

# Society for Music Analysis

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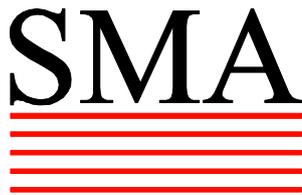
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## December 2016 Newsletter

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## Submissions

All materials for submission should be sent by email to [information@sma.ac.uk](mailto:information@sma.ac.uk).

## Editorial

2016 has been, shall we say, an interesting year in politics. For music analysis, it seems to be much of the same: some excellent articles in *Music Analysis* as well as notable events throughout the year, as enumerated in Julian Horton's [President's Letter](#), and as readers will glean from the [reviews](#) of conferences and workshops, which make the bulk of this Newsletter. At the same time, we learned of the government's worrying plans to exclude creative subjects from the EBacc core curriculum, witnessed the continuing reduction in the number of A-level takers, the problematic content and quality of A-level music, and the general decline in musical literacy and analytical engagement at secondary and tertiary levels. We are now at a point where many undergraduates can no longer formulate an independent understanding of music at the end of their degree (never mind the beginning), who do not treat 'the music itself' as a primary source, but instead are trained to rely

completely on secondary sources, like clueless voters replicating the words of opinion makers.

Analysts are probably not best placed to do much about our politics, but they can probably do *something* about resisting the combination of mercantilism and populism that has done so much to disempower undergraduates this way. We must allow younger learners to have the advantages we enjoyed, give them a chance to get to know 'the music itself' and how it works without being prematurely apologetic about it; to teach diverse repertoires without giving up technical rigour in the name of cultural diversity. And we need to do this by becoming much more invested as a learned society in what happens before postgraduate studies. And so, we have started talking to each other, both informally and in SMA meetings, about more proactive expansion and educational outreach. As Julian Horton states in his letter, these discussions throughout the past year have now coalesced into an ambitious document he has put together, which will be shared with all SMA members soon. We hope 2017 will bring with it some hopeful news.

Keen readers (I thank all three of you) will have noticed we did not have a list of publications for a while. This section of the Newsletter has been discontinued until further notice, since a representative bibliography depended on all or most members sending information regularly (too much work for the editor otherwise...), and unfortunately this did not happen. My apologies to those of you who diligently responded, and I am happy to receive feedback about this decision from all members. However, you should know my term as Information Officer is coming to an end. After six years, it is time to move aside and let someone else do this. I don't know when exactly I am expected to step down (things are a bit up in the air since the [change to charity status](#)), but I'd be happy to have an informal chat with anyone interested in the role. It would be good to have new people with fresh ideas, especially at a time when we are expanding our activities and taking on some formidable challenges.

Happy New Year!

Shay Loya

# President's Letter



An enduring media habit of the holiday season is the tendency to review the year in all its lurid glory. If many of us blanch at the prospect of recalling 2016's political horrors, I offer small consolation by reporting that both continuity and change have favoured the SMA this year. Our cycle of conferences and workshops has continued apace. In April, Liverpool University hosted TAGS in their elegant London buildings in Bloomsbury. We are grateful to Kenneth Smith and all at Liverpool for their efforts, and for Emily Howard's sterling contribution as keynote speaker. No less fulsome praise is due to Nick Baragwanath and his team at Nottingham University for hosting the plenary conference in July on the broad theme 'History, Analysis, Pedagogy', which was attended by delegates from across the globe. Especially gratifying in view of the current political climate was the conference's strong European orientation. We welcomed our three eminent keynote speakers – Ludwig Holtmeier, Katelijne Schiltz and Georgio Sanguinetti – from the Hochschule für Musik Freiburg, Universität Regensburg and the University of Rome, Tor Vergata respectively. Last but certainly not least, we offer thanks to the University of Liverpool for hosting the latest Postgraduate Writing Club on Saturday 3<sup>rd</sup> December.

At the same time, we look forward to exciting events in the forthcoming year. Bangor University will host TAGS on 18 and 19 February 2017 and have confirmed John Rink of Cambridge University as keynote speaker. On 24 and 25 April 2017, Senate House, University of London will host a two-day conference with the SMA's support on the operas of Thomas Adès, convened by Ed Venn; keynote speakers will be Thomas Adès himself, Peter William Evans (Queen Mary University of London) and John Roeder (University of British Columbia, Vancouver). 2017's plenary conference will take place at Surrey University on 11–14 September, conjoined with the International Conference on Music since 1900. In addition, the SMA is one of the eight contributing societies to the 9<sup>th</sup> European Musical Analysis Conference, which will be held at the Université de Strasbourg on 28 June–1 July 2017. The keynote speaker will be Robert Cogan of the New England Conservatory of Music; we are happy to report that Michael Spitzer is confirmed as the SMA's contributing speaker.

In the midst of all of this, the SMA is also undergoing fundamental change. The Society's transition to charitable status is now well advanced. The details of our new complexion are outlined in David Bretherton's announcement, to which I draw your attention. I know that I join with the membership in recording our immense gratitude to David and Kirstie Hewlett for undertaking the considerable work required to complete this process in its constitutional, legal and financial aspects. It falls to me as President to direct the SMA's strategy in this new environment, to which end I have drawn up a strategy document, which has been considered by the Society's officers, and which will be disseminated to the membership for comment in the New Year. The strategy builds on our new constitutional charitable objects, which are 'the advancement of education in music theory and analysis for the public benefit, in particular, but not exclusively, by the dissemination of the latest scholarly research'. In this spirit, I advocate expanding our portfolio to embrace the undergraduate constituency, as well as securing equality, diversity and inclusivity structurally at the Society's heart. I also look to involve the SMA proactively in promoting the intellectual and pedagogical value of theory and analysis at all educational levels, addressing the discipline's status in primary, secondary and tertiary education. Critical to this objective is the recognition and consolidation of theory and analysis as professionalised disciplines, which are valued, supported and promulgated in the academy.

Before signing off, I want finally to send our transatlantic greetings to the Society for Music Theory, its outgoing President Poundie Burstein and its President-elect Robert Hatten, in anticipation of the SMT's fortieth anniversary in 2017. Our sincere best wishes for the next forty years!

**Julian Horton**  
11<sup>th</sup> December 2016

# SMA News

## Announcing our new charity status

We are delighted to announce that the UK's Society for Music Analysis was granted the status of Charitable Incorporated Organisation by Charity Commission for England and Wales on 8 August 2016. This new unified legal body succeeds the earlier separate entities of the original Society for Music Analysis and the *Music Analysis* Editorial Board. The 'Charitable Objects' for the newly incorporated SMA are as follows: 'The advancement of education in music theory and analysis for the public benefit, in particular, but not exclusively, by the dissemination of the latest scholarly research.'

The 'First Trustees' of the organisation are Julian Horton (President and Chair of Trustees), Michael Spitzer (ex officio, as Chair of the *Music Analysis* Editorial Board), David Bretherton, Christopher Dromey, Shay Loya and Kenneth Smith. In accordance with our new Constitution, elections will be held for all elected trusteeships at our first Annual General Meeting (time and place to be announced). The SMA's Constitution and other documents relating to our governance will be posted to our website ([www.sma.ac.uk](http://www.sma.ac.uk)) in due course. The editorial team of *Music Analysis* continue in their current roles.

This is an exciting time for the SMA. Our newly granted charitable status provides us with better financial and legal security, and also presents us with an opportunity to reassess our activities. Further announcements will be made on our website and via our membership email list in due course.

**David Bretherton**

## Committee News

As circulated last February, **Ross Edwards** is our latest Student Representative. He is a third-year PhD student from the University of Liverpool with an interest in post-tonal modulations and in problematising the conceptual boundary between tonality and post-tonality. Ross has been working hard alongside Student Representative **Rebecca Day**, keeping alive the writing club and analysis workshops (both excellent initiatives begun by former Student Reps **Kirstie Hewlett** and **Martin Ćurda** respectively) and coming up with fresh initiatives that will be announced in due course.

