

Timetable and Abstracts:

9.30: Coffee and Registration

10.00 Welcome Dr Paul Archbold (IMR)

Chair: Dr Anthony Gritten (Royal Academy of Music)

10.10: Denis Collins (University of Queensland): Incorporating Taneyev's Moveable Counterpoint in the Western Classroom

10.40: Cecile Bardoux (University of Uppsala, University of Stockholm and Sorbonne, Paris IV): Exploring Linearities and Melodic Elaborations: an Efficient Analytical Method based on the Theories of Schenker and Meyer

11.10 Coffee

11.40: Keynote 1: Dr Nicholas Baragwanath: Existential Angst, the Supremacist's Toolbox, and Current Approaches to Music Theory and Analysis

12.40 Lunch break

Chair: Dr Robert Sholl (Royal Academy of Music)

2.10 Arild Stenberg (University of Cambridge): Guidance through the learning curve: can scores be made easier to read by incorporating analytical elements?

2.40: Hannah French (Royal Academy of Music, London): Developing Effective Analytical Vocabulary in Conservatoire Aural Classes

3.10: Jane Piper Clendinning (Florida State University): It's all about the Music: Effective Selection and Employment of Music Literature in Teaching Undergraduates Music Theory and Analytical Techniques

3.40 Coffee

Chair: Dr Timothy Jones (Royal Academy of Music)

4.00: Keynote: Prof. Michael Spitzer (University of Liverpool): Reflections of a Mid-Atlantic Analyst

Abstracts

Denis Collins (University of Queensland): Incorporating Taneyev's Moveable Counterpoint in the Western Classroom

Although Sergei Ivanovich Taneyev's theories of invertible counterpoint and canon have formed an essential part of Russian and Eastern European music curricula over the last century, they are almost entirely unknown to Western scholarship and pedagogy, notwithstanding the availability of English translations (*Moveable Counterpoint* and *Doctrine of the Canon*). Taneyev's work could be effectively incorporated into Western counterpoint curricula because of its succinct explanations of how to generate all types of invertible counterpoint, which he calls vertical-shifting counterpoint. Additionally, Taneyev describes horizontal-shifting counterpoint as when the time intervals of imitation are varied between an original texture and its derivative versions; this procedure can occur in combination with vertical-shifting counterpoint. Of special relevance to teaching *fuga* and canon is Taneyev's concept of a Basic Version that is worked out beforehand and from which two- or three-part derivative combinations are presented at different places in the resulting composition. Taneyev illustrates his points with numerous examples from sixteenth-century repertoire, an aspect of his work of relevance to student engagement with analytical methodologies for pre-tonal music. I will also discuss appropriate strategies to introduce students to methods derived from Taneyev, especially given the constraints of time and resources in the contemporary teaching environment.

Cecile Bardoux (University of Uppsala, University of Stockholm and Sorbonne, Paris IV): Exploring Linearities and Melodic Elaborations: an Efficient Analytical Method based on the Theories of Schenker and Meyer

Based on the theories of Schenker and Meyer, the presented analytical method enables a renewed graphical and textual representation of melodic structures. The coherent combination of respective tools makes it logical and easy to explain melodic structures for students. In return, students understand quickly melodic relationships, in which the dynamic of the music is directed towards a goal by main and secondary means and where the music has got a broader significance than from note to note. Independently, students are soon able to create and discuss own analyses. Additionally, the method can be used for easier studies as for advanced studies.

The purposes of the analytical method consist in revealing how linearity is organized and how melodic lines are elaborated. Thus, the method enables to make appear specific elements concerning the style of composers and

consequently, it gives a deeper understanding of musical languages. This will be illustrated through works of two important Swedish composers from the 1900s, Blomdahl and Lidholm.

Essentially, the Schenkerian thinking is to be found in the three levels progression and in the search of an organic line as a musical fundament. The melodic theory of Meyer is used to understand how the main line is elaborated, i.e. how its tones are prolonged. Pedagogically, the three levels are inversed (and called surface, intermediary and deep levels) and less signs (especially no beam) contribute to simplify the graphs.

The first theme of *Elegisk svit* of Lidholm (1940) gives a first approach of the possibilities offered by the method. The following description helps to read the graph on the next page. The theme is based on the tonic (*cf.* niveau profond). The first section elaborates the tonic and the second one gives a minor melodic scale (8–1).

