

Music analysis in the practice room

Victoria Vaughan

victoria.vaughan@oberlin.edu

This article examines the impact of analysis teaching on performance by documenting the progress of 12 students who took part in an advanced undergraduate class in music analysis. Each class participant was asked to keep a diary of their performances, both during practice time and in instrumental lessons, and these are documented and analysed. Finally, the students were given oral viva voce examinations. The data from this short qualitative study shows a variety of results that illustrate the extent to which individual students react to the teaching of music analysis in different ways.

Introduction

There have been many attempts to bridge the gap between music analysis and performance, but most research in this field only manages to present its argument to one side of the potential audience. Indeed, the fact that academics primarily publish their work in order for it to be read by other academics is symptomatic of the problem as a whole. When academics *do* try to write about performance in an approachable manner (such as Dunsby, 1995), the overall effect appears patronising to performers. This is primarily because in the eyes of many analysts, ‘performers and performances are largely irrelevant to both the analytical process and the analysis itself’ (Lester, 1995: 197).

The view that many performers have about analysis (and I include performance students in this category) is that it is useless to them. In the words of one analysis teacher, ‘[they] view theory as a dull and somewhat abstract exercise’ (Folio, 1991: 133). And yet this relationship is not quite a symmetrical one: ‘analysts respect and rely on the performer’s art as forming a crucial part of their own, whereas performers tend to view analysis either with considerable suspicion or as a complete irrelevance’ (Howell, 1992: 693). The one element that performers and analysts have in common is performance: all analysts are or have been performers, while the majority of performers have rarely created music analyses. It is the musical sound that draws students to being musicians, and in turn the musical sound is what gives music analysts the ability to move away from the field of performance; their ability to ‘internalise’ music is a skill that stems directly from performance. Indeed, the performer inside the analyst cannot be ignored in this discussion. Many analysts acknowledge this part of their nature when analysing a piece of music. Janet Schmalfeldt claims that in order to best control an argument about performance and analysis whilst linking the two elements, it is useful to assume both roles at the same time, and yet she admits that ‘there is no single, one-and-only performance decision that can be dictated by analytical observation’ (Schmalfeldt, 1985: 28).

While there is a general consensus among educators that analytical study is a vital part of the general tuition of musicians in higher education, problems often arise when teachers fail to make any links between analytical study and other facets of musical tuition. This cuts both ways in terms of performance, for if instrumental and vocal teachers are less willing to make reference to points of historical or theoretical interest in their teaching, analysis teachers have a harder task still (see Folio, 1991: 134). Connections that are made by teachers in different sectors of music education can help to forge links between analysis and performance. It has been long established that 'students learn better when motivated by their own intrinsic interest in a subject', but it is also acknowledged that 'they do not always see the connection between what [they] do in music theory classrooms and what they do on the concert stage' (West Marvin, 1994: 47–8).

This situation can be ameliorated in several ways. Nicholas Cook says that 'if analysis and performance are to be seen as interlocking modes of musical knowledge, then they should be pursued simultaneously and interactively, not in succession' (Cook, 1999: 248). One excellent example of this occurs in elementary school teaching, where music theory is taught in instrumental lessons in the form of note names and values. However, not all performance teachers are versed in analytical methods, nor are they predisposed to discuss them in their lessons. Indeed, 'if issues of accessibility were addressed by those involved in analysis alongside issues of receptivity on the part of those studying performance, then both groups of musicians could discover new and exciting possibilities for the future' (Howell, 1992: 714).

So how can such a Utopia of musical performance and analysis be developed? After all, given a class of 30 students, an analysis teacher will probably find 30 students with varying ability levels in theory, analysis and performance, being influenced by up to 30 different instrumental teachers. Let us imagine that such a class is intent on analysing a fugue by Bach. It is unlikely that our classroom will be populated only with pianists who like playing Bach; there will probably be a handful of non-pianists, perhaps some mediocre pianists, and a few first-study pianists who might be more interested in, say, Rachmaninov. Even the existence of one student who is keen on Bach might mean that one analysis (and in turn one analytical methodology) appeals to a single student, but that leaves 29 rather disappointed, if not confused, students, many of whom may never encounter that piece of music again. One solution would be to change the teaching arrangement so that analytical teaching takes place during the instrumental lesson and is applied to the student's repertoire. Rather than trying to adopt a means of teaching analysis to suit everyone, the theory would be approached from the point of view of application to performance. But, as always, this runs into the problem of facilities and time: it takes valuable time away from the instrumental lesson, and requires an instrumental teacher who is versed in music analysis.

