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What my body told me: towards a bodily interpretation of Clare Loveday's *Johannesburg Etude No. 1*

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Abstract

The relationship between performance and analysis has been a consistent point of discussion in music discourse for at least the past four decades. This article uses *Johannesburg Etude No. 1* (2012) by South African composer Clare Loveday as a case study to explore ways in which searches for musical meaning may proceed from insights generated in and through a performer's body – how bodily knowledge may become an entry point into music analysis. I draw on musicologists Nicholas Cook and Suzanne Cusick to establish frameworks through which performance may be approached not as an 'end point' of structural music analysis, but rather as the primary point of entry into analytical endeavours. I offer a 'bodily analysis' of *Johannesburg Etude No. 1*, which I first performed in 2014 as part of the Cape Town public arts festival *Infecting the City*. This analysis is connected to notions of an 'urban imaginary', an affect which I suggest is characteristic of an African metropolis such as Johannesburg.

Introduction

At any given moment, performers of music are involved in a negotiation of two selves. There is the bodily self, physically sounding out symbols on a music score, or sounding the music situated in the intuitive realm of pre-cognitive imagination. There is the thinking self, the cognitive self: the rational self that resides in the mind, which makes mental decisions, that engages in analytical activities. In her seminal essay 'Feminist theory, music theory, and the mind/body problem' (1994), Suzanne Cusick describes her two selves in terms of 'performer' and 'musicologist':

> As a performer, I act on and with what we ordinarily call music with my body; as a musicologist I have been formed to act on (and with?) what we ordinarily call music with my mind, and only with my mind. Thus, my musicological habitus inclines me to think about music's fixed, textlike qualities, an inclination that is perpetually at odds with the way my performing self

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> inclines to think about and respond to music. And when I turn to music theory as a tool to help me understand a piece I need to know about, I find that its habitus, too, inclines to focus on music's fixed, textlike qualities. (Cusick 1994:9)

Cusick's purpose in her 1994 essay is to explore possibilities for a 'feminist music theory' by addressing what has by now become an issue ubiquitous in music discourse, the 'mind-body problem'. Cusick points to the tension that exists between bodily and mental knowledge, the generally acknowledged separation between embodied and analytical ways of knowing – and how this separation impacts on projects of music analysis. The relationship between performance and analysis has been a consistent point of discussion in music discourse for at least the past four decades. Writing in 1999, Nicholas Cook (1999:239) suggests that analysis and performance had by that time become 'a recognized subdiscipline within music theory'. Since then Cook's writings have provided pertinent insights into performance as a potential starting point for generating musical understanding (see Cook 2001, 2003, 2013 and 2017 [2007]), and several other scholars have added their own contributions where performance is positioned as fundamental to projects of music analysis.[1] Since the early 2000s the emergence of 'artistic research'[2] has further galvanised the development of performance-driven music analysis projects.

Cook (1999) critiques a unidirectional model of music analysis, where analysis 'ideally' precedes performance. Referring to Wallace Berry's *Musical Structure and Performance* (1989), Cook points out that Berry and other theorists such as Fred Lerdahl (1988) and Eugene Narmour (1988) position analysis as informative of performance, but that this relationship is not approached from the other direction:

> Berry's very language locates the intersection of analysis and performance firmly on the theorist's turf; his aim, says Berry, is to investigate 'how ... a structural relation exposed in analysis can be illuminated in the inflections of edifying performance'. In this way the direction is always *from* analysis *to* [Cook's emphasis] performance, […] he speaks of 'the findings of analysis and consequent outlets in performance', and of such findings being 'in turn

1 See, for example, Schmalfeldt 1985; Rink 1995; Cook 1999; Fisher and Lochhead 2002; Rink 2002; Rink 2004; Doğantan-Dack 2006; Lochhead 2006; Kaastra 2008; Schmalfeldt 2011; Clayton and Leante 2013; Cook 2013; Stolp 2015; Cook 2017 [2007]; and De Souza 2017.

