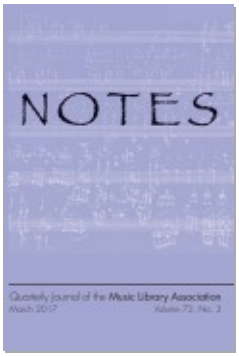
Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis
by Judy Lochhead (review)



Dimitris Exarchos

Notes, Volume 73, Number 3, March 2017, pp. 533-536 (Review)

Published by Music Library Association
DOI: https://doi.org/10.1353/not.2017.0013

is concerned with the ways in which Burger Records and their artists illustrate the possibilities for resisting or at least working outside of neoliberal capitalist structures. For example, the label's preferred format is the cassette tape, because it is cheap to produce and few organizations are still using this format; this rejection of modern technology is counterbalanced by the label's use of Spotify, Bandcamp, and social media to promote and disseminate its artists' music.

This book would have benefited from further elaboration of how musicians work within and outside of the neoliberal capitalistic system. Taylor covers musicians working in the indie rock genre, world music, and commercial music, but does not discuss the activities of those working in classical and jazz or those working in other areas of popular music such as hip-hop, metal, and electronica. He also concentrates on those working on the edges of mainstream music making without providing contrasting discussion of mainstream artists working through the regular channels of the music industry. *Music and Capitalism* would also have benefited from at least a brief look at how music listeners and consumers might be resisting or reacting to the ways in which neoliberal capitalism has affected their access to and relationship with music and artists.

The brief sixth chapter ends the book, summing up the arguments and content of the previous five chapters. Here, Taylor chooses to emphasize neoliberal capitalism's differences from other forms of capitalism, namely its acceleration of the speed and scale of production. He also addresses and criticizes the movement of wealth upward into the hands of the top 1 percent of earners instead of a more equitable distribution that could maintain a strong middle class. Taylor concludes with a reminder that neoliberal capitalism is a social structure as much as an economic one, and that "it is in people's heads as a cultural system, as a set of ideologies, an ensemble of practices. People live the informal logic of their lives in and against the structure of capitalism" (p. 181). He also, albeit somewhat late and ineffectually, attempts to inject some optimism into his look at the current state of music production in the context of twenty-first century capitalism. Taylor does this primarily by calling attention to chapter 5's look at independent musicians in Southern California who focus on making the music they like for their extended community of like-minded artists.

Music and Capitalism has an accompanying Web site (www.musicandcapitalism.org, accessed 19 September 2016) that provides streaming recordings for the audio and video examples discussed in the book as well as additional relevant links, information about the book, and a link to the author's Web site and biography. This site is well organized and easy to use, and viewing or listening to the examples does illuminate Taylor's arguments. However, the list of examples only provides chapter numbers rather than more specific references to where they are discussed in the text, which would have been helpful.

Music and Capitalism provides a thought-provoking look at late capitalism and the way it shapes the production and consumption of music. While the book's brevity limits the breadth and depth of his discussions, Taylor fruitfully concentrates on the experiences and situations of musicians rather than listeners, making strong use of case studies and other examples to illustrate its explorations of how musicians both work with and resist these capitalistic systems of music making and listening.

Carol Lubkowski
Wellesley College

FORM AND THEORY

Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis. By Judy Lochhead. (Routledge Studies in Music Theory, 2.) New York: Routledge, 2016. [xiv, 179 p. ISBN 9781138824331 (hardcover), $145; ISBN 9781315740744 (e-book), various.] Music examples, illustrations, bibliographic references, index.

Lochhead's recent study is a significant contribution to music analysis that corresponds to the conceptual shift Western art music has undergone since the period of

high modernism. The book argues that critical engagement with recent music is lagging behind; it aims not simply at reproducing the knowledge inherent in the artwork, but sets out to produce knowledge about musical experience itself—hence its insistence on *structuring* (rather than structure), conceived as "emergent, phenomenal, and malleable" (p. 7). This relates to a phenomenology of music, which has to be employed critically by the analyst, invoking a certain *post-phenomenological* attitude: the object of analysis is the content of listening, as a mediated, self-reflexive activity (p. 76).

The book is divided into two parts comprising theory and practice. The first part traces the concept of structure in the post-WWII European and U.S. avant-garde, before introducing the tripartite framework of Lochhead's contribution to analysis: "Investigating, Mapping, Speculating." The second part comprises four different case studies, designed to demonstrate the main procedures of Lochhead's "productive analysis."

The opening section attempts a definition of structure via a historiographical investigation of New Music according to the scientific research paradigm of the 1950s and 1960s, which "served as the foundation of compositional [and therefore analytical] craft" (p. 19). The interlinking of composition and analysis was furthered by several factors, examples of which include the founding of *Die Reihe* in Europe and of *Perspectives of New Music* in the U.S., as well as developments in academic practice. Lochhead's central claim here is that today's theory and analysis still bear the traces of the composer–theorist paradigm and of postwar "epistemic authority" (p. 37).

