

Newsletter of the Society for Music Analysis

Number three, October 1992



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Contributors to this issue

Stephen Banfield is Professor of Music at the University of Birmingham.

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Membership of the Society for Music Analysis

Following requests from members, a membership application form is printed in this issue which may be photocopied for distribution to colleagues and friends. This doubles as a membership renewal form. Members may care to note that there is a discount on the annual subscription rate for those joining or renewing before 31 December 1992 for the calendar year of 1993.

Institutional Membership

Following approaches to the SMA, the first of which was from the Royal Academy of Music, the interim Executive Committee has decided to open membership of the Society to institutions. Members are invited to bring this to the notice of their home or other institutions. Those bodies who subscribe in 1993, and they will be known as **Institutional Founder Members**. Other benefits include:

- Receipt of the quarterly Newsletter, including back issues (subject to availability).
- Free publicity in the Newsletter for educational events, conferences and concerts.
- Consultation on the development of SMA events, such as Music Analysis Conferences, Seminar Days and TAGS Days.
- Representation within a Network of Affiliated Institutions, at which the Society's rolling programme will be located during the next few years.

The institutional subscription rate is £30 for 1993.

This development represents an important new departure for the structure of the Society, given that member's views and the events of the SMA will be brought into a markedly more public arena. Any suggestions for possible Institutional Members are welcome, and should be addressed, as should all communications concerning the Society, to the Secretary, whose new address appears at the back of this issue.



Parish notices

Birtwistles

The logo of the SMA was designed by the young British artist Adam Birtwistle. He may be contacted by telephone on 01033 355 655 66. Members may like to note the date of the British première of *Pater* Birtwistle's piano concerto *Antiphonies*. It will be performed by Mitsuko Uchida, the Philharmonia and Pierre Boulez at the Royal Festival Hall on 8 May 1993.

Off the air

Heard recently on Classic FM: "Well, the news comes up in 3 minutes. So meantime, here's the Bach B minor Mass."

SMA Diary: in brief

7 November 1992 SMA Day Seminar

University of Nottingham Department of Music. The subject will be Beethoven's String Quartet in C# minor, Op. 131.

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26-28 March 1993 SotoMAC '93

University of Southampton Music Analysis Conference 1993, Director Professor Nicholas Cook. The Conference will contain the first Annual General Meeting of the SMA.

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15 May 1993 TAGS Day

City University, London

SMA Day Seminar: University of Nottingham Department of Music, Saturday 7 November 1992

The day seminar will convene at the revised time of 2.00pm, finishing at approximately 5.30pm. The Allegri Quartet will take part, and they will play the quartet that evening in a concert within the University of Nottingham's concert series, which also includes the Schubert *Quartetsatz* and the String Quartet in A, Op. 41 No. 3 by Schumann. For further information on this concert, please telephone Mrs Encer, Concert Secretary, on 0602 515151 ext. 2097. No prior registration is necessary; there is no attendance fee for the seminar for SMA members.

Programme

Jonathan Dunsby and the Allegri Quartet: a question of performance.

Christopher Wintle: Beethoven's Functional Analysis: the String Quartet in C# minor Op. 131.

Robert Pascall: The Beethoven centenary: Wagner's essay on Op. 131 reconsidered.

James Ellis: The Beethoven bicentenary: Keller's writings on Op. 131 reconsidered.

For further information contact University of Nottingham, Department of Music, University Park, Nottingham NG7 2RD, telephone 0602 514755.

SotoMAC '93: University of Southampton Department of Music, Friday 26 - Sunday 28 March 1993

This conference is being held in conjunction with the 28th Annual Meeting of the RMA, which has a separate programme (apart from the joint sessions shown below). Long sessions include a break.

draft programme

Friday 26 March

9.00

Registration

11.00-12.30

Session 1: Webern I

• Gareth Cox (University of Reading) *The pre-opus pieces for piano of Anton Webern*

