

Newsletter of the Society for Music Analysis



Edited by Nicholas Marston

No. 8: May 1995

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From the Editor

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Members who received Jonathan Dunsby's open letter (reproduced in this issue) dated 8 February will have known for some time that the editorship of the *Newsletter* has been relinquished by James Ellis and assumed by me. My first duty is to thank all those who have helped to ease me into my new role; my second is to apologize to members for the tardy appearance of this, my first issue. I hope that future issues will appear more punctually, though whether the quarterly publication envisaged by my predecessor can be achieved is another matter. The reproach that the present issue contains more history than news would not be unjustified; indeed, publication presupposes the availability of material to publish, and this is perhaps an appropriate occasion to remind members that the *Newsletter* is an open-access publication. A newsletter ought to be shaped more by its readers than by any tightly-drawn editorial policy. Thus I shall welcome not only contributions on any matters of interest to members, but also suggestions for the future development of the *Newsletter*. For the present I have retained the broad appearance and content of earlier issues; I hope that future issues might contain more illustrative material. I would welcome further thoughts on the teaching of analysis, a subject that has been aired in these pages before but which surely bears more discussion. Suggested new features include interviews; Letters to the Editor; a gossip column; even an agony column ('Dear Arnold . . .').

The present issue is devoted largely to matters of report, and attention is drawn particularly to the Chairman's Open Letter with its clarification of the reorganised Society year. One clearly newsworthy item reported here concerns another change of editorship: I am sure that members will wish to join me in congratulating Anthony Pople on his appointment as Editor of *Music Analysis* in succession to Derrick Puffett. Nor should we neglect to thank Derrick for maintaining the very high standing of the journal during his own tenure. The conference reports in this issue represent only a portion of the public scholarly activity that has been proceeding apace in recent months and is set to continue. Although not covered in this issue, the series of seven lectures given by Jean-Jacques Nattiez at City University between January and March ought not to go entirely unrecorded; nor is it too soon to mention the joint RMA/SMA/Critical Musicology conference set to take place in London in April 1996; further details appear on another page.

Society for Music Analysis Executive Committee

Jonathan Dunsby (Chairman)
James Ellis (Vice-Chairman)
Deborah Mawer (Honorary Secretary)
Catherine Dale (Treasurer)
Nicholas Cook
Liz Garnett
Nicholas Marston (Editor, *SMA Newsletter*)
Robert Pascall
Anthony Pople
John Rink
Alan Street
Arnold Whittall

Peter Foster (Membership Secretary)

SMA Diary

The editor will be glad to print details of forthcoming events which may be of interest to SMA members. Further details of several events listed below can be found on other pages in this issue.

25 May 1995

Department of Music, University of Surrey
TAGS Day/Study Day for Music Postgraduates
Contact: Dr John Rink (01483 259317)

29-31 July 1995

Department of Music, University of Newcastle-upon-Tyne
International Tippett Conference
Contact: Dr David Clarke (0191-222-6736)

21 October 1995, 11. 30-4. 00

University of Reading
SMA Plenary Meeting
Contact: Dr Deborah Mawer (0191 222 8844) or Professor Jonathan Dunsby (01734 318411/316696)

18-21 April 1996

King's College London
British Musicology Conference
Contact: Dr Mark Everist (0171 873 2354)

Minutes of Plenary Meeting, 19 March 1994

A Plenary Meeting of the Society for Music Analysis was held on 19 March 1994 in the Level 5 Refectory, Main Building, City University, Northampton Square, London EC1V 0HB. Members of the Executive Committee present were Jonathan Dunsby (in the Chair), James Ellis, Deborah Mawer, Nicholas Marston, Anthony Pople, John Rink, Alan Street, Arnold Whittall, and Peter Foster. Apologies were received from Catherine Dale.

The meeting commenced at 11. 30. Minutes were recorded as follows.

8 Minutes of 1993 Plenary Meeting and matters arising. Minutes received and signed. No matters arising.

9 Chairman's Remarks. SMA events of 1993 were summarized, including the successful Autumn Seminar at Newcastle University, which was followed by the fruitful Study Day at City University, under the direction of Jean-Jacques Nattiez.

Newsletter number 7 is due early Summer 1994. The membership endorsed an active approach to acquiring copy for the Newsletter, which will embrace a survey of analytical teaching in higher education across the UK. The aspiration is for the Newsletter to serve as a valuable informal forum for discussion and debate.

The division of secretarial responsibility, due to increasing workload, was detailed. Deborah Mawer (formerly Roberts) is now the Honorary Secretary, with Peter Foster appointed as the new Membership Secretary.

Current membership was regarded as healthy, with 84 paid-up UK members to date, which should rise to about 100. The issue of non-renewal, however, was a cause for concern (JD undertook to write to a number of former members for their opinions).

Committee elections. The order of rotation was agreed within the Committee, with three places vacant, and three nominees put forward. Arnold Whittall, John Rink and Nicholas Marston will each serve for a period of three years.

10 Balance of Society accounts. Current account: £1,613.25. Deposit account: £1,509.33.

A balance needs to be established between the subscription rate (to be held at £25 for the next three years) and the consolidated fund. Discussions on specific funding proposals are on-going between the SMA and *Music Analysis*.

It was seen as important to provide some funds both for LancMAC and for the Nineteenth-century Conference. The submission of other specific proposals was encouraged, and these should be directed to Officers for consideration by the Executive Committee.

11 Graduate student representation. In order to represent student interests (as raised at the SotoMAC Plenary Session, March 1993) it seemed desirable, in the absence of student nominations, for a postgraduate student to be co-opted onto the Committee. Suggestions for candidates were invited and received, with the decision awaiting Chairman's action. Opinion will be canvassed both at the TAGS Day and at the Surrey Postgraduate Students' Day.

12 Future SMA events. TAGS Day (21 May, 1994) directed by Dai Griffiths, will consist of at least three papers in the morning session, with the afternoon focused on response to David Epstein's paper, together with a discussion of wider issues such as those raised by *Beyond Orpheus*. Gratitude was expressed to Dai Griffiths for organizing the day.

LancMAC (23 - 25 September 1994): Anthony Pople reported a strong response to the request for proposals for papers. The Programme Committee will make its decisions in mid-April, with the booking form and schedule available at the end of the month. A limited number of student bursaries will be available to SMA members (a facility which will be publicized at the TAGS Day).

Nineteenth-century Conference (14 - 17 July, 1994). John Rink acknowledged the sponsorship of the analytical session for this conference. Programming is progressing well.

The membership was pleased to note the graduate student event, *Gender Theory and Analysis* to be held at the University of Southampton on 23 April 1994 under the organisation of Liz Garnett and Victoria Vaughan.

13 Report from Conference of European Societies for Music Analysis. AP reported on Parisian discussions for Montpellier, February 1995. The global theme is that of 'analyse et création', with various sub-themes. The event sounds most promising, although precise documentation is still awaited. The SMA was pleased to be informed of these developments and wishes the venture success. The possibility of a EuroMAC conference in the UK was mooted for 1997/8. Jonathan Dunsby thanked AP for attending on behalf of the SMA and will continue to liaise with Nicholas Meeùs.

