

# Society for Music Analysis

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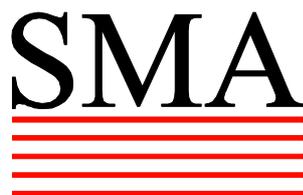
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## January 2018 Newsletter

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## **Submissions**

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

## **Editorial**



My first duty as the new editor of the SMA Newsletter must be to thank my predecessor. Shay Loya has worked tirelessly in his role as the SMA's Communications Officer, a job that is now considered so onerous that it has been split in two (now shared between me and, dauntingly, my former supervisor, Paul Harper-Scott). Shay has managed over the six years of his tenure to look after the website as well as editing the newsletter, while also remaining a point of contact for the diverse activities of the Society. We all owe him a weighty debt of gratitude for all his hard work.

There have been a lot of changes to the way that the SMA operates, set into action last year and based on the principles laid out in the

SMA's Strategy Document, published in the April 2017 issue of the Newsletter. Julian Horton sets out the details of the progress that has been made below in his President's Letter, but for now it should suffice to say that the wheels are in motion and the foundations are being laid for a dynamic, resilient, and growing Society for Music Analysis that is ready to meet the challenges ahead.

The programme of events for the year is looking as enticing as ever, with the TAGS conference fast approaching, kindly hosted by the Music Department at Durham, and CityMAC promising two distinguished keynote speakers and a thought-provoking conference theme: the analysis of world music. Details of these and other events can be found in the Diary at the end of this newsletter.

I am eventually going to give the Newsletter a makeover, with a new look and perhaps a new structure. Sadly, I ran out of time to do this for the current issue, but if there is anything you think ought to be in it which is not already (or if you think there is material in it that I ought to get rid of!) then please let me know. I am always happy to consider one-offs or regular items, and

members of the SMA can email me directly about this at [musochris@gmail.com](mailto:musochris@gmail.com). Finally, I'd like to wish everyone a happy and productive 2018!

Christopher Tarrant  
January 2018

## President's Letter



As the length of this report indicates, 2017 has been an especially busy year for the Society. The sheer scale, plenitude and diversity of events in which we have been involved attests to the discipline's continuing vitality. At the same time, we have

undergone considerable structural change, from which we emerge with a fresh and expanded Board of Trustees, a new Strategy, and some newly created offices, which we hope will render us more efficient, representative and able to serve the needs of our members.

2017's ongoing theme has been our transition to charitable status. This process is now completed; the SMA and its journal *Music Analysis* are now fully constituted as an educational charity. A profound debt of gratitude is owed to Kirstie Hewlett and David Bretherton for their tireless work to make this possible, which has included drawing up our constitution and book of rules, liaising with the Charities Commission, and ensuring that proper procedures have been followed throughout. One consequence of this transition is that a new Board of Trustees was elected at our Plenary Conference in Surrey. This has in part entailed the re-election of some of the SMA's serving officers (myself as President; Kenneth as Vice-President and Events Officer; Chris as Membership Secretary). At the same time, I'm very happy to welcome and congratulate four new trustees: Esther Cavett; Paul Harper-Scott; John Rink; and Christopher Tarrant.

Several retiring officers deserve our gratitude. On behalf of all the trustees, officers and members, I would like to record our enduring thanks to David Bretherton, who has stepped down, having served the Society variously as Administrator, Treasurer, Board Member and all-round tower of strength and wisdom. A comparable debt is owed to Shay Loya, who is re-elected as a Trustee but relinquishes his

responsibility for the Newsletter and Website. Last but certainly not least, we offer deep thanks to Rebecca Day, whose term as Student Representative came to an end in December.

Partly in response to our strategic ambitions, we have also created some new posts and revised some existing roles, as a result of which we welcome some new officers. The roles of Treasurer and Administrator have now been split: Kirstie Hewlett continues as Treasurer (thanks Kirstie!), but I'm delighted to announce the appointment of Becky Thumpston as our new Administrator. It also gives me great pleasure to introduce Anne Hyland as our new Equality and Diversity Officer, and Anna Kent-Muller as the newly elected Student Representative. By way of summary, the complete list of roles is now as follows:

Julian Horton (President)  
Kenneth Smith (Vice-President and Events)  
Michael Spitzer (Chair of the Board of *Music Analysis*)  
Kirstie Hewlett (Treasurer)  
Shay Loya and Esther Cavett (Education)  
Chris Dromey (Membership)  
Anne Hyland (Equality and Diversity)  
Paul Harper-Scott (Website)  
Christopher Tarrant (Newsletter)  
Becky Thumpston (Administrator)  
Ross Edwards (Student Rep)  
Anna Kent-Muller (Student Rep)

It is hoped that this division of labour will make us more efficient and facilitate the achievement of our strategic aims.

The second half of the year was especially lively for conferences. At the end of June, the Université de Strasbourg hosted the Ninth European Musical Analysis Conference. I would like to take this opportunity to record our warmest thanks and congratulations to Xavier Hascher, Alexandre Freund-Lehmann, Nathalie Hérold, Pierre Couprie, Jean-Marc Chouvel and all at the Université de Strasbourg for organising what must stand as the largest conference of its kind in the World this year. As one of the eight participating societies, the SMA

had a strong presence. Numerous members at all stages of their careers presented papers; we record particular thanks to Michael Spitzer for giving the SMA's semi-plenary talk, entitled 'Conceptual Blending and Musical Emotion'. We were also vitally involved in the Young Researchers' Meeting, the Careers Forum, and the European Societies' Plenary Meeting. An especially notable consequence of the Plenary Meeting is the ambition to found a Permanent Committee of the European Societies for theory and analysis. The fledgling Committee will be chaired by Nicolas Meeüs; I offer our thanks to Nicolas, as well as to John Koslovsky of the VvM and Jean-Michel Bardez of SFAM for driving this important initiative, to which we commit our wholehearted support.

