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Citation: Pace, I. (2019). In Defence of Analytically-Informed Performance. Keynote Paper presented at the International encounters on Music Theory and Analysis Conference, 6 Nov 2019, São Paulo, Brazil.

This is the presentation version of the paper.

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In defence of AIP (Analytically-Informed Performance)

**Study Day on Analysis and Performance
City, University of London, 15 November 2019**

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Nicholas Cook, *Beyond the Score: Music as Performance* (New York and Oxford: Oxford University Press, 2013)

And Rosen's take here on historically informed performance—which is not so different from the post-Taruskin consensus—might suggest a corresponding take on 'analytically informed performance'. Whereas in HIP the interaction between scholarship and performance has always taken place in the studio, rehearsal room, and concert hall, with scholars often serving as consultants to performers, interactions between theorists and performers have tended to take place on campus, on the scholar's turf: more than HIP, what I shall term AIP has been pursued within the contexts of academic epistemologies, modes of dissemination, and criteria for evaluation. (An obvious reason for this difference is that there is not a distinctive AIP audience, in the way there is an HIP one.) Two further comparisons should reinforce the point. The first may seem rather ironic, given my suggestion in Chapter 2 that the prescriptive nature of the page-to-stage approach resulted in part from the influence of composer-theorists such as Edward T. Cone. I am now suggesting that a useful model for the relationship between analysis and performance might be found in that between theory and composition. Composers who work within the context of academia are theoretically informed, but do not simply translate theory into composition, even (perhaps especially) when it is their own theory: they use it rather to open up previously unimagined possibilities, to spark ideas off, to react against, to play with, and so to forge a conception that is both sonic and personal. Performers do all of that, and the example of composition shows that the academy is capable of supporting epistemological pluralism. (p. 97)

Ian Pace, 'The New State of Play in Performance Studies', *Music & Letters*, vol. 98, no. 2 (May 2017)

- He [Cook] notes disparagingly that in the work of Wallace Berry, 'Practice is subordinated to theory', but of what performance is this not in some sense the case? What teachers preach and performers follow, even in a conservatoire, are 'theories'; the issue is the degree of critical reflection. Cook coins a term, 'analytically informed performance', or AIP, which he claims exists primarily on campuses and 'has been pursued within the contexts of academic epistemologies, modes of dissemination, and criteria for evaluation' (p. 97). This resembles another of his concepts: '[S]tructuralist performance, better known as modernist performance, the kind of performance in terms of which Schenker's writings on performance have been read, should be seen as a historical style, and not the paradigm for performance in general as which it has been widely represented in music-theoretical and pedagogical circles' (p. 87). I do not know what a non-'structuralist' performance would be; all performers in some sense articulate some structural aspects of a piece, whether wittingly or not. In chapter 7, Cook is sceptical as to whether 'large-scale structure' is 'the most productive place to look for the emergence of musical meaning' (p. 246), citing [Daniel] Leech-Wilkinson cautioning performers to be wary of music theorists. But every performer needs to make decisions about such long-range factors as relative dynamics, tempos, use of different sounds, and textures at strategic points. To maintain that analytical work could never fruitfully inform performers in these respects appears like bad conscience or even musicological anti-intellectualism. Tim Carter has written about students who think that other than simply 'playing the notes', all one needs is 'sincerity and reverence'; such students would be as dismissive of the work of Cook and his colleagues at CHARM [Centre for the History and Analysis of Recorded Music] as they would of the work that CHARM is keen to disregard.

Edward T. Cone, *Musical Form and Musical Performance* (1968)

- Focus initially on issues of timing.
- Scepticism towards ‘ideal’ of ‘perfect’ interpretation.
- Issues of musical diction
- Problems of stereotypical conceptions of composers and corresponding demands for performance.
- Generally non-didactic.

