

UNIVERSITY OF CALIFORNIA

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The Third Instrument: A Study on the Usage and Potential of the Speaking Voice  
in the Musical Compositions *Façade*, *Curlew River* and *Lincoln Portrait*

A dissertation submitted in partial satisfaction of the  
requirements for the degree Doctor of Philosophy  
in Music

by

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## ABSTRACT OF THE DISSERTATION

The Third Instrument: A Study on the Usage and Potential of the Speaking Voice  
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by

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Professor Ian Krouse, Chair

This study explores how the speaking voice can be integrated into music. It includes analyses of three different types of works: *Façade — An Entertainment* (1922 – 1928) composed by William Walton, *Curlew River* (1956 – 1964) composed by Benjamin Britten, and *Lincoln Portrait* (1942) composed by Aaron Copland. The analysis of *Façade* shows how an array of words itself becomes music. Various dance rhythms in the reciter's part are expressed through the natural accents of written words. The musicality of *Façade* comes more from the rhyming scheme of poetry rather than music. This method, despite its originality, has the disadvantage that the role of the composer is too limited, and it is practicable only in particular situations such as the collaboration with an ingenious poet like Edith Sitwell. Meanwhile, through the analysis of *Curlew River*, the applicative range of the speaking voice is extended. This analysis shows how a pitched melody can sound like speaking. The method used in *Curlew River* seems most practical

in the way that it made it possible to flexibly cross the boundary between singing and speaking without any interruptions. However, critics were lukewarm about the new approach shown in *Curlew River*. *Lincoln Portrait*, on the other hand, became popular through using a simple but effective method. *Lincoln Portrait* shows how to write an inspiring piece with a non-musical text. The narration itself is dry, but the orchestral part effectively supports and elaborates on the flow of emotion embedded in the text of the narration. Overall, this study shows various usages of the speaking voice and suggests its potential.

The dissertation of Ye Seung Oh is approved.

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## INTRODUCTION

Music with narration has been written for a long time, but studies focusing on the usage of narration, in particular the speaking voice, are few and far between. Hence, I chose works with speaking voice where both the score and sound source are available, and of which the characteristics of the works do not overlap each other. Thus, three works were chosen. They are *Façade – An Entertainment* (1922 – 1928), composed by William Walton, *Curlew River* (1956 – 1964), composed by Benjamin Britten, and *Lincoln Portrait* (1942), composed by Aaron Copland. In order to enrich the theoretical basis, this study was initiated by doing research on the characteristics of musical sound and the musicality of language, as well as collecting extensive materials relating to the three works selected. After reviewing all materials, I analyzed the three works focusing on the usage of the speaking voice.

In addition to this introduction, this monograph consists of four chapters. Chapter 1 contains an introduction and analysis of six short pieces selected from *Façade*. The introduction covers the characteristics of *Façade* as a poem, the process of its creation, and its relation to *Pierrot Lunaire*, composed by Arnold Schoenberg. *Façade* was accused of being an imitation of *Pierrot Lunaire* because it was premiered about ten years later, and the two works are similar in the ways in which the poems are organized, and in the usage of the speaking voice. My analysis focuses on the musicality of the poems and their interrelation with the instrumental parts. Chapter 2 also consists of an introduction and analysis. The introduction covers the process of creating *Curlew River* and its influences from *noh*, one of the traditional Japanese theatrical genres. The analysis explores the reason why some parts of the pitched melodies sound like speaking. Chapter 3 is formed in the same way as the previous chapters. The introduction describes the context of

creating and the main features of *Lincoln Portrait*. The analysis focuses on the usage of narration in the returning section, although it provides a rough analysis for the whole piece as well.

Chapter 4, the final chapter, provides a summary of analyses in the previous chapters. It briefly gives the main points, and discusses the advantages to be gained through the use of the spoken voice. Also, I will briefly introduce *pansori*, a traditional Korean vocal genre, which influenced on my own composition, and will show how the results of this study have been used in my own composition.

This introduction outlines the subject, the purpose, and the research methods of this paper. A more detailed content of each work can be found in the introduction of the relevant chapter.

## CHAPTER 1: FAÇADE – AN ENTERTAINMENT

### 1.1 Introduction

#### Background of *Façade – An Entertainment*

*Façade – An Entertainment* (1921 – 1979) is a series of musical pieces for a reciter and instruments. Around 1920, Edith Sitwell (1887 – 1964) had been writing experimental poems focusing on the sound of words.<sup>1</sup> Meanwhile, Edith Sitwell met the young composer William Walton (1902 – 1983) through her brother Sacheverell, and asked him to set the poems to music. As so often, the premiere of this innovative work was subjected to severe criticism.<sup>2</sup> Over time the critics' reviews have changed.<sup>3</sup> Many critics reevaluated *Façade – An Entertainment* as a unique and outstanding work in English classical music history, while others dismissed it as a poor imitation of Schoenberg's *Pierrot Lunaire*. The controversy regarding its originality continued for many years.<sup>4</sup>

#### Distinct Features of Sitwell's Poem

The most remarkable feature of Sitwell's poems is that they are intended to be heard. In other words, her poems put more emphasis on the sound than the meaning. This may not have been

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<sup>1</sup> Ihab H. Hassan, "Edith Sitwell and the Symbolist Tradition," *Comparative Literature* 7, no.3 (Summer, 1955): 250-251; Osbert Sitwell, *Laughter in the Next Room*, vol.4 of *Left Hand, Right Hand!* (London: Macmillan and Co, 1949), 185.

<sup>2</sup> The date, place of performance, and evaluations may be found in several sources. For example: Paul Driver, "Façade Revisited," *Tempo New Series*, no.133/134 (September, 1980): 3; Frank S. Howes, *The Music of William Walton* (New York: Oxford University Press, 1974), 21-22; Sitwell, *Laughter in the Next Room*, 192-93.

<sup>3</sup> Sitwell, *Laughter in the Next Room*, 197-98.

<sup>4</sup> Kevin McBeath, "Façade – a Noise like Amber," in *William Walton: Music and Literature*, ed. Stewart R. Craggs (Aldershot, UK: Ashgate, 1999), 35 – 36; Driver, "Façade Revisited," 7-8. Driver's article contains a variety of views about *Façade*, and offers his own commentary on those evaluations. This article also focuses on the similarities and differences between *Façade* and *Pierrot lunaire* by Arnold Schoenberg.

quite her original idea. Ihab H. Hassan states that Sitwell may have been influenced by the French symbolist tradition.<sup>5</sup> Paul Driver suggests that Sitwell's poems are similar to *Waste Land* by T.S. Eliot.<sup>6</sup> Or perhaps she was influenced by her literary friend Gertrude Stein (1874 – 1946). Stein also experimented with words that imitated dance rhythms in her poem *Susie Asado* (1913). Stein's poem "Accents in Alsace" (1919), furthermore, is the named source of "Jodelling Song" (1922), one of the pieces of *Façade*.<sup>7</sup> Sitwell created original words that transcended time and space, and borrowed symbolic images derived from tradition, art history, and mythology; she also attempted experimental rhyme schemes. However, all of these features are characteristic of modern English poems in general. Thus, Sitwell did not entirely strike out on a path of her own.<sup>8</sup> Nevertheless, her persistent experiments in sound are well worth considering. Her almost compulsive manner of selecting words, and giving priority to pure sound, imbued her work with a distinct individuality. Alan Frank quotes Edith Sitwell as saying that she regarded her poems as abstract. As in the case of abstract music, a priority of abstract poetry may entail placing considerable emphasis on fundamental elements of sound.<sup>9</sup>

Around 1920, Edith Sitwell, still in her early thirties, began her experimental work with word-play, rhythms and onomatopoeia. The result was *Façade*. She wrote, "My experiments in *Façade* are in the nature of enquiries into the effect on rhythm, and on speed, of the use of rhymes, assonances and dissonances, placed outwardly and inwardly (at different places in the line) and

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<sup>5</sup> Hassan, "Edith Sitwell and the Symbolist Tradition," 251. This entire article offers a well-considered understanding of the general characteristics of Sitwell's poems.

<sup>6</sup> Driver, "Façade Revisited," 6.

<sup>7</sup> Marjorie Perloff, "Poetry As Word-System: The Art Of Gertrude Stein," *The American Poetry Review* 8, no.5 (September /October, 1979): 34-36.

<sup>8</sup> Hassan, "Edith Sitwell and the Symbolist Tradition," 240 – 251.

<sup>9</sup> Frank Alan, liner notes to *Façade: An Entertainment. Verses of Dame Edith Sitwell*, Fenella Fielding (reader), Angel S36837, 1972, vinyl recording.

in most elaborate patterns.”<sup>10</sup> From this, we can infer that *Façade* entirely on its own might be inherently musical. John Pearson quoted Walton, “Edith had written a number of poems already which were calling out for music.”<sup>11</sup>

Owing to the synergistic effect of the alliance between Sitwell and Walton, *Façade* is made up of many dance-derived pieces. The rhythmic patterns created by arranging specific words in specific places based on their sounds and accents remind the listener of particular dance rhythms.

