Society for Music Analysis

Newsletter

December 2013

Contents

Editorial

Presidential Letters from Michael Spitzer and Julian Horton 2

Elections News 3

Spitzer buzzes off (A fond Farewell) Kenneth Smith 4

Congratulations 5

TAGS Prize Essay 2013:

Formalism, Performativity and the Space Between: A Transcultural Approach to Brahms’s Intermezzo in A Major, Op. 118 no. 2 by Karishmeh Crawford 5

Reviews Corner:

The Fifth Schenker Symposium Georg Burgstaller and Kirstie Hewlett 7

TAGS 2013 Joseph Knowles and Karishmeh Crawford 16

Analysing Popular Music (popMAC) Brad Osborn 15

Music Since 1900 (8th Conference) Carly Rowley 23

Launch of MRC-UK Helen Thomas 25

The Postgraduate Writing Club Shay Loya 27

Diary 29

Grants 30

Members’ Research 31

New Year’s Resolutions 31
Editorial

Well, I hope it’s been worth waiting for. The December (formerly November) Newsletter is finally out for the New Year, containing news about the recent elections, contributions from the outgoing and incoming presidents and an especially jolly send-off for Michael Spitzer ("buzz off") by his back-seat strangler, a.k.a. the Vice President Kenneth Smith. Goodbye, Michael, and a heartfelt thanks from all of us. Welcome, President Julian Horton; and welcome also the new Student Rep Martin Curda, and Christopher Dromey who has now joined the Committee in the newly established role of Membership Officer.

As usual, we are publishing the TAGS Prize Essay. This year it is by Karishmeh Crawford. Her reading of the middleground of Brahms’s Op. 118 no. 2 is presented as a liminal space for her cultural and professional identity: you’ll see when you read it. Karishmeh is joined by Joseph Knowles in reviewing TAGS 2013 itself, and this is the place to thank them as well as Kirstie Hewlett, Georg Burgstaller, Brad Osborn, Carly Rowley and Helen Thomas for their contributions. My own review, which concludes the lot, is actually an unabashed piece of propaganda for the Postgraduate Writing Club and its upcoming Fourth meeting (postgrads take note!).

Despite this being another ‘bumper’ issue, it was not possible to review every SMA-related event that took place during this exceptionally rich year. For example, you won’t find anything about the SMA panel at the RMA’s 49th Annual Conference, where Kenneth Smith, Michael Spitzer and Ben Curry (pictured from left to right) presented papers that continued their research into the analysis of popular music. At least we have a tiny photo here, and in other cases links to further articles online. This situation brought me to a few New Year’s resolutions, which I would like to share with you at the end of this Newsletter.

Shay Loya
Why the SMA is like a Punto

After a recent contretemps with an oncoming vehicle in a bus lane, my Almera went to car heaven (Wigan scrap-yard), and I bought a second-hand Fiat Punto. Small is beautiful, and it occurred to me that leading the SMA is a bit like driving a Punto: nippy, easily maneuverable, smart, and quick to overtake juggernauts. Lots of space also for back-seat drivers to strangle the President...

In my six years as President of the SMA, I’ve never been particularly interested in levels of membership. These have hovered around the 100 mark, a fraction of that of the larger societies. Instead, the SMA punched above its weight in running innovative and high-profiled international events. The caliber of papers and levels of participation at our MAC’s have been outstanding. The Durham Music Analysis Summer Schools have attracted students from every continent. The International Conference on Music and Emotion (Durham, 2009) brought music analysts into dialogue with psychologists, brain scientists, philosophers, and historians, and spawned a series of such conferences (Perth, 2011; Jyväskyla, 2013). This summer’s International Conference on Analysing Popular Music (aka ScouseMAC) at Liverpool similarly drew the IASPM crowd of cultural theorists and ethnographers into our tent; and there is already talk of a sequel in the US. Last year’s Cel/rebration was our 21st birthday party: back-slapping but future-facing.

All this has only been possible through the incredible hard-work and camaraderie of a closely-knit and incrementally shifting cast of colleagues and friends: the Executive Officers. We come, we go, but we never really leave. In terms of office, however, taking leave now I am, and handing over to as safe a pair of hands as ever drove a small Italian car. I am delighted, and extraordinarily relieved, to be vacating my seat to Julian Horton, one of the finest analytical minds of his generation, a distinguished scholar and conference organiser of unsurpassed energy. President Horton, the gods of music analysis salute you!

Michael Spitzer, former SMA President

President’s Letter

I’m delighted to take up the Presidency of the SMA, but I’m also humbled by the task of following the example set by my illustrious predecessor. I want, therefore, to begin my term of office by offering warmest thanks to Michael for steering the Society with such vigour and imagination. To extend his apt automotive analogy: one may crash a Fiat Punto as easily as a juggernaut; it is a credit to Michael’s driving skills that our small car has maneuvered so effectively. I’m also very happy to join such a close-knit and capable team of Executive Officers. I would like to welcome our new Officers, and reassure those of longer standing that I have a clean driving licence (that’s enough car references for one Presidency).

These are interesting times for our discipline, as they are for the third-level context it inhabits. The fresh ideas that propelled theory and analysis beyond the (‘new’) musicological disputes of the 1990s are alive and well, but they have also entered a period of maturity, if not middle age. Plurality and inter-disciplinarity have become our academic watchwords, so it may seem misplaced to scan the horizon for the Next Big Thing. At the same time, it is worth observing that the SMA has long been pluralist in the best sense, as Michael’s conspectus of recent achievements readily attests. Our idea of analysis is liberal, accommodating, and emphatically collaborative, and this I have no doubt assures our future. The challenge of matching the spirit of innovation that has given these qualities institutional substance over the last six years is considerable, but one I hope I can meet.

Julian Horton, new SMA President
Committee Election News

In the recent elections Julian Horton was elected as President; Shay Loya was re-elected as Information Officer; and Martin Curda was elected as Student Representative.

Professor Julian Horton (pictured on p. 3, bottom) completed a PhD on the theory of nineteenth-century tonality at Trinity College, Cambridge, and has taught theory and analysis at Cambridge, King’s College London, University College Dublin and Durham University. He has served as Critical Forum Editor of *Music Analysis*, and continues to sit on the journal’s Board. His research focuses on the analysis and reception of nineteenth-century instrumental music, with special interests in the music of Anton Bruckner, the analysis of sonata form, and the theory of tonality. He is editor of and contributor to *The Cambridge Companion to the Symphony*; his monograph *Bruckner’s Symphonies: Analysis, Reception and Cultural Politics* is published by Cambridge University Press.

Many of our student members will remember Julian’s keen contribution to the 2010 SMA Summer School, hosted by the Music Department at the University of Durham. He has been recently appointed Head of that department and keeping busy as usual with his scholarly activities, to which he now added the SMA presidency. Welcome Julian! We hope you won’t regret it. (See also Julian’s first letter as president on p. 3).

The SMA welcomes **Martin Curda** as its newly elected Student Representative. Martin is a PhD student at the University of Cardiff whose PhD thesis, ‘Analytical and Cultural-Critical Perspectives on the Music of Pavel Haas’ interrogates both Haas’s music and the practice of music analysis itself. Since his first PhD year he has contributed papers to SMA, RMA and Music Since 1900 conferences (as well as the SMA’s Postgraduate Writing Club). In Cardiff Martin was involved in the organisation of study days and conferences, an experience he intends to put to good use in his new SMA role.

Earlier this year (during TAGS 2013 in April) **Steph Jones** was elected as Student Representative, working these past few months alongside Kirstie Hewlett who is now leaving her post (see below). Steph’s most recent contribution has been the effective organisation of the fourth meeting of the Postgraduate Writing Club at the University of Leeds. She is currently studying for a PhD at the University of Leeds under the supervision of Professors Martin Iddon and Derek Scott. Her thesis (provisional title: ‘Disentangling Problems of New Music Reception’) focuses on the way in which particular discursive and aesthetic modes of listening inform analytical approaches to new music, and develops new listening paradigms for music often held to be unapproachable.

**Dr Shay Loya** has served as the SMA’s Information Officer since 2011. He is glad to continue in this role and a little bemused by this Poirot-like manner of referring to himself in the third person. He is the author of *Liszt’s Transcultural Modernism and the Hungarian-Gypsy Tradition* (URP, 2011) and is a lecturer at City University London.

**Leaving: Kirstie Hewlett**

Kirstie Hewlett will be leaving as Student Representative after two fantastically productive years. She is now in her final PhD year at the University of Southampton. Her research on Heinrich Schenker’s decade-long engagement with radio broadcasts, supervised by Professor William Drabkin, is affiliated with the acclaimed Schenker Documents Online project. Kirstie initiated and developed the SMA’s Facebook and academia.edu sites. She conceived of and ran three consecutive Postgraduate Writing Club meetings at City University London, the University of Manchester and the University of Liverpool, besides giving invaluable support to many aspects of the Committee work, from event organisation to this Newsletter. On behalf of the SMA Committee: thank you Kirstie! We shall all miss you and wish you all the best for the future.
President Michael Spitzer Buzzes Off (A Fond Farewell)

Sherlock Holmes retired to Sussex to keep bees; he reclusively shunned detective work, burying himself in his apiary until 1917, when the country at war desperately needed his advice. Michael Spitzer is retiring as president of the SMA; he’s told me that he wants to join the RMA and have nothing more to do with us. We’ve all come to love Michael’s razor-sharp wit in conferences and committee meetings, and we’re assuming that (or at least hoping that), while we always encourage members to join the RMA as a sister society, his joke about leaving us to our own devices is exactly what it seems.

Michael’s duties as new Head of School at Liverpool have brought his pioneering work for the SMA to a 6/4 cadence. After a six-year presidency, he hands to Julian Horton a society thrumming with energy and ideas. He has piloted two major international conferences: the 2009 ‘International conference on Music and Emotion’ (Durham) and the 2013 popMAC conference (Liverpool); he established the institution of the SMA Summer School (soon to make a return! watch this space); he devised the ‘Cerebration’ of the SMA and Music Analysis in 2012 (IMR); he has overseen six TAGS study days, and more themed Study Days than I can recall. His advice has always been fully presidential, demonstrating a political perspicacity that has helped the SMA grow in stature. It now enjoys stronger connections with US and European societies, as well as those at home, taking the SMA most recently into the Music Research Consortium along with other major learned societies in Britain.