Wallace Berry, *Musical Structure and Performance* (1989)

- Much more extended book than Cone's.
- Careful not to deny value of more intuitive performance.
- Recognition of complex relationship between analysis and interpretive decisions.
- Key aspects of interpretation: tempo and its modification, and articulation.
- Key aspects of analysis: musical structure and *function* of particular events.
- Multiple levels of foreground, middleground, background.
- *'There is no single, one-and-only performance decision that can be dictated by an analytic observation.'*

Wallace Berry, *Musical Structure and Performance* (1989)

- Questions of correct pitch in works of Beethoven and Chopin.
- Voice-leading as guide to emphasis in a song of Hugo Wolf.
- Whether a written-out acceleration in a Beethoven symphony should be underlined and emphasised by a conductor?
- I argue that the interpreter might do something further – distinct from anything implied by the score, as caprice, or to add a dialectical perspective.

Eugene Narmour, ‘On the Relationship of Analytical Theory to Performance and Interpretation’ (1988)

- Tripartite model of interrelationship between composer, performer and listener.
- Arguments about Brahms Intermezzo op. 118, no. 1.

Brahms, Intermezzo op. 118 no. 1

1. Intermezzo

Allegro non assai, ma molto appassionato

The first system of the musical score for Brahms' Intermezzo op. 118 no. 1. It consists of three staves. The top staff is the right hand, starting with a treble clef and a key signature of one flat (B-flat). The bottom two staves are the left hand, with a bass clef and a key signature of one flat. The tempo is marked 'Allegro non assai, ma molto appassionato'. The first staff begins with a forte dynamic 'f' and ends with 'espress'. The second and third staves continue the melodic and harmonic development. The third staff begins with a 'dim. rit.' marking.

The second system of the musical score. It continues from the first system. The top staff (right hand) features a melodic line with a 'dim. rit.' marking. The bottom staff (left hand) provides a steady accompaniment. The system concludes with a double bar line and a repeat sign.

Writings of Nicholas Cook on analysis

- 1987 *A Guide to Musical Analysis*
- 1989 *Musical Analysis and the Listener*
- 1990 *Music, Imagination, and Culture*
- 1995 ‘The Conductor and the Theorist: Furtwängler, Schenker, and the First Movement of Beethoven’s Ninth Symphony’. In *The Practice of Performance: Studies in Musical Interpretation*, edited John Rink (Cambridge: Cambridge University Press, 1995), pp. 105-125.
- 1996 *Analysis through Composition: Principles of the Classical Style*
- 1998 *Analysing Musical Multimedia*
- 1999 ‘Analysing Performance and Performing Analysis’. In *Rethinking Music*, edited Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), pp. 239-61. Modified versions of the same: ‘Words about Music, or Analysis versus Performance’. In *Theory into Practice: Composition, Performance and the Listening Experience* (Leuven: Leuven University Press, 1999), pp. 9-52; ‘Music as Performance’. In *The Cultural Study of Music: A Critical Introduction*, edited Martin Clayton, Trevor Herbert and Richard Middleton (London: Routledge, 2003), pp. 204-14.
- 2007 ‘Performance Analysis and Chopin’s Mazurka’s, *Musicae Scientiae*, vol. 11, no. 2 (2007), pp. 153-4, 183-207.
- 2011 ‘Off the Record: Performance, History, and Musical Logic’. In *Music and the Mind: Essays in Honour of John Sloboda*, edited Irène Deliège and Jane Davidson (Oxford: Oxford University Press, 2011), pp. 291-310.
- 2013 *Beyond the Score: Music as Performance*

Debussy, Prelude Book 2, No. 7, ‘...La terrasse des audiences du clair de lune

8

pp

8^a b^a !