### **Process of Creating, Performing and Publishing**

Osbert Sitwell, Edith’s brother, reminisced that the Sitwell siblings sought to apply abstract beauty, as is seen in sculpture and painting, to English poetry. Edith wrote several poems to realize this idea, and asked young William Walton, who was living in her house at the time, to compose music in as abstract a manner as possible.<sup>12</sup>

While preparing the premiere, Osbert suggested drawing the curtains between the audience and performers to prevent the reciter from embarrassing circumstances and to help the audience concentrate on the music. Another reason may have been to enhance the balance between the voice and instruments. The Sitwells (both Edith and her two brothers) wanted the instruments and the speaking voice to be on an equal footing. However, there was a technical problem. The loudness level between instruments and a natural speaking voice is not equal. Thus, it was

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<sup>10</sup> Robin Golding, liner notes to *Façade / Walton*, Prunella Scales and Tomothy West (readers), London Mozart Players, conducted by Jane Glover, Academy Sound and Vision DCA679, 1989, vinyl recording.

<sup>11</sup> McBeath, “Façade – a Noise like Amber,” 39. Reproduced from John Pearson, *Façades* (London: Macmillan, 1978).

<sup>12</sup> Sitwell, *Laughter in the Next Room*, 183 – 186.

suggested that the reciter hold a sengerphone,<sup>13</sup> a type of megaphone made of *papier mâché*. The sengerphone enabled the delivery of the plain tone of the reciter's voice, because it had no metallic rasp, and the orifice was wide enough to cover the mouth and nostrils. The flared end of the sengerphone was set up to jut through the curtain, which was painted and designed by the English sculptor Frank Dobson (1888 – 1963).<sup>14</sup>

The premiere of *Façade — An Entertainment* was held privately in Carlyle Square in 1922, and Edith herself performed the role of the reciter. In 1923, the first public performance was held in Aeolian Hall. According to Osbert's autobiography, *Laughter in the Next Room*, the Sitwells experienced severe criticism from an enraged audience. This was probably the inevitable consequence of such an unusual and experimental performance. Despite the harsh criticism, performances have continued over the years. *Façade — An Entertainment* was subsequently modified by the elimination and substitution of some of pieces with new numbers at each concert. By 1950, some twenty-five years after the premiere of *Façade*, at the moment when Osbert looked back on the past, Edith Sitwell had become a literary giant, and William Walton had become, along with Benjamin Britten, one of the most important composers in England.<sup>15</sup> After tallying all the pieces presented between 1921 and 1928, over forty pieces were written under the title *Façade*. However, in the process of its publication in 1951, only twenty-one pieces were selected. This revised version, *Façade Entertainment*, was dedicated to Constant Lambert (1905 – 1951), who, despite his premature death, was regarded as the best reciter of *Façade*. In 1977, at

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<sup>13</sup> Len Mullenger, "Sengerphone-Y," MusicWeb International, last modified January, 2000, <http://www.musicweb-international.com/senger.htm>.

<sup>14</sup> The details of the stage setting are described in following sources: Driver, "Façade Revisited," 7; McBeath, "Façade – a Noise like Amber," 42; Sitwell, *Laughter in the Next Room*, 186 – 189.

<sup>15</sup> Osbert Sitwell, liner notes to *Façade, Poems by Edith Sitwell; Music by William Walton*. Edith Sitwell (reader), Columbia MM829, 1949, Analog (78 rpm).

the behest of Oxford University Press, Walton selected eight pieces that were not included in the 1951 version, and performed them. The show was called *Façade Revived*. Then, another version of the score was published in 1978. In this version, the eight new pieces, five from *Façade Revived* and three newly written, were added to the 1951 version. The title of this version is *Façade II*.<sup>16</sup>

### **Is *Façade* — *An Entertainment a poor imitation of Pierrot Lunaire*?**

As mentioned earlier, the reviews of *Façade* had turned from bitter criticism into effusive praise. Despite this change of mood in audiences, some critics have continued underestimating *Façade*, due to skepticism as to its originality. *Façade – An Entertainment* had been called a poor imitation of *Pierrot Lunaire*. It seemed inevitable that critics would seek relationships between the two works because *Façade* and *Pierrot Lunaire* share some quite obvious similarities.<sup>17</sup> Both were written for instruments and speaking voice, in itself a highly unusual thing to do; and, they were more or less written contemporaneously. Even more intriguing, Constant Lambert, arguably the most able reciter of *Façade*, was the very individual who aroused this suspicion.<sup>18</sup> He suggested that the series of poems in *Façade* were arranged in “seven groups of three” as a parody of Schoenberg’s “three times seven” in *Pierrot Lunaire*. According to the article “*Façade Revisited*” by Paul Driver, however, Lambert’s argument seems forced. Driver suggest that the order of the poems in 1951 was made simply out of expediency. Still, there are many similarities between the two works. Both are filled with extravagant words, introduce a unique reciting style, use a relatively small number of instruments, and utilize interesting stage settings. Nevertheless,

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<sup>16</sup> Lloyd-Jones, preface to *Façade Entertainments Study Score*, ed. David Lloyd-Jones (New York: Oxford University Press, 2002).

<sup>17</sup> Driver, “*Façade Revisited*,” 7- 8.

<sup>18</sup> Driver, “*Façade Revisited*,” 7.



# Hornpipe

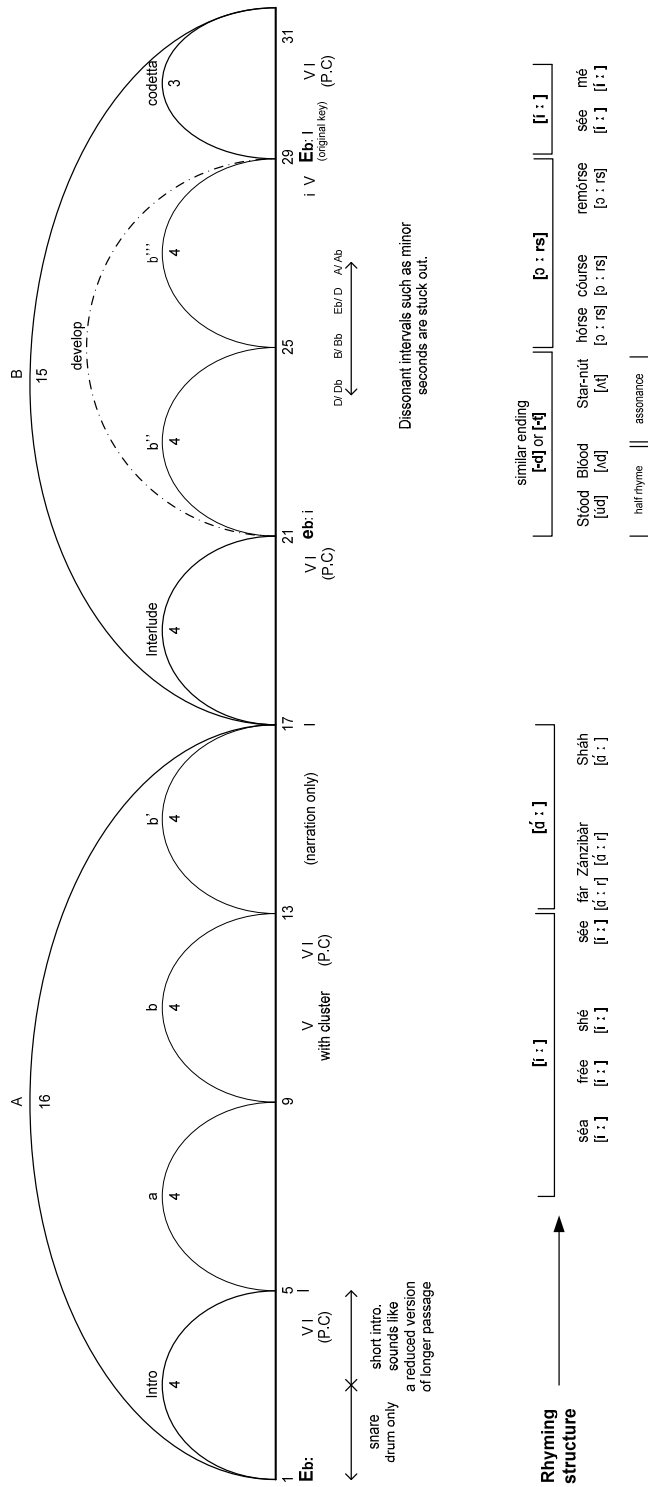


Figure 1.1: a diagrammatic analysis of *Hornpipe*

The *Hornpipe* is, as in many folk dances, divided into two sections and a short codetta. There is an interlude between the two sections, which are roughly the same length, and divided based on key changes. The [A] section is in E-flat Major, while the [B] is in e-flat minor. In the codetta, E-flat Major comes back albeit briefly. Each section is divided into four sub-groups: the [A] section consists of [intro + a + b + b'], and [B], [interlude + b'' + b''' + codetta]. Sub-groups are classified based on the rhythm patterns of the recitation part. All sub groups end with three long notes as noted earlier. And all [b] groups begin with a series of consecutive sixteenth notes. Sections and groups are quite easily divided because they are mostly closed by perfect authentic cadences with clear restarts. An exception would be [b'' + b'''] in m.21-28. Although roughly speaking, the harmonic progress flows from I to V, this section is the most complicated and harmonically developed in the *Hornpipe*. This section appears to be quite disharmonious with its many minor seconds (mainly between the cello and woodwinds) almost jumping off the page. Nonetheless, its sound is not as discordant as it looks because the cello pizzicato is too soft to resonate much with the woodwinds – perhaps an unintentional but satisfying result? Anyway, this developing section in e-flat minor ends with a B-flat unison, then returns to the original key, E-flat Major. The too brief *recap* section, only two measures long, functions more like a codetta.