Meanwhile, due to the change in charity status (see right column) and **David Bretherton's** lucky escape (see [previous Newsletter](#), pp. 4–5),

**Kirstie Hewlett** of 'Heinrich Schenker and the Radio' fame (not to mention BBC 4's [Learning to Listen](#)), has been appointed SMA's Treasurer.

Regrettably, **Helen Thomas** stepped down as Development Officer last August. Helen has been involved in organising many of the Society's events as well as creating useful links with other institutions and floating practical ideas about outreach and development, some of which have already happened, and others which are in train. Her most visible legacy is the [SMA videos](#) (released throughout this year), a project she has directed alongside Kirstie Hewlett. Helen is now devoting her time to devising and implementing placement and employability policy in the School of the Arts at the University of Liverpool, as well as running the Lunchtime Concert Series at the Department of Music there and liaising with ensembles partnered with the university. As she wrote to me, 'along with family life & lots of oboe playing I expect to be kept amused'. We shall miss her.

The composition of the current committee can be found in <http://www.sma.ac.uk/about/committee/>. As an aside, we have noted that the gender balance has not improved with Helen's departure. There will be vacancies at the not too distant future, and we strongly encourage our female members to stand for election.

## TAGS Prize

This year's TAGS Prize winner is Emily Tan for her paper 'Third diatonicism and Strauss's most beautiful act of collaboration, *Capriccio*'. It should be mentioned all SMA Committee members present were duly impressed by the overall level of papers and the diversity of TAGS. On our shortlist were also Tom Parkinson (one of the most memorable in terms of presentation, and with the most outreach potential), S. Tunca Olcayto (thoroughly researched and scholarly); and Rebecca Day and Sarah Moynihan, who both gave strong papers on sonata form. Choosing a winner among papers with very different aims and methodologies was difficult, but we felt Tan's paper stood out for its imaginative yet rigorous exploration of 'post-tonal' diatonicism in Strauss' music.

Until this year, the next step would have been to publish the TAGS Prize essay in the Society's Newsletter. However, we have decided to

discontinue this practice, despite the obvious advantages of a quick(er) publication and much richer Newsletter. We feel strongly that postgraduates' future careers will be better served if they submitted their respective essays (whether they won the prize or not) for a journal publication. There are many journals to choose from,

including those specifically set up for postgraduates. Instead of space in the Newsletter, then, we would be happy to offer TAGS essay winners further help with preparing their essays for publication.

**Shay Loya**

## **TAGS 2016**

**2–3 April 2016, Liverpool University in London**

**Keynote Speaker: Dr Emily Howard (RNCM; University of Liverpool)**

### **Programme**

#### **Saturday 2nd April, Session A**

**Maddie Kavanagh Clarke** (Durham) 'An investigation of the cadence in early nineteenth-century music: A Mendelssohn Case Study'

**Karishmeh Crawford** (Durham) 'Pitch Class Motives and Promissory Notes: Analysing Mozart's Fantasia K.475 at the Piano'

**William Green** (Liverpool) 'Countering the "Hermeneutics of Suspicion": New Approaches to Wagnerian Formal Analysis'

#### **Session B**

**S. Tunca Olcayto** (Istanbul: MIAM) 'Harmonic Motion in (Pre)Tonality: Lendvai's Axis System in the Context of Early Music'

**Emily Tan** (Oxford) 'Third diatonicism and Strauss's most beautiful act of collaboration, Capriccio'

**Emilio Casco** (Royal Holloway) 'Theoretical and analytical intersections in Carlos Chávez's piano works'

#### **SMA Workshop**

**Kenneth Smith** and **Shay Loya** 'Promote your work: Writing successful conference abstracts'

#### **Conference Dinner**

#### **Sunday 3rd April, Session C**

**Matthias Wurz** (Bangor) 'Of Binary Oppositions and Phenomenological Thought: Wider Interdisciplinary Analytical Explorations for Performing Schoenberg's *Pierrot lunaire*'

**James Armstrong** (Surrey) 'The role of Space, Place, and Environment in Music Analysis'

**Tom Parkinson** (Royal Holloway) 'ISIS: The Musicological Analysis'

**Aled Smith** (RNCM) 'Unfolding and Interacting objects: an exploration of the processes used in my chamber work unsettled paths'

#### **SMA Workshop**

**Shay Loya, Helen Thomas** and **Kirstie Hewlett**, 'Music Analysis and Outreach'

#### **Session D**

**Sarah Moynihan** (Royal Holloway) 'At the Seams of Sonata Form: Durchbruch in Sibelius's Second Symphony'

**Rebecca Day** (Royal Holloway) 'Rotational form and the double-tonic complex: Towards a metatemporal analysis of the opening movement of Mahler's Third Symphony'

**Kelvin Heung Fai Lee** (York) 'Conductor as Analyst: In Defence of Sibelius's Formal Experiment in the Closing Movement of the Third Symphony'

**David Curran** (Royal Holloway) 'The Romantic Hero as Sentimental Poet: Berlioz's *La damnation de Faust*'

#### **Keynote Lecture**

**Dr Emily Howard** (RNCM; University of Liverpool), 'Leviathan under the microscope: composer as analyst'

**Group Discussion:** 'The Role of Analysis in Composition' (Chaired by **Kenneth Smith**)

## Review I: Analysis vs. Theory (Sessions A and B)

Such was the astonishing variety of papers given at this year's TAGS conference that discerning a common thread to unite them seems a near impossible task for the reviewer. Nevertheless, I should consider myself undeserving of the title 'music analyst' should I not attempt to find some sort of 'coherence' in this dizzying array of papers; to find a common background out of the chaos of the surface. My scare quotes around 'coherence' perhaps already betray a concern to stave off familiar accusations of privileging unity over diversity, but for me this accusation has always seemed to miss the point. Far from privileging unity over diversity, the analytical enterprise is concerned first and foremost with finding unity *in* diversity, whether that be in demonstrating how the dialectical tension between tonic and dominant creates a form out of itself or in the negotiation between analysis, concerned as it is with the individual piece, and theory, which addresses itself to the level of the repertoire. Every paper given on the first day of the conference had to negotiate such boundaries in some way.

We opened with a close, so to speak: **Maddie Kavanagh Clarke's** investigation of the cadence in Mendelssohn's symphonies. Kavanagh Clarke sought to problematise the codifications of cadences by current leading theorists of sonata form (namely William Caplin, James Hepokoski and Warren Darcy), along with the notion that departures from these theorists' models represented actual deviations from a historical norm, or 'deformation' to use Hepokoski and Darcy's controversial term. Kavanagh Clarke's investigation of Mendelssohn's 'unusual' cadences adequately demonstrated how analysis can usefully problematise theory.

Nevertheless, Kavanagh Clarke was not willing to abandon theory altogether, advocating an adaptive approach to the analysis of cadences, based on large-scale data-gathering that casts the net wider beyond the familiar canon.

**S. Tunca Olcayto's** application of Lendvai's famous Axis System to early music, in order to identify instances of 'regressive' and 'progressive' harmonic motion across a wide variety of composers, demonstrated an affinity with Kavanagh Clarke's more rigorously empiric approach. Interesting here, though, as Shay Loya remarked during the ensuing discussion, was the absence of a linear progression in the time period Olcayto chose to analyse. With a larger statistical sample, and more composers from the same era

compared, it would be possible to draw greater historical conclusions about the linear or non-linear history of harmony, as seen through a Lendvai lens.

**Karishmeh Crawford's** analysis-through-performance of Mozart's Fantasia K. 475 also promised fertile ground for debating the merits of individualistic analyses against theoretical generalisations, since the formal looseness of the fantasia genre has long resisted theoretical classification. Does the fantasia therefore consistently demand an 'anti-systematic' or, indeed, anti-theoretical response? This seemed to be the motivation behind Crawford's paper but, for this reviewer at least, the personal response seemed to push subjectivity too far in its re-composition of whole sections of Mozart's work and idiosyncratic readings of tonality. Despite its intention, the paper highlighted afresh the need for greater theoretical awareness and rigour.