What if it were possible to link classroom analysis teaching to instrumental teaching and thus make the students' performance goals the same as their analysis goals? The following investigation did exactly that, by using observational techniques to create a realistic environment in which methods and results could be monitored in an unobtrusive way. This study involved a group of 12 British undergraduate students taking part in a course entitled 'Approaches to Analysis'. The timescale for the course was 12 weeks (with a 4-week holiday break in the middle) and each week contained a two-hour lecture class.

The students taking part came from a variety of musical backgrounds, but all of them had previously taken rudimentary analysis training, in a two-semester course based on Nicholas Cook's *Analysis Through Composition* (Cook, 1996). There was a large range of participant ages, with five 'mature' (non-traditional) students taking part, and each student was specialising in a different aspect of music as the primary focus of their degree course. Some of the participants were taking units of solo and ensemble performance, while others were taking primarily history- or composition-based subjects.

In addition to the analysis course, each student was asked to keep a 'performance diary' for the duration of the course and submit a copy of it for subsequent *viva voce* examination. In addition, they were advised not to spread the workload of this diary over too many pieces of music or to choose repertoires that might push them technically. In short, the students were asked to make notes on how the study of analysis was affecting their day-to-day practice and, ultimately, the performance of their chosen repertoire. One student used experiences from her participation in a course in choral conducting, which was running parallel with the analysis teaching, as the basis for her diary. Detailed instructions for students can be found in the Appendix to this article.

The diaries

The most striking characteristic of the diaries was the variety in style and length. This was due to the intentionally vague outline that was given to the students at the start of the course in the hope that students would not feel under pressure to document large amounts of written work, nor stifled by a 'word limit' or a particular format for submission. As a result of this freedom some of the diaries simply consisted of a handful of typewritten pages outlining the events of each practice session, whilst others comprised large binders of every musical event undertaken by the student for the duration of the course. Similarly, the choice of repertoire was left to the individual and ranged from Haydn's *Keyboard Sonatas* to Schubert's *Mass in G*. This had the effect of adding an element of individuality to each project whilst also ensuring that each student's particular topic was something that would retain their interest for the 12 weeks.

Most of the participants were already studying their chosen pieces in their instrumental lessons, and some were working towards performances in their second year or final (public) recitals, which added a useful extra impetus for constant, diligent study. There were several queries about the role of the instrumental teacher during the study where students were concerned about the level of influence that their teachers normally had on interpretative ideas. As a result of these worries participants were asked to record any teacher/pupil discussions that they felt had made a difference to the way they performed the music. The aim of this was to monitor the manner of communication in a one-to-one teaching environment, without the need for intrusive observation.

Four distinct categories emerged during analysis of the diaries: Analysis Detail, Interpretational Issues, General Observations, and Problems and Issues. These are described below.

Analysis detail

- Concentration on specific analytical techniques
- Reference to the piece as a whole, and links between analytical methods.

The most frequent diary references were directly concerned with specific analytical techniques and interpretational issues. The distribution of these statements referring to analysis is shown in Figure 1, which illustrates the responses of individual students, each of whom is identified by a code letter in order to maintain anonymity. The majority of students mentioned several methodologies and ‘the piece as a whole’ was referred to by all of the students at least once. In contrast, only two students chose to link or compare more than one analytical method. What is more striking, however, is that some methods, such as Schenkerian analysis, were mentioned repeatedly (up to eight times by one student). This distribution also demonstrates that the same two students, C and W, combined elements of the same few analytical methods.