14 Date and time of next Plenary Meeting (1995). The next Plenary Session will take place in March 1995 in order to remain clear of the Montpellier event in mid-February.

15 AOB. *Music Analysis* has handed over to the Society (with immediate effect) the administration of the educational budget as a result of negotiations conducted by Robert Pascall.

Jonathan Cross reported that volume 13/1 of *Music Analysis* will appear imminently, focusing on semiotics, with an ethnomusicological component. A new Critical Forum has been set up by Craig Ayrey, which will offer a grouping of review articles. Increased UK representation (to balance the US contribution) was seen as desirable and it was acknowledged that the Society was fulfilling a useful role in this respect.

John Rink reported that TAGS Day 1995 will combine with the Surrey Postgraduate Students' Day and JD suggested that student opinion be canvassed on the best time for holding such events in view of the effects of semesterization.

AP provided an update on the national Teaching Learning Technology Programme (TLTP) based at Lancaster University. Nicholas Cook, Geoffrey Chew and AP are currently involved in an Introduction to Music Analysis. LancMAC will provide an appropriate opportunity for evaluating the developing software relating to music theory and analysis pedagogy. Reports will also be forthcoming in the *Newsletter*.

PF urged tardy members to organize their subscription renewal.

The Plenary Session concluded at 1pm.

An Open Letter to Members of the Society for Music Analysis from the Chairman of the Executive Committee

8 February 1995

Dear Colleague

I am writing to all members of the SMA about policy matters that will affect the future of the society.

You will know through your participation, and through the *Newsletter*, of the influence of the SMA in various respects: on international conferences and national meetings, and in promoting educational opportunities, especially in association with the journal *Music Analysis* now that the SMA administers the journal's educational and research budget. Many members have appreciated what is understandably of more immediate concern, the tangible benefits of subscribing to the SMA. These include a 25% discount on subscription to *Music Analysis*, the *Newsletter*, free or reduced admission and often free catering at SMA events (which in a typical year has represented a saving of at least £40), and discount purchases from publishers.

The Executive Committee, which is advised by annual SMA Plenary Sessions and other regular consultations with members, is concerned, however, to increase the perceived benefits of membership, while harmonizing with other musical institutions, and for this reason it is proposing to take the following steps:

The Committee has decided that its accounting and 'events' year should coincide with the academic year. Because the academic year in this country is now a band rather than a date (starting mid-September in some tertiary sector institutions, early October in others, with a range between these current limits), it seems sensible to determine that the SMA year will begin on 1 October.

As a result, 1994 members will be deemed to have subscribed until the end of September 1995, and 1995 members will be deemed to have subscribed until the end of September 1996. Suitable adjustments will be made to *Music Analysis* subscriptions (please contact me about your own case if there is a problem). In every case members will be getting more value for money out of what is foreseen as a once-and-for-all change.

As a further result, the Executive Committee will continue to serve until elections in Autumn 1995, rather than March as determined by previous arrangements. The next Plenary Session will be held in October 1995 when the results of an anticipated September 1995 ballot can be declared.

This letter is an opportunity for me to let you know that the Newsletter will now be edited by Nicholas Marston. You will receive your Spring copy from the University of Bristol. The excellent Newsletter work done since 1992 by James Ellis (who continues as Vice-Chairman) has been, I know, deeply appreciated by all those associated with the SMA.

As the next Newsletter will announce in its ongoing diary of events, plans are being aired for a joint international meeting of the SMA and the RMA in London in Spring 1996, further to the LancMAC conference in September 1994. The recent 18-month cycle of the MAC conferences thus seems likely to continue: as they say over the Atlantic---if it works, don't fix it.

If you are receiving this letter through our mailing list not having renewed your subscription, please think of the reasons you first joined the SMA and whether this is perhaps a moment to renew that support. Like-minded people must act together; one only has to think of the alternatives.

As Chairman of the Executive Committee for the moment, I take a hands-on approach to our society such as it certainly needs in its early years. Please do not hesitate to contact me; I am always happy to hear from SMA members who may not know me personally, and some of our most significant developments have arisen in this way.

Yours sincerely

Jonathan Dunsby
Chairman, SMA

From the new Editor of *Music Analysis*

On 27 April, the Editorial Board of *Music Analysis* did me the great honour of electing me as editor in succession to Derrick Puffett. Derrick has steered the journal with great success since 1987, and his is a hard act to follow.

SMA members are prominent not only among the readership of *Music Analysis* (assisted by the discounted subscription rate for individuals) but also among its contributors. This is a link that will naturally develop over the years; it is complemented by the coincidence that I acted as organiser of the 1994 LancMAC conference on behalf of the SMA. I fervently hope that the activities of the Society will continue to foster a thriving interest in analysis, not least because this does much to sustain the flow of high-quality submissions to the journal. Conversely, having a flagship journal already established on the international scene cannot but help to focus the activities of the fledgling society and to provide one focus for its members.

The Editorial Board has already considered some of the LancMAC papers for publication, and others are expected. Those which are accepted will be published in short order. The Board resolved at its recent meeting to promise decisions on publication within two months of submission, and in certain cases this time may be significantly reduced.

In fact, contrary to an impression which seems to have been gained in some quarters, it is possible at present to imagine a situation where a paper could be written over the next couple of months and published in *Music Analysis* early in 1996. Whilst the journal can never aspire to the topicality of a newsletter like this one, it is important for it to reflect the fact that in analysis, work of lasting value is done in a fast-developing intellectual context. I hope that SMA members will share this view, and will continue to support the journal by contributing confidently to its pages—and above all by reading it!

Anthony Pople
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Contributors to this issue

Jonathan Cross is Lecturer in Music at the University of Sussex and Assistant Editor of *Music Analysis*. Among his publications on contemporary music are analytical studies of the music of Birtwistle

Jonathan Dunsby is Professor of Music at the University of Reading. His book *Performing Music: Shared Concerns* has recently been published by Oxford University Press

Liz Garnett has recently been appointed Lecturer in Music History at the Colchester Institute. Her doctoral thesis, 'Constructions of Gender in Musical Style, 1790-1830' is nearing completion at the University of Southampton

Dal Griffiths is Senior Lecturer in Music at Oxford Brookes University and one of the founding members of the Critical Musicology group

Nicholas Marston is Lecturer in Music at the University of Bristol. He has recently published *Beethoven's Piano Sonata in E, Op. 109* (Oxford, 1995)

Anthony Pople is Senior Lecturer in Music at the University of Lancaster. Author of the Cambridge Music Handbook on Berg's Violin Concerto and Editor of *Theory, Analysis and Meaning in Music* (Cambridge, 1994), he has recently been appointed Editor of *Music Analysis* in succession to Derrick Puffett

Postgraduate Study Day/TAGS Day

Department of Music, University of Surrey
Thursday 25 May 1995, 10 am to 5 pm

A one-day conference at the University of Surrey for postgraduate music students, university music staff and other interested parties. The proceedings will start at 10 am and end at 5 pm, and will be held in the Performing Arts Technology Studios on the University's Guildford campus. Papers will last 20–25 minutes and will cover a broad spectrum of topics – historical, analytical, critical, etc. There will also be informal opportunities throughout the day for discussion with other postgraduates and staff in attendance. There is no registration fee. The University of Surrey is only 35 minutes from London by fast train, and there are good rail connections with the rest of the country. **Please contact Dr John Rink on 01483 259317 (fax 01483 259386) for further information.**