Closer to home, the University of Surrey hosted our plenary conference, conjoined with the Conference on Music Since 1900. Christopher Mark and his team at Surrey organised the event efficiently and flawlessly; we thank them for their tireless efforts on our behalf, and congratulate Paul Harper-Scott for his virtuosic keynote speech dissecting the structure and meaning of Britten's *Owen Wingrave*. One week earlier, the University of Liverpool hosted the

annual RMA Conference, which included two SMA-sponsored panels: 'Music Analysis as a Strategy for Stimulating Inclusion of Women Composers', convened by Lisa Colton, Brenda Ravenscroft and Laurel Parsons; and 'Musicology and Music Analysis', which included contributions from Anne, Michael, Shay, David, Kirstie and myself. The conference was expertly organised by Kenneth, moonlighting from his day job with us.

Finally, to note some important events that are shaping up for 2018. The next Theory and Analysis Graduate Study Day (TAGS) will be held at the Music Department, Durham University on 7<sup>th</sup> and 8<sup>th</sup> April 2018. The call for papers has now been issued; I warmly encourage graduate students of all ages and stages to apply. The call for papers for the next SMA MAC has also now been released, to be held at City University, under Shay's expert curation, between 5<sup>th</sup> and 7<sup>th</sup> July; the keynote speakers will be Janet Schmalfeldt (Tufts University) and Richard Widdess (SOAS, University of London).

Julian Horton  
December 2017

## ***Music Analysis as Subaltern Musicology: Notes from India***

by Karishmeh Felfeli-Crawford

Earlier this year, I presented an important workshop and seminar that introduced some of India's best young classical pianists to music theory and analysis, via the transmission of high level knowledge, notably Schenkerian Analysis. Prior to the actual workshop, I had the opportunity to witness some of these pianists in action, as a visiting guest teacher of piano performance at the beautiful Cantabile Institute in Pune, India. I was struck by the high level of technical ability among the city's most advanced young pianists; what is more, I was astonished that such a degree of natural musicianship could develop independently of a formal university education - that is, without access to the high-level academic knowledge music students in the West take for granted. Convinced that these gifted, enthusiastic and hard-working Indian performers might benefit from exposure to music-theoretical knowledge, I set about developing a seminar and workshop that could provide a template for 'Subaltern Musicology', a term I coined to describe what I

was about to implement. In the course of just one full day, I introduced Indian students who had zero prior knowledge of music theory and analysis to the high-level, pianistically-conceived teachings of Heinrich Schenker, by Anglicising and transmitting a fraction of what was taught to me by my former teacher Julian Horton. Needless to say, I worked hard and fast to bring my student cohort up to speed, starting with a basic level of music theory and culminating in an introductory course in Schenkerian analysis, a challenging task that was made much easier by the receptiveness and genuine thirst for knowledge demonstrated by my eager participants. I did all my work at the piano (to make my seminar relevant to all the gifted performers in the room, and also to highlight the practical value of what we do as analysts) using sixty musical examples. Basic concepts of music theory were communicated through Bach, followed by a workshop component that allowed the students themselves to analyse three difficult case studies (Scarlatti, Bach and Ives) that I would later demonstrate at the piano, taking

into account their analytical findings. The results were staggering and humbling, the discussions provocative and probing. It really was such an extraordinary experience to work with this range of talent and intellect from India, a country without university music. In this way, my term 'Subaltern Musicology' has acquired meaning; I describe this as the usage of first world (in this case, British-Irish) music academic knowledge to empower and enable third world instrumental musicians trained in Western classical music in case they may one day want to be a part of British academia, and organisations like the SMA. 'Subaltern Musicology' is not about advancing a particular ideology or agenda, despite its postcolonial connotations: it simply advocates the transmission of high-level music-theoretical knowledge (in my case, Schenkerian Analysis) to those with a high degree of instrumental proficiency in third-world places like India, who remain without access to musicological discourse in our institutions. A sort of Ethnomusicology-in-reverse, it requires no crusading idealism, nor a desire to bring music analysis to the masses, only the acknowledgement that high-level music theoretical knowledge is at its best when shared. The joy that such a musicology brings with it, and the cultural confidence it stimulates among people of different musical backgrounds is enough justification that we

might occasionally cast the net wider when recruiting new voices into our discipline.

Photos:

<https://karishmeh.wordpress.com/2017/09/02/keeping-the-score-analysis-and-performance-workshop-by-karishmeh-felfeli-crawford-cantabile-institute-india/>

**Karishmeh Felfeli-Crawford** is an Indian-Irish music analyst, radio broadcaster and writer currently based in Co. Mayo, Ireland. She is in year three of a six year PhD in music theory and analysis at Newcastle University, where she is supervised by David Clarke. Karishmeh also holds a first class honours Masters degree in Musicology from University College Dublin where she specialised in Schenkerian theory and analysis (of Brahms and Bollywood) with her former teacher Julian Horton. Karishmeh's work in music theory and analysis has won awards from the Broadcasting Authority of Ireland, the Society for Music Analysis (UK) and the Ireland-Canada University Foundation. Her work has been published by the Society for Music Analysis (UK).

## ***Conference Reports***

### **EuroMAC, June 2017**

By David Curran

It is a thing surely worthy of celebration—and a sign of some remaining glimmer of hope—that, in the context of what seems to be an increasingly fractured and disunited Europe, it remains possible for so many people of different nationalities and different scholarly persuasions to be able to come together, in the beautiful city of Strasbourg, to celebrate their common interest in the intricacies of musical compositions. In the wake of a now decades-old ideological attack on the foundations of musical theory and analysis—in the Anglophone sphere at the very least—any meeting of like-minded individuals who have not yet lost faith in the value of this becomes a small act of resistance. EuroMAC enabled analysts and theorists to feel part of a thriving international community. It was so refreshing—for this reviewer at least—to attend a conference and to hear scholars and

students alike share an unabashed interest in abstract musical forms and structures without worrying in the least bit how such structures might relate to a social context. This is not to advocate a dull formalism—for I do believe the best papers combine approaches—but simply to note that, in Britain at least, we appear to have largely abandoned this pursuit and replaced it with an obligatory 'contextualisation'. The result, I believe, has been to the detriment of our understanding of music. EuroMAC was, then, interdisciplinary in the best of senses.