Of greater interest, perhaps, is that the rhyme scheme is associated quite closely with the musical structure, making it one of the most distinguishing characteristics of *Façade*. Table 1.1 clearly shows this relationship, where the grey highlights refer to the beginnings of each beat (quarter note). Relatively wide highlights cover from the accented vowels to the end of the words in case the ending syllables are associated with rhymes. Having done this, it is easily observed that the accents are almost always right on the beats. The only exception is “settée” on the second beat

of m.8. The beat begins on “set”, and the accented “tée” is set as the second sixteenth note. This apparent mis-accentuation is, however, deliberate, and sounds like an effective syncopation.

Sitwell and Walton elaborately match the accents of words with the initial point of the beats. For those words which have accents on the second syllables, such as “rhinóceros”, “Victória”, and “memórial”, the first syllables are pulled back to the last notes of the previous beats, and the accented second syllables are placed on the beginning of the ensuing beat. There is an intriguing structural conformity between the musical phrases and the rhyming groups. Just as the musical phrases are divided in four measure groups, the rhyming units are also usually divided to match, except for an eight-measure unit at the outset. This accordance would seem to be the natural result of an intimate collaboration between the poet and the composer.

On a more detailed level, the most impressive part in the “introduction” is the lively tune played by the piccolo, which is adopted from the traditional “Sailor’s Hornpipe.” The cheerful piccolo tune is memorable and attractive enough to draw the listener’s attention, although it doesn’t develop much. Although it sounds likely to continue, this little tune is overwhelmed by a new one sounded by the trumpet, and it ends abruptly as if interrupted. Later, in the interlude, the complete melody finally appears. I assume that the truncation of the melody is to make the lengths match with the other sections, which, as noted earlier, are four measures long. To even out the length, the melody in the introduction has to be shorter because of the snare drum solo in the beginning.

Sect.	Phr.	Lyric
<b>A</b> (Eb Maj.)	Intro (m.1)	(Instruments only)
	<b>a</b> (m.5)	Sailors come To the drum Out of Bábylon; Hóbbey-horses/ Fóam, the dúmb Sky [ʌm] [ʌm] [óum] [ʌm] rhinóceros-glúm [ʌm] Watch the còurses of the bréakers' rocking-hórses and with Gláucis. Lady Vénus on the [s] [s] [s] [s] [s] settée of the hórschair séa! [í : ]
	<b>b</b> (m.9)	Where Lord Ténnyson in láurels wrote a Glória frée. [ɔ : riə] [í : ] In a bórealic íceberg came Victória; shé [ɔ : riə] [ɔ : riə] [í : ] Knew Prince Álbert's tall memórial took the còlours of the flóreal And the bórealic [ɔ : riəl] [ɔ : riəl] [ɔ : riəl] íceberg; floating ón they sée [í : ]
	<b>b'</b> (m.13)	New-arísen Madam Vénus for whose sáke from fár [á : r] Came the fát and zebra'd émpereur from Zánzibár [á : r] Where like gólden bouquets láy fár Asia, Africa, Catháy, All laid before that shady lády [óu] [éi] [éi] [éi] by the fibroid Sháh [á : ]
<b>B</b> (eb min.)	Interlude (m.17)	(Instruments only)
	<b>b''</b> (m.21)	Captain Fráccasse stout as ány water-bútt came, stóod [æ] [úd] With Sir Bácschus both a-drinking the black tárr'd grapes' blóod [æ] [ʌd] Plucked among the tartan léafage By the fúrry wind whose gríef age Could not wíther- [í : f] [í : f] like a squírrel with a góld star-nút [ʌt]
	<b>b'''</b> (m.25)	Queen Victória witting shócked upon the rócking hórsé [ɔ : riə] [ɔ] [ɔ] [ɔ : rs] Of a wáve said to the Láureate, "This mínx of còurs [ɔ : r] [ɔ : rs] Is as shárp as any lýnx and, blacker, déeper than the drínks and quite as Hót as any [ínks] [ínks] [ɔ] Hóttentot, withóut remórsé! [ɔ] [ɔ : rs]
	<b>Codett</b> (m.29)	For the mínx, ' Said shé, ' And the drínks You can sée [ínks] [í : ] [ínks] [í : ] Are hót as any Hóttentot and nótt the goods for mé! [ɔ] [ɔ] [ɔ] [í : ]

Table 1.1: Rhyming structure of *Hornpipe*

In the [a] section (from the last beat of m.4 to the third beat of m.8), the usage of /ʌm/ and /s/ stand out. In the first two measures of [a], there are many words that terminate with /m/, such as drum /ʌm/, foam /óum/, and glum /ʌm/; and in the following two measures, most words have /s/ at the end. These /s/ sounds are placed on the second sixteenth note of each beat. Placing a certain sound in a certain position has much the same effect as placing a certain instrument or an articulation in a certain position. In fact, the recitation part takes an almost percussive role in this work, leaving little for the real percussion players to do: the snare drum and cymbals appear briefly for highlighting, and punctuation, especially at the ends of each section.

Excerpt 1.1 m. 10

The musical score for Excerpt 1.1 m. 10 features six staves. From top to bottom: Flute (Fl.), Clarinet in B-flat (Clar.(Bb)), Trumpet in C (Trpt.(C)), Snare Drum (S.Dr.), Reciter, and Cello. The Flute and Clarinet parts play a melodic line with slurs and accents. The Trumpet part has a few notes with slurs. The Snare Drum part has a few notes with slurs. The Reciter part has a rhythmic pattern of notes with slurs, corresponding to the lyrics: "bo - re - a - lic ice - berg came Vic - tor - ia; she Knew Prince". The Cello part has a melodic line with slurs and accents, including a "pizz." marking.

Measure 10 is harmonically distinctive: F-Major and f-minor chords occur simultaneously in the flutes and clarinets, while the cello part adds an unexpected G-flat. Somehow, though, the progression manages to sound just like a V/V to V. As a matter of fact, although several

dissonances occur at the same time, the sounds of the F Major chord in the flute and the following B-flat Major chord in the trumpet seem to overwhelm the others. Whether or not the dissonances are heard, they seem to be accidental, due to the individual movement of each line, each of which has its own distinctive direction. The flute moves from A to D, the clarinet from A-flat to F, and the cello from F to B-flat, each on its own arriving at a B-flat Major chord (V of E-flat Major). Such a loose tonal structure adds a touch of modernity to an otherwise commonplace tonal dance piece.

For four measures, from m.13 to 16, the reciter is on her own. This part sounds particularly like a percussion solo, perhaps due to its distinctive placement of accents and rhymes. Using /á : r/ at the end of each phrase is not special in itself, but the contribution of assonance /éi/ makes it more interesting. /éi/ occur consecutively on the second beat (“lay”), the fourth beat (“Cathay”) in m.15, and the second beat (“lady”) in m.16. By appearing consecutively on weak beats, even those beats can be clearly heard. Such a meticulous rhyme scheme plays a key part in the elevation of plain speech to musical recitation.

In the interlude (m.17 -21), all instruments except the reciter appear. The interrupted catchy tune achieves its complete shape. The snare drum takes the place of the rhythmic recitation. In fact, the snare drum hardly ever plays with the reciter simultaneously. This seems intentional, in order to avoid any competition between the non-pitched speaking sound and the drum. This interlude ends in E-flat Major, but in the beginning of [b’] m 21, the key directly changes to the parallel minor.

In the [b''] section, the cello and woodwinds drive the texture by playing a modified “oom-pa” type accompaniment. Meanwhile, the trumpet and saxophone fill in the mid texture with short, gestural counter melodies. This section uses /úd/ and /ʌt/ as the ending rhyme. Both /d/ and /t/ are plosive. [b'''] begins on the last beat of m. 24. This section is not much different from previous ones. The accompanying pattern is slightly changed, and somewhat thicker. The phrase end with /ɔ:rs/. Besides, /ɔ/, /ɪŋks/ are frequently observed too. In m.27, all the instruments except the saxophone are merged into a unison B-flat, before the return to E-flat Major in m.29. Finally, the section between m.29 to the end seems to function as a short codetta. Though brief, it takes the role of *recap* in that it comes back in the original key, and with the original rhyming pattern as well. As in the beginning sections, the last two phrases end with /i:/.