This intersection of theory and analysis found further expression in **Emilio Casco's** paper on the piano works of the Mexican composer Carlos Chávez. Casco's paper convincingly demonstrated, for instance, the extent to which Chávez intended his piano works as seeking a solution, through its synthesis of Mexican and European styles, to a perceived stalemate in Central European Modernism. The paper's strength was more historical than analytical, however. While Casco backed up his argument with primary sources, the light-touch approach to the analysis of Chávez's piano works was not entirely convincing, and was not further helped by an overgeneralisation of what musical Modernism itself constituted.

**Emily Tan's** paper on Richard Strauss's *Capriccio* (1942) arguably asked a similar question to Casco's paper in that it sought to situate the particularity of Strauss's brand of musical Modernism in the wider context of European Modernism. From a musical-analytical perspective her paper fared better in its attempt to unite the concerns of history, theory, and analysis. Following Carl Dahlhaus's famous description of the music of *Die Meistersinger* as constituting a 'second diatonicism' (the notion that if dissonance receives its meaning from its relationship to a consonance that 'does not need to be heard' then it is possible that dissonance and chromaticism can be considered the unheard background, after the emancipation of the dissonance, of consonance and diatonicism) Tan argued that Strauss's music represented a sort of 'third diatonicism.' Her Schenkerian reduction of the opera's opening sextet demonstrated, for example, that behind the diatonic surface of Strauss's music lurked a harshly dissonant

background that has been 'supressed, acknowledged, and ultimately negated.' The difficulty of mediating between universal and particular was once again highlighted as a problem, however, as Tan chose to read Strauss's 'third diatonicism' as indicative of a 'reactive' response (after Alain Badiou and J.P.E Harper-Scott) to the revolutionary 'truth' of the emancipation of the dissonance. The paper largely avoided the unpleasant historical context of Nazi Germany, namely the branding of modernist experiments as degenerate, which problematises the aesthetics of 'third diatonicism'. This problem did not mean a simplistic politicisation of Strauss's music either, but it led to an interesting discussion, which touched on inseparable analytical, aesthetic and political aspects of this fascinating work.<sup>1</sup>

**William Green's** paper, 'Countering the Hermeneutics of Suspicion': New Approaches to Wagnerian Formal Analysis', can serve to unify many of the concerns of this review. One of the central questions of Green's paper, for instance, was how, when we listen to a Wagnerian music drama, do we account for the felt coherence of musical spans and the freedom of the musical agents? Far more than just a question of musical analytical import this question resonates with Hegel's—and indeed Wagner's—concern with the balanced mediation of self and community and highlighted the extent to which the enterprise of musical analysis is imbricated with German Idealist philosophy. In this light, I found myself considering Wotan's quest for a free individual—and we all know how that turned out—as analogous to the musical analytical search for unity in diversity. Fortunately, Green's paper promised an elegant solution to this difficulty in the application of William Caplin's analysis of the sentence to Wagner's endless melody.

**David Curran**



**William Green giving TAGS the go-ahead**

<sup>1</sup> Emily Tan's paper won the [TAGS Prize](#).

## Review II: Sessions C and D

The second day of the Conference opened with papers focused on topics related to meaning and performance, studies on acoustical space and its influence on performance, musicology and opera in Islamic State, and explorations on compositional processes for chamber music. The diversity of the discussed issues, as well as genres and styles, resembled that of the institutional affiliation of the speakers, whose contributors were Matthias Wurz (Bangor), James Armstrong (Surrey), Tom Parkinson (Royal Holloway), and Aled Smith (RNCM).

**Matthias Wurz**<sup>2</sup> opened **Session C** with his proposal to go beyond the traditional analytical approaches. His main concern lay on the problem to engage performers and audience with atonal music, in specific that of Schoenberg. Wurz's passion as a conductor and musicologist has led him to search for new analytical methodologies. The objective of his research is to offer a better understanding of atonal musical, especially on stage. In this sense, profundity and intricacy are the main elements to discuss. For this paper, the emphasis was on comparative analysis based and adapted from the symbolist poetry of Albert Giraud applied to the 21 melodramas of *Pierrot Lunaire* by Schoenberg. According to Wurz, this work can be explained as interlinking metamorphoses.

**James Armstrong's** paper drew attention to the variations of performance in different types of halls. His hypothesis rests on the fact that the performer is affected by the acoustical characteristics of the place. The research is actually focused on classical guitarists playing in three different kinds of acoustical environments: cathedral, simulated space and studio. Armstrong's results have showed that there are important performance differences such as the emotional and psychological effects, the acoustical character, among others. His methodology is based on Barker's 'Behaviour Settings Theory' (BST, 1968), which states a 3-stage method: 1) real world, 2) simulated spaces, and 3) comparative analysis. At the end of the paper, there arose some questions concerning the type and quantity of the samples, as well as other type of musicians.

Tom Parkinson introduced an interesting contrast with his research on the opera according to the Islamic State. The analysis of any vocal music represents a first challenge because of the language. Nevertheless, Parkinson has

<sup>2</sup> Matthias Wurz is the organiser of the next TAGS meeting at Bangor University (editor).

approached to a vocal music that has been allowed by the Islamic State for its resemblance with poetry and being unaccompanied. In order to achieve this research, Parkinson has designed control questions that help him reveal the strong relation between composition and technology. The paper triggered an intense discussion due to the nature of the topic and the interest to know more about this music, which it is important to say it has been analysed by musicological means.

Aled Smith gave a new change to the panel environment. His paper focuses on the poetic resources for his composition *Unsettled Paths* (2015), commissioned by the NEW Sinfonia. Smith talked about the building of the sonosphere, multiplicity of identity, harmonic field, cycling tempo, palimpsest, clouds of pitches, stratified objects, notation, among others. One of his concerns was that of the harmony, which existence functions as an interface between the composer, the music, the performer and the listener. An important part of his discussion was related to the non-linear narratives, such as in films by Kubrick or Tarantino. Smith's composition made him explore the meter and time, in order to design a cycle, and to have a perception of time as influence by other cultures.

The closing **Session D** was generally on musical meaning in the analytical areas of form studies, performance analysis, and musical semiotics. **Sarah Moynihan's** use of *Durchbruch* ('breakthrough'), a category of radical disruption of form proposed by Adorno in relation to Mahler, set up her analytical approach to the first movement of the Second Symphony by Jean Sibelius. Moynihan claimed that the climatic bass chorale section has not been analysed in depth as it should have been. To reveal its importance, she has highlighted structural fractures in the movement. The wider importance of this case study is that it may lead to a deeper study of the boundaries of sonata form within the symphonic tradition.

**Rebecca Day**<sup>3</sup> continued the exploration of sonata form with the first movement of Mahler's Third Symphony. Her focus was on some aspects of *fin-de-siècle* tonal practices in relation to form and rhetoric. One of the intriguing questions she put forward (also quoted in the abstract) is 'what happens to the thematic rotations of a sonata form... when the larger structure carves space for a second tonic?' Day showed that this space creates, in fact, a secondary sonata form within a large-scale formal parenthesis, as it were. That secondary form, in turn, challenges a linear temporal reading of the larger form and disrupts a

straightforward perception of thematic rotation. Most interestingly of all, this results in a multi-temporal formal process (in contrast to the normative linear progression of sonata form), where musical past, present and future interact, in an intriguing reflection of the aesthetics of this historical period.

With **Kelvin Heung Fai Lee** we returned to Sibelius, this time his Third Symphony, with a fresh perspective on tempo and performance issues added to this sonata-form-centred session. Lee discussed the challenge faced by conductors, when movements are seamlessly strung together in a fashion relating to Hepokoski's concept of 'multi-movement form within a single movement'. Lee argued for, and demonstrated how tonal and motivic analysis can help achieve an informed interpretation of tempi in this orchestral work.

