

Minor amendments made to DMA thesis

March 2012

Typographical errors highlighted in the examiners' report have been corrected.

- The 'Preface' (or better: 'introduction?') and conclusion section (currently 'Afterword') should be expanded in order to explicitly identify and discuss the performance-related elements of the dissertation and (whether directly or indirectly) the research basis or content of the recital. The relationship between the dissertation and the recital in terms of research questions, aims, processes and outcomes, as well as content (e.g. left-handed versus two-handed repertoire, and the musical implications respectively arising from them) should be made much clearer. An actual 'thesis' should be developed, with designated research questions/ issues being addressed throughout the study with a robust set of conclusions reflecting the stated questions/ issues.

I have developed a 'thesis' and have explicitly posed research questions in the 'Introduction', which has been expanded. Chapters 1-4 have been restructured to reflect the direction of the thesis more closely and a 'Conclusion' has been added, which reflects the issues mentioned in the 'Introduction'. The 'Afterword' has been deleted as its relevance to the revised thesis was unclear and the 'Abstract' has been revised.

I have addressed the performance-related elements of the dissertation and the research content of the recital in a final 'Coda', following the 'Conclusion'. This examines what effect the research undertaken in the main body of the thesis has had on my performance.

- The title should be revised: its relevance and appropriateness are not evident at present.

The title has been changed to reflect the revised focus of the thesis.

- The dissertation currently focuses on musical texts as opposed to musical *processes* in performance; this should be reconsidered given the nature of the degree.

I have focussed on musical processes in performance in my discussion of Robert Saxton's *Chacony* in the 'Coda'. I was unable to incorporate this into the main body of the thesis as it would have involved reconceiving the dissertation in its entirety.

- Thought should be given to the status of the 'lexicon of techniques' set out in the chapter on Godowsky's transcriptions and then applied to the analyses of the works by Ravel and Britten. Is it correct to call this a 'lexicon'?

The term 'lexicon of techniques' has been expunged from the thesis as it was misleading.

- The references to 'the audience' found throughout the dissertation are not sufficiently precise. An earlier discussion of what is meant by this term would bring some clarity.

I have introduced a footnote in Chapter 2 (p. 65, fn. 6) defining what I mean by term 'audience' in this thesis and have been more careful in its use.

- More attention could be paid to issues surrounding how the physical appearance of the left-handed pianist potentially affects the listener's experience of the music, versus the experience of listening to audio recordings of the same music without an associated visual element.

I have decided not to explore the audience's experience of listening to audio recordings of the same music as it would be impossible to complete a detailed and meaningful study within the scope of this thesis (see Chapter 2, p. 65, fn. 6). I have, instead, emphasised throughout the thesis that live performance is the focus of my attention.

- With regard to the respective aims and compositional aesthetics of the three composers (Godowsky, Ravel and Britten), the claims that 'left-handedness' can be approached 'on its own terms' are not convincing.

I have removed these claims from the thesis.

- Issues surrounding 'disability', which is identified as a major theme in the study, and the degree to which this impacts on other aspects of the study, require more extensive discussion.

I have been more cautious about the use of the term 'disability' and its placement in the thesis. There is now no explicit mention of 'disability' in Chapters 1-3, although it is touched upon in the 'Introduction'. I have moved extensive discussion of issues surrounding disability, and relevant literature, to an earlier point in Chapter 4, before the alterations and transcriptions are presented. I return to the subject towards the end of Chapter 4 and in the 'Conclusion'.

- Structural outlines of the music in question should be provided *before* rather than after the extended discussions of 'left-handed issues'.

This has been done.

- More explicit discussion of the degree and nature of Wittgenstein's exposure to the Godowsky transcriptions and his 'consummate grasp of the left-hand techniques' developed therein is needed.

I have removed any inference of direct influence by Godowsky on Britten and Ravel from the thesis as this cannot be proven. Instead, as is stated in the 'Introduction', I seek to explore the ways two key dramatic scenarios (that of 'concealment' or of 'defiance and self-esteem') are used in canonic works of the left-hand repertoire. I then draw comparisons between these works and the techniques used within them.

- At present, some of the observations and conclusions that are presented seem to result from assertion rather than evidence-based argument; this should be borne in mind when revising the dissertation. The notion of scholarly distance, and the occasional tendency in the text to make subjective and occasionally hyperbolic assertions, needs also to be attended to.

I have attempted to remove assertions or observations which are not sufficiently grounded in evidence-based argument and to eliminate hyperbolic assertions.

NEW MATERIAL

'Abstract'	In its entirety
'Introduction'	pp. 10-14 para. 1
'Chapter 1'	p. 33 para. 2
'Chapter 2'	p. 59, para. 1
'Chapter 3'	
'Chapter 4'	p. 112-113, para. 1; p. 138, para. 2
'Conclusion'	In its entirety
'Coda'	In its entirety

Numerous small-scale alterations have been made in each chapter to make the trajectory of the thesis clearer.