11:00-13:00: Registration
13:00: Lunch buffet and welcome

14:00-15:30: Session 1: Approaches to Brahms, Schumann, and the Piano
Chair: Dr. David Bretherton
- Will Bosworth (University of Birmingham)
  ‘Metrical Artifice and Revised Resolution in the Fourth Movement of Brahms’s Second Piano Trio’
- Karishmeh Felfeli (University College Dublin)
  ‘Formalism, Performativity and the Space Between: A Transcultural Approach to Brahms’s Intermezzo in A Major, Op. 118, No. 2’
- Zheng, Qianqian (The Chinese University of Hong Kong)
  ‘The First Movement of Schumann’s Piano Sonata, Op. 11: Another Concerto without Orchestra’

15:30-16:00: Tea/coffee

16:00-17:30: Session 2: Analysing Music in Transition
Chair: Dr. Kenneth Smith
- Daniel Holden (University of Leeds)
  ‘Varying the Variant: Motivic Processes in the Finale of Mahler’s Sixth Symphony’
- Frederick Reece (Harvard University)
  ‘Hugo Wolf’s Harmony as Weitzmannian Critique: The Augmented Triad and its Hexatonic Shadows’
- Martin Curda (Cardiff University)
  ‘In Search of Modern Moravian Music: Tradition and Innovation in the String Quartets of Janáček’s Students from the 1920s’

17:30-18:30: Wine reception and hustings for SMA student representative

18:30-20:00: Keynote Lecture: Professor Philip Tagg
Chair: Dr. Nicholas Reyland
‘The Trouble with Tonal Terminology and the Symbiosis of Epistemic Inertia’

20:00: Conference Dinner at Comus Restaurant, Chancellor’s Building
Post-dinner: Drinks in the Keele Postgraduate Association Bar (KPA)
19 April 2013

9:00-10:30: Session 3 – Bodies and Embodiments
Chair: Dr. Shay Loya

- Lara Pearson (Durham University)
  ‘Coarticulation and Kinetic Analogy in South Indian music’
- Vivien Leanne Saunders (Lancaster University/LICA)
  ‘Full House of Usher: Performing the Gothic in Usher’s Waltz’
- Steve Tromans (Middlesex University)
  ‘From Body to Body, on the Hither Side of Words or Concepts: Transferability in, and following, an Artistic Experiment in Practice-as-Research’

10:30-11:00: Tea/coffee

11:00-13:00: Session 4 – New Music and New Approaches
Chair: Dr. Helen Thomas

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

13:00-13:30: Lunch buffet

segue into -

13:30-15:30: Writing and Presenting Analysis for Different Audiences
Chair: Dr. Kenneth Smith

Position papers by Prof. Philip Tagg, Prof. Barbara Kelly, Dr. Alastair Williams and Dr. Edward Venn

15:30: Closing remarks and conference disbands

Abstracts

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

Will Bosworth (University of Birmingham)

Metrical Artifice and Revised Resolution in the Fourth Movement of Brahms’s Second Piano Trio

The last movement of Brahms’s Second Piano Trio is a rarity in that its manuscript shows several late alterations in Brahms’s hand. This allows an unusual glimpse of his composing practice which, in this case, partially illuminates his approach to certain metrical and thematic processes, the final outcome being quite the opposite of the non-maximal resolution found in the first movement of the Trio.

This paper looks first at hemiola-type metrical dissonances and specifically at their normative creation within mixed metrical complexes. It suggests a way of looking at exceptions to this norm by positing two classes of ‘artificial hemiolas’ and briefly examining how Brahms’s use of them is an intensification of standard Romantic practice. The second part of the paper is an analysis of the last movement of Op. 87, which, as well as its rarity from a documentary perspective, is in itself also an intensification of several Romantic and Brahmsian strategies. The coda receives particular focus as the telos of multi-dimensional and inter-movement trajectories of tension and resolution.

Karishmeh Felfeli (University College Dublin)

Formalism, Performativity and the Space Between: A Transcultural Approach to Brahms’s Intermezzo in A Major, Op. 118, No. 2

Much of this paper is focused on Brahms’s Intermezzo in A Major, Op. 118, No. 2, one of the composer’s most well-known piano pieces. Performed and recorded by numerous pianists in the past century, it has also enjoyed enduring popularity amongst amateurs, students and so-called ‘ordinary’ listeners. Yet despite its inherent accessibility (or perhaps because of it), this piece has provoked little analytical commentary, especially when compared to some of the composer’s other late works.