- Shinichiro Okabe *Webern's trial and error: analysis and chronology of pre-dodecaphony period of Webern*
- Session 2: Italy and opera**
- Roberta Marvin (Boston University) *Verdi's artistic concerns and practical considerations in the composition of 'I masnadieri': a newly discovered version of 'tremate, o miseri!'*
- Helen Greenwald (New England Conservatory, Boston) *Not for tenors only: transposition, text and tonality in Puccini's operas*
- CONCERT: Joel Lester (violin) and Mina Miller (piano)**
- 1.30-2.10**
- 2.15-3.45**
- Session 3: Webern II**
- Lauriejan Reinhardt (University of North Carolina, Chapel Hill) *Anton Webern's Konzert Op 24/1 and Hildegard Jone's 'Wie kann der Tod so nah der Liebe wohnen?'*
- Catherine Nolan (University of Western Ontario) *Structural levels and twelve-tone music: another look at the second movement of Webern's Piano Variations Op 27*
- Session 4: Italy and harmony**
- Michael Spitzer (University of Durham) *An Italian harmony: Verdi through Berio*
- Giorgio Sanguinetti *Towards a new harmony: Italian theoretical research in the early twentieth century*
- 4.15-6.30**
- Session 5: Neoclassicism**
- Martha Hyde (SUNY Buffalo) *Neoclassic and anachronistic impulses in early twentieth-century music*
- Gottfried Scholz (Vienna Conservatory) *Rhetorical principles in music - rules for composing, tools for analysis*
- Siglind Bruhn (Hong Kong University) *Symmetry and irreversibility in the musical language(s) of the twentieth century*
- Session 6: Music and meaning**
- Ayako Tatsumura (Hokkaido Tokai University) *Analysis of social meaning in music: time structure of instrumental music as the way of recognition of the world.*
- Gottfried Scholz (Vienna Conservatory) *Rhetorical principles in music - rules for composing, tools for analysis*
- Siglind Bruhn (Hong Kong University) *Symmetry and irreversibility in the musical language(s) of the twentieth century*
- CONCERT: Robert Ehrlich and friends**
- 8.00**
- Saturday 27 March**
- 9.00-12.30**
- RMA/SotoMAC Joint Session 1: Rock music**
- Philip Lodge (Newport) *Principles of melodic construction in the songs of ABBA*
- Richard Middleton (Open University) *Repertory, authorship, and the construction of meaning in the Eurythmics' hit recordings*
- Lori Burns (Ohio State University) *'Joanie' get angry: k d lang's feminist revision*
- David Morris (University of Ulster at Jordanstown) *John Schofield's 'Still Warm': an esthetic investigation of its structural ambiguities*
- Session 7: Genesis and analysis**
- Patricia Hall (UC Santa Barbara) *The usefulness of sketches for analysis*
- Peter MacCullum (New South Wales Conservatorium) *More on beginnings and endings in the first movement of Beethoven's Opus 135: combinatorial strategies in the sketches*
- Nicholas Rast *Analysis and arrangement: the orchestrations of Schubert's F minor Fantasy, D 940, by Ernst Rudorff and Felix Mottl*
- Ray Komow *The critical misunderstanding of Stolzing's Trial song*
- CONCERT: Ronald Lumsden (piano)**
- 1.30-2.10**
- 2.15-6.30**
- Session 8: Performance and expression**
- Rosalyn Tureck *Structure in music*
- Bengt Edlund (University of Lund) *Breathing life into a string of semiquavers*
- Joel Lester (City College and Graduate School, CUNY) *Interactions*

between performance and analysis

• Eric Clarke (City University London) *Musical structure, performance expression, and the human body*

• Walter Everett *Musical expression at deep structural levels in learned and vernacular repertoires*

Session 9: Analysis without scores

• Michael Bridger *Towards a listener-orientated analytical methodology*

• Geneviève Bernard-Krauss (University of Tübingen) *Analysis of modern recorded music: the example of musique concrète*

• Ramon Satyendra (Yale University) *The aesthetic of the tabla solo*

• Susana Weich-Shahak *Decoding aural musical tradition: Yagua women songs, a case study*

• Linda Barwick (University of Sydney) *Analysis of popular music theatre: processes for 'meloifying' poetic texts in the Maggio tradition of northwestern Tuscany*

8.00

CONCERT: Berenice (multi-media opera by Anna Carlisle, Ric Graebner and Larry Wakefield)

Sunday 28 March

9.00-12.30

RMA/SotoMAC Joint Session 2: Chinese music

• Robert Provine (University of Durham) *The music theorists take revenge: a twelfth-century Chinese ritual ceremony down the ages*

• Joyce Lindorff (Hong Kong Baptist College) *Chinoiserie: the harpsichord and clavichord in China during the Ming and Qing dynasties*

• Lulu Huang Chang *Cross cultural musical process in the Yue-je operatic traditions: the post world war II period of the 1950s and 60s to the Revival period of the 1980s and 90s*