2 De Assis and D'Errico (2019:i) provide the following definition: "'Artistic research" is a recent term that relates to a particular mode of artistic practice and of knowledge production, in which scholarly research and artistic activity become inextricably intertwined. Placed at the crossroads of art and academia, inbetween [sic] thought and sensible apprehension, articulating different artistic practices and disciplines, and giving a central role to processes and materiality, artistic research questions the boundaries between art, philosophy, and science, enabling the exploration and generation of new modes of thought and expression. Crucial in order to grasp artistic research, and how it differentiates itself from other more traditional modes of research on the arts (such as art history, musicology, sociology of art, or aesthetics), is the focus on practice: it is practice-based, practice-led, and practice-driven, being primarily conducted by practitioners. In this sense, artistic research is a specific area of activity where artists actively engage with and participate in discursive formations emanating from their concrete artistic practice'.

> expressed in performance'. Performers, it seems, have a great deal to learn from analysis; the possibility of a reciprocal process of learning is apparently not considered. (Cook 1999:239)

A 'reciprocal process of learning' would mean that insights gained through performance could inform analytical processes and outcomes. Put differently: contrary to traditional views on analysis and performance, Cook suggests that performance could precede textual analysis and ultimately lead to new analytical understandings.

In recent years, literature on the subject of performance and score-based analyses has proliferated and several performers have offered further contributions to this debate. A position that resonates with Cook's is offered by bassoonist and cognitive scientist Linda Kaastra (2008), who takes as a point of departure the work done by Janet Schmalfeldt and Naomi Cumming, both performers who position their practical musicianship as a starting point for analytical insight. According to Kaastra, even though Schmalfeldt makes a concerted effort to integrate her 'performing self' and 'thinking self', she still remains strongly connected to the tenets of structuralist music theory.[3] Cumming's approach is more concerned with gesture in performance than with score-based analysis. While both Schmalfeldt and Cumming attempt to 'reconcile the aims of scholarly inquiry with the aims of music performance' (Kaastra 2008:131), analysis of the musical score in these scholars' approaches still precedes the performative engagement with works. In this essay I want to explore the extent to which the 'thought tools' (Kaastra 2008:131) available to performers of music can be deployed as tools for music cognition and discovery of musical meaning – not suggesting a turn away from traditional score-based analysis, but rather an enrichment of traditional analytical methods by the foregrounding of performance in these processes.

The 'thought tools' that Kaastra refers to are located in a performer's body. Philip Boast, in his 2016 article 'The musical body: Instrumental performance and bodily intentionality', writes:

> Music is in and of the body, or as Maurice Merleau-Ponty might put it, it is an accomplishment of the body. Moreover, this is a body that must be recognised as giving expression to a situated, experiencing subjectivity. <Boast 2016:1>

Boast suggests that a performing body may discover and give expression to meaningful features embodied in the score. The body in this context is considered not only as a physical entity, but as an 'experiencing subject' <Boast 2016:13>: the performer's body becomes itself a form of consciousness. Boast continues:

> Moreover, it [the body] is an *expressive* [Boast's emphasis] form of consciousness, which Merleau-Ponty likens to a work of art, in that in giving expression to its own subjectivity the

3 Cook (1999:246) asserts: 'Schmalfeldt the analyst and Schmalfeldt the performer trade insights with one another. It is noticeable, however, that the two Schmalfeldts tend to lecture one another rather than interact freely, and one is ultimately left with the impression that the analyst-Schmalfeldt holds all the cards'.

> body exceeds its materiality. To add to this, for an experiencing subject, the situation itself is more than the material presence of concrete surroundings, in that it is projected or constituted as carrying a meaning in terms of human concerns and purposes. <Boast 2016:14>

Boast draws on Merleau-Ponty to theorise around issues of intentionality, as this connects to musical behaviour of performers. I want to suggest that Boast, Kaastra, Cook and others point in similar directions in terms of the potential for the performer's body to play a central role in processes of analysis, of uncovering musical meaning. This potentiality is the primary focus of the present article.

