special case study. Most importantly, I ask, to what extent might recent breakthroughs in the analysis of Feldman’s conventionally notated works help us understand the graphic scores?

Beginning from the basis of primary source materials (scores, sketches, early recordings, and Feldman’s own words), together with the commentary of John Cage and the work of more recent analysts like John Welsh, I make empirical observations concerning the fundamental nature of the music. Moving from this point, I seek also to begin to understand what the music might mean, with reference to broader musical and cultural contexts. Theoretically, I will make use of some ideas drawn from Deleuze—concerning the understanding of control and improvisation, and of the nature of line and design in late twentieth-century art.

Alistair Noble is a composer, pianist and musicologist. His recent research is focused on the music of Morton Feldman and other New York composers in the later twentieth century. He is currently working on a book concerned with Feldman’s music of the 1950s. He is Lecturer at the School of Music in the Australian National University, where he is also Graduate Convenor in Music and Associate Dean of the College of Arts and Social Sciences.

Tom Hall (Anglia Ruskin University)

‘The Seduction of Graphism Alone’?: the function of notation and technology in the Intersections of Morton Feldman

Writing to John Cage in December 1951, Pierre Boulez warned of what he called the dangerous ‘seduction of graphism’ in Morton Feldman’s Intersections. Having practically invented the graphic score with his Projection 1 of 1950, by around the time of Boulez’ letter, Feldman had written the majority of his first tranche of compositions employing graphic notation – all five Projections, and two of the four published Intersections. It is in particular the Intersections, however, that are fascinating as a series, since in addition to the published scores, their number include a selection of intriguing unpublished scores and sketches housed in the Paul Sacher Stiftung, Basel. Noteworthy among these is the Intersection for magnetic tape, the 1954 realisation of which was belatedly released after its rediscovery in 1999. Drawing on these resources, what does examination of the elements of this composition reveal in relation to Boulez’ charge, and what understanding of the communicative scope and function of notation does its particular graphical form reflect? An account of these issues in relation to Intersection for magnetic tape requires a reconsideration of the usual accounts of Feldman’s early graphic scores. Furthermore, I argue that despite Feldman’s later rejection of tape and electronic music, his brief flirtation with technology had a more pervasive impact on his early music than has perviously been understood.

Tom Hall is a Cambridge-based Australian composer, musicologist and performer. As a composer and performer, he is interested in electroacoustic music which combines composed, algorithmic, and improvisatory elements often using multichannel sound. Musicological interests include the music of Morton Feldman and Graham Hair, and composers’ encounters with early tape, electronic, and computer technologies. Tom is Lecturer in creative music technology at Anglia Ruskin University. www.anglia.ac.uk/tomhall
David Cline (Goldsmiths, University of London)

David Tudor’s Performances of Morton Feldman’s *Intersections 3*

Morton Feldman’s graph *Intersection 3* (1953) for solo piano, which was written to challenge his friend David Tudor, a piano virtuoso, gives only limited guidance about entrances, dynamics and pitch, leaving the performer to fill in details. It was probably the extreme difficulty of performing to Feldman’s specifications that caused Tudor to change his normal habit of playing from the score and to prepare more conventionally notated performance materials, based on Feldman’s graph, in advance of the first performance on 28 April 1954. During this and subsequent performances of *Intersection 3*, Tudor is believed to have played from his own performance materials, and not from Feldman’s graph. The materials that Tudor prepared still survive, giving us an opportunity to analyse the choices that he made in response to Feldman’s indeterminate guidance. In this paper, I examine Tudor’s pitch selections, discuss the ontological status of his materials, and consider to what extent it is right to see Tudor’s efforts as constituting a model performance of Feldman’s work.

David Cline has a PhD in Music from the University of London and BA degrees in Physics and Philosophy. His research interests include musical indeterminacy, graphic notations, and the ontology of music.
Interacting Traditions in Jazz

Vasil Cvetkov
On Evolution and Tradition in Dave Brubeck’s Chromatic Fantasy Sonata

Dave Brubeck (b. 1920) is an emblematic figure in American music. His Chromatic Fantasy Sonata (2003) is a major work that fuses elements from European art music and the American jazz idiom. The purpose of this study was to identify, compare, and analyse the attributes and specific characteristics of Brubeck’s compositional style by using his Chromatic Fantasy Sonata. In order to do this I will consider the form and development in the work in analytical perspective by using selected sketches of the Sonata. Also, I shall compare the various versions and transcriptions of the work, and to classify specific melodic and harmonic themes and motives from the original structure of this piece. Analyses of Brubeck’s works have been published as well, but no studies of any depth offer observations of the Chromatic Fantasy Sonata and versions or its stylistic attributes. This investigation of a unique work from Brubeck’s highly varied output will shed considerable light on his eclectic style and clarify his assimilation and adaptation of the often-noted classical tendencies in his music. The paper seeks to describe Brubeck’s compositional technique, and by creating an interest in the past, may spark the curiosity of a new generation.

Vasil Cvetkov was born in Bulgaria and received his PhD in Music Theory from the Louisiana State University in Baton Rouge, where he studied with David Smyth. Cvetkov has delivered papers on Brubeck at the Frederick Loewe Symposium in American Music-Gunther Schuller, the Music Theory Society of the Mid-Atlantic 2011 Meeting at George Washington University, Washington, and the First Biennial LSU Music Colloquium in Baton Rouge. As a pianist Cvetkov has recently performed at Bill Evans Festival with the Southeastern 2011 Alumni Jazz Ensemble.

Mónika Benedek (University of Jyväskylä)
Testing Teaching Material for Classical and Jazz Harmony Studies

The research I am currently working on seeks to explore and compare the different pedagogical approaches in the Classical and Jazz harmony teaching in tertiary music education. During the last autumn term a pilot course was conducted in the Music Department of the University of Jyväskylä, Finland, teaching Jazz harmony connected to Baroque-Classical harmony both theoretically and practically (i.e. through analysis and improvisation). This paper intends to demonstrate the teaching material, and the teaching methods and approaches that seemed to be the most applicable in the course.

The material consisted of Baroque variations - such as passacaglias and chaconnes - and different chord progressions from Jazz in reference to some well-known tunes that will be presented through a comparative analysis, whereas a parallel will be drawn between the Baroque and Jazz improvisation practice as a possible approach to the deeper understanding of the harmony of both styles.

Mónika Benedek is from Hungary and is currently a PhD student at the University of Jyväskylä, Finland. Her research focuses on curriculum development in classical and jazz tertiary music education, and also explores pedagogical methods in the teaching of classical and jazz harmony. Other interests include aural-based education, the Kodály Concept, and vocal ensembles. She is also co-writing a harmony book with Prof. David Vinden (UK). As well as being involved in jazz education teaching classical subjects, she has previously worked as an artistic teacher in the Jazz Department of Kodolányi University of Applied Sciences, Hungary.
Katherine Williams (University of Nottingham)

Tense Trills and Cross-referential Cadenzas: stylistic intersections and ideologies in the music of Django Bates and Chick Corea

In 1989 ex-Loose Tubes performer and composer Django Bates reworked his 1980s composition *Tentle Morments* for a collaboration with the Docklands Sinfonietta ‘with the misguided intention of proving to the classical music world that I could write in various classical styles and therefore must be acceptable’. Bates draws upon a panoply of musical styles in the piece, but makes overt and parodic reference to classical repertoire through a series of Mozaritnian cadential trills. In 1997, the jazz pianist Chick Corea embarked upon *The Mozart Sessions*, in which he recorded two Mozart piano concertos with the St Paul Chamber Orchestra—bringing in his own jazz background by improvising the cadenzas.

Using Bates’ and Corea’s treatment of cadences as a point of departure, this paper examines the idea of classical compositional ideals as a legitimising force for jazz composers and musicians. In order to situate this study in its musical context, I return to the ideals and examples of Third Stream repertoire, a 1950s movement which aimed to fuse ‘the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development’ (Schuller, 1957).

Third Stream works revealed seemingly irreconcilable differences between classical and jazz: uniting improvised and composed material, and blending rhythmic differences in performance style proved particularly problematic. This paper examines and re-evaluates the cultural ideology of classical/jazz fusion alongside these perceived difficulties of the musics, through the lens of late twentieth-century case studies.

Katherine Williams is a PhD candidate in musicology at the University of Nottingham, working under the supervision of Professor Mervyn Cooke. Her doctoral research investigates the adoption of pre-existing classical-music frameworks in British jazz of the 1950s–1980s, focusing particularly on criticism, performance venue, education and musical style. Her other research interests include Duke Ellington, popular music, opera, music and gender, and film music.

Katherine is Lecturer in jazz history at Leeds College of Music, and teaches jazz improvisation and classical saxophone at Anglia Ruskin University, Cambridge. She is active as a freelance jazz saxophonist and clarinettist.
Musical Borrowing in the Twentieth and Twenty-first Centuries

Convenor: Justin A. Williams (Anglia Ruskin University)

Within music studies, there exists a wide range of methodological practices that fall under the category of ‘musical borrowing’: they include scholarship on allusion (Reynolds), quotation (Metzer, Monson), digital sampling (Schloss), pre-existing music in film (Stillwell and Powrie, Duncan), imitation (Mayer Brown), homage (Perry), intertextuality (Allen), pastiche (Dyer), Signifyin(g) (Gates, Floyd), parody (Hutcheon), appropriation, intertextuality (Lacasse, Higgins), influence (Bloom, Korsyn) and borrowing (Burkholder, Meconi). This terminology can blur and overlap with ease, and certain subfields will prefer one term over another from habit rather than from extended investigation, collaboration or justification. Furthermore, this broad topic is one of the most transhistorical, covering at least a millennium of music, as Burkholder’s Grove article attests.

Rarely, however, are such methods considered beyond a scholar’s field of expertise, and even more infrequent do researchers converse and collaborate on such a topic. The International Conference on Music Since 1900 is the ideal forum to engage in a dialogue and discussion on musical borrowing across a number of musical subfields. The current panel is intended to initiate a conversation on musical borrowing rather than conclude it, a starting point that hopes to foster broader future collaborations. By investigating the themes, contexts, and methods of intertextuality in a variety of musics (popular, art, and film music), we hope to have a unique and productive exchange that goes beyond genre, style, or era as the main thematic criteria for a paper session.

Justin Williams (Anglia Ruskin University)
Musical Borrowing in Hip-hop Music

Intertextuality is pervasive in multiple forms of popular music, but is arguably most overtly presented in Hip-hop music and culture. The hip-hop world, as imagined community, regards such practices as integral to the production and reception of its artistic culture. While much academic work has focused on linking practices of quotation, reference, allusion and Signifyin(g) in hip-hop to earlier forms of African American music, the main purpose of this paper (part of a larger study) is to outline and illustrate the variety of ways that one can borrow from a source text or trope, and ways that audiences identify and respond to them. Distinctions between allosonic and autosonic quotations (from Lacasse), ‘intention’ versus socio-historically situated interpretations (from Nattiez), as well as ‘concealed’ and ‘unconcealed’ intertextuality (from Dyer), help to create a more detailed taxonomy within the genre. These and other distinctions, which transcend narrow discourses that only focus on ‘sampling’ (digital sampling), provide a toolkit with which to provide a more nuanced discussion of borrowing practices, which have broader implications toward the streams of intertextuality within and outside of hip-hop culture. By drawing from a wide range of examples, I will show that a thorough investigation of musical borrowing in Hip-hop requires attention to the texts (Hip-hop recordings), their reception and wider cultural contexts.

Pwyll ap Siôn (University of Bangor)
‘Conspicuous Allusions and Hidden Associations’: Analysing intertextuality in postmodern music

The relationship between intertextual theory on the one hand and quotation/borrowing/allusion on the other has been a somewhat uneasy one. Indeed, intertextual theory has often shown more interest in implicit connections between texts, what Bloom has described as ‘revisionary ratios’ – modes of deliberate misreadings, which either show an anxiety towards precursor texts or reflect the need to articulate a sense of ‘otherness’ from them. The flip side to this approach emerges in theories that engage with twentieth-century art forms, which have drawn upon parody, irony, pastiche, and other examples of double-codedness. Thus, Hutcheon can talk about twentieth-century uses of parody in terms of ‘ironic quotation, pastiche, appropriation, or simply intertextuality’ (Hutcheon, 1991: 225). This paper will attempt to reconcile such mutually exclusive approaches by addressing conspicuous allusions and hidden associations in postmodern parody, ironic citation or ‘pastiche’. For example, Michael Nyman’s In Re Don Giovanni (1977) and soundtrack to The Draughtsman’s Contract (1982) both play overtly with the musical signs of Baroque and Classical music, but what is also being suppressed or denied here? Material presence and intertextual absence forms the subject of certain works, too, such as in Lera Auerbach’s Sogno di Stabat Mater (2009). An analysis of this work will conclude my presentation.
Lauren Redhead (University of Leeds)
Implicit and Explicit Quotation and Non-Quotation of Bach in the Music of Abrahamsen and Kagel

What does reading quotations of Bach in late twentieth- and early twenty-first-century music tell us about the relationship of composers with the Western canon? Reading such quotations of Bach as those in the piece Schnee (2006-08) by Hans Abrahamsen, and the allusion of quotation of Bach by Kagel in his Sankt-Bach-Passion (1985), is revealing as a method for also reading and unmasking the attitude of composers to Bach, history, the canon, and the avant-garde. My analysis takes a relational aesthetic approach and uses a combination of semiotics and poststructuralist thought. It is therefore possible to view concurrently the implicit and explicit quotations present and their outcomes. In the case studies presented, this analysis will offer conclusions as to the treatment of Bach as a signifier, as a name for a set of practices, and as a vehicle for the reification of history. More broadly, this analysis offers insight into reading quotation and to understanding the relationship of the avant-garde with the Western canon.

Carlo Cenciarelli (King's College London)
‘Second-degree borrowings’ and the Cinematic Appropriation of Western Art Music

The practice of using Western art music in cinema opens up two complementary lines of enquiry. Firstly into the ways in which past music can be channeled into the narrative, aesthetic, political and commercial objectives of a contemporary movie, and secondly into the ways in which these acts of borrowing have the power to transform the music, infusing it with new meanings and cultural associations, and spawning further re-uses. In order to see this dual process at work, my presentation will focus on Bach, and more precisely on two instances in the rich cinematic afterlife of the Goldberg Variations. I will start by considering Ingmar Bergman’s The Silence (1963), an example of the director’s recurrent use of Bach’s music in narrative moments which are shot through with the trademark existential themes and aesthetic pleasures of his cinema. I will then turn to Christopher Münch’s The Hours and Times (1991), which, I will show, uses the Goldberg Variations as a reference to Bergman’s The Silence and as a broader attempt to establish a legacy with the discourse of European art cinema. Thus, featuring a borrowing of the ‘second degree’, in which Bach returns as the sound and symbol of a film in which it was previously used, The Hours and Times provides a concrete document for studying the implications and mechanism of the music’s cinematic appropriation.

Justin Williams is Principal Lecturer in Popular Music at Anglia Ruskin University. He gained degrees in music and history from Stanford University, an MMus from King's College London, and completed his PhD in music at the University of Nottingham. He has taught previously at Leeds College of Music and Lancaster University where he was a postdoctoral fellow at the Centre for Mobilities Research. His teaching and research interests include hip-hop culture, popular music, musical borrowing, film music, jazz, music and geography, mobility and sound studies, and the analysis of record production. He is currently writing a book on musical borrowing in hip-hop for University of Michigan Press.

Pwyll ap Siôn read music at Magdalen College, Oxford, completing his doctoral studies at Bangor University where he now teaches. He is a composer and musicologist. His book on Michael Nyman was published by Ashgate Press in 2007 and he is currently editing Nyman’s writings for publication. Along with Keith Potter and Kyle Gann he is the editor of Ashgate’s forthcoming Research Companion to Minimalist and Post-Minimalist Music. As a composer he has been commissioned to write music for Bryn Terfel, Llyr Williams, the BBC National Orchestra of Wales, and many other soloists and orchestras. His music has been recorded on Campion Cameo and other labels, and he is currently working on a community-based opera for Welsh National Opera.

Lauren Redhead is a music researcher from the UK. She obtained her BA and MMus from the University of Leeds and is currently in the final stages of a PhD at the same institution addressing the ontological basis of relational aesthetics, with specific attention to compositional practice and contemporary music. She also teaches composition, aesthetics, and analysis on a number of undergraduate courses at the University of Leeds. Her research interests include new music, new developments in aesthetics, contemporary performance practice, semiotics, poststructuralism and music analysis.

Carlo Cenciarelli has recently completed his PhD at King’s College London, where he wrote a thesis on the cinematic appropriation of Bach. Part of this research is forthcoming in the Journal of the Royal Musical Association. His wider research interests revolve around the range of ways in which past music is re-thought and re-used in the twentieth century, whether through compositional revision, criticism, borrowing or multimedia. Previous publications include a study of Michael Nyman’s appropriation of Mozart’s music. He is currently working on a project on Opera and digital media funded by the Istituto di StudiVerdiani in Parma.
Computational Approaches to Music Analysis

Alan Marsden (Lancaster University)
Computational Study of Structure in Mozart’s Variations for Piano

In a set of variations, what remains the same and what is changed? In variations of the Classical period it is generally accepted that the underlying structure of the theme is retained in the variations. Musical structure in this period, at least according to some theorists, is best described by Schenkerian analysis. Recent research by this author has demonstrated that the principles of such structural analyses, as gleaned from standard theoretical texts, are under-specificed: a computational system based on these principles alone produces, among the same analyses as produced by human experts, many other analyses which the experts would regard as incorrect. Reversing the variation procedure, to uncover the structures common to a theme and its variations, provides a means for refining our definitions of the principles of Schenkerian analysis. This paper reports a systematic, comprehensive and computational study of Mozart’s variations for piano. By collating patterns occurring in variations with equivalent places in the theme, and vice versa, we can abstract principles of reduction from similarities in these patterns. At the same time we uncover the degree to which each variation in Mozart’s compositions relates to the theme or to previous variations. In contrast to the usual bases for Schenkerian theory, the conclusions are genuinely empirical, derived from the data of a composer’s music without the significant mediation of prior theory.