When Holmes retired from detection, he ‘studied’ bees rather than ‘kept’ them. The honey he extracted was a series of monographs on bee behaviour. Michael's research has continued to flourish throughout his time at the SMA, with a string of publications too numerous to mention. And this will continue; his work has taken new directions of late with his take on emotion in music. His paper on Arcade Fire at popMAC, too, was not quite the career-suicide he had expected, but a bold new direction in music analysis. Expect more of this, but expect Michael to continue his SMA work as former president from behind the scenes.

By the way, Michael claims to have solved the mystery of Benedict Cumberbatch’s survival from his Reichenbach fall. He's been pedalling his theory to students at Liverpool for almost two years now. I was very impressed when I first heard it, although Michael's wife Karen told me privately that he stole it from the internet. Holmes is due to return to the BBC at New Year, a Phoenix rising from the ashes of the Yuletide Turkey. While Michael takes his leave of the SMA we wish him a productive rest from the administrative side of our work, and look forward to his renewed input as a member of both the society and the editorial board of Music Analysis.

Kenneth Smith

Congratulations
New Appointments

Graham Griffiths was appointed part-time lecturer (2013-14) at City University London.

Deborah Mawer was appointed Research Professor of Music and Director of a new French Music Research Hub at Birmingham Conservatoire and Professor of Music (fractional) at the University of Huddersfield.

Helen Thomas was appointed part-time Senior Teaching Associate at Lancaster University (2013-15).

MA, PhD & Scholarships

City University PhD candidate Liam Cagney has been awarded a research scholarship from the Paul Sacher Foundation in Basel, Switzerland. Liam will spend March and April 2014 researching the Gérard Grisey Collection at the Sacher Foundation. This research is part of Liam’s PhD project, entitled ‘The Development of French Spectral Music, 1972-1982’.

Claire Rebecca Bannister has been awarded an Mmus (distinction). Her thesis is entitled ‘Searching for Satori: Psychedelia in the Music of Bauhaus’ and she is happy to share it with anyone
interested in this area: claire.rebecca.bannister@googlemail.com.

Yuko Ohara has been recently awarded a PhD from Brunel University for her thesis ‘New Sounds and Extended Composition Techniques’ and an Early Career Research Associateship at the Institute of Musical Research (IMR), School of Advanced Study, University of London. Her commissioned composition Butterfly Effect I for Chamber Orchestra was premiered by Ensemble Mise-en in New York on 11th October, 2013.

Helen Thomas was awarded a PhD doctorate from the Lancaster University for her thesis ‘Disturbing Times: Metaphors of Temporality in the European Avant-Garde’.

Chloe Zadeh was awarded a PhD from SOAS, University of London, for her thesis entitled ‘Analysing thumri’, which explores the analysis of North Indian classical music.

Academic Prizes

In its annual meeting at North Carolina (31 October to 3 November, 2013), the Society of Music Theory awarded a Citation of Special Merit to William Drabkin, Ian Bent, and their teams of contributing scholars for Phase 2 of Schenker Documents Online. In its citation statement the SMT declared: ‘A major international team has undertaken the complex tasks of organizing Schenker’s correspondence and other key records and coordinating a team of scholars to transcribe and translate these documents. This project, now in its third phase, has begun to yield a fuller, more nuanced picture of Schenker and his work, and its influence on Schenker studies cannot be overestimated’.


Elizabeth Eva Leach was awarded The Dent Medal of the Royal Musical Association. See http://www.rma.ac.uk/awards/dent_medal_winners.htm.

Arnold Whittall has been awarded the 2013 Derek Allen Prize by the British Academy ‘for the excellence of [his] work in the field of Music Theory and Analysis’. The British Academy Ceremony took place on 14th November.
This paper takes the A major Intermezzo Op. 118 No. 2 by Johannes Brahms as a case study in disciplinary and cultural liminality. More specifically, it unpicks entrenched binary oppositions between performance and analysis, theory research and theory pedagogy, and—at a basic level—between 'East' and 'West'. All but the last of these oppositions formed the basis of theorist Scott Burnham's 1995 essay in which he criticised the self-regarding mentality that was prevalent within the theory community (Burnham, 1996). Burnham was referring, especially to those theorists who play up to common perceptions of them as 'privileged priests who do not engage with “the music itself” in the way teachers and functional musicians do'. I am not interested in problematising these oppositions – rather, I hope to show how they can be reconciled through this Intermezzo. My reasons for choosing this particular piece of music are straightforward. First, because despite its status as one of Brahms's most well-known piano pieces, it has generated little analytical commentary when compared to some of his other late miniatures such as the Intermezzo in B minor, Op. 119, No.1. But the conspicuous absence of the A major Intermezzo from quite a large body of music theory research has not diminished its value within tonal theory pedagogy for me. In fact, it is the Intermezzo's accessibility and expressivity that has resulted in me using it as a one-stop piece within a second-year tonal theory curriculum. Students who do not know it immediately fall in love with it, and those that know it or have played it enjoy analysing it.

What is more, as I will demonstrate, the Intermezzo contains musical elements that allow it to be used as a route into musical cultures outside of the European art music tradition—more specifically, the raga system of North Indian classical music. Despite this transcultural approach, the methodology for this paper is derived almost entirely from Schenkerian theory. My voice-leading graphs, however, are not always strictly Schenkerian. They are fragmentary middleground sketches derived from an intuitive analysis at the piano. My looser use of Schenkerian graphology is aimed at (re)discovering commonalities, if any, between Indian and European conceptualisations of music. Finally, I return to my own experience of the music itself and, in keeping with Derek Puffett's memorable words about analysis, try to understand 'why the music means to [me] what it does' so I can communicate something about it that is individual yet meaningful to someone else too (Puffett, 1996).

Overall, Op. 118, No. 2 displays an ABA' outer form or ternary structure, with the opening motive forming the basis for the entire Intermezzo, which is an obvious example of developing variation. An intuitive reading of the opening bars allows us to perceive an interplay between what appears to be the opening motive ‘x' (Example 1a) and what emerges as the real motive (C©-D-C©), with the D revealing its true identity as an upper neighbour note (Example 1b).
This neighbour-note motive operates at different structural levels and serves a variety of purposes; for example, within the opening four bar phrase in which it is the only implied marker of the tonic prolongation (Example2).

At the same time, this motive also operates at background level within the A section—a rounded binary structure (A - Digression - A2) whose sectional divisions are demarcated by the motive. The digression begins by foregrounding this motive on the last beat of bar 16. It ends with the transference of D from the inner voice (found in the last beat of bar 18) into the higher voice in bar 29, where its identity as an upper neighbour is clearly audible. Forming the 7 of the underlying V7 chord, it resolves in a conventional way, leading back to C# that signals a return to the A2 section. This is a clear example the interruptive process that Schenker writes about, in which the working out of the 7th produces a separate formal division (Schenker, 1979: 38; Example3).

But even within these subsections, contrasting themes coexist alongside familiar motivic elements that lie at different structural levels. If one attempts the sort of musical excavation that makes analysis such a hedonistic pursuit, it is possible to find traces of both opening motives throughout the piece. Allen Cadwallader’s own reductive analysis presents a convincing argument for motivic parallelism and provides a helpful reference for anyone struggling to make connections between various structural levels (Cadwallader, 1988).
While I am aware of the debate surrounding the use of Schenker's analytical techniques and the uncertainty about whether a voice-leading graph is real Schenker or an Americanised mutation of his ideas, my reasons for turning to Schenkerian analysis in this Intermezzo are straightforward. My main interest here is not in the work's fundamental structure or Ursatz, but, guided in part by Schenker's own generative methodology, those (equally fundamental) structures at work in the music's middleground that present possibilities for generating meaning through performance. As I will demonstrate, it is precisely these in-between structures—alongside a few stubborn little surface details—that also open up intriguing transcultural readings. In this respect, I follow Kofi Agawu's thinking of analysis as 'a means to a flexibly conceived end that ranges from making trivial observations to engaging in diverse ways with its elements' (Agawu, 2008: 5).

I will put flesh on this by turning to the beginning of the B section, which takes the opening tone C# as the starting point of a new idea—a wistful melody that is spun out of a new motive, 'y', which is developed in various ways through carefully constructed motivic counterpoint (Example 4).

Example 4: B section, opening motive y

This melody also forms the basis of the digression within the B section (bb. 57–64), which exploits the mode switch to F-sharp major by providing a sense of quiet contemplation amidst the initially restrained, later ardent, expressivity of the outer sections. On the surface, the B section offers the most explicit example of concealed artifice through the motivic counterpoint that appears in the music's structure. Such historically-aware artificiality not only allows for the enactment of an inward and backward looking consciousness on the part of the composer, but also provides the individual performer who engages with it the opportunity to cherish, embody and enact a moment of potent expressive concentration. For Steven Rings, such a moment occurs in the A section, when the opening motive 'x' that is heard repeatedly in the bass in bb. 30–33 emerges transposed and inverted in the high register, providing a much needed resolution on to the subdominant harmony (Example 4a). This achingly beautiful inversion of 'x' is, for Rings, the moment of greatest expressive release (Rings, 2012: 28). For me, the carefully staged concluding bars of the B section (Example 4b, bars 69–70) provide a similar opportunity when I engage with this music in private.

Example 4a: Moment of ‘potent expressive concentration’ for Steven Rings
My own performative experience is not limited to one climactic moment. I also derive equal satisfaction from the highly expressive, hypnotic coda that closes the A section (bars 38–48, see Example 5a). It is this moment that, for me, contains the greatest opportunities for transcultural communication. I would go so far as to argue that when I perform this passage and relate it to the climax in the B section, I am finally able to embody and enact aspects of a hybrid musical identity in a way that reconciles my Indian performer Self with my Western analyst Other.

Upon first hearing, the A section coda and the B section climax appear to have little in common. Certainly the latter passage appears to offer greater expressive release when compared to the coda-like structure that closes the A section. The pleasure that I derive from performing the B section has to do with the fact that its primary motive (‘y’, circled in Example 5a below) is nothing more than an expansion of a melodic idea that occurs at middleground level in the antecedent at the beginning of the piece, and again in its expanded form in the highly expressive coda at the end of the A section (compare Examples 5a and 5b to Example 2a).
Example 5b: Middleground representation of bb. 48–56.

In other words, the C#-F#-E-D-C# motive that provides such interpretative potential within both the minor key and modally-mixed structures of the B section is almost entirely responsible for the communication that takes place between myself and Brahms, despite the hundred and forty-nine year age gap between us, the obvious language barrier and considerable differences in musical-cultural backgrounds (mine: Indian/Iranian).

Example 6: Middleground motive y in A and B sections.