This epistemic metaphor is further traced via a comparison between musical and sociological references, while musical structure is shown to be frequently underdefined, at times hovering between the "empirical activity" of determining structural units (Ian Bent and Anthony Pople) and the discursive effect of "evaluative" terms such as *unity* (Robert Morgan) (pp. 51–52). In a revisiting gesture, Lochhead finds a resonance between Jacques Derrida's proliferating "play of structure" (p. 63) and the generative structural function of the series in Pierre Boulez (with its overtones of Theodor Adorno's conception of structure as distinct from the concrete elements of the work, but arising from them) (pp. 48–49).

Lochhead's questioning leads not to merely another definition of structure; rather, it opens up the space for an analytical practice that involves musical *listening* and *temporality*. The former assumes the possibility of several performances (including indeterminate works) and is viewed as an interpretive activity; the latter implies that analysis is concerned with the work's *becoming*. As listening is phenomenologically involved in the becoming of the work, the self-aware analyst must employ a reflective approach: "Music analysis is a formal process of reflective engagement with musical works with the goal of producing knowledge by proposing new modes of engaging the work and as such contributing to the work's becoming" (p. 77). The immediate implication for musical structure is now obvious: for Lochhead this engaging is dynamic and, to the extent that structure is a static "unity" with a fixed "single origin" (p. 78) it is *not* the object of analysis. Instead, she proposes the term *structuring*, to emphasize the temporality of the work's becoming (p. 79). Thus, Lochhead's renewal of analysis does not propose new methodologies, but an overturning of modernist values with a view to introducing a new kind of post-structuralist phenomenologically-informed critical analysis.

The first part concludes with Lochhead's own contribution, which comes in the form of three interdependent procedures: "Investigating, Mapping, Speculating." These intertwine during the dynamic process of analysis and refer to the experiencing of the musical work, gathering and creating knowledge around it, and finally producing an interpretive account of the work (and possibly generalizing on this interpretation). The aforementioned phenomenological approach takes place during *investigating*, along the *microperceptions* (sensory experience of the "sounding materiality" of music) and *macroperceptions* (cultural/historical situation of the work, its creator, performer, and analyst) in relation to the work—hermeneutics borrowed from Don Ihde (p. 88ff.). *Mapping* consists of any sort of tool of orientation around the work's dimensions (such as graphs, tables, 3-D animation, etc.). However, Lochhead stresses that the knowledge gathered by mapping is never neutral, precisely as maps "are not

transparent windows onto the world; rather, by shaping experience they serve the goals and perspectives of those who make them" (p. 94). At the most crucial stage, *speculating*, the analyst assumes Lochhead's reconception of structure as *structuring* and produces an account of the work while at the same time demonstrating the work as a field of possibilities (drawing on Gilles Deleuze and Manuel De Landa): "Musical structure is not an unchanging feature of the work but rather something that *emerges* as a structuring in particular circumstances of listening. Analysis, then, focuses not on 'a structure' but on the emergent *structurings*—the possibility space—that a musical work generates . . . " (p. 97; emphasis mine). Further, such possibility space is not fixed either, as it is historically and culturally contingent. Structuring, then, is an emergent phenomenon, which takes place according to a nonlinear (noncausal) temporality (p. 97, 99 n. 15), in what Edmund Husserl called the lived world, or lifeworld (*Lebenswelt*) (p. 86). The musical lifeworld does not only concern the work itself and its material soundings (Lochhead's *musical things*, which she opposes to the atemporal musical *objects*), but must include the analysis itself, which can only be validated via its self-reflexivity. Thus, analysis must be seen as an emergent process, to the extent that it partakes of the work's musical lifeworld. Such analysis, as indeed the analyzed work, is itself in a state of becoming, an ongoing and non-definitive account of musical experience.

The application of the above comprises four analytical studies of works composed between 1987 and 2005: Sofia Gubaidulina's Second String Quartet, Kaija Saariaho's *Lohn*, Anna Clyne's *Choke*, and Stacy Garrop's String Quartet no. 2, *Demons and Angels*. For all of these, there are numerous *mappings* in the form of tables and graphs, some of which were conceived in color but are reproduced in grayscale, the originals provided on www.judylochhead.com (accessed 19 September 2016). (This choice by the publisher restricts the book's effectiveness, as does the poor quality of some of the figures, such as 5.3 on p. 115.)