**David Curran** set a new tone with his semiotic discussion of Faust's relationship to nature in Berlioz's *La damnation de Faust*. Curran showed persuasively that this work received little analytical attention (with few exceptions), and he himself managed to bring together, in a satisfactory fashion, a musicological study of Berlioz's 'De l'imitation musicale' (1837), Goethe's *Faust*, and Schiller's poetic aesthetics, with a semiotic analysis of excerpts from Berlioz's *Faust*, based on methodologies developed by Tarasti, Hatten, Agawu, and others.

**Emilio Casco**



<sup>3</sup> Current SMA Student Representative.

## Review III: Keynote and Workshops

### Keynote

#### **Emily Howard, 'Leviathan Under the Microscope: Composer as Analyst'**

As analysts, it is fair to say that many of us do not have direct connections to those who composed the work that we intimately engage with. The discipline has subsequently evolved over the years to critique notions of intentional fallacy in order to reduce the complexity of this 'problem' and to avoid diminishing the significance of the observations that we are able to make about the music. With the keynote speech of this year's TAGS conference, each of these concerns were given welcome contemporary significance.

The conference theme of intersections between analysis and contemporary compositional processes was certainly well-reflected through the wide range of papers from both composers and analysts throughout, yet Dr. Emily Howard – internationally acclaimed composer and Leverhulme Trust *Artist in Residence* at the University of Liverpool – refreshingly addressed these interactions head-on in her keynote entitled '*Leviathan Under the Microscope: Composer as Analyst*'. Howard immediately admitted her anxiety at being asked to speak at a music analysis conference with an initial question that went on to inform the main body of her address, and that most interestingly prompted a dialogue about influences and intentions: 'what do you (as analysts) want from me (a composer) when I talk about my work?' Howard explained that she at first thought it was important to highlight musical links to the material covered in other papers as if to justify her presence at the conference, where she claims that her music has always been influenced by the 'great' composers, Sibelius, Mahler, etc. Upon the realization that the dialogue is reassuringly reciprocal however – she could equally ask 'what might I (as a composer) want you (as analysts) to say about my music?' – Howard was more comfortable to discuss openly the varied influences of her work, some musical and the majority extramusical. She charted the scientific, mathematical, and literary sources that formed the 'inspiration' (though she also commented upon her loathing for the word) for some of her recent key works, where *Leviathan* eventually became the chief focus. We were taken on a journey through homeomorphism, the properties of Magnetite, Geoffrey Hill's *Clavics*, Ada Lovelace's *Calculus of the Nervous System*, and finally Thomas Hobbes' *Leviathan*, before Howard refreshingly reiterated the more realistic relations between composers and the choices they make: 'Composer's have deadlines. I

often superficially chose lines from *Clavics* as "inspiration". Her final realization that as a composer, she is also an analyst sparked the most interesting questions following extracts of her latest compositions: 'My creative process has always been to evaluate my creative process.'

It was in the subsequent discussion that the implications of some of these ideas reached their full contemporary significance. For all of Howard's initial anxiety, analysts are equally culpable in the relationship; we can't, after all, know of intentions with any certainty, especially when researching a composer long dead. But Howard reminds us that we won't necessarily get an honest answer from her either. 'I might not tell you everything'. There are often profound connections that can be made between *influences* long after compositions have been premiered, but *intentions* may never be uncovered. 'A lot of the meaning might be more personal than I'd like to say', was one of the first of many honest responses to questions, in this case following Emily Tan's claim that analysts often try to impose meaning. When asked if it would bother her if people were reading meanings into a piece that she didn't necessarily intend to be there, Howard simply responded, 'no', and after some thought, 'I find it quite interesting, flattering'. She expanded that other people's comments about her work often give her a useful perspective that she wouldn't have otherwise considered, but reiterated that her intentions can not necessarily be accessed. 'There are both lots of things I won't tell you, and lots of things I don't realize are in there.'

Tom Parkinson then took questioning into a slightly new dimension when asking about music, mathematics, and authorship: 'How much do the mathematic systems conflict with your choice and intuition?' Howard, again after some thought, responded that she likes to take the rules and disobey them. She reminds us that what she is doing is not 'scientific truth', and that she does not have to follow the rules as a mathematician might. Directly following this, Toby Young provocatively asked, 'do you think you've given anything back to science?' Again, after a lot of thought, Howard simply responded, 'I'd like it [if it were true]'. The final question, again from Emily Tan, could arguably be seen as an apt conclusion to this stimulating interaction: 'Do you feel interrogated when someone looks at your work? Is the analyst "correct" as seeing the work as "distinct" from you?' Howard's answer: 'Yes and no. It is both interesting and useful', but she reiterates for a final time that a work and its interpretation won't necessarily reflect her intentions.

It seems, then, that the dialogue between composer and analyst, and indeed by extension music and other systems such as mathematics and science, is exactly that: a dialogue. Composers can learn new things about their own works through analysts, just as analysts can learn new things about themselves through others' works. This keynote address ultimately served as an enlivening reminder of these connections.

#### First Workshop: Abstracts

#### **Kenneth Smith and Shay Loya, 'Promoting your work: Writing successful abstracts'**

Student conferences are an excellent place to present your work for the first time, to test ideas, to gain presentation skills, to interact with others in your field, and to learn about the practices of academia in a friendly environment. They are both a great initiative and a huge achievement for all involved. Yet for many if not all of us, they are not a final destination for such ideas and skills: most hope to achieve academic careers beyond postgraduate study. When acceptance rates at some international conferences can be as low as 30%, how can we ensure that the abstracts we submit and the work that we produce will be noticed and recognised by programme committees? Such was the purpose of the first of two SMA workshops held throughout the conference: to use this safe learning space to offer and discuss 'top tips' from senior organisers of SMA, SMT, and EUROMAC conferences, and to consider ways that each of us might be able to develop our own abstract writing skills.

We first looked at three examples of successful abstracts that got their writers into the Society of Music Theory annual conference in previous years and tried to discern common characteristics between them; how are they each structured? How do they organize the relationship between existing scholarship and their own analysis? Whilst every abstract is different in length, style, and, of course, content, there were some similarities, many of which were echoed by the 'top tips' offered in absentia by three senior academics. Nick Baragwanath, organizer of this year's SMA annual conference (HAPMAC), offered points about structure, scholarly context, and ensuring a close response to the call for papers. Abstracts should identify a problem or a gap in existing scholarship that is preferably relevant to the themes of the conference, and should describe the aims, objectives, scope and method of the author's response to that problem. William Drabkin, editor of *Music Analysis*, reinforced these ideas with a focus on original scholarship. Abstracts should clearly state how the paper is different from previous work, yet

should avoid giving too much away. It should suggest the direction the paper will take, but should save the details for the paper itself. Finally, Pieter Berge, organizer of *EuroMAC 2014*, shifted focus slightly onto the practicalities of submitting an abstract that reads well and clearly conveys the research. Try to write the abstract at least two weeks before the deadline so that it can be proofread by others or reread by yourself as if you were a member of the committee. Whether a native speaker or not, ensure your language is 'idiomatized' and makes use of correct English, and finally, don't use italics, bold, etc. as these often get lost in copies that are sent to reviewers.

The session closed with the notion that a good abstract often acts as a freeze-dried version of the paper and thus can help with the writing process, where additionally, the ability to convey ideas concisely while questioning how well these ideas come across to a non-specialised reader is arguably crucial for any form of writing. Ultimately, whether a student presenting for the first or fifteenth time, or a scholar on the receiving end of proposals, these tips can usefully inform a wide-range of academic practice, and so the session was a welcome addition to the conference programme.