Of course, such communication is only possible in private, where I am free to internalise through analysis, and enact through performance. Such an enactment might involve bringing out inner voices in the B section at the expense of the tuneful soprano melody in a way that fully exploits the motivic counterpoint contained within. I might also take advantage of metrical displacements that theorists continue to find fascinating by indulging in the sort of rubato playing that many would find offensive. For me, such exaggerated rubato is effective particularly in the coda that closes the A section—a structure that reaffirms the work's cyclical nature through its repetitive patterns, drone-like accompaniment and its re-emergence at the very end of the piece.

But if Brahms's own playing in the form of a sole Edison cylinder recording from 1889 is anything to go by, such idiosyncrasies appeared to be the norm for the composer himself. His playing is improvisatory and filled with agogic features such as underdotting and elongation. Moreover, there are a number of instances where Brahms departs from the score both by means of melodic insertion or alteration and by modification of the phrase structure to facilitate closure at a nonterminal musical point (Berger, 2002). Brahms, then, might have approved of my own individualistic (and self-consciously Indian) private enactments of this Intermezzo; indeed, it was reported by Walter Hubbe that he played the music of other composers 'like one who is himself creating, who interprets the composer's works as an equal, not merely reproducing them, but rendering them as if they gushed forth directly and powerfully from his heart' (Hubbe, 2009: 30).

His student, the English pianist Florence May, stated that during his late years Brahms could strike wrong notes and his playing was not that of the virtuoso; yet it was 'stimulating to an extraordinary
degree, and so apart as to be quite unforgettable’ (May, 1905: 20). But perhaps the best validation for my own private analytic and performative enactment is provided by Eugenie Schumann, who notes in her memoirs that ‘it was not always perfectly enjoyable to hear Brahms play his own compositions, but it was always highly interesting … he played the themes with great emphasis and curiously free rhythms so that one had the impression of strong light and shade’ (Schumann, 1927: 171).

Similarly, my own interpretation of the concluding bars of both the A and B sections is based on bringing out all traces of motive ‘y’, even when it occurs in fragments within the inner voices. By engaging with the piece in private, I am able to perform in a quasi-improvisatory way; I add notes, rephrase sections and ensure that multiple interpretations (some of which go against the grain when it comes to widely accepted notions of piano performance) are free to emerge from an engagement with the music’s middleground.

It is also this in-between space that offers the potential to easily reconcile the first two oppositions mentioned at the start of this paper. First, performers can clarify their intuitive reading, however unconventional, with a middleground analysis that is meaningful to them and render this in performance, whereas analysts can (re)present and replay multiple middleground analyses with varying levels of detail. This processual aspect of both music analysis and piano performance allows continuous interpretation, trumping the theoretical ideal of a definitive Schenkerian graph or the performative ideal of a ‘perfect’ rendition of the piece. In that way both analysis and performance emphasise the discursive rather than demonstrative nature of this music, and allow the performer/analyst’s multiple identities to interact.

Although an in-depth exploration of the pedagogical implications of this close reading is beyond the scope of this paper, a few words drawn from my own experience are in order. In this I remain guided by Schenker and Schoenberg, given that their own theories were devised first and foremost for pedagogical purposes. The Intermezzo invites an exploration of high-level concepts such as Schenker’s motivic parallelism and Schoenberg’s developing variation alongside key concepts of chromatic harmony and form. Examples of everything from chromatic diminutions to added chords, augmented sixths, motivic analysis, form and formal function can be found here. Given that many students no longer have the sort of prior knowledge of the canon once taken for granted, I think it is a good idea to use and reuse one or two short accessible pieces (of which this Intermezzo is one example) as a way in to larger works. By the time students are introduced to Schenker’s complex theoretical ideas, their familiarity with and prior knowledge of the piece will allow them to produce their own graphs with greater confidence.

The liminal space of Brahms’s middleground brings us to the final issue of this paper: the putative opposition between Eastern (more specifically, Indian) and Western (Austro-German) musical identities, and its reconciliation within the middleground. The first point of significance in this regard concerns the two most important notes on which the piece is built, C# and D (i.e. the very first note that opens the piece and the note that follows at the start of the first three-beat cycle). Schenkerian analysts tend to highlight such neighbour-note figures, but this is not a feature exclusive to canonic European music. Those familiar with North Indian classical music will know that each raga contains two pitches that are considered most important (vadi and samvadi), which recur over and over again in different processual contexts in the course of a performance. Ragas also contain a selection of other pitches that are crucial in giving it its distinctive flavour and identity. Similarly, as my analysis revealed, first E, then F# combine with the two most important notes, C# and D, through a process of developing variation. Collectively, these pitches emerge in many permutations in the middleground to give the A major Intermezzo its own irresistible musical identity.

But the similarities between these two musical cultures do not end there and are not confined to the aspect of pitch alone. I would argue that the transcultural communicative potential of the coda-like conclusion of the A section lies in its interesting metrical displacements. Martin Clayton, in his
discussion of North Indian rhythmic organisation in cross-cultural perspective, rejects the received dichotomy between Indian and Western concepts of time. He argues that the only difference between the two concepts lies in the ideologies that underpin them—namely ‘tonality and Enlightenment ideology in Europe’, which values ‘change conceived as goal-oriented development’, and ‘cyclicity and the Hindu conception of time in India’, which accepts ‘recurrence as part of the natural order’ (Clayton, 2000: 21). Despite these ideological differences, the perception of a cultural dichotomy between teleology and cyclicity is a fallacy since, in reality, ‘change and recurrence in music continue to be aspects of both repertoires’ (ibid: 23).

Despite the time signature and its implication of metric regularity and displacement (or metric consonance and dissonance), as a performer I find it more useful to think of Brahms’s late piano pieces as being based on a rhythm cycle akin to the tala in Indian music. Tala functions as a time counter, but incorporates a rhythmic cycle of beats without the constraints of bar lines. There is, as a result, some flexibility and freedom when it comes to intoning these beats. The same sense of a shifting or disappearing bar line can be applied to this Intermezzo, in which phrases begin and end on weak beats, blurring the bar line. In the coda of the A section, this fluid rhythmic quality is enhanced by a delayed resolution held by the A in the bass (Example 7).

Example 7: A 3-beat cycle across bar lines (the last one augmented, constituting a displaced hemiola) in the opening bars (38.3–42.2) of the A-section coda.

The completion of this rhythmic cycle does not end in a pause, but generates its continuation. It is partly this type of overlapping that contributes to the generative process in this Intermezzo, especially where the thematic material advances by one phrase growing (seemingly) naturally out of another, rather than by formal repetition. Therefore, applying some of the Indian notions of time is helpful in order to transcend the so-called metrical ambiguities. But unlike my earlier pitch-centred analysis, in which decidedly formalist Schenkerian graphs were used to shed light on transcultural elements within the music’s materiality, when it comes to rhythm, a performance-orientated analysis of this Intermezzo inflected by Indian conceptualisation of rhythm will make graphic notational representation highly complicated, if at all useful. Like the rubato in Western classical music or a raga performance, in which the performer’s rhythmic nuances retain a certain ineffability, what I have outlined above can be better represented, perhaps, using audio or video analysis. To demonstrate this would require another paper, however.

In this paper I endeavoured to show how re-engaging with certain processual qualities emancipates Western art music from the thorny ideologies surrounding its practice and theory in the present-day, allowing for the reconciliation of binary oppositions between performer and theorist, theorist and pedagogue, or even Eastern and Western identities. Adopting such an approach also offers us a fresh glimpse into Brahms’s private inner world and cultural consciousness. It is hardly surprising that Op. 118, No. 2 remains a cherished favourite amongst the many untrained (so-called ‘ordinary’) listeners and amateur performers who encounter it for the
first time. In this piece, Brahms reaffirms the value of introspection rather than literalism, of individuality rather than theatricality, and does so in a way that re-emphasises the everyday instead of the extraordinary. Crucially, (re)engaging with this Intermezzo’s musical processes has led me to conclude that a state of in-betweenness is no longer something to escape from. Rather, it offers a discursive space from which one can critique one’s own cultural contemporaneity, and unearth some of the transcultural communicative potential buried under the music’s artifice.

Bibliography


Websites


Karishmeh Crawford

21–23 June 2013, Keele University:
Rethinking Poulenc, 50 years on
See SMA member Emma Adlard’s review of the this conference in http://www.sma.ac.uk/2013/09/rethinking-poulenc-50-years-on-review/

15–17 November 2013, Lucca, Italy:
Protest Music in the Twentieth Century
See SMA member Marie Bennett’s review of this conference in http://www.sma.ac.uk/2013/12/protest-music-in-the-twentieth-century-15-17-nov-2013/
The Fifth International Schenker Symposium was a testament to the breadth of new scholarly inquiry that Heinrich Schenker’s theory and method continues to inspire. While a number of speakers adopted his approach to investigate non-Western musics, others presented new historical research relating to the life and work of the theorist. Together with explorations of the mid-century dissemination of Schenker’s legacy, these papers provided an effective counterpoint to the analyses of canonical works at the heart of the event.

The symposium opened, however, with an engaging session on canonical music by Chopin, which concluded with Roger Kamien’s refreshing and energetic analysis of the Prelude in B flat major, op. 28, no. 21. Guiding the audience through the salient moments in the work, Kamien invited those present to disregard the conventional view of the Prelude as bearing a nocturne-like ternary form; rather, based on his reading of the background structure, Kamien advocated viewing the work as through-composed, the ostensible ‘B section’ framed as a non-structural neighbouring passage in his analysis. William Rothstein’s paper on Schumann’s Manfred overture was also notable amongst the analyses of more orthodox repertoire. The engaging narrative underpinning Rothstein’s analysis revealed how Schumann reflected the sense of ambiguity and absence in Byron’s text by evading a clear definition of the tonic, E-flat minor. In addition to the ‘ghostly allusions to the tonic’ in the opening bars, Rothstein proposed that strategies such as substituting root position tonics with lengthy prolongations of dominant and first-inversion tonic harmonies, and also offering various equivocal descents from $^6$, reinforce the themes of absence and ambiguity present in the text.

In the session on Brahms, Eric Wen likewise offered a highly engaging (and characteristically robust) interpretation of the slow movement of the Horn Trio, op. 40. Framing his analysis with an emphasis on the biographical context of the work, Wen argued that the expression of loss in this movement is written directly into its tonal structure, which follows an ABA’ form with a division of the B section into two discreet episodes. Wen was particularly interested in the programmatic implications of the voice leading and tonal organisation, interpreting the illusionary character of the repeated diversions into major as a way of expressing memory and grief. In the session on Schumann, Chris Park’s analysis of the Julius Caesar overture (1851) also looked to the broader historical and literary context of this comparatively unknown work, claiming that the composer drew direct musical and political influence from Egmont – conceived decades before by Goethe (the original play from 1778) and Beethoven (incidental music from 1810) – due to the way in which the work reflects ‘the sorrows and the joys that motivate the times.’