### ***Tango-Pasodoblé***<sup>20</sup>

This piece is roughly a ternary form. It can be divided:

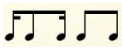

[A] [intro + a + transition] / [B] [intro + b + c + b] / [A'] [intro + a + a + coda]

First, the main sections are divided clearly based on the tempo changes. Comparing the measure numbers between [A] and [B], [B] looks almost twice as long as [A]. In fact, they have almost the same time spans due to the tempo change. Rather [A'] is extended to almost double the length of [A] by repeating a phrase and adding a coda. Meanwhile, the poetry proceeds in rhyming couplets.

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<sup>20</sup> According to the *New Grove Dictionary of Music and Musicians*, the *pasodoblé* is Hispanic dance genre, generally in 6/8 metre. (*Grove Music Online*, s.v. “Paso doble,” accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.)

Like the other pieces, the sub sections are easily divided by the rhymes at the ends of phrases. The long /í : / in the A section comes back in the coda. Again we see a close relationship between the musical structure and the rhyme scheme.

Now let's examine the details of each section. The recitation starts immediately following a loud stroke of the snare drum. Brief sentences set to three quarter notes, "When Don Pas-" or "Will Stéal The" serve as introductions to each section. Thus the actual music begins in m.3. The dominant rhythmic pattern  seems to be derived from a traditional tango rhythm. But, unlike the typical tango, this music is written in a major key. The melody on the saxophone stands out. The trumpet repeats the rhythm pattern , blunting the grim mood of the traditional tango, and imparting a humorous touch.

Looking into the rhyme scheme of the A section, each line is made up of four measures; the end of every line has /í : /. The grey highlights in Table 1.2 refer to the first beats of every bar. If you observe carefully, you will notice that the spaces between those highlights are almost the same, demonstrating that the speed of speaking is pre-determined by the number of words, not by the note values. The rhythmic pattern of the recitation is created by its own natural accents and by the length of the words. Having identified and marked the vowel sounds, I tried to group consecutive words which share the same or similar vowels. As you will notice, some vowel sounds occur repeatedly throughout the A section.

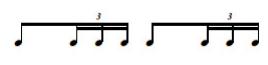
Sect. (duration)	Phr.	Lyric
A	<b>Intro 1</b> (m.1)	<b>When Don Pas-</b>
	<b>a</b> (m.3)	Qúito arrived at the séaside, Where the dónkey's hide tide brayed hé Saw [í : ] [ai] [í : ] [ai] [aid] [aid] [eid] [í : ] The bánditto Jo in a bláck cape Whose sláck shape waved like the (séa) [æ] [æ] [æ] [ei] [ei] [ai] [í : ]
Doppio movimento	<b>Transitio n</b> (m.10)	Thetis wrote a treatise nóthing wheat is silver like the séa; the lovely cheat is sweet as [í : ] [i] [ai] [í : ] [í : ] [í : ] foam; Erotis notices that (shé) [ou] [outis] [í : ]
	<b>Intro 2</b> (m.14)	<b>Will Stéal The</b> [i] [í : ]
B	<b>b</b> (m.16)	Wheat king's luggage, like Babel Before the League of Nations grew [í : ] [éibəl] [ɔ : r] [rú : ] So Jo put the luggage and the label In the pocket of Flo the Kangaroo [óu] [éibəl] [á] [rú : ]
	<b>c</b> (m.24)	(Through) trees like rich hotels that bode Of dreamless ease fled she, [í : ] [é] [í : ] [í : ] Carrying the load and goading the road Through the marine scene to the sea. [æ] [óu] [óu] [óu] [í : ] [í : ]
	<b>b</b> (m.32)	(Don Pas-)quito, the road is eloping With your luggage, though heavy and large; [í : ] [óu] [óuping] [Λ] [á : rdʒ] You must follow and leave your moping Bride to my guidance and (charge!') [á] [óuping] [ài] [ài] [á : rdʒ]
a tempo primo	<b>Intoro 3</b> (m.39)	<b>When Don Pas-</b>
A' + coda	<b>a</b> (m.41)	-quito returned from the road's end, Where vanilla coloured ladies ride [í : ] [óu] [i] [àid] From Sevilla, his mantilla'd bride and young friend Were forgetting their mentor and [il] [ilə] [Λ] [é] guide. [àid]
	<b>a</b> (m.49)	(For the) lady and her friend from Le Touquet In the very shady trees upon the sand [éi] [u : kéi] [e] [ænd] Were plucking a white satin bouquet Of foam, while the sand's brassy band [Λ] [u : kéi] [óu] [ænd]
	<b>Coda</b> (m.57)	Blared in the wind. Don Pasquito Hid where the leaves drip with sweet ... [éard] [i] [í : tou] [i] [í : ] [i] [í : t] But a word stung him like a mosquito...For what they hear, they repeat! [ə / : rd] [í : tou] [Λ] [í : t]

Table 1.2: Rhyming structure of *Tango-Pasodoblé*

In addition to the use of single or double rhymes for each word, there are instances where a pair of vowel sounds are repeated, such as in m.3, "Quito arrived at the seaside." In this example, the vowel /i : / of "Quito" and /ai/ of "arrive" are set to merge into the single word "seaside".

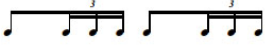
The part from m.10 to m.13 functions as a bridge or transition to the **B** section. Compared to the previous section, though there is not much difference in the number of words, the speaking speed increases so much that the reciter proceeds without a single rest. In this section, all other instruments disappear, and the reciter is left alone. For this reason, the sudden tempo change doesn't create an unpleasant sense of incompatibility, allowing it to effectively work as a transition to the **B** section, which is, after all, quite different in mood, speed and key. The repetitive appearance of assonances /i : / and /ou/ seems to be related to the fast speed of speaking.

The **B** section begins in m.14, and is introduced following the transition. Thus the actual **B** section begins on m.16 where the key is changed from F Major to A, giving it an uncharacteristic cheeriness for a *pasodoblé*. Traces of the influence from *pasodoblé* are shown in the "oom-pa" accompaniment, the rhythmic pattern in the recitation, and in the rhythm pattern

 , at the approach of the climax. This is not a grim march at all, but is march-like nonetheless.

In its structural respect, the **B** section consists of three small groups, [a, b, and c], divided based on musical and rhyming similarity. The [b] section is dominated by the oom-pa accompaniment,

and the speaking part functions like a drum corps. Due to the simple accompaniment, the speaking can be clearly heard, and the rhymes are easily discernible. Both [b] sections are rather elaborately designed. Two phrases of four measures merge into one [b] section, which has a unique rhyme scheme. Syllabic rhymes are arranged on the first beats of the second and the sixth bars of each [b] section. “Babel” in m.17 rhymes with “label” in m.21, and “eloping” in m.33 rhymes with “moping” in m.37. Also, other syllabic rhymes are set to the first beats of the fourth and the eighth bars. The word “grew” in m.19 rhymes with “Kangaroo” in m.23, and “large” in m.35 rhymes with “charge” in m.39.

Meanwhile, there is a musical change from m.24 to m.31. Melodically, all the instruments move up chromatically from E to E in different octaves. And rhythmically, this passage is driven to the climax as each instrument gradually change to an idiomatic rhythm pattern, 

However, even more interesting is that this sequencing technique seems to be used in the poetry as well. In the line “load and goading the road through” in m.28-29 the vowel “oad” is repeated three times, matching up with the chromatic sequence in the music.

In m.39, a new intro to [A], “When Don Pasquito”, follows as soon as the [B] section ends. As usual, syllabic rhymes at the end of lines such as /ai/ and /ænd/ bind two lines together. In comparison with the [A] section, though the number of assonances in the middle of the lines are reduced, the number of syllabic rhymes increases toward the end.<sup>21</sup>

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<sup>21</sup> The general musical analysis of “Tango — Pasodoblé” may be found in the following source: Frank S. Howes, *The Music of William Walton* (New York: Oxford University Press, 1974), 16.