Alan Marsden is Senior Lecturer in Music at the Lancaster Institute for the Contemporary Arts at Lancaster University, and editor of the Journal of New Music Research. His original training was in music analysis and he began to use computers in research in that field during his doctoral studies at Cambridge University. His research over the past 25 years has been directed towards formalisation of concepts from music theory with the twin aims of more intelligent musical software and better understanding of music.

Geraint A. Wiggins, Keith Potter and Marcus T. Pearce (Goldsmiths, University of London)
Information-theoretic Analysis of Music

We present exploratory research on a new technique for the analysis of music, based on the Information Theory of Claude Shannon (1948). In this theory, communication in general is viewed in context of knowledge shared (or not) by the producer and the receiver; there is a mathematical method for estimating the information content, moment-by-moment as communication proceeds. In our application of the theory, shared knowledge is a simple approximation of musical culture (in our case Western, though the approach is not restricted in principle to any particular culture), which is ‘learned’ by a computer program, called IDyOM (Pearce, 2005), using techniques from Artificial Intelligence. Having ‘learned’ this cultural background, the program is able to predict aspects of the human experience of musical listening, and we have verified that its predictions are correct, by comparing them with responses of human listeners (Pearce and Wiggins, 2006). The program uses this information to predict other musical aspects, such as melodic segmentation and parts of performance timing (Pearce et al, 2010). In the current paper, we apply these methods to Debussy’s Syrinx (1913), showing how the results relate to Jean-Jacques Nattiez’s famous semiotic analysis of the piece, and also how the method relates to the Cue Abstraction theory of Irène Deliège. In particular, we begin to explicate the ill-defined notion of salience that is frequently used, but rarely defined, in the musicological literature.

Marcus Pearce was educated in experimental psychology and artificial intelligence at Oxford and Edinburgh, and received his PhD from City University, London in 2005, before continuing his research on music cognition at Goldsmiths, University of London. Following a year as a post-doctoral fellow working on Neuroaesthetics in the Wellcome Laboratory of Neurobiology at University College London, he is currently conducting research at Goldsmiths as a co-investigator on an EPSRC-funded project investigating information and neural dynamics in the perception of musical structure (http://www.idyom.org). He has published widely on computational, psychological and neuroscientific aspects of music cognition, in particular on perceptual expectations and grouping in musical listening.

Keith Potter is Senior Lecturer in Music at Goldsmiths, University of London where, from 2004 to 2007, he was Head of the Department of Music. The author of Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass (Cambridge University Press, 2000), he has been, from 2007, a founding committee member of the Society for Minimalist Music. Present research includes a book based on studies in the Steve Reich archive at the Paul Sacher Stiftung in Basel, and collaboration with computing and psychology colleagues at Goldsmiths and QMC, London on an EPSRC-funded project on information and neural dynamics in the perception of musical structure.

Geraint A. Wiggins was educated in Mathematics and Computer Science at Corpus Christi College, Cambridge, and then to PhD in Computational Linguistics at the University of Edinburgh. He took a second PhD in Musical Composition at Edinburgh in 2007. Since 1987, Geraint has been conducting research on computational systems for music, with a strong emphasis on cognitively motivated approaches. He is Professor of Computational Creativity in the Department of Computing in Goldsmiths, University of London.
Joshua Banks Mailman (Columbia University)
Emergent Flux Projecting Form in Ruth Crawford Seeger’s Quartet (1931)

Ruth Crawford Seeger’s contribution is enigmatic in the developments of twentieth-century music, bridging between the European serial avant-garde and burgeoning American experimentalism. For instance, her String Quartet (1931) is among the first American works to employ permutational serial pitch organisation (Straus, 2003), but also forecasts processive (algorithmic) form procedures used by minimalist composers Tenney and Duckworth (graphs comparing the quartet’s fourth movement to Tenney’s Diaphonic Toccata and Duckworth’s Time Curve Prelude No.9 illustrate). Hisama (1995, 2001) showed quantitatively how climactic form in the quartet’s third movement arises subtly through flux of what may be called an emergent quality: degree of twist.

By focusing on the first movement of the quartet, my paper examines Crawford Seeger’s innovative ways of projecting form in her music. The analysis shows how form is projected through flux of intensity of four qualities emerging holistically from the quartet’s surface: durational diversity, fluency, vibrancy, and viscosity. Computational (quantitative mathematical) models of all three qualities are presented along with animated temporal dynamic form graphs generated through the models. These illustrate how Ruth Crawford Seeger projects form in a nuanced and innovative way: through both crisp and smooth flux of intensity of enticingly unconventional emergent qualities.

Joshua Banks Mailman holds degrees in philosophy from the University of Chicago and music theory from the Eastman School of Music, where he completed his PhD dissertation on temporal dynamic form. He teaches at Columbia and New York Universities, and previously at the Eastman School, University of Rochester, University of Maryland, and Hunter College CUNY. He has presented papers on the music of Carter, Crawford-Seeger, Brahms, Ligeti, Schoenberg, and topics such as temporal dynamic form, narrative, electro-acoustic music, binary-state Generalised Interval Systems, and octave-equivalence with atonal melodies in the context of long-term memory. His publications appear in Music Analysis, Psychology of Music and Music Theory Online.
Analytical Strategies

Courtenay L. Harter (Rhodes College)
Common-practice and Innovation: Prokofiev in the 1920s

In 1920, after arriving in Europe from his trip to the United States, Sergei Prokofiev composed a variety of works: songs with and without words, opera, symphony, piano sonata, and ballet (with only a quintet of performing forces). Most of these works are cited in histories and biographies. While Richard Taruskin states ‘it is utterly characteristic of Prokofiev that beneath the clangourous surface there always lay a simple harmonic design and a stereotyped formal pattern straight out of the textbook’ (1997:86), there are very few analytic studies of the compositions from this period. As most of his works do not fit in a box, it is time to find better terms, beyond ‘wrong notes’ (Ashley, 1963), to create a more over-reaching analytic technique to illuminate Prokofiev’s compositional procedures.

This paper explores the variety of Prokofiev’s articulating gestures as a means toward a better analytic method of the works from his middle period in order to illuminate his compositional procedures. As Prokofiev combines both common-practice strategies and modern compositional techniques, it seems only fitting to use both to analyse the music. Using the chamber works of the 1920s provides a plethora of examples to begin the categorisation. The analytic systems used will include, but not be limited to, reduction analysis (e.g., Rifkin, 2004 and Bass, 1988), chromatic analytic techniques (e.g., Harrison, 1994), post-tonal set analysis (e.g., Straus, 1987 and Minturn, 1997), and classical form designators (e.g., Caplin, 1998).

Courtenay Harter is Associate Professor of Music at Rhodes College in Memphis, TN, and teaches music theory, oboe & English horn, and coaches chamber music. She received her BFA in Oboe Performance from Carnegie Mellon University, a MM in Music Theory and Oboe Performance from Northwestern University, and a PhD in Music Theory and Music History from the University of Connecticut (Storrs). Harter is an experienced pedagogue: previous teaching appointments include Georgia State University, Oberlin College’s Conservatory of Music, and the University of Connecticut. Of her many research interests, she is particularly attracted to the pedagogy of music theory; her dissertation study, entitled ‘Phrase Structure in Prokofiev’s Piano Sonatas’, uses familiar terminology to describe formal procedures within the context of neoclassic characteristics. She has presented papers at national and regional meetings of the Society for Music Theory and the College Music Society, and has been a faculty consultant for the Advanced Placement Music Theory Exam and the CLEP Humanities Exam. In addition to work on an anthology of instrument-specific excerpts for theoretical studies, she is also working on manuscript studies, sketchbook analysis, and the compositional procedures of Serge Prokofiev. Harter continues to be an active freelance musician in the mid-south region and maintains a private oboe studio; these experiences aid in bridging the gap between the analysis and the performance of music for her students. In February 2006, she performed the Eastern United States premiere of Night Song, with the composer, Craig Phillips, on organ. In her spare time, she pursues other interests: good food, crossword puzzles, and Olympic-style badminton.

Klaas Coulembier (University of Leuven)
Claus-Steffen Mahnkopf: Concept of poly-work in theory and practice

In a conversation with Roger Behrens, Claus-Steffen Mahnkopf characterises the difference between artists and scholars as follows: ‘the artist lives in the present and in the world, the scholar, however, lives in a scholarly system, thus not in the world’ (2007: 189). This statement is already quite strong, but as Mahnkopf is both a composer and a theorist, he accordingly appears to unify both personae himself. However, probably due to his rather polemic style, the theorist Mahnkopf is currently more talked about than the composer. Except for his own writings, there is hardly any scholarly literature on his music.

In this paper, I will briefly present Claus-Steffen Mahnkopf’s Theory of Polyphony in order to shed light on his concept of poly-work. The theoretical structures and ideas will be translated to the ‘real world’ of the artist through the analytical approach of such a poly-work: Medusa (1990-92) for oboe and chamber orchestra. The analysis is based on Mahnkopf’s writings as well as on my own study of the sketches. In order to transcend the mere representation of how theories translate into music, Mahnkopf’s composition will be approached from a more general point of view, focusing on the multi-temporal organisation inherent in the concept of poly-work, and perhaps also important for other composers’ work.

Klaas Coulembier worked as a research assistant at the Musicology department of the University of Leuven after having studied Musicology there. Under the supervision of Professor Mark Delaere, he worked on the analysis of music by American composer Elliott Carter. This led to the publication of an article in Belgisch Tijdschrift voor Muziekwetenschap and two guest classes for third-bachelor students. Since October 2009, he has been working on a PhD thesis on the music of Elliott Carter and Claus-Steffen Mahnkopf supported by the Research Foundation Flanders. Klaas also regularly writes programme notes and gives pre-concert lectures throughout Flanders.
Looking back in 2000 on the development of spectralism, Gérard Grisey described one pillar of its aesthetic as the ‘integration of time as the very object of form’. Although the style of Kaija Saariaho quickly moved away from close adherence to the approach of that school, her mature works continue to explore the manifold possibilities of temporal experience inherent in music. In particular, she has been careful throughout her compositional life to avoid any overly-simplistic polarities of tension and release, motion and stasis, consonance or dissonance; instead, her works often blur such oppositions into a continuum, or integrate them into more complex, multi-dimensional structures. Saariaho’s innovation is to populate these sophisticated frameworks with materials whose clarity and raw physicality make them come alive.

The 1991 chamber work *Solar* is based, in the composer’s own words, on ‘the idea of an ever-present harmonic structure, which radiates an image around itself [...] as if following the laws of gravity’. The idea of ‘gravity’ goes further than the harmonic scheme, however; the immense energy of this work derives from a whole array of polar oppositions held in careful tension, like objects in orbit, controlling both large-scale form and the closest details of timbre, rhythm and gesture. The result is an experience of musical temporality which is both visceral and strikingly fluid. This paper will consider the control of different levels of the musical experience within this work, and explore the impact of Saariaho’s ‘gravity’ principle on the listening experience.

Mark Hutchinson is currently studying for a PhD at the University of York, where his supervisor is Tim Howell. His research explores analytical approaches towards works from the late 1980s and early 1990s, focusing particularly on issues of coherence, temporality, and expression within music which is ‘resistant’ to traditional analytical methods. He is also active as an oboist, piano accompanist and composer.
Meaning and Recorded Sound

Steen Kaargaard Nielen (Aarhus University)

Rediscovering Early Danish Phonography: On listening to the Ruben Collection

The earliest Danish sound recordings have only recently been digitised and made available to a small group of researchers. This largely unknown heritage collection consists of approximately 150 phonograph cylinders dating back as far as the 1890s and constitutes a uniquely rich phonographic representation of vibrant cosmopolitan music scenes in the rapidly expanding Copenhagen around the turn of the twentieth century. The repertoire is broad indeed, including numerous recordings by singing actors in roles they had just created at the Royal Danish Theatre and at various private vaudeville theatres. It also highlights the local appropriation of German, French, and Italian opera and operetta, and British and American popular song.

In contributing to the ongoing historisation of this collection, my primary research interest is to engage with these sound objects as traces of early phonographic culture, i.e. recording engineers, performers and listeners in the process of appropriating phonographic technology – for profit, for fun, for good. To pursue this line of inquiry one has adopt a strategy of listening that does not constitute what is heard as discrete music-sonic objects, but listen beyond 'the music', so to speak, to hear instead people engaged in acts of musicking. But do these noisy, exotically old music recordings afford this kind of listening? And what exactly do we think ourselves capable of hearing?

This paper will exemplify and discuss the creative role of listening in the tricky process of exploring technically primitive phonograms when constituting them anew as cultural texts and historical documents.

Steen Kaargaard Nielsen is Associate Professor at the Department of Music, part of the Institute of Aesthetic Studies at Aarhus University, Denmark. He specialises in various areas of twentieth- and twenty-first-century music ranging from European and American post-minimalism over film music to forays into popular music. Most subjects are linked by an ever more prominent interest in phonographic music, both historical and contemporary, and the cultural practices involved in both its production and use. He is currently involved in digitalisation of the earliest Danish sound recordings, the so-called Ruben collection, at the sound archive of the Danish State Library.

Charles Fairchild (Sydney Conservatorium of Music)

Dissecting the Ether: the circumstantial elements of an ambiguous model of musical mediation

Radio remains a primary outlet for the presentation of music in public, yet there is only a small literature suggesting how we might go about analysing the musical meaning produced by radio broadcasting. If we can accept that musical analysis is the process of separating music into its constituent elements to construct some idea of what it means, then what might these elements be for radio broadcasting? Using brief examples drawn from ongoing ethnographic research into community radio in Australia, I set out what I argue can only be an ambiguous model of musical analysis. I argue that the value drawn from the aesthetic experience of music presented on radio reflects what Georgina Born (1991) calls an ‘exploded and constellatory’ model of aesthetic meaning.

Meaning does not lie solely in the intent of the presenter, the materiality of the text, or the constructions of the listener, but is substantially formed by the multiple mediations to which music is made subject. The elements through which musical meaning in mediated through radio broadcasting are varied and complex, including: the intentions and assumptions of the presenter, the expectations and experiences of the listener, the context within which the relationship between presenter and listener is made material, the structure and intent of the broadcasting organisation as well as myriad contextual factors which govern the character and longevity of the organisation in question. As I show, these forces and factors often interact in unpredictable and circumstantial ways, confounding many familiar analytic assumptions.

Charles Fairchild is Senior Lecturer in Popular Music at the Sydney Conservatorium of Music, University of Sydney, Australia. He received his PhD in American Studies from the State University of New York at Buffalo in 1997. He is the author of Community Radio and Public Culture (Hampton, 2001) and Pop Idols and Pirates (Ashgate, 2008).
Karl Traugott Goldbach (Spohr Museum Kassel)

Concrete Art – Musique Concrète – Konkrete Poesie

Pierre Schaeffer was not only cofounder and one of the most important composers of musique concrete: some musicologists seem to think of him also as the most important historian and theorist of it. Nevertheless, eye-witnesses are not always the best analysts of certain historical circumstances. Thus, it is important to examine the theory and historiography of musique concrète by the principles of source criticism. This paper examines the interrelations of the musique concrète with concrete art and concrete poetry. Concrete art was established many years before the founders of musique concrète started their experiments, abandoning symbolical associations of reality. At first sight musique concrète seems to have another starting point, because it does not work with synthetic sounds but with recorded ‘real’ sounds. But the art of working with their respective material in concrete art and musique concrète is similar. Just as concrete art concentrates on the form and colour of its works, the founders of musique concrète tried to destroy any reference of the sounds used in their compositions to their sources in reality.

While the German concrete poetry was influenced by concrete art, the Swedish poet and Painter Öyvind Fahlström in his Manifesto for concrete poetry referred to Pierre Schaeffer. He exemplified some principles of his poetics by a comparison with Schaeffer’s Etudes aux chemin de fer.

Karl Traugott Goldbach studied composition and electroacoustic composition at the Franz Liszt Academy of Music in Weimar. He received his PhD in musicology with a thesis about the tragic ending in late eighteenth-century German opera. Since 2008 he has been curator of the Spohr Museum in Kassel, a Museum dedicated to the early nineteenth-century composer and violinist Louis Spohr.
Music in France

Kristi N. Austin (Idaho State University)

Unraveling Artistic Influence and Collaboration in Early Twentieth-century Paris: Daphnis et Chloé as staged by the Ballets Russes, 1912

Studying the background of a particular ballet can yield a unique perspective regarding the process of creative collaboration. The Ballets Russes production of Daphnis et Chloé, premiered in Paris in 1912, was created through a collaborative process by artists who were aware of, and striving towards, the ‘total work of art’ concept as propounded by Richard Wagner in the mid-nineteenth century. Wagner’s term for the result of a collaboration that was greater than the sum of its parts was Gesamtkunstwerk, with opera being the end result; the Ballets Russes’ director Serge Diaghilev and his circle considered it a valid goal for ballet as well. In this paper we will examine the original Ballets Russes production of Daphnis et Chloé through the lens of Gesamtkunstwerk, asking the question, was Daphnis et Chloé a perfect synthesis of the arts, a totally successful Gesamtkunstwerk?

Collaborators in this production were music composer Maurice Ravel, artist Léon Bakst, who designed the sets and costumes, and choreographer and librettist Michel Fokine, with a story based on Longus’ ancient Greek novel, Daphnis and Chloé.