The session on the Classical era, which contained the only paper on operatic music offered during the conference, presents a neat pivot to the somewhat less conventional analytical subjects. Followed by Carl Schachter’s analysis of ‘La Malinconia’ from Beethoven’s String Quartet op. 18, no. 6 – a paper that many will have considered the highlight of the event – Lauri Suurpää’s reading of Ilia’s first aria in Mozart’s Idomeneo had recognisable ‘Schachterian’ overtones, as it revolved around the notion of structural implications spanning several numbers within Mozart opera, akin to Schachter’s analysis (well-known to Schenkerists) of Donna Anna’s first-act recitative and aria in Don Giovanni. Both closely matching and strongly emphasising the dramatic narrative of the opera’s overture up to Idamante’s aria (no. 2), Suurpää extended his analysis to encompass a large-scale reading of the opening numbers, drawing parallels between the musical and narrative tensions, conflicts and overlaps. Schachter’s own highly-anticipated paper offered a measured and insightful analysis (as well as an hermeneutic ‘road map’) of ‘La Malinconia’, complete with musical examples performed at the piano and an interpretation of Renaissance painter Albrecht Dürer’s engraving Melencolia.

Whilst Suurpää’s diversions into opera offered a glimpse into the wider musical world that
Schenkerian analysis has taken to inhabit in its 'Americanized' form, the session on the Romantic era made explicit this transformation. Ryan Jones tested the boundaries of the notion of the 'imaginary continuo' (a term coined by William Rothstein to depict the latent chordal textures implicit in tonal music) by applying these principles to music by Mahler. Owing to the departure from tonal archetypes common to the classical period, Jones found the implied harmonies described by Rothstein to be ambiguous in this repertoire; instead, he proposed that there is a contextual imaginary continuo in these works that is particular to Mahler's musical language, which implies tones that are entirely absent in the classical/imaginary continuo. The second speaker, Daniel Partridge, encouraged delegates to 'reappraise' the supposed veto on analysing Dvořák's music, based on evidence that Schenker himself used select piano and chamber pieces by the composer in his private teaching. Partridge used this biographical context as a springboard to introduce his own insightful analysis of the Piano Quintet, op. 87. Yet one palpable question in the biographical evidence presented by Partridge, remained unaddressed: why, if Schenker esteemed Dvořák's music enough to use it as a pedagogical resource, did these compositions not make it into his publications? There could be similar cases where which demonstrate similar discrimination on Schenker's part, all of which merit further research.

What is most interesting about Partridge's impulse to bridge the gap between Schenker's public and private pedagogical approaches is the suggestion that a degree of tension still remains between orthodox and liberal approaches to applying Schenkerian concepts. What was best conveyed in Jones' paper was the need to adopt a more fluid approach to analytical methods when their application extends beyond the repertoire for which the theory was conceived. Such accommodations were made by many of the more unorthodox uses of Schenkerian theory during the symposium. David Loeb's fascinating analysis of six Sephardic melodies demonstrated how the concept of prolongation can be usefully applied to monophonic vocal melodies to illustrate how the singer improvises around a static harmony. In a similar vein, based on his work on Gregorian chant, Richard Rothstein controversially suggested the 'triadic Ursatz' as expounded by Schenker could be viewed as a 'species of a larger genus' that also encompasses both dyadic and monadic species. By viewing each mode as a form of Ursatz (or, perhaps better still, a precursor to the Ursatz), Porterfield argued that the expanded definition of this 'bedrock' principle could be effectively used to extend the starting point of the Schenkerian method.

What is intriguing about many of the papers mentioned so far is the tendency towards complementing the Schenkerian approach by drawing from other epistemologies. For Rothstein, this meant revealing shared characteristics between the music and Byron's text; for Wen, it entailed pairing the expression of emotion in Brahms' music with significant events in his life; for Park, tracing influence; and for Partridge, to find evidence to substantiate his analytical enquiry.

In addition to analyses of discrete works, the conference featured papers that attempted to refine or elucidate the more ambiguous of Schenker's concepts. The session on the subdominant provided much fruit for discussion in this respect. Frank Samarotto responded to Schenker's supposed neglect of the subdominant by presenting three discreetly differing roles of the subdominant in Schenker's publications: the subdominant chord as a divider (i.e. supporting neighbour notes to scale degree 3 or 5); as a precursor to the dominant; and, somewhat speculatively, as a function that can itself be represented by various Stufen, thereby significantly expanding on Schenker's conceptions of the role of the subdominant (the speaker argued that the I–IV descending motion could be described as mirroring the properties of a V–I motion by inversion.) In contrast to Samarotto, who exclusively cited passages from Schenker's published writings, Wayne Petty's reconsideration of the role of the subdominant drew upon archival materials from the Oster Collection that relate to Schenker's incomplete analysis of Beethoven's Hammerklavier sonata, op. 106. Petty based his

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3 Partridge's analysis reconstructed an assignment that Schenker set for his pupil Hans Weisse, in which Weisse was asked to compare the technique of repetition in Brahms' Piano Quartet, op. 60, with that in Dvořák's quintet.

4 Schenker prepared these sketches for publication as an Erläuterungsausgabe, however, hampered by the lack of an autograph score, the publication never came to fruition.
analysis on two voice-leading graphs as well as a foreground graph of the first movement held in the archive. With reference to the subdominant, he was particularly interested in how Schenker worked out specific interpretative problems such as the prolongation of the IV scale degree throughout the fugal passage in the development section of the movement.

In the session on form, Peter Smith’s paper on hierarchy, interruption and interpretation of ABA’ forms presented a poignant counterpoint to Eric Wen’s analysis of Brahms’ Horn Trio discussed above. Smith explored graphs of interruption forms in Free Composition in order to trace Schenker’s commitment to hierarchy, even if such commitment led to analytical inconsistencies. These included Schenker’s analyses of Beethoven’s ‘Ode to Joy’ theme and the main theme of the first movement of Mozart’s op. 331 Piano Sonata. Smith also ventured into examples of non-interrupted ABA’ forms (i.e. where the B section expands on the Kopfton or a neighbouring note) in order to emphasise variations on how the middle section corresponds to the tonic of the A and A’ sections. The example studied here was Schenker’s analysis of the ‘Chorale St. Antoni’ from the Divertimento in B flat major once attributed to Haydn.

The symposium fittingly closed with a panel discussion on the topic of the early reception and dissemination of Schenkerian theory, predominantly in the years surrounding the Second World War. John Koslovsky gave a fascinating account of the ‘concept of tonality’, which Schenker’s followers were quick to define within a Schenkerian framework despite the fact that Schenker—as Koslovsky astutely pointed out—never actually used this term himself. Koslovsky offered a theoretical as well as historical contextualisation of the ‘concept of tonality’ as espoused by early Schenkerians such Adele Katz, Felix Salzer and Oswald Jonas. Read by Hedi Siegel in his absence, David Carson Berry’s paper entitled ‘Americanization vs. Democratic Individualism: An Emerging History of Schenkerian Dissemination in the US (ca. 1925–1950),’ presented, as the title suggests, a much broader historical perspective. He surveyed the early institutional homes of Schenkerian teachings, particularly the Institute of Musical Art (a precursor to The Juilliard School), and Columbia University, where Hans Weisse taught from 1932 onwards. This was followed by an investigation into some of the now lesser-known academics that represented the early Schenkerian movement in the United States, namely Carl Bricken, Adele Katz, Victor Lytle, and George Wedge. Perhaps the most fascinating facet of Berry’s exploration of these figures were their diverse methods of taking certain Schenkerian axioms for granted, while—not unlike a large contingent of today’s music theorists—allowing themselves to liberally draw from other sources as well. By demonstrating this, Berry persuasively dispelled the ubiquitous view of too categorical an appropriation of Schenkerian concepts by his New World disciples. His paper, as indeed the entire session, proved conductive to personal reminiscences, anecdotes, and other historical accounts by delegates who themselves had been taught by this first wave of Schenkerians.

Georg Burgstaller
Kirstie Hewlett

Note: The authors were among the panellists chaired by William Drabkin in a special session on the Schenker Documents Online project, the current phase of which is based at the University of Southampton. Short presentations were given on a range of topics:

- Schenker’s listening to radio programmes, as recorded in his diaries (Kirstie Hewlett);
- his relationship to the Photogram Archive at the Austrian National Library (Marko Deisinger);
- his methods of preparing analyses, as demonstrated by unpublished material for Bach’s French Suite in E major (Ian Bent);
- his readings of a Schubert ‘Der Doppelgänger’, as filtered through the work of his pupil Felix-Eberhard von Cube (David Brethenorton);
- his early theoretical work on criticism, in the context of contemporary Austrian and German music journalism (Georg Burgstaller);
- his activities as a pianist – as a soloist, in chamber music, and in teaching – in his own home (Hedi Siegel).

It is hoped that these papers will appear in a future issue of Music Analysis.
18–19 April 2013, Keele University:
Theory and Graduate Student (TAGS) Conference

By Joseph Knowles and Karishmeh Crawford

18th April, Sessions 1 & 2

Joseph Knowles

Session 1: Approaches to Brahms, Schumann, and the Piano

Chair: Dr David Bretherton

- Will Bosworth (University of Birmingham): ‘Metrical Artifice and Revised Resolution in the Fourth Movement of Brahms’s Second Piano Trio’
- Qianqian Zheng (The Chinese University of Hong Kong): ‘The First Movement of Schumann’s Piano Sonata Op. 11: Another Concerto without Orchestra’

TAGS 2013 gave its usual friendly welcome to delegates at the University of Keele. After a buffet lunch, the first paper session began with Will Bosworth, who presented paper on metrical artifice in Brahms’ second piano trio. Complementing the paper he delivered at last year’s TAGS, in which he analysed the first movement and won the 2012 essay prize, this time he turned to the fourth movement. The central feature of his analysis was the distinctive ways in which Brahms employed hemiola patterns, in particular two different types of ‘artificial hemiola’. In a detailed analysis of the coda, he gave examples of how Brahms utilised these patterns. Making reference to the autograph manuscript, he examined alterations made by Brahms and demonstrated how these did not affect the harmonic conclusion of the piece, but enhanced the rhythmic resolution. Such meticulous research and presentation raised the bar for the conference as a whole from its very opening. What came next met raised expectations.