# Tango-Pasodoble

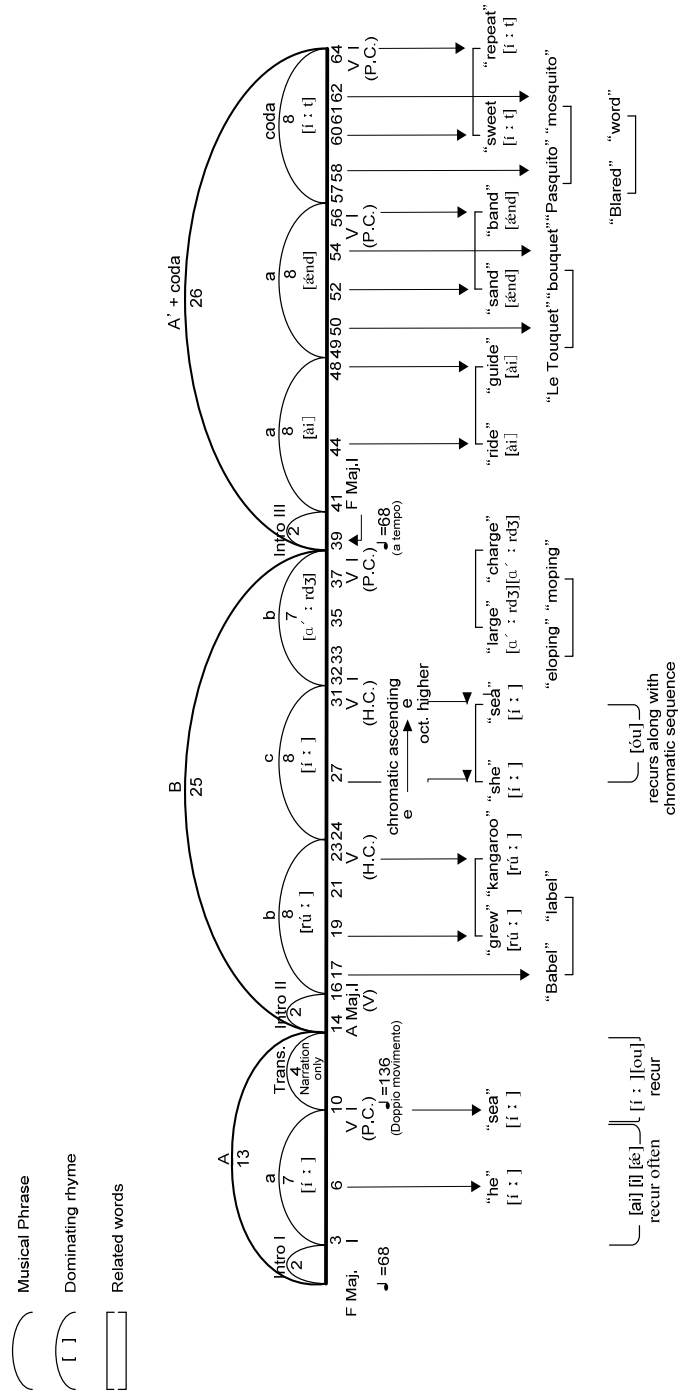


Figure 1.2: a diagrammatic analysis of *Tango-Pasodoble*

## ***Polka***

In the *Polka*<sup>22</sup> the relation between the musical structure and the rhyme scheme becomes even wmore clear. Its form is a kind of ternary, ABA or perhaps ABB'A. Like the music, /əɪ/, the rhyme at the end of the line in A, comes back in A'. There are similarities between B and B' in both musical features and in rhyme. The rhyme /i : / is placed at the end of both sections.

Subsections [a], [b], and [c], are eight measures long, and in each two lines are combined into a couplet. Two lines in the subsections share one or two rhymes. If you listen carefully to the relationship between music and rhyme, you will also find that musically related parts, such as [a] and [a''] or [c] and [c'], are also related in their rhymes even though they are separated temporally. They usually share one rhyme at the end of couplets, but sometimes share two rhymes if the lines consist of two musical phrases.

Perhaps more interesting is how Sitwell selected the words. Some words in this poetry seem to evoke the polka rhythm all by themselves, even before any instrumental accompaniment is added. Words like “pol-ka”, “Mis-ter”, “my top”, “whis-kers”, “hay-cocks”, and “gay-frocks” in the A section are strikingly reminiscent of the characteristic oom-pa accompaniment in the traditional polka. All of these words have first-syllable accents. Apart from the accents' position, the plosive consonants in the second syllables also stand out, resulting in a pleasant onomatopoeic

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<sup>22</sup> According to the *New Grove Dictionary of Music and Musicians*, the polka is a lively couple-dance in 2/4 time. It originated in Bohemia as a round-dance, and became one of the most popular ballroom dances of the 19<sup>th</sup> century. (*Grove Music Online*, s.v. “Polka,” by Gracian Černušák, Andrew Lamb, and John Tyrrell, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.)

effect. The musical expressions are realized by making the best use of the latent phonetic characteristics inherent in the words.<sup>23</sup>

Sect. (duration)	Phr.	Lyric
<b>Intro</b>	(m.1)	Tra la la la la la la la!
<b>A</b> (F Maj.)	<b>a</b> (m.5)	See me dance the polka, ' Said Míster Wagg like a bear, [ə] [ər] [éər] 'With my top hat And my whiskers that (Tra la la la) trap the Fáir. [ər] [éər]
	<b>a'</b> (m. 13)	Where the waves seem chiming haycocks I dance the polka; there [- s] [héikaks] [éər] Stand Venus' children in their gay frocks, Maroon and marine, and stare [- s] [géi fraks] [éər]
<b>B</b> (Bb Maj.)  (G Maj.)	<b>b</b> (m.21)	To see me fire my pistol Through the distance blue as my coat; [óut] Like Wellington, Byron, the Marquis of Bristol, Buzbied great trees float. [óut]
	<b>c</b> (m.29)	While the wheezing hurdy-gurdy Or the marine wind blows me [ə / : rdi] [í : ] To the tune of "Annie Rooney", sturdy, Over the sheafs of the sea: [ə / : rdi] [í : ]
<b>B'</b> (B Maj.)  (G Maj.? or Chromatic sequence?)	<b>b'</b> (m.37)	And bright as a seeds man's packet With zinnias, candytufts chill, [ækit] [íl] Is Mrs. Marigold's jacket As she gapes at the inn door still, [ækit] [íl]
	<b>c'</b> (m. 45)	Where at dawn in the box of the sailor, Blue as the decks of the sea, [í : ] Nelson awoke, crowed like the cocks, Then back to the dust sank he. [í : ]
<b>A'</b> (F Maj.)	<b>a</b> (m. 53)	And Robinson Crusoe Rues so The bright and foxy beer, [iər] But he finds fresh isles in a negress' smiles, The poxy doxy dear [iər]
	<b>a''</b> (m. 61)	As they watch me dance the polka ' Said Míster Wagg like a bear, [ər] [éər] 'In my top hat and my whiskers that, Tra la la la, trap the Fáir. [ər] [éər]
<b>Outro</b>	(m.69)	Tra la la la la- Tra la la la la la- Tra la la la la la La La La!"

Table 1.3: Rhyming structure of *Polka*

<sup>23</sup> The general musical analysis of "Polka" may be found in the following source: Frank S. Howes, *The Music of William Walton* (New York: Oxford University Press, 1974), 14.

**Polka**

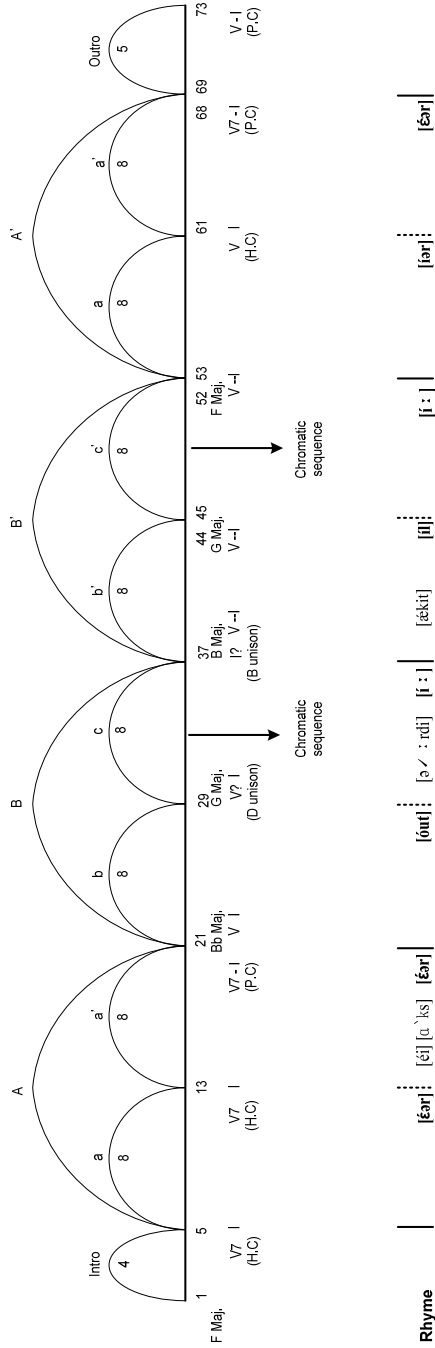


Figure 1.3: a diagrammatic analysis of *Polka*

## *Tarantella*

This *Tarantella*,<sup>24</sup> spiced up along the way with intermittent tambourine tremolos as one might expect, has a distinctive and particularly memorable rapid-fire reciting style. The meter is 6/8, as in a typical tarantella. And the structure is ternary, [A B A]. It begins in E-flat Major, changes to G Major, and then returns to E-flat Major. The [A] and [B] sections are highly contrasting, but when the original key returns, the [A'] section adopts considerable musical elements from [B]. Nevertheless, one part of the last line in the [A] section, “Said Queen Venus-”, is repeated in the codetta. Once again we see a compellingly close relation between the musical structure and rhyme scheme.