Dr Nicholas Baragwanath (University of Nottingham): Existential Angst, the Supremacist's Toolbox, and Current Approaches to Music Theory and Analysis

For as long as anyone can remember, there has been a remarkable degree of consensus over the conventional ways to theorise and analyse the 'tonal' syntax and structure of 'common practice' music, which is still usually defined as occupying the period c. 1650-1900. In defiance of history, the fundamentals of western classical music theory (now adapted to encompass world and popular musics) remain much the same today as they were over a century ago, when they were established as part of an unprecedented expansion of institutionalised music education.

This is not to deny the impact of recent research on tonal theory and analysis and associated pedagogical methods, but rather to put forward the claim that beneath the multiplicity of theories on how tonal music works there lies a controlling ideology, framed in a bygone era, which exerts such hegemonic authority that it renders alternative paradigms effectively unthinkable (in both senses of the word). Recognising this ideology can help to explain why harmony and form continue to be taught in ways that students increasingly regard as remote from their experiences as performers, composers, and listeners.

Few are fully comfortable with this state of affairs. There have been many dissenting voices. In this lecture I argue that the general sense of unease rests in part on a reluctance to acknowledge the origins and aims of the teachings that continue to dominate classical music education. With few exceptions, they were consolidated and shaped into their present form during the New-

Imperialist period, c. 1880-1918, when they were also backed up with retrospective histories and selective bibliographies which succeeded in consigning the vast bulk of material in European music archives to historical irrelevance.

One of the guiding principles of that era can be labelled as supremacism: the naturally, morally, and scientifically justified obligation for civilised (male) Europeans to advance what was 'higher' in human nature and society and to check the spread of the 'lower', whether in terms of race, colonialism, gender, or culture. The great founding musicologists and theorists of that age shared an over-arching aim: to prove beyond argument, using 'scientific' methods of analysis, the superiority of a particular canon of music by demonstrating its closeness to 'natural' laws and historical necessity. Their tools, scrubbed clean of such eye-widening supremacist associations after WWII, form the basis of modern music theory.

In search of an answer as to why we still use them, I borrow theologian Paul Tillich's three categories of existential Angst (1952) to make the case that supremacist culture is characterised by paranoid fear of extinction, irrelevance, and condemnation, which leads it to regard itself as morally obliged to preserve the higher and elite against the threat of the lower and primitive – for the benefit of all. The rapidly crumbling pop-classical divide is a product of this nineteenth-century way of thinking. The tools of music theory continue to enforce its hierarchy of artistic quality, despite having to replace taboo claims of natural authority with weaker assertions of intellectual depth and sophistication of construction (the opposite, incidentally, of eighteenth-century values of simplicity, instant gratification, and ease of comprehension). These arguments are supported with case studies drawn from well-known current music theory textbooks and furthered with suggestions of alternative paradigms.

Arild Stenberg (University of Cambridge): Guidance through the learning curve: can scores be made easier to read by incorporating analytical elements?

This paper argues that the teaching of analysis and music theory can be helpful for music reading.

It has been shown that for readings of text in natural languages the key to a fluent performance is *not* a visual or sensory ability, but rather the familiarity with the vocabulary and the grammatical and syntactical rules that underlie the material. Specially when preparing a prose text for people with reading

problems, or when preparing a text for less proficient readers, it has been shown that it can be beneficial to apply spacing and layout cues to the material that adhere closely to the syntactic and grammatical rules of the text.

Our hypothesis, based on the seminal works on music-reading carried out by J. A. Sloboda, is that something similar could be argued for music editing and publishing, and that therefore the compositional rules that govern a musical text should be clear to the interpreter either by familiarity or intuition, or - and that is where we come in - by using an analysis of the music to make certain structural principles visible on the score.

In a recent experiment we tried to demonstrate that, for a given musical text, written in an idiom that would be recognisable for the players but not part of their core repertoire, including visual cues related to its compositional structure could help its fluent reading. The results are not quantitatively strong enough yet, but seem to point in that direction.

Hannah French (Royal Academy of Music, London): Developing Effective Analytical Vocabulary in Conservatoire Aural Classes

One of the greatest challenges in teaching aural analysis in Conservatoires is getting students to effectively articulate what they hear when presented with a recorded performance. Although the task of commentary initially appears basic, its development into a written analysis is significantly hindered by the lack of skill in efficiently documenting events from the outset. Additionally, within the Conservatoire environment it is critical to align such academic exercises closely with the practical experience of performance. Therefore, this paper will explore ideas of encouraging commentary and the development of score visualization. Discussion (and experimentation) of various approaches to teaching delivery will focus on two works: Benjamin Britten's *Nocturne* from the *Serenade for Tenor Solo, Horn, and Strings Op.31* and Johann Sebastian Bach's *Brandenburg Concerto No. 5 BWV 1050*.