Continuing the session’s theme of Brahms, Karishmeh Crawford explored the interaction between performance and analysis through Brahms’ much-loved Intermezzo Op. 118 No. 2. The piece was chosen because, for all its popularity, it has attracted little analysis, a particularly puzzling blind spot given its potential value for the teaching of music theory. Illuminated by her inspired performance at the keyboard, she examined both large and small-scale structures in the piece, illustrated by voice-leading diagrams. Crawford then added a transcultural perspective to the analysis, equating aspects of Brahms’ compositional techniques to those of Hindustani Raga: for example, viewing the persistence of the tonic A throughout the intermezzo as a drone.

After two papers on Brahms, Qianqian Zheng turned the focus of the session to Schumann and the Piano Sonata Op. 11. Several analysts have already scrutinised the structure Schumann devised for this sonata and all have been somewhat critical. Through a critique of Charles Rosen’s analysis and an allusion to Schumann’s ‘Concerto without Orchestra’ Op. 14, Zheng posited that the structure of the first movement of Op. 11 becomes more understandable if viewed in relation to double-sonata form (i.e. quasi-concerto form). She supported her hypothesis by giving examples of how themes from the first exposition were reused throughout the movement and then the sonata as a whole. All three papers sparked fruitful discussions that continued into the following coffee break.
Session 2: Analysing Music in Transition
Chair: Dr Kenneth Smith

- Daniel Holden (University of Leeds): ‘Varying the Variant: Motivic Processes in the Finale of Mahler’s Sixth Symphony’
- Frederick Reece (Harvard University): ‘Hugo Wolf’s Harmony as Weitzmannian Critique: The Augmented Triad and its Hexatonic Shadows’
- Miona Dimitrijevic (University of Strasbourg): ‘The Formal Analysis of Max Reger’s Orchestral Works’
- Martin Curda (Cardiff University): ‘In Search of Modern Moravian Music: Tradition and Innovation in the String Quartets of Janáček’s Students from the 1920s’

Fortified by refreshments, the delegates reconvened for the second session, which opened with Daniel Holden’s paper on motivic processes in the finale of Mahler’s sixth symphony. Taking Theodor Adorno’s premise of Mahler’s ‘variant technique’ (constantly transforming motifs) as his starting point, Holden set out to show that there are more categories of motivic development in Mahler’s compositional process. He demonstrated through vividly animated audio-visual diagrams the development of individual musical segments. We gained a real sense of how Mahler used motivic ideas and patterns, not only through variation, but also by restatement, development and re-derivation. Furthermore, Holden’s presentation revealed how these many motifs were ultimately derived from two basic ones.

Frederick Reece (Harvard University) explored the harmonic language of Hugo Wolf in two Lieder: Abschied and Das Ständchen. He began with Wolf’s structural harmonic use of the augmented triad, explained through a combination of insights from the nineteenth-century German theorist Carl Friedrich Weitzmann and present-day perspectives largely indebted to Richard Cohn. Expanding the Weitzmannian model after Cohn, Reece demonstrated how these augmented triads could become hexachordal structures and then showed how Wolf applied these in his modulations and the harmonic structure of the two Lieder.

The final paper of the day, presented by Martin Curda, examined a dilemma that faced students of Janáček in the 1920s: namely their desire to preserve and develop his legacy whilst finding a compositional voice independent of his. More specifically, he looked into how Vilém Petříček, Václav Kaprál and Pavel Haas dealt with this dilemma against the backdrop of an awareness of Moravian musical tradition in the newly established Czechoslovakia. Through selected excerpts from string quartets and by referring to small and large-scale structures, diversity of tempi, textures and stylistic emulation, Curda compared these Janáček pupils not only to their renowned teacher, but also to each other.

Editor’s note: The keynote address is reviewed towards the end.

19th April, Sessions 3 & 4
Karishmeh Crawford

‘Our noblest impulse, to know and understand, makes it our duty to search. Even a false theory, if found through genuine searching, is superior to the complacent certainty of those who presume to know—to know, although they themselves have never searched’. – Arnold Schoenberg, Theory of Harmony, trans. Roy E. Carter (Berkeley: University of California Press, 2010), p. 8.

Despite the remarkable diversity expressed by all seven papers that were presented in the third and fourth sessions of TAGS 2013, there was a commonality of purpose, in that all the fascinating analytical insights provided by the participants were not merely intended as an end in itself, but were clearly the by-products of genuine searching. What is more, I was struck by how easily and effortlessly participants were able to present their work in a way that reconciled Schoenbergian oppositions between ‘style’ and ‘idea’.

Session 3: Bodies and embodiments
Chair: Dr Shay Loya

- Lara Pearson (Durham University): ‘Coarticulation and Kinetic Analogy in South Indian music’
- Vivien Leanne Saunders (Lancaster University): ‘Full House of Usher: Performing the Gothic in Usher’s Waltz’
- Steve Tromans (Middlesex University): ‘From Body to Body, on the Hither Side of Words or Concepts: Transferability in, and following, an Artistic Experiment in Practice-as-Research’
Session three opened with Lara Pearson's exploration of movement in her recording of Raga Todi's unmetered alapana, performed by violinist T.K.V. Ramanujacharlu. Moving between the linguistic theory of coarticulation and the musical theories of 'kinetic anaphones', Pearson demonstrated the way in which the performer is able to conceive of gamakas or ornaments as being made up of smaller, discrete units that ultimately merge with surrounding sound events when realised in performance. Pearson was able to highlight the value of a musical-analytical approach that is in constant dialogue with the creative acts of composition and performance as they apply to Karnatak music.

Next, Vivien Leanne Saunders adopted a case-study approach with the purpose of identifying manifestations of the Gothic both in music and text by engaging with the ineffable as it applied to her comparative analysis of Edgar Allan Poe's The Fall of the House of Usher (1839) and Nikita Koshkin's Usher Valse for Solo Guitar (1984). Despite its high quirkiness quotient, this paper presented a serious argument for a performative analysis that remains sensitive to the meaning-generative potential contained within each work, while also taking into account the concepts and contexts that help define it.

The themes of timelessness and ineffability continued to provide an unconventional but fitting introduction to the final paper of this session in which Steve Tromans, himself an accomplished jazz pianist, moved easily between the confessional and more objective modes of presentation. Drawing on a wide range of sociological theoretical frameworks, Tromans sought to make sense of the temporal complexities inherent in the music-making process. Personal anecdotes and demonstrations at the piano served to foreground how the academic discourse generated by such a performative investigation can be communicated to music practitioners.

Session 4: New Music and New Approaches

Chair: Dr Helen Thomas

- René Mogensen (Birmingham Conservatoire/Birmingham City University): 'Identifying Types of Musician-Computer Interaction in Score-Based Concert Works'
- Joseph Knowles (University of York): 'The Implications of Set-Theory Analysis on the Music of Gesualdo'
- Jun Zubillaga-Pow (King's College London): 'Taking Chances: Schoenberg's Fourth String Quartet and Aleatoric Analysis'
- Christopher Hayne (University of Surrey): 'Structural Depth and Melodic Chains: Jonathan Harvey's Madonna of Winter and Spring'

The final session of TAGS 2013 brought together four very different perspectives on the music compositional process, by way of an extraordinarily rich selection of case-study works spanning six hundred years. René Mogensen strove to provide a typology of interactivity that was focused on musicians and electronic systems in live performance situations. Drawing from a variety of socioeconomic models, Mogensen first identified interactivity types that could be adequately described and analysed using the diagrammatic 'interaction interface', before investigating the data flow system of the musical work. Although the elaborate charts were occasionally difficult to absorb, this thorough investigation made for a rich presentation.

Next, Joseph Knowles sought to examine the implications of set-theory analysis on Gesualdo's moving harmonies, in which modally conceived structures exist alongside passages of striking chromaticism, producing music that resists categorical fixity due to its inherent hybridity. Using Gesualdo's madrigal Mercè grido piangendo (Mercy, I cry, weeping) as an extended analytical example, Knowles was able to make sense of the composer's procedures through a pitch-class-set analysis that demonstrated an awareness of socio-historical contexts as well as a keen sensitivity to performative issues. Moreover, this paper was evidence enough that even the most complex, forbidding-to-the-uninitiated theoretical approach can be satisfyingly grasped if the analyst is able to present his ideas in a clear, stylish and musical way.

Schoenberg's Fourth String Quartet formed the subject of the next paper, by Jun Zubillaga-Pow who opened his presentation with a video clip of Celine Dion's song 'Taking Chances'. Drawing from a variety of interdisciplinary theoretical frameworks, Zubillaga-Pow argued that Schoenberg's work merits an analytical approach rooted in what he called 'historically analysed performance' (HAP). He showed how the works' modernist façade conceals the more traditional compositional practices that seem to find their
precedence in Mozart's concertante works, especially when one relates syntactical organisation to expressive indications. Taking his cue from Mozart, Zubillaga-Pow managed to communicate ideas of profundity even when he wore his learnedness lightly.

In the last paper of the session, Christopher Hayne sought to provide an in-depth understanding of structural depth and melodic chains as they pertain to Jonathan Harvey's compositional techniques using the composer's 1986 work, Madonna of Winter and Spring as an extended case study. Hayne first provided an overview of the composer's keen sense of musical 'space', which can be found in his reordering of the 'place' of pitches from a central axis reflecting symmetry. Next, Hayne provided an illuminating analysis which sought to demonstrate the ways in which Harvey would employ the use of melodic chains to present a musical re-enactment of a much greater interconnectedness that was recognised by the composer as being a fundamental, if ineffable part of life itself.

19th April, Workshop Review

Joseph Knowles

Who cares if you analyse? Writing/presenting for different audiences

Workshop leaders: Philip Tagg, Barbara Kelly, Alistair Williams and Edward Venn

Instead of closing the conference with a traditional round table discussion, there was a workshop on writing and presenting analysis for different audiences. Successfully combining aspects of a panel session with group discussion, four ten-minute proposition papers were given before each of the speakers joined a group of students to discuss topics relating to their proposal. The groups then reported back to the entire conference, allowing everybody to express their input.

Keynote Speaker Philip Tagg gave the first of the proposition papers. Addressing the problem of the inaccessibility of much musical jargon to non-musicians, he discussed ways in which we as analysts can make our work more communicable. His suggestions included learning the language and metaphors that non-musicians use when describing music and to make analyses available online in video format. This would not only help interdisciplinary work, but also engage a wider audience. Barbara Kelly made the second proposal along a similar theme. According to Kelly, interdisciplinary work should be matched by more collaboration between the different fields of musical study. She questioned whether traditional subdisciplinary boundaries within musicology were challenged enough. Alistair Williams' paper took a rather different approach to the problem of communication. Instead of giving dos and don'ts, his analysis of Lachenmann's Accanto demonstrated a case where live presentation with reference to performance and use of audio samples was clearly more effective than analysis on paper. Edward Venn gave the final proposition on the advantages of submitting to the journal Music Analysis. Through several humorous (and memorably bawdy) examples, he demonstrated the various styles of prose used to describe music and gave practical advice on the process of submitting to the journal.