Kristi N. Austin holds degrees in English Literature (BA), Library and Information Management (MLS), and Interdisciplinary/Humanities (MA). A Reference Librarian at Idaho State University, she works closely with the departments of Music, Dance, and Theatre, selecting books and other resources. She also teaches research and information literacy skills to students in these programmes. Her current research explores the relationship between music and other arts (dance, literature, theatre, fine arts) in the late-nineteenth and early-twentieth centuries.

Emma Adlard (King’s College London)

Realising a Middle Ground: Women patrons of neoclassicism in Paris

In a recent essay Jann Pasler suggests that, at the turn of the twentieth century, French elites ‘increasingly gravitated to music representing the distant past, seeking to shelter their hopes and ideals from the realities of the bourgeois Republic’. One might thus infer that upper-class women patrons of music might have participated in this classicisation project, which effectively sought to reaffirm aristocratic taste and values in the face of an increasingly utilitarian culture. However, the political views of some of these women patrons, to the extent that we know them, were either impartial or tended toward the progressive (Pasler herself describes Countess Elisabeth Greffulhe, for example, as a “very modern” woman). Their promotion of both music old and new and their significant role in the development of contemporary neoclassicism seem to demand a different explanation.

In this paper I begin to re-assess the French neoclassical movement not as mere stylistic retrospectivism but rather as an ideological project motivated by social and political aspirations. Focusing on Countess Greffulhe and Princess Edmond de Polignac, I hope to demonstrate how these women sought to negotiate various dialectics of past vs. present, tradition vs. innovation, and monarchy vs. Republic, in both private and public spheres. I will also explore the idea that musical neoclassicism might have served for them as an aesthetic analogue or even enactment of a political reconciliation rooted in nationalism. Finally, I hope to begin to investigate how women patrons’ strategies might have been designed as means to effect socio-political reform under the non-threatening guise of arts patronage.

Emma Adlard is in the first year of her PhD at King’s College London researching women’s patronage of French musical culture during the late-nineteenth and early-twentieth centuries. Her research attempts to demonstrate how women patrons’ efforts served to shape the course of music history by looking not only at the history of composition, but also at spaces and reception history. Emma holds a Bachelor of Music degree from Royal Holloway and a Master’s degree from Oxford. She recently co-organised a joint conference between King’s and the University of North Carolina entitled ‘Music, Sound and Space in France: 1850 to World War I’.

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Caroline Potter (Kingston University, London)
Sources for the Text of Erik Satie’s *Obstacles venimeux*

Erik Satie is, of course, known as the composer who wrote amusing texts for many of his piano pieces. Performance directions of an unconventional nature can be found from his early piano works, but there is a difference between these quirky italicised directions and the more substantial, prose poem-like texts (in roman) which appear from 1912, when he started to compose his humoristic piano works. Satie’s preface to his *Heures séculaires et instantanées* (1914) forbids performers to read these texts out loud, which has been taken at face value by most Satie scholars and performers.

Satie wrote his most substantial in-score texts for *Heures séculaires et instantanées*, and the popular view is that these writings are proto-surrealist or Dadaist in style. But surrealism tends to have a basis, however tenuous, in realities, and the multiple sources of the texts have passed unnoticed until now. I will focus on the first piece (*Obstacles venimeux*), in which Satie conjures up an image of a tropical island, though this is far from idyllic as he alludes to a contemporary disaster in a French colony and subverts well-known love poetry (‘Ce n’est pas l’heure du berger’). The paper will also touch on the connections between text and music. Scholars have already shown that parody plays a central role in Satie’s music, and this paper expands our understanding of Satie by demonstrating that he practiced the juggling and parodying of quoted material in texts as well as music.

Caroline Potter is Reader in Music at Kingston University, London. A graduate in both French and music, she gained a PhD at Liverpool University for her thesis on the music of Henri Dutilleux, published by Ashgate in 1997. She has published widely on French music since Debussy and on contemporary music. Current projects include an edited book, *Erik Satie: Music, Art and Literature* and an article on Dutilleux’s manuscripts for *Contemporary Music Review*. Caroline is frequently invited to give talks at universities in the UK, venues including the Wigmore Hall (London), Gergiev Festival (Rotterdam) and for the BBC.

Clare Hammond (City University and Guildhall School of Music and Drama)
Rehabilitating the Sinister: Left-handedness in Ravel’s *Concerto pour la main gauche*.

In writing a piano concerto for the left hand alone the composer is faced with a formidable challenge, namely how to create a solo part which sounds aurally ‘complete’ and which projects sufficient power alongside an orchestra, while utilising comparatively limited physical resources. Ravel’s *Concerto pour la main gauche* is both a considerable technical achievement in this respect and a masterful critique of the notion of ‘left-handedness’. In decoding the musical and socio-cultural impact of the concerto it is vitally important to discern which gestures and figurations are developed uniquely for the left-hand player, how existing textural conventions are developed or modified and how large-scale structure is influenced. In Ravel’s concerto physiological and affective advantages which the left hand possesses over the right are revealed and the creative possibilities which exist not in spite of, but because of, physical limitation are explored. Use of register and topical allusion enables Ravel to play with notions of both left- and right-handedness and to project alternately ‘one-’ and ‘two-handed’ textures. While he ostensibly attempts to conceal the physical configuration of the work in his use of thick textures and explicitly virtuosic writing, ultimately left-handedness permeates every layer of the musical and expressive fabric.

Clare Hammond completed her undergraduate studies at Cambridge University and is now pursuing a Doctorate of Musical Arts with Professor Rhian Samuel at City University, London and Ronan O’Hora at the Guildhall School of Music & Drama. Her thesis on twentieth-century left-hand piano concertos explores discourses surrounding the body, disability, virtuosity and the respective roles of composer and performer. She is to publish a paper on Benjamin Britten and Paul Wittgenstein in the forthcoming volume *Benjamin Britten: echoes of time and place* and is convenor for the RMA Study Day *Performing Musicology* which took place at City University last month.
Music in Britain

Ian Maxwell (University of Durham)
The Use of Mathematical Constructs in the Chamber Music of EJ Moeran

EJ Moeran spent his very early years under the tutelage of both his mother and a governess. Moeran's mother had herself been educated at a very exclusive and advanced college for the 'daughters of gentlemen' where the curriculum covered many subjects in the arts and humanities, languages, and the sciences and mathematics. She had inherited her grandfather’s enthusiasm for learning and passed this on to her son. When he eventually went away to boarding school, Moeran had a thorough grasp of a wide range of subjects and this enabled him to excel in many disciplines during his time at Uppingham School.

Although there is no direct evidence for Moeran’s mathematical abilities, his apparent use of mathematical functions and numerical relationships indicates a considerable degree of understanding. The application of computational musical analysis techniques, such as examination of pitch-contour and harmonic-density, clearly indicates that the basis of much of Moeran’s formal creativity seems to derive from the use of specific functions. Moeran employed sophisticated tension-release constructs that have a clear numeric basis. These generate underlying dynamics within the music that both define and enhance the formal structure.

The paper presents the computational musical analysis techniques used and their application in representative compositions by Moeran and an attempt is made to determine whether he deliberately employed such mathematical methods in his compositions or that they were a consequence of his musical imagination.

Ian Maxwell graduated from Aberdeen University with a BMus degree in 1979. Subsequent postgraduate research at the University of Southampton focused on Computer-Assisted Musical Style Analysis, under the supervision of Dr. Eric Graebner. After a break from academia for career reasons, the research project has now been resumed. Maxwell's long-standing interest in the music of the so-called English Musical Renaissance and the computing skills and experience accumulated during his career have led to a project researching the life and music of the Anglo-Irish composer EJ Moeran at the University of Durham under the supervision of Professor Jeremy Dibble. He is developing stylistic and formal analysis techniques that enable a novel approach to identifying musical structure and form. The application of these techniques to the music of Moeran is leading to a better understanding of this composer’s significance in the history of early twentieth-century English and Irish music. He was commissioned by the British Music Society to write a series of articles about Moeran to mark the sixtieth anniversary of the composer’s death in 2010, and has recently been appointed editor of the Society's Newsletter and Journal.

Cameron Logan (University of Connecticut)
Nonatonic Collections, Intersections, Systems, and Towers: the pitch structure of Vaughan Williams’s Fourth Symphony

Attempts to analyse the Fourth Symphony of Ralph Vaughan Williams often follow a method proposed by the composer himself. In his programme note, Vaughan Williams describes the two main motives that open the symphony and then traces their transformations and recurrences throughout the four movements. Lionel Pike successfully applies this method of close motivic analysis as a means of developing a unified view of the symphony. In particular, Pike shows how the first motive projects a long-range scheme of pitch centricity and how a union of the Lydian and the Phrygian modes explains much of the pitch material of the work. While the identification of modal elements is familiar in Vaughan Williams analysis, more recently a growing number of scholars - most notably Walter Aaron Clark, Anthony Barone, and David Manning - have suggested that the octatonic collection plays an important role in structuring the harmonic language of the composer’s modernist works, including the Fourth Symphony.

While both modal and octatonic approaches can be helpful in analysing this work, they nevertheless lead in many instances to incomplete or awkward explanations. This paper explores instead the possibility that pitch organisation in the Fourth Symphony may be better explained by utilising a less familiar symmetrical scale. This scale is set-class 9-12, the nonatonic scale. After discussing the peculiar structure of the nonatonic collection, I will show how systematic organisations of constitutive harmonies within the collection reveal ways of navigating nonatonic pitch space. These systematic organisations prove to be useful in dealing with representative passages of the Fourth Symphony. To conclude, the paper will suggest how the migrating pitch centre of the Fourth Symphony can be understood in the context of nonatonic systems.

Cameron Logan is a PhD candidate in music history and theory at the University of Connecticut. He earned his MM in music theory from the Hartt School, University of Hartford, and a BM from Texas Tech University. He has previously given presentations on nineteenth- and twentieth-century harmonic practice in regional conferences throughout the United States, and has presented on the music of George Antheil in lecture-recitals with pianist Paul Schrage. In addition to his teaching at the University of Connecticut, he has served as adjunct faculty at Asnuntuck Community College (Enfield, Ct) and the Hartt School.
Sterling Lambert (St. Mary’s College of Maryland)
Winter Words, Winter Journey: Schubert in Britten

In his 1964 Aspen Award acceptance speech, Benjamin Britten made reference to a number of composers of the past and present, but his remarks on Schubert, and particularly on Winterreise as one of the ‘miracles’ of music, stand out in both their substance and detail. Britten’s special admiration for his Viennese predecessor was particularly apparent in his activities as a song accompanist, and given the especially close intersection of performance and composition in his own life, it seems appropriate to consider also the influence of Schubert on Britten’s music itself.

A logical starting-point for such an enquiry is the song cycle Winter Words, whose title clearly invites comparison to Winterreise. Twenty-five years ago, Graham Johnson mentioned a few general points of correspondence, including the way in which the D minor/major polarity of Schubert’s opening ‘Gute Nacht’ becomes the basis of Britten’s cycle as a whole, but there remains much more to be said. In particular, the final song of Winter Words, ‘Before Life and After’, alludes very strongly to a passage in this very song; in a cycle concerned (as with so much of Britten’s music) with the loss of innocence, this raises the question of whether Britten may have seen Schubert’s music as emblematic of an ideal that had irretrievably vanished. In considering such a question, this paper will not only investigate further connections between the two cycles, but will also compare Britten’s own recorded interpretations of both of these works.

Sterling Lambert is Assistant Professor of Music at St. Mary’s College of Maryland, US, where he teaches music history and theory. His particular area of research interest lies in text-music relationships and issues of intertextuality in music of the nineteenth and twentieth centuries. His articles and reviews have been published in the Journal of Musicology, Eighteenth-Century Music, and the Journal of Musicological Research, and a book on Schubert’s multiple settings of Goethe’s poetry has recently been published by Boydell & Brewer. He is currently studying the music of Benjamin Britten.

Abdullah Khalaf (University of Southampton)
Alan Rawsthorne and the Music of Revolution: The Ballades of 1929 and 1967

Alan Rawsthorne is a hard composer to place. To many, his work seems conservative, even academic. Yet in 1937, Patrick Hadley recommended him to Cecil Gray as one of the most modern composers of his generation. Indeed, he was one of the first British composers to adopt serial techniques, while at the same time cultivating a deep historical awareness. In this paper, I approach the question of Rawsthorne’s attitude to contemporary composition through the lens of his engagement with Chopin. I will examine both Rawsthorne’s well-known second Ballade (1967) and his comparatively unknown first Ballade (1929), comparing with each other and reading them for traces of Chopin’s iconic works in the ballade form, drawing on Rawsthorne’s own writing on the Chopin Ballades.

Rawsthorne’s ballades are clearly a kind of homage to Chopin, and they travel a similar narrative path. However, I would like to argue for a deeper similarity. Like Chopin, who wrote his ballades in time of great political uncertainty, Rawsthorne turned to the ballade at moments of turbulence and unrest in the world around him; the late 1920s and the late 1960s. Particularly in the latter case, to write music ‘about’ liberation seems to take a special meaning. Rawsthorne’s ambivalent approach to tonality and tonal structure, for instance, indicates, in my reading, a kind of troubled search for freedom. Rawsthorne, it seems, may not have been a modernist: but he might have been a revolutionary.

Abdullah Khalaf was born in Kuwait in 1983. He started his musical education in 2001 at the Basic Education College of Kuwait where he studied piano with Professor Bartek Rybak. He obtained his MA with commendation in piano performance in 2008 from Kingston University, London. Abdullah worked in the BECK as a full-time piano teacher from 2005-07, and also 2008-09. Now he is a full-time PhD student at the University of Southampton where he works with Professor David Owen Norris and Dr. Thomas Irvine. His thesis is entitled ‘Alan Rawsthorne and the music of revolution: The Ballades of 1929 and 1967’.
Music in the Digital Age

Richard Hoadley (Anglia Ruskin University)
The Analysis of Musically Expressive Algorithms Guided by Physical Movement

Although there has been some study of the concept of analysis of generative music programs and their outputs, this has generally concentrated on programs that with each run vary their output allowing for little or no human input. These creations are distinguished from those which allow for real-time interaction, often assumed to take place via GUIs, live-coding, or other ubiquitous interactive devices such as keyboards and touch-pads. In addition, there has been much experimentation with the role of human factors in computer interaction and how they can and should influence generative music.

Combining these two approaches in hybrid systems can help us significantly in the development of our understanding of the musical creative process. These amalgamations also raise some fundamental questions about the nature of music and the role of physical control in its performance. Should one analyse the music created by generative programs, or the algorithm itself (which, after all, is what the composer/programmer will have created)? Is there a clear distinction between outputs created via generative processes solely and those also controlled by physical activity? Are physical gestures that are more familiar within established performance environments (music, dance, etc.) more ‘interesting’ musically and analytically than their more ‘bureaucratic’ colleagues (keyboard, mouse, etc.)? Where does the distinction lie in music between events and gestures, and, indeed, between physical acts made using declarative or procedural knowledge?

This paper seeks to illuminate these issues with practical examples of custom-developed devices controlling generative processes through physical movement.

Richard Hoadley, as a composer and technologist, has recently been focusing on the effect of physical and technological interfaces on music that is often generative, such as the composition 127 Haikus. He is currently developing a suite of interfaces including ‘Gaggle’, ‘Wired’ and ‘Melodia’. These are hardware/software systems designed for physical interactions with musically expressive algorithms. He has been awarded the RVW Trust Composer-in-Residency and his instrumental compositions include ‘Only Connect’, recorded by the BBC Symphony Orchestra. He is affiliated with the Digital Performance Laboratory at Anglia Ruskin University. www.rhoadley.net

Stacey Sewell (University College Falmouth)
Breathing the Inside, Out: a phenomenology of a cyborg music(ologist)

Accounts of electroacoustic and electronic music have frequently argued its disembodied nature due to the separation of the sound from its source. Compositions incorporating bodily sounds have most often been seen as an attempt to re-embodi this medium, and it is all too easy to conceptualise the resultant sonic juxtaposition of body and technology as cyborg.

In this paper I will consider whether such accounts (for example: Bosma, 2003; Bradby, 1993; Iddon, 2006; McCartney, 2000) are in danger of neglecting the embodiment of the listener and the effect the sound may have on her bodily experience. I argue that failure to include this as part of the cyborg concept skews Haraway’s combination of machine and organism towards a domain of disembodied sonic representation.

Drawing on new media theory (Wegenstein, 2006; Hansen, 2004), music psychology (Cox, 2001; Clarke, 2005), and the phenomenological approach to digital sound proposed by Aden Evans (2005), I argue that the listening body is central to the mediation of the work and must therefore be considered as part of the cyborg concept as it has been deployed within musicology. I illustrate these arguments through reference to a group of musical works that sample breathing sounds (including Neil Luck’s Ground Techniques and Hildegard Westerkamp’s Breathing Room), paying particular attention to how they problematise the borders between interiority and exteriority, body and technology and the listener and the listened to.

Stacey Sewell is a PhD student at University College Falmouth. Her doctoral research offers in-depth discussions of how three works – Crackers by Christof Migone, A Chance to Cut is a Chance to Cure by Matmos and Neil Luck’s Ground Techniques – represent and mediate the body. Her thesis develops a methodology that places bodily experience of musical sound as a central part of the analysis, drawing on recent work from new media theory, music psychology and phenomenology. Her writing has been published in Radical Musicology, Performance Research and Body, Space & Technology, as well as on Furthernoise.org.
Andrew Hugill (De Montfort University)

Some Impacts of Digital Technologies on Notions of Musicianship

‘Musicianship’ refers traditionally to the attributes of a performer that add up to a commonly agreed set of abilities, including aural skills such as sight-singing and/or reading, understanding of harmony and aesthetics, musical interpretation and expressivity, rhythmic accuracy and timing, fluency and improvisation, ensemble and solo playing, repertoire knowledge, and so on. In classical music training, these have been formalised into a set of generally agreed and measurable standards. Popular music is less formalised, but there is nevertheless general agreement about what constitutes good musicianship within a particular genre. The virtuoso is one who combines complete technical mastery of their instrument with a deep musical understanding.