The conference Welcome Address and Introduction, delivered jointly by Xavier Hascher and Nathalie Hérold, ably summed up the aims and the significance of the conference and provided a unifying context for the diverse range of papers to follow. Worthy of mention, here, was the conference's admirable aim of 'providing a platform for young researchers' in what has become an increasingly competitive and

saturated academic environment. This was reflected by the large contingent of graduate students and early career researchers who were able to benefit from testing their ideas out in an open-minded scholarly environment. Another related aim—equally admirable—was to create an environment for ‘cooperation and emulation’ as opposed to ‘competition and individualism’. To risk the obligatory social ‘contextualisation’ I earlier lamented: one cannot help but sense the political overtones of such a pursuit. Indeed, in the post-Brexit referendum context an aim such as this only too sorely reminded those of us who had made the journey from Britain of the shame we felt on behalf of our fellow countrymen for having abandoned the project for European Unity. For the most part, then, the conference succeeded in its aims in fostering relationships between analysts of diverse backgrounds. Post-paper discussions were conducted in a professional but by no means uncritical manner—as they should be—though indeed temperatures could, at times, run a little high (naming no names!).

Following the Welcome Address, Marie Noëlle Masson and Jean-Pierre Bartoli delivered their Plenary Lecture titled ‘L’Analyse musicale, une discipline autonome?’ which provided a potted history of music analysis, and the ideological battles in which it has engaged, stopping short, for reasons not altogether clear, of the last couple of decades. Nevertheless, the impression given was of a diverse discipline united by a common aim. And in this respect, it provided a useful context for the wide variety of analytical techniques employed in the papers and served as a reminder that, however different our musical tastes and our theoretical concerns, there was something to be learned from every session. Had their history extended a little further into the present, however, it might have provided the conference with a greater sense of purpose and urgency. It seemed odd for them to remark, for example, that we are ‘too close’ to present concerns to be able to discuss them ‘objectively’. I admire such a strong commitment to ‘truth’, of course, but some speculation as to where we are heading would surely not go amiss.

Given the size of the conference—the number of delegates—everything ran with remarkable smoothness and efficiency. The conference offered a good balance between

pre-organised sessions and sessions organised around looser themes. The poster session was, for this reviewer at least, something of a novelty at a music conference. I can’t help but feel that it is something that lends itself perhaps more readily to some topics than it does to others. The more successful posters, for example, ran with a single concept while others were simply ‘blown-up’ versions of would-be conference papers. Otherwise, there was a striking variety of analytical techniques and approaches on display throughout the conference ranging from more traditional ones—Schenker analysis, Sonata Theory, and Semiotics, for instance—to more recent ones—computer-generated analyses and corpus studies.

Choosing a session to attend from the weighty tome (it ran to some 440 pages) that was the conference programme was not, therefore, an easy task, especially since, at times, there were as many as five sessions going on simultaneously. While this meant often having to miss papers by favourite speakers or having to duck out of a session early and skip rooms, it also meant that any one person’s conference was likely to be vastly different to anyone else’s—even more so than is usually the case. One could carve out a conference for oneself based on a particular analytical school or attend to papers in a particular genre or period. I suspect that, like me, however, most delegates were keen to sample a little bit of everything, to wander into the unfamiliar and familiar alike. I, for one, particularly enjoyed listening to John Covach’s critique of corpus studies, his warning that the collection of data, without a critical ear, could lead to ‘false positives’, and his advocacy of a sensitive approach to the counter-intuitive results such studies may produce.

I’ll end on a less serious note by mentioning that we were well looked after from registration to the final sessions on the last day. Many—I recall Julian Horton being particularly impressed, for example—were very pleased indeed by the quality of the notebook included in the conference ‘goody bag’. And I will not have been alone in my suffering of the humid conditions of the building in which we were housed, nor will I be the only one to have got rather too used to having a glass of wine (or two) with every lunch. Bring on the next one!

## Theory and Analysis Graduate Students (TAGS) Conference

February 2017, School of Music, University of Bangor

Reviews by Emily X.X. Tan, Adam Behan, and Oliver Chandler

Graduate Students from across Europe came together for a weekend of competitive pool, noodles, and analytical adventure at TAGS 2017, hosted this year by the School of Music in Bangor. The Society's thanks were extended to Chris Collins, Head of School; and conference organiser Matthias Wurz, who in turn extended the traditional Welsh welcome: 'fingers crossed the weather will remain overcast!' (which it did).

Trustee (formerly Vice President) **Kenneth Smith** made use of the opening address to explain to junior members the SMA's recent shift to charity status, and the subsequent restructuring of society leadership under President Horton. He noted the president's intention to allot further funds to the completion of the RMA/SMA wall (which was met with some distress: members were apparently under the impression that the RMA would be paying for the wall in its entirety). The address closed with the assurance that he (and the president) were looking forward to the intellectual pursuits of the weekend. It was going to be the best conference ever. Because no one—no one—does conferences like the SMA does conferences.

### Session A: Romantic Music

**Frankie Perry** (Royal Holloway) began proceedings with a perceptive discussion of two contrasting reconstructions of D.936a/i, the first movement of Schubert's unfinished 'tenth' symphony. These were Brian Newbould's 'musicological' completion, which aimed as far as possible to recreate what Schubert himself might have done; and Luciano Berio's *Rendering*, which had no such aim. While Newbould drew on Schubertian precedents to justify his reconstruction and expansion of sketch material, Perry argued that *Rendering*—which alternates Berio-orchestrated Schubert with original Berio passages filling the 'silences' between sketches—has an underlying Mahlerian formal structure. Perry connected Berio's *Lontano* passages in *Rendering* with 'suspended' passages in Mahler's symphonic forms, but more compelling was her analysis of the formal positioning of a particularly striking B-flat minor chorale in each reconstruction.

Whereas Newbould begins the development section with the chorale, Berio uses the passage in a breakthrough structure in the pre-coda, post-S space of the recapitulation. While Newbould's reconstruction is historically informed in the usual sense of the term, Perry suggested that Berio's was at least as historically conscious, addressing as much the question of sonata form's place among the twentieth-century avant-garde as the possibility of reconstructing a symphony that was never fully constructed in the first place. Perry's paper drew attention to a number of musicological issues (authorial voice, historical authenticity, the work concept) in a repertoire of ontologically complex musical works ripe with the potential for further critical engagement.