Four breakaway groups then formed to discuss with each one of the roundtable speakers subjects related to their presentation. Discussion filled every corner of the room as the following topics were considered: presenting SMA papers at RMA conferences, presenting analysis to 'Joe Public', teaching analysis and writing analysis for analysts. I joined the conversation on writing analysis for analysts with Ed Venn. We discussed the importance of having a clear research question and having analytical techniques that can define the answer. The credibility of claims was also high on the agenda, which fed back into the significance of having an answerable question via suitable methodologies. Using the correct tone when writing the analysis was also discussed: a dry dispassionate description of the music would be unlikely to engage the reader, whereas an overly florid limning is distracting and disguises the substance of the analysis (or lack thereof). Although I was not able to take part in all of the discussions it was possible to keep abreast as each group nominated a spokesperson to report back to the entire audience. The ensuing exchange summed up many themes discussed during the conference, especially from the keynote. Issues included the ability to use technology in aiding the presentation of analysis, the plausibility of video analyses, their advantage in gaining a wider audience through the internet, and the receptiveness of students to the teaching of analysis. After an informative deliberation on each group's conclusions, we turned our attention once more to new methods of disseminating analysis and discussed the intriguing possibility of a streaming service of music analysed by SMA members (any volunteers?). With this, another successful TAGS conference was brought to a close.
18th April, Philip Tagg’s Keynote

Karishmeh Crawford

‘The Trouble with Tonal Terminology and the Symbiosis of Epistemic Inertia’

Chair: Dr Nicholas Reyland

Philip Tagg began his keynote by stating outright that he was not (as some may think) the enfant terrible of the musicological establishment, but rather someone who was simply interested in ‘making life easy for Westerners not trained in classical music’. His opening comments reaffirmed the purpose and value of music analysis in an age of mass media: providing the means to trace acculturation across different demographic groups and to clarify genres that are too easily marginalised or mythologised—whose perception is at any rate distorted—through a lack of effective engagement with the materiality of the music. But most importantly, Tagg argued, verbal discourse about the non-verbal can help heal the fissures of dual consciousness. Music analysis provides us with the means to make sense of individual, emotive responses to music, which is why the musical object should always be sensitive to the cultural dynamics that contribute to its creation, use and perception. Tagg urged those working within the musicological establishment to reject a wholly auteur-like approach to their work in favour of one that respects the competence of music’s users, by incorporating a substantial rather than nominal number of popular musics as objects of scrutiny both within analytical research and theory pedagogy.

What followed was a deconstructive assault on the seemingly innocuous limitations of a euroclassically derived theoretical terminology described by the speaker as arcane, illogical and unnecessarily complex. By way of an example, here is a brief overview of the way in which Philip Tagg offered a simple rethinking of the terms ‘tone’, ‘tonal’ and ‘tonality’. A ‘tone’, by definition is a note with audible fundamental pitch and periodic frequency, therefore the adjective ‘tonal’ should refer to music consisting of tones or characteristic of tones while the abstraction ‘tonality’ should refer to the system or nature of music being tonal. The term ‘tonic’, on the other hand, refers to a central reference tone in relation to which other tones in a piece of music are related. But, as Tagg pointed out, the distinction between ‘tone’ and ‘tonic’ does not exist in our music-theoretical terminology, a problem which is exemplified in the term ‘atonal’ which is often used to describe Schoenberg’s music even though it is not devoid of tones as the term implies, but contains all twelve of them! Drawing from a simple linguistic paradigm, Tagg stated that the noun ‘tonic’ should yield the adjective tonical rather than ‘tonal’ in the same way as the noun cone yields the adjective conical and not conal. If we follow this way of thinking, then the tonal music of Mozart or Abba can be described as tonical, while works by Boulez and Webern are both tonal (containing tones) and atonal (lacking a system related to a tonic). Confused? Read this again. We had the benefit of hearing many such maverick logical challenges reiterated and demonstrated.

A detailed exploration of the wider epistemological problem in music followed; namely, the poietic and aesthetic competencies that contribute to music as knowledge/knowledge in music, as well as the metatextual (structural) and metacultural (sociocultural) studies that make up metamusical knowledge or knowledge about music. The keynote concluded with a brief, if penetrating rethinking of ‘form’ in music in which the speaker provided a description of those musical forms that fall outside theoretically established types.

The uncompromising, energetic nature of Tagg’s presentation, bolstered by facts and figures, resulted in an unmistakably musical analysis, enhanced by some superb sound and video clips, examples of which can be found at www.tagg.org. You will not get there the full ‘Tagg @ TAGS’ experience that we were treated to, though. His presentation demonstrated the importance of feeling as well as thinking, of moving and being moved, and of that all-too-important lifelong searching that is at the heart of our discipline. What is more, this humane keynote was of special significance to those of us who are as yet unsure about the prospects offered by music analysis. As Philip Tagg so eloquently demonstrated, unless we question the ingrained ideological assumptions that form a part of our day to day professional lives, both within and outside our institutional comfort zones, we are complicit in perpetuating cultural hegemonies that remain, for the most part, unresolved and mostly unchallenged.

Karishmeh Crawford’s further reflections on this conference, entitled ‘After TAGS’ can be viewed on our website towards the end of this document:


For photographs and more information about TAGS 2013 see http://www.sma.ac.uk/event/tags-2013/
The 2013 International Conference on Analysing Popular Music (popMAC) is dedicated to the memory of Adam Krims who, at the 2010 SMA Summer School in Durham, taught me the finer points of air-guitarine to ‘Smoke on the Water.’ Though I knew him all too briefly, he is immortalised as a mentor so generous to younger scholars that, after only meeting me that week, he offered not only to read a draft of my article, but also to cook for me when I found myself in his beloved Gare du Nord the following year. As I sit here writing on your birthday, Adam: cheers—this sweet-ass conference is for you.

With nearly one hundred individual papers, three keynotes, a plenary, a roundtable, and two parties—not to mention a splendid conference dinner featuring Great Britain’s most celebrated national dish (that’s curry, my fellow Americans)—much credit is due to everyone involved in organizing the conference. Anarchy once again prevailed in the UK, as no institutional ranks were given in the program or on the nametags, lecture hall size was not correlated to academic prowess (indeed, Spitzer confined himself to the smallest), and more to the point, paper sessions remained unnamed, leaving participants to draw together their own rhizomatic themes. Though even a cursory description of popMAC’s parallel sessions would require more paper and ink than David Heetdirks’s and Adam Ricci’s transcription-, transposition-, and transformation-laden handouts combined, two moments stand out to me, which I will endeavour to illuminate.

Christopher Doll’s theory of pentatonic scale fragments in rock harmony set out to prove that, crucially, it isn’t major, minor, or indeed any rotation of the pentatonic scale that we hear in this music—rather, it’s the overlapping [025] trichordal fragments. Armed with the familiar tale of a child able to establish any one of five possible pitch centres using only the black notes at the piano, Walter Everett countered from the audience that indeed, the entire scale was crucial, and that the [025] trichord supersaturates not only the pentatonic, but also the diatonic scale. Not content to go down without a fight, Doll rebutted in a calculated fashion, sparking a debate that continued into the hallway and, indeed, one that I had to interrupt on the final evening to bid my two friends adieu.

I also had the honour of chairing a lively session composed entirely of our resident Liverpudlians—my new favourite demonym. Conference organisers Kenneth ‘K-Dawg’ Smith and Michael ‘M-Cat’ Spitzer (at least this is how we were introduced to us in the conference program behind the guitar and drumset, respectively) gathered along with Áine Mangaoang to address the problematic genre known as emo. The dialogue between these three papers, collecting David Byrne, Modest Mouse, and Arcade Fire all into one bundle only to thoroughly disentangle the bunch, led to some heated discussion as to what we actually mean when we call something ‘emo.’ Far from devolving into an internet-worthy debate regarding authenticity, lineage, and fashion, the three scholars utilised tools from cultural theory (Mangaoang), paradigmatic analysis (Smith), and metric theory (Spitzer) to prompt a more rigorous debate among audience members.

Given that session-hopping during my chairperson duties might be taken in poor taste, this was the only such session in which I was not frantically making choices during the question-and-answer as to where I was going next. It occurs to me that this should be taken as a testament to the overwhelming breadth of scholarship selected for the conference. While I ultimately chose to hear Philip Tagg’s recollection of 42 years of teaching popular music, it was only after placing a small note next to David Sears’s paper on the perceptual elements of sound-box theory that simply read ‘email him for handout.’ It is simply inconceivable that at your average Society for Music Theory conference I would be forced to choose between simultaneous papers on PJ Harvey’s recent and puzzling hit ‘The Words that Maketh Murder’ (Sarah Boak) and intra-album cyclical coherence in Genesis (Julian Horton), but choices like these were simply de rigueur at popMAC.

To round off each day of this madness, keynote speakers Anne Danielson, Walter Everett, and Allan Moore brought back, for me, fond memories of the 2011 ASPM conference in Osnabrück. Far from a reunion tour, the triumvirate wasn’t content merely to recapitulate their old hits. As an added bonus, it was lovely to see all conference participants gathered in the same hall, reassured that, unlike the parallel sessions, I wasn’t missing three equally intriguing papers just across the breezeway.

Anne Danielson’s keynote on temporality and microrhythm in groove-based musics had us all
bobbing our heads to James Brown’s ‘anticipated downbeats,’ as Danielson came to call them. Syncopation has always been a direct route to engendered feeling, but the gestures in Brown’s music that place these accents in a grey area between syncopation and perceptual downbeat are palpable. Though she discusses many other facets of this music, including how the software Praat can be used to analyse microrhythm and even philosophical frameworks for analysis derived from the theories of Gilles Deleuze, this aspect of Danielson’s talk exemplified something that, for me, has always been proof of a great theory: a phenomenon is named then a musical example is played, and the combination of those two stimuli instantly makes me recognise something that I have always noticed in the music, but, until now, had never possessed the language to describe.