The arrival of digital music has brought about several significant changes. The role of the ‘performer’ has blurred into that of ‘composer’ and, in some cases, ‘audience’. The performance context has changed and the repertoire has diversified. The traditional elements of music have expanded and the nature of instruments has fundamentally changed. The technology itself exhibits a certain musicianship and musical notation is increasingly superfluous.

This paper considers which aspects of traditional musicianship may still be applicable in the digital domain and which are no longer relevant. It asks the basic question: how do we know what is good? It introduces a taxonomy of essential skills for the digital musician within the categories of aural awareness, technical ability, cultural knowledge, and critical judgement. Finally it speculates on notions of virtuosity in digital music.

Andrew Hugill (b. 1957) is a composer and academic. He is Director of the Institute Of Creative Technologies at De Montfort University. He is the author of The Digital Musician (Routledge, 2007) and ‘The Origins of Electronic Music’ in The Cambridge Companion to Electronic Music. His online work with the Philharmonia Orchestra, The Sound Exchange, was nominated for the BT Digital Music Awards in 2004. He is a National Teaching Fellow and an Associate Researcher at the Université de Paris, Sorbonne. He is a panel member in ‘Cultures and Cultural Production’ at the European Research Council and his music has been performed worldwide and he has had commissions from the BBC, France Culture, the Philharmonia, and many others. His work often explores collisions between the digital and acoustic domains, and he is currently working on the world’s first alternate reality opera.

Paul G. Oliver, Rachel McLean and Amalie Roberts (University of Bolton)

Creative Entrepreneurship and the Digital Do-it-yourself Artist: the role public sector organisations could play in the face of declining status of major record labels

The recorded music industry has faced unprecedented change over the past decade, in part due to the digitisation of the music product. The rise of piracy, coupled with a decline in global music sales, has led to a fragmentation and panic within the ‘Big Four’ major record labels, as they struggle to find alternative revenue streams. At the same time, the rise of the Internet and Web 2.0 has ostensibly enabled independent, do-it-yourself (DIY) artists to operate within the recorded music industry at less cost, arguably negating the need for record labels altogether. Through an examination of key literature and a series of in-depth, qualitative interviews with leading figures within the music industry and public sector, the research examines whether the major labels really are in decline, by identifying the current major label ‘offering’ to independent artists, and comparing this to what artists can truly ‘do themselves’, through the use of new technologies. The research then explores the potential role that the UK public sector organisations could play in supporting DIY artists.

The research identifies four key stages of intervention where public sector organisations could support DIY artists; access to finance, access to industry contacts, access to new markets as well as supporting and developing creative entrepreneurship. The research offers a valuable insight into the operations of small music businesses, and proposes that the recorded music industry would greatly benefit from continued public sector support. However, the research also acknowledges the unique role major labels still hold within the recorded music industry, as well as the limitations of public sector support, especially in light of the current coalition government, and public sector spending cuts.

Paul Oliver—who also known as Paul Go—is a musician and research academic best known for his work on local music scenes. A musicologist and theorist, he holds degrees in both contemporary popular music and business. His research covers a wide variety of topics within the field of musicology ranging from DIY culture and management to experimental music and audio-visual live performance. He is currently working as programme leader for an MSc in Creative Industries Management at the University of Bolton.

Amalie Roberts’ career has been carved out of a love for music. A musician in her own right, she also works within the industry, delivering the music programme for the internationally acclaimed FutureEverything Festival (Manchester, UK) and supporting and developing small music businesses. She is also a published academic and has recently completed an MSc in Creative Industries Management at the University of Bolton.
Approaches to Harmony and Voice-leading

Sebastiano Bisciglia (Eastman School of Music)
Revisiting the Pitch-Class / Order-Position Exchange

Among the implications of Babbitt’s seminal definition of twelve-tone series as ordered pairs of pitch-classes (pcs) and order positions (ops), the least familiar is the pc / op exchange (‘exchange’), wherein pcs and ops exchange roles (e.g., Schoenberg’s Op. 31 row, < t, 4, 6, 3, 5, 2, 1, 7, 8, e, 0>, becomes <e, 7, 6, 3, 1, 4, 2, 8, 9, 5, 0, t>). Although writers Walter O’Connell (with a follow-up by Dave Headlam), Larry Solomon, Michael Stanfield and Andrew Mead have described the operation, the exchange still largely remains outside the canonical row transformations. The present paper begins by reconsidering the initial geometric descriptions of the exchange operation, in which pc series are represented as dots in pc / op grids and the operation defined in terms of the symmetry group of a square. I demonstrate that these grids are graphs of mathematical functions and that the exchange-producing transformation determines the graph of a function’s inverse. Interpreting pc / op grids as functions also invites engaging the exchange from a permutational perspective, in which both pc series and row operations are defined as permutations (Ilomäki, 2008). A permutational understanding of row operations, in turn, provides a basis for including the exchange among them: just like pc inversion, for instance, the exchange is an operation whose behavior can be described and predicted in permutational terms. The present paper’s permutational outlook, by deepening our understanding of the exchange, thus allows us to adopt the exchange more confidently as a canonical twelve-tone row operation.

Sebastiano Bisciglia completed the BMus and MA in Music Theory at the Schulich School of Music of McGill University in Montreal, Canada. He is currently a PhD candidate in Music Theory and Sproull Fellow at the Eastman School of Music of the University of Rochester, New York. Sebastiano is presently completing a dissertation that examines equivalence among row classes.

Michael Baker (University of Kentucky)
Voice-Leading Issues in Cornelius’s ‘Ein Ton’

Peter Cornelius (1824–1874) was a close friend of both Liszt and Wagner, and a composer of approximately eighty songs. Cornelius set many of his own poems to music, including one of his most well-known works, ‘Ein Ton’ Op. 3 no. 3. Whereas numerous scholars have pointed out the monotonous quality of the melody, barely any mention has been made of the harmonic setting upon which it is presented, marked by many instances of parsimonious voice-leading between triads and seventh chords, all of which contain the sustained tone. This paper examines various harmonic and voice-leading issues that arise in Cornelius’s ‘Ein Ton’, focusing on Neo-Riemannian operations between consonant triads and seventh chords. Following a brief review of Neo-Riemannian theory in general, and ‘cross-type transformations’ in particular, I will present an analysis of Cornelius’s ‘Ein Ton’ drawing upon these theories. I will then illustrate how particular structural details of harmonic progression in the song are also used to organise the key relationships between the individual songs of the cycle Trauer und Trost Op. 3. It will be shown that the many voice-leading details presented in this song resonate with techniques associated with the music of Wagner, illustrating the relationship between Cornelius’s musical language and the harmonic idiom of Wagner’s music dramas.

Michael Baker is Assistant Professor of music theory at the University of Kentucky, where he teaches courses on Schenkerian theory and analysis, harmony and voice leading, Solfege and aural skills, text-music relationships in Romantic German song, and the analysis of musical form. He has read papers at several regional and international conferences, including conferences in Dublin, Belfast, Amsterdam, Paris, and Belgrade. His articles appear in the journals College Music Symposium, Indiana Theory Review, Theory and Practice, and the Dutch Journal of Music Theory.
Rob Schultz (University of Massachusetts)
Gauges of Tonality and Pitch Space Paradox in Elliott Smith’s ‘Everything Means Nothing to Me’

In his groundbreaking article on nineteenth-century enharmonicism, Daniel Harrison (2002) discusses two opposing poles of musical experience. The first is claimed for Heraclitus, the pre-Socratic philosopher who observed that one cannot step into the same river twice. The second is that of Plato, who famously posited the existence of universal forms. Citing music theory’s longstanding preference for the latter with respect to tonal and harmonic structure, Harrison instead adopts the former, invoking the tonally unconformed Riemannian Tonnetz as a particularly effective analytical apparatus in this regard.

When we fix our analytical gaze upon the tonal realm of modern-day pop and rock music, however, the Heraclitean viewpoint appears to decrease dramatically, rather than increase in relevance. The highly cyclical formal structures that characterise this repertoire necessarily compress an abundance of thematic and tonal recurrence into a comparatively minuscule span of time. This appears to render it nearly impossible to generate the kinds of extended tonal journeys that any reasonable summoning of Heraclitus all but requires.

In this paper, however, I argue for the existence of at least one noteworthy exception: American singer-songwriter Elliott Smith’s (1969–2002) haunting song ‘Everything Means Nothing to Me’ (Figure 8, 2000). Despite its brevity and relatively conventional formal design, the song’s tonal structure masterfully exploits the Heraclitean/Platonic paradox in various ways. I therefore put forth an interpretation that incorporates both perspectives (following Brower, 2008), and thus ultimately provides a richer, more meaningful account of this remarkable song.

Rob Schultz received his PhD in Music Theory from the University of Washington in 2009, and is currently a Lecturer in Music Theory at the University of Massachusetts Amherst. His articles on musical contour have appeared in Music Theory Spectrum, and volume four of the Musik Theorien der Gegenwart series, published by Pfau-Verlag. He has presented his research at various regional, national, and international conferences throughout Europe and North America, and currently serves as co-editor of the online journal Analytical Approaches to World Music.

Neil Newton (University of Manchester)
Functional Harmony in Early Post-Tonal Music

When listening to Schoenberg’s early post-tonal music one often feels that there is still some sort of functional harmony at play: there seems to be a non-arbitrary system of tension and resolution at work. Certain notes are implied by preceding events and another note would most likely sound wrong. Despite this, Schoenberg’s early post-tonal music is often considered to be harmonically non-functional, and this stems from the belief that in 1908 Schoenberg made a complete break from the past. Due to this conceived break, analytical methods used for prior music are often believed to be wholly unsuitable.

Through analyses of pieces from Schoenberg’s Op. 19, I will show that this perception is incorrect – that there is still functional harmony at work, and that the origins of this functional harmony lie in tonal functional harmony. Because of this, analyses can be made of how certain notes are implied by preceding events and I will provide a model to illustrate this. My system has similarities with recent analytical investigations of late-Romantic music, most notably, those of David Kopp and Daniel Harrison, and also with the perceptual work of David Butler.

It will also be seen that this post-tonal functional harmony is capable of reinforcing form within the music, in a similar fashion to that achieved in tonal music. I will use methods developed by both William Caplin and Kofi Agawu for the analysis of form in Classical music to demonstrate this.

Neil Newton is a Teaching Fellow at the University of Manchester and is in the process of finishing his PhD at the University of Auckland. His research is centred predominantly around voice leading in early post-tonal music. He is also a guitarist and has presented research on tonality and voice-leading in popular music, and has released three albums with his band George and Queen on Universal Music in New Zealand.
Marie Bennett (Keele University)

Wuthering Heights and the Mozart Myths: Alterity, music, and film

Western art music on film is capable of transforming a narrative’s representations; such uses of music, in turn, participate in the transformation of cultural narratives concerning music and its creators. This paper analyses a vivid example of this phenomenon and its participation in an enduring narrative tale.

The 1939 film version of Wuthering Heights includes a diegetic rendition of the third movement of Mozart’s Piano Sonata in A (K. 331), better known as the Rondo ‘alla turca’. The choice of music is significant. On the one hand, it represents the presence of an ‘other’ within the narrative: Heathcliffe. As well as embodying elements of an exotic, Heathcliffe personifies the social outcast. The choice of music, and the manner of its performance and presentation in the film, is central to this characterisation. On the other hand, the film’s performance of alterity amplifies twentieth-century popular culture’s contribution to one of the competing narrative strands surrounding Mozart, namely the gregariousness (or otherwise) of his personality.

In biographies, writers tend either to depict the composer as someone who never shied away from a chance to mingle and entertain, or as a loner whose genius excluded him from the social hubbub of his day. The myths that have evolved from these extreme portrayals have been complicated by the twentieth century’s most popular narrative media. In Wuthering Heights, the myth of Mozart as social outcast is reinforced through one of his compositions being heard as part of the filmic narrative.

Marie Bennett is a PhD student at Keele University, researching uses of Mozart’s music in British and American films and analysing ways in which this practice impacts upon an audience’s understanding of both a film’s narrative and of Mozart, particularly in relation to the myths that exist about the composer.

Jonathan Godsall (University of Bristol)

Cape Fear: Remaking a film score

Martin Scorsese’s 1991 film Cape Fear is a remake – or, more accurately, a ‘re-imagination’ – of the 1962 film of the same name, directed by J. Lee Thompson and with a score by Bernard Herrmann. For his version, Scorsese decided to re-use Herrmann’s music, through an adaptation carried out by Elmer Bernstein. This paper will examine that adaptation, showing how Bernstein effectively ‘re-composes’ Herrmann’s score, taking the cellular building blocks of the original music and using them in often entirely new contexts, both musically and filmically. The issues arising from the score’s status as a ‘faux-original’ work – one made up of mostly pre-existing material, but through that material’s adaptation functioning largely as if it was newly composed – will also be discussed, along with the question of why Scorsese wished to use Herrmann’s music in the first place.

Jonathan Godsall is an AHRC-funded research student working towards a general consideration and theory of the use of pre-existing music to score film. He is supervised by Dr. Guido Heldt at the University of Bristol, where he has previously completed both undergraduate and MA study in Music. His paper today takes as its basis his undergraduate dissertation; previous work has also included an MA dissertation on popular music in the films of Martin Scorsese.
Catherine Haworth (University of Leeds)
‘She must be quite a dame...’: Music and the femme fatale in Out of the Past

The femme fatale is one of the most distinctive characters associated with 1940s Hollywood crime films, and is usually theorised as expressing anxieties about gendered roles and identities. The soundtrack plays a significant role in the construction of the femme fatale’s criminal and sexual immorality, and frequently draws upon existing stereotypes surrounding the use of popular and ‘non-Western’ musical styles to articulate her difference. Although highlighting otherness most commonly acts to fetishise the femme fatale, this difference can also be celebrated as a means of resisting dominant ideologies and as a site of significant audience engagement with subversive and unusual female characters.

This paper explores these issues in relation to Out of the Past (d. Tourneur; c. Webb, 1947), a film that both reinforces and challenges traditional theorisations of the relationship between cinematic representations of female criminality and music. The soundtrack makes extensive and audacious use of the popular song ‘The First Time I Saw You’ at various levels of the diegesis, and this motif is used to highlight the dual nature of Kathie (Jane Greer) as the narrative’s femme fatale and its romantic female lead. Music engages with complex and often shifting issues of gendered representation, agency and subjectivity in Out of the Past, and poses a challenge to the notions of ownership and inaudibility that underpin dominant models of orchestral scoring.

Catherine Haworth teaches various courses on music in audiovisual media and critical musicology in the School of Music at the University of Leeds, where she also recently completed a PhD. Her research focuses primarily upon issues of gender, subjectivity, and agency in the soundtracks of 1940s crime films released by RKO Radio Pictures.

Anne Lake (Bowling Green State University)
Make-Believe Making Believers: Bridging the generation gap through popular music in Shrek

The recent film Shrek is a child’s world, with fairy tales, modern songs, and disgusting humour. And yet, it is arguably one of the highest grossing animated film franchises ever. That popularity would not be possible without appealing to an older generation. So how does a film so concentrated on fairy tales and children’s themes appeal to adults? Analysis of the film’s treatment of popular songs shows how the film not only appeals to adults, but also manipulates them into thinking a certain way. There are two different categories of pop song in Shrek: pre-1980 and post-1980. These categories are defined by how the songs are used. Those in the post-1980 category serve mainly as underscoring and commentary on the action. Those in the pre-1980 category (those that the adult audience would identify with) are predominantly associated with the characters Donkey and Lord Farquaad and function very differently. The two characters represent two different ways for adults to approach a kid’s world. One way is mocked: the music associated is made to sound cheesy and outdated. The other way is eventually, after surviving many obstacles, integrated. The audience is persuaded to follow the latter, through dramatic manipulation of the music, culminating in a final number that unites both categories and asks its viewers to become ‘believers’ too.

Anne Lake discovered film music at the age of ten and has focused her musical interest on film scoring, both in performance and research, since then. She has supplemented her undergraduate studies to include a film-music component through several independent research projects. She recently graduated from Bowling Green State University (Ohio, USA) with a degree in flute performance, and she plans to attend graduate school in orchestral performance, while continuing her research in film music.
Exploring Creative Processes

Helen Thomas (Lancaster University)
Flights of Fancy in Stockhausen’s Klavierstücke X

The starting point for this paper is Genette’s suggestion that the authorial paratext adhering to a work constitutes a pragmatic zone of transaction between author and recipient (Genette, 1997). Authorial paratexts associated with a sound object include titles, performance instructions, programme notes, interviews, articles, and so on. These linguistic materials form an important strategy for influencing the reception of a work. Metaphorical language can be used to communicate the meaning of abstract thought such as compositional procedures. It is commonly found when the zone of transaction between composer and audience is particularly fraught.

Taking Stockhausen’s Klavierstücke X as a case study, the composer’s paratexts have been analysed using the Metaphor Identification Procedure (Pragglejaz, 2007). The resulting data have been paired with temporal features of the music using processes of meaning inversion and distribution analysis. The findings are used to interrogate notions of embodiment and to suggest a scale of embodied engagement within the piece. The differentiation of types of embodiment provides a new interpretation of how referential instructions and some of the more fantastical paratexts relate to the creative processes that determine and constrain the work.

The paper concludes by evaluating this systematic approach to metaphor analysis as a means for exploring the friction between words and music and as a hermeneutic tool.