8^a b^a !

pp

pp — p^u pp

p marque

8^a bassa

(6) Un peu animé
(8) léger

pp

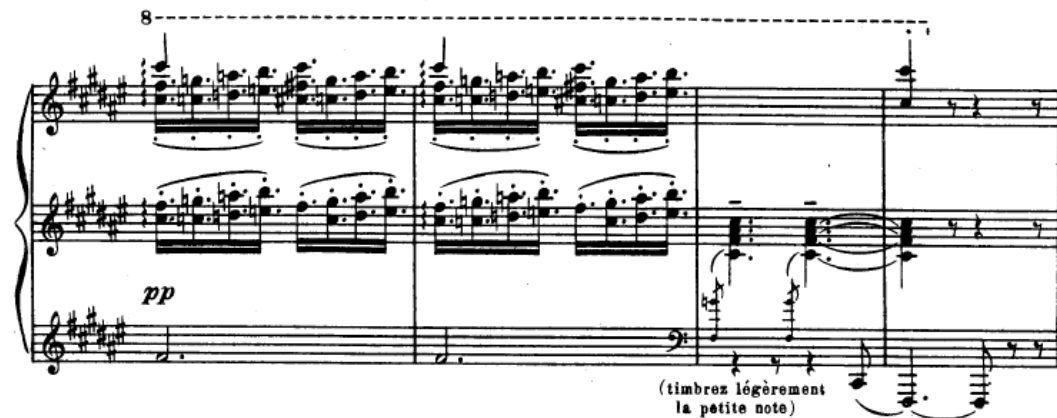
m.d.

pp

pp

8^a b^a !

Debussy, Prelude Book 2, No. 7, '...La terrasse des audiences du clair de lune



Charles Ives, *Concord Sonata*, First movement, 'Emerson'

Main 'Emerson' lyrical theme.



gradually faster with more and more action

Charles Ives, *Concord* Sonata, First movement, 'Emerson'

Musical score for "The Merry Widow" by Franz Lehár, measures 17-18. The score is in 3/4 time and features a complex, fast-paced melody with various dynamics and articulations.

The score is written for a single melodic line, likely for a voice or a solo instrument. The key signature is one flat (B-flat major or D minor). The tempo is marked "quite fast" at the beginning of the first system.

The first system (measures 17-18) includes the following markings:

