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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 Stucture 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 Stucture and Performance* (1989)

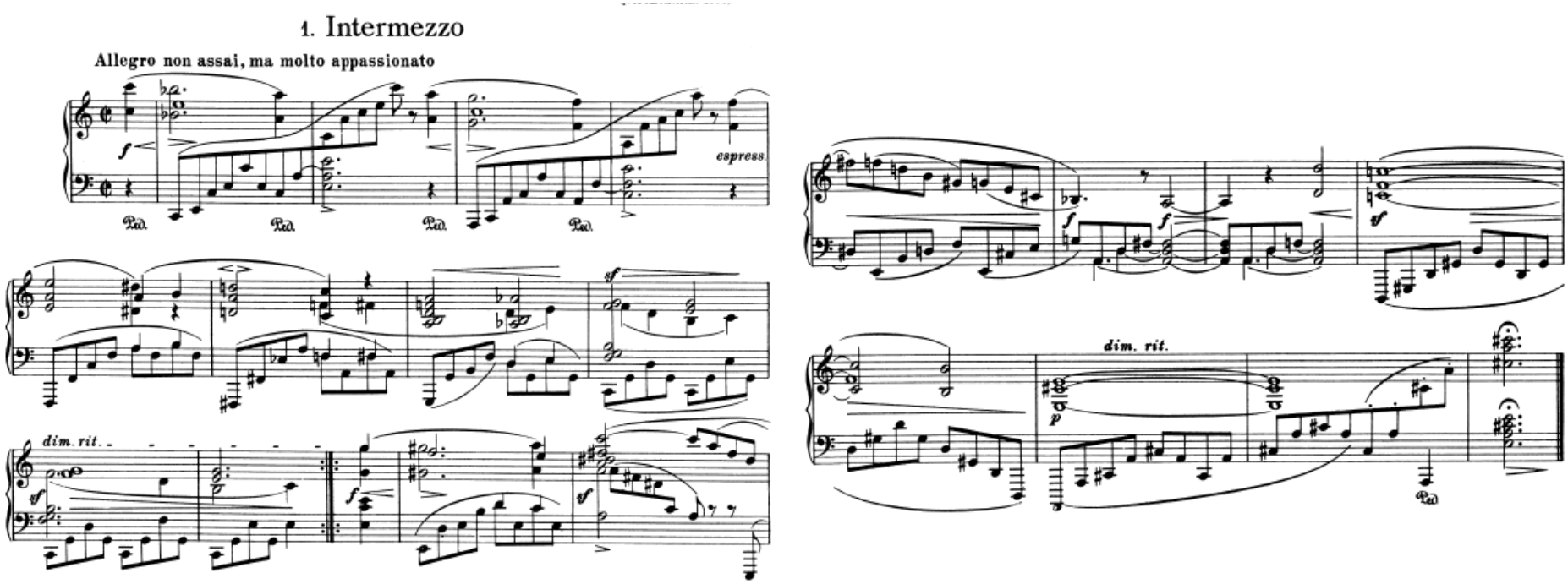
- Questions of correct pitch in works of Beethoven and Chopin.
- Voice-leading as guide to emphasis in a song of Hugo Wolf.
- Whether a written-out acceleration in a Beethoven symphony should be underlined and emphasised by a conductor?