In this paper, I revisit the overly problematised binary oppositions between formalist methods of musical analysis and the embodied act of piano performance as they pertain to the Intermezzo in A Major. Drawing from existing commen-
tary on the subject, as well as from recent Brahms scholarship (notably Steven Rings in Platt and Smith, 2012), I adopt a questioning mode to the study of this intermezzo. Rather than merely pitting ‘performance’ against ‘analysis’, I demonstrate how a close reading of the piece and an engagement with its underlying structures can offer a makeshift space from which the music’s pros- e-cutual qualities can best be explored. I also relate my analytical findings to other systems of music theory, for example, the Ragas of Hindustani classical music, to the end of (re)discovering commonalities, if any, between Eastern and Western conceptualisations of music and the world. In doing so, I critique the ideolo-
gies that permeate the disciplines of performance and analysis in the Western art music tradition, arguing that these impede the very possibilities of transcultural communication that Brahms appears to have painstakingly created.

Zheng, Qianqian (The Chinese University of Hong Kong)
The First Movement of Schumann’s Piano Sonata Op. 11: Another Concerto without Orchestra

Finished in 1835, the Piano Sonata in f-sharp minor, op. 11 is one of the most beau-
giful works that Robert Schumann (1810–1856) produced at the outset of his career as a composer. Although it is one of his earliest works, it already ex-
emplifies Schumann’s poetic and fantasy-like style and shows his innovations in different musical dimensions.

However, relatively negative assessments exist. Charles Rosen argues that the first movement of op. 11 “lacks the compactness and the compelling logic that the Classical [sonata] models provided”¹ and exhibits some anomalies that “cannot be properly understood or even discussed in a context of sonata forms alone.”²

This paper conducts an in-depth study of the first movement of Schumann’s Piano Sonata Op. 11, focusing mainly on its formal structure and tonal layout. Through analysis, I argue that this piece is in double-exposition sonata form which is unusual in classical sonata cycles but common among the first movements of classical concertos, and that all the seemingly inexplicable anomalies detected by Rosen are in fact intelligible if they are considered under a broader context of sonata forms not limited to those found in classical sonata cycles.


Session 2 – Analysing Music in Transition

Daniel Holden (University of Leeds)
Varying the Variant: Motivic Processes in the Finale of Mahler’s Sixth Symphony

In his Musical Physiognomy of Mahler, Theodor Adorno argues that a crucial component of Mahler’s formal strategy is his so-called “variant” technique. According to Adorno, the constantly changing motive-forms in Mahler’s music shun static repetition and so acknowledge music’s temporal status: the end result of this is a symphony more akin to a novel than a drama. On top of this, Adorno maintains that the process of change is not simply one of random fluctuation: each musical segment defines its own inherent developmental logic, thereby drawing on the organic aesthetic of developing variation that he elsewhere critiques.

This analysis aims to examine the motivic processes within the Finale of Mahler’s Sixth Symphony (a movement, for Adorno, at ‘the centre of Mahler’s entire oeuvre’), and argues that Adorno’s variant model describes only one motivic technique among many. Various categories, such as development, restate-
ment, variation, and re-derivation, may be defined in terms of the formal relationships that hold between individual musical segments. These categories may then in turn interact with each other, and with the movement’s famously problematic formal indices, to enrich the “Tragic” narrative ascribed to this symphony by Adorno and, more recently, by Seth Monahan. Examined in more detail, Mahler’s motivic processes can therefore be shown to suggest a wider range of functional, analytic, and narrative ends than the variant model implies.

Frederick Reece (Harvard University)
Hugo Wolf’s Harmony as Weitzmannian Critique: The Augmented Triad and its Hexatonic Shadows

Before abandoning his career as a critic in 1887, Hugo Wolf was active as one of the most voluble proponents of New German Music in Vienna’s concert press. Eduard Mörike’s poem Abschied, set by Wolf in 1888, reflects on this culture, recounting the tale of a critic who becomes the victim of comic violence after he barges into the protagonist’s home and insults his appearance as reflected by shadows cast on the wall. This paper explores ways in which the poem, in illuminating the gulf between critical methods of gazing and objects of aes-
thetic critique, provoked Wolf to comment in his setting on regulative theory’s ever-problematic relationship with artistic practice. Positing the pro-new-German theorist C. F. Weitzmann’s radical advocacy of the augmented triad not only as a model for Abschied’s metaphorical polemic, but also as a source of insight into Wolf’s harmonic language, I examine points of tension between Wolf’s songs and music-theoretical systems of his time and our own.