At the medial caesura of his paper, **Oliver Chandler** (Royal Holloway) coined the dictum 'better reading; better history', and by the paper's coda it was clear how broad historical insight might emerge from rigorous attention to the music itself. In a meta-analysis of three interpretations of the 'Welsh Tune' from Edward Elgar's *Introduction and Allegro* Chandler's aim was to demonstrate how the paradoxical space 'between' the conclusions of each reading offers a deeper appreciation of the work's historical truth. Expanding on James Hepokoski's analysis of *Introduction and Allegro*, Chandler demonstrated how the Welsh Tune—which appears as an 'oasis' after the work's more agitated opening—might be seen variously as a secondary theme, a paragenic framing function, a breakthrough theme, a suspension, and a vanishing mediator. Debating the shortfalls and advantages of each analytical standpoint, Chandler concluded that none of these readings can adequately explain the Welsh Theme, or its wider implications in the work. Nor can any single reading claim the position of total authority. Chandler coped with the plurality of unsatisfactory interpretations by identifying what he saw to be the overlapping point of their attempt to create meaning. If each reading of the Welsh Theme offers a musical depiction of utopia embedded in the work's ambiguous form (variously, a real and attainable utopia, a utopian wish, and a false utopia), *Introduction and Allegro* expresses the contradictions, desires, and fears of a

future-unknown. The meta-analysis succeeded in diagnosing *Introduction and Allegro* with a somewhat predictable case of turn-of-the-century angst, but the critical window through which Chandler viewed this angst was both challenging and enlightening, offering a genuinely original interpretation of the work.

## Session B: Musical Diversity

**Liam Maloney** (University of York) summarised some data emerging from a recent project examining the development of the house genre in Chicago from 1981-2001. Although the project employed ethnographic qualitative research methodology and, arguably, had the ethnographic aim of providing a 'detailed, in-depth description of everyday life and practice' (Brian A. Hoey, 2013), Maloney was reluctant to accept the term 'ethnography' to describe his endeavour on the somewhat cryptic grounds of its 'bad connotations'. Maloney described how a 1979 baseball promotion attended mainly by white rock music fans culminated in the organised burning of disco records, which he suggested was a direct cause of disco's demise and subsequent reincarnation as house. Having conducted interviews with founding members of the disco and house music circles, Maloney realised that the received narrative of the entwined progression of the black disco/house scene and the gay liberation movement was a point of contention. Neither the challenge posed to the relationship between disco and gay liberation, nor the tension between disco and rock were developed in the course of the presentation, however, and Maloney turned to the pseudo-Christian lyrics of house songs and the gospel influence clear in the musical style of the genre. The overlap with gospel, he explained, has a practical explanation: churches were the only provider of music education in the poverty-stricken areas of Chicago. The presence of Christian imagery in song lyrics on the other hand is not as obvious, and Maloney had not yet reached any conclusions in this matter. Aside from suggestions of critical interpretative perspectives and proposals for the way in which music analysis might be integrated into the investigation, one intriguing irony was noted during the question and answer session: that disco's apparently 'clean' musical aesthetic represented for outsiders a lifestyle deemed degenerate, while rock music's overtly 'dirty' sound stood for social degeneration of a different kind.

In the first joint paper of the conference **Juliano Abromovay** and **Michalis Cholevas** (Codarts, University of Arts, Rotterdam) introduced *Taksim*, a form of structured improvisation integral to performances of Turkish classical music. *Taksim* is a skill traditionally taught in the master-student relationship—a teaching period that can last over twenty years. With live examples performed on guitar and *tanbur*, Abromovay and Cholevas demonstrated the extent to which a performance departs from and expands upon a conventional western-style score, and the deficiencies inherent to this notational method. Abromovay and Cholevas explained how their ongoing project aimed to address this issue, and the consequences their work has for the status of Turkish classical music as a living performance repertoire in the west. They aimed: first, to record and represent through sonic visualisation and manual transcription as many examples of *Taksim* as possible; second, to develop a notational method that can account for subtle shifts of pitch, timbre, expression, etc.; and third, to propose models that can be used for teaching *Taksim* outside the master-student relationship. The project had the explicit aim of establishing Turkish classical music in a western musical environment that does not currently have the notational language or pedagogical means to sustain it. Abromovay and Cholevas had no qualms concerning the authenticity of their preservation effort, shrewdly noting that the 'shortcut' formulae they derive from analyses of multiple recordings are not so different from the 'shortcuts' a master might offer after years of experience in performance. If scholars turn their attention away from 'orientalising' and 'othering' narratives, and focus instead on the music itself, Abromovay and Cholevas hoped that the unique and complex language of Turkish classical music might find new life in a western musical environment.

**Daniela** and **Bernd Willimek** (University of Music, Karlsruhe) presented a theoretical paper on the emotional content of intervals. Opening with the highly contentious platitude 'music is nothing other than vibrations in the air', the Willimeks proceeded to explain that major and minor chords, diminished and augmented chords, and many two-note intervals evoked specific emotions or moods. For example, the minor sixth can be sinister or sad depending on other expressive elements. The minor sixth chord can have its

sinister/sadness neutralised, however, if it is heard within the context of a major chord. Their evidence for the connection between interval and emotion was data collected from a study of 2100 children from four continents. The only major anomaly they encountered during the research process came from autistic children, whose emotional responses were unpredictable. This alone might suggest a fundamental issue with the premise of the study: that socio-cultural influences on the reception of musical sounds play a significant role in constructing emotional responses to those sounds. This vital issue, and many others concerning musical context, cultural context, and music theory were not adequately addressed in the paper or in response to questions afterwards.

Emily X.X. Tan

**Keynote: Professor John Rink (University of Cambridge), 'Playing with structure: the performance of music analysis'**

Professor John Rink's keynote speech revolved around that facet of music which has always occupied music analysts: structure. While the structure of a piece of music has always been of central import to the analyst, prevailing theoretical models of structure have rarely been directly relevant to the performer (in Rink's own words, 'whereas analysts concentrate on musical structure, performers attend primarily to musical shape'). But this is only the case when musical structure and musical shape are defined in ways that render them incompatible – and there is no reason that analysis cannot accommodate the two.