Programme

0930–1000 **Registration and coffee**

1000–1005 **Welcome**

SESSION 1 – NINETEENTH-CENTURY AESTHETICS

1005–1030 **Anastasia Siopsi** (East Anglia) – The Hegelian inheritance in Wagner's political and aesthetic theories post-1860

1030–1055 **Kevin O'Regan** (East Anglia) – Instrumental music and Wackenroder's 'Doctrine of the Soul'

1055–1120 **Beate Perrey** (Cambridge) – The aesthetics of fragment in Schumann's *Dichterliebe*

1120–1145 **Coffee**

SESSION 2 – PERFORMANCE ISSUES

1145–1210 **Nikki Walker** (Surrey) – The Opus 1 Sonatas of Antonio Mahaut: stylistic analysis for interpretation in performance

1210–1235 **Amanda Bayley** (Reading) – Béla Bartók as performer and composer

1235–1300 **Peter Cornish** (Southampton) – Play it again, Sam

1300–1420 **Lunch** (four on-campus restaurants, including one vegetarian)

SESSION 3a – TWENTIETH CENTURY 1: SECOND VIENNESE SCHOOL

1420–1445 **Jon Halton** (King's London) – Harmonic and textural interactions in Schoenberg's music, 1905–10

1445–1510 **Christopher Mabley** (Goldsmiths) – Purpose or paradox in Webern's Opus 22: a personal perspective

1510–1535 **Rhiannon Mathias** (Reading) – To the Promised Land

SESSION 3b – TWENTIETH CENTURY 2: SORABJI, SKALKOTTAS, LIGETI

- 1420–1445 **Brian Inglis (City)** – Subtexts and agendas in Sorabji's *Opus Clavicembalisticum*
1445–1510 **Evangelia Mantzourani (King's London)** – Twelve-note technique and formal structure in Nikos Skalkottas's Octet, third movement
1510–1535 **Daniel March (York)** – From order into disorder: Ligeti's first Piano Etude
1535–1600 **Tea**

SESSION 4a – AESTHETICS, CRITICISM AND ANALYSIS

- 1600–1625 **Ghuzal Badamshina (York)** – Writings on music: artistry as a methodological component
1625–1650 **Martin Leigh (Nottingham)** – Intertextuality and music analysis

SESSION 4b – THEORY AND ANALYSIS

- 1600–1625 **Robert Adlington (Sussex)** – Preliminaries to the discussion of musical temporality
1625–1650 **Sarah Louise Tutton (Ulster)** – The application of Forte's genera in pitch-class set analysis
1650–1700 **General discussion and closing remarks**

► How to get to the University

By Road

Easy access from the Guildford By-Pass (A3). If approaching from London or the M25, remain on By-Pass until you reach the exit signed to Cathedral and University. Do not take the exit signed to Guildford.

If approaching on the A322 or A323 from Bagshot or Aldershot, at the A3 roundabout take the exit signed to Portsmouth, and then turn off the A3 at the first exit (signed to Cathedral and University).

If entering Guildford from Haslemere (A281) or Godalming (A3100), leave the central gyratory system at the exit marked Farnham (A31). After approximately 200 yards, take first turning into Guildford Park Road and continue along Madrid Road to The Chase for 3/4 mile. At the roundabout, take the third exit for the University entrance. A coach, No 740, runs from Victoria, stopping near the University.

By Rail

Guildford is on the main London (Waterloo) to Portsmouth line, with a good service. Fast trains from Waterloo take 36 minutes. There is an alternative line, with a slower service, via Cobham. Trains every half hour from Aldershot, Farnborough and Reading, and every hour from Dorking, Redhill and Tonbridge.

From the Station

Taxi: From main (eastern) exit

Bus: Guildford Link number 8 (leave station by footbridge and rear exit, cross main road to bus stop) runs every 8 minutes between the University, the station and the town and Spectrum Mondays to Saturdays (between 7.30 am and 10.30 pm) - 40p single, 50p return, between the University and town centre.

Walk: Leave the station by footbridge and rear (western) exit, turn right into Guildford Park Road; after 200 yards (just past the Evangelical Church), turn right via Car Park (about 15 minutes).

By Air

Via London Airports (Heathrow). Rail-air link coaches leave Terminal 4 for Woking Station from 0610 to 2300, picking up from Terminals 3, 2 and 1. Between 0800 and 2000 they run every half an hour, otherwise it is an hourly service. Time to Woking, 50 minutes. Frequent trains from Woking to Guildford. **Via London Airport (Gatwick).** Gatwick Station is an integral part of the Airport Terminal building. Rail-air link trains for Guildford leave hourly, usually at 3 minutes past the hour. Journey time 44 minutes.

Access for the Disabled

Despite the fact that the University is built on a hill, it is possible to reach some parts by wheelchair, provided you start from the right place. Please contact Information Centre (01483 359905) in advance for advice and to ensure that parking space is available.

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► Finding your way about

It helps to remember that the University is laid out in three zones, academic, communal and residential. At the bottom of Stag Hill are the large academic buildings (AA, AB etc.) linked by access towers containing entrances, stairs, toilets and goods lifts. Many departments have facilities in more than one building, and the site plan reference shows where the departmental or unit offices are located.

Next up the hill are the administrative offices, library, restaurants, computing unit, lecture theatres, shops, bank, and other communal facilities.

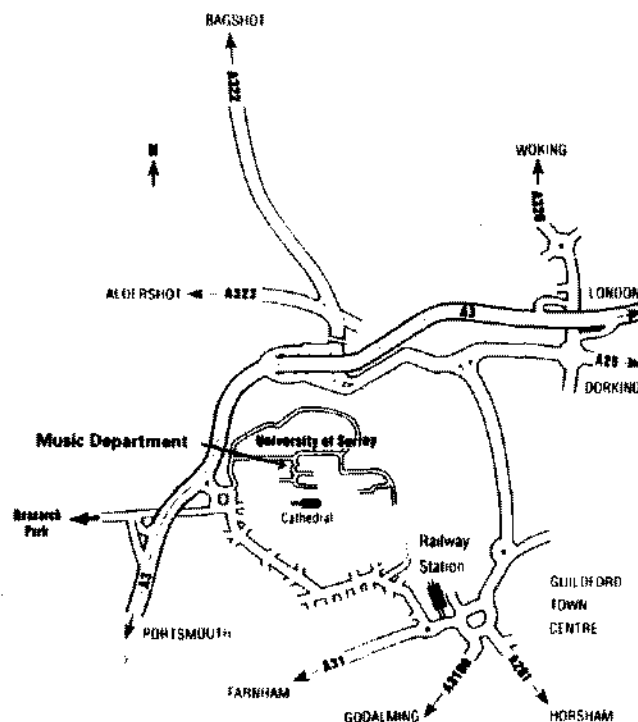
Further up still, below Guildford Cathedral, are the student residences, grouped in seven Courts, and housing about 2600 students.