A further applicable theoretical frame adopted from outside the field of music is proffered by sociologist Loïc Wacquant, who positions the body as central to his investigations of societal structures and urban sociology. In his 2015 publication 'For a sociology of flesh and blood', Wacquant makes an argument for 'carnal sociology', a mode of social inquiry that is founded on embodied practical knowledge 'arising out of and continuously enmeshed in webs of action' (Wacquant 2015:2). In articulating his approach to research, and while incorporating a range of sociological theories including Pierre Bourdieu's dispositional theory of action, Wacquant posits that the traditional dualistic definitions of the 'agent' (the researcher) and a purely mentalist understanding of knowledge limits the scope of discovery. In essence, Wacquant articulates an approach to research where cognitive, physical and emotional capacities of the researcher are viewed as integrated, enmeshed and mutually influential to the discovery of new knowledge and insight:

> [O]nce we acknowledge that cognition is a situated activity growing out of a tangled dance of body, mind, activity, and world, we can begin to retrieve the tacit knowledge enfolded in cultural and social practices, and thereby enrich our descriptions and deepen our explanations of them. (Wacquant 2015:2)

Wacquant's positioning of the body as primary to his investigations resonate, I believe, with what I wish to explore as 'bodily' music analysis. This article thus takes Wacquant's theories together with approaches to performance and analysis referred to above as points of departure to suggest an embodied approach to music analysis – one that begins with bodily knowledge generated through music performance and which proceeds 'back' towards insights into a musical score.

Rather than Wacquant's 'tacit knowledge enfolded in cultural and social practices', I want to explore tacit knowledge embedded in musical compositions, generated by and accessible through the body. To this end, this paper explores how the situated activity of learning, studying, practising and performing a musical composition – the insights and knowledge gained from Wacquant's 'tangled dance of body, mind, activity and world' – can be applied as a music analysis tool. I use *Johannesburg Etude No. 1* (2012) by South African composer Clare Loveday as a case study; this is a work I first performed as part of a site-

specific event in 2014,[4] and later incorporated into my standard performance repertoire.

Baroque cellist and musicologist Elisabeth Le Guin also uses the term 'carnal musicology' in her exploration of embodiment and musical meaning in her 2005 book *Boccherini's Body: An Essay in Carnal Musicology*. For Le Guin (2005:3), 'carnal musicology bears witness to a genuinely reciprocal relationship between performer and composer – even when the latter is no longer living'. The idea of 'carnal musicology' is not applied to the interpretation of a single musical score, but rather to Boccherini's oeuvre as a whole as well as his biography, also incorporating divergent aspects of the musical tastes and traditions of the day. Le Guin's thesis, summed up in a book review by Parker (2007:606), is that one can attach meaning, in the form of a bodily response, to an instrumental composition by 'applying images, movements, and texts from art, dance, and theatre, as well as infusing these with theories, either from the eighteenth century or the present day'. Her focus is not on discovering musical meaning in one score, in other words, but on gaining insights into a much broader field of inquiry (Boccherini's biography, his music and the zeitgeist within which he operated). In the present essay I purposefully do not focus on biographical or societal aspects of either the composer's life or her surroundings, nor do I attempt a study of her complete oeuvre; I am opting rather to privilege my performing body first and foremost as entry point into understanding the composition under discussion, and to explore the limits and affordances of this approach.

This essay is informed by an exploratory impulse. Rather than suggesting a dichotomous relationship between embodied and analytical knowledge, my interest is in probing the extent to which a deep engagement with my own bodily experience of performing Loveday's composition can lead to insights divergent from those available to studies of the score alone. I also acknowledge that best practice could include combinations of embodied and score-based analyses. Daphne Leong proposes such an approach in her 2016 essay 'Analysis and performance', in which she attempts 'to counter the view that types of musical analysis not immediately relevant to performers are irrelevant to "music as performance"' <Leong 2016>. She offers an argument for collaboration between 'theorists, musicologists, composers, and performers, with the belief that our distinctive views, even and perhaps particularly when they do not intersect, enrich the study of music in its many forms' <Leong 2016>.[5] Jeffrey Swinkin makes a similar proposal in *Performative Analysis* (2016). Swinkin offers an 'inner narrative' while preparing for a performance of Beethoven's Piano Sonata Op. 14 No. 1 (somewhat similar to what I will provide in the following section). Swinkin's narrative is strongly focused on aspects of tonality and functional harmony in the sonata however, and not on the physicality of performance, as will be evident in my approach.

4 This event, *Infecting the City*, is an annual festival in Cape Town showcasing site-specific performance and interventions, see <Infecting the City 2014>. A film of the performance, which includes a recording of the music, was made by filmmakers M J Lourens and Floyed de Vaal, see <Voyeur 2014>. To date there is no professional recording available of the piece.