#### Second Workshop: Outreach

#### **Shay Loya and Helen Thomas, 'The Quiet Revolution: Music Analysis and Outreach'**

How do we promote music analysis? Why should we? These are questions that loom large at any music analysis conference, and a self-reflective mode that many analysts have already assimilated into their practice. Who, other than ourselves, will be our audience in ten years' time, particularly if analysis is not taught with rigour in a number of institutions; or further, if musical skills are not valued in schools? What is needed in order to raise the profile of music analysis across institutions and generations, to preserve a discipline that many of us have dedicated our professional lives to? This might seem like a daunting task. It is certainly easier to assume that we face too many obstacles – technical, economic, stigmatic, curricular – many of which we have little control of, and so it is tempting to assume that the only option is to remain focused on areas that are already thriving. But there is a 'quiet revolution' that, little by little, student by student, teacher by teacher, institution by institution, is changing all of this. At the centre of this 'quiet revolution' – Dr. Shay Loya's half-joking term, inspired by his experience at City University and the SMA – is the idea that each and every analyst has a responsibility to nurture analytical practice within and beyond his or her music department. The form that this responsibility might

take was the focus of this second workshop session.

The session opened with the above questions, each of which may seem easy to ask, but all of which have much larger implications and even more ambiguous solutions. Who do we target? Students? Teachers? Exam boards? Publishers? How do we target them? What resources should we invest in? Dr. Helen Thomas opened the workshop with a presentation on the SMA's existing role in outreach and widening participation; the recent launch of the series of video podcasts, targeted at teachers, students, musicians, and those who might not be attached to higher education institutions, present varying aspects of music analysis from leading scholars in the field, and more importantly, are informative and easily accessible to all. Further to this, existing student-led workshops and writing clubs are important additions to the SMA's annual event calendar in that they aim to break down the barriers to learning music analysis and offer students a safe space in which to develop new techniques or indeed build upon existing skills. As the foundational steps of this quiet revolution, these are highly effective initiatives. Inevitably, however, there is more to be done.



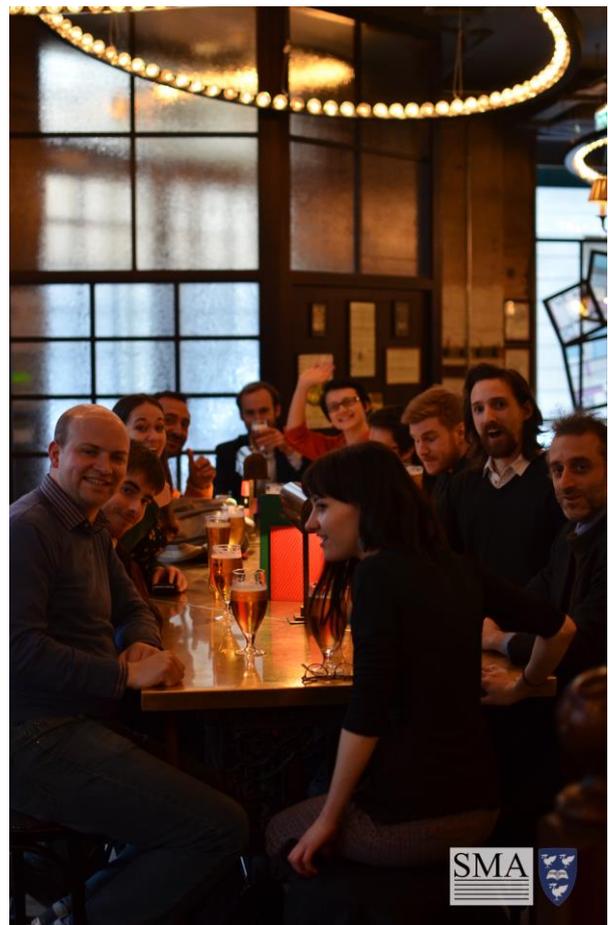
One of the two focus groups

The second part of the workshop saw delegates break into two focus groups to discuss what might be needed in order to further the SMA's role in promoting music analysis to wider audiences. As was to be expected, more minds are better than one, and each group came back with scores of suggestions, resources, outlets, and target audiences. Amongst all of these, some clear themes emerged; the role of technology is becoming increasingly important in not only engaging younger audiences, but also in providing useful resources for those that teach them. Competitive learning through gaming and apps was a popular suggestion, and even developing websites to reduce the gap between A level and undergraduate study could prove to be highly instrumental (Tom Pankhurst's Choral

Guide and Introduction to Schenkerian analysis were offered as possible models). Beyond this, developing a programme to train teachers was seen as a priority, where there is perhaps space to work with exam boards to publish instructive introductions to core repertoire, and even the potential to expand existing workshops to target teachers, and at the other end of the spectrum, students at undergraduate and A level.

These are all highly promising ideas. In order for them to be effective or even to come to fruition, however, they require each and every analyst to work together to gradually raise the profile of music analysis both in and outside of UK institutions. The quiet revolution is already happening. How would you like to take part? The SMA always welcomes suggestions for new events or resources as well as constructive feedback on existing ones. Do please contact Dr. Shay Loya at [Shay.Loya@city.ac.uk](mailto:Shay.Loya@city.ac.uk) to offer any insights you might have!

Rebecca Day



A less focused group at the end of TAGS

# **‘From pitch to philosophy and back again’: SMA Music Analysis Workshop 2016**

Following the success of the inaugural music analysis workshop in November 2014, this second event, held in Senate House University of London on 27<sup>th</sup> February 2016, aimed to continue to build participants’ analytical skills through interactive introductions to a number of methodologies, whilst also demonstrating some of the ways in which these skills might be used to construct arguments that are broadly informed by (critical) theory and other interdisciplinary trends in analytical scholarship. The initiative for such a focus came directly from the concluding plenary session of the 2015 Summer School at Keele University (see [previous Newsletter](#), p. 8), a somewhat troubling and inevitably open-ended discussion of the language barriers associated not only with music theory, but of any interdisciplinary connections within current scholarship. It concluded not with answers, but with questions: how can those of us working ‘between fields’ disseminate our research without alienating audiences as a result of these perceived language barriers? How can we effectively engage others both in technical music analysis and in the cultural observations that come out of it? The sessions offered at this workshop event were designed to target these questions specifically from the premise that this seemingly intractable problem can be overcome through interactive teaching that is open to students of diverse backgrounds. It was therefore immensely encouraging to see over twenty participants at varying levels (some having recently left undergraduate study right through to those who have recently completed PhD research) from institutions across the UK and Europe take part in what was a highly instructive and stimulating day.

The first session was led by Professor Julian Horton of Durham University (who also led the previously mentioned plenary session back in 2015). His focus was on recent developments in the theory of form in relation to nineteenth-century sonata forms. Participants were not only taken through a presentation of analytical material and theoretical ideas soon to be published by Horton, but were also given the opportunity to follow and contribute to two applied examples as a group. Horton first set out his own theory of formal

syntax in six categories – ‘proliferation’, ‘deferral’, ‘functional transformation’ (modeled on Janet Schmalfeldt’s ‘Becoming’), ‘non-congruence’, ‘elision’, and ‘truncation’ – where at each stage he linked his observations to existing theories of form, primarily related to familiar writings by Caplin and Hepokoski & Darcy. We were then taken through case studies of the analytical issues arising from *Formenlehre*’s engagement with nineteenth-century sonata forms: the first movement of Mendelssohn’s Piano Trio in C minor, Op. 66, and the first movement of Brahms’s Piano Concerto No. 2, Op. 83, where close attention was given to questions of formal function, parametric counterpoint, tonal strategy and motivic processes, as well as the connection to genre-specific problems in each case. Participants learned to consider the ways in which new theories of form might interact with pieces that do not conform to expectations, as well as with existing theories that were designed to convey and categorise such conventions.