On the second evening, Allan Moore extemporised a tour-de-force of all the core issues involved in the interpretation of recorded song not addressed in his recent book Song Means (Ashgate 2012). As such a pre-eminent scholar, what I find most intoxicating about Moore’s style of delivery is his constant balance between on the one hand, a feverish concern for specifying exactly what he aims to describe, and, on the other, a charming flippancy that one can only pull off so elegantly and humorously after first establishing the former. Moore’s topic was none other than that daunting question we as analysts (should) ask ourselves on a daily basis: ‘so what?’ However, this is hardly a fitting soundbyte to describe his talk. At least for me, Moore presented less of a main idea ready to be digested and more of a question begging to be pondered, both immediately on the long journey home and, indeed, over the course of a career.

Walter Everett’s final keynote on the Beatles’ rise to stardom in 1963, amidst some very technical analytical detail, also managed to delight with archival footage of the mop-headed Harrison’s indecisive pickup-switching on his brand new Gretsch Country Gentleman (sometimes up to eight times per song). While it is well known that the Beatles borrowed significant songwriting tropes from artists considered more squarely ‘pop,’ Everett meticulously details how specific harmony and voice-leading gestures may have emanated directly from contemporaneous songs released in the United States. These details include such common-practice staples as the submediant of the submediant being used as a pivot chord (a favourite of Mozart’s), as well as clear double-tonic complexes standing in for what one might assume is monotonality (a staple of late-Romantic Lieder). Throughout the harmonic and modulatory depth, Everett’s explanation remained clear, as the only jargon that Everett’s theory demands of us is the ability to read notated music.

Following a plenary on pop music pedagogy, the conference was scheduled to close with a roundtable discussion led by Jane Pyper Clendinning, but time permitted no discussion afterward, and thus we were left with what amounted to a fourth keynote sans Q&A. Clendinning, who in the mid-2000s taught me the theories of Johannes Mattheson, and who supervised me and my fellow TAs teaching largely common-practice harmony and form from the first edition of the Musician’s Guide textbook, has revealed herself in the years since to be a formidable scholar/pedagogue in world and popular music as well. Her engagement with some fundamental issues in popular music pedagogy surely would have sparked hours of debate—her astute observation about the polarizing effects of musical selections in the classroom alone could have kept us there past tea time—but better to leave behind an ember than blow out the candle. After three stimulating days surrounded by great food and drink, lively conversation, and brilliant scholarship, leaving Liverpool after Clendinning’s address was, to borrow from Spitzer’s title, emotional, but not emo.

With popular-music analysis having earned its gowns in academia and showing no signs of wear, the Janus-faced popMAC conference at once looks back to myriad international engagements such as Osnabrück 2011 as well as forward to what will be, I am sure, many more to come. With IASPM and its splinter cells having been around for more than 30 years, there are doubtless some who would question the need for conferences such as these. But popMAC’s focus is on analysis. As a North American burdened by the institutional canyon between music theory and musicology, I can only hope that these European institutions of analysis find their way across the pond. Such intra-hemispheric collaboration would go far in teaching musicologists the occasional benefits of pitch- and rhythm-based analytical techniques, while at the same time reminding music theorists to bear in mind the ‘so what?’ of such approaches.

Brad Osborn

For photographs and more information about popMAC see http://www.sma.ac.uk/event/analyzing-popular-music-liverpool-2-4-july-2013/
12–15 September 2013, Liverpool Hope University:
Eighth Biennial International Conference on Music Since 1900

For the year of 2013, a centenary for many important musical events—the premières of The Rite of Spring and Manuel de Falla’s opera La vida breve, and Lili Boulanger’s success at the Prix de Rome—it was the task of Liverpool Hope University to host the prestigious Eighth International Biennial Conference on Music since 1900.

A conference that regularly attracts a broad range of international delegates, its theme this year was ‘music since 1900 in its broadest sense’, to quote the organisers, ranging from musicology, to popular music and jazz, to composition and electroacoustic works. The result was an extremely full four days in mid-September, with up to five parallel sessions at any one time. Some of the subjects covered were the Australian compositional aesthetic, The Society of Women Musicians, questions of reception and influence in Spain, analysis of The Rite of Spring, directions in electroacoustic music, adaptation in words and music, music for screen, Hungarian music since 1900, and many others besides. Alongside the individual papers were lecture-recitals from a broad range of composers and performers in a variety of mediums. Indeed the breadth and diversity of subjects discussed was a testament to the excellent organisation of the conference chairs, Laura Hamer and Manuella Blackburn.

The issues surrounding the future of contemporary music and its study were very much at the forefront of this conference. The first plenary session, ‘Directions in Contemporary music’, was chaired by Christopher Dingle, who led a discussion with three leading innovators in the field of contemporary music. These individuals were David Berezan, Professor in Electroacoustic music and Director of MANTIS, speaking as an electroacoustic composer and his consideration of this field within the twenty-first century; Nicholas Reyland, Senior Lecturer in Music and Film Studies at Keele, on the subject of film scoring in Hollywood and its changing trends; and Robert Piencikowski, curator of the Pierre Boulez archive at the Paul Sacher Foundation, on the nature of analysis and how composers’ practice might engage with and anticipate future analyses of their work. The session instigated a lively discussion and was a fitting opening to the conference as a whole.

The plenary roundtable on the Friday had a particularly memorable flavour of analysis to it, in its consideration of ‘Messiaen, Formation and the Canon’, with Christopher Dingle once again chairing the discussion of Christopher Brent Murray, Yves Balmer, Robert Fallon, Dingle himself and Caroline Rae, who stood in for Julian Anderson (at short notice) as a respondent. This subject was particularly pertinent as it comes shortly before the publication of an important two-volume text, Messiaen Perspectives 1 and 2, to be published by Ashgate Press in November 2013 and co-edited by Dingle and Fallon. The discussion co-presented by Murray and Balmer was particularly enlightening with regards to Messiaen’s compositions from the 1940s. Whilst Murray considered Messiaen’s borrowing of rhythmic materials, Balmer approached the melodic and harmonic aspects. Their two different perspectives merged to present a rich consideration of Messiaen’s cultural borrowings ‘through the deforming prism of his own language’. Examples from Stravinsky, Bartók, Jolivet, Ravel, Debussy, Massenet and Berg were all shown to have been used by Messiaen, and seeing these examples within Messiaen’s scores was particularly fascinating. Commenting on Messiaen’s usage of Daphnis et Chloe within his Canteyodjaya, Murray acutely described this work as ‘a Debussy sandwich on Jolivet bread’. Indeed throughout this session of the plenary, the importance of Jolivet as an influence upon Messiaen was highly apparent, as well as Jolivet’s own musical innovations. It was also interesting to hear Fallon discuss how a variety of musicological studies (as well as standard textbooks such as Grout’s History of Western Music) have approached the subject of categorising Messiaen, and in particular how their continual valorisation of Quatuor pour la fin du Temps provided a way for Messiaen’s music to enter what is now the twentieth-century music canon. Messiaen’s route into this canon was a complex one, and Fallon’s discussion of this process highlights the penchant for classifying composers into manageable categories, a problem that is still very much with us today.

A session that I particularly enjoyed was Joanna MacGregor’s plenary lecture-recital, ‘Fabulists and Transcendentalists’. One is always struck at the seamless way in which MacGregor consistently links her own experiences as a performer to the interpretation and analysis of the works that she presents. Whilst there was an emphasis on the work of women composers, such as Sofia Gubaidulina, Lili and Nadia Boulanger, Amy Beach, Ruth Crawford Seeger, and Galina

SMA Newsletter 25
Ustvolskaya, MacGregor also discussed Charles Ives and his utilization of ‘What a friend we have in Jesus’ in the central movement of his *Sonata no. 1*. MacGregor also commented on Ives’ penchant for quoting both Beethoven’s *Fifth Symphony* and the traditional song, ‘Bringing in the sheaves’ in a number of compositions. Another important element to the discussion was the concept of songs for children and how this is conveyed in Gubaidulina’s *Musical Toys* in comparison with the work of Schumann, in his *Kinderszenen* for example. It is always a joy to hear MacGregor play, and this time was no exception.

Robert Piencikowski, in his talk entitled ‘The Sniper, the Sheep and the Hounds’, presented a rich and detailed discussion of the concepts that musicologists have applied to music after the Second World War. The focus on Pierre Boulez was particularly apparent and indeed welcome, considering Piencikowski’s central role as curator of the Boulez papers at the Paul Sacher Foundation, Basel since 1990. Primarily focused upon Boulez’s aversion to the term avant-garde, Piencikowski led us through a considered, engaging discussion of aesthetic debates circa 1945-75. Additionally, Piencikowski made reference to Boulez’s admiration for Debussy (and indeed his practice of sometimes taking Debussy’s provocative statements to prove a point), the over valorisation of Satie by Cage, the dislike of Satie by both Messiaen and Boulez, and the problems concerning ‘schools’ and their shopkeeper mentality. Whilst providing a highly detailed keynote speech, it was Piencikowski’s responses to questions from the other delegates that were particularly impressive, notably his discussion of issues such as Ligeti’s analysis of Boulez’s music. Moreover, Piencikowski’s extensive knowledge of these composers and their personal correspondences truly humanised these oft-lauded individuals, and with it came a great sense of humour and feeling for their work.

Caroline Potter’s keynote, ‘Invasion of the Pink Peril? After Lili Boulanger’s Prix de Rome victory (1913)’ was highly enjoyable. Potter’s knowledge of the work of both Nadia and Lili Boulanger was evidently extensive, and the whole discussion was presented with consideration and a nice touch of humour. Potter’s discussion approached the position of women composers within the Prix de Rome after 1913, and whether Lili Boulanger’s success had paved the way for these women. Vuillermoz’s tongue-in-cheek concept of ‘pink peril’—a pun on the historical ‘yellow peril’—stood for the male-dominated fear of women assuming power in the musical world at the turn of the twentieth century, just as European empires (as well as the USA) feared Chinese immigration and the rise of Japan around that time. Potter proceeded to explore the genre of the cantata more fully, both within and outside the Prix de Rome competition, and more generally the interactions between music and text. Potter’s first example demonstrated that Germaine Tailleferre’s *La cantate de Narcisse* (with text by Paul Valéry) suffered from a general subservience to the text and a possible lack of self-belief. However, in Pierre Boulez’s works *Le Visage nuptial* and *Le Soleil des eaux*, we saw the opposite, with Boulez utilizing the voice as an instrumental texture. Whilst neither of these works were Prix de Rome entries, they successfully illustrated, through contrast, the varying potentials of the cantata as a vehicle for compositional expression.