5 See also Leong's 2019 publication *Performing Knowledge: Twentieth-Century Music in Analysis and Performance.*

I take as axiomatic the notion that knowledge resides in and can be generated through practical engagement – through bodily engagement – with music compositions. I have posited elsewhere that performers of music discover musical meaning from within a 'constellation of factors' related to practical engagements with compositions:

> The physical 'mechanics' of performance, technical issues related to performing the work, emotional and artistic features inherent in the composition and embodied experience generated through the process of assimilating, practising, and performing a composition all provide diverse parameters for a performer's understanding of a work of music. (Stolp 2015:427)

My particular interest in this article is to position my body and bodily experience as the first point of entry into a search for musical meaning and understanding, and to search for relationships between the body and particular bodily aspects of pianism as an entry point into generating interpretations of musical compositions. I posit that the embodied knowledge generated from physical, mental and emotional immersion in performing Loveday's work may allow me to productively probe different interpretations of the composition beyond what is possible through a primarily score-based analysis. As such, I offer a reading of *Johannesburg Etude No. 1* generated through embodied knowledge: an experiment in 'carnal' or bodily musicology.

The following section provides a description of the physical implications of performing Loveday's composition. This is followed by an analytical reading of the work based on my bodily experience generated through practical engagement with the work.

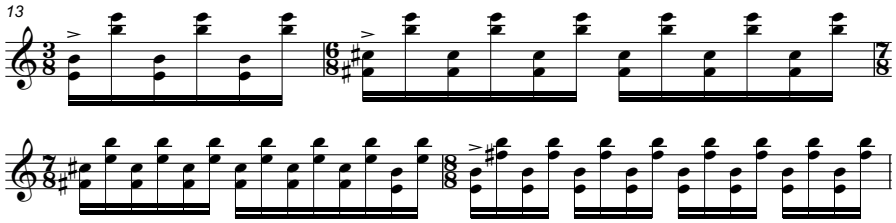
Johannesburg Etude No. 1

Loveday's composition *It* for piano solo was completed in Johannesburg in 2012 and premiered that same year by Jill Richards. In 2014, it was featured as part of an experimental performance project I presented at the *Infecting the City* public arts festival in Cape Town. Loveday and I collaborated in the conceptualisation of the project (titled *Voyeur Piano*), and upon conclusion of the performances Loveday renamed the work *Johannesburg Etude No. 1*. A companion piece, *Johannesburg Etude No. 2,* was completed in 2015, which I premiered the same year. Loveday has always been candid about the main influences on her aesthetic, and the urban lifeworld of the South African metropolis Johannesburg has featured strongly in her conceptualisations of self and her compositional output (see Fourie 2018; Stolp 2018). The decision to change the title of the composition in order to make overt reference to the city of Johannesburg is thus notable, but not surprising. Loveday's relationship to the city, and particular aspects of urbanity (in particular as exemplified by an African metropolis), inform several of her works.[6]

6 Some examples include *City Deep* for clarinet and saxophone (2018) and *M2 West* for trumpet and ensemble (2019). The M2 West is a highway in Johannesburg.

The first 197 bars of *Johannesburg Etude No. 1* are scored on a single stave in the treble clef. Up to bar 80, with some minor exceptions, the music consists of alternating dyads that are played for the length of each bar (Example 1).

Example 1: *Johannesburg Etude No. 1,* bars 13–16



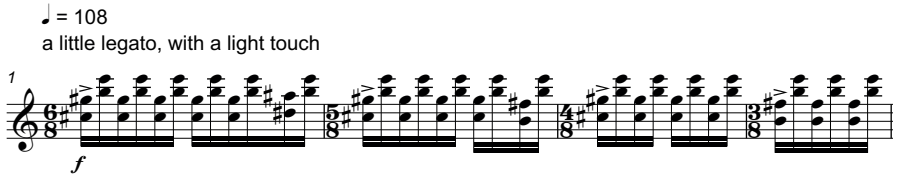
The pianist is required to make decisions regarding hand distribution: for the first 100 or so bars this is a fairly simple decision-making process as the two hands can continue to alternate on each semiquaver dyad without any complications. However, from bar 102 hand distribution becomes complicated when the configuration requires that either the hands must cross (which in the specified fast tempo is technically awkward), or one hand must play two succeeding semiquaver dyads (Example 2). In bar 102 I opted to play the first dyad with the left hand, and the second and third dyads with the right hand, thus avoiding the hands having to cross over each other. In bar 103 I played the sixth and seventh dyads with the right hand for the same reason.