The tonality in the [A] section is quite ambiguous although the harmonic progressions in the cello part are quite simple. In fact, the cello part exerts less harmonic resonance than appearances would suggest due to the fact that the notes are to be played exclusively *pizzicato*. Instead, the loud, dominating woodwind and the brass parts are quite chromatic, obscuring the tonality. In contrast to the [A] section, the [B] section is tonally stable and creates a uniform musical mood, even though the style of accompaniment is changed.

This piece uses various types of rhymes, and as always, the poetry is made up of couplets. Two lines in each couplet are united by a syllabic rhyme at the end of both. The rhyming is enhanced

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<sup>24</sup> According to the the *New Grove Dictionary of Music and Musicians*, tarantella is a folkdance of southern Italy also used in art music. It is now a kind of mimed courtship dance, usually performed by one couple surrounded by a circle of others, accompanied by castanets and tambourines held by the dancers; occasionally the onlookers sing during the dance, usually a regularly phrased tune in 3/8 or 6/8 that alternates between major and minor mode and gradually increases in speed. (*Grove Music Online*, s.v. “Tarantella,” by Erich Schwandt, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.)

Sect.	Phr.	Lyric
<b>Intro</b> (Eb Maj.)	(m.1)	(instruments only)
<b>A</b>	a (m.12)	Where the satyrs are chattering, nymphs with their flattering glimpse of the forest enhance [ərs] (ing----[mfs]-----ing---[mps]) [áens] All the beauty of marrow and cucumber narrow and Ceres will join in the dance. (arrow and c -----arrow and C) [áens]
	a' (m.20) Trans.	Where the satyrs can flatter the flatleaved fruit and the gherkin green and the marrow, [ərs] (f-----f-----f) [ə / : r] [árou] Said Queen Venus, 'Silenus, we'll settle between us the gourd and the cucumber narrow'. [ər] [árou]
<b>B</b> (G Maj.)	b (m.28)	See, like palaces hid in the lake, they shakethose greenhouses shot by her arrow [éik] [éik] [árou] Narrow! The gardener seizes the pieces, like Croesus, for gilding the pottingshed barrow. [árou] (ing-----ing) [árou]
	b' (m.36)	There the radish roots and the strawberry fruits feel the nymphs' high boots in the glade [éid] Trampling and sampling mazarukas, cachucas and turkas, Cracoviaks hid in the shade. (ing-----ing) (kas-----cas-----kas-----ks) [éid]
Re-trans	c (m.44)	Where, in the haycocks, the country nymphs' gay flocks wear gowns that are looped over [-éi--aks] [-éi--aks] bright Yellow petticoats, [ts] Gaiters of leather and pheasants' tail feathers in straw hats bewildering many a leathern bat. [éi] [ðər] [fé] [féðərs] [t]
	(m.52)	(instruments only)
<b>A'</b> (Eb Maj.)	a'' (m.54)	There they haymake, cowers and whines in showers, the dew in the dogskin bright flowers; [áuərs] Pumpkin and marrow and cucumber narrow have grown through the spangled June hours. [áuərs]
	c' (m.62)	Melons as dark as caves have for their fountain waves thickest gold honey, and wrinkled as dark as Pan, [áén] Or old Silenus, yet youthful as Venus, are gourds and the wrinkled figs whence all the jewels ran. [áén]
<b>Code tta</b>	(m.71) a'?	Said Queen Venus, 'Silenus we'll settle between us the nymphs' disobedience, forestall [ɔ : l] With my bow and my quiver each fresh evil liver: for I don't understand it at all! (my-----my---ver-----ver) [ɔ : l]

Table 1.4: Rhyming structure of *Tarantella*

by internal rhymes using assonance and consonance. In the part “flatter the flat leaved fruit” in m.21, the consecutive “f” sound is used to make a rhyme. Furthermore, these “f”s are all set on strong beats, rendering an exaggerated emphasis to basic rhythmic feel of 6/8 meter, “Ta-da-da Ta-da-da”. On the other hand, the re-transition section (m.44-53) has no clear ending rhyme, although it has some internal rhymes. The rhyme scheme of this section is intentionally loose in order to follow the musical flow of the transition section.<sup>25</sup>

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<sup>25</sup> The general musical analysis of “Tarantella” may be found in the following source: Frank S. Howes, *The Music of William Walton* (New York: Oxford University Press, 1974), 17.

# Tarantella

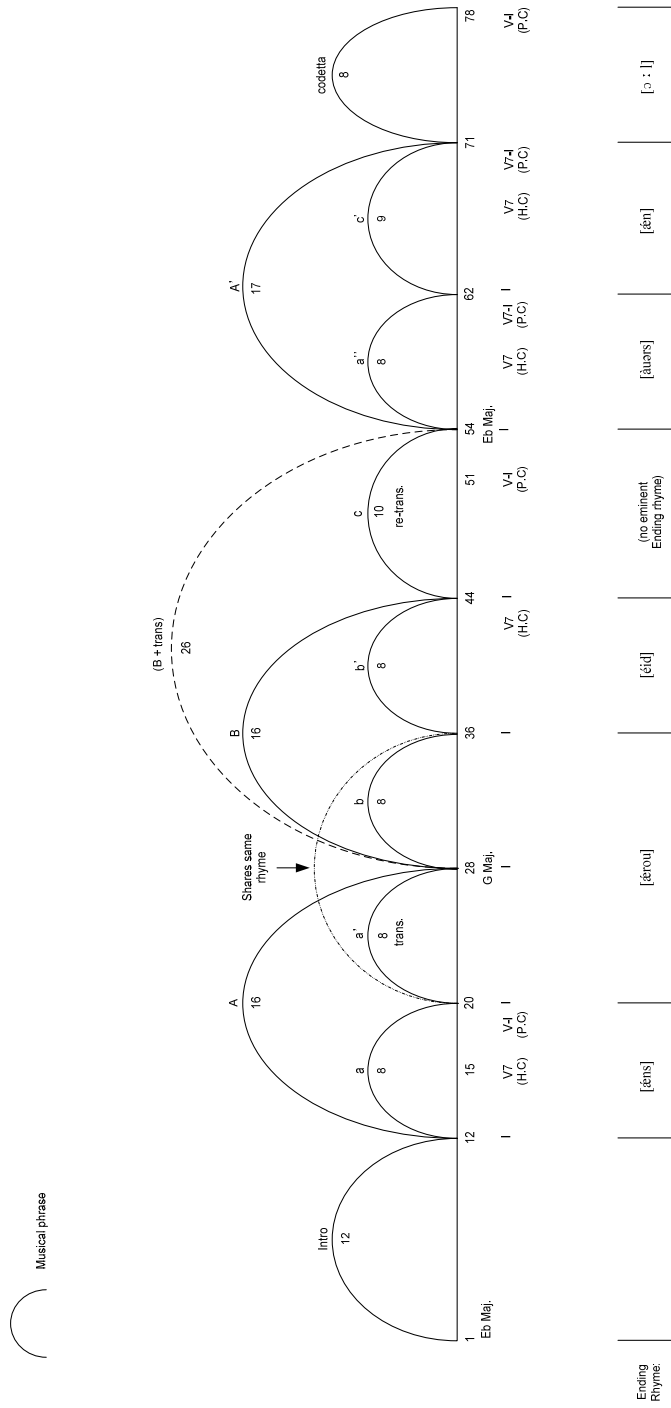


Figure 1.4: a diagrammatic analysis of *Tarantella*

## *Valse*

Basically both recitation and instrumental parts together create the character of the Waltz rhythm. The harmonic rhythm pattern proceeds in a somewhat leisurely manner. Nevertheless, this piece doesn't sound very diatonic because the harmonic structure is designed in a horizontal, not vertical manner. Thus, vertical conflicts between the melodies happen "accidentally" along the way although each melody line by itself is quite diatonic. Looking at each melody line separately, and despite the considerable number of non-harmonic tones, the main harmonic frame can be easily grasped. On the other hand, when viewed vertically, the ubiquitous minor seconds, augmented intervals and the like work against a unified, diatonic impression. This makes it problematic to discover in a cursory look just what the harmonic structure actually is. Yet again the form is ternary,  $\boxed{A B A'}$ . Even so, the length of  $\boxed{B}$  exceeds that of  $\boxed{A}$  and  $\boxed{A'}$  taken together. It begins in C Major and changes to F Major at the beginning of the  $\boxed{B}$  section, which divides into three separate sub-sections again. Among those subsections, the key is changed to a minor in the middle, then comes back to F Major again. Finally, the original key, C Major, returns in the  $\boxed{A'}$  section. The length of the musical phrases is eight measures long except between m.61-66. However, the time span between this phrase and other phrases would be almost the same because there is a *ritardando* between m.65-66.

The *Valse* has a different rhyme scheme compared to the other examples, and its rhymes do not affect the whole section. Perhaps this is due to the sheer length of this poem. Though the poetry is formed entirely of couplets, the effect is less uniform and more complex because each couplet usually shares more than one rhyme.