- 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



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*

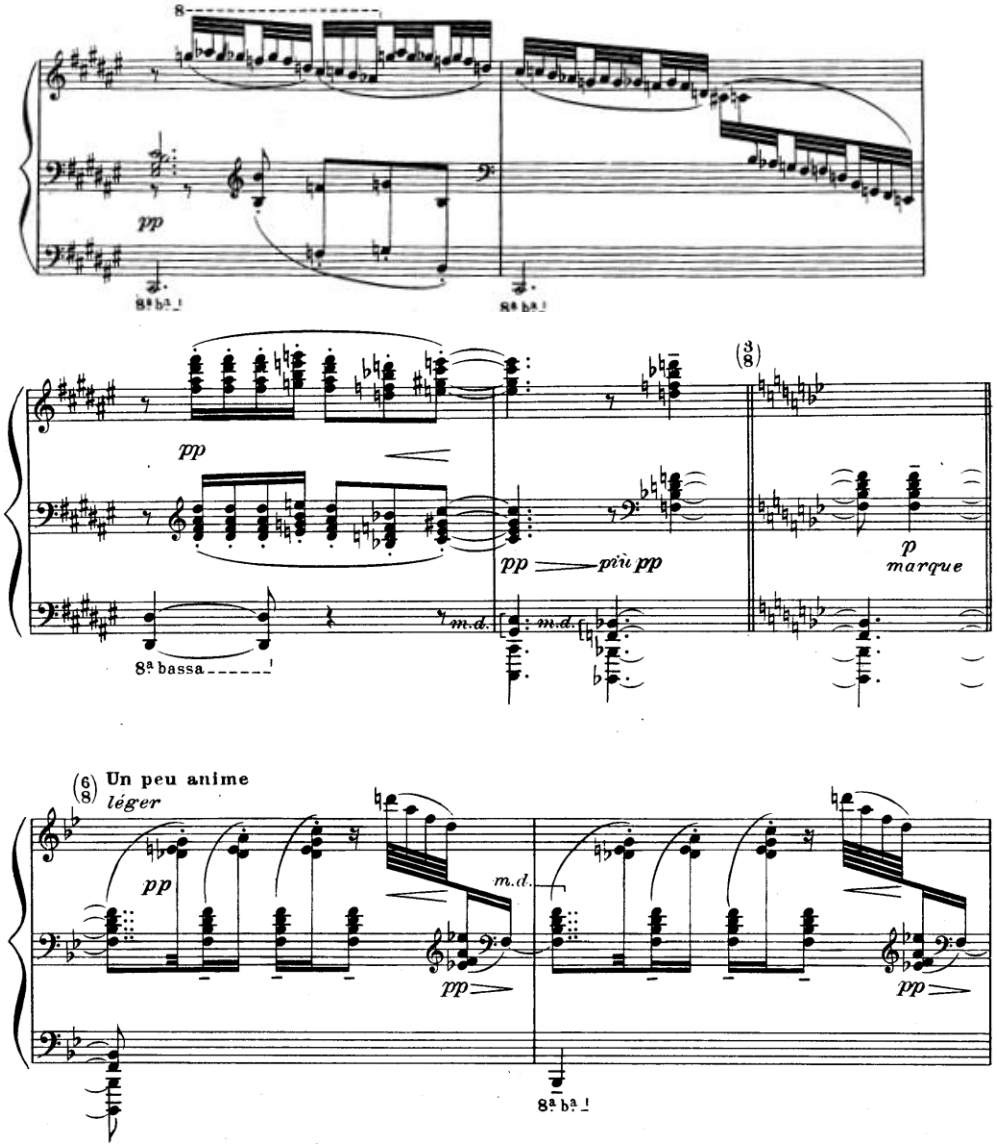
1999 'Analysing Performance and Performing Analysis'. In *Rethinking Music*, edited Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 199), pp. 239-61. Modified versions of the same: 'Words about Music, or Analysis versus Performance'. In *Theory into Practice: Composition, Performance and the Listening Experience* (Leuven: Leuven University Press, 199), 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.