► Visitors Car Parking

There is a system of gates on campus designed to control security parking and traffic.

All vehicles must display a permit when parked. Visitors can obtain a permit beforehand from their University host or can buy one on arrival from the Pay and Display machines. Parking is permitted only in Car Parks 1 and 3 unless a special permit has been issued for Senate Square. (Parking is free after 6 p.m. weekdays and all day Saturday and Sunday.) Disabled drivers should contact the Security Office to arrange special parking. Improperly parked vehicles will be impounded, and released only on payment of fee.

Please observe the 15 mph speed limit on campus.



University of Newcastle upon Tyne

Department of Music

INTERNATIONAL TIPPETT CONFERENCE 1995

This conference marking Tippett's 90th birthday year is hosted by the Music Department of the University of Newcastle. The opening session, on Saturday 29 July, 1.30--5.30 pm, has a strong analytical orientation and is sponsored by the SMA. The programme for the afternoon is as follows:

Keynote address

Arnold Whittall: 'Is There a Choice at All?: Conflict and Disjunction in *King Priam*'

The Piano Sonatas

Steve Collisson: 'Theme, Form and Variations in Tippett's Third Piano Sonata'

Kirsty Kirkpatrick: 'A Piece of Our Time: Tippett's Piano Sonata No. 4'

Alistair Borthwick: 'Tonal Elements and their Significance in Tippett's Piano Sonata No. 3'

The pianist Nicholas Unwin will be in attendance during this session, and will give a recital including Tippett's Piano Sonatas Nos. 1 and 3 on the evening of Saturday 29 July.

In other sessions, papers of interest to society members include Ian Kemp on *New Year*, Kenneth Gloag on Tippett and Neo-classicism, Peter Wright on the Fourth and Fifth String Quartets, Christopher Mark on Tippett and Sequence, David Clarke on *The Mask of Time*, and George King on 'Rhetorical Figures in Tippett's Solo Vocal Music'. A session on issues in the performance of Tippett's music is currently being planned, and there will also be a number of poster presentations.

Other highlights include an appearance by Sir Michael Tippett himself, in interview with Meirion Bowen, and a concert given by the Northern Junior Philharmonic Orchestra on the evening of Monday 31 July, featuring Tippett's most recent work, *The Rose Lake*, and the premiere of a new version of *The Shires Suite*.

Accommodation is available in Newcastle University's Castle Leazes Halls. A number of student bursaries is also available (deadline for applications, May 26). For a full programme and booking details, please contact:

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King's College London

Institute of Advanced Musical Studies

BRITISH MUSICOLOGY CONFERENCE 1996

CALL FOR PAPERS

The Institute of Advanced Musical Studies at King's College London will host an international conference on its Strand campus in the heart of central London from 18-21 April 1996.

The Royal Musical Association, The Society for Music Analysis, and Critical Musicology will all be represented at King's. BMC 1996 aims to represent the musical and scholarly interests of as wide a range of disciplines as possible.

The Programme Committee for BMC 1996 is as follows:

- Mark Everist (King's College London; Royal Musical Association)
- Jonathan Dunsby (University of Reading; Society for Music Analysis)
- Dai Griffiths (Oxford Brookes University; Critical Musicology)

This call for papers is an invitation for:

- Individual presentations of 30 minutes' duration, with 15 minutes allotted for discussion
- Three-hour sessions of four papers with a common theme
- Three-hour sessions in different formats: round tables; literature discussions; poster sessions (proposals should specify in detail the format to be adopted)

Individuals may make ONE proposal only. Abstracts should be written on one side of a sheet of paper and should be submitted in DUPLICATE: one copy should be anonymous and the second should give full details of the author's NAME, AFFILIATION, ADDRESS, PHONE, FAX AND EMAIL. Abstracts may be written in any European language, but the formal proceedings of the conference will be conducted in English.

Proposals for papers should be sent to the Chair of the Programme Committee:

Mark Everist
Chair, BMC 1996
Department of Music
King's College London
Strand
LONDON WC2R 2LS

Tel: +44 (0)171 873 2354
Fax: +44 (0)171 873 2326
Email: m.everist@bay.cc.kcl.ac.uk

DEADLINE FOR SUBMISSIONS: 1 OCTOBER 1995

RMA Research Students' Conference: 17 - 20 December 1994

Liz Garnett

The 28th Annual Music Research Students' conference, organised by Barry Cooper at Manchester University, was one of the largest in recent years. Crammed into its usual four-day span were a keynote paper on *Don Giovanni* by Julian Rushton, study group sessions, performances of student compositions by the Lindsay Quartet, a forum on contemporary music, a visit to the Henry Watson Music Library and a scratch rendition of *the Play of Daniel* ---as well as some forty papers of a bewildering variety of subject matter and quality. The sheer weight of numbers, and the consequent necessity for parallel sessions, makes any report of the event inevitably partial; this report thus focuses on a small selection of papers which were specifically analytical, particularly interesting ---or both!

The early 20th century received considerable attention: Rhiannon Mathias presented the broader picture with a paper on musical modernism in context, with more specific studies of the Second Viennese School from Claire Jay, Steve Collisson and Bryan Solomon as well as papers on Bartok, Sibelius and various British composers.

Claire Jay gave a compelling feminist re-reading of Berg's *Lulu* which argued that, in the absence of a composer-sanctioned first performance, the critical tradition has consistently misread the opera's heroine as a mythical agent, acting on society from the outside, rather than as a victim trapped *within* a patriarchal and capitalist culture. Drawing on the writings of Berg and his contemporaries, she showed how this interpretation has led analysts to apply misleading labels to certain musical features and thus overlook their presence in contexts which disrupt such a stereotypical view. Consequently, Berg's stringent critique of his culture's abuse of sex and power has been sanitized by his admirers. Those of us with an interest in gender studies also found much to relish in Sarah Hibberd's source studies of mute heroines in Parisian theatre of the 1820s and Tim

Byard-Jones's paper on gender roles in Javanese Shadow Theatre, this last being placed in the somewhat contentiously-named session on 'Minority Interests'.

A perennial problem for analysts is how to reconcile depth of analytical detail with comprehensibility in a relatively brief oral presentation; Steve Collisson's paper achieved what was probably the optimum solution in a remarkably high-protein discussion of the idea of *Grundgestalt* in the writings and music of Schoenberg. Bryan Solomon's paper on Schoenberg's *Voll jener Süsse* was full of interesting theoretical possibilities, if not quite so cogent in design. Drawing on the semiotic theories of C S Peirce, he posited two levels at which semiosis might function: (i) music acting as a sign for an external object, with specific musical features as its interpretants and (ii) analysis as a sign for the musical object, with different theoretical standpoints as its interpretants. This allowed him to integrate a number of different analyses of Schoenberg's song into a single reading; however, the relationship between the two levels at which he applied Peirce's model was not entirely clear.