The second session, led by Dr. Kenneth Smith, University of Liverpool, further built upon the above issues of interdisciplinary dialogue with a focus on Neo-Riemannian theoretic approaches from the perspective of Deleuzian theory. The session used the ‘Tonnetz’ to navigate Josef Suk’s collection of piano pieces, ‘About Mother’ Op. 28, in order to investigate some aspects of the piece’s poetic meanings by comparing collective analytical findings to contemporary problems in Freudian theory, as well as exploring these issues from a modern Deleuzian perspective. Participants were first offered an introduction to neo-Riemannian theory through a brief discussion of the function of the ‘Tonnetz’, before we were taken through Smith’s analysis of the first piano piece. The remaining four pieces were then divided between us, where participants were given the chance to construct their own reductions, before Smith then offered his findings in each case. The session closed with a discussion about Deleuzian ‘levels of repetition’ that correspond to the relations between intra- and extramusical ideas, which also neatly served as both a conclusion to each of the sessions, as well as a springboard to the final

plenary discussion concerning the role of interdisciplinarity in music theory. In this particularly neo-Riemannian context, connections between single chords link to suggestions of a key, which then have associations to particular pieces, onwards to an Opus, to inter-opus and intra-opus relations, where these then connect onwards to contemporary composition, the composer, the composer's life, the composer's philosophy space, and finally the philosophy then back to the pitch through the composer's output. In other words, such a theory implies that, through the suggestion of a single chord, we have the potential to get from pitch to philosophy and back again, where musical ideas connect to theoretical ones in fundamental ways that are often missed

(or even dismissed) due to technical language barriers associated with multiple disciplines.

Returning to the questions that served as motivation for the workshop, the day concluded with the notion that perhaps the best way to tackle prevailing issues of interdisciplinarity is simply to keep doing what we are doing; to continue to explore the ways in which music theory both inherently and constructively connects to philosophy, critical theory, and aesthetics, and most importantly to continue to widen the participation of each discipline through accessible events such as these.

Rebecca Day

## Conference Report: 16th International Congress of the Society for Music Research

**Symposium: Analysis and Education, 'Public History' and Marketing. Methodology, Ideology, and Societal Orientation of Musicology in (and to) Northern Europe after 1945. Wednesday, September 14, 2016**

This symposium was part of the much larger Internationaler Kongress der Gesellschaft für Musikforschung, and the theme was centred on 'paths of musicology' as they related to the study of Nordic music. This took place in the impressive Akademie der Wissenschaften und der Literatur just south of central Mainz, a city famous for being the home of Johannes Gutenberg, the creator of the movable-type printing press. The *Akademie* itself is set apart from the town centre, formerly an important medieval and ancient Roman settlement; it is only a short tram ride away, but one finds oneself in an altogether more contemporary setting with low-rise modernist buildings surrounded by manicured lawns.

Much of the day was conducted in German – a language that, I must confess, I struggle with – but many papers, and even more of the debate, was conducted in English. One of the great successes of the symposium was the wide diversity of nationalities on the panel, with representatives from Germany (Michael Custodis, Florian Schuck, Yvonne Wasserloos), Denmark (Michael Fjeldsøe), Norway (Arnulf Mattes, Thomas E. Møller), Sweden (Lars Berglund, Mattias Lundberg), Finland (Tomi Mäkelä, Markus Mantere), and the UK (Daniel Grimley, me). One of the disappointing (and embarrassing) aspects of the symposium was the skewed gender

balance, with only one female speaker on the panel.

Interestingly, much of the discussion centred not on Sibelius's but on Carl Nielsen's reception, with a particular emphasis on Robert Simpson's engagement with the instrumental works over several decades, and the awkward position he occupies as a writer and broadcaster. Grimley's paper on Nielsen reception in the UK between 1945 and 1955 was a particularly valuable interrogation of the problematic institutional frameworks which hamstrung Nielsen's posthumous progress into the British concert repertoire. Particularly interesting is the resistance demonstrated by members of the Royal College of Organists to the assimilation of Nielsen's music into UK concert culture, and Grimley furnished this point with a quotation from Gerald Cockshott writing in *The Musical Times* in 1948:

*Danish music is little known outside Denmark. The reason may be partly (as the Danes suggest) that Denmark is a small country; it may also be that Danish musicians seem preoccupied with the works of an indifferent composer named Carl Nielsen and are less anxious to introduce us to better things.*

The important milestone in Nielsen's reception in Britain came in 1952 with Robert Simpson's monograph *Carl Nielsen: Symphonist*, and Simpson's work is a central focus of Florian

Schuck's doctoral research at Halle-Wittenberg. Grimley was careful to point out, though, that by this time the terms in which Nielsen's music was received (both positive and negative) had largely already crystallised. That said, Simpson's position seems to have been an interesting one, given the tensions generated by his dual skepticism of the academic elite on the one hand and the popular press on the other, which led to an interesting and lively discussion among the panel and audience.

As the day continued, other common themes emerged (particularly in papers from Fjeldsøe, Berglund, and Møller) to do with music as an instrument of nation building. I found Berglund's assessment of the provincial Swedish folk tradition, largely one invented in the early twentieth century in the absence of such clear models as Nielsen, Sibelius, and Grieg, to be particularly enlightening. Fjeldsøe's paper also suggested an increased urgency in Denmark, especially after 1989, to assert a more powerful sense of national identity as the old communist structures were disintegrating, and this nationalism was expressed not least in the foundation in 1994 of the Carl Nielsen Edition, which was finished in 49 volumes in 2009 at a

total cost of approximately 43m Danish Kroner (about €5.5m).

My own paper on Nielsen's place in the context of North American music theory split the room. Although there was a clear interest in my interrogation of 'the notes', and especially the ways different recordings might relate to analysis of this music, there was also a palpable impatience from some on the panel who perceived such an approach to be too narrowly empirical and lacking in the benefits that can be drawn from a more overtly interdisciplinary mode of inquiry. My own view is that Nielsen's music remains underrepresented in both theoretical and analytical contexts, and as a member of 'the 1865 generation of early modernists' (Hepokoski, 1993) both theory and analysis would benefit from greater exposure to Nielsen than has hitherto been available.

The research presented at the symposium is scheduled to be published in the conference proceedings (*GfM Jarestagung*) in September 2017.

**Christopher Tarrant**

## Remembering Derrick Puffett (1946–1996)

Lives of great men all remind us  
We can make our lives sublime,  
And, departing, leave behind us  
Footprints on the sands of time.

Henry W. Longfellow, *A Psalm of Life*

This essay is a modest attempt on my part to prevent Derrick Puffett's footprints from being eroded by the sands of time.<sup>4</sup> A Schenkerian analyst who made an immense contribution to the growth of the discipline in the 1980s and 90s, Puffett also edited the journal *Music Analysis* between 1987 and 1995 and taught at Cambridge University from 1984 until a few years before his untimely death in 1996. As many will no doubt remember, Puffett suffered from a form of severe muscular dystrophy which meant he was confined to a wheelchair since childhood. Advancing ill-

health ultimately forced him to give up his teaching responsibilities in 1994, and by 1995 he also relinquished his editorial duties to focus on writing about music by composers as diverse as Bach, Elgar, and Ravel - to name just a few. I had originally intended to write a brief retrospective that reappraises *Derrick Puffett on Music*, a collection of essays edited by Kathryn Puffett (Derrick's widow), but I feel readers of this newsletter might be better served by a more honest and direct account of what I took away from Puffett's writing: namely the human and humane dimension of analytical writing, and the manner in which it can enrich analytical observation. For those interested in the book itself, review articles by Chris Walton (2002), Andrew Thomson (2002), Nick Chadwick (2003) and Julian Horton (2005) help orientate both specialist and non-specialist readers struggling to get to grips with the forbidding technicalities of Puffett's analyses, and the size and scope of this collection. Of these, Horton's and Thomson's articles are worth singling out – the first for its comprehensibility, and the second for its clever characterisation of Puffett's modes of communication. For Thomson, there appear to be two Puffetts: a detail-oriented but

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<sup>4</sup> I would like to thank my husband Stephen Crawford for encouraging me to write this memorial piece, Julian Horton for introducing me to Derrick Puffett's work, and Shay Loya for helping me throughout the writing process.