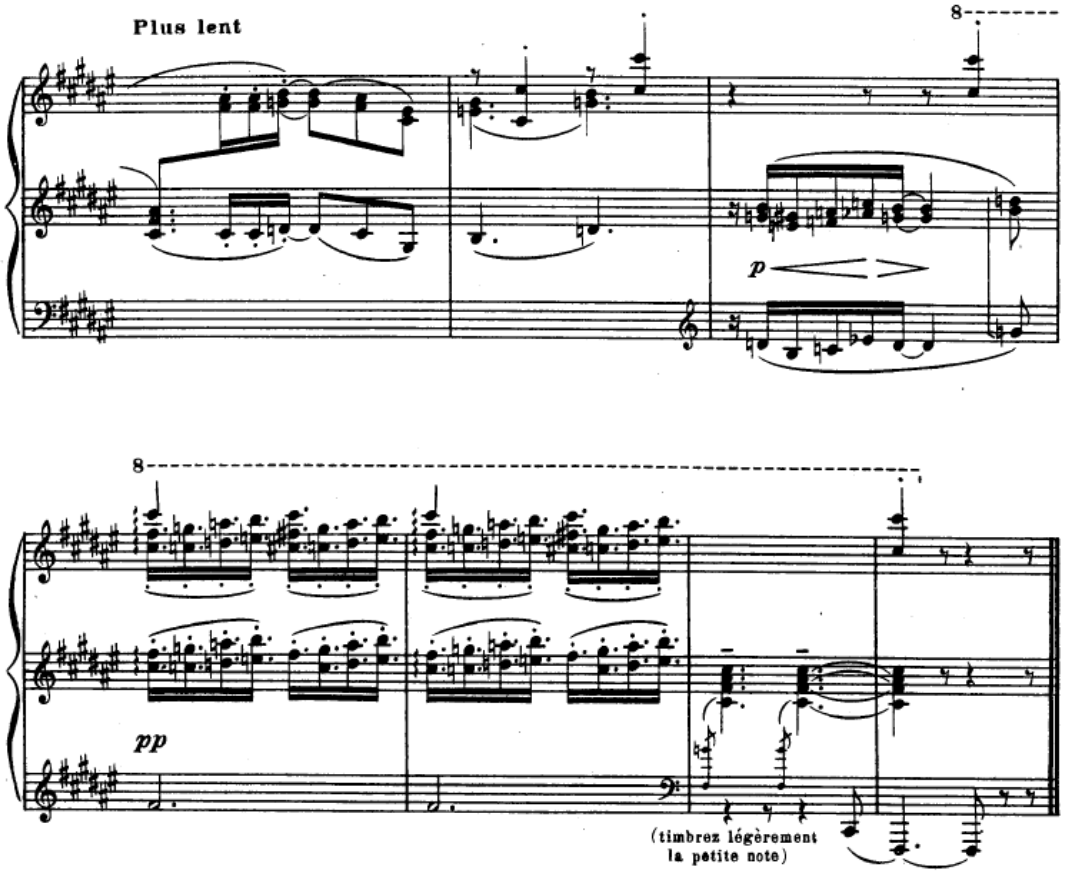
2011 'Off the Record: Performance, History, and Musical Logic'. In *Music and the Mind*: *Essays in Honour of John Sloboda*, edited Irène Deliège and Jane Davidson (Oxford: Oxford University Press, 2011, pp. 291-310.