Example 2: *Johannesburg Etude No. 1,* bars 101–104



The metre is altered in almost every bar (with some exceptions, for example, bars 10–11, 19–20 and 42–40). Example 3 demonstrates the frequent changes in metre already present at the opening of the piece. These frequent changes create a sense of instability and unpredictability – this compositional technique is retained for most of the composition, until bar 265. It is worth noting, however, that the semiquaver movement remains uninterrupted – there is therefore metrical instability, but with a sustained, uniform rhythm. From bar 265 to the end of the work, a fairly steady metre is retained with some alteration between 3/4 and 6/8 time signatures and two bars of 4/8. This creates the sense of a 'coda' as the section is demonstrably different in conceptualisation from the preceding sections.

Example 3: *Johannesburg Etude No. 1,* bars 1–4



Although physically the first 122 bars are not overly taxing, since the alternating hands and relatively small intervals that each hand is required to play do not pose significant challenges, the metric instability and tonal unpredictability of the material requires a particular level of technical acumen. With the material concentrated in the treble register, the sustained alternating movement between the hands causes some discomfort and a sense of physical imbalance; this is exacerbated by the instability caused by the constantly changing metre. The music in these first 122 bars may not be as technically challenging as the rest of the composition, yet having the body leaning towards the right side of the piano for such an extended period of time (the first three out of the total eight minutes playing time) causes quite significant discomfort, notably in the lower back and right buttock, and in the left arm and shoulder which are positioned towards the right side of the body. There is an anomaly in this: technical 'comfort', combined with bodily discomfort.

There is no obvious or immediately noticeable melodic contours in these first 122 bars. It is remarkable, however, how the composer still introduces a sense of outline or shape by altering one or more semiquaver dyads in a bar. See Example 4, where the semiquaver dyads create a melodic contour between E6 and B5.

Example 4: *Johannesburg Etude No. 1,* bars 61–66



At bar 122, there is a move away from alternating groups of dyads that are played for the length of a bar. More melodic movement is introduced as dyads are positioned in order to create a melodic line (Example 5).

Example 5: *Johannesburg Etude No. 1,* bars 122–124

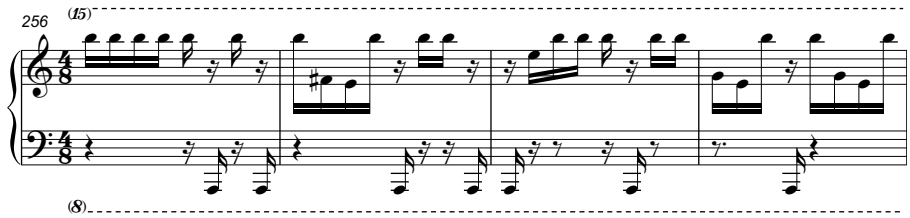


This moment constitutes the first climax of the piece, with a *fortissimo* dynamic indication. From this point forward, the pianist is required to make several decisions regarding hand distribution for succeeding dyads and the technical challenges of the piece become significantly intensified. The pianist could choose to keep alternating the hands for each semiquaver, but the proximity of the dyads to each other and the speed of the semiquavers make this difficult to negotiate. I opted to keep alternating the hands in some instances, but in other cases to play two successive semiquaver dyads with one hand to facilitate fluidity of motion and evenness of tone, and to sustain the energy of the continuous semiquaver movement. For example, in bar 122 I chose to play the first semiquaver dyad with the left hand, the next two with the right hand, followed by the left hand on the fourth (the rest of the bar proceeds with alternating dyads between the right and left hand).

The delicacy of the semiquaver movement in the opening section develops from bar 122 into a highly energetic, intense and relentless figuration. The rapid movement across the keyboard creates a physical sense of almost chaotic motion even though play is still limited to mostly the middle register of the instrument. The feeling of imbalance is adjusted, but the intensity in terms of volume and movement across the range of the keyboard, which is complicated significantly by the hands alternating, is amplified.