Valse

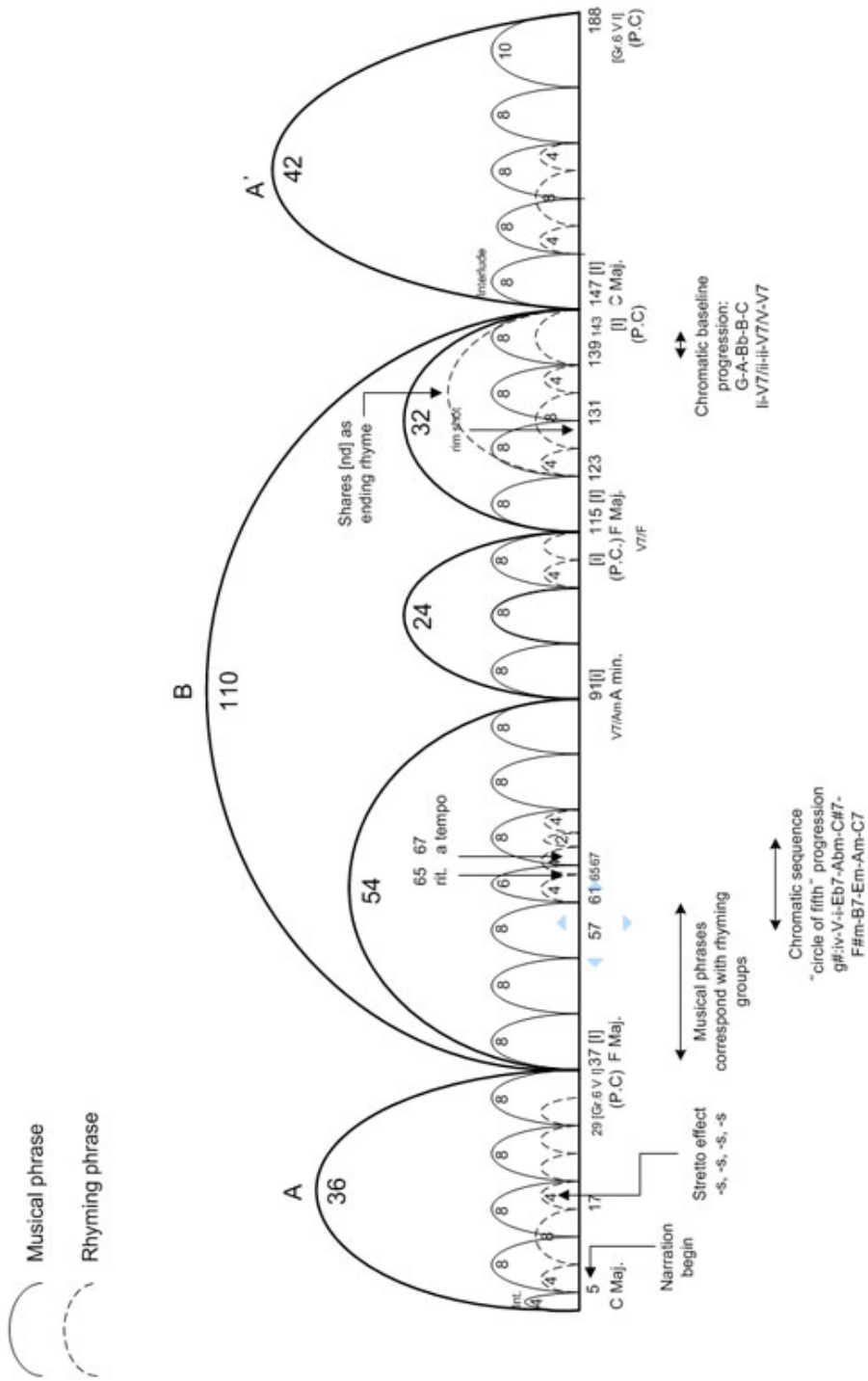


Figure 1.5: a diagrammatic analysis of *Valse I*

Basically, the musical phrases are usually divided into eight measures. However, the length of the couplet pairs varies. The longest pairs are eight measures long, which are combinations of two lines sharing the same rhyming meter. A few couplets are four measures long, and the shortest couplet is two measures long. Thus, there is less conformity between the musical phrases and the rhyming couplets. Such discordance usually, but not always, seems to be related to the composer's control of the level of tension (Figure 1.5). The couplets are longer where the music is relaxed, shorter as the tension becomes greater. For example, the music between m.37 - 61, where the musical groups and rhyming groups are divided at the same points, flows leisurely through a continuous sequence of secondary dominant chords, starting in m.57. Due to the sequence, the harmonic rhythm gets faster, and it begins to build tension. Then, the length of couplets get shorter, to four measures from m.61, with the result that the musical phrases no longer correspond to the couplet units. This discord creates sudden tension. However, the tension goes away as the musical phrases and couplet units resume their correspondence a few bars later, from m.71.

In truth, the increasing frequency of rhymes inside a line enhances the chances of echoing sounds, almost like the *stretto* effect in fugues. Although a single speaking line cannot by itself create a *stretto* – which is after all a multi-voiced texture – increasing the tension by narrowing down the distances between recurring sounds, rhymes in this case, creates an analogous impression. An example of this may be found in m.17. Rose castles, Tourelles, Those bustles Where swells are two lines with the same rhyming meter. This couplet consists of a pair of phrases that are two measures each, in contrast to the previous couplet which consists of a pair of four measure lines. Owing to the reduction in the length of each line, the rhyming flow seems to move at double

Sect. (duration)	Phr.	Lyric
<b>A</b> (C Maj.)	m.1	Intro
	m.5	Daisy and Lily, Lazy and silly. [éizi] [ili] [éizi] [ili]
	m.9	Walk by the shore of the wan grassy sea, Talking once more'neath a swanbosomed tree. [ɔ : k] [ɔ : r] [wa 'n] [i : ] [ɔ : k] [ɔ : r] [wa 'n] [i : ]
	m.17	Rose castles, Tourelles, Those bustles Where swells [óuz] [sls] [els] [óuz] [sls] [éls]
	m.21	Each foambell of ermine, They roam and determine [óum] [ə / : rmin] [óum] [ə / : rmin]
	m.25	What fashions have been and what fashions will be, [æ] [i] [æ] [i : ]
	m.29	What tartan leaves born, What crinolines worn. [á : ] [ɔ : rn] [i] [ɔ : rn]
<b>B</b> (F Maj.)	m.37	By Queen Thetis, Pelisses Of tartatine blue, Like the thin plaided leaves that the castle crags grew, [i : ] [i : s] [á : ] [ú : ] [i] [i : vs] [á : ] [ú : ]
	m.45	Or velours d'Afrande: On the watergods' land Her hair seemed gold trees on the honeycell sand [əluər] [ɔ : ] [ænd] [éər] [i : ] [ʌ] [ænd]
	m.53	When the thickest gold spangles, on deep water seen, Were like twaning guitar and like cold mandolin. [i] [æ] [i : ] [i : n] [á] [á] [óu] [in]
	m.61	And the nymphs of great caves, With hair like gold waves [i] [éivs] [éər] [éivs]
	m.65	Of Venus, wore tartatine, Louise and Charlottine [i : ] [á : ] [u : i : ] [á : ]
	m.69	(Boreas' daughters) [ɔ : ] [ɔ : ]
	m.71	And the nymphs of deep waters, The nymph Taglioni, [i] [ɔ : ] [i] [óu]
	m.75	Grisi the ondine, Wear plaided Victoria and thin Clementine Like the crinolined water falls [i] [i : ] [æ] [ɔ : ] [i] [i : ] [i] [ɔ : ]
	m.83	— — Woodnymphs wear bonnets, shawls, Elegant parasols Floating are seen. [ú] [á] [é] [á] [óu] [i : ]

(A min.)	m.91	The Amazons wear balzarine of jonquille	Beside the blond lace of a deepfalling rill.
		[æ] [éər] [i : ] [il] [ài] [éi] [i : ] [i]	
	m.99	Through glades like a nun They run from an shun	The enormous and goldrayed rustling sun
		[éi] [ʌn] [ʌn] [ʌn] [ɔ : ] [óu] [ʌ] [ʌn]	
m.107	And the nymphs of the fountains	Descend from the mountains	
	[i] [àuntəns] [é] [àuntəns]		
m.111	Like elegant willows	On their deep barounche pillows.	
	[é] [ílou] [i : ] [ílou]		
(F Maj.)	m.115	In cashmere Alvandar, barège Is abelle,	Like bells of bright water from clearest woodwell
		[æ] [æ] [é] [é] [é] [ɔ : ] [iər] [é]	
	m.123	Our élégantes favouring bonnets of blond.	
		[é] [éi] [á] [á nd]	
	m.127	The stars in their apiaries, Sylphs in their aviaries,	Seeing them, spangle these, and the sylphs fond
m.135	From their aviaries fanned With each long fluid hand		
	[á : ] [épièris] [i] [éivèris] [i : ] [æ] [æ] [á nd]		
m.139	The manteaux espagnols, Mimic the waterfalls	Over the long and the light summer land.	
	[éi] [æ] [ɔ : ] [ænd]		
	[æ] [a : ] [i] [á ] [óu] [ɔ : ] [ài] [ænd]		
A' (C Maj.)	m. 147	(INTERLUDE)	
	m.155	So Daisy and Lily, Lazy and silly,	
		[éizi] [íli] [éizi] [íli]	
	m.159	Walk by the shore of the wan grassy sea,	Talking once more'neath a swanbosomed tree.
		[ɔ : k] [ɔ : r] [wa 'n] [i : ] [ɔ : k] [ɔ : r] [wa 'n] [i : ]	
	m.167	Rose castles, Tourelles, Those bustles! Mourelles	
	[óuz] [sls] [els] [óuz] [sls] [éls]		
m.171	Or the shade in their train follow.	Ladies, how vain, hollow,	
	[éi] [éi] [á lou] [éi] [éi] [á lou]		
m.179	Gone is the sweet swallow,	Gone, Philomel!	
	[ɔ : ] [i : ] [ɔ : ] [è]		