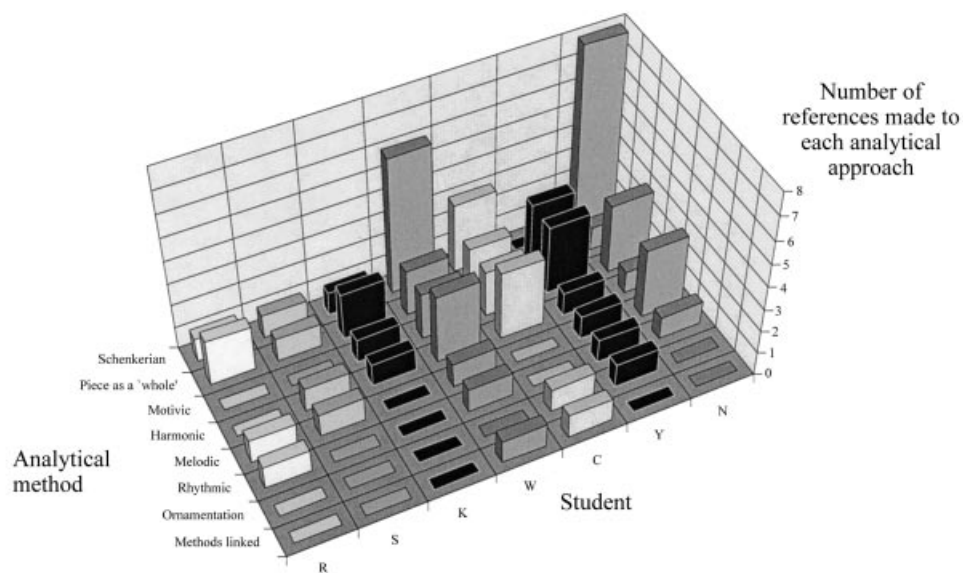


Fig. 1. The analytical approaches referred to by students, and the number of references made.

Many of the diary statements about analysis itself also seemed to come from the same few students, and there was very little correlation between the methods mentioned and the point in the syllabus at which they were presented. For example, students who seemed to have gained insight from the lessons on Schenkerian analysis (which occurred early on in the course) were still referring to this analytical approach at the end of their diaries, by which time they had also been taught many other analytical methods. Similarly, some of the students who were not utilising Schenkerian analysis began discussing melodic or motivic approaches when it was first taught in the lessons, and continued to do so until the

end of their diaries. This suggests that some students showed a predilection for one particular analytical method, and as soon as it was introduced in the teaching they adhered to this chosen method very consistently. References to links between analytical methods were also made but these references highlighted problems with such links. This was summed up by Student C, who reported:

I'm not aware of an analytical method that reconciles all aspects of music on paper but in performance this has to happen. I think that after applying so many techniques to a piece there is difficulty seeing the wood from the trees and confusion can set in and you then need to work hard to find your way out. Analysis can suggest many ways of performing but then you have to make a choice, which in the end is intuitive.

Interpretational issues

- Reference to problems encountered regarding issues of dynamics, tempo, articulation and phrasing
- Technical aspects (bowing, pedalling, breathing, etc.).

Interpretational and technical details were included more frequently in the diaries as the course progressed. Figure 2 shows the distribution of these details in the cases where specific analytical methods were employed for solving interpretational problems. This not only demonstrates the frequency of references to interpretational issues but also highlights which students were willing to discuss particular problems openly in their attempts to solve them. It shows that tempo was addressed by all but one student, whilst dynamics were mentioned at greater length but by fewer students. However, other issues, such as technical problems, tended to be of a more personal nature. On the whole such problems were long-term issues and were usually addressed in the diaries when the individual felt that analytical study might be able to solve the technical problem. They ranged from bowing, pedalling, use of manuals and fingering, to breathing, words (diction and translations) and a variety of other problems associated with singing. Three students specifically mentioned memorisation as a problem and referred back to this difficulty frequently.

One example of a student with memorisation problems was Student S, who was worried about the effect of memorising on her confidence as a performer and regularly documented these concerns. She solved this problem by implementing analysis as a technique for memorisation, writing that:

In view of confidence gained before, sat down with Mozart aria and did an analysis of sections, keys, word repetition. This helped the task of learning – made it seem more manageable.

By solving her confidence problem, this student was then able to refocus attention on other problems associated with her performance. Only three days after documenting her concerns about memorisation she wrote: 'Mozart aria: feeling comfortable with notes and words – technical problems need attention.' The student's problems with memorisation were therefore aided by the use of analytical techniques in direct application to the pieces that she was studying. As soon as the music had been memorised in a certain (new) way, she felt more at ease and better equipped to work on other technical problems.