Like the critic in Abschied who regards only his subject’s projected shadow, neo-Riemannian theory has, in its readings of Weitzmann’s treatise, often relegated the perfectly even triads that Weitzmann understood as generating consonant chords to the conceptual background. More recently, however, Weitzmann’s treatise has been reinterpreted in reconciling the hexatonic system’s construction around augmented triads with its resistance to their presence on the musical surface. My analysis of Wolf’s modulatory procedure in Das Ständchen suggests points of hybridity between such historicist re-readings of Weitzmann and modern methods of harmonic analysis.

Martin Curda (Cardiff University)
In Search of Modern Moravian Music: Tradition and Innovation in the String Quartets of Janáček’s Students from the 1920s

Janáček’s international recognition after the First World War and the rapid urban and economic expansion of Brno in the newly established Czechoslovakia gave rise to a strong awareness of a distinctly Moravian musical tradition which, for the first time in history, was able to rival the hitherto dominant tradition of Czech music based in Prague.

Janáček’s compositional students were charged with a difficult task: to further develop the legacy of the great master on the one hand and find an individual, modern artistic expression on the other. These issues have received very little attention in the existing literature, which is predominantly biographically oriented and in most cases heavily dated.

This paper explores ways in which three of Janáček’s most distinguished students (Václav Kaprál, Vilém Petřzelka, and Pavel Haas) struggled for an individual style. The problem is approached through detailed analytical and critical reading of selected works for string quartet written by these composers in the 1920s. Focusing analytical attention on issues of genre, form, rhythmic structure, modality, and pitch structure, this discussion strives to evaluate the influence of Janáček (particularly in terms of rhythmic practices and form-generating principles) as well as that of other composers and stylistic movements.

Kaprál’s highly dissonant musical idiom (arguably influenced by Schoenberg and Bartók) invites the scrutiny of symmetrical pitch structures. Petřzelka’s music betrays the tension between the pre-war tradition and the modern constructivist features. Haas, who introduced elements of grotesque, parody, blues, and contemporary popular music into the genre, represents avant-garde tendencies.

Keynote Lecture: Professor Philip Tagg
(Visiting Professor, Salford and Huddersfield)

The Trouble with Tonal Terminology and the Symbiosis of Epistemic Inertia
Chair: Dr. Nicholas Reyland

Central terms in music theory based on the euroclassical repertoire can be extremely problematic when dealing with the structures and functions of other types of music. “Tonal”, “atonal”, “modal”, “dominant”, “subdominant”, not to mention “perfect” and “interrupted” cadences, are just a few of the terms that make nonsense of much of the music that has reached audiences in the urban West since the mid-twentieth century.

I will discuss such problems of terminology, including brief references to lopsided notions of metre and form, and suggest ways in which the denotation of musical structure could be reformed, be made less ethnocentric, less colonial, more democratic and, frankly, less illogical. I will contextualise these issues as part of a wider epistemological problem in music: the reluctance of many scholars, both “muso” and “non-muso”, to stray from institutional paths of disciplinary orthodoxy, old or new. I will instead suggest how awareness of these problems can help re-establish music as an essential aspect of human knowledge and understanding.
To formulate a model to identify Gothic elements this study draws from Poe's concepts of unity and sentimentality, applied to musical theory and explored via examples in other Gothic works, including the visual arts and film. In my working examples I explore how these Gothic elements can be identified in Usher, in both the original short story and the subsequent musical interpretation. I also discuss how the performative aspects of both texts generate critical enquiry both internally and on a wider contextual level, enabling us to understand better the compound meaning of thematically similar works.

Steve Tromans (Middlesex University)
From Body to Body, on the Hither Side of Words or Concepts: Transferability in, and following, an Artistic Experiment in Practice-as-Research

This presentation is concerned with the question of transferability, in terms of the dissemination of the outcomes of practice-as-research in the wider music-research community, and also with regard to the project-to-project trajectories of such research undertakings. Specifically, it is focused on my recent doctoral enquiry in jazz, elaborating performance practice of the standard repertoire with a series of different bands. In setting up each new project, I repeatedly faced the problem of how best to convey, to each of the musicians concerned, details I considered to be most pertinent about the work already undertaken, while permitting enough flexibility to enable further exploration in the trajectory of research. In this way, the issue of discursivising research undertaken in music-making became a central, and ongoing, research question in my doctoral enquiry.