2013 *Beyond the Score: Music as Performance*

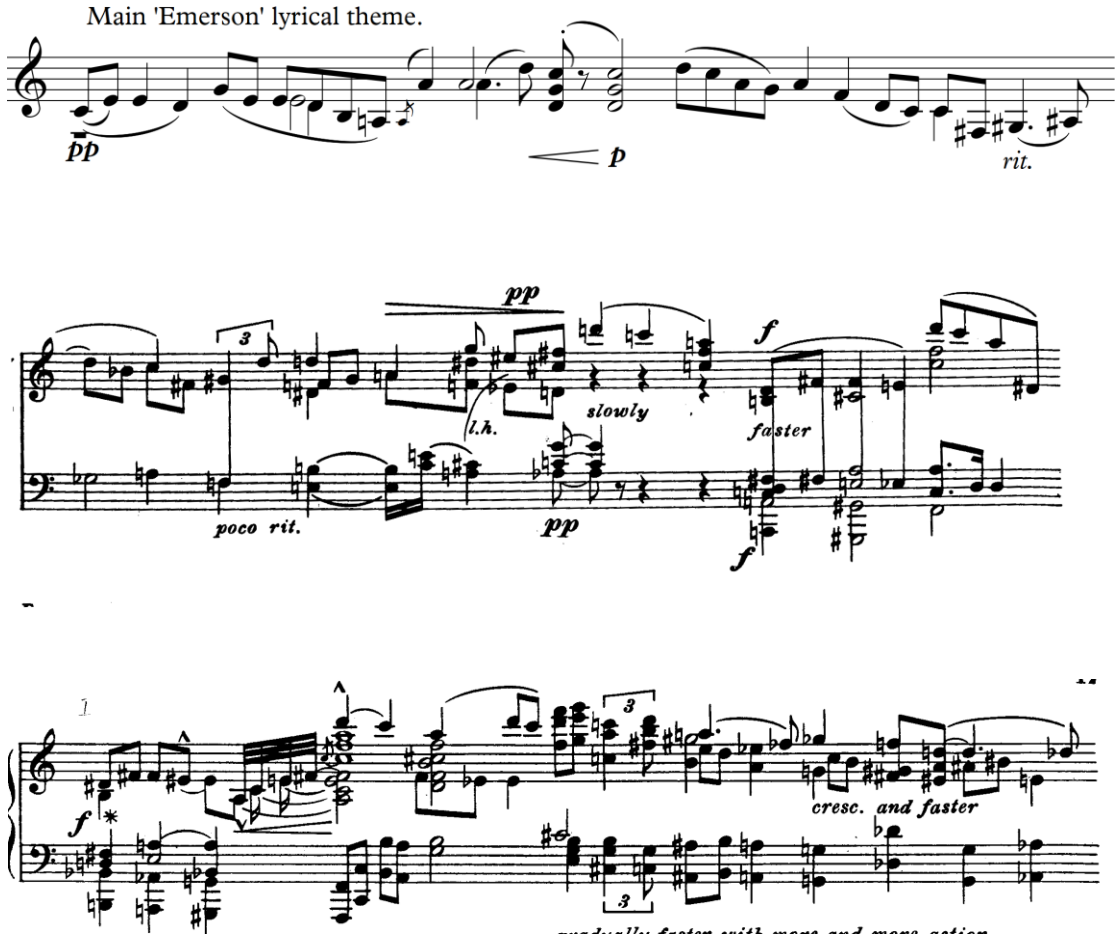
Debussy, Prelude Book 2, No. 7, '…La terrasse des audiences du clair de lune



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



Charles Ives, *Concord* Sonata, First movement, ‘Emerson’