Jane Piper Clendinning (Florida State University): It's all about the Music: Effective Selection and Employment of Music Literature in Teaching Undergraduates Music Theory and Analytical Techniques

Among the many problems in teaching music theory and analysis, foremost is the lack of background students bring into the class setting: many will not have engaged music beyond the repertoire of their instrument, they have

limited experience listening to core literature, and their practical skills in partwriting and counterpoint are weak or lacking altogether. This paper outlines methods for making direct connections between analytical study of music literature and practical tasks, such as partwriting, counterpoint, and figured bass realization, while also engaging theories regarding voice-leading and progressions of functional harmony. This methodology focusses on a spiral learning approach: selecting entire works of exceptional music literature and revisiting them time and again, beginning with simple matters, then adding layers of understanding as the students progress through the basic music theory curriculum, so that they gradually acquire a deep knowledge of the inner workings of the selected examples. Instead of dry, constructed exercises, the practical skills exercises are based on the music literature studied in the unit, with partwriting progressions and figured bass realization drawn directly from the literature we are studying. This approach foregrounds connections between the learning tasks while introducing students to works they will treasure for a lifetime.

Prof. Michael Spitzer (University of Liverpool): Reflections of a Mid-Atlantic Analyst

Analysis teachers at UK universities look enviously across the Atlantic to institutions such as Eastman, which are equipped to deliver comprehensive and systematic music theory courses. Steven Laitz's *The Complete Musician* has emerged as a model of this integrated pedagogical approach. There are many institutional reasons why such methods do not fit within the British framework. This talk attempts to situate the inductive, work-orientated UK analytical ethos within a broad historical context. As against the systematic, progression-orientated methods, emanating from the Pestalozzian and Herbartian schools of Germany (from A.B. Marx and Riemann through Schoenberg and Ratz), which took root in American theory teaching, a more empirical attitude can be traced from Tovey through Ruskin's art-appreciation movement back to the empiricism of the Scottish Enlightenment. In this light, 'midatlantic' analysis is quintessentially a drama enacted between a teacher and a piano.

Contributors

Denis Collins studied music at University College Dublin and received his PhD in musicology from Stanford University with a dissertation on canons in music theoretical sources from the mid sixteenth to eighteenth centuries. He has published numerous articles on canon, fugue and related contrapuntal topics and has recently contributed the article on Counterpoint to Oxford Bibliographies in Music. His edited book on methodologies for research in music theory is forthcoming from Peter Lang publishers, and his essay on canon in Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* will appear in a volume of essays accompanying a new critical edition of that treatise by John Milsom and Jessie Ann Owens. He is a senior lecturer in musicology and Acting Head of the School of Music at the University of Queensland in Brisbane, Australia.

Cécile Bardoux Lovén is currently a lecturer at Uppsala University (Sweden) and has taught at Stockholm University and at the Junior Academy of music in Stockholm. She has recently defended her doctoral thesis both for Paris-Sorbonne University and for Stockholm University. She received a Master's degree at Rennes University (France) and has studied piano and percussion at Rennes Conservatory and at the Royal College of Music of Stockholm, where she also studied and practiced the Dalcroze pedagogical method.

Cécile's main research fields are music theory and musical languages. In her doctoral thesis, *Karl-Birger Blomdahl and Ingvar Lidholm: Exploring melodic, tonal and organic challenges in the 1940s* (written in french), she analysed and compared the evolution of the musical languages of two leading figures in modern Swedish music and she showed that the notions of linearity, dissonance and counterpoint have a deeper significance in their respective musical languages than is to be found in many texts dating from this period. She has also written among other subjects about Lutoslawski, active music pedagogical methods, such as Martenot, and traditional dance from Brittany.

Nicholas Baragwanath is Associate Professor in Musicology at the University of Nottingham. From 1998 he worked at the University of Wellington, New Zealand, moving in 2001 to the Royal Northern College of Music, where he was Head of Postgraduate Studies and subsequently Dean of Research and Enterprise, overseeing the establishment of a new Graduate School and the introduction of collaborative PhD programmes. His research covers a broad range of topics from Mozart and eighteenth-century theory to Wagner,

Mahler, Berg, Critical Theory, and Puccini. His recent book “The Italian Traditions and Puccini: Compositional Theory and Practice in Nineteenth-Century Opera” (Indiana, 2011) is the first to explore the vast manuscript collections of pedagogical materials held in Italian archives.