uncommunicative technical analyst on the one hand, and a more humane, musical scholar in the Tovey mould on the other.<sup>5</sup> These differences between academic and journalistic, or technical and popular, are indeed characterisations of Puffett's work that crop up in the many tributes published after his death.<sup>6</sup> When examined collectively, the overall emphasis on such seeming oppositions glosses over Puffett's remarkable ability to find a middleground between 'realistic', 'impressionistic' and 'confessional' modes of scholarly discourse – a hallmark of his work in my view.<sup>7</sup> Even though I do not (yet) have the analytical chops to undertake a crusading deconstruction of Puffett's most challenging analyses, what follows is a user-friendly introduction to a musician and writer whose legacy is typified by in-betweenness and a lifelong questioning of received wisdom. And it is Puffett's few diary entries, lovingly edited and published by his wife, that provide the roadmap for my own efforts, and remind us all why we do what we do when we analyse music.<sup>8</sup>

Writing in his diary just before his death, Derrick Puffett tells himself: 'try to avoid being too rhetorical. Nobody's going to read this garbage except you'.<sup>9</sup> Well, thanks to Kathryn Puffett (née Bailey), a gifted music analyst, writer and editor who made the decision to publish diary extracts found on her late husband's computer, at least one student analyst (me!) has been encouraged to continue studying theory and analysis at the highest level. What Derrick Puffett self-consciously describes as 'garbage' is actually a rare glimpse into the mind of a working analyst, filled with observations and insights that chronicle the joys and dangers of thinking about music's inner workings. I should confess that I came across the diary article *after* working slowly through Puffett's monumental book, which I took on purely as a personal challenge. I was both startled and moved by the resemblance between Puffett's computer entries and my own music notebooks (something of a Eureka moment), but I felt a renewed sadness that I would never hear him speak, or experience his teaching in a future graduate seminar or analysis conference. Simply

<sup>5</sup> Andrew Thomson, 'Words of Wisdom' in *The Musical Times*, Vol. 143, No. 1879 (Summer 2002), 55.

<sup>6</sup> 'Derrick Puffett Memorial Website', [www.derrickpuffett.com](http://www.derrickpuffett.com), accessed 9 July 2015.

<sup>7</sup> I refer to the terms used in John Van Mannen, *Tales of the Field: On Writing Ethnography* (Chicago: University of Chicago Press, 1988).

<sup>8</sup> Kathryn Puffett, ed. 'From the Diary of a Music Analyst: Puffett's Progress' in *The Musical Times*, Vol. 142, No. 1877 (Winter 2001), 16 - 26.

<sup>9</sup> *Ibid.*, 26.

put, the byte-size tribute that follows is my way of compensating for this feeling of professional loss. In subsequent pages, I identify three key themes that are exemplified in Derrick Puffett's life and work, and provide a newer perspective on these by adding additional commentary where appropriate.

## 1. Performativity

While it might not be readily apparent from reading Puffett's more ambitious analyses, there are subtle hints scattered through his oeuvre that allude to the value of performativity to formalist analysis. In his study of Berg's Op. 6, for instance, Puffett confesses to relying on the piano to rescue him from total auditory confusion:

*The Praeludium is very hard to grasp aurally...Vertically, for the most part, I can't hear it at all, and I doubt if Berg could. Playing through it note by note on the piano helps.*<sup>10</sup>

In a posthumously published article on Bruckner, Puffett states that the 'value of harmonic reduction, and of piano reductions in general, is not always understood today'.<sup>11</sup> Since I find preparing and playing Schenkerian graphs from piano reductions a difficult first step, I was interested to stumble upon this diary entry, in which Puffett contemplates making exactly this sort of reduction of Bruckner's Ninth:

29th December 1996

*...think about the grail motive as a background to the Bruckner Adagio. Make a reduction of the Adagio (maybe a piano arr exists already), in many short sections, like Leichtentritt's analysis of the Adagio of the 8th.*<sup>12</sup>

David Lumsden's tribute below also acknowledges Puffett's almost unrequited passion for musical performance which was finally channelled to analysis:

*Though speech was difficult he managed a neat clarinet. Performance was always important to him, even though he must have experienced great frustration in handling the instrument and very soon began to develop his intellectual faculties, perhaps by way of compensation.*<sup>13</sup>

<sup>10</sup> Kathryn Puffett, ed. *Derrick Puffett on Music*, (Aldershot: Ashgate, 2001), xvi.

<sup>11</sup> Derrick Puffett and Kathryn Bailey, 'Bruckner's Way: The Adagio of the Ninth Symphony' in *Music Analysis*, Vol. 18, No. 1, (March 1999), 9.

<sup>12</sup> Puffett, 'From the Diary of a Music Analyst', 21.

<sup>13</sup> 'Derrick Puffett Memorial Website', [www.derrickpuffett.com](http://www.derrickpuffett.com), accessed 10 July 2015.

I do not dwell on these and other aspects of Puffett's illness because by all accounts, he did not like any mention of it when he was alive, and demanded no special treatment from others. But I do wonder what it must have been like for him to be denied the music making faculties that most of us take for granted. And I find it personally inspiring that despite the debilitating, wasting nature of his illness, Puffett took pains to acquire a level of instrumental competence that distinguished him as a musician and analyst whose practice never lost touch with the intuitive and performative aspects of his nature. In some of Puffett's snappy record reviews, and even in his meatier analyses, we are constantly reminded that this is analytical writing by a musician, for musicians – for those that do *and* think. We are all familiar with claims about the indispensability of analysis to performance, but Puffett's example reminds us that the reverse is equally true: a hands-on, performative approach is usually integral to any analytical process (a minor, uncontroversial point to be sure, but one worth acknowledging all the same).

## 2. Vulnerability

I suppose instrumental performativity brings with it its own vulnerabilities – physical insecurities and technical uncertainties that plague most of us ordinary musicians. And vulnerability is what sets Derrick Puffett's writing apart for me. Scattered throughout Puffett's many essays are words like 'couldn't', 'not sure', 'what is going on?' and 'don't know'. Despite his frankly staggering talents as a card-carrying Schenkerian, Puffett is not afraid to talk about music that remains analytically problematic, as in this passage on Bruckner:

*I decided I couldn't analyse the Adagio from a Schenkerian perspective because I couldn't analyse the first eight bars. (Terrible confession! But it seems to me axiomatic that if a principle is going to work for a piece as a whole, it ought to work for the first eight bars – and I am obviously not talking about pieces with eight-bar introductions, introductions related only obscurely to the rest of the movement).<sup>14</sup>*

Now I'm no expert when it comes to Bruckner's symphonies, but I think that Puffett's unfinished analysis manages to overcome this methodological dilemma rather well. In his essay, pieced together by Kathryn Puffett, Anthony Pople and William Drabkin, Puffett tries to solve his Bruckner problem by undertaking a period analysis that involves sub-dividing the piece into

short sections because such a 'sectional' approach is especially suited to the composer's block-like, episodic structures. Framing the analytical narrative is Puffett's provocative allegation that the eccentricity in Bruckner's music can only be understood as the product of an equally eccentric, disturbed mind. Puffett's chronological period analysis is followed by a motivic analysis of the *Parsifal* 'grail' motive, as found in its various permutations in Bruckner's Adagio. As someone who has struggled to fully grasp this particular symphony (I find listening to it a somewhat disorienting, emotionally draining experience), I was especially grateful to Puffett and his team of willing co-writers for confronting Bruckner's Adagio on its own terms and analysing it in manageable portions, minus any theoretical straitjacket.