Helen Thomas is a PhD student at Lancaster University researching the poetic and esthetic influence of temporal metaphors in composer paratexts from the 1960s. Previously, Helen has worked for OUP, Psappha and The Cornerstone Festival, and she is currently Membership Development Officer for the Royal Musical Association. As an oboist and cor anglais player she regularly performs new works.

Sebastiano Dessanay (Birmingham Conservatoire)
The Cry of the Double Bass: a compositional research project. Analysis of a preliminary work.

‘No self-respecting composer would write for double bass, he’d have more taste. And if he ever did, then it would be as a joke’. This quote from the Patrick Süskind’s play The Double Bass not only contains the protagonist’s personal point of view on the instrument and its repertoire, but also reflects a cultural perception of the double bass. Misperception as an ‘awkward’ instrument has dissuaded many composers from writing for it throughout history. Consequentially, luminaries of the double bass were often ‘double bassists who out of frustration turned their hands into composition’ (Süskind).

My background as both a double bassist and composer allows me to be in a privileged position to appreciate fully issues raised in Süskind’s play. Frustration pervades the narration, emerging from the technical limitations of instrumental practise and the relationship between the classical double bassists of today and the masters of the past.

My compositional project will attempt to resolve the aforementioned sense of frustration using the double bass and its performer as a means to explore new musical material using modern techniques and technologies. The creation of new music material can be interpreted as a cathartic act through which both performers’ and audiences’ frustrations will hopefully be released. My role as composer will serve as a catalyst, encouraging this redemptory process. This paper will present an overview of my project, illustrating issues and techniques that have arisen through my research and analysing a preliminary composition.

Sebastiano Dessanay is an Italian double bassist and composer. His music is highly informed by a strong sense of melody and attention to textural details. The double bass has a prominent role in his research and elements of improvisation permeate his compositions. He studied double bass and composition at Cagliari Conservatoire where he graduated in 2007. In 2009 he completed an MA in Music at Birmingham Conservatoire, where he has recently started a PhD in Composition. Prizes and awards have included 1st prize at the Sardinia International Composition Competition in 2004 with the composition Scherzo for solo double bass.
**Michael Hooper (Royal Academy of Music)**

**Redefining Boundaries of Register in the Quest for the Not-yet-possible: Michael Finnissy’s *Greatest Hits of All Time***

Christopher Redgate has been a vital member of Britain’s contemporary music scene for over three decades, conspicuous in his determination to explore the limits of possibility offered by the oboe. My research details the early stages of collaboration, focusing on the to and fro of Christopher Redgate’s work with composers. This research includes attending meetings between Redgate and the composers with whom he is working as they begin to formulate ideas for new music.

As a documentation project, the aim is to track the ‘tacit knowledge’ of the negotiations that comprise the bulk of the collaborative process; as an analytical project, the aim is to detail the music that prompts innovation and forms current practice. The proposed paper binds together these two aspects of the research. It will focus on the oboe’s ‘altissimo’ register, the extension of which has been a challenge for Redgate for his entire career, beginning with works such as *Runnin’ Wild* (1978) by Michael Finnissy and *Ausgangspunkte* (1980/1) by Roger Redgate.

Finnissy’s *Greatest Hits of All Time* (2003), which calls for a note higher than any other work for oboe, is a composition that is concerned with aspects of register, especially in terms of timbral flexibility. The piece also contains traces of the historical shifting of the limits of register, referencing the results of past collaborations. The importance of this composition in setting the direction for current innovation, as well as innovation itself, will be articulated in this paper through analyses (in terms of the piece’s registral boundaries) of recordings, meetings, lectures, seminars, and other events in which Redgate has addressed the difficulties of performing near the limit of the oboe’s range.

**Michael Hooper** is a Research Fellow at the Royal Academy of Music, investigating collaborations involving Christopher Redgate. Hooper’s first degrees were in performance at the University of Sydney. His PhD on the music of David Lumsdaine is from The University of York and his book on Lumsdaine’s music will be published by Ashgate in 2011.

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**Adam Ferguson (University of Leeds)**

**Reorienting Music Theory towards Proto–narrative Engagement**

*To be read by Lauren Redhead, University of Leeds*

Contemporary narrative theory can be applied successfully to a wider range of disciplines than was once the case — narratological investigations no longer necessitate appropriation of models and modes of thought derived from the literary arts. Thus, musicology and narratology can be brought into contact without incurring biographical or pseudo–literary bias. This is not to suggest that biographical or programmatic musical analyses are inescapably flawed, but that proto–narrative organisational and interpretative procedures do not exclusively engender the story–like accounts with which narrativity is traditionally associated. Moreover, recent narratological discourse has stepped beyond the structuralist ideals out of which the discipline grew, newly appealing to the operational parameters of postmodern culture.

This paper will illustrate how a proto-narrative mindset can assist composition such that generative procedures and score-immanent matters give way to the more important matter of the experiential end-product — the musical experiences of the composer, audience, and performer(s). I will also demonstrate ways in which this mode of thinking can inform analyses of contemporary repertoire.

**Adam Ferguson** recently completed an AHRC-funded PhD in composition at the University of Leeds. His research interests include contemporary musicology, narratology, aesthetics and criticism, orchestration and performance practice, semiotics, and the notion of composition as a discursive act. Adam has appeared at the 10th International Belgrade Conference, the RMA Student Conference, CePRA’s ‘Investigating practice-led research in the arts’ symposium, the 2011 Music Theory Conference in Belgrade, and several student study days. He helped to establish FOCAM, which promotes composition and performance of new music in Leeds. Adam’s music (written as ‘Adam Fergler’) has been performed by, amongst others, Icebreaker, Juice, Labyrinth, Ian Pace, and Eva Zöllner. He has received compositional tuition from Mic Spencer, Chaya Czernowin, and Michael Finnissy. Adam is also an active as conductor and has directed the LUUMS Sinfonia, Chamber, and Symphony Orchestras, LS Two, the University of Leeds Philharmonia, and the Leeds Haydn Players.
Arabesques and Spirals: Golden Proportion in Debussy’s *Clair de lune, D’un cahier d’esquisses*, and *Images* for solo piano

Nicholas Ross (Sweet Briar College)

‘Is there a deeper experience than to stumble across a genius whose secrets have lain dormant for centuries? To have been one of these men! There’s real glory!’

So wrote Claude Debussy in an article published on July 1 1901, in *La Revue blanche*. In this article, in the voice of his literary alter ego Monsieur Croche, Debussy wrote that composers should look for form in nature, and suppress (or hide) intricacies, for music should sound natural and easily comprehensible. When he wrote these words, Debussy had already begun to experiment with a form organised around the Golden Section and Fibonacci numbers. Starting relatively simply in *Clair de lune* (1890), and several melodies from the same time-period, Debussy gradually developed a complex structural approach to its use, notably in the pivotal 1903 work, *D’un cahier d’esquisses*, and subsequently in the *Images* for solo piano. Debussy remained secretive about this all his life, and he never directly referred to its use in any of his correspondence, although he seemed to give several tantalising hints.

In this lecture recital, the amazing detail of Debussy’s schemes will be revealed and explained, extending the results of Roy Howat’s analyses from his 1981 book *Debussy in Proportion*. An argument will be made to support the thesis that this was a conscious process. The compositional consequences of this approach were far reaching, and one can speculate that Debussy’s melodic, harmonic, and formal compositional processes were altered as a direct result.

Nicholas Ross was born in West Yorkshire, England. Nick currently lives and works in Central Virginia, where he teaches piano, music theory, and music history, and is chair of the music department at Sweet Briar College, a women’s liberal arts college. He earned his Doctor of Musical Arts degree in piano performance from Rice University in Houston, Texas, and he also holds degrees in piano performance from Trinity College of Music in London, and ArtEZ in the Netherlands, as well as an applied mathematics degree from Universiteit Twente. His primary piano professors were John Perry, John Bingham, and Benno Pierweijer. Nick performs throughout the US and Europe as soloist and collaborative pianist, and is pianist of the James Piano Quartet. Ross has released three solo piano recordings: *American Impressions: Music from the Whalehead Club* (Soundside), *John Powell: Early Piano Music* (Centaur), and *Kent Holliday: A Piano Odyssey* with pianist Emily Yap Chua (Centaur). Two new recordings are set for release: *Arthur Honegger: Melodies et chansons* with soprano Claudia Patacca, baritone Sinan Vural, and the James Piano Quartet, and *A Golden Proportion Recital* that features works by Mozart, Chopin and Debussy, both on the Centaur label.
Analysing Aporia
Philip Bohlman (University of Chicago)

The themes of silence, absence, void and fragment have been part of much of my ethnographic and historical work in recent years, and I should like to take the opportunity of the MSN/MAC 2011 conference to turn toward them analytically. Gathering these contextual concepts under the larger concept of aporia, I shall make a move from conditions outside the music to the presence of aporia inside the music, searching to understand its textual meanings. I am particularly interested in the ways in which musics cross-culturally locate silence and emptiness in the process of performance, where they create musical space, for example in the Japanese notion of ma or in the South Asian use of kali. The analytical move that I hope to bring into play is to understand aporia for what it is rather than for what it is not, usually considered the absence of sound, if not music. By no means shall I isolate the textual from the contextual, that is, aporia inside and outside the music, rather I seek ways of understanding how they together complicate and enrich the meanings and ontologies of music.

Philip V. Bohlman is the Mary Werkman Distinguished Service Professor of the Humanities and of Music at the University of Chicago and Honorarprofessor at the Hochschule für Musik und Theater Hannover. He is active also as a performer, serving as the Artistic Director of the New Budapest Orpheum Society, a Jewish cabaret that has recorded three CDs, most recently Jewish Cabaret in Exile (Cedille Records 2009). He has published widely in many areas of musical scholarship, including The Study of Folk Music in the Modern World (Indiana University Press 1988), The World Centre for Jewish Music in Palestine 1936–1940 (Oxford University Press 1992), World Music: A Very Short Introduction (Oxford University Press 2002), and Jüdische Volksmusik – Eine mitteleuropäische Geistesgeschichte (Böhlau 2005). Among his recent publications are Jewish Music and Modernity (Oxford University Press 2008), Focus: Music, Nationalism, and the Making of the New Europe (Routledge 2011), and Balkan Epic: Song, History, Modernity (Scarecrow 2011), co-edited with Nada Petkovic. For his research he has received the Edward Dent Medal from the Royal Music Association, the Berlin Prize from the American Academy in Berlin, the Donald Tovey Prize from Oxford University and the Derek Allen Prize from the British Academy. His current research includes field studies of religion and the arts in India, music in European Muslim communities and the Eurovision Song Contest. He is a Corresponding Fellow of the British Academy and a Fellow of the American Academy of Arts and Sciences.
Lateness and Abstraction

Martha Sprigge (University of Chicago)
Recovering Memories, Representing Loss: Ritual and recurrence in the mourning music of Arvo Pärt and Giya Kancheli

Confrontations with mortality and the irreversible nature of our existence are hardly foreign topics in the discourse on culture in late twentieth-century Europe. While such philosophical issues were neither new nor exclusive to the second half of the twentieth century, the post-1945 environment witnessed a palpable shift in the relationship between past and present, from the excited confusion of the Weimar period to the reality of loss and mourning in the post-war world.

This paper both draws upon and expands the discussion of mourning in late-twentieth-century music. First, it explores music that lies beyond the framework of ‘high’ or ‘late’ modernism. Second, it elucidates the connections between mourning music and grieving rituals at large. A consideration of time will be important here, for it is through mourning rituals that we acknowledge the temporally limited and irreversible nature of our existence.

I focus on two compositions that foreground mourning: Arvo Pärt’s 1980 De Profundis, and Giya Kancheli’s 1995 Lament: Trauermusik im Gedenken an Luigi Nono. While previous studies have linked Pärt and Kancheli together on biographical and generic grounds, I consider how recent research in the sociology of death can help explain the ways in which Pärt and Kancheli manipulate the experience of temporality in their respective compositions. Such manipulations allow the two composers to convey the experience of loss, grief and remembrance through music. Despite differences in temporal structure, both pieces capture the liminality experienced during periods of loss, echoing the shared features of mourning rituals in the modern world.

Martha Sprigge is a PhD candidate in music history and theory at the University of Chicago. Originally from England, she graduated from the University of Toronto with a Bachelor of Music in history and theory with honours in 2006. Her research interests include: compositional practice in the German Democratic Republic, the aesthetic implications of mourning and commemoration, and religious identity in music of the Cold War era. She is currently working on a dissertation that hopes to entwine these issues, titled ‘Abilities to Mourn: Musical Commemoration in the German Democratic Republic (1945–1989)’. Martha currently serves as one of the graduate student members at large of the Cold War Study group for the American Musicological Society.

Ivana Medić (University of Manchester)
‘The Twilight Of Gods’: The employment of monograms in Alfred Schnittke’s Third Symphony

Alfred Schnittke conceived his Third Symphony (1981) as an ambivalent and disturbing homage to the German/Austrian symphonic tradition. In this work Schnittke employed musical mimesis on a grand scale to tell the tale of the rise-and-fall of this great archetype. Among musical symbols used by Schnittke one finds leitmotifs (some of them directly lifted from Wagner), paraphrases of landmark German and Austrian musical works and, most remarkably, 28 composers’ monograms. My analysis of Schnittke’s employment of monograms will rely on his sketches for the Third Symphony, recently obtained by the Schnittke Archive at Goldsmiths, University of London, via the Juilliard School of Music. So far as I am aware, no study on his oeuvre to date has referred to these sketches. They have enabled me to compare Schnittke’s original intentions with the finished symphony, to correct a number of factual errors and omissions found in earlier analyses of this work (Kholopova and Chigariova, 1990; Tiba, 2004; Dixon, 2007) and to debunk the belief that Schnittke succumbed to the ‘intuitive’ compositional method from the mid-1970s onwards, as argued by several authors who have analysed his output.

As for the symphony’s ‘meaning’, I aim to demonstrate that Schnittke here narrates two parallel stories. On the one hand, he equates serialism with ‘evil’ music and makes a drastic statement that classical tradition has degenerated into serialism and self-destructed; on the other hand, the symphony contains an implicit but powerful anti-war message.

Ivana Medić graduated in musicology from the Faculty of Music, University of Arts in Belgrade, Serbia, where she also obtained her MA degree. Prior to moving to the United Kingdom, she worked as Music Editor and Editor-in-Chief at Radio Belgrade 3. She has published two books and over 20 studies and essays. Her research interests include Russian music (Schnittke, Scriabin, Prokofiev), Gesamtkunstwerk, Darmstadt avant-garde, Stockhausen, piano music, gender studies, popular music and Balkan music. She has recently completed a PhD at the University of Manchester, funded by the Overseas Research Award, Graduate Teaching Assistantship and School Award.
Lisa Jakelski (Eastman School of Music)

Witold Lutosławski and the Ethics of Abstraction

Throughout his career, Witold Lutosławski hinted that his musical forms were based on dramatic structures. Yet he bristled when commentators took his suggestions at face value. How can music scholars resolve the tension between Lutosławski’s advocacy of abstraction and his works’ often aching, dramaturgical expressivity? One solution has been to consider what narratives his music might enact. This paper approaches the problem from a different angle. I examine Lutosławski’s statements on absolute music, dramatic form, and abstraction in their politically charged cultural context, in which Polish critics and musicologists grappled with music’s meanings and its potential connections with the outside world. Through tracing the recurrence of dolente melodies in the Cello Concerto (1969-70), Double Concerto (1979-80), and Chain 2 (1984-85), I also investigate how anxieties about representation infiltrated Lutosławski’s compositions for solo players and large ensembles. I suggest that whether he was speaking about music or writing music, abstraction for Lutosławski was an ethical position, one that influenced his civic activities and gave him moral authority in late socialist Poland. This paper thus sheds new light on the entanglement of modernism and politics in the late twentieth century, while illuminating what the concept of ‘absolute music’ might have meant in a particular time and place.

Lisa Jakelski is Assistant Professor of musicology at the Eastman School of Music. Her primary areas of research are Polish music post-1945 and Cold War cultural politics. She has presented papers at conferences in North America and Europe, and published her work in the Journal of Musicology. She is currently writing a book on cultural mobility and transnationalism at the Warsaw Autumn Festival.

Bogumila Mika (University of Silesia)

Playing with Times: Polish Sur-conventionalism of the 1980s

When postmodernism (or neo-Romanticism) reached the apex of its intensity in the twentieth century and was attracting the attention of Euro-American art critics, Polish composers proposed an alternative way of writing music. They invented the term ‘sur-conventionalism’ as a way to experiment with different musical conventions from past epochs. The composers Stanisław Krupowicz (b. 1952) and Paweł Szymański (b. 1954) coined the term during a playful conversation: ‘What would become of a canon if we beheaded all the notes?’ The answer was that the empty place would provide space for something else, ‘such as ready-made musical phrases’.

These ready-made musical phrases could be understood as fragments of musical works or pre-composed wholes resulting from musical conventions of previous epochs, especially those of the Baroque. To play with musical conventions is essentially to play with different musical times and with the listeners’ way of perceiving the ways in which the music of those eras was organised. When this new technique was applied to music, these pieces, among others, emerged: Gloria (1979) and Miserere (1993) by Szymański, Eine kleine Herbstmusik (1995) by Paweł Mykietyn, Fin de siècle (1993) and Miserere (1996) by Krupowicz.

The aim of my paper is to present some examples of sur-conventionalism, to indicate different layers in the music, and to analyse how the works were created.