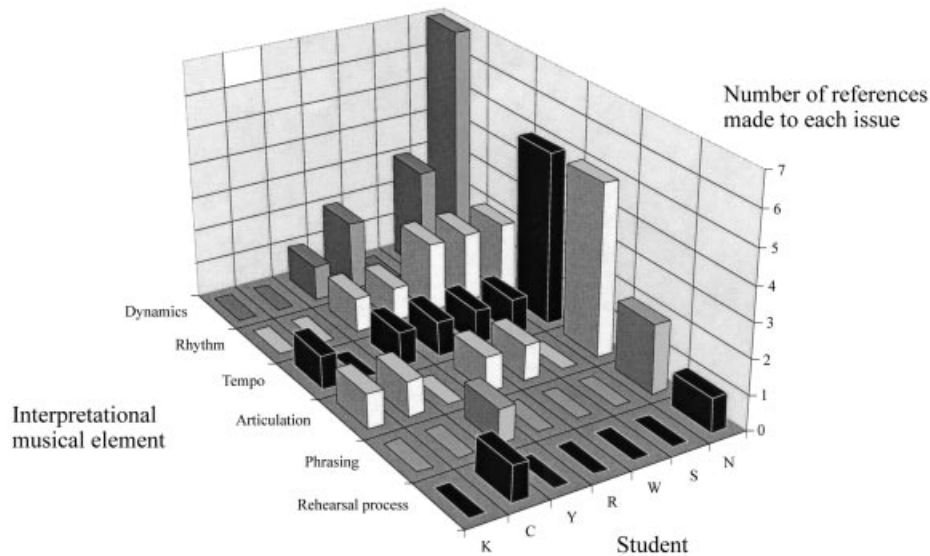


Fig. 2. Interpretational issues raised by students.

General observations

- Likes, dislikes and feelings about the music
- Aims of diary and problems encountered
- Aural issues, as either performer or listener.

The more generalised statements of concern appeared at the start of the diaries, and four of the participants gave an outline of aims and objectives on their very first page. One student wrote that she wanted to remain 'open-minded' about the possibilities of the study, and her entries mentioned her likes and dislikes as the course progressed. These diary entries were mostly addressed in a direct way but she also used metaphor to illustrate her thoughts. She also spoke in the middle of the diary of changing her mind with regard to the interpretation of her chosen works as a direct result of analysis.

Most students made frequent reference to their instrumental teachers, and although a few only mentioned the discussion of technical aspects, others wrote of debates over analysis and conflicts or agreements about interpretation. Two students directly compared technical problems with the process of analysis in their attempts to apply analytical methods in solving technical problems. Some participants listened to commercial recordings of their chosen pieces in order to rate their impressions of the artists involved, and two instrumentalists recorded their own performances for feedback. One singer used a recording of her pianist playing the accompaniment, which functioned much like a personalised karaoke tape in that a suitable tempo was set and the points of rubato had already been discussed. Several students wrote about the diary-keeping and problems experienced in documenting instrumental practice over a long period of time. Four of the

students made specific reference to thoughts they had had on certain methodologies in terms of the experiment and approaches to documenting this. These students also positively evaluated the role of diary-keeping as part of a regular practice routine, and as a useful tool for recording progress. Such statements occurred approximately two weeks before the end of the diary and functioned as a conclusion of the work undertaken.

Two students wrote on several occasions about the listener's role in performances. One of them, a conductor, was specific about the details of this, referring to the listener in a way which implied that a performing chorus was part of her classification of 'listener'. At a later date the same two participants also observed elements of feeling and intuition, not in contrast or conflict with the idea of analysis but more as a statement of fact. These statements indicate that in writing down their thought processes students revealed the desire to commit emotions to paper, which in turn suggests that writing analyses down precipitates more intuitive feelings. This is not to infer that the process of diary-keeping is a substitute for teaching itself, but that it can highlight many of the problems associated with the application of analysis to performance, and offer a complementary form of expression in the learning process.

Problems and issues

- Unspecified problems in the analysis of the work
- Problems encountered but not identified as such, and therefore no solutions suggested
- Specific difficulties mentioned; no solution found
- Difficulties, problem-solving process and solutions documented in full.

Specific problems were finally categorised into four main types, as listed above. The first type of problem was the 'unspecified statement', examples of which included 'I'm confused now' (Student N), 'I'm really fed up' (K), or in the more focused diary entries: 'Note bashing finished, but don't really know what to do with it' (C). These entries appeared infrequently and suddenly, and generally seemed out of context from the flow of the diaries' writing style.