Each of the analyses is accompanied by a unifying concept providing an individual framework. Such framework is not shown to clearly correspond to one of the three analytical procedures, although it seems to belong to both *investigating* and *speculating* (note that these are not meant to be sequential). In *Lohn* the framework-concept is that of *radiance*, which is amplified by Martin Heidegger's concept of technology as *revealing* or *bringing-forth*. The choice of the property of *radiance* (and its companion *flickering*) is not based on explicit criteria; rather, it seems to belong to the domain of interpretation (which itself relates to *speculating*). Lochhead is clear about this: analysis *is* an interpretation, not unlike musical performance (p. 81). De Landa's aforementioned possibility space (pp. 97, 174) provides the necessary creative breathing room for analysis. Such examples include consideration of other possible performance and listening circumstances, as with reference to *Choke* (p. 168); or interpretive analytical decisions during *mapping*, as in the cataloging of *Choke*'s sound things (p. 170) or the timbral groupings in Gubaidulina's quartet (p. 131). This last example might be more characteristic of Lochhead's approach, who seems to not be shy of interpretations "like the ones that performers would make in performing the work" (p. 144 n. 13).

Although formal articulation in *Lohn* is provided by timbral radiance, thus moving away from pitch configurations as structural determinants, Lochhead also employs a motivic approach, which is conventionally conceived in a Schoenbergian way as "a chain of transformations" (p. 118). A generalized motivic approach is also employed in relation to the "transformed recurrence" in *Choke* (p. 163) or to Gubaidulina's quartet's gestures with their "recurrences and transformations of subunits" (p. 132). However, there is no explicit reference to Schoenberg's *developing variation*, or to other traditional analytical methods. For example, a lot of mapping seems to evoke the paradigmatic laying-out of Jean-Jacques Nattiez's semiotic analysis (although opposes its neutrality) and Dora Hanninen's associative landscape; her consideration of how music *things* or motives function *in time* is not entirely new in relation to Arnold Schoenberg or, for that matter, Charles Rosen. All these might apply to different repertoires, but it seems to me that such references would help the reader historically situate Lochhead's approach accordingly.

If there is one point that requires further developing, this is the application of the crucial reconceiving of structure as *dynamic*, as the *structuring of musical time*. Such is a demanding task, especially as much recent Western music tends to problematize traditional linear temporality. Thus, not all analyses include a clear elaboration on the structuring of musical time (in the sense of *pure* musical time, unlike Garrop's nostalgic approach in *Demons and Angels*). The closest Lochhead gets to this is her employing of the Deleuzian concept of *difference* in Guibaidulina, a concept that implies a generative temporality, exemplified in the piece as a "flow of differing" that carries out distinct formal processes.

On the whole, Lochhead's analytical methodology abounds in philosophical and musicological references and presents a novel view of the analytical process as an interpretive endeavor. Through her differentiation from high-modernist practice, Lochhead opens up a space for musical thinking with exciting possibilities, where thinking may be allowed to evolve away from epistemic rigidity and, with the aid of recent philosophical thought, produce a kind of knowledge that can only belong to contemporary music.

DIMITRIS EXARCHOS
Goldsmiths, University of London

Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno. Edited by Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin. (Eastman Studies in Music, vol. 127.) Rochester, NY: Rochester University Press, 2015. [vi, 456 p. ISBN 9781580465182. $120.] Music examples, illustrations, index.

Almost two decades have passed since the publication of William E. Caplin's seminal treatise, *Classical Form*, in which he proposes a theory of formal functions. Caplin defines a formal function as "the specific role played by a particular musical passage in the formal organization of a work" (Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* [New York: Oxford University Press, 1998], 254). However, as disclosed by Janet Schmalfeldt in the special afterword of *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno* (hereafter, *FFP*), Caplin had been involved in spirited discussions about formal functions with Schmalfeldt, his colleague at McGill University, since the late 1970s, when he translated a treatise on musical form by Arnold Schoenberg's student, Erwin Ratz (p. 435). The positive impact of Caplin's subsequent work—including the articles that led to the publication of *Classical Form*, the treatise itself, and its pedagogically-oriented update (Caplin, *Analyzing Classical Form: An Approach for the Classroom* [New York: Oxford University Press, 2013])—persists in music theory classrooms and conferences across North America and Europe by his numerous students, colleagues, and peers, which gives great cause for Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin to edit a festschrift of thirteen essays in Caplin's honor.

In their introduction to *FFP*, the editors begin with a simple fact: "Few writers have contributed as much to the revival of *Formenlehre* in current English-language music theory as William E. Caplin" (p. 1). Yet, they also recognize the intentional constraints of Caplin's "idiom-specific" theory of formal functions (i.e., the instrumental music of Haydn, Mozart, and Beethoven ca. 1780–1810): "The theory's very richness—its fine-grained delimitation of the classical style—entails a corresponding loss of generality" (p. 4). Consequently, scholars have started to examine the works of other composers outside of the late-eighteenth-century Viennese masters and test the theory's versatility. One goal of *FFP* is to offer essays that "open up new analytical and theoretical vistas while continuing to engage with the basic themes and commitments of Caplin's work" (ibid.).

Grouped into six parts (i.e., five groups of two and one group of three), the thirteen essays in *FFP* do not follow each other in a tight chronology of works or theorists (as may be implied by the subtitle, which captures the subjects of the first and final chapters, respectively). Instead, I find it equally useful to group these essays by their general analytical considerations and musical objects to comprehend the potential of