• Helen Rees (University of Pittsburgh) *How much use is the score? Transmission in a musically literate Chinese society*

Session 10: Oral and literate traditions

• Dorothy Keyser *Oral and literate 'high style' in thirteenth-century French music: the chansons and motets of Adam de la Halle*

• Claudio Annibaldi (S. Cecilia Conservatory, Rome) *Towards a historical analysis of Frescobaldi's toccatas*

• Kelina Kwan (Hong Kong University) *Analyzing cadenzas*

• Stan Hawkins (Salford University) *Perspectives and problems within the analysis of popular music: 'Lost in Music'*

1.15-2.45

SMA Plenary meeting

2.45-4.15

RMA/SotoMAC Joint Session 3: (Mis)reading Mahler

• Julian Johnson (University of Sussex) *The status of subject in Mahler's Ninth Symphony*

• Lisa Robinson *Misreading Mahler: Lucas Foss's 'Mitternachtslied'*

• Through the generosity of the journal *Music Analysis*, a limited number of bursaries are available in case of hardship to students who would otherwise be unable to attend the conference.

• The conference fee is waived for SMA members.

• For further information and booking forms, please contact Nicholas Cook, SotoMAC/RMA 93, Department of Music, University of Southampton, Highfield, Southampton SO9 5NH, UK, telephone 0703 593425, fax 0703 593197, email ncook@soton.ac.uk.

SMA Noticeboard

Members of the SMA can display notices in the Noticeboard free of charge. The copy date for each issue is two weeks before the date of publication.

City University Music Department's third *Science and Music Conference* will be held from 14 to 16 April 1993. The overall theme is 'Timbre Composition in Electroacoustic Music'. Papers are invited on all aspects of composition and analysis, of pre-recorded, real-time and live electroacoustic music concerned with timbre articulation or the relation of sound materials to real world referents. Cross-disciplinary approaches are welcome. The Conference Director is Simon Emmerson. Proceedings will be published in *Contemporary Music Review* (Harwood Academic Press).

Abstracts of 150 words are invited by 1 January 1993 for thirty-minute papers, which should be sent to Conference '93, City University Department of Music, Northampton Square, London EC1V 0HB, UK.



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MUSIC ANALYSIS

Edited by Derrick Puffett

'The journal has created interest not only because of the substantial articles by Allen Forte, Carl Schachter, Arnold Whittall and the like, but also for its review articles on topics of importance to the non-specialist. *Music Analysis* is eclectic, informative and reasonably priced'.
Times Higher Education Supplement

Recent articles include:

A Musorgsky Symposium

Musorgsky as Modernist: The Phantasmic Episode in Boris Godunov

Allen Forte

The Mysterious Thread in Musorgsky's Nursery

Michael Russ

A Graphic Analysis of Musorgsky's 'Catacombs'

Derrick Puffett

Blackwell Publishers Oxford and Cambridge MA

Membership of the SMA

The Society for Music Analysis, inaugurated on 1 January 1992, is open to all interested parties and will thrive if it gains a wide membership from musicians in the UK and abroad. The aims of the Society are best summarised as follows:

Purposes and Activities of the Society

The Society shall be organized for scholarly and educational purposes. The principal activities of the Society shall be:

1. To foster the development of all aspects of the discipline of music analysis and its connection with related disciplines.
2. To encourage teaching, research and creativity in music analysis and to advocate and uphold the highest standards of musicianship.
3. To promote, facilitate and provide a forum for the exchange of information and ideas pertaining to music analysis and its teaching, including the publication of a newsletter.
4. To conduct meetings of the Society.
5. To liaise internationally with societies with similar interests.
6. To provide contact for students and professionals with the music analysis community and to foster the interests of younger members.
7. To foster equal opportunities of all Members of the Society.

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Following interim arrangements, members will vote annually for all officers and members-at-large, who form the majority, to serve on a managing committee from March 1993.

*

Tangible benefits of membership will include:

- Free receipt of the quarterly Newsletter of the SMA.
- 25% discount on individual subscriptions to the journal Music Analysis and, prospectively, to other European and American journals.
- Consultation on the development of Music Analysis Conferences, Seminar days and TAGS days (Theory and Analysis Graduate Student days).
- Reduced conference/day fees.
- Representation of members' interests to national, European and international bodies and reduced subscriptions and fees wherever negotiable.