Tonality and modality in early twentieth-century music were addressed in Elizabeth Hague's discussion of oscillation and circling effects in Sibelius' 5th Symphony, and Duncan Hinnell's account of the sketches of Vaughan Williams' *Sea Symphony*. Standard approaches to this work, he suggested, have seemed uncomfortable with its strange mixture of Elgarian and French styles, and have attributed the latter to Vaughan Williams' studies with Ravel soon before its completion ('a little French Polish', as VW quipped). However, the sketches show that the stylistic dichotomy was there from the outset (a motivation for, rather than result of, Ravel's instruction perhaps) and it is these stylistic references, rather than thematic ones, that carry much of the work's structural weight.

Regular readers of conference reports in this newsletter will already be familiar with Amanda Bayley's work on the structural significance of articulation marks in Bartok's String Quartets. At Manchester she focused on various analyses and recorded performances of the 4th Quartet in order to demonstrate the difference to both the conceptual shape and the aural impression of a piece by changing its articulation. This led to a lively discussion as to whether such markings can be taken as unambiguous performance instructions, while skirting rather gingerly around the even thornier issue of what, precisely, is the responsibility of a performer towards a composer anyway.

Analysis and recorded performances were also linked in Sarah Martin's pithy discussion of rubato in Furtwängler's *Eroica* recordings. Starting with late 19th century theories of compensating rubato, she discussed how tempo graphs indicate that this is not what performers actually do; rather, fluctuations of tempo seem to work in tandem with variations in dynamic. She argued that Furtwängler used these combined sound-energy levels in inverse proportion to harmonic 'charge' (to compensate for a chord's unusualness) in order to shape the opening phrase in a manner which reflects the conductor's studies with Schenker.

Other papers remarkable for subject matter somewhat off the beaten track, as well as for their entertaining delivery included Lee Longden's on patterns of participation in brass bands in Manchester, Ann Kiddle's account of her work editing Hans Keller's book on the Mendelssohn Violin Concerto, and Stuart Barr's musico-dramatic analyses of Stephen Sondheim's Broadway

musicals. The latter examined moments of reflexivity and self-referentiality in two shows, both within the plot and between different aspects of production (music, staging, lyrics) and, while not always producing sufficient evidence to support his theoretical propositions, furnished some fascinating insights into the musicals as well as some useful pointers for further work. Another stimulating presentation was Hugh Nankivell's on composing with children, which proffered a variety of practical ways to break down the alienating conception of composers as a specialised and elite minority.

There was the usual concluding business meeting at which delegates could air their views. Comments were directed particularly to Katharine Ellis, who will organise next year's event at Royal Holloway and Bedford New College, Egham. Opinions were divided on the merits of displaying abstracts in poster format rather than providing copies for all delegates; an innovative solution might be advance distribution by e-mail, allowing hard copies to be run off by those desiring them. The introduction of study group sessions, by contrast, met with all-round approval: life as a research student can be lonely, and opportunities for discussion with others working in the same subject area are rare. Of course, the sheer size of the conference this year---with over 120 delegates---contributed greatly to the value of these groups, as they surely represented a significant proportion of the graduate students working in each of their respective fields. Indeed, the conference as a whole left the overall impression of comprehensiveness---genuinely something for everyone--- confirming its status as the major event of the postgraduate year.

References

Stuart Barr (Cambridge), 'New Tools for Musico-Dramatic Analysis: the Broadway Music Theatre of Stephen Sondheim'

Amanda Bayley (Reading), 'A Performer's Observation on the Unique Compositional Detail of Bartok's String Quartet No 4'

Tim Byard-Jones (School of Oriental and African Studies, London), 'Wayang,

Women and Song: *Sulukun* Accompaniment in Javanese Shadow Theatre'

Steve Collisson (King's College London), 'Schoenberg's *Grundgestalt* in the Context of his Tonal and Twelve-Tone Works'

Elizabeth Hague (Keele), 'Sibelius's Fifth Symphony'

Sarah Hibberd (King's College London),
'*La Muette de Portici*: the Mute Heroine
Contextualised'

Duncan Hinnells (Oxford), 'Vaughan
Williams Shaping Up: An Examination of
the Early Sketches and Drafts of *A Sea
Symphony*'

Claire Jay (Southampton),
'Contextualising Lulu: A Woman's Place in
a Man's Opera'

Ann Kiddle (King's College London), 'Hans
Keller, *The Mendelssohn Violin Concerto*
from Manuscript to Typescript'

Lee Longden (Open University), 'Cultural
Change Among Musical Amateurs in
Manchester'

Sarah Martin (Southampton),
'Performance, Analysis and Metaphor: A
Study of Compensating Rubato in
Furtwängler's Performances of the *Eroica*'

Rhiannon Mathias (Reading), 'Musical
Modernism in Context'

Hugh Nankivell (Huddersfield),
'Composing With Children (at Keystage 2
of the National Curriculum)

Bryan Solomon (King's College London),
'*Tristan* and Schoenberg's "Voll jener Süße"

Spleen et Idéal: Montpellier 1995 Jonathan Cross

'Au Lecteur'

Enthusiastic Europhiles like myself might find reading the following account more than a little disappointing. Excited at the prospect of discovering what my continental colleagues were up to, I arrived in good heart (and with only a copy of Baudelaire's *Les fleurs du mal* to guide me) at the Third European Music Analysis Conference.¹ Yet after three days of listening to analysts who, in general, neither made me hear music nor read analysis any differently than I had done before, my heart became decidedly heavier. I had been told that 'the continentals' were more interested in metalanguage than analysis; reluctantly, I can confirm that, with a few notable exceptions, the resistance to theory is alive and well. As Craig Ayrey commented, it will take more than the EuroStar to link the British and continental analytical traditions.

Nevertheless . . .

¹I am grateful to the Dean of the School of Cultural and Community Studies, University of Sussex, for the award of a grant to enable me to attend the conference.

'Les Phares'

. . . the leading light of the conference was undoubtedly Jean-Jacques Nattiez. He was a physical presence at virtually every session, as speaker or active audience member, and it quickly became clear that, among the French analytical fraternity at least, his ideas as outlined twenty years ago in *Fondements*² are as ubiquitous as the man himself and continue to be held in high esteem. Just as Americans seem to burst into life at the mere mention of their favourite pitch class sets (witness their extraordinary behaviour after Rick Cohn's LancMAC paper³), so French hearts beat collectively faster at the very thought of *le niveau neutre*. This was exemplified by delegates' enthusiastic discussion of Nicolas Meeüs's reflections on the semiological status of the analyst, and was equally apparent in Nattiez's own session on 'Problems of Analysis and

²Jean-Jacques Nattiez, *Fondements d'une sémiologie de la musique* (Paris, 1975)

³Richard Cohn, 'Third Relations, Common Tones, and Hexatonic Systems', given at the Lancaster University Music Analysis Conference, 23 September 1994.

Improvisation'. Thanks to Nattiez's incisiveness, this latter session evinced an exemplary self-critical concern with methodology in ethnomusicology (whether discussing Inuit, Argentinian or jazz examples or, indeed, comparing the two disparate musical cultures of Cambodia and Southern Italy); one longed for evidence of such clear and critical thinking elsewhere in the conference.