The second classification refers to diary entries where problems were acknowledged but not fully identified or tackled. Such statements normally mentioned a section of the work or an element of one analytical technique, but rather than directly stating a problem, the issues were bypassed in favour of doing something else and thus subconsciously procrastinating. Student R wrote: 'Disaster strikes. The whole thing falling to pieces ... maybe I've over-practised. Have never concentrated on one piece like this for so many weeks at a time.' Because no specific problem was identified by the student, the issue remained unsolved.

Other diary entries pinpointed difficulties more closely but did not quite find solutions. Typical examples of this include not quite grasping the shape of a certain section:

Although bar 1 clearly outlines B minor, its effect seems weak; I can't put my finger on it but I am putting it down to the cadence in a high register not being as forceful as one low in the bass.
(Student C)

Other occasions include problems in grasping a large-scale 'image':

Victoria Vaughan

I've tried looking for an overall descent to the lines over the bass of I-V-I but I've not been successful – I can only find it in each phrase. (Student N)

and others still are of a technical nature:

Rehearsed Bach ... bowing problems ... music needs to bounce along; not 19th century slurs which give a rather lush sound. (Student W)

These examples show students' attempts to address problems, but they lacked any systematic approach to solving them, either with or without the direct application of analytical techniques. An ability to identify problems and solve them in full was documented by only three students, and appears to be both the most logical approach for the application of analysis to performance and the most effective. Primarily this approach involved the identification of a problem, the detailed process of practice and/or analysis, and a review of the final solution. The students who achieved solutions to their problems were those who did not mention technical detail a great deal but incorporated several analytical methods into their diaries as they prepared their repertoires for performance.

The *viva voce* examinations

The principal aim of the 15-minute-long *vivas* at the end of the course was to clarify any of the points in the diary that were ambiguous or inconclusive. It also gave students the opportunity to express their views using the spoken word. The *vivas* were also necessary from the point of view of the study, simply because each diary was completely individual in nature. They gave the examiners the option of questioning students' grasp of analytical approaches and their application to performance, whilst avoiding some of the problems encountered in the process of diary-keeping. These problems included writing style and performance ability, as well as repertoire, instrumentation and the amount of time spent by each student on the project. Finally, the *vivas* were of particular use in discussing the largest category for research relating to 'problems and issues'. This category highlights the variety and breadth of students' responses to the problems relating to the study, and is best illustrated by quotations from both the diaries and the *vivas*.

The questions asked in the *vivas* were based on specific problems mentioned in the diaries and were intended to make the students explain their conclusions, or to draw conclusions if they had not been substantially presented in the diaries. Each individual tackled this questioning in a different way. Student R, for example, talked about his instrumental teacher's influence on approaches to coping with difficult sections of the work, both musical and technical. His teacher had focused on a section of canonic writing, which R had simply referred to as 'the difficult bit in the inner part'. In the *viva* he commented that this section was subsequently easier to 'hear' following the discussion with his teacher, and was thus also easier to play. Positive recollections of teaching experiences such as this demonstrate the importance of discussing analytical interpretation in the environment of instrumental lessons.

Similarly, Student S became aware of her preferred process of learning whilst keeping the diary: she sat at the piano to learn a song, or focused on 'how I'm doing things' in order to learn things quicker by streamlining her approach. Student K said that motivic analysis

was the most applicable analytical method for 'her way of thinking' and that it helped her to understand the music, even if it did not change her performances at all: 'cannot hear any differences, even when thinking specifically about analysis when playing'. Student C agreed with this but added that she felt more comfortable using one or a combination of analytical approaches in the preparation of a work. She did not think that Schenkerian analysis 'helped much', and claimed that motivic analysis was more applicable to her repertoire (even though she mentioned both analytical approaches equally in the diary). Although she often found it frustrating to 'do analyses', it was 'interesting in itself', and even when trying to relate performance directly to one analytical approach she found that specifically focused elements were not 'coming out'. In an attempt to validate this conclusion she recorded her performances and listened critically to her interpretation, but with the same end result. This shows that her instinctive application of motivic analytical methods to the music was probably more effective than the awkward superimposition of other analytical methods 'for the sake of it'.