All the material up to bar 122 is scored above E4. From bar 122, however, the figuration begins to gradually move towards a lower register on the piano. The music remains mostly in the realm of the treble register though, never moving lower than A3 until the bass clef is introduced for the first time in bar 193. In the section from bar 193 to 264, the hands gradually move in contrary motion to the outer reaches of the piano's registers, eventually reaching B7 and A0 on the instrument (Example 6).

Example 6: *Johannesburg Etude No. 1,* bars 256–259



The physical challenge posed by the concentration of material in the middle and upper registers of the piano during the first 196 bars is not alleviated in the section between bars 196 and 264. Rather, having the arms extended outwards to the extreme outer registers of the instrument creates a different balance obstacle. The spread of the arms, together with the impossibility of seeing both hands, reinforces a sense of instability, imbalance and a lack of groundedness.

The composer indicates in bar 198 the use of the left hand in the upper register, crossing over the right hand which plays B3 and C4 (Example 7). It can be assumed that this recommendation applies throughout this section (until bar 220). This gesture requires significant velocity from the performer, as the left hand has to travel a substantial distance in order to alternate in rapid succession between B5 and F♯2 (Example 7). These gestural elements all contribute to a strong experience of physical imbalance and unsteadiness.

Example 7: *Johannesburg Etude No. 1,* bars 198–199



The semiquaver movement is never interrupted until the end of bar 224, when two quaver rests are introduced. Up to this point, the work consists of entirely continuous sound and wholly homogenous, uniform rhythm driven by the unrelenting semiquaver stream. The only other moment in this composition where the flow of semiquavers is interrupted by silence is at bar 264. The inexorable continuation of sound combined with the unremitting rhythmic structure creates a particular effect, and has a definitive impact: this music is relentless, persistent, unyielding. The performer is innately aware of this, both mentally and physically, as sustaining the sound and rhythmic drive for such protracted periods is taxing and exhausting; the lack of variation in the rhythmic structure means there are no moments of respite, no opportunity to breathe and no occasion for rest as one may usually find in a piece with rubato, an agogic accent or a pause at the end of a section. There can be no hesitation, no escape from the forward motion of the music.

A moment of silence is created in bar 264, which consists of a single semiquaver and rests for the remainder of the bar. There is not much time for relaxation, however, as from bar 265 to the end of the work in bar 327 the musical material returns to the uninterrupted semiquaver figuration, now almost entirely contained in the bottom register of the piano (Example 8).

Example 8: *Johannesburg Etude No. 1,* bars 299–302



The imbalance and physical discomfort experienced in the opening section of the work, when the pianist has to lean towards the right side of the piano, is recreated now by requiring the performer to balance herself towards the left side of the piano. This last section of the work is also technically the most difficult. The material fluctuates between single notes and dyads alternating between the hands (Example 8). There are several moments where the hands are placed in very close proximity to each other, and where large jumps have to be negotiated in the sustained fast tempo. The final four bars of the piece are played in the bottom register of the keyboard between A0 and F♯1. The work concludes without any real resolution, seemingly simply stopping in mid-motion (Example 9).

Example 9: *Johannesburg Etude No. 1,* bars 325–328



Bodiliness

The above section is constructed from my personal perspective of rehearsing and performing *Johannesburg Etude No. 1.* Although it is likely that different performers will not have the same experiences as I did, I posit that some aspects of the physical discomfort, sense of imbalance and the sustained energy required by the composer's performance indications are likely to apply to any performer of this music. I suggest that in performing

Loveday's *Johannesburg Etude No. 1*, any performer's body experiences several instances of acute discomfort, imbalance and intensity. During about eight minutes of playing time, the pianist's hands and arms are constantly moving, sustaining the steady and unvarying drive of semiquavers without increasing or decreasing speed. There is no respite for hands or ears. The performer's body as 'experiencing subject' (using Boast's terminology) becomes vested with awareness of constant movement, sound and intensity.

The above description of the physical implications of Loveday's score is meant to illustrate how experiences of relentlessness, inexorability, intensity and unremittingness are embodied in this score. I do not offer a comprehensive analysis of Loveday's tonal language or interpretations of the formal structure of this work. Rather, I am interested in exploring how my bodily experience can discover musical meaning in this composition – how the knowledge that becomes tacitly situated in the body may become instrumental in revealing musical meaning.