Bogumila Mika is Assistant Professor in the Institute of Music, and since 2009 also a Vice-dean at the Department of Fine Arts and Music of the University of Silesia in Cieszyn. She is a sociologist (PhD), musicologist (MM in music theory) and composer (MM). She is the author of three books and more than forty articles on contemporary music and social aspects of music. She has presented papers at many seminars and conferences in the US and Europe.
Canons and Margins

Anne Desler (University of Glasgow)

History Without Royalty: Why Queen don’t rock academia

In popular culture, Queen and their music are firmly established as classics. By 2005, they had been in the UK charts longer than the Beatles, on the BBC’s 2006 list of the 100 all-time best-selling albums (Queen’s Greatest Hits I and II ranked first and seventh respectively), and in a 2005 poll among popular music artists, music industry executives, and critics, Queen’s 1985 Live Aid performance was rated the ‘world’s best rock gig’, above Hendrix’s 1969 Woodstock appearance. Even without its original creators-performers, Queen’s musical We Will Rock You has attracted over 11 million concert-goers worldwide, and many of the band’s songs have become part of modern folklore. In journalistic writings, superlatives are commonplace, as in Mojo’s January 2011 cover story, ‘Freddy Mercury - The Secret History of Rock’s Greatest Frontman’.

However, in popular music studies, Queen are, for the most part, conspicuously absent. Whether in surveys like the CUP Companion to Rock and Pop (Frith, 2001) or studies of musical structure, styles, aesthetics and the rock canon, Queen are not mentioned whatsoever, or only in passing or dismissed as ‘reich’n roll’ due to their success in stadium concerts (Reynolds and Press, 1995). This is mainly due to the incompatibility of Queen’s extroverted theatricality and unique blend of hard rock, highly complex harmony, multi-layered vocals, polyphonic multi-tracked guitar textures, occasional absurd humour and references to classical music and the visual arts with the agendas, interests, and musical backgrounds of the scholars who developed the field of popular music studies and their perceptions of authenticity, aesthetics, and socio-political relevance of popular repertoires. Thus, in addition to answering the question why Queen don’t rock academia, analysis of the reasons for their absence in research sheds light both on the formation of the academic popular-music canon and the development of the discipline.

Anne Desler is both a scholar and an active musician who has performed widely in Europe and the USA after obtaining a DMA in Performance Practice from the University of Southern California, Los Angeles. She is currently teaching at Rose Bruford College, Birkbeck College (University of London), and the University of Glasgow, where she is also completing a PhD dealing with performance-related issues in mid-eighteenth-century opera seria, a field in which she has published several articles, as well as pursuing a research interest in British rock.

Lauren Redhead (University of Leeds)

Relational Aesthetics and the Western Canon of Increasingly Historical Works

The construction of a musical canon of works is not consigned to history: the academic and popular view of the music of the twentieth century most often tends towards writing a canonical explanation (for example in scholarly works such as those by Richard Taruskin and Paul Griffiths, and in journalistic works such as by Alex Ross). I will examine the construction of such canons and compare them with readings of constructions of the present in the musical works of Johannes Kreidler and David Helbich. This analysis will draw on semiotic and poststructuralist readings of the music in question, and the relational aesthetic approach of Nicholas Bourriaud. This will show that the construction of musical canons, particularly with recourse to music written after 1950, is predicated upon a writing of history which originates in the nineteenth century and is reliant on a modernist approach which Kreidler and Helbich both demonstrate to be untenable in their work. In particular this gives rise to a reading of the musical present which is not subject to the criticism of postmodern pluralism and offers an approach to the discussion of music in the present which is not reliant on linear development in the music of the past.

Lauren Redhead is a music researcher from the UK. She obtained her BA and MMus from the University of Leeds and is currently in the final stages of a PhD addressing the ontological basis of relational aesthetics, with specific attention to compositional practice and contemporary music, at the same institution. She also teaches composition, aesthetics, and analysis on a number of undergraduate courses at the University of Leeds. Her research interests include new music, new developments in aesthetics, contemporary performance practice, semiotics, poststructuralism, and music analysis.
Liam Maloy (University of Liverpool)  
'Most Parents Were Children Long Ago': Subversion in children’s music

Adults leave their indelible mark on children’s music. When children’s songwriters create their products, they often perpetuate well-worn notions of childhood and ‘the child’, serving to define the material thematically and musically. Children’s music is a vehicle whereby adults can communicate their ideas about childhood, both to children and other adults in a process which serves to define childhood, create behavioural expectations in children, and affect how children perceive themselves and their place in wider society. The separation of the young of age into a world with their own culture comprised of targeted ‘suitable products’, simultaneously serves to construct adulthood in opposition.

Yet, there are adults who have communicated through the medium of children’s music who appear out of step with their immediate socio-historical contexts. Whether commenting deliberately on current political events, positing some brand of utopian ideology, or generally challenging notions of what it meant to be a child at that time, there are individuals who may be considered subversive. The work of children’s music gatekeepers, song selectors and writers such as Pete Seeger, Jim Henson, Raffi and Oliver Postgate will be used to highlight some of these issues. Despite their individual intentions, the ultimate subversion of these artists could be that some of their work blurs the binary opposition between constructions of childhood and adulthood found in much children’s music.

This paper adapts existing work on subversion in children’s literature, employs musicological analysis and aspects of child psychology and physiology to examine the much-overlooked area of children’s music.

Liam Maloy is a current part-time PhD student at the Institute of Popular Music in Liverpool. He works full time as a popular music lecturer at New College Nottingham. With his band Johnny and the Raindrops he has released six albums and performs regularly at children’s festivals and music events.

Alisun Pawley (University of York) and Daniel Müllensiefen (Goldsmiths, University of London)  

Singing along to a tune in a leisure environment, such as on the dance floor of a nightclub or in a pub where a tribute band is playing, is one frequent form of spontaneous and informal music-making that is otherwise considered a rare behaviour amongst non-musicians. This paper reports the empirical findings and theoretical implications of a field study of sing-along behaviour carried out at different music entertainment venues across the North of England. Thirty nights of field research were conducted in five different entertainment venues. Both quantitative and qualitative data was collected, including how many people sang along to each of the 1168 songs played during research. Among the outcomes of the qualitative and quantitative analysis of the data collected, we report a typology of sing-along behaviour observed as well as a quantitative model that predicts the proportion of people singing along with a particular song given information about the audience, song popularity (chart success), time of night, and song-specific musical features as explanatory variables. Results are interpreted in terms of theoretical notions of ‘tribal’ or indigenous societies. The study makes a significant contribution to the largely unexplored territory of sing-along behaviour.

Alisun Pawley studied vocal performance and musicology at the Universities of Newcastle and York. She recently completed her PhD, researching ‘singalongability’ in popular song. She is currently the music development officer at the Brewery Arts Centre, Kendal, and teaches singing in a variety of contexts, from further education to community-based projects.

Daniel Müllensiefen studied systematic and historic musicology at the universities of Hamburg and Salamanca. In 2004 he completed a PhD on musical memory. He has been a post-doc in the Computing department and is now Lecturer in the Psychology department at Goldsmiths, University of London. He is the course co-director of Goldsmiths MSc programme in Music, Mind, and Brain.
Harmonic Practices

Robert Riggs (University of Mississippi)

Leon Kirchner’s Late Style: Forbidden by the Devil

In a programme note for his last work, The Forbidden (premiered by the Boston Symphony Orchestra in 2008), American composer Leon Kirchner (1919-2009) quotes a passage from Thomas Mann’s novel Doctor Faustus, in which the fictitious composer Adrian Leverkühn bargains his soul to the personified devil in return for musical genius. The devil admonishes Leverkühn that the contemporary composer has: ‘no right of command whatsoever over all former combinations of tones. The diminished seventh, an impossibility. . . . Every better composer bears within him a canon of what is forbidden, of what forbids itself, which by now embraces the very means of tonality, and thus all traditional music’. Contrary to the devil, Kirchner believes that the ‘forbidden’ elements of earlier styles, if used in original ways, can still serve to create genuinely modern works with potent expressive content.

The Forbidden is highly chromatic, dissonant and atonal, but not serial. The harmonic language is predominantly tertian, but the frequent seventh chords are generally disguised by the addition of dissonant pitches. Other ‘forbidden’ procedures abound—sequences, arpeggios, cadences with hints of tonality, and moments of translucent beauty—all of which are derided by Mann’s devil as clichéd and bankrupt because of their extensive use in earlier periods. Kirchner, however, employs them to ‘reveal the necessary intimacies between the past and present that keep the art of music alive and well’.

The concept of ‘late style’—as discussed by Theodor Adorno, Edward Said, Joseph Straus, et al.—also provides a revealing avenue of inquiry. Although The Forbidden embodies some of the late-style characteristics proposed by these writers—including fascination with the past, lyricism, nostalgia, and transcendence—Kirchner’s late music nevertheless retains the high energy, volatility and rapturous expressive variety characteristic of his earlier compositions.

Robert Riggs is Professor of Music History and Violin at the University of Mississippi, holds degrees from the University of New Mexico and Harvard University (PhD in Musicology). In addition to contemporary music, his research interests include Mozart, aesthetics, and the relationships between music and dance. He has published in the Musical Quarterly, Journal of Musicology, College Music Symposium, and the Mozart-Jahrbuch. With Christoph Wolff, he edited The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts (Harvard University Press). In 2010 Riggs published Leon Kirchner: Composer, Performer, and Teacher with Boydell & Brewer/University of Rochester Press.

Vincent Benitez (Pennsylvania State University)

Harmony and Transformational Voice Leading in the Later Music of Olivier Messiaen

In their interpretations of Olivier Messiaen’s music, scholars have generally viewed harmony as a static element, part of an array of resources Messiaen employs in his music to suggest nonlinear temporality. When analysing harmony scholars have explored tonal references, compared chords with one another, identified the source harmonies of different chords, or traced the projection of a structural chord over long spans of music. As a whole, scholars have disregarded harmonic progression in Messiaen’s music, particularly in the later works dating from 1959. If there are any discussions of voice leading, they are usually relegated to highlighting modally based voice-leading patterns.

In this paper, I examine transformational voice leading in Messiaen’s later music in order to sketch a more dynamic picture of his use of harmony. To describe his more recent harmonic practice, I analyse passages from the ‘Choral de la Sainte Montagne’ from La Transfiguration de Notre-Seigneur Jésus-Christ (1965–69); ‘La Croix’ from Saint François d’Assise (1975–83); and ‘Apparition du Christ glorieux’ from Éclairs sur l’Au-Delà. . . (1988–92). Emphasising process rather than content, I describe how individual voices move in passages comprised solely of non-modal chords and those consisting of modal and non-modal harmonies. Through concepts such as fusing and splitting, I demonstrate how differences in cardinality between pitch-class sets can be accommodated when analysing voice leading. Finally, by tracing the movement of triadically based subsets and/or resonance elements from chord to chord in pitch-class space, which comports with Messiaen’s approach to harmony, I show how progressions involving large chords have more direction and focus.

Vincent Benitez is Associate Professor of Music at the Pennsylvania State University where he teaches undergraduate and graduate courses in music theory and analysis. He is the author of Olivier Messiaen: A Research and Information Guide. He has published articles on Messiaen in Music Analysis, Messiaen the Theologian, the Dutch Journal of Music Theory, the Journal of Musico logical Research, the fourth volume of the Poznan Studies on Opera, Music Theory Online, and the College Music Symposium, as well as reviews of books devoted to Messiaen in Performance Practice Review, NOTES, and the Indiana Theory Review.
Russell Knight (University of California and Northern Arizona University)
Linear Formations in Atonal Music: Diachronic constructions

Recent scholarship in post-tonal music has addressed the way abstract pitch and interval structures (such as PC sets) may appear musically linearised, projected, or otherwise expanded on a musical surface. The contribution of horizontal configurations to a work’s form or structure is associated with a broad spectrum of musicological scholarship that is over one hundred years old, but only recently has the music-theoretic literature presented the particular ways certain linear formations are possible. This is largely due to the accessibility of computational models that calculate and organise exhaustive lists of pitch and interval permutations. Allen Forte’s index of operand sets (2000) and Thomas Robinson’s catalogue of pitch-class multisets (2009), for example, provide computer-generated data that motivate new approaches in analysis, efficient vocabularies for interpretation and experimental compositional devices.

The present study concerns diachronic constructions, a particular type of linear formation. In a diachronic construction, the interval content of an abstract PC set projects onto the musical surface in the form of a basic interval pattern (or BIP). Thus a trichord vector might map onto a four-note musical gesture (3-element BIP), a tetrachord vector might emerge in a seven-note gesture (6-element BIP), etc. When laid-out systematically, the data exhibits surprising and curious statistics and limitations. These play an important role in analysis, especially for the so-called athematic repertoire of the Second Viennese School, which initiated the study.

Russ Knight earned a PhD in Music Theory from the University of California at Santa Barbara (2008). His dissertation, ‘Operand-Set Theory and Schoenberg’s Erwartung, Op. 17’ develops an analytical model for examining intervallic formations in Schoenberg’s atonic compositions. His most recent article appears in Ars Lyrica: Journal of the Lyrica Society for Word-Music Relations, vol 18 (2010). Dr. Knight has held teaching appointments at Northern Arizona University, University of California (Irvine), San Diego State University and the California Institute of the Arts.

Wendy Hoi-Yan Wong (The Chinese University of Hong Kong)
Diversified Twelve-Tone Techniques in the Music of Luo Zhongrong

Luo Zhongrong (b. 1924), a highly esteemed composer in China, is commonly believed to have composed, in 1979, the first twelve-tone piece published in China. Although he continued to explore different twelve-tone techniques since then, the existing literature mainly focuses on the incorporation of pentatonicism in his twelve-tone music. Zheng Yingjie (1999) and Nancy Rao (2002) devoted part of their articles to this, while Xue Jin devoted her dissertation (2002) to the discussion of Luo’s pentatonic twelve-tone techniques. Other twelve-tone techniques, such as combinatoriality, and theories, such as George Perle’s twelve-tone tonality, are only briefly touched upon in Wu Chunfu’s The Research of Luo Zhongrong’s Compositions with Modern Style of his Late Period (2005). The use of a non-transposed tone row in his pedagogical art song Picking Lotus Flowers along the Riverside (1979) is succeeded by that of transposed and combinatorial tone rows in the art song Some Past Events (1990) and unordered rows in his recent orchestral work Notes from Luo Zheng’s Canvas (2000). This paper attempts to trace Luo’s evolving use of a variety of techniques and the underlying rationale. Whether pentatonicism and twelve-tone techniques such as combinatoriality, and other references such as whole-tone or diatonic collections could coexist in the same tone row will be investigated. The characteristics of Luo’s tone rows and methods, pentatonically oriented or otherwise, will also be examined and distinguished from the music of the Western composers.

Wendy Hoi-Yan Wong is a PhD candidate in Music Theory at the Chinese University of Hong Kong (CUHK). Wong’s research focuses on the music of contemporary mainland Chinese composers. She is currently working on the music of Luo Zhongrong and his contribution to the development of twelve-note music in China. Her article ‘Bartók’s Influence on Chinese New Music in the Post-Cultural Revolution Era’ was published in 2007 by Studia Musicologica (Award for the Best Research Output by Research Postgraduate Students, CUHK). Last Spring, Wong presented a paper entitled ‘Liaising the Twelve-note and the Pentatonic: Fluctuating Ideologies in the New China’ at the RMA Students’ Conference.
Approaches to Opera

Emily Richmond Pollock (University of California, Berkeley)
The Significance of Nonsense: Boris Blacher’s Abstrakte Oper Nr. 1

The artistic orientation of Boris Blacher’s Abstrakte Oper Nr. 1 (first staged in Mannheim in 1953) seems at first glance to be resolutely anti-generic. By replacing standard elements like plot, character, and intelligible language with abstracted portrayals of basic emotions such as love, fear and panic, the piece’s non-narrative, nonsensical text (by fellow composer Werner Egk) appears to challenge much that is ‘operatic’ about opera. Even the title of the work, with its optimistic numbering, implies a new generic category, its fashionable adjective ‘abstrakt’ facilitating an avoidance of opera’s conservative stigma. By investigating the musical methods by which Blacher conveyed his archetypal situations, however, my paper argues that the success of these depictions does not in fact derive from a modernist attack on the generic constraints of opera. On the contrary, the piece’s representations of emotions rely on the manipulation and exploitation of a highly generically-bound system of musical topoi and conventions. These musical signifiers rely both on external, pre-existing categories of cultural meaning (e.g., referring to stock sounds from jazz and cabaret) and on the internal delineation of contrasts and proprietary musical languages within the body of the piece. The nonsense syllables that comprise the libretto are thus merely the first, superficially avant-garde layer of a piece whose semantics may be non-linguistic, but which are nonetheless highly intelligible. Drawing on the fundamental slipperiness between archetype and stereotype, my paper shows how only from within these generic boundaries could there be drama without narrative, portrayal without character, sense without words.

Emily Richmond Pollock is a PhD candidate in music history and literature at the University of California, Berkeley. Her dissertation, ‘Opera after Stunde Null’, is a study of six pieces premiered on West German opera stages between 1945 and 1965. Her recent archival work in Berlin, Munich, and Basel was made possible by fellowships from the DAAD and the Paul Sacher Stiftung.

Lydia Rilling (Freie Universität Berlin)
Amanda and Amendo: Poetics of love in avant-garde operas from the 1960s and 1970s

When the most dominant avant-garde movements in Germany sought to renew music after 1945 they attended primarily to musical structures and systems for generating musical material. Thereby, musical expression, as well as musical emotion were often not only dismissed but disreputable or even tabooed. This rejection frequently implied the renunciation of opera as the genre traditionally most laden with affect. Composers affiliated with these discourses developed different ways to surmount these ‘dogmas’. At the same time, the representation and articulation of emotions have proved to be a crucial challenge for composers after 1945, all the more regarding love, as its musical articulation has become increasingly problematic. In this paper, I take up three operas from the 1960s and 1970s to explore and compare their fundamental strategies for representing emotion, in particular love: Bernd Alois Zimmermann’s Die Soldaten (1958-64), Mauricio Kagel’s Aus Deutschland. Eine Liederoper (1977-80), and György Ligeti’s Le grand macabre (1977, revised 1996). My analysis reveals how each composer has developed his personal techniques of post-tonal symbolisation, akin to his musical ‘language’. All three composers draw upon the musical and/or literary past. In different ways and to different degrees Zimmermann and Ligeti implement and subsequently defamiliarise musical styles from the tradition thereby integrating them into their music. Kagel’s opera however follows a different strategy: the thematisation of love is embedded in the complex of central Romantic topics around which the opera circles while assembling poems that were set to Romantic Lieder. By revisiting the myths of German Romanticism Kagel manifestly deconstructs them.