Student W discussed what he called 'mini-Schenkerian analysis', by taking an excerpt of the piece and working on that alone. He found a link between analysis and his part-time music teaching in the way he put ideas across to his students, and noted that Schenkerian line and shape was particularly applicable to Bach. Having submitted a somewhat bland and very technically oriented diary, Student Y arrived at the *viva voce* examination with a neatly annotated score and chose to concentrate on semiotic methods of analysis, which she had not mentioned in her diary. One particular diary entry stated that despite all attempts to perform according to an analysis, 'it also involves technical ability to play the piece expressively'. This statement was questioned in the examination, and the student clarified her claim by saying that 'the two [analysis and performance] should run parallel but not in the same context (i.e. not with a pencil at the piano)'. She advocated that performers should start work at the piano and only use analytical methods when 'in trouble', or in need of explanation or clarification for specific points of interpretation.

Finally, Student N (who submitted a diary about conducting rather than instrumental performance) saw a distinct link both from analysis to performance and vice versa. This realisation came from the student observing the effects of teaching on fellow classmates. Most of this feedback to other students related to conducting technique, and the participant found that the detail in changes to technique was illustrative of interpretational decisions on the part of teacher or student. The points where the teacher changed technique indicated that the conductor's interpretation had been unclear to the ensemble performing the music. In this way, analytical methods were used to decipher musical meaning behind the teacher's comments and gestures. At the same time, analytical study in preparation for the class served to clarify the gestures used in conducting the piece. This participant is perhaps the clearest example of an effective application of analytical teaching to performance, as it illustrates a two-way link between disciplines without the predication of one discipline upon the other.

Discussion

This short study has highlighted several individual approaches that students use when dealing with the different tasks associated with analysis and performance. Participants

undertook an intensive course of tuition and coursework in a selection of analytical techniques, while also completing diaries of their application to performance and being asked to justify their convictions under exam conditions. Each case was involved in such different repertoire, and drew such different conclusions, that it is difficult to draw any hard-and-fast conclusions that could be used in the formulation of educational materials. However, the diaries themselves go some way to summarising each individual's thoughts on the approach taken during this study, and shed light on the methods involved in this observational technique. One student seems to have put much thought into the methodology of the study and wrote that

it would have been interesting to learn something intuitively, record it, then analyse it and record it again. (Student C)

In examining these results for the purpose of method design, it is interesting to study the excerpts below from three contrasting diaries. First let us consider the self-titled 'open-minded' student who began by saying 'don't know where to start but will try Schenkerian principles'. She began the diary with a specific aim ('I think that Schenker has alerted me to the longer range connections and goals and I hope this can be built into performance'), but concluded after in-depth study that

many of my analytical observations do not automatically suggest a certain way of performing but I've tried to think of what might be suitable – can't help feeling it's a bit staged? (Student C)

This suggests that the student did not manage to apply any of the analytical training to her performances and viewed the whole process as an experiment which offered no real application to practical music-making.

The second example shows a more fragmented approach. The diary by Student N contained specific concerns relating to the implications of analytical study on performance practice:

in some pieces, when analysed, the performer feels that they can add to the work – make it how they want it to sound. Surely this isn't doing the composer's work justice?

Other worries concentrated on the performer/listeners' perception of the work as an 'informed audience':

Pieces no longer appear magical but can be explained. Explanation makes them dull. Every time I hear Mozart's Symphony no. 40 ... I'm thinking $\hat{5} \hat{4} \hat{3} \hat{2}$, $\hat{5} \hat{4} \hat{3} \hat{2} \hat{1}$. I'm now going to concerts for an extra analysis session not the music ... I'm now confused.

This idea was adopted by a different student who was unwilling to test a null hypothesis when making decisions early on in the study in his choice of repertoire:

Decided against the Chopin – too long and analysis might spoil my love of the music.

Here the student implies that analysis has gained a 'bad name' for itself, which is a problem that tends to be exacerbated when it is suggested that the process of analysis can affect performance, as in the present study. An obvious solution to this problem is to remove the terms 'analysis' and 'theory' from the process of teaching these subjects.

Perhaps a more practical answer would be to remove the stigma of music theory by incorporating analytical teaching into the role of the instrumental teacher.

The final example of diary-keeping is by Student W, who kept meticulous notes on all his musical activities, many written on scraps of paper or on pieces of the score. This account of the process shows a combination of several approaches and methods:

not just A–B–A–C–A: you need that but you need a less superficial understanding of the music :
a more intuitive grasp of the singing line : look at the words in Bach

and later in the preparation of a vocal performance:

I suppose a recital should also have a Schenkerian line about it!