With such a wide range of papers on offer throughout the conference covering a myriad of subjects, it was often a difficult decision choosing which speakers to listen to. Particular personal highlights included Helen Julia Minors’ discussion of Satie’s *Sport et divertissements*. Minors raised the issue of how we receive a work so irrevocably tied to its accompanying visuals, and its performer’s personal enjoyment. She presented an engaging consideration of the interactions between different art forms, an issue that is acquiring greater critical attention in contemporary musicology. Other notable papers included Imani Mosley’s discussion of Britten’s *Billy Budd*, in which she considered conventional and gendered roles in opera and their emergence in an all-male opera. In addition, it is particularly worth noting the rich and varied selection of papers presented by delegates from the Musicological Institute in Budapest. Ádám Ignácz’s discussion of the Hungarian beat movie, ‘These Youngsters’(1967) was enlightening, in particular his discussion of the way the film was adjusted to conform to Communist doctrine, whilst as a consequence presenting a less accurate illustration of how these bands were actually received during the time. Other paper subjects included the operetta *Boci-boci tarka* of Ottó Vincze, the work of Zsolt Durkó, performer Elza Szamosi and the later piano works of Ernő Dohnányi. All of these papers presented fresh insights into the tortured relationship between dictatorial regimes and art.

Alongside the papers, keynotes and plenary sessions were highly enjoyable concerts. The first showcased work by leading electroacoustic composers and was presented on the MANTIS (Manchester Theatre in Sound) large-scale sound diffusion system. The second featured the ensemble Tarang and was presented by Milapfest, a leading Indian Arts Organisation with a close partnership to Liverpool Hope. Manuella
Blackburn also curated an extensive programme of electroacoustic pieces to be played in a listening room, which ran for the duration of the Friday. A broad range of works, highlights included *Amovi Alaan* by John Nichols III, and Blackburn's own *Javaari*. Blackburn's careful usage of small sound fragments and Nichols' manipulation of field recordings were particularly satisfying.

The final plenary session was hosted by the European Opera Centre, and was about the making of *The Cunning Little Vixen*. This BBC production, instigated by the European Opera Centre, reimagined Janáček's stage opera for the film or television screen, and the plenary session raised several interesting issues related to how a work can be transferred from one medium to another. The usage of animation within the film presented some technical matters to consider, such as lip-syncing, and more general reception issues, such as the expectation of humour from animated characters. After a screening of the film for the delegates, speakers Rodney Wilson and Kenneth Baird presented an engaging discussion with the work's conductor Laurent Pillot.

Altogether, the eighth biennial conference for Music since 1900 was a resounding success, and I am sure that many delegates are keenly awaiting the ninth in 2015 at Cardiff University. If I had one criticism, it did feel as though French music was represented perhaps more strongly than other repertoires, but even with this in consideration, delegates truly had a sufficient variety of subjects to listen to. A recurrent theme was that it is vital for the study of post-1900 music that pertinent works become more readily available for both performance and scholarship, with many speakers commenting on the continuing difficulties of score acquisition. Let us hope this happens so that the field of 'music since 1900' can continue to thrive and develop.

Carly Rowley

25 October 2013, Senate House, London:
Launch of the Music Research Consortium UK (MRC-UK)

The SMA is a founder member of the Music Research Consortium UK which was formally launched at Senate House on 25 October 2013. MRC-UK has developed links between eighteen bodies that promote musical research and the exchange of ideas. It aims to coordinate national and international initiatives and responses concerning music research practice and policy on behalf of the participating organisations in order to promote evidence-based policy and practice that draws explicitly on the latest international research.

To quote Mark Everist, President of the Royal Musical Association and Convener of MRC-UK: ‘The establishment of the Music Research Consortium UK is a timely – perhaps overdue – initiative that brings together the highly-varied forms of musical research and gives them a forum for discussion and, when needed, a single voice’.

MRC-UK aims to:

- Support and promote the scholarly study of music and musical activity in all its forms;
- Promote collaboration between the participating organisations and the wider national and international community in order to enhance understanding and to encourage and support research events, strategy and dissemination;
- Co-ordinate national and international initiatives and responses concerning music research practice and policy on behalf of the participating organisations in order to promote evidence-based policy and practice that draws explicitly on the latest international research;
- Provide practical help to improve the efficiency and effectiveness of communication and collaboration between participating organisations;
- Encourage cross-disciplinary discussion on issues such as ontology, epistemology, theoretical consistency and methodology;
- Develop links with practitioners and professional bodies to promote musical research and the exchange of ideas.

Visit [www.music-research.ac.uk](http://www.music-research.ac.uk) to find out more.

Helen Thomas
The Fabulous Postgraduate Writing Club

Participants, from left to right: Miona Dimitrijevic, Stephanie Jones, Kirstie Hewlett, Becky Thumpston, Andrew Cheetham, Alex Glyde-Bates, Joe Knowles, William Green and Martin Curda.

The Postgraduate Writing Club, probably Kirstie Hewlett’s finest legacy, has been going from strength to strength ever since the First Meeting was launched in December 2012 (hosted at City University London by yours truly). Becky Thumpston (Keele University), Olga Sologub (University of Manchester) and Jun Zubillaga-Pow (King’s College London) read conference papers that were still in-progress, and received much useful feedback, not only on the content, but also the delivery. ‘The idea behind this initiative’, as I wrote in the very first blog, ‘was… to form an analysis-centred study group, comprised of postgraduate students engaged in the discipline from around the country. The event was bound to generate the kind of concentrated disciplinary discussion and group dynamic that cannot be expected in local groups with wider interests, however interesting and useful these may otherwise be.’

That proved to be the case. The Second Meeting ‘hit the ground running’ as Kirstie Hewlett wrote in her review, with a paper by Joseph Knowles (University of York) on Gesualdo (Joseph also attended the third meeting, and reviewed last TAGS in this Newsletter). The meeting itself took place on 27th April 2013, i.e. just after TAGS, at the University of Manchester. The other speakers were Kirstie Hewlett and (once again) Olga Sologub, who also hosted it. The chair was Dr Laura Tunbridge, who initiated a discussion about the importance or necessity of analysis. Such issue-based discussions led by the academic host have already become something of a tradition, the culmination point of the meetings.

In the Third Meeting, the interrogating academic was our very own VP Dr Kenneth Smith, who according to Steph Jones ‘adopted the persona of a rather more youthful Lord Alan Sugar’. His talk was about the realistic, useful and sometimes harsh experience of being peer-reviewed. The three papers presented and picked over were by Knowles and Thumpston with a debut by Miona Dimitrijevic (University of Strasbourg). This was the largest meeting yet, as can be seen from the photo above. These informal meetings proved to be a good place to get to know fellow analytical postgrads, often concluding with ‘coffee or meal before or after which helps us to feel like a community as SMA student members’, as Becky Thumpston wrote.

The Fourth Meeting, is all set to take Place on 6th March 2014 at the University of Leeds. As before, it is generously supported by bursaries. Professor Derek Scott will lead a session on how to prepare for a radio talk or television appearance as a musicologist. Word has it that one more student speaker is needed, so if you are thinking about it, grab the opportunity and write to Steph or Martin at students@sma.ac.uk. In fact, come along to listen and respond even without reading your work. ‘From my own experience’, writes Kirstie Hewlett, ‘both reading and critiquing the work of those facing the same milestones as myself has been invaluable in learning to reflect critically on my own writing. Crucially, it has enabled me to establish strong working relationships with my peers.’ Thank you for the Postgraduate Writing Club, Kirstie. Long may it continue.

Shay Loya

SMA Newsletter 28
## Diary

**TAGS 2014**: A CFP will be announced ca. 1st February.

28 February–1 March 1, 2014, Royal Conservatory of The Hague  
**History, Theory, and Analysis: Interactions, Conflicts, Resolutions**  
Joint meeting of VvM, KvNM, KVMG in the Hague  
[http://verenigingvoormuziektheorie.net](http://verenigingvoormuziektheorie.net)  
Keynote speaker: Kevin Korsyn (University of Michigan)  
The deadline for proposal submissions has passed.

12 April 2014, University of Leeds  
**Music and Mathematics**  
[http://www.rma.ac.uk/conferences/event.asp?id=637](http://www.rma.ac.uk/conferences/event.asp?id=637)  
The deadline for proposal submissions has passed.

1–4 July 2014, SOAS, London  
**Analysis, Cognition and Ethnomusicology**  
(AAWM and BFE 2014)  
The deadline for proposal submissions has passed. The SMA is sponsoring this conference and has submitted a panel proposal: more news on this to follow.

17–20 July 2014, University of Cambridge  
**Centre for Music Performance as Creative Practice (CMPCP)**  
Third Performance Studies Network Conference  
[http://www.cmpcp.ac.uk/conference3.html](http://www.cmpcp.ac.uk/conference3.html)  
The deadline for proposal submissions has passed. Further queries: David Mawson, CMPCP Coordinator, [dqm41@cam.ac.uk](mailto:dqm41@cam.ac.uk)

September 17–21 2014, Leuven Belgium  
**VIIIth European Music Analysis Conference (EuroMAC)**  
[www.euromac2014.eu](http://www.euromac2014.eu)  
Procedure for the award of grants from the 

*Music Analysis* development fund

**1. Grants to Individuals**

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

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

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

The Board does not fund sabbatical leave or research assistants.

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

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

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

**3. Application Procedures**

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

**SMT international travel grants**

International Travel Grants are available for the purpose of attending Society for Music Theory (SMT) conferences. Application information can be found on the website of the SMT’s Committee on Diversity: [http://www.societymusictheory.org/grants/travel](http://www.societymusictheory.org/grants/travel)
Members’ Forthcoming/Recent Research

Conference and Colloquium Papers (for TAGS 2012 papers see ‘Reviews’)

Fanning, David and Michelle Assay. ‘From Russia with Love/Hate’. Forthcoming in International Piano (November/December 2013).


Articles, Book Chapters and Scholarly Blogs


For podcast versions of the above three publications see http://eeleach.wordpress.com/publications/


Books


Three post-re-election New Year’s Resolutions

As promised in the editorial, I have some New Year’s Resolutions I would like to share.

My first is to replace the bumper annual Newsletter with two slimmer and timelier online issues for 2014, made possible with the elimination of printing costs.

Although the Newsletter will continue to be an excellent platform for student contributors, I am also keen to include more contributions from the more senior academic members. My second resolution therefore is to solicit more pieces from the latter (you have been warned) and create a space for discussing current issues that affect all of us, such as the impact this year’s REF frenzy has had on analytical research and publications.

Third, I intend to work more closely with the Student Reps to expand student networking, particularly in follow-ups to meetings such as TAGS and the Postgraduate Writing Club.

But now the wicked must rest.

Happy New Year!

Shay Loya