- mf* (mezzo-forte) at the start of the first measure.
- quite fast* above the staff.
- f* (forte) in the second measure.
- p* (piano) in the third measure.
- rit.* (ritardando) in the third measure.
- l.h.* (left hand) in the third measure.
- 6* and *7* (fingerings) in the fourth measure.
- 6* and *7* (fingerings) in the fifth measure.
- 6* and *7* (fingerings) in the sixth measure.
- 6* and *7* (fingerings) in the seventh measure.
- 6* and *7* (fingerings) in the eighth measure.
- 6* and *7* (fingerings) in the ninth measure.
- 6* and *7* (fingerings) in the tenth measure.
- 6* and *7* (fingerings) in the eleventh measure.
- 6* and *7* (fingerings) in the twelfth measure.
- 6* and *7* (fingerings) in the thirteenth measure.
- 6* and *7* (fingerings) in the fourteenth measure.
- 6* and *7* (fingerings) in the fifteenth measure.
- 6* and *7* (fingerings) in the sixteenth measure.
- 6* and *7* (fingerings) in the seventeenth measure.
- 6* and *7* (fingerings) in the eighteenth measure.
- 6* and *7* (fingerings) in the nineteenth measure.
- 6* and *7* (fingerings) in the twentieth measure.
- 6* and *7* (fingerings) in the twenty-first measure.
- 6* and *7* (fingerings) in the twenty-second measure.
- 6* and *7* (fingerings) in the twenty-third measure.
- 6* and *7* (fingerings) in the twenty-fourth measure.
- 6* and *7* (fingerings) in the twenty-fifth measure.
- 6* and *7* (fingerings) in the twenty-sixth measure.
- 6* and *7* (fingerings) in the twenty-seventh measure.
- 6* and *7* (fingerings) in the twenty-eighth measure.
- 6* and *7* (fingerings) in the twenty-ninth measure.
- 6* and *7* (fingerings) in the thirtieth measure.
- 6* and *7* (fingerings) in the thirty-first measure.
- 6* and *7* (fingerings) in the thirty-second measure.
- 6* and *7* (fingerings) in the thirty-third measure.
- 6* and *7* (fingerings) in the thirty-fourth measure.
- 6* and *7* (fingerings) in the thirty-fifth measure.
- 6* and *7* (fingerings) in the thirty-sixth measure.
- 6* and *7* (fingerings) in the thirty-seventh measure.
- 6* and *7* (fingerings) in the thirty-eighth measure.
- 6* and *7* (fingerings) in the thirty-ninth measure.
- 6* and *7* (fingerings) in the fortieth measure.
- 6* and *7* (fingerings) in the forty-first measure.
- 6* and *7* (fingerings) in the forty-second measure.
- 6* and *7* (fingerings) in the forty-third measure.
- 6* and *7* (fingerings) in the forty-fourth measure.
- 6* and *7* (fingerings) in the forty-fifth measure.
- 6* and *7* (fingerings) in the forty-sixth measure.
- 6* and *7* (fingerings) in the forty-seventh measure.
- 6* and *7* (fingerings) in the forty-eighth measure.
- 6* and *7* (fingerings) in the forty-ninth measure.
- 6* and *7* (fingerings) in the fiftieth measure.
- 6* and *7* (fingerings) in the fifty-first measure.
- 6* and *7* (fingerings) in the fifty-second measure.
- 6* and *7* (fingerings) in the fifty-third measure.
- 6* and *7* (fingerings) in the fifty-fourth measure.
- 6* and *7* (fingerings) in the fifty-fifth measure.
- 6* and *7* (fingerings) in the fifty-sixth measure.
- 6* and *7* (fingerings) in the fifty-seventh measure.
- 6* and *7* (fingerings) in the fifty-eighth measure.
- 6* and *7* (fingerings) in the fifty-ninth measure.
- 6* and *7* (fingerings) in the sixtieth measure.
- 6* and *7* (fingerings) in the sixty-first measure.
- 6* and *7* (fingerings) in the sixty-second measure.
- 6* and *7* (fingerings) in the sixty-third measure.
- 6* and *7* (fingerings) in the sixty-fourth measure.
- 6* and *7* (fingerings) in the sixty-fifth measure.
- 6* and *7* (fingerings) in the sixty-sixth measure.
- 6* and *7* (fingerings) in the sixty-seventh measure.
- 6* and *7* (fingerings) in the sixty-eighth measure.
- 6* and *7* (fingerings) in the sixty-ninth measure.
- 6* and *7* (fingerings) in the seventieth measure.
- 6* and *7* (fingerings) in the seventy-first measure.
- 6* and *7* (fingerings) in the seventy-second measure.
- 6* and *7* (fingerings) in the seventy-third measure.
- 6* and *7* (fingerings) in the seventy-fourth measure.
- 6* and *7* (fingerings) in the seventy-fifth measure.
- 6* and *7* (fingerings) in the seventy-sixth measure.
- 6* and *7* (fingerings) in the seventy-seventh measure.
- 6* and *7* (fingerings) in the seventy-eighth measure.
- 6* and *7* (fingerings) in the seventy-ninth measure.
- 6* and *7* (fingerings) in the eightieth measure.
- 6* and *7* (fingerings) in the eighty-first measure.
- 6* and *7* (fingerings) in the eighty-second measure.
- 6* and *7* (fingerings) in the eighty-third measure.
- 6* and *7* (fingerings) in the eighty-fourth measure.
- 6* and *7* (fingerings) in the eighty-fifth measure.
- 6* and *7* (fingerings) in the eighty-sixth measure.
- 6* and *7* (fingerings) in the eighty-seventh measure.
- 6* and *7* (fingerings) in the eighty-eighth measure.
- 6* and *7* (fingerings) in the eighty-ninth measure.
- 6* and *7* (fingerings) in the ninetieth measure.
- 6* and *7* (fingerings) in the ninety-first measure.
- 6* and *7* (fingerings) in the ninety-second measure.
- 6* and *7* (fingerings) in the ninety-third measure.
- 6* and *7* (fingerings) in the ninety-fourth measure.
- 6* and *7* (fingerings) in the ninety-fifth measure.
- 6* and *7* (fingerings) in the ninety-sixth measure.
- 6* and *7* (fingerings) in the ninety-seventh measure.
- 6* and *7* (fingerings) in the ninety-eighth measure.
- 6* and *7* (fingerings) in the ninety-ninth measure.
- 6* and *7* (fingerings) in the hundredth measure.

