

Reviewer: Elaine King

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Performative Analysis: Reimagining Music Theory for Performance. By Jeffrey Swinkin. Pp. vii+ 263. Eastman Studies in Music. (University of Rochester Press, Rochester, NY, and Woodbridge, 2016. £60. ISBN 978-1-58046-526-7.)

Over the past several decades, the relationship between music analysis and music performance has been scrutinised and debated among musicologists. Questions have arisen about the purpose of analysis in the context of performance, its value for performers as well as the kinds of analytical activity that might otherwise arise in the act of performance or its preparation. Different approaches have been identified according to the way in which the relationship is upheld, such as to consider whether or not the act of analysis occurs prior to, during or after performance, and whether the performance serves as an end, means or starting point for the analysis. A comprehensive account of these issues is provided in John Rink's authoritative review ('Review of Wallace Berry's *Musical Structure and Performance*,' *Music Analysis* 9/3 (1990), pp. 319–39), while the publication of two seminal texts in 1995, namely *The Practice of Performance: Studies in Musical Interpretation* (Cambridge University Press) edited by Rink, and Johnathan Dunsby's *Performing Music: Shared Concerns* (Oxford University Press) provide further critical perspectives. Debates on the relationship have since laid relatively dormant, while a body of research in 'performance analysis', which uses objective, technological and/or critical subjective methodologies to explore how sounding music coheres in live or recorded performances, has emerged (see, for example, outputs from the *Centre for History and Analysis of Recorded Music* <http://www.charm.kcl.ac.uk> and the *Centre for Music Performance as Creative Practice* <http://www.cmpcp.ac.uk/> accessed January 2017). Jeffrey Swinkin's book is a welcome opportunity to revisit earlier perspectives on the relationship between analysis and performance whereby the former is used in the context of preparation for the latter. Throughout, the terms 'music theory' and 'music analysis' are used interchangeably and often in the formal sense, while analysis is fundamentally Schenkerian and structural in orientation.

The crux of Swinkin's approach to the analysis–performance relationship is captured in the first part of the book's title: *Performative Analysis*. Accordingly, he

argues that ‘it is more fruitful to conceive of music-analytical statements as performative rather than factual’ (p. 21). The reader is encouraged to move beyond ‘objectivist pretensions’ (p. 15) where analysis is considered to be ‘fact-finding’ and performance as ‘fact-expressing’ (p. 16). In line with J. L. Austin’s theory, he regards performative utterances as those that inform (*illocutionary*) or elicit a particular action or response (*perlocutionary*). This means that analytical assertions are regarded as interpretive (that is, nonfactual and perlocutionary). So, the questions, irregularities and ambiguities inherent in a musical score are not for the analyst to solve or regard as ‘truths’, but they are ‘constructs that imbue the foreground with particular dynamic qualities and thus elicit particular interpretive shadings’ (p. 16). Moreover, analytical constructs are for the performer ‘to grapple with in some way’ (p. 22) and to embody in performance: they are ‘metaphors for physical and emotive states’ or ‘vehicles of sentience’ (*ibid.*).

Swinkin’s performative analysis, then, is about translating structural analysis into musical meaning via somatic, affective or emotive metaphors that are considered to be of assistance to performers in their interpretation. His standpoint resonates with earlier approaches, but rather than being wholly prescriptive, it is regarded as performative and nondictatorial (p. 15). The extent to which resulting performances may be regarded as analytical descriptions is for further debate. Swinkin provides some explanation of the possible ‘emotive states’ to which he refers through discussion of somatic-affective metaphors in Schenkerian theory (see p. 71). He points out, for example, that the concept of descent which underpins the *Urlinie* connotes spatial/somatic notions of ‘closure and stability’, which have ‘positive and reassuring associations’ (*ibid.*). Likewise, ascent connotes ‘striving, struggle and tension’, which has ‘less comforting’ associations (*ibid.*). He argues that these ‘emotive associations’ derive from our experiences of the physical world, including those about gravity and natural laws. In pursuing a theory of musical interpretation further, it might be possible to develop a taxonomy of metaphors that relate to typical music-analytical structures for pedagogical purposes.