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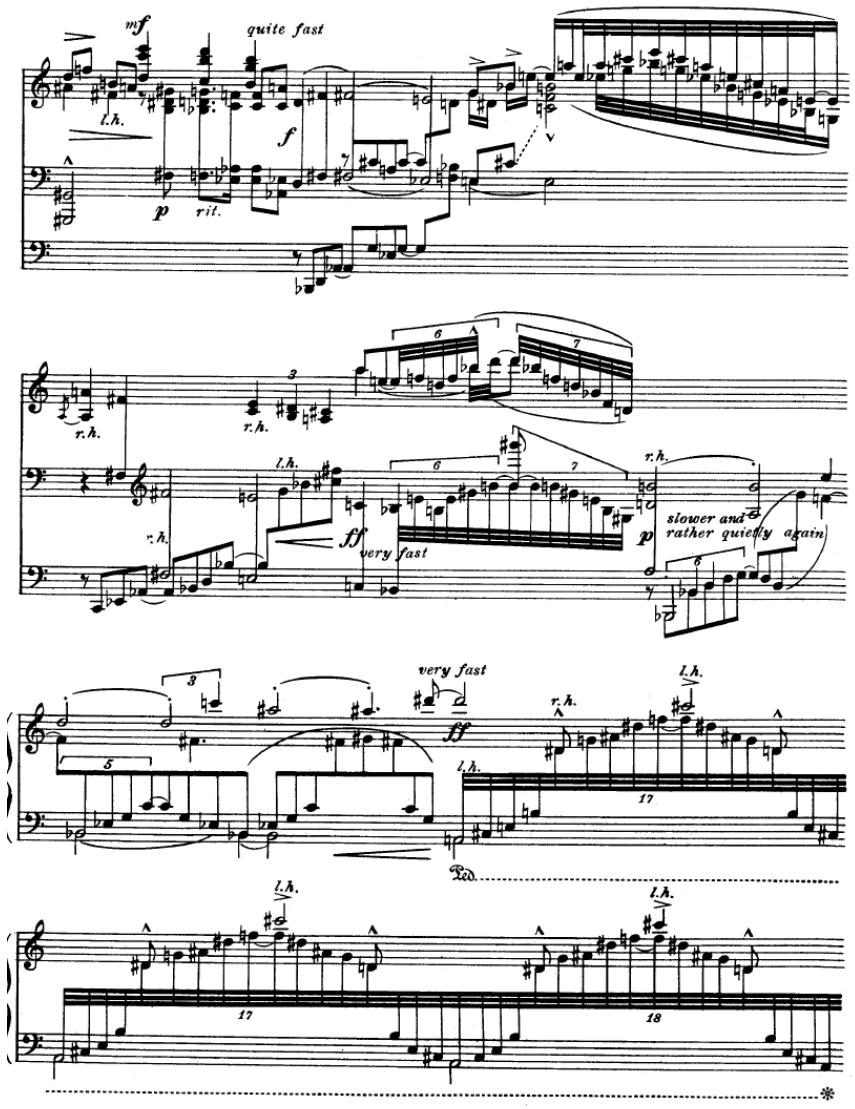
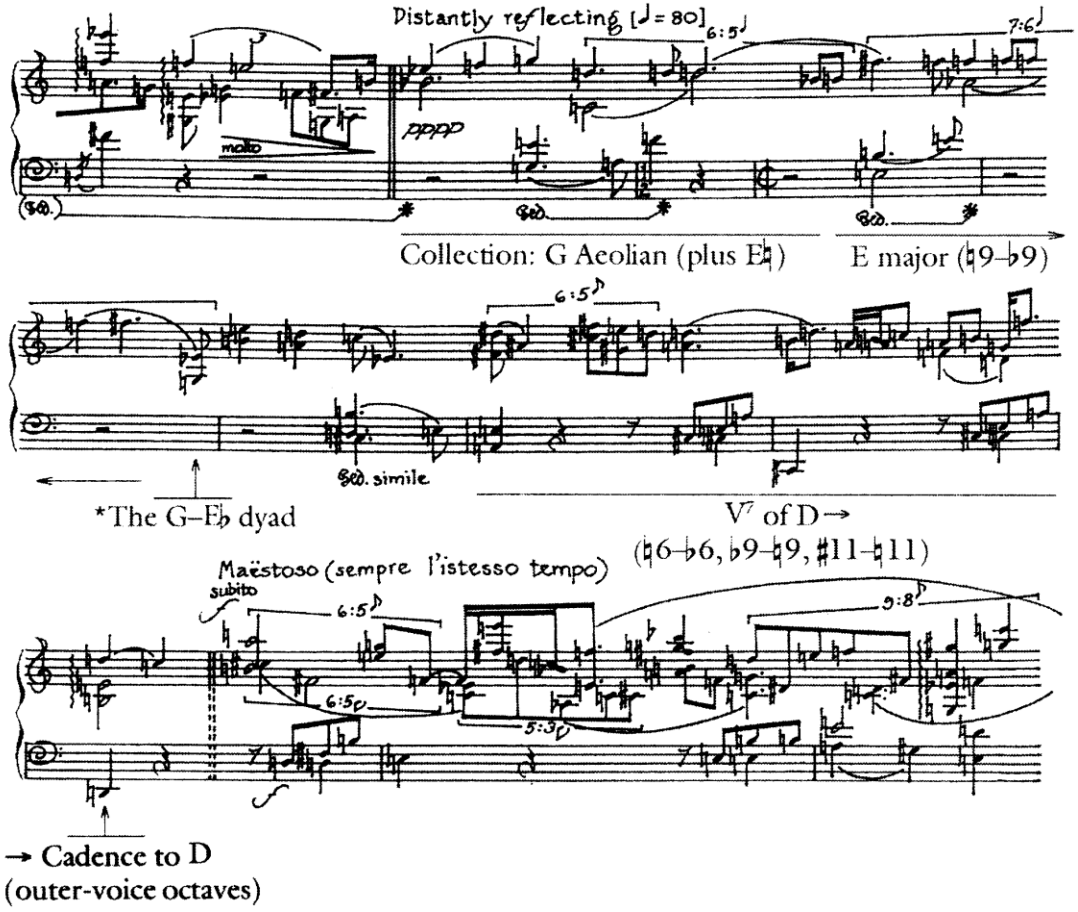
Michael Finnissy, *Kapitalistische Realisme*, as analysed by Richard Beaudoin