

Here are my notes. They are simply meant to help you outline the research problem, the goal and the methodology.

It's really important to clarify that your use of the Godowsky is to set up 'first principles' and not to imply any particular influence of that on the other two pieces when you set out. Although, of course, as you go along, you are free to note similarities, and where you are sure that the later composer has studied the Godowsky, to broach the possibility of influence. But I guess you need to make it clearer that the three-fold steps of the project simply reflect your method, and don't imply anything beyond that in the first instance.

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Clare: dissertation (notes after the viva)

The aim of the dissertation: to examine the challenge of writing for the left hand, the problems involved, and the various solutions alighted on by composers for overcoming limitations imposed on the performer by this physical condition. *[I think it has been a bit of a mistake not to acknowledge that having only one hand IS a limitation in the first place.]* So, initially, the L-H-ed pianist must be viewed as a performer trying to overcome deficiencies, and the composer, when writing works for this performer, as trying to find compositional strategies to help the performer to do so.

Beyond this, the dissertation attempts to isolate those instances in musical works where this 'deficiency' is transformed into a 'quality/asset', and to note the strategies adopted by composers in order to do so. *[Thus, the two main steps involved in the research AIMS are outlined. These actually allow you to have a defined goal for the dissertation!]*

The methodology: first, to consider Godowsky's transcriptions and his approaches to the problem of arranging music written for two hands for a left-handed pianist. This work is taken as a kind of template, primarily, because the challenge here is so clear and the composer's intentions are therefore also clear. Second, to identify his strategies for doing so in these transcriptions, and to codify the techniques used in the service of these strategies. *[This separates out Godowsky from the others, and clearly DOESN'T infer influence.]* Thereafter, two other works, by Ravel and Britten, are examined for the incidence of these techniques and the significance of their use in them. *[This will satisfy Rink's desire for you to talk about the long-term function of the techniques to the compositions.]* They are also examined from the point of view of the particular performer, Paul Wittgenstein, for whom they were written.