Drawing on the practice theorist, Bourdieu, I will argue that there is an ineffability inherent in all art practice that is resistant to discursivisation, where that ineffable quality “communicates ... on the hither side of words or concepts” (1977: 1-2). I will demonstrate aspects of my development of a means of encouraging my fellow musicians to enter into the experiment (rather than being, simply, interpreters of a fixed method of practising jazz standards) – my experimental modus operandi of communicating “on the hither side of words or concepts”. I will argue that that communication took place on the level of an expert sensing of the potential future trajectories of the developing method (on both my behalf, and that of my fellow practitioners), with implications for our understandings of music-making and music-research in terms of knowledge practices (an issue of the epistemic over the epistemological), and the discur-
sive practices of the musicologist (musico-logist) as opposed to the musician-as-researcher.

References


Session 4 – New Music and New Approaches

René Mogensen (Birmingham Conservatoire/Birmingham City University)

Identifying Types of Musician-Computer Interactivity in Score-Based Concert Works

What is *interactivity* between acoustic performance and computer sound in mixed score-based works? In definitions of *interactivity*, dictionaries tend to emphasize ‘a two-way flow of information’. In common usage the term seems to encompass a very wide range of roles for involved agents, and while a ‘two-way flow of information’ may be a valid description of interaction, it seems an insufficient description for understanding current practice in music. To gain a more sophisticated view of interactivity, this paper investigates an approach to the development of a model of *interactivity* using a combination of data flow analysis and established Western music analytical techniques.

Through investigation of the data flow system of a musical work I arrive at descriptions of the computer processing of signals that occur in the work. Applying musical analysis of score and sound recording, I arrive at descriptions of the experience of the work from a structuralist perspective. The temporal overlaps and apparent causal relations between these two kinds of descriptions indicate points of coherence between these two approaches. I then extract the analytical results that are connected with such points of coherence from each approach. The combinations of these results seem to give satisfying and rich descriptions of characteristics that identify examples of *interactivity*. By identifying consistencies in characteristics across many examples, I attempt to show generalised characteristics, which can indicate *interactivity types*. This approach can then provide the basis for developing a *typology of musician-computer interactivity* in score-based concert works.

Joseph Knowles (University of York)

The Implications of Set-Theory Analysis on the Music of Gesualdo

Although the music of Don Carlo Gesualdo, Prince of Venosa (1566 – 1613) was conceived modally, many passages of his music depart from modal rules and others are conceived chromatically. Yet, one aspect that remains constant throughout his compositions is his use of interval structure. Composing using patterns of intervals originating in modal theory and the sixteenth-century understanding of ancient Greek music, Gesualdo carefully controlled his compositional technique through interval structures. One way of elucidating these structures is through a set-theoretical analysis.

As set theory considers all pitches equal and modal theory dictates a hierarchical pitch structure, a set-theoretical analysis must be used sensitively in conjunction with more traditional methods. However, it can be used to enhance a modal analysis and to name the interval structures used in composition. The text is the starting point for the composer of a *seconda pratica* madrigal and specific interval patterns relate to particular semantic fields. Set theory also allows easy distinction between those passages conceived modally, but in harmonic regions exotic to the mode, from those conceived chromatically. This paper examines the implications of a set-theoretical analysis and how it can help delineate a hypothetical compositional procedure for Gesualdo’s madrigals.

Jun Zubillaga-Pow (King’s College, London)

Taking Chances: Schoenberg’s Fourth String Quartet and Aleatoric Analysis

Throughout the history of music analysis, a general pattern of innovation can be discerned from some of the more robust techniques. Their inventors often adhere to a form of mimicry that takes after the compositional techniques of the times. For example, topic theory and set theory bear structural similarities to Baroque rhetoric and early Serialism respectively, while the Schenkerian principle of the *ursatz* remains a formal dissection of most Western classical music into textural and temporal hierarchies. Even Adorno’s wish for a *musique informelle* (formless music) has recently induced one theorist to suggest an *analyse informelle* or formless analysis for the waning discipline.