Performance studies is perhaps the field of musicology most suited to realising this synthesis. Rink summarised two of the main approaches: performance analysis and so-called performer's analysis. He then developed both in a case study focusing on Chopin's Prelude in B minor, op. 28 no. 6.

Performance analysis opens up many doors, but also brings its own set of pitfalls. For instance, performance data relating to tempo, dynamics, etc., can provide analytical insights that traditional score-based approaches do not, but only if they are interrogated, packaged, and explained by the analyst in ways that are musically meaningful. Since pure data is not particularly interesting, the

methodology undertaken by the analyst is most important; and as Nicholas Cook has noted, analysts often use this kind of data to illustrate points about structure in the manner in which they have traditionally conceived it. In such a way, performance analysis can remain all structure and no shape.

For Rink, this necessitated a redefinition of structure: 'not only is it more accurate to refer to music's structures, but ... performers have a seminal role to play [in] creating rather than just responding to musical structure'. He emphasised that what music has is not 'structure' but musical elements that *afford* the construction of structural representations, which is to say perceived relationships between those elements. Thus, music does not 'have' structure any more than it 'has' emotion. Structural representations of this kind are uniquely formed by whoever chooses to construct them, whether analysts, listeners or performers.

Rink's notion of 'performer's analysis' attempts to overcome the uneasy relationship between theorist's analysis (as Nicholas Cook refers to it) and actual performance, the implied tension arising perhaps because the analyst does not need to conceive of structure as happening through time, whereas the performer can *only* shape music through time. As such, it is not surprising that Rink's case study began with a rhythmic analysis, identifying five phrases and creating a phrase rhythm reduction. The analysis then proceeded on the performer's terms: every bar was considered from the point of view of Rink the pianist, as he elucidated the implications of performing each bar with the aid of graphs representing a piano keyboard.

Rink's analysis of Chopin's prelude was illuminating in ways that conventional analyses are not, precisely because it considers many aspects of music which performers must navigate as they create structure in performance. These include but are not limited to registral expansion and contraction, the placement of the melody within the texture, progress towards and away from registral extremities, different types of musical and thus physical motion (contrapuntal, similar, etc.), and contour. However, I found that Rink's analysis was most effective not through hearing him describe it and viewing his diagrams, but in actually playing through Chopin's score on the piano, referring back to his slides as I did. This begs the question: insofar as

performer's analysis is carried out by performers themselves, can it by extension be fully grasped only by other performers? The answer, presumably, is no; but perhaps there are pitfalls that we need to be wary of in the same way as with performance analysis. My fellow TAGS participants and I were unfortunate in that we did not get to hear Rink play the piano during his presentation: I am sure that an integration of diagrams/graphs and practical demonstration at the piano of the kind that I undertook when revisiting Rink's analysis would have made the material even more elucidatory.

Nevertheless, the discussion of 'structures' was most welcome. Defining structure in a way that is plural and embraces multiple time-dependent parameters would surely be beneficial to even the most traditional theorists; for those of us interested in performance research, it is essential, as it is impossible legitimately to study performances without accounting for the very tangible agency that performers exert on the structure of a piece of music through how they shape it.

These points were developed further in the final part of Rink's paper, which described his experience as a member of the jury of the 17<sup>th</sup> International Chopin Competition in 2015. He showed the notes that he scribbled down during an especially outstanding performance and then unpacked them verbally and diagrammatically to demonstrate the 'structural hearing' in which he had engaged as a critical listener – thereby demonstrating in yet another way how structural representations of music can be formed.

In the 2016 Newsletter, **Rebecca Day's** closing comments in her review of that year's TAGS keynote speech highlighted the importance of the dialogue between composer and analyst. Equally, John Rink's keynote speech highlighted the importance of the connection between performance and analysis, and indeed the dialogue between performer and analyst. Rink himself is an example of the two being one and the same. For those who are not, and who come from more conventional backgrounds of theory and analysis, the idea of engaging more with performances and/or performers of the music they are researching is a valuable lesson to take away from what was a stimulating keynote address.

### Session C

**Jean-Baptiste Masson's** paper provided an analysis of Morton Feldman's *Violin and String Quartet*, the aim of which was to formulate new approaches to Feldman's late style for both the analyst and listener. Using a pattern evolution graphic, Masson's analysis focused on Feldman's use of patterns – the basic musical material out of which the composer constructed the piece. Central to Masson's argument was the analogy between Feldman's compositional process and the art of weaving rugs, from which Feldman drew much inspiration. Approaching Feldman's music in this way was certainly insightful from the point of view of the analyst using the score: the manner in which patterns are used, re-used and modified are ripe for visual analytical inquiry; but the analogy of the rug is less applicable to the listener's experience, given the obvious discrepancy between the musical process and the objectified rug.

**James Savage-Hanford** also dealt with chamber music in the late style of a twentieth-century composer, but one from earlier in the century: George Enescu. Discussing Enescu's *Piano Quintet* op. 29, Savage-Hanford dealt in particular with the composer's use and generation of thematic material, identifying nine themes over the four movements, each of which is derived in some way from the preceding thematic/motivic material. Yet as Savage-Hanford noted, the manner in which the material is reimagined by the composer makes it perceptually quite different to what the listener has already heard; as such, there is both a sense of continuity and 'a sense of rupture or jarring'. Drawing as well on work of philosophers Henri Bergson and Gaston Bachelard, the paper offered a thought-provoking blend of detailed analysis and philosophical interpretation.

**Özlem Yildirim** introduced the SMA audience to the Turkish composer Cengiz Tanc (1933–1997). Her paper surveyed Tanc's output and assessed his development as a composer throughout his life by tracking the different periods of his compositional style. Yildirim showed Tanc to be both a progressive and traditional composer: his system of modal tetrachords was derived from Schoenberg's twelve-tone technique, but he did not push the boundaries of modern music as far as others of his time (for

instance, he did not make use of any extended techniques). At the same time, he incorporated aspects of Turkish music, such as microglissandos. At the heart of Tanc's style was a synthesis of the Western Art Music tradition and the music of Turkey, to which Yildirim's paper gave a broad overview.