Elsewhere, Puffett is equally upfront about another very real challenge for us analysts - that of reading literature in its original language:

*I had long begun to realise that if Dahlhaus was not exactly easy, Schenker was quite beyond me (I say this for the sake of honesty. I envy the linguistic talents of those who can read Schenker, apparently without difficulty, in the original).<sup>15</sup>*

In his private writings too, Puffett reveals his many doubts - about subject matter, mode of discourse and theoretical excess:

16th October 1994

*I of course feel ambivalent about the subject (of Tchaikovsky's homosexuality as a topic of scholarly enquiry) myself, as I do feel that on some level or other it's relevant. (But how?) And of course it's interesting. Then the other side of me revolts and just wants to talk about the music.<sup>16</sup>*

29th November 1994

*...I've got to be really honest about the way I feel. And trust my ears. (...) So I have to be honest and admit that I really do find the Britten [Death in Venice] creepy, and the fact that I choose that word (and keep coming back to it) means that my feelings probably do have something to do with the subject. But I can't deal with all that yet. Tonight I'm just supposed (!) to be writing my initial reactions to things.<sup>17</sup>*

11th July 1996

*(and this is what really blocked me before). The 'theoretical' aspects of all the aug. triad stuff [in*

<sup>14</sup> Derrick Puffett and Kathryn Bailey, 'Bruckner's Way', 9–10.

<sup>15</sup> Derrick Puffett, 'Schenker's Eroica' in *The Musical Times*, Vol. 137, No. 1843 (Sept 1996), 14.

<sup>16</sup> Puffett, 'From the Diary of a Music Analyst', 18.

<sup>17</sup> *Ibid.*, 21.

*Wagner's Meistersinger] just don't matter...It's taken me 3 years to see that this was a blind alley.*<sup>18</sup>

The analyses that result from such unbridled honesty nearly always make for interesting reading, for Puffett is equally upfront about sources of motivation. In his fabulous analysis of Zemlinsky's *Maeterlinck* songs Op. 13, Puffett confesses that he simply wants to get to know these songs better, rather than demonstrate some theoretical idea.<sup>19</sup> For Puffett, the primary objective of the analysis (albeit a rather vague one) is to 'establish a middleground between transcription, on the one hand...and recomposition on the other, recomposition meaning, obviously, the creation of a new work from an old one'.<sup>20</sup> He begins by placing Zemlinsky's work in its broader historical context, before undertaking a close reading that focuses especially on the orchestral version and its 'voice-and-piano' counterpart.<sup>21</sup> In the analysis that follows, Puffett examines each song individually, and demonstrates a methodological pluralism that remains sensitive to a variety of analytical paradigms. Everything from key relationships, motivic construction, formal function, orchestral textures, lyric translations and registral space are carefully scrutinised for a meaningful generative potential. Fascinatingly, Puffett encourages us to listen to Zemlinsky's music as a sort of musical collage that operates on the same high artistic level as T.S. Eliot's *The Wasteland*. In any case, this essay remains my favourite of the collection, because it shows Puffett at his middleground best. As an added bonus, it has also inspired me to play, analyse and recompose Zemlinsky's equally lovely *Fantasien* for piano, Op. 9.

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<sup>18</sup> Ibid., 25. Kathryn Puffett remarks that her husband was increasingly fascinated by symmetries – the augmented triad, the French sixth and tritone equivalences. Here, Puffett is discussing his theoretical preoccupation with augmented fifths as found in Wagner's music. He contrasts the 'uninteresting' augmented fifths found in *Meistersinger* with the rich complexities of *Tristan's* harmonic language.

<sup>19</sup> This essay titled 'Transcription and Recomposition: The Strange Case of Zemlinsky's Maeterlinck Songs' was reprinted in Craig Ayrey and Mark Everist, eds. *Analytical Strategies and Musical Interpretation: Essays on Nineteenth and Twentieth Century Music* (Cambridge: Cambridge University Press, 2004).

<sup>20</sup> Ibid., 72.

<sup>21</sup> Ibid., 74–75. 'Voice-and-piano' is Puffett's phrase, and he uses it to refer to Zemlinsky's original, pre-orchestral versions that do not take into account the changes the composer made when orchestrating them. In each case, the voice-and-piano versions are in their original keys, and as they differ in so many ways from their orchestral counterparts, it is incorrect to refer to them as a vocal score.

### 3. Love

This brings me nicely to my final theme, or coda of sorts. Over time, I have realised that I like Puffett's analytical output because it is characterised not by a particular theoretical interest, historical research or critical agenda, but by a very intense and palpable love of music, as exemplified in Puffett's own words below:

*I imagine that in most cases the motivation stemmed from a combination of sheer love of the music – the motivation that makes us all want to analyse music, after all (and without which the analysis is worthless) – with the intellectual fascination that is Schenker's greatest appeal.*<sup>22</sup>

And yet, anyone who has ever struggled to grasp one of Puffett's more difficult analyses knows reading them is certainly a labour of love. Some preliminary musical-theoretical knowledge is, of course, essential. The author does not gush deferentially over his favourite classical masterpieces, nor does he engage in any of the "narrative", or socio-, psycho-, politico- and gender-based New Age writing' that Kathryn Puffett accurately distinguishes from properly formalist analysis.<sup>23</sup> But loving music, taking the time to find a recording, getting or printing off a score, and listening patiently with Puffett - these are the only requirements when it comes to grasping analytical writing of this calibre. As mentioned before, Puffett's analysis of Zemlinsky led me to other works by the composer, and that is precisely what really good analysts do. They are able to communicate their intellectual engagement with *and* love for the music being analysed. And if they have done their job, you might find yourself browsing YouTube, printing off scores from IMSLP, sight-reading maniacally at the keyboard, and talking excitedly to your husband or cat about your latest musical discovery.

In his poem *Broken Song*, Tagore reminds us that 'where there is no love... there can never be song'. To analyse with Derrick Puffett, means to listen with love. And the rest – as they say – is noise.

**Karishmeh Crawford**

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<sup>22</sup> Puffett and Bailey, 'Bruckner's Way', 8.

<sup>23</sup> Kathryn Puffett, 'Structural Imagery: "Pierrot Lunaire" Revisited' in *Tempo*, Vol. 60, No. 237 (July, 2006), 2.

# Diary

18–19 February 2017, Bangor University

## TAGS

Keynote: Professor John Rink (Cambridge)

<http://www.sma.ac.uk/2016/11/cfp-tags-2017/>

The closing date for submissions has passed.

24–25 April 2017, Senate House, University of London

## Be not afeard: language, music and cultural memory in the operas of Thomas Adès

Keynotes: Thomas Adès, Peter William Evans (Queen Mary University of London) and John Roeder (University of British Columbia, Vancouver)

**Deadline: 4pm (GMT) 16 January 2017**

<http://www.sma.ac.uk/2016/11/be-not-afeard-language-music-and-cultural-memory-in-the-operas-of-thomas-ades/>

28 June–1 July 2017, University of Strasbourg

## 9<sup>th</sup> European Musical Analysis Conference (EuroMAC 2017)

Keynote: Robert Cogan (New England Conservatory of Music); SMA Speaker: Michael Spitzer

<http://euromac2017.unistra.fr/en/home/>

The closing date for submissions has passed

7–9 September 2017, University of Liverpool

## RMA 53<sup>rd</sup> Annual Conference

Keynotes: Mark Katz (University of North Carolina at Chapel Hill) and Andrea Lindmayr-Brandl (Universität Salzburg)

Special SMA Panel on the relationship between musicology and analysis TBC

The closing date for submissions has passed

11–14 September 2017, University of Surrey

## Joint Tenth Biennial International Conference on Music Since 1900 and Surrey Music Analysis Conference (ICMSN/SurreyMAC 2017)

**Deadline: 20 January 2017**

<http://www.sma.ac.uk/event/icmsnsurreymac-2017/>

# Travel Grants

## SMA Travel Grant

The Editorial Board of the Journal *Music Analysis* 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 and applicants must be members of the SMA. The board also supports UK academic conferences, seminars and meetings concerned wholly or in part with the discipline of music analysis. For more details and application procedure see

<http://www.sma.ac.uk/grants/development/>. Students wishing to apply for **travel bursaries** should consult <http://www.sma.ac.uk/grants/travel/>.

## 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/>