*

The Newsletter is a medium for the dissemination of information about events, publications and other topical matters. Through correspondence and short essays it is also a forum for the exchange of views about music-analytical matters, and members will be encouraged to communicate their ideas through this open-access publication edited by James A. Ellis.

*

Those who join the SMA before 1 January 1993 will be Founder Members and their names noted as such in membership listings of the Society. The annual subscription determined by the interim managing committee is £25 (Ordinary) or £15 (Student), but for those who subscribe or renew for 1993 before 31 December 1992, the rate will be £18.50 (Ordinary) or £11 (Student).

*

Please detach the form and return it to:

Dr D. Roberts, Secretary SMA, University of Newcastle upon Tyne, Department of Music, Armstrong Building Newcastle NE1 7RU, UK.

I wish to *become a member/renew membership (*Ordinary/Student) of the Society for Music Analysis and enclose a cheque (made payable to 'Society for Music Analysis') in the amount of £

Name:

Address:

Contact telephone number:

Analysis for Performers?

James A. Ellis

The emergence and growth of the discipline of musical performance studies is one of the most striking features of contemporary academic music. Of course, performance has long been part of the tertiary curriculum, but usually viewed as a 'craft' option somewhat at odds with other, traditionally academic studies. Now, however, institutions are taking the business of thinking about performance seriously. There are, for instance, the creation of posts explicitly linked to performance (of which more below); the introduction of new performance-related postgraduate programmes (my own department at City University will shortly announce a doctorate in musical performance); the fact that performers are being studied in various ways, speculative and empirical, by analysts and psychologists. Thus are the concerns of the performer brought to centre stage.

The collaboration between King's College London and the Royal Academy of Music is a noteworthy example of this developing discipline. The Academy's Principal, Sir David Lumsden, certainly believes in the fruits of cooperation between practice and theory. He wrote recently, in a statement provided to the SMA, '...my whole career has been based on a passionate belief that the separation of intellectual and physical involvement in music, whether as performed, heard or read about, is not only artificial but positively harmful. I always wanted my Oxford students to perform at the highest possible level, and I am equally adamant about my Academy students understanding the music they perform. As a well-known conductor put it to me recently, 'We need artists, not artisans, in music: we need players who think and thinkers who play.'....We have recently appointed our first Chair of Performance Studies, and our first full-time analyst on our Academy staff. Thereby we signal two things - first, that analysis is basic to the understanding of music and hence to musical performance, and second, that analysis must speak in language performers can assimilate readily. This

is the great challenge to us all...I regard the fusion of analytical, historical and physical skills as the only acceptable basis for music education and training at our level.'

This is a ringing endorsement of the value of musicology with which few members would disagree. Not that the idea is wholly new, of course. Historical studies have been encouraged from the days of Thurston Dart. Arising partly from his example, the interest in original instrument performance is one of the clearest examples of the fruits of cooperation. (It is interesting from a sociological point of view that in the work of most early music groups structural analysis is totally avoided, presumably to ensure explicit historical pre-eminence.)

In the field of analysis, issues of musical structure and substance have always been the province of the best teachers, of whom Schenker was the pre-eminent example. Equally, no one who had the privilege to hear the great British cellist William Pleeth in seminar will forget his profound intuitive grasp of highly complex structural matters such as phrasing hierarchies, melodic profiles and long-term harmonic motion. Another example: it is a common view that Hans Keller was primarily an analyst, admittedly unique, but an analyst nonetheless. Students of the Menuhin School would take a somewhat contrary view, based on their encounters with him as a chamber music tutor: that Keller was predominantly a practical musician of great insight, whose elucidations of interpretation were culled from his analytic vision. In both these cases analysis was put at the service of the performer, to the extent that the activity of analyzing was reified to the realm of the spiritual, yet made immediately accessible to the student: seeming to uncover the innermost secrets of the composer's world by discussing what might be called practical ways of realizing hierarchies in musical performance (creating priorities, in

other words, between instruments, among series of stresses and melodic shapes).

Performers were naturally captivated by this activity, carried out by teachers of immense charisma. Analysis in the university department is usually a more reasoned affair, and more systematic, less reliant on anecdote. What possibilities are realistic for teaching this analysis to instrumentalists?