In the final paper of Session C, **Clare Wilson** explored the music of André Caplet, focusing on rhythmic processes in two of his *mélodies*: *Viens! Une flûte invisible* and *La cloche felée*. The ambiguity present in many of Caplet's compositions led Wilson to synthesise a number of approaches to phrase rhythm analysis as a means of interrogating his music. Drawing in particular on William Rothstein's theory of phrase rhythm, but also incorporating aspects of the work of Carl Schachter, Steve Larson, Harald Krebs, and John Rink into her analytical approach, Wilson presented an analysis of Caplet's music which clarified the interaction of rhythm, meter, hypermeter and dynamics in two of the composer's pieces. Undoubtedly, Wilson's approach could be fruitfully extended to the composer's other *mélodies*.

Adam Behan

**Writing a review** of a session that was itself about the dos and don'ts of review writing is somewhat meta-, not to mention nerve-racking. (If I do a poor job of it, you can blame the session leader, **Kenneth Smith**.) Jokes aside, however, his session was particularly illuminating, not least because he confessed that he himself felt uncomfortable with aspects of what reviewing entails. No one, at any point during the session, was under any illusions about the potential for fallout within the discipline, if the tone or content of a review was poorly judged. This raised a fundamental question, however: what is reviewing for? Is it primarily a pedagogic pursuit (that is to say, something that can give readers a brief summation of work that might prove to be of personal academic use or general interest); or is it a way to 'get yourself out there', a way of fighting your way above the proverbial parapet, and getting noticed? (Reviews are, after all, the initial publishing staple of many doctoral students). Splitting into three groups, captained by John Rink, Julian Horton, and Chris Collins, the conference attendees

debated questions (not quite to the death, despite the encouragement of their warrior captains) concerning the tone of reviews and the various duties one must consider when sitting down to write one. Are you speaking as yourself, or for a general collective? Are you writing in order to flex your own observational muscles; for the person who's work you are reviewing, in order to provide them with constructive feedback; or for the 'field', so speak, in an attempt to maintain critical standards within the discipline, calling-out or praising work, depending on its quality? The general consensus was that good reviews steered an even course between all of these tricky tasks; Kenneth joked that he'd never write another one.

The **Workshop Performance: Shades of Pierrot** was an interesting affair. The concert featured two settings of Albert Giraud's *Pierrot Lunaire*: selections from Schoenberg's famous, eponymous cycle, and some more contemporary settings by Roger Marsh. There was also some Bruckner. (I'm not entirely sure how that fitted in.) First and foremost, it is important to stress the standard of Bangor University's instrumentalists: they played some very difficult music extremely well. As for the concept of the performance as a whole, however, I was less convinced. The idea was to look at *Pierrot Lunaire* in its 'interdisciplinary context of *fin-de-siècle* Vienna'. It was already difficult to see how Marsh was to fit into this. Indeed, no comment was offered concerning his contribution to the legacy of *Pierrot*. The pre-concert talk was dominated by an examination of the relationship of Schoenberg's *Pierrot* to the Tarot card set. Besides the fact that both featured similar images (i.e. a moon), there was no real link demonstrated, either biographically or musically, between the cards and the musical work. It was an enjoyable concert, and Wurz's conducting and public speaking were engaging. On balance, however, it was difficult to see how it related to analysis.

Session D began with **Rob Luke Jones's** paper, 'Is it Possible, in a Historically Informed Manner, to Perform Classical French Organ Repertoire on a British Instrument, and if so how?' (Never before has a title proved to be so comprehensive a forecast of a paper's content!). This discussion of historically-informed performance practice emerged out of the slipstream of Rink's keynote lecture on the

relationship between analysis and performance. Analysis need not be a disembodied affair: it concerns the traversal not only of notes and their relationships, but also of physical space, in the very act of realising a score: the space of gesture and movement, for Rink; the very space in which a non-transportable instrument, such as the organ, is situated, for Jones. Jones compared the sounding possibilities of the organ in Notre Dame Cathedral with four British organs, and noted ways in which the score of Claude Balbastre's *Trio à trio mains* could be changed, certain stops being doubled, and other tricks of arrangement being utilised, in order to get as close as possible to an 'authentic' French sound. When asked if he thought his various attempts were successful, he responded, laconically: 'yes and no'. Larger questions, concerning the existence and specificity of the musical object as something potentially separate from its performance, were left unexamined.

One question that came to the forefront of my mind during Professor **John Rink's** keynote was: how does the creative 'subject' fit into performance analysis? By analysing performances, the contention is that analysts might be emancipated from a fixed object (the 'totalitarian' presence of the composer and his or her score), and can thus turn to their own 'plural' and subjective listening experiences. It appears to me, however, that one of the great things about score-based analysis is that one can use it to self-actualise: i.e., you interpret the piece in your own way, in order to make your own argument. In reductive terms, it represents a vehicle for the formulation of original thought. In analysing performances, then, I wondered whether we might be in even greater danger of valorising 'master' figures, such as Glenn Gould, despite the fact that the score has ceased to be the focal point of enquiry. **Adam Behan's** paper, however, addressed this problem in a particularly insightful way. He was analysing Gould's two recordings of the *Goldberg Variations*. In particular, he sought to interrogate Gould's claim that the 1981 recording had greater 'rhythmic continuity' than the first recording from 1955. By using 'time-mapping' (a technique completely unknown to many of us in the audience), he was able to modulate rhythm and tempo into colour. Blue showed overall rhythmic continuity, with the subtle in-breaking of greens and other colours representing rubato and slight fluctuations of tempo; red represented rhythmic 'discontinuity' (that is, a

change of pace that cannot be ratified, by multiplication or division, with the prevailing pulse of the previous section). Gould's claim is that in a set of variations, rhythmic continuity is essential in order for us to recognise the 30 variations as organically coherent. Behan rigorously demonstrated that, apart from in a few overt places, rhythmic continuity is by no means intrinsic to the recording. It is perhaps *more* continuous (or 'continual', to use Adam's word) than the 1955 recording, but certainly not continuous. Gould, in short, was wrong.