For me, Michel Imberty's paper, 'Psychoanalysis of Musical Creation or Psychoanalysis of the Musical Work?' was the highlight of Montpellier. It showed a rare willingness to tackle difficult issues on the boundary between the work of art and the dream. Along with Freud, Imberty argued that the work of the analyst was to recover what had been private for the artist. The problem for music analysts was that Freud's understanding of psychoanalysis was as an 'atemporal' phenomenon; Freud therefore neglected discussion of music because he neglected time. Imberty attempted to redress the balance by discussing repetition in music in terms of tensions of desire, release and rupture. Psychoanalysis, he argued, was concerned with the archæology of the phantasm' and could help uncover the organisation of time. By contrast, John Sloboda's paper in the same session came to the conclusion that, because of virtually insurmountable methodological difficulties, a psychological study of the compositional process was well-nigh impossible.

'La Muse malade'

The first session on 'Analysis and Composition Today'---dominated by French participants---held much promise: after all, there exists an established post-war tradition of French composer-theorists both discussing their own work and locating their ideas in broader cultural contexts. In the event, the session was a great disappointment: firstly, because one of the most celebrated of the younger generation of French composers, Tristan Murail, had withdrawn from the session, and, secondly, because the two composers present (Jean-Claude Risset and Alain Louvier) talked neither of their own music nor of matters of

particular substance. Louvier gave a mere résumé of Messiaen's *Traité de rythme, de couleur et d'ornithologie*---hardly necessary before an audience of distinguished analysts, even less so now that the *Traité* has been published---and Risset addressed the problems facing analysts of electronic/electro-acoustic music in the absence of scores or other agreed means of visual representation. On these matters, Louvier, from the chair, offered the well-intentioned observation that the analyst of such music plays an equivalent role to the conductor or performer of conventionally notated music. But, unintentionally, he had put his finger on the nub of the problem: such interpretation as proposed by Risset (based, for example, on the composer's printed computer programs) is neither analysis nor performance: it is only an impoverished kind of description of the compositional process. Not for the last time in this conference, description was seen to be masquerading as analysis. What someone of the standing of Boulez would have made of all this, I shudder to think.

I am afraid that this dispiriting experience ('Le Léthé') did not encourage me to attend the other 'Analysis and Composition' sessions. But, for the record, André Riotte chaired a round table on the relationship between computer technology and traditional analysis, while Célestin Deliège oversaw a symposium on 'Theories and Invention Today'.

'Bohémians en voyage'

The Brits were out in force at a session on the theme of 'Creation and Interpretation: Narrative Process in Performance and Analysis', organised by our own John Rink. For once, issues of theory, analysis and interpretation were, on the whole, addressed with seriousness and sophistication and an interesting alliance of approaches emerged between the British speakers (Jonathan Dunsby, Peter Johnson, John Rink) and the Belgians (Walter Corten, Thérèse Malengreau). Rink's

argument (recently published⁴) centred on intuitive performance interpretation *as* analysis, while Johnson (using 'acoustic graphs') attempted an evaluation of variations of 'meaning' in two recorded performances of the Prelude to *Pelléas*. Dunsby, in his analysis of the Lento from Stravinsky's *Les cinq doigts*,⁵ insisted that performance decisions *must* proceed from or to structural decisions. Corten raised similar issues in his discussion of the performance of Baroque music, informed by numerological and rhetorical discoveries, and Malengreau offered an impressive contribution to the history of theory in her revelation of the conservative and selective nature of Schenker's understanding of autograph notations. All things considered, this was a splendidly coherent session which demonstrated a flexible interpretation of theory in the context of musical performance and suggested fruitful links between analytical praxes in our two countries.

'Harmonie du soir'

A civilised practice we might care to adopt at BritMACs (where it could be argued that the focus of our studies, *l'objet sonore*, is often conspicuous by its absence) is the post-prandial 'Concert-Analysis'. However, I should hope that we could do a better job than Serge Gut who, with the assistance of Thérèse Malengreau at the piano and a disembodied CD operator, explored aspects of *Parsifal*. At 10pm, with the cafés in the Place de la Comédie humming with life, one's patience was severely stretched when one had to sit still and be told that the opposition of diatonicism and chromaticism is significant, that the opening melody (representing 'l'espoir') is harmonised on its second playing, and that Kundry is 'la plus grande spécialiste de la séduction'. On this evidence, Wagnerism is still rife in France ('La musique souvent me prend comme une mer! . . .'); as for Wagner scholarship, I would far rather have had

⁴See John Rink, 'Chopin's Prelude, Op. 28 No. 5', *Chopin Studies 2*, ed. John Rink and Jim Samson (Cambridge, 1994).

⁵See Jonathan Dunsby, *Performing Music: Shared Concerns* (Oxford, 1995).

Nattiez on the platform than in the audience.

The other Concert-Analysis was more successful. Particularly memorable was the performance of Stockhausen's *Kreuzspiel* by Ensemble Resonances XXème with commentary by the veteran pianist, scholar and pupil of René Leibowitz, Claude Helffer. Though the analysis concerned itself primarily with an exposition of the work's row structures, the authoritative air and admirable succinctness of Helffer's presentation made me, for one, listen to the music more attentively. Predictably, Dutilleux's *Les Citations* stood up less well to such treatment.

'Spleen'

The conference ended with the only eruption of Gallic passion witnessed during the three-day event. The context was a seemingly innocent one: a feedback session during the final plenary gathering where the chairs of each parallel session reviewed what had taken place in their respective meetings (an innovation we might usefully consider adopting in British conferences). Suddenly, without warning, Deliège launched a broadside at Nattiez, taking him to task for even entertaining the idea that popular music (which, in Deliège's view, represented nothing less than the death of music) was worthy of the attention of serious analysts. Nattiez sprang from the audience, brandishing his *sac à main*, and mounted a vigorous defence of his position, arguing that *all* musics, concert hall, ethnic and popular, were the legitimate subject for musicological as well as sociological enquiry. The delegates, almost for the first time, were sparked into life and only the soft, conciliatory tones of Alain Louvier could calm the proceedings. I suspect the debate would have continued for hours if left unsupervised.

'Le Flambeau vivant'

Despite my own general dissatisfaction with this *Troisième Congrès*, others such as Meeùs spoke of a greater sense of hope at the end of the conference than at the beginning. There were even noises of a Fourth European Music Analysis Conference to be held in England in 1997. By that time,

unless the Tory Euro-rebels have had their way, my British passport will be redundant as far as European travel is concerned. However, the relaxing of border controls will not, on its own, bring analysts across Europe into closer intellectual proximity . . .