In parallel to the aesthetics of Boulez and Mallarmé this paper puts forth the theory of chance as an extensive technique for music analysis. By extrapolating
the three types of aleatoric operations – *automaton*, *tuché* and *clinamen* – that have been introduced by the French philosopher Jacques Lacan, this paper aims to understand how different music analysts in the past two decades have come to perceive Schoenberg’s dodecaphonic music, including his Fourth String Quartet, as modern and polysemic. The aggregate thesis will arrive at the conclusion that these analyses, as well as those using similar techniques, are always already reified, accidental or plastic.

Christopher Hayne (University of Surrey)

*Structural Depth and Melodic Chains: Jonathan Harvey’s Madonna of Winter and Spring*

The English composer Jonathan Harvey was a distinctive and major presence in contemporary music from the early 1960s. His output in the 1970s and 1980s reflects a key transition in the development of his style and through such works as *Inner Light Trilogy*, *Mortuos Plango*, *Vivos Voco* and *Bhakti* could be seen to reach a zenith in his 1986 work *Madonna of Winter and Spring*. A major element of this work and those that precede it is the composer’s interest in techniques and approaches providing the structural depth the composer was endeavouring to realise. His primary interest was the use of axial symmetry as a means by which to structure both harmony and melody, and this paper will examine the development of material through the use of melodic or motivic chains. Previous writings on Harvey (Whittall, Brown, Griffiths et al) and by the composer himself have provided general background on his methodology and aesthetic stance, and key works such as *Bhakti* and *Mortuos Plango*, *Vivos Voco* have been discussed in some depth (Palmer, Downes et al) but have not focused specifically on *Madonna of Winter and Spring*. Access to the sketches for the work and discussions with the composer have provided an insight into his approach and it has been further informed through an analysis of works by composers such as Bartók, Webern and Messiaen. *Madonna of Winter and Spring* is a key work of this increasingly important English composer and reflects a milestone in his developing methodology. An understanding of its purpose and place within his oeuvre is of interest to composers, musicologists and listeners alike.
Forthcoming SMA events

Postgraduate Writing Club: Second Meeting, 27 April 2013 (Manchester)
Following on from a productive first meeting at the start of December, the SMA warmly invites our student members to participate in the forthcoming meeting of our Postgraduate Writing Club on Saturday 27th April, 12pm-5pm, at Manchester University. We are delighted to announce that Dr. Laura Tunbridge will be guest-chairing the session, which will feature thesis chapters by Joe Knowles and Olga Sologub, and conference papers by Danielle Hood and Kirstie Hewlett. If you’re interested in getting involved, please contact Kirstie Hewlett at kirstiehewlett@me.com.

Rethinking Poulenc: 50 Years On, 21-23 June 2013 (Keele), and Studying the ‘Tonal’ Avant-Garde: Methodologies of Twentieth-Century Music, 1900-1960, 22 June 2013 (Keele)
The 50th anniversary of Poulenc’s death provides a timely moment to reappraise his contribution to music of the twentieth century, given documents that have recently come to light as well as current debates about modernism. Running alongside the conference will be a postgraduate study day focused on methodologies of twentieth-century tonal music. The study day will take place in the context of the Poulenc conference, although the scope of the study day extends well beyond this composer to address selected methodologies that engage with recent musicological debates. The Study Day will take the form of four workshop sessions on the following themes: gender/camp theory, musical geographies, analytical approaches and archival study. For further information see www.keele.ac.uk/music/concerts-events-forums/poulencconference/

Analyzing Popular Music, 2-4 July 2013 (Liverpool)
The first International Conference on Analyzing Popular Music will take place at the University of Liverpool, 2-4 July 2013. Recent work in the analysis of popular music has set compelling new agendas which the conference will debate and celebrate. The conference will explore fundamental questions of theory and analytical method relating to popular music, such as: To what extent are analytical techniques borrowed from the Classical instrumental repertoire appropriate for a music which often displays its complexity in timbre, texture, gesture and persona rather than in melody, harmony or form? What tools and technologies can illuminate the musicality of hip-hop and Indie pop, Björk and Dylan; from bluegrass to dubstep, Abba to Zawinul? For further information see www.popmac.org.uk

The organisers, Dr. Nicholas Reyland and Becky Thumpston (Keele University), would like to thank you for attending TAGS 2013. We also extend our thanks to the Society for Music Analysis, the Research Institute for the Humanities at Keele University, the SMA committee, Cliff Bradbury, and the student helpers, for their generous assistance and support of this symposium.