Session E began with **Charlotte Danford's** paper, which offered an exploration of 'Chinese Influences in 1987 Operas'. The paper amounted to a sort of 'wondering out loud'. Did the fact that Judith Weir's *A Night at the Chinese Opera* and John Adams's *Nixon in China* were premièred in the same year disclose some kind of common inspiration, or historical trigger? The paper was short on musical content, but did explore certain structural features, the use of a 'play within a play' being the most prominent, and a commonality that led Danford to posit a relationship between the two operas. I was ultimately unconvinced by this manoeuvre, but it does raise interesting questions nonetheless. Firstly, where does music end and drama begin? (When does a theatrical ploy become musical structure, and vice-versa?) Second of all, it may sound farfetched to compare two things written in the same year because they both use a play within a play, but is citing the fact that two pieces treat an initial ascent, or a medial-caesura fill in an interesting way enough to posit a relationship, either? We tend to privilege such notions over and above other kinds of spurious relationship because they are intra- rather than extra-musical, but is it really so very different?

In **Christopher Kimbell's** paper, his aim was to demonstrate that many analytical readings of Wagner's *Die Meistersinger* turn upon the assumption that Schopenhauerian thought is innate within the opera, its being manifested first in the libretto, and then in motivic interrelation and combination. The uncritical nature in which libretto and notation are assimilated into a single unity leads to mistakes when talking about the music. The paper began with the well-known quotation from Hans Sachs's peroration, where he talks in perturbingly nationalist terms about the longevity of 'Holy Roman' art. This was

coupled with a discussion of the fact that Sachs seemingly has to renounce his love for Eva in order to achieve a societal unity at the end: a sacrifice of individual happiness for collective stability. Kimbell insisted, however, that this particular model of unity at the end of the opera is philosophically bankrupt: you cannot suppress the individual for the sake of the universal, and still claim to account for the particularity of the universal's subjects. The music itself, read apart from a narrow interpretation of the opera's libretto, serves to bolster this idea: the motives are not genuinely unified. Indeed, there is a great irony in the fact that many who dismiss this opera as renouncing the individual, decide to conflate the work with a total reading that does nothing to account for the individuality of the work's tones. In his analysis, Kimbell successfully redeemed older Wagner scholarship by demonstrating the ways in which we can repurpose older styles of Wagnerian motivic and harmonic analysis in order to get ourselves out of the narrow conclusions that they initially yielded. If Schoenberg said there were still great works to be written in C major, Kimbell demonstrated that leitmotivic analysis is not dead yet.

feudal conceptions of self, through to the reification of bourgeois subjectivity in the early-twentieth century. By Strauss's time, a notion of transcendent meaning mightn't have been possible any longer, but it did not prevent bourgeois artists from attempting to fashion one. Tan worked to situate the opera within this context. Her paper hung on the fate of a single note (D), and how it is elaborated throughout the course of the opera's second part: as a dissonant seventh that remains unresolved; as part of the yearning resolution of a major fourth; as an elaborated tonal area in its own right (D major); and as a transfigured state (via a semitonal slip to Db major). Each of these musical states might be thought of as an attempt to construct a new, non-theological conception of transcendent meaning, read alternately as melancholy, solipsism, romantic love, and the work of art *in itself*. Ultimately, however, Tan demonstrated the hollow quality of these alternatives. The work is self-aware but unrepentantly luxurious (much like the bourgeoisie themselves); it looks beyond itself, only to find a reflection of its own narcissistic image in external soul-searching.

Oliver Chandler

Condensing an entire dramatic plot, an analysis of musical features, and an exposition on psychoanalysis into a single paper is no easy feat. As such, **Emily Tan's** paper was thus doubly impressive, given that the psychoanalytic aspect enhanced and even made sense of musical features, rather than decorating pedestrian observation. Tan set up a well-travelled historical trajectory, tracing the development of the subject from

## **Popular Music Studies Today**

**19th Biennial Conference of the International Association for the Study of Popular Music  
Kassel, Germany, June 2017**

Review by Claire Rebecca Bannister

Once upon a time not long ago hundreds of popular music scholars descended upon Kassel, a city on the Fulda River in northern Hesse, Germany. During the nineteenth century Kassel was the dwelling place of the Brothers Grimm, who collected and published their extensive corpus of fairy tales and folklore there, but in the last week of June the city played host to the 19th Biennial Conference of the International Association for the Study of Popular Music.

Magic was in the air as researchers, practitioners and educators congregated in the city's Kulturbahnhof: a large brick building that was once part of Kassel's former main station (Hauptbahnhof) but which now functions as a regional train station(-cum-cinema-cum-theatre-cum-IASPM-conference-venue...). The building hosts an archive and museum of Kassel's nineteenth-century composer and violinist Louis Spohr,

alongside a temporary exhibit entitled *Two Weeks of Practicing to First Gig: the Story of Punk Rock in Kassel*, for which curator Dr Wolfram Boder offered guided tours.

Conference delegates were treated to an evening of forty-fives from around the world as DJs Geoff and Nabeel spun 'only the finest and vinyllest of 7-inches' from Nigeria to Japan at bar *Gleis 1*, while local food was served between platforms 1 and 2. Film screenings were also on offer, including Federico Spinetti's *The Enemy: A Partisan Hymnbook*, which documents the musical memorialisation of war in contemporary Italy, and Chen-Yu Lin's *Chasing the China Wind*, which explores perceptions of identity in Mandarin popular music with a particular focus on *zhongguofeng*, a style prevalent since the turn of the millennium.

Over the course of five days, stimulating discussion and heated debate on popular music analysis, history, pedagogy and technology unfolded across 106 sessions, including a special *Dancecult Presents...* series, focusing on EDM scenes, sound and production.

Perhaps the most prevalent response to the conference theme – *Popular Music Studies Today* – was the notion of remapping popular music through research taking place beyond the dominant Anglo American axis, in languages other than English and in genres and styles existing outside the mainstream. Michael Drewett of Rhodes University presented a paper entitled 'Obscene and not heard' addressing the censorship of sexual sounds in music during apartheid South Africa, while Regina Meirelles of Rio de Janeiro Federal University explored the musical manifestations of African origin in Brazil. Julio Mendívi of Goethe University, Frankfurt, considered the idea of popular music in the Peruvian Andes, while Sara Arenillas Meléndez from University of Oviedo discussed androgyny in Spanish popular music of the 1980s.

