SMA’s Theory and Analysis Graduate Students’ (TAGS) Weekend
Royal Holloway, University of London
2–3 May 2014

Programme

Friday 2nd May

13:30: Registration (Common Room, Music Department, Wetton’s Terrace)

13:45: Welcome, Professor Stephen Downes (Head of Department of Music)

14:00: Session 1, ‘Musical Form in the Twentieth Century’ (WT001, Music Dept.)
Chair: Paul Harper-Scott (Royal Holloway, University of London)

Martin Curda (Cardiff University): ‘Rhythm as Form-Generating Agent in the Music of Pavel Haas’

Christopher Tarrant (Newcastle University): ‘The Reversed Recapitulation and the Type 2 Sonata: the Case of Carl Nielsen’s Symphony No.3’

Sebastian Wedler (Merton College, Oxford): ‘Thus Spoke the Early Modernist: Zarathustra and Rotational Form in Webern’s String Quartet (1905)’

15:30 – 16:00: Tea/Coffee (Common Room, Music Dept.)

16:00: Session 2, ‘Music Theory Pedagogy’ (WT001, Music Dept.)
Chair: William Drabkin (Southampton University)
Clémence Destribois (Royal Holloway, University of London): ‘Sounding the Psalms? Psalm-tone Tonalities in the Ensemble Instrumental Music of Merula and Marini’

Adam Whittaker (Birmingham Conservatoire): ‘Late Fifteenth-Century Theoretical Integration: some initial thoughts on Johannes Tinctoris’s Expositio manus’

17:30: Keynote address, (Windsor Auditorium)
Professor Julian Horton, SMA President (Durham University): ‘In Defence of Musical Analysis’
Chair: Anne Hyland (Royal Holloway, University of London)

Although the development of theory and analysis since the turn of the millennium has been characterised by a decisive injection of new ideas and fresh impetus, in many ways the discipline remains marked by the critical conflicts characterising its institutional circumstances in the 1990s. In the UK especially, the hostile arguments marshalled under the auspices of what came to be called the ‘new musicology’ – which ranged from accusations of indifference to history and musical subjectivity to complicity with the darker political undercurrents of modernism and colonialism – have had a lasting effect on research agendas and the strategies guiding curriculum design.

This paper undertakes a fresh conspectus of the new-musicological critique, in light of theory and analysis’s subsequent renaissance, and mindful of voices sustaining critical antagonisms up to the present. Focussing in particular on persisting tensions between music theory and historical musicology, I advance a defence of theory and analysis, which questions its affiliation with defunct modernist attitudes, and reinforces its claims to epistemological legitimacy. The argument is supported by a review of aspects of my work theorising the forms of the nineteenth-century piano concerto, which counters the association of theory with the mechanisms of canon formation by seeking to develop a post-canonical model of Formenlehre.

18:30: Wine reception (Windsor building)

20:00: Conference dinner in Prezzo, Egham Hill
Saturday, 3rd May

9:00: Session 3, ‘Probing the Programmatic: Music, Narrative, and Gender’ (Windsor auditorium)
Chair: Kenneth Smith (Liverpool University)


Rebecca Day (Royal Holloway, University of London): ‘Beyond the Phallus: “Feminine” Closure in Brahms’ Symphony No. 3’

Russell Millard (Royal Holloway, University of London): “The Salome of Greece”: Lyceion, Lycaenion, Daphnis, and Desire

10:30 – 11:00: tea/coffee

11:00: Session 4, ‘Set Theory, Pitch-Class Analysis, and Empirical Approaches to Post-Tonal Music’ (Windsor auditorium)
Chair: Martin Curda (Cardiff University)

Adam Smith (Royal Holloway, University of London): ‘Harmonic Fields in Alois Hába’s Quatuor à Cordes im Vierteltonsysten No.2, Op.7 – Using Adapted Pitch-Class Set Theory for the Analysis of Quarter-Tone Music’

Chenchen Gong (Chinese University of Hong Kong): ‘Sonoristic Serialism in Górecki’s Scontri’


Imre Lahdelma (University of Jyväskylä, Finland): ‘The Affective qualia of single chords – distinct yet complex combinations’
13:00 – 14:00: Buffet Lunch (Windsor building)

14:00: Session 5, ‘The Romantic Fragment and Musical Analysis’ (Windsor auditorium)
Chair: Julian Horton (Durham University)

Katie Cattell (Royal Holloway, University of London): ‘Different Notions of the Fragmentary in Schubert’s *Impromptu in C minor*, D.899 (op.90): Adorno and the German Romantics’

Sophie Hill (Cardiff University): ‘Fragment and Deformation in Liszt’s *Kleine Klavierstücke* S. 192’

15:00 – 15:30: Tea/coffee

15:30: Session 6, ‘Approaches to the Analysis of Pop Music’ (Windsor auditorium)
Chair: Shay Loya (City University, London)

Teja Klobčar (University of Ljubljana, Slovenia): ‘Just a few Chords: Researching and Analysing the Music of Slovenian Singer-Songwriters’

Toby Young (New College, Oxford): ‘Let There Be House: Narrative Structures in Electronic Dance Music’


17:00: Roundtable discussion: ‘The Future of Music Analysis on the University Curriculum’, chaired by Professor Julian Horton (Durham University)

17:30: Closing remarks and conference disbands