The other important aspect of Swinkin’s approach is his assertion that analysis should be used imaginatively and this is reflected in the second part of the book’s title (*Reimagining Music Theory for Performance*). In the context of Kendall Walton’s theory of artistic representation (see pp. 29– 31), Swinkin argues that ‘musical elements, conjoined with a particular analytical viewpoint (whether learned or

intuitive, conscious or not), “ask” us to imagine various structural and emotional qualities’ (p. 31). While the attention shifts from performer to listener, Swinkin puts forward a model of musical imagining which suggests that there may be *double* imaginings in response to music, such as structural and experiential (see p. 32). In fact, there may be multiple (other) imaginings. Swinkin also argues, in semiotic terms, that such perceptions in the context of performance may serve as ‘inputs’ as well as ‘outputs’ in a ‘chain’ of meaning (from trace – to analytical and performance interpretations – to perception; see p. 38). Imaginings may be filtered by the listener (as perceiver) or the performer (as perceiver) and inputted via performance into composition and analysis: ‘analysts are often swayed (...) by how they have performed the piece or by how they imagine it being performed’ (p. 38). The latter point resonates with Dunsby’s earlier remark that ‘more often than not what the analyst is working on is his or her own “performance” in his or her head’ (‘Real music’, *Newsletter of the Society for Music Analysis* 4 (1993), p. 8).

Swinkin’s book opens with an ‘Analytical Teaser’ (as part of the Introduction) which effectively sets the writing tone: serious yet with some wit and good conversational humour. Part I (‘A Theory of Musical Interpretation’) presents the theoretical backdrop about the relationship between analysis and performance, focussing on the nature and purpose of that enquiry (Chapter 1: ‘Analysis in the Work’) as well as exposing philosophical issues from Kant, Goethe and Freud that provide original and insightful contextualisations of Schenkerian analytical theory (Chapter 2: ‘Two Interpretive Roles’). Part II (‘Analytical Essays’) includes three illustrations of ‘performative analysis’ that, in short, intend ‘to demonstrate how musical structure can be used to express musical meaning in performance’ (p. 168): the first applies Schenkerian analysis for a solo piano performance (Chapter 3: ‘Schenkerian Analysis as Metaphor: Chopin, Nocturne in C Minor, Op. 48, No. 1’); the second, written as a teaching scenario, engages a ‘teacher’ (Swinkin) in lively discussion with members of a student string quartet as they prepare a Beethoven movement (Chapter 4: ‘An Analytical Dialogue: Beethoven, String Quartet in C Minor, Op.18, No. 4, first movement’); and the third extends the possibilities of music analysis through revealing the dramaturgical depths of art song which provoke political and ethical considerations for performers about patriarchal oppression (Chapter 5: ‘Musical Structure(s) as Subtext: Resisting Schumann’s “Ring”’). These

contrasting essays provide Swinkin with opportunities to demonstrate the ways in which performative (Schenkerian) analysis might operate.

In Chapters 3 and 4, a detailed chronological approach is adopted whereby Swinkin breaks down the selected musical material phrase-by-phrase or section-by-section and, for each one, presents a Schenkerian analysis followed by ‘emotive’ suggestions for performers. Even though Swinkin does not intend to be prescriptive, specific recommendations are made. While in Chapter 3 many of the latter are Swinkin’s own, in Chapter 4, the teaching scenario enables students’ ideas (and reservations) to be addressed. Swinkin asks the students to assume a neutral starting point: learn the notes, but ‘hold off on settling on particular interpretive nuances (...). We don’t want our physical habits (...) to determine or unduly constrain our interpretation’ (p. 96). This seems somewhat artificial as individual viewpoints must surely be encouraged and may inevitably develop when learning new repertoire? The intense analytical scrutiny of the score is challenged on several occasions by the students and raises questions about the real-world applicability of Swinkin’s approach: ‘Is ours really a feasible way to learn a piece?’ (cellist, p. 136); ‘But we don’t always have to practice the way we’ve been practicing in seminar, right?’ (violinist, p. 166). The point, however, is less about the detailed chronological approach and more about the theoretical concept of performative analysis: the idea of exploring the metaphors of structural analysis is important for performers even though the step-by-step approach is perhaps exhausting in these examples. Swinkin does explain to the students that ‘my hope is that (...) eventually you will be able to generate analytical imaginings (...) more intuitively’ (p. 136).

It would have been useful for cross-comparisons to have been made between the different analytical foci (solo pianist; student string quartet; vocal–piano duo), repertoire (Chopin, Beethoven, Schumann) and performative recommendations in a concluding chapter at the end of the book alongside considerations for theoretical development. Nevertheless, overall, this is an engaging book that will appeal especially to music analysts and those performers interested in exploring strategies for interpreting musical scores. Aspects of the discussion also provide useful links with related research on music and emotion, empathy and embodied cognition.