The second system (measures 19-20) includes the following markings:

- l.h.* (left hand) in the first measure.
- l.h.* (left hand) in the second measure.
- l.h.* (left hand) in the third measure.
- l.h.* (left hand) in the fourth measure.
- l.h.* (left hand) in the fifth measure.
- l.h.* (left hand) in the sixth measure.
- l.h.* (left hand) in the seventh measure.
- l.h.* (left hand) in the eighth measure.
- l.h.* (left hand) in the ninth measure.
- l.h.* (left hand) in the tenth measure.
- l.h.* (left hand) in the eleventh measure.
- l.h.* (left hand) in the twelfth measure.
- l.h.* (left hand) in the thirteenth measure.
- l.h.* (left hand) in the fourteenth measure.
- l.h.* (left hand) in the fifteenth measure.
- l.h.* (left hand) in the sixteenth measure.
- l.h.* (left hand) in the seventeenth measure.
- l.h.* (left hand) in the eighteenth measure.
- l.h.* (left hand) in the nineteenth measure.
- l.h.* (left hand) in the twentieth measure.
- l.h.* (left hand) in the twenty-first measure.
- l.h.* (left hand) in the twenty-second measure.
- l.h.* (left hand) in the twenty-third measure.
- l.h.* (left hand) in the twenty-fourth measure.
- l.h.* (left hand) in the twenty-fifth measure.
- l.h.* (left hand) in the twenty-sixth measure.
- l.h.* (left hand) in the twenty-seventh measure.
- l.h.* (left hand) in the twenty-eighth measure.
- l.h.* (left hand) in the twenty-ninth measure.
- l.h.* (left hand) in the thirtieth measure.
- l.h.* (left hand) in the thirty-first measure.
- l.h.* (left hand) in the thirty-second measure.
- l.h.* (left hand) in the thirty-third measure.
- l.h.* (left hand) in the thirty-fourth measure.
- l.h.* (left hand) in the thirty-fifth measure.
- l.h.* (left hand) in the thirty-sixth measure.
- l.h.* (left hand) in the thirty-seventh measure.
- l.h.* (left hand) in the thirty-eighth measure.
- l.h.* (left hand) in the thirty-ninth measure.
- l.h.* (left hand) in the fortieth measure.
-

Michael Finnissy, *Kapitalistische Realisme*, as analysed by Richard Beaudoin

The image displays a handwritten musical score for Michael Finnissy's *Kapitalistische Realisme*, with extensive analytical annotations by Richard Beaudoin. The score is written on three systems of grand staves (treble and bass clef).

- First System:** The right hand features a melodic line with a tempo marking of $\text{♩} = 80$ and a dynamic marking of *pppp*. A handwritten note above the staff reads "Distantly reflecting". The left hand has a *molto* marking. Below the staves, the analysis identifies the "Collection: G Aeolian (plus E $\flat$)" and "E major ($\flat 9 - \flat 9$)".
- Second System:** The right hand continues with a melodic line. The left hand has a *sed. simile* marking. Below the staves, the analysis identifies "*The G-E $\flat$ dyad" and "V ^{7} of D $\rightarrow$ ".
- Third System:** The right hand features a melodic line with a tempo marking of *Maestoso (sempre l'istesso tempo)* and a dynamic marking of *subito*. The left hand has a *5:3 p* marking. Below the staves, the analysis identifies "→ Cadence to D (outer-voice octaves)".

Additional annotations include "6:5" and "7:6" ratios above the right hand's melodic lines, and "6:5" and "9:8" ratios above the left hand's melodic lines. The score is marked with various accidentals, including flats and naturals, and includes a key signature change from one flat to no flats.