There seem to me two issues that are pertinent. In the first place, if there is any endemic 'resistance to theory' among the performing community, it should diminish as an academic component for performers becomes a normal and accepted part of study. Thereafter the main concern is the relationship between what substantively is taught and what is played. It would be only realistic to admit that teachers with the powers of Pleeth or Keller are few. Within existing or modified programmes of study then, what analytic study would benefit a particular performer? How might specific techniques or views of musical works assist a performer, beyond the most general educational benefits of being trained to think and inquire?

Expectation of a direct and specific derived benefit is perhaps unfortunate, though, if as a result performers expect from their analytic work a guarantee of being able to interpret in greater depth straight away. It would be absurd to expect to be able to find from a graphic analysis the reasons why a performance of, say, Brahms's Third Symphony sounds

wonderful from Furtwängler and Cantelli, but rather ordinary from Weingartner and Muti. Many other factors would need to be included in such a discussion, density of sonority, clarity of texture, the logic of generated momentum, and so on. The same is true for performers: only occasionally are interpretative decisions possibly made solely on the basis of observations of musical structure: many other factors contribute, including personal physique, aesthetic preference, one's own conception of sound. Similarly, analysis is not an automatic process of enquiry, but depends upon personal intuitions gaining further credence through investigation and the gathering of evidence (for the types of analysis that explicitly acknowledge the human operator, that is). Here surely is the just analogy: that it is the process of accruing knowledge of the characteristics of a work which yields hints of justifiable interpretative decisions for the performer, and likewise yields the balance of information for justifiable analytic conclusions. The various activities we term 'analysis' are sometimes amalgamated for discussions of complex issues, different systems of viewing aspects of works offering complementary perspectives judged in combination for an overall view. The similarity with how a performance is conceived is striking, as Keller himself noted in 1982 (*Music Analysis*, Vol. 1, No. 2, pp. 227-230). Here is the real contiguity between performance and analysis: one looks forward to future close cooperation.



Am.

Words, music and analysis

Stephen Banfield

Readers will have noticed that what was once innocently called the scholarship of music and letters is alive and well but has undergone a variety of new managements (though to my knowledge no one has suggested that OUP should change the title of the periodical to *Music and Phonemes*). 'Words and music' has had a good run as a heading for undergraduate courses and conferences; comparative studies have thrown up a variety of approaches; studies of the anatomy and ontology of song come and go (Mark Booth's *The Experience of Songs* was a lively one); literary critics continue to try to define 'lyric', to tell us what the term 'musical' really means as applied to verse, and to clarify the musical analogues of prosody; music analysts demonstrate reductive concordance with word-setting in Schubert or Brahms; structural linguists and cognitive psychologists contrast and compare music and language, as do narratologists, rhetoricians and a whole new breed of nineteenth-century music theorist. And the signs over the shopfront continue to be repainted - we now have 'music and text' (*Contemporary Music Review*, Vol. 5, and Steven Scher's 1992 anthology of papers) and *melopoesis* (Jean-Pierre Barricelli's 1988 book) - while tempting new products appear in the window, such as Charles Hartman's *Jazz Text*, Sundberg et al's *Music, Language, Speech and Brain*, and Peter Myer's *The Sound of Finnegans Wake*.

But am I perverse and alone, or just ill-read, in thinking that almost all of this (Hartman's discussion of Joni Mitchell is a gratifying exception) starts at exactly the wrong end, namely on the classical high ground, for the purpose of pursuing that chimerical but laudable possibility, pure or neutral analysis of a genuine fusion the musical and literary media? If there is such a thing as a unitary perception of what is going on in a song, for instance (what we know about the hemispheres of the brain and their distinguishable functions may cause us doubt, but my brain seems to remain convinced that there is), if we can have a single aesthetic experience in which the

syllables and the notes combine *throughout* and from the smallest unit up to the largest, just like melodic and harmonic intervals, in complete integration (which includes of course conflict and ambiguity), then we are not likely to be able to demonstrate it 'scientifically' by taking a classical-music structure that is overlaid on a pre-existent literary artefact. There is no marriage between words and music, only rape, it has been said of the western classical composer's centuries-old approach to a text.

Vernacular song is different. For a start, we must suppose that if we were able to quantify all song, worldwide, we should discover as many if not more instances of words being added to music as of the *vice versa* appropriation we are trained to consider normal. And in countless vernacular songs in the western tradition it not only does not matter who wrote what first but is very often not even known (there are bits of *West Side Story* in which Sondheim's contribution can scarcely be disentangled from Bernstein's writing in the next room, or indeed from Laurent's). What does matter, if you believe it exists, is the perceptual unit of the end product. It matters commercially, of course, for it is of the essence of a jingle or hit song that its melopoetic structure should pivot on a 'hook' or refrain (often the title, so that you remember what to ask for in the shop). Frequently such pivots will be nested: the phrase within the release, the release within the refrain, and so on, verbally articulated by gradations of rhyme or verbal repetition or summary, musically by cadential gradations and melodic units. Is no one interested in seeing how cleverly songwriters build up these structures?