By the end of the diary, this student was able to utilise his knowledge of music analysis not just for his own performances, but in other aspects of his musical life (for example, in his role as a Solfège teacher):

In 'Ich habe genug', the movement is away from the brightness of the tonic to the darker tonality of A^b: m–f–m–r–d : now doh becomes soh : s,f,m – r,m,r – d,t,d becomes fah again – d,f,d,t,l,s,m,r,d,t,d,f,m,r – then the D^b returns, so there is this turning around the possibility of E^b – A^b / F minor; we think we've got there, but then Bach extends the phrase with a descending D^b from the E^b tonic, and goes back into 4 flats before climbing once again to the tonic. *We look through a door into the tonality of the sub-dominant and its relative minor, but then back into the 'room' of E^b.*

This final sentence is of particular interest because its conclusions present the amalgamation of two contrasting approaches to music. The student has used visual and kinaesthetic metaphor to reinforce the musical (aural) vocabulary, and thus given a new angle on his interpretation of the piece. In doing so, the student has combined aural modes of speech with visual/kinaesthetic modes in order to put his ideas across in the most effective way. In essence, this is a form of language customisation, which poses the question of whether there may be a link between this customising of analytical approaches and the integration of theory into performance, or vice versa. If it is the case that individual students prefer different combinations of analytical approaches, then the presentation of material should reflect the interchange of methods according to preference, as it does to a certain extent for repertoire. Alternatively, if it is the case that students are receptive to different analytical approaches because of outside influences, then the emphasis should be shifted towards addressing such influences. This conclusion highlights the fact that there is essentially a communication barrier when teaching analysis to performance students.

In addition, diaries which referred to aural and visual analytical approaches did not appear to distribute these approaches evenly, and this is a further point for future consideration. The customisation of methodology seems reliant on student performers applying self-diagnostic testing mechanisms to determine which analytical tools are the most appropriate for them and their repertoire. In the case of the students in this study, an element of self-diagnosis took place at various stages of the course and with various degrees of success. Some students identified a preferred analytical method and stuck to it, whilst others were flexible and chose methods appropriate to their repertoire.

Of course, if it were possible for a classroom or instrumental teacher to carry out the diagnosis in advance of teaching, this process of learning analytical methods could be altered dramatically. It seems likely that music analysis teaching based on a foundation of student diagnosis could save time and effort on the part of the teacher and could also serve the student better than the current method which presents many materials in the hope that a connection will be made by the student with regard to the application of analysis to performance. As the diaries show, each individual participant took a different approach when applying analysis to performance, and developed an independent conclusion based on their extraction of relevant material from the classroom environment.

Therefore, in looking for a model of teaching, what we need to examine is how we can help students to choose this 'best' method themselves. This is certainly not a case of telling students that twentieth-century music might fit pitch-class theory, and that tonal music will 'analyse best' with Schenkerian methods. Perhaps what we are looking for is not what suits the music best, but in a sense *what suits the individual student best*. Since analytical methods use different aspects of speech (different types of metaphor), it stands to reason that students will associate with a given type of language. To put it another way, if we use an analysis as abbreviation and give this to a student, each individual will 'fill it out' in a different way, and each will use the abbreviation as a different starting point. An over-simplified comparison to this would be to say that each of us has certain preferences for different music styles and genres; that we prefer certain musics over others and spend more time listening to them because we like them best. What determines this preference is complex, and relates to elements of psychology, perception, and, of course, our personal histories. Why should it then not also be the case that each of us has predetermined preferences for analytical methodologies? At the very least, many analysts are aware that they have preferences *against* certain methods. In the same way that there is no 'one method fits all' approach to analysis, there is no one way to teach analysis, nor one analytical type that fits all students, and our teaching methods should begin to accommodate this if they are to be effective.

Acknowledgement

Many thanks to William Drabkin for allowing this study to take place in his classroom, and for assisting in the running, maintenance and examination process.