Lydia Rilling is a PhD Candidate in Musicology at Freie Universität Berlin. She earned her MA in Musicology (Technische Universität Berlin) and Comparative Literature (Freie Universität Berlin) in 2008 after having studied at Washington University in St. Louis (USA) and Université Paris 8 (France). In 2009/10 she was a Visiting Scholar at Columbia University in New York. Her recent projects include co-editing a collection of source texts of twentieth-century music with Helga de la Motte and Julia H. Schröder. In addition, she works as a broadcasting producer, writer, and moderator for institutions including the Südwestrundfunk (SWR), Donaueschingen Musiktage, and Berliner Philharmoniker.
Jeongwon Joe (University of Cincinnati)

Beyond Meaning: Voice as a geno-song in contemporary opera

‘Let the singer sing! He is not to declaim but to sing. When he sings, the word ceases. From the moment on, there is only the music and the voice singing it; the word is a mere accompaniment’. So stated Schoenberg in Style and Idea (p. 338). Stravinsky, too, shared Schoenberg’s position when he noted of his Oedipus Rex that the word is ‘pure material, functioning musically like a block of marble or stone in a work of sculpture’. For Meredith Monk, ‘too many words get in the way of the language of the voice’. So when she uses words, ‘it’s more for their sound than their meaning’.

This paper examines a trend in contemporary composition that uses the operatic voice beyond the linguistic meaning, and Meredith Monk’s Atlas (1991) will be analysed as an example. I will contextualise Monk’s notion of the operatic voice in the duality of a ‘geno-song’ (or the ‘grain of the voice’) as opposed to a ‘pheno-song’: that is, the voice as pure sound as opposed to the voice as the carrier of the linguistic meaning, according to the theories developed by such poststructuralists as Roland Barthes and Julia Kristeva. I will also discuss three more scholars whose voice theories privilege the non-signifying texture of the operatic voice over the text of the libretto. Michel Poizat locates the empowerment of the operatic voice in the moment it verges on the Lacanian ‘cry’, a pure, non-signifying form of sonorous materiality that transcends verbal meaning. Similarly, Mladen Dolar argues that the operatic aria represents ‘the voice beyond meaning’, and for Stanley Cavell, the operatic voice is the ‘the sign of abandonment to your words, hence of your mortal immortality’.

Jeongwon Joe is Associate Professor of Musicology at the University of Cincinnati and an associate editor of the Journal of Film Music. She co-edited Wagner and Cinema (Indiana Univ. Press, 2010) with Sander Gilman and Between Opera and Cinema (Routledge, 2002) with Rose Theresa. She has published articles on Milos Forman’s Amadeus, Philip Glass’s La Belle et la bête, David Lynch’s Blue Velvet, and other works related to opera and film music. Her current projects include Opera as Soundtrack, a monograph under contract with Ashgate.

Emma Gallon (Lancaster University)

‘The island’s full of noises, sounds and voices’: Bakhtin’s chronotope and the desert island in Thomas Adès’s The Tempest

One of the most frequently noted characteristics of the music of Thomas Adès is its distinctive ability to invoke specific times and places, in particular through significant use of intermusical allusion (Whittall, 2001, 2003; Roeder, 2006; Venn, 2006). In Bakhtinian terminology, this meaningful spatio-temporal setting for narrative activity is called a chronotope (literally time-place). For Bakhtin, the specifically narrative function of the chronotope is dependent on the inseparability of time and space: ‘time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history’ (Bakhtin, 1981). In The Tempest (2004), stylisation of Baroque counterpoint, ornamentation and the madrigal recalls Shakespeare’s Elizabethan court, after the shipwrecked courtiers in the opera are washed up onto the shore of Prospero’s island. But how can the sense of timelessness and dislocation on the desert island that is so crucial to the narrative action of The Tempest be evoked? This paper will examine the consistent and self-contained musical language that Adès creates, which can be understood as a chronotopical evocation of Prospero’s island, and a comparatively non-referential deviation from Adès’s typical method of such extramusical incorporation. It will go on to explore the role of the development of its spatio-temporal features in the narrative that unfolds, as the island and its music play a key part in Prospero’s ‘art’ as his plot intrigues and beguiles characters and audience alike.

Emma Gallon has just finished writing her PhD thesis on narrativity in the music of Thomas Adès between the operas Powder Her Face and The Tempest. She has recently begun work at Ashgate Publishing and intends to continue her research into contemporary music, opera, and narrativity independently. Emma also carries out freelance editorial work for the journal Ethnomusicology Forum.
Cage and Zappa

Luk Vaes (Orpheus Institute)

For Prepared Pianist: meeting the challenge of performing Cage’s solo prepared piano pieces

John Cage’s compositions for the prepared piano are among the most cherished in the piano repertoire of the last 50 years, proven mostly by the high number of records that have been made of them. On the concert stage such love for this particular music is hard to discern however: except for the Sonatas and Interludes, and the concerto, such works are very rarely performed.

The main reason for this discrepancy lies in some unique problems that are presented when programming solo music for prepared piano: each piece is short and requires a different set of preparations, resulting in either many pianos to be put on stage for one concert or much concert time to be spent on changing the preparations on one piano in between pieces; most of them were conceived to accompany a dance performance for which the choreographies have almost all disappeared; the published editions do not compare well to the manuscripts; Cage’s often very detailed preparation practice information does not always translate efficiently into performance practice at the piano.

Combining musicological and performance practical skills, my research project leads to some surprising insights with regards to the chronology of these famous compositions, Cage’s own remarks on the subject, and the future of the performance of this repertoire. This presentation will explain the problems, show practical solutions and demonstrate the findings live at the prepared piano.

Luk Vaes completed his basic musical studies with Claude Coppens and Godfried-Willem Raes at the Royal Conservatory of Ghent in Belgium before taking lessons with Yvonne Loriod and Olivier Messiaen in France, and studying under Aloys Kontarsky in Cologne. In 1990 he won a special Fulbright scholarship to study American piano literature with Yvar Mikhashoff at Buffalo’s State University of New York. He became first prize winner of the international competitions ‘Tenuto’, ‘Orpheus’ and ‘New Music for New Pianist’, and was awarded the Artistic Promotion Prize for the best interpretation of Belgian music. In 1991 he won the Cameron Baird Competition and a year later he received the Darmstädter Stipendium Preis. Luk has worked on a personal level with composers such as Earle Brown, Mauricio Kagel, Lou Harrison, Frederic Rzewski, Ned Rorem, George Crumb, Kevin Volans, Helmut Lachenmann, John Cage, Edison Denisow, etc. and premieres new works each year, most of them written especially for him. He made numerous recordings for television and radio both in Europe and in the USA and played solo concerts at many renowned venues. As well as appearing in concert series in New York, Los Angeles, San Francisco, Paris, Rome, etc., Luk has given master classes in Vienna, Salzburg, Sienna, Chicago, New York, Gent, Berlin, The Hague, etc. As a freelance organiser he has conceived and co-ordinated concerts and festivals worldwide. He was appointed musical director of the ‘Week of Contemporary Music’ (1992) and became production director of the 1993 incarnation of the North American New Music Festival. He was director of the Belgian new music ensemble Champ d’Action and founded and directed the Flemish part of the international November Music festival organisation. Besides being invited as a member of the jury of international competitions, Luk has written and produced programmes for the Belgian Radio (Ravel according to Ravel, Piano works by Cowell) and recorded CDs for the New York based label Mode Records, the German Winter&Winter catalogue and for the Belgian recording centre Steurbaut. His Kagel-CD (together with Teodoro Anzelotti) was awarded nine international prizes, including ‘CD of the year’ by the English magazine ‘Wire’ and ‘Choc’ by ‘Le Monde de la Musique’. His repertoire contains not only ‘classics’ from the traditional piano literature and the major works and styles of twentieth-century music, but also the complete works by Mauricio Kagel, programmes presenting New Music of the Russian Commonwealth, musical theatre, Post Modernism, an 8 hour marathon of American music, etc. In December 2009 he was promoted to the degree of Doctor in the Arts at Leiden University with a dissertation entitled ‘Extended Piano Techniques’. Luk currently holds faculty positions at the Royal Conservatory (The Hague) and the Orpheus Institute as well as being a senior Research Fellow at ORCiM.
Rebecaa Sau-Woon Au (Chinese University of Hong Kong)

Chance – ‘Change’— Cage and the I Ching

As one of the oldest and most translated books worldwide, the ancient Chinese book of I Ching has attracted contemporary composers to derive from it divergent compositional techniques. Ironically, it was a Westerner rather than a Chinese who made the first serious attempt to read into the I Ching a myriad of compositional possibilities. The most notable composer to have drawn on the I Ching as a major source of inspiration is likely to be John Cage (1912-1992). As a pioneer in the use of chance in music compositions, Cage is known to have found the I Ching a revelation when he was working on the Concerto for Prepared Piano and Chamber Orchestra (1950-51). Having experimented with chance techniques in the third movement of the Concerto, Cage then took them further in his next work, the Music of Changes (1951).

James Pritchett, David Nicholls and other Cage scholars have examined Cage’s use of chance operating systems in these two works; nevertheless, the critical importance assumed by the I Ching concept of ‘change’ in the music is largely overlooked. Armed with a close reading of the I Ching, I propose to map out a new way to decode the Concerto and the Music of Changes as music of ‘change’ rather than sheer ‘chance’. I contend further that a comparison of these two works in the light of the I Ching helps disclose how the factor of ‘change’ mutated over time in Cage’s music.

Rebecaa Sau-Woon Au is research assistant and PhD candidate at the Music Department, the Chinese University of Hong Kong. Her research interest focuses on a multitude of divergent approaches taken by contemporary composers to fuse oriental and occidental elements in their music. More specifically, she is undertaking a comparative study to assess how John Cage, Chou Wen Chung, and Zhao Xiao Sheng differ in their conception and derivation of compositional tactics and techniques from I Ching, and also how their divergent cultural and musical background might have influenced their choices.

Joti Rockwell (Pomona College)

Frank Zappa’s ‘While You Were Art’: Recompositional processes and the meanings of electronic music

This paper re-evaluates a controversial Frank Zappa piece entitled ‘While You Were Art’ by analysing processes of recomposition and translation in three versions of the piece: Zappa’s original 1981 recording, Steve Vai’s 1982 transcription thereof, and Zappa’s Synclavier rendition on his 1986 album Jazz from Hell. By drawing relationships involving improvisation, notated composition, and electronic music, such analysis frames the piece as less of a destructive force than it appeared to be when performed at an infamous concert in 1984. It also highlights the Synclavier as a critical bridge between Zappa’s seemingly disparate worlds of rock improvisation and ‘serious’ concert music, thus repositioning Zappa’s work within the context of electronic music in the 1980s.

Joti Rockwell is Assistant Professor of Music at Pomona College in Claremont, California, where he has taught courses in music theory and popular music since 2007. He has published articles in Journal of Music Theory, Music Theory Online and Ethnomusicology on topics including rhythm in bluegrass music and mathematical music theory, and he is a contributor to the upcoming second edition of The Grove Dictionary of American Music. He performs American roots music, bluegrass, and contemporary concert music on the guitar, mandolin, and banjo.
Analysing Jazz on Audiovisual Resources: Performance, Embodiment and Mediatised Representations

Jazz historiography has traditionally revolved around sound recordings, with still images, written documents and oral histories employed as complementary sources. However, there is a growing awareness among scholars of the problematic nature of such heavy reliance on sound recordings. While musicology has developed new modes of analytical engagement to deal with recorded sound, understanding music through performance rather than a score and in terms of the sonic trace that it leaves, audiovisual documents are still treated rather uncritically. Nowhere is this truer than in jazz, where a certain argument (often made by practitioners) is that jazz has to be seen as well as heard.

This panel will report on the results of the AHRC-funded collaborative project ‘The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatised Representations’ (part of the Beyond Text scheme), which concluded in May 2011. The project is primarily based on the Altman Koss Collection, held at the University of Sussex and consisting of around 2000 VHS tapes with footage of jazz (ranging from ‘soundies’, through TV shows to audiovisual recordings of entire live concerts); additional materials, such as commercial DVDs and holdings in the BBC written archives, have been studied as well.

This panel will consider some fundamental questions, such as:

- What aspects of jazz and its wider cultural and social contexts are captured on audiovisual resources, and which are not available on audio recordings?
- What methodological approaches for studying such resources are available to us, within music studies and from neighbouring disciplines, such as media, film, performance and cultural studies, and what are their respective strengths and weaknesses, advantages and disadvantages?
- What are the ramifications for our understanding of jazz and its history of prioritising audiovisual media?

Much of our research has centred on questions of mediatisation — that is, visual presentation and communication. In order to be able to decode detailed information in a visual text, it is first necessary to fully understand the specific language of the medium — for instance, (1) how jazz is presented and framed in different visual texts, within different media throughout various periods, (2) how viewers are addressed and what subject position is offered to them, (3) what kind of dramaturgic conventions have been developed to ‘stage’ musical performance and (4) what iconographic codes have come to represent performers’ personas. Audiovisual resources allow a broad perception of jazz as a historically and socially defined (sub)culture, with its own structures of belonging and specific codes in terms of dress, speech, gesture, body language etc. Thus, what comes into view and what is often constructed through the visual codes of the medium are jazz’s diverse social and cultural contexts and its affiliation not only with other musical traditions but also with wider cultural practices, such as those found in mass entertainments (e.g. vaudeville, cinema, TV).

Our individual presentations will focus on the following themes:

Peter Elsdon (University of Hull)
Framing Jazz

The discipline of film studies provides insights for understanding how the construction of films through shot-composition, editing and close-ups might be understood to function. Drawing on a classification of filmic technique in terms of different levels of close-up and editing strategies, I will examine a number of jazz performances on film. My argument will be that it is not simply the case that the music is represented through the film, but rather the way in which the performance is filmed creates a subtle commentary of film on music, and music on film. Some of the conventions of filmic technique we find used for jazz performances in 1940s Hollywood films and ‘soundies’ graft a kind of explanatory narrative onto the music, guiding the viewer’s eye and positioning them. I will also attempt to apply these understandings on to non-fiction films of jazz performance, in order to see what insights emerge.

Jenny Doctor (University of York)
‘Jazz is where you find it’: Embodying jazz on BBC television, 1946–66

Between 1946 and 1966, a number of jazz series were specifically choreographed for BBC television, representing British interests and audiences of the day. How did the creators organise and plan their filming of these televsual programmes in order to frame and embody improvisatory practices as encountered in jazz? Looking at stage plans, camera scripts and other papers that survive at the BBC written archives in conjunction with extant audio-visual recordings, I will explore the stated stylistic aims of the producers in terms of filmic possibilities of the time. Several significant questions materialise from this process, which I approach using the
lens of Philip Auslander’s concepts of mediatised liveness. Just what did the BBC accomplish through audiovisual transmissions of live jazz in performance? How did the BBC go about embodying jazz performance, from both the point of view of the studio audience and the audience beyond the eye of the camera?

Björn Heile (University of Glasgow)
‘You had to be there’: Reflections on performance, ‘liveness’, mediality and spectatorship
According to Philip Auslander, jazz is ‘fundamentally unrepeatable’, not least since ‘nonimprovisational jazz is arguably an oxymoron’. It would be easy to dismiss this comment as an instance of the all-too familiar mythologisation of jazz as a spontaneous expression of instinctual musicality, if it were not made in the context of Auslander’s fascinating study of ‘liveness’ and ideas of authenticity in rock music. Following performance theorists such as Auslander and Phelan, I will ask whether live performance really is primary in jazz, as even Auslander seems to believe, and what its audiovisual reproduction represents. Thus, my discussion will centre on the question of what happens if an art form that seems premised on the unrepeatable moment of performance is congealed into a timeless medium and packaged as a commercial product.

Paul McIntyre (University of Sussex)
Audiovisual analysis of jazz rhythm section performance
Compared to audio recordings, audiovisual resources can allow the viewer to connect with jazz performance on a deeper level – a level achievable through holding a sensibility or bodily empathy and understanding of the demands placed on the jazz improver in the performance space. Due to an apparently closer proximity to the performance there can also be a (problematic) sense of involvement as a participant. A sense of ownership over the performance can be adopted due to the apparent intimacy of this positioning – as if it is in camera and exclusive to the viewer.
This paper addresses rhythm section performance in both big bands and small group settings. Cultural issues are discussed in relation to gesture and interaction and whether or not these affect upon creativity in improvisation. This affords opportunities to focus visual attention on individual performers’ idiosyncratic gesturing and physicality during performance concomitant with group (inter)activity.

Björn Heile is Senior Lecturer in Music at the University of Glasgow. Among numerous other publications mostly on new music, experimental music theatre and contemporary jazz, he is the author of The Music of Mauricio Kagel (Aldershot: Ashgate, 2006), the editor of The Modernist Legacy: Essays on New Music (Aldershot: Ashgate, 2009) and co-editor (with Martin Iddon) of Mauricio Kagel bei den Darmstädter Ferienkursen für Neue Musik: Eine Dokumentation (Hofheim: Wolke, 2009). Most recently, he has led a research project on ‘The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatised Representations’ funded by the Arts and Humanities Research Council; a volume of articles arising from the project is in preparation.