Arild Stenberg has been active as a composer, conductor and pedagogue.. He has lived and worked mainly in Amsterdam and Madrid, and is now based in London. His pieces have been premiered in various venues across Europe, both as concert music and as part of multimedia performances. He has won several prizes as a composer, amongst them the Prix de Rome by the Spanish Academy. He was founder and Artistic Director of Ensemble Madrid, a group dedicated exclusively to the performance of music by living composers, with whom he always worked in personal contact. His involvement with the contemporary music scene and his experience with the ensemble led him to reflect on the role of notation as a part of the collaborative process between composers and interpreters. This has led him ultimately to conduct experimental research at the University of Cambridge on the cognition of musical notation. The experiments that he has organised in Cambridge are aimed at discovering possible ways of easing the communication between composers and players.

Hannah French

Yorkshire-born musician, Hannah French (née Riddell) is an Academic Studies Lecturer at the Royal Academy of Music and a freelance baroque flautist. She is currently writing a PhD (University of Leeds, Dr. Michael Allis) on Sir Henry Wood as an interpreter of the music of Johann Sebastian Bach – specifically examining his approach to the orchestral works at the Proms and subsequent lasting impact on the Bach revival.

Her interests in music education currently materialise in her lecturing on the BMus Programme at the RAM and examining the LRAM teaching diploma. She has taught a broad spectrum of students from KS2 at Primary School to sight singing for Music Theatre Students at the RAM, music appreciation for mature adults, and cultural commentator Paul Morley for the BBC documentary ‘How to be a Composer’ (BBC4, 2009).

Primarily Hannah’s musical passions lie in the historical context of the Baroque era and how music from the 18th century has subsequently been performed. Most recently such interests have seen her engaged in televised interviews for the BBC Proms (BBC2 and BBC4, 2010-12); on a panel of experts for Baroque Busted on BBC Radio 3 (2013); and in giving public

lectures for Symphony Hall's Genius of Bach (2012), The Royal Academy of Music's Henry Wood Lectures (2012-13); and Kings Place's Bach Unwrapped (2013).

Jane Piper Clendinning is a tenured Professor of Music Theory at Florida State University College of Music in Tallahassee, Florida, where she teaches a course in music theory pedagogy for graduate students and both supervises and teaches an honors section of the second-year core music theory courses for undergraduate music majors. She holds degrees in music theory and mathematics from Samford University (B.S. and B.M.) and music theory degrees from North Texas State University (M.M.) and Yale University (M.Phil. and Ph.D.). Her textbooks *The Musician's Guide to Theory and Analysis* (W. W. Norton, 2nd ed., 2011) and *The Musician's Guide to Fundamentals* (W. W. Norton, 2012), which are widely used for undergraduate music theory at universities and colleges in the United States, were co-authored with Elizabeth West Marvin (Eastman School of Music) and Joel Phillips (Westminster Choir College of Ryder University). Other pedagogy-related activities include serving as a College Board-approved instructor for AP Summer Institutes, which prepare high school teachers to teach Advanced Placement Music Theory.

Michael Spitzer taught at Durham for twenty years before taking up a Chair in Music at the University of Liverpool. He is a card-carrying analyst - quite literally, as President of the Society for Music Analysis (since 2007), Chair of Music Analysis's Editorial Board, and occasional issue editor of that journal. Relocation to Merseyside has sharpened the challenges of communicating the joys of analysis to young students... Michael is author of two monographs: *Metaphor and Musical Thought* (Chicago, 2004), and *Music as Philosophy: Adorno and Beethoven's Late Style* (Indiana, 2006), with a third one on its way - *The Emotions in Western Music*. His research explores the interfaces between music theory, aesthetics, and psychology, and is always underpinned by a perhaps unfashionable concern for scores and works. Michael organised the First International Conference on Music and Emotion at Durham (now on its third iteration, ICME3, Finland 2013), and is organising an International Conference on Analysing Popular Music at Liverpool this July. Whilst at Durham, he organised a couple of very successful music analysis summer schools, which drew a vibrant international crowd, and there is hope of future summer schools at Liverpool and Dublin.