And how do we represent them analytically? We need a Schenker who can resolve the verbal and musical dimensions into one graphic system. Jonathan Dunsby's formulaic representation of Brahmsian ambiguity seems to me to be potentially helpful, and I have played around with it a little (without permission) in my forthcoming

Sondheim book. But we have to start at the very beginning: even the fundamental congruity (and hence scope for ambiguity and development) between cadence and rhyme which underlies the whole western melopoetic tradition is seldom if ever viewed whole in a particular piece (I sense rich pickings in the madrigal as well as vernacular song). To turn to other facets, how do we represent analytically the first bar of 'Baa, baa, black sheep'? Until the fourth note/syllable, where ambiguity takes a quantum leap, we don't know that the phonemes aren't just a function of timbre and that every tonic will be sung to 'baa', every dominant to

'black'. Or the exquisite passage in Kern's 'Bill' where a 'squared' ambiguity produces a displaced melodic sequence simultaneously with a grammatically displaced rhyme ('... Is not the kind that you Would find in a statue'). The dramatic depth of this tiny example, whose accompaniment and continuation have to be heard for the full effect, is a function of melopoetic *wit*, an aesthetic resource to which western art music, by and large, said farewell after Rossini. We should do well to celebrate it with all the apparatus at our disposal in genres where it still flourishes.



Atya.

Opinion: Classroom edification and the pupil

Tom Coates

The extension of the term 'analysis' to encompass the whole process of analytic thinking in music is the clear implication of the two articles in issue no. 1 of the Newsletter 'The Place of Music Theory and Analysis in the National Curriculum' and 'Composing out' the principles of music analysis'. I wonder if the term suffers serious loss of meaning as a result of this treatment, but possibly I merely betray my own history in which analysis was 'pure' analysis, bequeathed to me in my student days by I M Bruce, himself a noted Toveyite. This was something rigorous and implied a specific methodology. In short it was the epitome of academic discipline.

I don't entirely wish to suggest this is something too rarified to be reached by

the National Curriculum. I believe we can deal with the *concepts* of classical analysis, albeit by an experiential rather than an academic route (that is, doing rather than thinking it) and dispensing with much of the traditional jargon. Regarding 'analysis' in the expanded sense, if this means awareness of 'what's going on' in music I am for it at all key stages. As an instrumental teacher nothing annoys me more than the pupil who practices a whole piece unaware of the labour he could have saved himself had he realized how much of it was repetition.

The danger of linking the term 'analysis' to the National Curriculum is that it implies to most people something purely cerebral, and thereby supports the

mistake (in my view) of forming a separate attainment target out of 'Knowledge and Understanding'. I think it is precisely this implied schism between doing it and understanding it that has bedevilled music education for well over a century. In the experiential approach understanding is arrived at *through* doing and knowledge *through* understanding. I see singing in relative solfa *à la* Curwen or Kodaly as the gateway to pitch theory or perhaps the magic wand that transforms theory into experience. There is no better educational approach to the diatonic system. Likewise Dalcroze Eurhythmics provides the complete tool-kit where *motif*, phrase and paragraph are concerned, and Orff had unique ways of approaching texture. All these were great educators precisely because of the continuum they achieved between doing and understanding, theory and practice. The artificially-conceived attainment target of 'Knowledge and Understanding'

reasserts the ancient mistake and throws a barrier across the path.

In what other subject do theory and practice become so disastrously divorced? Why is it that so many instrumental teachers give such short shrift to the enquiring mind? The following could be overheard in a hundred violin lessons. Pupil: 'Why is it F#?' Teacher: 'Because it is G major.' The pupil insinuously knows the answer to his next question, 'Why is it G major?' is 'Because of the F#s', so he does not bother.

If an analytic approach as understood by Deborah Roberts and Christopher Polyblank can break such short circuits as these it has my wholehearted support. I would only warn those of an analytic frame of mind not to fall into the trap of trying to teach theory *as* theory. If it does not arise out of *doing*, you will lose all your pupils!



Ag.

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