This is not to suggest of course that structural music analysis would not be appropriate here. In the above section I identify several structural divisions, suggested to me by changes in technical requirements or configurations, register focus and textural changes, but a more conventional score-based structural analysis could reveal equally important insights. For example, in his analysis of Loveday's *Johannesburg Etude No. 2*, William Fourie (2018:473) identifies five episodes 'each marked by a distinctive timbral quality'. He also refers to melodic and rhythmic elements as delineators of these different sections. In the descriptive analysis offered above, I have relied on bodily interpretations of the score rather than timbral (or other musical) qualities to suggest the structural delineations of the piece. The first change in the bodily experience of the material occurs in bar 80, when more frequent alterations of dyads within a single bar start to occur; from about bar 96 the pianist must also start making decisions regarding hand distribution. In bar 122, which I consider the beginning of the 'second episode', another change occurs that is experienced physically. As indicated above, this change is also accompanied by a change in how the music is heard: whereas the material up to this point consisted of alternating dyads, a melodic contour is now introduced and there is increased rapid movement across the keyboard. The thick texture of bars 122–184 is substituted for a single-line texture that is sustained with very little variation up to bar 264, interrupted only by the moment of rest in bar 224. I would classify this as the third episode. The final episode is demarcated, as indicated above, by the shift to the bottom register in bar 265 and increased technical complexity.

Fourie (2018:474) posits that 'the second etude depends structurally on shifts in registers of resonance produced by changes in texture, tonal and rhythmic design and tempo'. The first *Johannesburg Etude* is, however, more difficult to analyse structurally because the structural changes are arguably not as obvious to a listener as to a performer, who can interpret structural demarcations according to technical features and physical experiences of the music that might not be evident to an audience, and that are not necessarily readily obvious when doing a score-based structural analysis. There is almost no change in rhythmic design, other than alterations in metre, the tempo is sustained throughout, and

the work is not based on any clear tonal centre. Fourie (2018:474) identifies several tonal features in the second *Johannesburg Etude*, and his analysis points to particularly the use of modes (Aeolian, Dorian and Mixolydian) as frames for the musical material. In terms of 'tonal design' the first *Johannesburg Etude* again resists an analytical approach such as that employed by Fourie, since there is no discernible tonal centre. Loveday favours the intervals of fourths and fifths until the textural shift in bar 184, but with no real consistency of pitch material that could point to a modal interpretation. In the section from bar 184 to 264 one could perhaps identify B3 (bars 197–230) as a pedal point, but this is again not sustained to an extent that could suggest a tonal centre.

What, then, does the first *Johannesburg Etude* 'depend on' in terms of structure, if not rhythmic variation, tonal design or tempo fluctuation? If one attempts to move away from the music's 'fixed, textlike qualities' (Cusick 1994:9) and rather think through structure 'as experienced', this could lead to a particular insight into this music's meaning as embodied in the score, and experienced through the performer's body. I posit that structure in *Johannesburg Etude No. 1* is applied in service of affect, in this case of relentlessness, unremittingness and inexorableness – an affect which I would relate to experience of an African metropolis such as Johannesburg. What I experience in terms of pianism – the frequent feelings of being unbalanced, ungrounded, the impact of unremitting sound and constant rhythmic flow, the physical exhaustion not only during performance but experienced even more intensely during the process preceding live presentation – can be interpreted as a form of characterisation of the city of Johannesburg. It is worth noting that Loveday altered the initial title of the composition (as mentioned above, the work was originally published as *It* in 2012) to make an overt connection to the city of Johannesburg after she had heard the work performed eight times throughout the course of one day in an open space on a busy street in Cape Town (see Stolp 2016). I had chosen *Johannesburg Etude No. 1* for this project specifically because after hearing its original version performed in 2012, I was struck by its intensity, its relentlessness – an atmosphere that I believed would translate very well to the *Infecting the City* project, which was conceptualised specifically to engage with aspects of city life. What I had experienced at my first hearing of the composition was a covert connection to an urban imaginary of sustained activity and high energy. This became overt when Loveday had a similar experience of the work during the 2014 performances, and it was reinforced when my own bodily engagement with the composition commenced.