Jenny Doctor was awarded a Fulbright Grant to the UK in 1989 and has remained there ever since, rummaging around the BBC archives whenever time permits; such investigations led to The BBC and Ultra-Modern Music, 1922–36: Shaping a Nation’s Tastes (CUP, 1999). With Nicholas Kenyon and David Wright, she co-edited a selection of essays, The Proms: A Social History (Thames & Hudson, 2007), and with Sophie Fuller she is currently editing letters exchanged over fifty years by composers Elizabeth Maconchy and Grace Williams (Ashgate Publishing, in progress). As Reader in Music at the University of York, Jenny’s current research and teaching focuses not only on British classical music history, but on jazz on British television.

Peter Elsdon is Lecturer in Music at the University of Hull. He has published work on Keith Jarrett and John Coltrane, and works as a jazz musician in his spare time. Current projects include work on the Icelandic rock band Sigur Rós, and a book on Keith Jarrett’s Cologne Concert.

Paul McIntyre
Concert – Martin Roscoe (Piano)

Haydn
Sonata in E flat Hob. XVI/52

Rawsthorne
Bagatelles

Berg
Sonata Op. 1

Liszt
Bénédiction de Dieu dans la Solitude

Bartók
Six Dances in Bulgarian Rhythm

Programme Notes

Joseph Haydn: Sonata in E flat, Hob. XVI/52

Haydn’s Sonata in E flat, Hob. XVI/52 for fortepiano is the last of Drei Englische Sonaten completed on Haydn’s second visit to London and his final work in the genre. It was written in 1794 and published in Vienna four years later with a dedication to Magadalena von Kurzböck, also dedicatee of Haydn’s Piano Trio in E flat minor, Hob.XV/31. However, the manuscript score bears a dedication to Therese Jensen-Bartlozzi, a piano virtuoso resident in London and a pupil of Clementi. The virtuosity of the piano writing bears testament to Jensen’s virtuosity and sets the work apart from earlier ‘domestic’ sonatas written for aristocratic amateurs. It is likely that the flamboyant style was also influenced by the large fortepiano instruments then being manufactured by Longman & Broderip, one of which Haydn took back to Vienna on his return from London.

Composed in three movements, the first is an Allegro moderato in sonata-style which introduces an unusual move to the Neapolitan key of E major during the development section. The significance of this modulation becomes apparent in the second movement Adagio, an ornamented ternary form, which is also in E major. The final movement, after starting rather ambiguously re-establishes the tonic of Eb major only to have this feeling of stability disturbed again with an abrupt modulation to F major. This playfulness with the supertonic is soon abandoned for a sonata-style Presto.

The Sonata in E flat may be heard as a stylistic pivot between the Empfindsamer style of C.P.E. Bach and the Beethoven piano sonatas. The extravagant chromaticism, dramatic fermatas and fantasia-like passages are typical of the former. Looking forwards, Charles Rosen has noted the resemblance between the first movement modulation to the flattened supertonic, which follows a fermata cadence onto V of vi, heard here and at the same formal point in the development of the first movement of Beethoven’s Hammerklavier sonata. The similarity, he suggests, is not so much a case of deliberate imitation as an example of ‘unconscious stylistic baggage’. (HT)

Alan Rawsthorne: Bagatelles

Composed in 1938, Alan Rawsthorne’s set of four Bagatelles was published during the period in which his Theme and Variations for two violins saw his music gain much wider recognition. The work is dedicated to Gordon Green, a pianist and friend to the composer, who gave the first performance in Oslo.

The Bagatelles contain various stylistic traits that Rawsthorne maintained throughout his career. As John McCabe suggests, Rawsthorne retains tonal ambiguity through his treatment of major and minor thirds, a trait present in the opening of the first bars of the first Bagatelle which moves immediately from C major to B major in bar two, and then to G major in bar four, with an immediate shift to G minor. This sense of tonal ambivalence and kaleidoscopic shifts in tonality (influenced in part by Hindemith), mixed with his adherence to relatively traditional phraseology, and melodic and rhythmic sequence, gives his music an equally Continental and British character. This sense of regulated ‘neo-diatonicism’ is contained within the Bagatelles which avoid ‘intense dissonance’ through a use of restricted chord structures. The Bagatelles therefore give insight into the strong individual style contained within Rawsthorne’s body of work. (CF)
Alban Berg: Piano Sonata Op.1

Berg’s declaration of this sonata as opus 1 (the only work to which he assigned an opus number) and the incorporation of elements of earlier drafts into the Symphonic Epilogue of Wozzeck suggest Berg’s growing self-confidence in his status as a composer. The influence of Schoenberg as teacher is clear in the consideration of sonata form, the autonomous single movement, the use of ‘developing variation’ and, according to Allan Forte, coded pitch references to Arnold Schoenberg. Like many of Haydn’s sonatas, there are strong melodic and rhythmic relationships between the different subject groups. The three motifs that form the opening phrase permeate the rest of the sonata and can be heard in (i) the distinctive dotted rhythm and a rising perfect fourth plus a tritone, (ii) a succession of descending major thirds that hint at the increasing importance of the whole tone scale, and (iii) the V7 (4-3 suspension) I cadence tethers the piece to B minor. Commentators from Adorno to Schmalfeldt have noted the prototypical serialism evident in the ‘axis rotation’ of pitch sets in horizontal distributions and vertical accumulations. The consequent lack of any strongly functional tonal framework and the interconnection of the subject themes meant that the sonata form had to be articulated through novel means. Berg chose to assign a separate tempo to each subject group so the Exposition displays the following scheme: SI/i Mässig bewegt, SI/ii Rascher, SII/i Langsamer, SII/ii Rasch and Codetta Viel Langsammer. This solution simultaneously differentiates between each theme whilst maintaining an integrated temporal structure. The Sonata was completed around 1908 and first performed by Etta Werndorff in Vienna on 24 April 1911. Eventually published by Universal Edition in 1926, the cover design uses Berg’s own distinctive hand-drawn lettering which he called ‘Brezel-Schrift’ [pretzel writing]. (HT)

Franz Liszt: ‘Bénédiction de Dieu dans la solitude’

Often considered one of Liszt’s masterpieces, ‘Bénédiction de Dieu dans la solitude’ is part of Franz Liszt’s ten-work cycle, Harmonies poétique et religieuses, published in 1853. Although many of the pieces in the cycle had a lengthy gestation period (Liszt refers to it as early as 1835), the majority of the cycle was composed at Woronińce, the Polish-Ukrainian estate of Liszt’s mistress, Princess Caroline von Sayn-Wittgenstein, to whom the cycle is dedicated. Inspired by French poet, Alphonse de Lamartine’s verses, the piece’s lengthy ABA + coda structure offers a ‘sustained tranquillity’ and mood of resignation and meditation. As with other pieces from Liszt’s Weimar period (1848-1861), Derek Watson has noted within ‘Bénédiction de Dieu dans la solitude’, the composer’s preoccupation with ‘alternatives to the classical sonata form: incorporating the concept of three- or four-movement form within one continuous structure.’ Alan Walker has also suggested Liszt’s choice of key is by no means random, as the composer’s use of F-sharp major is often used to invoke the ‘beatific’ and ‘divine’, which gives rise to the sacred and mystical symbolism of this piece and the cycle in general. (CF)

Béla Bartók: Six Dances in Bulgarian Rhythm

Béla Bartók’s Six Dances in Bulgarian Rhythm are the final pieces in the sixth and final volume of Mikrokosmos, a collection of 153 piano pieces composed between 1926 and 1939. Mikrokosmos fulfils a dual role in Bartók’s oeuvre; the pieces can be used as progressive technical exercises (each volume increases in technical difficulty), but also as performance pieces (best exemplified in the final two volumes). Performance difficulties are manifest in the rhythmic and metric complexities of the Six Dances, but also in Bartók’s unusual inclusion of recommended timings for each piece (a habit of meticulousness picked up after hearing a speedy brass band arrangement of his Allegro barbaro in 1930). With the exception of the third (in 5/8), each dance explores a different irregular compound metre: (4+2+3)/8 in Dance No.1, (2+2+3)/8 in Dance No.2, (3+2+3)/8 in Dance No.4, (2+2+2+3)/8 in Dance No.5, and (3+3+2)/8 in Dance No.6, creating asymmetrical rhythms which are drawn out by the virtuosic tempo.
Concert – Martin Roscoe (Piano)

Bartók maintains as a feature of Bulgarian rhythm. Bartók relies less on the Bulgarian folk tradition for the harmonic and melodic makeup of the Dances, and even incorporates brief elements of jazz and ragtime. Dedicated to the English pianist Miss Harriet Cohen, these Dances are at once a challenge of virtuosity for pianists, but also illuminate Bartók’s pianistic and rhythmic capabilities.

(CF)

Programme Notes by Helen C. Thomas and Christopher Fuller

Biography: Martin Roscoe

“...Coloured perhaps by a personal fondness for (Beethoven’s) Op.10, I think Roscoe’s way with them is nigh-on perfect ...a refined pianist with the wisdom of experience...” (The Gramophone, June 2010)

Martin Roscoe is a versatile musician who flourishes in performance, whether as a concerto soloist, recitalist or chamber musician. He is an artist who endeavours always to serve the composer and the music. His enduring popularity and solid reputation are built on a deeply thoughtful musicianship which is allied to an easy rapport with audiences and fellow musicians alike.

One of Britain’s most prolific recitalists, Roscoe performs at the Wigmore Hall every season. His chamber music partnerships include some long standing collaborations with artists such as Tasmin Little, Michael Collins, Peter Donohoe, Steven Osborne, the Leopold String Trio and the Brodsky, Endellion and Sorrel Quartets.

Roscoe’s numerous recording projects have included James MacMillan’s The Berserking for Chandos, a solo disc of J.S. Bach Transcriptions for Hyperion and the complete Beethoven violin sonatas with Peter Cropper for Sanctuary Classics. He is in the process of recording the complete Beethoven piano sonatas for the Deux-Elles label, with the initial disc having been released in Spring 2010 to unanimous critical acclaim, and during the 2010/11 season embarks on a survey of the complete Dohnányi piano repertoire for Hyperion and Widor works for piano and orchestra for the Dutton Epoch label.

Roscoe’s current diary includes concerto performances with the City of Birmingham Symphony Orchestra, BBC National Orchestra of Wales, Manchester Camerata, the Hallé Orchestra, City of London Sinfonia, BBC Philharmonic and BBC Scottish Symphony Orchestra. His chamber music engagements include appearances at the Musee d’Orsay, Paris; Wigmore Hall, London; Glasgow Royal Concert Hall; Teatro de la Filarmonica, Bilbao; in the Adam International Festival of Chamber Music, New Zealand; and a series of concerts at King’s Place, London. Future chamber music engagements include performances at The Bridgewater Hall, Manchester and a solo Wigmore Hall recital to mark his sixtieth birthday.

“...Roscoe remains one of the most reassuring voices, bringing mastery and sheer musical quality to bear on everything he plays...” (The Gramophone)
Lunchtime Concert – William Hughes (Piano)

Bill Evans: Transcriptions from ‘The Solo Sessions’ (1963)

- What Kind Of Fool Am I? (Take 1) (Newley/Bricusse)
- All The Things You Are (Kern/Hammerstein II)
- Santa Claus Is Coming To Town (Coots/Gillespie)
- I Loves You, Porgy (Gershwin/Heyward/Gershwin)
- What Kind Of Fool Am I? (Take 2) (Newley/Bricusse)
- Love Is Here To Stay (Gershwin/Gershwin)
- Ornithology (Parker/Harris)
- Medley: Autumn In New York / How About You? (Duke, Lane/Freed)

Over the last couple of years, I have been periodically engaged with a project to transcribe the solo (studio) recordings of Bill Evans, recorded between 1956 and 1963. Although technically the results of this project are already down on paper, from another angle, the project remains permanently ongoing; there are always new levels of resolution within the transcription process to undertake, new interpretations of the various facets of Evans’ playing to (re-)consider (his rubato, for example) and, of course, straightforward errors of the ear to be found and corrected.

Today’s lunch-hour concert presents a selection of transcriptions from recordings made by Bill Evans in early January, 1963, which were posthumously released in 1989 over two albums as ‘The Solo Sessions’. Although the particular title ‘The Solo Sessions’ detracts slightly in this instance from the earlier solo recordings found on ‘New Jazz Conceptions’ and ‘Everybody Digs Bill Evans’ and from a previous solo date in April, 1962, similarly unreleased during Evans’ lifetime (which includes the famous/notorious almost fantasia-like adaptation of ‘Danny Boy’), it does however give weight to the importance of this session as the most extended document of Evans’ early solo style to be found in his (available) discography. This concert comprises all tracks from ‘The Solo Sessions, Vol.2’, with the inclusion of ‘What Kind of Fool Am I? (Take 1)’ from ‘Vol.1’, for purposes of comparison with the second take, found on ‘Vol.2’.

William Hughes completed a composition/musicology PhD at the University of Melbourne in 2003, with a thesis on the Metopes of Karol Szymanowski. From 2005, he worked as a music teacher at Brighton Secondary School in Adelaide, and has been based in Bristol, UK since 2009. Recent projects include the transcription of Bill Evans’ complete solo piano music from 1956 to 1963, with performances scheduled for 2012. He is returning home to Adelaide in August 2011.
Concert – RedArch Duo

Archbold

...a little night music

R. Redgate

Ausgangspunkte

Roxburgh

At the still point of the turning world

Improvisation

Oboe and electronics

Gorton

Erinnerungsspiel

Salazar

New Work

With the friendly support of ernst von siemens musikstiftung

Programme Notes

Paul Archbold: ...a little night music

...a little night music recalls one of my nightmarish visions as a child. From the insistent and piercing scream of the opening to the unearthly oboe multiphonics and exotic dawn chorus of the close, the work was written to exploit the virtuosity of the commissioner, oboist Christopher Redgate. The work builds on an ongoing collaboration to realise contemporary works for oboe and live electronics with new computer technology, and create new work and exploits the 'extended techniques' developed by Redgate: the extreme high register, quarter-tone fingerings, sustained multiphonics and circular breathing.

...a little night music was commissioned by Christopher Redgate with funds from the Britten-Pears Foundation and first performed in the BMIC Cutting Edge Series at The Warehouse in London on 21 October, 2004. It has received six further performances including at the RADAR festival, Mexico City on 21 April, 2005 and the Randspiele Zepernick in Berlin on 1 July, 2007, and was broadcast on Mexico Radio.

...a little night music has been recorded for issue on the Metier label.

Roger Redgate: Ausgangspunkte

(notes from UMP Website)

Ausgangspunkte, for solo oboe, was composed in 1981-82 for Christopher Redgate who gave the first performance in the Purcell Room, London on 15 April 1982. The main musical material is developed from a series of six archetypes which are heard at the beginning of the work and are extended to control large scale formal units. The superimposing of these developmental techniques creates a music of extreme virtuosity which, however, is not considered to be of central concern to the work, rather a culmination of various extreme states of development of the materials.

Edwin Roxburgh: At the still point of the turning world

At the still point of the turning world was completed in 1976 and first performed in St. John's Smith Square with the West Square Electronic Music Ensemble, under the direction of Barry Anderson. The sound of the oboe is fed through a system of six delays, ranging from 4.2 to 60 seconds, with filtering and modulation. The whole system is controlled by a graphic score. The first performance, played by the composer was done using an analogue system which required a conductor and twelve technicians to operate Barry Anderson's "delay table" (first designed to perform Stockhausen's Solo). The delay, sound treatment structure and the score were implemented on the IRCAM Workstation in 1993 by Lawrence Casserley who has up-dated the programme recently.
The title is a quotation from T.S. Eliot’s *Four Quartets*, illustrated in the piece by the solo oboe acting as a centrifugal point (sound source) which all other sounds circumnavigate. A wide range of multiphonics is deployed with the expressive intention of creating a dramatic sound world of colour and sensation.

**RedArchDuo: Improvisation for oboe, piano and electronics**

Our improvisations take the form of interactions between two performers (one performing on oboes and sometimes piano, the other performing on the lap top and sometimes piano). There is often a 'subtext' which works as a starting point for our activities. As with our other work there is a strong emphasis upon exploring and developing the 'extended techniques' of the oboe, (live exploration in the context of improvisation lends a particular freedom to this aspect of our work) while alongside this we are exploring new computer technology. Anything can happen!

**David Gorton: Erinnerungsspiel (Memory Game) for oboe and live electronics**

*Erinnerungsspiel* explores an interactive and creative negotiation between a solo performer and a live computer algorithm in the creation of a malleable musical structure. While the piece consists of a collection of strictly pre-composed materials, the order, surface, and surrounding contexts of these materials are freely interpreted by the performer who arranges them in the moment into an unfolding dramatic narrative that yields a new version of the 'work' with each performance. The live algorithm, SoundSpotter, has at its disposal an accumulating memory of what the performer has played up to each moment, and responds with these accumulating resources by a scale of similarity/dissimilarity that is determined by the performer's foot controller. The result is a two-way dialogue between the performer and SoundSpotter, with the computer acting in response to the performer, and conversely, the performer acting in response to the computer.

**Diana Salazar: New Work**

**RedArchDuo**

Experiment and exploration are central concepts in our musical activities and in our programme planning. These concepts are reflected in the performance of seminal works of the repertoire alongside recent or new works and improvisations. The programmes also include works from the solo repertoire of the oboe and also solo improvisations.

The performances explore the relationship between instrument/performer, performer/performer, laptop/performers and laptop/live instrument. These explorations take place in the context of both the notated works and the improvisations.

The improvisations use not only the conventional sound world of the oboes but seek to explore some of the less conventional performance techniques creating interesting and exciting improvisations. Our improvisations push not only the virtuoso limits of the performer but also take the instrument to its farthest boundaries. Other layers of boundary exploration take place through the intervention of the possibilities of the laptop.
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