References

- COOK, N. (1996) *Analysis Through Composition: Principals of Classical Style*. Oxford: OUP.
- COOK, N. (1999) 'Analysing performance and performing analysis'. In N. Cook and M. Everist (Eds.), *Rethinking Music*, 239–61. Oxford: OUP.
- DUNSBY, J. (1995) *Performing Music: Shared Concerns*. Oxford: Clarendon Press.
- FOLIO, C. (1991) 'Analysis & performance of the flute sonatas of J. S. Bach: a sample lesson plan'. *Journal of Music Theory Pedagogy*, 5, 2, 133–59.
- HOWELL, T. (1992) 'Analysis and performance: the search for a middle ground'. In J. Paynter (Ed.), *Companion to Contemporary Musical Thought*, 692–714. London: Routledge.
- LESTER, J. (1995) 'Performance and analysis: interaction and interpretation'. In J. Rink (Ed.), *The Practice of Performance: Studies in Musical Interpretation*, 197–216. Cambridge: CUP.

- SCHMALFELDT, J. (1985) 'On the relation of analysis to performance: Beethoven's Bagatelles, op. 126 nos. 2 & 5'. *Journal of Music Theory*, **29**, 1, 1–31.
- WEST MARVIN, E. (1994) 'Intrinsic motivation: the relation of analysis to performance in undergraduate music theory instruction'. *Journal of Music Theory Pedagogy*, **8**, 47–57.

Appendix

The following instructions were given to students at the start of the course as a guideline for diary preparation.

The issues

The purpose of this diary is to monitor the way you apply things you learn about music analysis to performing music. Choose any piece, or a group of short pieces, that you are currently studying with a teacher or would like to learn on your own. Then keep a record of ways in which what you learn about analysis might affect the way you play (or sing). It is best to choose a piece of tonal music, since the course is concerned with tonal analysis.

It may also be more interesting to choose a piece with limited performance markings, e.g.:

- a piece with few dynamic markings
- a piece with few articulation marks (slurs, staccato, etc.)
- a piece with only a general tempo marking.

(Most 18th-century pieces will work quite well in these respects; often the dynamic, articulation and tempo indications have been supplied by the editor, so you could use the diary to record your opposition to the editorial markings.)

Here are some suggestions which you might find useful, so please keep this sheet handy for the duration of the course, if for no other reason than to remind you of the object of the exercise.

- Does my understanding of the piece (through analysis) suggest that I should play it faster? slower?
- Should I articulate notes in a special way (e.g. slurring them) that seem to belong together?
- On what basis should I make contrast of loud and soft that isn't specified in the piece?
- Can I play a piece differently, or is there only one, or best, way of playing it?
- (For singers) Does analysing the notes help me understand how the composer set the text?
- Should I be aiming my performance for crucial moments in the piece; if so, how do I do this?
- Should I *practise* differently in order to achieve a desired result based on my understanding of how the music goes?
- Should I play the piece differently from the way I am used to playing it, or differently from the way my teacher tells me to? Can my analytical perspective be reconciled with a traditional or conventional view of how it is performed? Or can I demonstrate that analysis is actually a hindrance to 'expressive' playing?

The diary

The reason for keeping a diary, rather than simply writing an essay at the end of the course, is that as you progress you will be exposed to several methods of analysis. Each of these may cover different aspects of the music, or the same aspects from contrasting and sometimes conflicting positions.

Try to make notes each time you practise, and convert them into a formal diary entry every week, as you might do a 'lab book'. (It is probably not possible to make notes during a private lesson, but you might just be inspired to write something down as soon as you leave so that you don't forget your thoughts!) Include anything that crosses your mind: it need not be formulated in elegant prose – use 'bullet points', graphs and 'spider-' or 'flow-charts' if they help. And, by all means, include illustrations in music notation if appropriate. Aim for about a page of material every couple of weeks.

The assessment

Submit your diary in neat written form, with each entry or group of entries dated and clearly notated. *It is not necessary to type the diary, so long as your handwriting is legible.* Include an introductory paragraph (describing the piece, why you chose it) and try to draw some sort of conclusion at the end.

At the end of the course, you will be given an individual *viva voce* (i.e. oral) examination of about 15 to 20 minutes. It will be directly concerned with the content of each diary; you will have an opportunity to clarify what you have written down. The *viva* is *not* a performance test, nor is it a test of your understanding of the course materials or any aspect of analysis other than what you've included in your diary. The diary and *viva voce* exam will count for 20% of your mark, but we will bear in mind that this is an experiment in applied analysis ... you may get some more ideas about analysis and performance from items on the reading list ... but you shouldn't think of the diary as an essay that needs a bibliography. It isn't that sort of thing at all.