These overt connections to the affect of a city such as Johannesburg resonate in many ways with what Fourie has suggested in his analysis of *Johannesburg Etude No. 2*. The difference is that the interpretation offered here does not rely on score-based analysis in the way Fourie's investigation does. Fourie (2018:465) forges interesting connections between Loveday's second *Johannesburg Etude* and 'the specificity of Johannesburg's built environment'. The urban imaginary that is suggested in my construal of Loveday's composition, however, is intrinsically connected to affect and experience of what I identify as the atmosphere of the most populated city in South Africa.

Conclusion

The connection to urban imagery was experienced not only by the performer, but also by the composer – and, I want to suggest, this connection can potentially be experienced also by those who encounter this work in performance. The insights I am offering here, generated from my personal, physical experience of rehearsing and performing *Johannesburg Etude No. 1*, are likely to inform and affirm my interpretation of the work in performance. In this way, the analysis migrates from my personal insight into the realm of reception. I refer in the introduction to the notion suggested by traditional analysists (Berry, Lerdahl and Narmour, and Cook's critique of their positions) that analysis should be informative of performance. Perhaps, through carnal or bodily analysis, performance can be positioned as a starting point for discovering musical meaning, which in turn could continue to inform performative decisions and interpretations. Such a 'feedback loop' could thus continue as a productive system of meaning-making.

All the aspects of Wacquant's 'tangled dance of body, mind, activity and world' feature in my analytical process. The bodily experience generated through practical engagement with Loveday's composition is the first point of entry into intellectual acumen regarding the musical meaning entrenched in the composition. Bodily understandings are generated through activities related to performance, including the long process of assimilating notes, making technical decisions, building up stamina and the eventual live offering of the piece to an audience. These understandings are interpreted through mental and intellectual activities, the application of critical thinking. My performing body becomes 'enmeshed' in the 'webs of action' as Wacquant (2015:2) describes them – webs that include mental and physical elements, and psychological and experiential fundamentals. Entangled with all these aspects is an understanding of the world evoked through this composition, an urban imaginary which is at once subjective and translatable to those engaging with the etude physically (the performer) and aurally (the listener *and* performer).

Following on his earlier work on performance and analysis, Cook writes in his 2013 book *Beyond the Score: Music as Performance*:

> Musicology was set up around the idea of music as written rather than music as performance. To think of music as writing is to see its meaning as inscribed within the score, and accordingly to see performance as the reproduction of this meaning. That turns performance into a kind of supplement to the music itself, an optional extra […] it is not a satisfactory way of thinking of a performing art like music. (Cook 2013:1)

This article takes seriously Cook's encouragement not to relegate performance to a lower tier in terms of music and meaning than that of the information inscribed in a musical text, but to position performance, as far as possible, as central to discoveries of meaning. Cusick (1994:19) takes this position one step further. She uses a particularly physically challenging moment in J S Bach's chorale prelude on '*Aus tiefer Not schrei ich zu dir*' from

Clavier-Übung III (BWV 686) to illustrate how musical meaning may reside within a performer's physical experience of negotiating the physically uncomfortable moment in the music. She uses this example to support her argument for the recognition of performers as 'knowers'. Music's 'fixed, textlike qualities' become meaningful when their bodily impact becomes felt by the performer, and intuited, as a result of the performer's own embodied experience, by the listener. However, even when a performer's bodily knowledge is not immediately audible or clear to a listener – a skilled performer may translate none of the discomfort she experiences to a third party, she may come across as entirely comfortable and in control of the situation – she still has access to specific insights regarding the composition. Her position as knower must not only be acknowledged, but actively pursued. In Cusick's terms:

> To deny musical meaning to things only the performers of a work will know implicitly denies that performers are knowers, knowers whose knowledge comes from their bodies and their minds (knowers whose pleasures come from their bodies and their minds). To deny musical meaning to purely physical, performative things is in effect to transform human performers into machines for the transmission of mind-mind messages between members of a metaphorically disembodied class, and, because disembodied, elite. An embodied music theory, then, would include in its notion of musical meaning things which could not be heard by even the most attentive co-composing listener. (Cusick 1994:19–20)

Many angles for analyses of Loveday's composition exist, and certainly score-based analysis could be pursued with great success. In my search for musical meaning, my journey of discovery started in my performing body. Following on Cook, Cusick, Wacquant and others, I believe in what my body told me about *Johannesburg Etude No. 1*, and I know I can rely on my body to be my entry point into musical understanding for many works still open for exploration.

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