'L'Idéal'

. . . We must therefore try to ensure that the Fourth Conference is a genuinely European affair. I don't know how it compared with Colmar and Trento, but Montpellier struck me as being more a meeting of the Société française d'analyse musicale than a pan-European event. Although alliances (*correspondances*) did emerge during the three days—notably between the British and the Belgians, and the French and the Italians, the German presence was minimal while the rest of the continent was virtually unrepresented. We know, for instance, that composition and musical pedagogy are alive and kicking in the Netherlands: but where was the Dutch

voice? And am I alone in wanting an appropriate forum in which to discover that wealth of Czech, Hungarian and Polish theory which hardly ever finds its way into English, French or German journals? We *must* enter into a dialogue if our discipline is to continue to renew itself. It is not by chance that nearly all the major developments in theory and analysis since the Second World War have come from the USA (*la Géante*); Europe as a whole needs now to wrest back the initiative by engaging with American theory in our own terms. Otherwise, like Major's opted-out Britain in a post-Maastricht Europe, we run the risk either of stubborn cultural isolationism or of death by stagnation under the continuing colonisation of our discipline by the American theory industry. Let us hope that Montpellier was the last conference of its ilk and that the next meeting of European analysts will mark the beginning of a new, truly collaborative venture . . . 'L'Aube spirituelle'.

GOODBYE GREAT MUSIC?

The First UK Critical Musicology Conference, 1-2 April 1995

Dai Griffiths

University College Salford was the venue for the first UK Critical Musicology [CM] Conference, held in April 1995. The conference organiser was Derek Scott, who was aided by members of the Music Department at Salford. This report aims to be as straightforward as possible, and I apologize in advance to anyone who may feel misrepresented.

With twenty papers presented to an audience of nearly seventy, there can be no doubt that CM has tapped a well of some depth. The conference was packed into two days specifically in order to keep down overnight accommodation costs, thereby offering hard-pressed postgraduates and those without institutional support at least the chance to attend. The range of papers was wide and, as is characteristic of one of

the organising forces of CM, crossed disciplinary boundaries. The crossover embraced mainstream pop music, nineteenth-century aesthetics, post-structuralism, minimalism, modernism, film music, television music, ballet, music education, sociology, and avant-pop. The terms 'critical' and 'musicology' each have their work cut out to draw in such a range, and an observer was sure to find some things sticking, others drifting: the modern academic conference like television, like the newspaper.

Some semblance of structure was provided by the opening and closing sessions, the first a series of four papers addressing the canonic challenge of the conference title, the last a session which tried to explain and define CM and to think about what

might happen next. The opening paper, Philip Tagg's 'Hello Great Music! Or How Analysis Can Make or Break Canons' balanced Dai Griffiths's concluding statement, 'Critical Musicology and the Subject Position: Towards a Creative Analytical Discourse'. Both drew some form of historical context, Tagg from distant historical cultures and Griffiths from the GCSE. And both located their dissatisfactions and solutions within the activity of music analysis. Tagg saw formalism as itself a problem, and sought alternatives in diversity: hermeneutics, ethnomusicology, sociology, and semiotics. Griffiths, locating the problem more in musical modernism, took a narrower escape, into subjectivity and something called a 'creative analytical discourse'. What this might be is still unclear,¹ although there were hints of what such an outcome might entail in the papers of Charlotte Purkis and Dave Morris, about which more below.

With Tagg having nailed canon firmly to the analytical mast, Tom Royall presented a cool consideration of some fundamental issues. Playing the question of analysis and value through what even pop aficionados might regard as an extreme example (Whigfield's 'Saturday Night', no. 1 for what seemed an eternity in 1994), Royall took his bearings from Nelson Goodman and Catherine Elgin's *Reconceptions in Philosophy and Other Arts and Sciences*. Questions of value became tied simply to questions of coherence and suitability for purpose. Allan Moore, in discussion, was quick to question 'coherence' as an aim in itself, but Royall, with a little help from Eric Clarke, soon diffused the issue: lack of coherence could clearly constitute the aim itself, leaving the stance intact. There still seemed to be some ultimate divergence from Goodman over relative value, but Royall succeeded in at least cooling the collision of analytical method and canon *per se*. It may be worth noting that the classic cool statement, 'There is no such thing as

"serious" and "popular" music. There is only music whose title begins with the letter "X" and music whose title does not' is found in—of all places—Milton Babbitt's article 'Who Cares if You Listen?', published in 1958 at a time when Babbitt's work was deeply influenced by that of Goodman.

Both Steve Sweeney Turner and Richard Middleton found pointers for canon-challenge in philosophical reference, Turner in Deleuze and Guattari, Middleton in Bakhtin. And, as I heard them, both were concerned that alternative traditions do not end by reinforcing already-present hegemonies. From Deleuze, Turner urged the celebration of the heterogeneous and multiple, continuous narration as opposed to developing variation. Middleton, in a wide-ranging consideration, took in questions of high and low, otherness, the counterculture, referentiality (what he called 'post-criticism'), and dialogical alternatives. As much an article to be read as a paper to be listened to, two statements stick in my mind. First, that intellectuals need popular culture as much for their own as for its sake; second, Middleton's concluding question, paraphrasing Lawrence Kramer: 'What would it mean to hear Mozart from the vantage point not of the drawing-room [Kramer], but of the street?'

The next five papers, up until the beginnings of the film presentations, were sharply juxtaposed. Liz Garnett's paper on 'Romantic Aesthetics and the Female Form' gathered together a number of early romantic textual sources. Her judicious discussion of visual evidence suggests that in retrospect the paper might have benefitted by being placed next to the film studies, or the Picasso paper on Sunday. I certainly look forward to reading this paper when it appears. Tim Warner's 'Video Killed the Radio Star' was a straightforward and quite dense analysis of the Buggles hit: worth noting here is the ease with which popular music analysis integrates technological identification. Norton York argued for a greater commitment to integrating industrial factors' into musicological discussion, and

¹A few bearings can be found in the visionary closing section of David Lewin, 'Music Theory, Phenomenology, and Modes of Perception', *Music Perception*, 3 (1986), 327-392).

urged a shift from considerations of text towards timbre and texture. (Warner's paper and Allan Moore's book suggest to me that this shift has in fact already happened.) York's paper headed towards description of a colleague's involvement in the phenomenon of East 17. Allan Moore, in a challenging discussion, presented what I think was his first attempt to reconcile his modernist PhD thesis (on Gerhard) with what could be seen as a swerve toward pop music (that swerve is the coolest club in town, take it from me). Refusing to accept the 'historical trajectory' of musicology, Moore still found postmodernism 'too facile' a context. His methodological source proved to be Andrew Chester's *New Left Review* articles (see CM Newsletter no. 1 for contextual background and references), but the references were wide indeed: David Harvey on postmodernity, Adorno, Christopher Butler, and stacks of post-war music.

After a short break, the space vacated by Nick Cook's undelivered paper on rock living legend Madonna was filled by *actual* rock living legend C P Lee, architect of the epic *Snuff Rock* (1977) of Alberto y Lost Trios Paranoias. Storming stuff on beat clubs in Manchester in the 1960s, making the point that access to music can be in the hands of people with rather fixed views. He had stepped in at short notice, but certainly for at least one ageing punk, this was like listening to J K Galbraith. John Richardson, all the way from Finland, presented extracts from his thesis on Philip Glass, homing in on *Akhmaten*.