A related stream – narrating popular music – addressed topics including emerging practices in curating pop histories, and the raced, gendered, aged body in performance practice. Meanwhile a smaller stream but one nonetheless well represented by pop music professionals focused on technology. Jose Manuel Cubides-Gutierrez, a Colombian producer and sound designer based in London, revealed how he used parameters

such as panning and reverb as compositional tools, while Andrew Bourbon from University of West London demonstrated how contemporary mix engineers are responding creatively to evolving digital streaming standards.

The breadth of theoretical responses was indeed aptly demonstrated by the two keynotes delivered by Robin James from the University of North Carolina at Charlotte, and André Doehring from the Institute for Jazz Research at the University of Music and Performing Arts Graz in Austria. James discussed chill pop, feminine excess and demonic calculus in relation to Beyoncé's *Lemonade* (2016), while Doehring negotiated the 'no-man's land between popular music studies and jazz studies'.

My contribution to the conference was generously sponsored by the Society for Music Analysis, and took the form of a double panel comprised of 8 students who met at the Institute of Musicology and Music Pedagogy at Universität Osnabrück in 2015 during an international summer school. Organised in conjunction with the German Society for Popular Music Studies, the summer school – *Methods of Popular Music Analysis* – offered seminars by invited lecturers on key topics of popular music analysis and work in small groups on joint analyses.

Inspired by a number of methodological and philosophical issues thrown up by this experience, our presentations formed part of a stream addressing popular music analysis. Echoing the words of Allan F. Moore speaking to the paramount issue of relevance in popular music analysis – *So What?* – the first panel addressed what various techniques can reveal about a given body of songs, and why such analysis is important.

Kai Arne Hansen (University of Oslo) considered representations of gender in relation to notions of darkness in recent pop, Steven Gamble (Kingston University London) addressed empowerment and embodiment in post-millennial rap, while Andrei Sora (University of Edinburgh) proposed a model for the (de)construction of the persona in instrumental rock. My paper – 'Psychopharmacology and the analysis of Goth music' – demonstrated the remarkable potential of a psychopharmacological concept known as 'set and setting' to music analysts.

In our sister panel, Nick Braae (University of Waikato/Waikato Institute of Technology, New Zealand) addressed the problem of musical time in popular song, Bláithín Duggan (University College Dublin) utilised melodic spectrograms to address vocal gestures in the music of The Beatles, Alexander Harden (University of Surrey) explored the notion of oneiric narrativity in relation to recorded popular song, and Megan Lavengood (City University of New York) presented a new methodology for defining and analysing timbre.

(N.B. no musicologists were harmed during the making of this report. They all lived happily ever after).

In addition to the extensive range of papers on offer, conference delegates had the opportunity to visit the city's renowned exhibition of contemporary art – *documenta* – which takes place in Kassel every five years. A highlight of this year's exhibition was Marta Minujín's *Parthenon of Books*, an enormous replica of the Parthenon in Athens built from books that have been banned in various countries, and defiantly standing in the same site where the Nazis once burned over 2000 books.

The organising committee wisely ensured that the conference schedule would be able to accommodate sight-seeing and reserved Wednesday afternoon for excursions and exhibitions. Jan Hemming and his outstanding team of volunteers provided a selection of activities to choose from, ranging from a visit to the UNESCO world heritage site Bergpark Wilhelmshöhe to the chance to participate in a football tournament or take a day trip to Berlin.

I opted for an epic series of battles in the indoor LaserTag arena, one of the buildings comprising Kassel's former main station that is now used for alternative purposes. (Knowing the arena would be decorated 'in truly post-industrial fashion' and being advised to wear dark clothes made it naturally enticing for a Goth). One thing I did not anticipate was quite how surreal it would be running around Rambo-style shooting lasers at professors of pop and finding sneaky hiding places in which to lure unsuspecting musicologists to their death...

As a postgraduate research student, it is common to hear how attending a conference is an excellent way to extend one's professional network. I never suspected I would be coming home with partners in crime and brothers in arms. Society for Music Analysis, I am forever in your debt.

## **Diary**

### **SMA TAGS (Theory and Analysis Graduate Students) Conference**

University of Durham, 7-8 April 2018. Keynote speaker: Prof. Daniel M. Grimley (Oxford)

Deadline for proposals, 30 January

<http://www.sma.ac.uk/event/sma-theory-and-analysis-graduate-students-tags-conference/>

### **SMA CityMAC**

City, University of London, 5-7 July 2018.

Keynote speakers: Prof. Janet Schmalfeldt (Tufts) and Prof. Richard Widdess (SOAS)

Deadline for proposals, 5 February

<http://www.sma.ac.uk/event/citymac-2018/>

### **RMA Annual Conference**

University of Bristol, 13-15 September 2018

Keynote Speakers: Prof. Alejandro L. Madrid (Cornell) and Prof. Robert Adlington (Huddersfield)

The call for proposals has closed

<http://www.bristol.ac.uk/music/events/conferences/rma-annual-conference/>

### **SMT/AMS Conference**

San Antonio, TX, 1-4 November 2018

Deadline for proposals, 16 January 2018, 5pm EST (10pm GMT)

<https://societymusictheory.org/events/cfp2018>

## **Travel Grants**

### **SMA Travel Grant**

The Editorial Board of the Journal *Music Analysis* makes grants from its Development Fund in the form of support for travel and subsistence to UK-based students and scholars working in the discipline of music analysis to attend conferences abroad, to consult library and archival resources, or to pursue other comparable research activities. Individual grants will not normally exceed £500 and applicants must be members of the SMA. The board also supports UK academic conferences, seminars, and meetings concerned wholly or in part with the discipline of music analysis. For more details and application procedure see <http://www.sma.ac.uk/grants/development/>. Students wishing to apply for **travel bursaries** should consult <http://www.sma.ac.uk/grants/travel/>.

### **SMT international travel grants**

International Travel Grants are available for the purpose of attending Society for Music Theory (SMT) conferences. Application information can be found on the website of the SMT's Committee on Diversity: <http://www.societymusictheory.org/grants/travel>