The film presentations turned out to be a real event, and even though we all bushed, time seemed to go by effortlessly. There were four very different films: forties classic *Deception*, Nic Roeg cracker *Performance*, telly programme *Truly, Madly, Deeply*, and (everyone's favourite) *The Piano*. The approaches varied in turn: Peter Franklin went straight to the heart of defining great music land, through the singular case of Korngold; Kevin Donnelly's was more a film theory approach, watching out for the construction of Mick Jagger in what seemed to be a challenging and disruptive soundtrack; Robynn Stilwell

was attending carefully to music's role in narrative, music as 'support and symbol'; while Charlotte Purkis was heading beyond the immediate text towards a more open field of response, one which in *The Piano* certainly included questions of narrative construction and gender. The response to this last paper was remarkable. You know how in conferences 'questions from the floor' can turn into some kind of army-style rank system? Well, in this case loads of people, mostly women, suddenly began chipping in. Looking back, I'm not sure how many of the questions had to do with what Charlotte Purkis said, and certainly Michael Nyman seemed to be a rather distant figure—but it was terrific to see the discussion open out as it did. To me the film session was a real eye opener: I wish there had been more time allotted to it and that I hadn't been so tired.

Next morning: music analysis with David Morris. He has a real original analytical method:

1. Listen to the radio.
2. If there's something you like the sound of, go out and get it. You get it in a record shop.
3. Listen to it a lot.
4. Work out the music, and work out why you think you like it.
5. Construct a paper accounting for no. 4 above. Deliver the paper at a conference. Maybe get it published.

I've experienced several of these papers: John Scofield at Southampton, Kurt Schwitters at Oxford Brookes, and here at Salford Jane Siberry's 'Mimi on the Beach'. Morris's papers are celebrations; but there's much more to it than meets the eye, of course. Morris has a real ear for that area where pop music gets tough, or modernism gets real. And his response always strikes me as in some sense creative (see CM Newsletter no. 2). Here, with Jane Siberry, he could have done with chatting to several people in the audience beforehand: Robynn Stilwell patiently explained the American high school connotation of the word 'jocks', which to Dave had signalled

only (and not unreasonably) 'Scottish people'²

From Montreal, Maria Anna Harley's paper 'Bacewicz, Picasso, and the Legacy of *Desire*' was a real challenge to CM, bringing together interdisciplinarity, juxtapositions of history, large aesthetic questions, and difficult matters of subjectivity. It's very complicated to sum up, but the paper concerned a ballet written by Polish composer Grazyna Bacewicz and performed in Warsaw in 1973. That performance *didn't* include a piece by Bacewicz based on a surreal play of 1941 by Picasso. 1941 is a crucial year in relation to Picasso; but throw into the pot the fact that the missing piece was composed in Eastern Europe in 1968 and you see how dense any question of interpretation becomes. This paper will definitely be one to read.

Claire Jay's paper on Berg's *Lulu*, with visualizations of music and set numbers, similarly challenged the Sunday morning audience. The paper surely identifies a classic point for feminist musicology: not only *Lulu's* voice, but *Lulu's* music, its tortured history, and its secondary literature are all open to a feminist rereading. Just as *Wozzeck* is already the subject of three monographs, I'm sure there'll be yet more to say.

Ho Wai Chung brought from Hong Kong an extraordinary juxtaposition of music education and politics; absolutely fundamental questions about colonialism, tradition, and pop music's assumed rebelliousness. If there is a link from the conference it would be back to the paper of C P Lee—simply the point that music and politics are at times very directly linked.

Keith Negus reinforced the earlier argument of Norton York about the need for

musicology to engage with a wider construction of musical text, to take in conditions of production and reception. What he did was to pick on a passing metaphor of Sinead O'Connor herself, and to use this as the model for encompassing a wide range of reference points around her songs.

In conclusion, one or two thoughts on the relationship of music analysis to CM. It's important to remember that both these subjects begin in some sense of marginality, and an important sense that what defines the margin has something concrete to say to the centre. If the centre did what we're doing, this process says, the whole would be the better for it. It's all too easy to forget how marginal music analysis was in its early days, and how hard-won was the battle to get the 'discipline' (not a word I trust) where it is. I remember it, perhaps nostalgically, as underground stuff: informal meetings outside the musicological bastions! And similarly with CM (I sometimes feel born to end up in some grim sect, with a little black cap and a donkey jacket): three years ago there were about six of us. CM brought together representatives of areas which felt somehow excluded, again with that sense that what they were engaged in had something to say to the centre (a centre which would now, perhaps problematically, include music analysis itself): popular music, ethnomusicology, music psychology, feminist musicology, even a wing of music analysis itself. So dense is this alliance that one really wonders where the centre could possibly be, and that's something we have to be very careful with. The point is hardly to make talking about Monteverdi seem passé; quite the contrary.

I was struck and a little surprised by how much discussion of music analysis, or analytical method, there was at Salford. I *think* that one of the basic things CM says to music analysis is this: if music analysis really does amount to two analytical methods, Schenkerian analysis and set theory, then analysis needs somehow to adapt. To take two signal cases from Salford, neither method is going to get very

²The Siberry track is found on *Jane Siberry: A Collection 1984-89* (Duke Street Records, 1994 DSRM 31093). The only discussion of Siberry which I've come across is in Simon Reynolds and Joy Press's excellent *The Sex Revolts: Gender, Rebellion, and Rock 'n' Roll* (London, 1995).

far in describing a pop song or film music. Now does that make talking about pop music or film music not analysis? Of course not. This is not to challenge the formal properties of those particular theories: who wants to reinvent the wheel? Again, Lewin is instructive, even if taken somewhat out of context:

'We should certainly be willing to alter our theoretical discourse in this way, whenever a certain mass of perceptual experience leads us to believe that the alterations might enable us to articulate valuable analytical insights. But we should think long and hard before subjecting a received theoretical discourse to fundamental modification. In changing the language, we risk losing our ability to express some of the features that characterize what is problematic about a tricky perceptual situation.'³

But---and this is my second point---neither do the two methods offer much help to a teacher trying to explain Beethoven's Fifth to an A-level class. Analytical method in that context is sure to remain simple harmonic analysis and motivic connection, and I'm not sure I would want it any other way (this is the thrust of my

contribution to SMA Newsletter no. 7). So when Michael Russ claims that 'there seems little hope that Schenkerian ideas will penetrate sufficiently to improve theory teaching in secondary schools',⁴ I'm thinking, first, 'Well, what are you going to do about it?' and, second, 'But think about it: is it realistic?', and then, 'What do you want? Where exactly does that knowledge fit in to what you're envisaging?' The real Oscar-winning aspect of my paper at Salford---lots of close-up, a little tear; why, I was even running along the beach!---was its plea that CM remain bottom-up, not top-down:

'The automatic heroes of CM . . . are music teachers in local schools. They are heroes because they're doing the single most important thing you can do, which is to empower others into music discourse.'

This is my real admonition to music analysis: if we are talking in a specialized language, we can't afford for one minute to assume that there is behind us an entire structure which supports the understanding of what we're saying. Naturally I don't see CM as the answer to cuts in education and any perception of music as a bit of a fun subject; but so far, at least, it includes an awareness of this problematic as part of its outlook.



³'Music Theory, Phenomenology, and Modes of Perception', p. 371.

⁴'On Schenkerism: A Closed Circle of Elite Listeners?', *Music Analysis*, 12 (1993), 283.

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