Table 1.5: Rhyming structure of *Valse*

speed. In fact, however, the recurring /-s/s inside of the line seems to make a kind of sequence, and this sequencing effect tricks us into thinking that the speed of flow becomes almost four times faster. This kind of complicated rhyming structure is revisited in the climax section

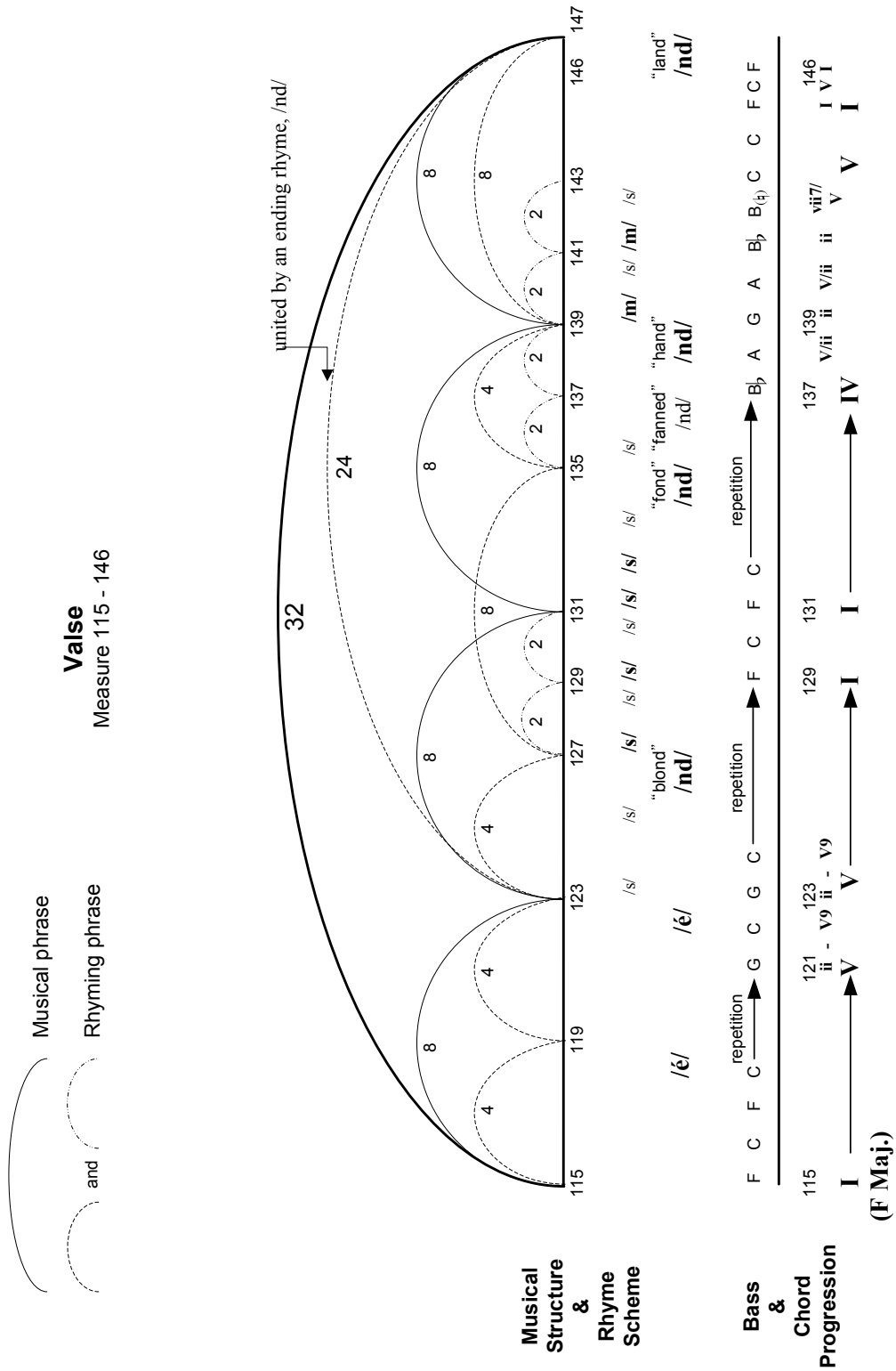


Figure 1.6: a diagrammatic analysis of *Valse II*

right before moving on to the *recapitulation*. This time, this passage becomes even longer, m.123-146.

Our élégantes favouring bonnets of blond,  
 [é] [éi] [á] [á nd]  
 The stars in their apiaries, Sylphs in their aviaries, Seeing them, spangle these, and the sylphs fond  
 [á : ] [éipièris] [í] [éivièreis] [í : ] [æ] [æ] [á nd]  
 From their aviaries fanned With each long fluid hand  
 [éi] [æ] [ɔ : ] [ænd]  
 The manteaux espagnols, Mimic the waterfalls Over the long and the light summer land.  
 [æ] [a : ] [í] [á´] [óu] [ɔ : ] [ài] [ænd]

In a wider view, this passage is a group united by an ending rhyme, /nd/. Initially, this group can be divided into four lines: the first line ending with “blond” is four measures, the second line ending with “fond” is eight measures, the third line ending with “hand” is four measures, and the last line ending with “land” is eight measures long. This uneven rhyming division doesn’t correspond with the musical phrase division which is divided evenly by eight measures. In addition, the first four measures in both of the eight measure lines have separate rhyming meters. Moreover, another element to increase tension is the recurring /s/: in m.123-126, this sound appears in almost every other measure. And from m.127 beginning with “the stars” to m.134, the /s/ appears almost once per measure. From m.143 the /s/ begins to show up less frequently, reversing the previous tendency and thereby reversing the tension. This method of intentionally controlling the distances between the same sounds is also applied to the words. The usage of words such as “sylphs”, “aviaries” and “apiaries” between m.128-136 provides a good example.

In summary, the *Valse* has less structural similarity between its musical phrases and the rhyming divisions than we have seen thus far. However, this structural discord is used as a tool to control

the tension level. In addition, certain sections have multiple rhyming structures often engaged with other musical techniques such as a continuous secondary dominant sequence, or chromatic chord progressions. The couplet between m.139 – 142 provides a good example. Overall, *Valse* reveals a sophisticated, evolved technique to intertwine musical elements and speaking sounds.<sup>26</sup>

### ***Fox-Trot: “Old Sir Faulk”***

There are two types of foxtrots: slow and fast. Considering the relaxed mood of the music, Walton’s piece seems to be influenced by the slow foxtrot.<sup>27</sup> The most distinct feature of this piece is its ambiguous tonality. The underlying chords themselves can easily be analyzed by looking at the notes in the cello *pizzicato* section. However, the progressions of the chords don’t move in a certain or traditional pattern, and thus no clear tonal center emerges. To be sure, one can see “ii – V” progressions occurring occasionally, but they do not function to establish a solid tonal center. Besides, the short-lived *pizzicato* of the cello simply does not have sufficient sonic presence to make a clear harmonic impression. For this reason, the beginning section is especially tonally ambiguous. Thus, the actual audible harmonic frames can be found by extracting accented notes from each melody line. Despite such an ambiguous harmonic environment, a true D7 chord emerges in m.10, lingers for two bars, and then finally resolves to a G Major chord – a fleeting flirtation with traditional tonality. But this nod to G Major doesn’t last long: the D-seventh chord in m.15 sets up a half cadence, then, the new section begins

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<sup>26</sup> The general musical analysis of “*Valse*” may be found in the following source: Frank S. Howes, *The Music of William Walton* (New York: Oxford University Press, 1974), 15.

<sup>27</sup> According to the *New Grove Dictionary of Music and Musicians*, the fox-trot is a social dance of the 20<sup>th</sup> century. The foxtrot and such ephemeral dances as the “horse trot”, “fish walk”, “turkey trot”, “grizzly bear”, “bunny hug” and other canters or “trots” had their origins in the one-step, two-step and syncopated ragtime dances in the USA shortly after 1910. The basis was a slow gliding walk at two beats per step and a fast trot at one beat per step. The tempo varied between 30 and 40 bars per minute, and the dance could be done to almost any popular tune in simple duple metre with regular four-bar phrases. (*Grove Music Online*, s.v. “Foxtrot,” by Pauline Norton, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.)

# Fox-Trot: 'Old Sir Faulk'

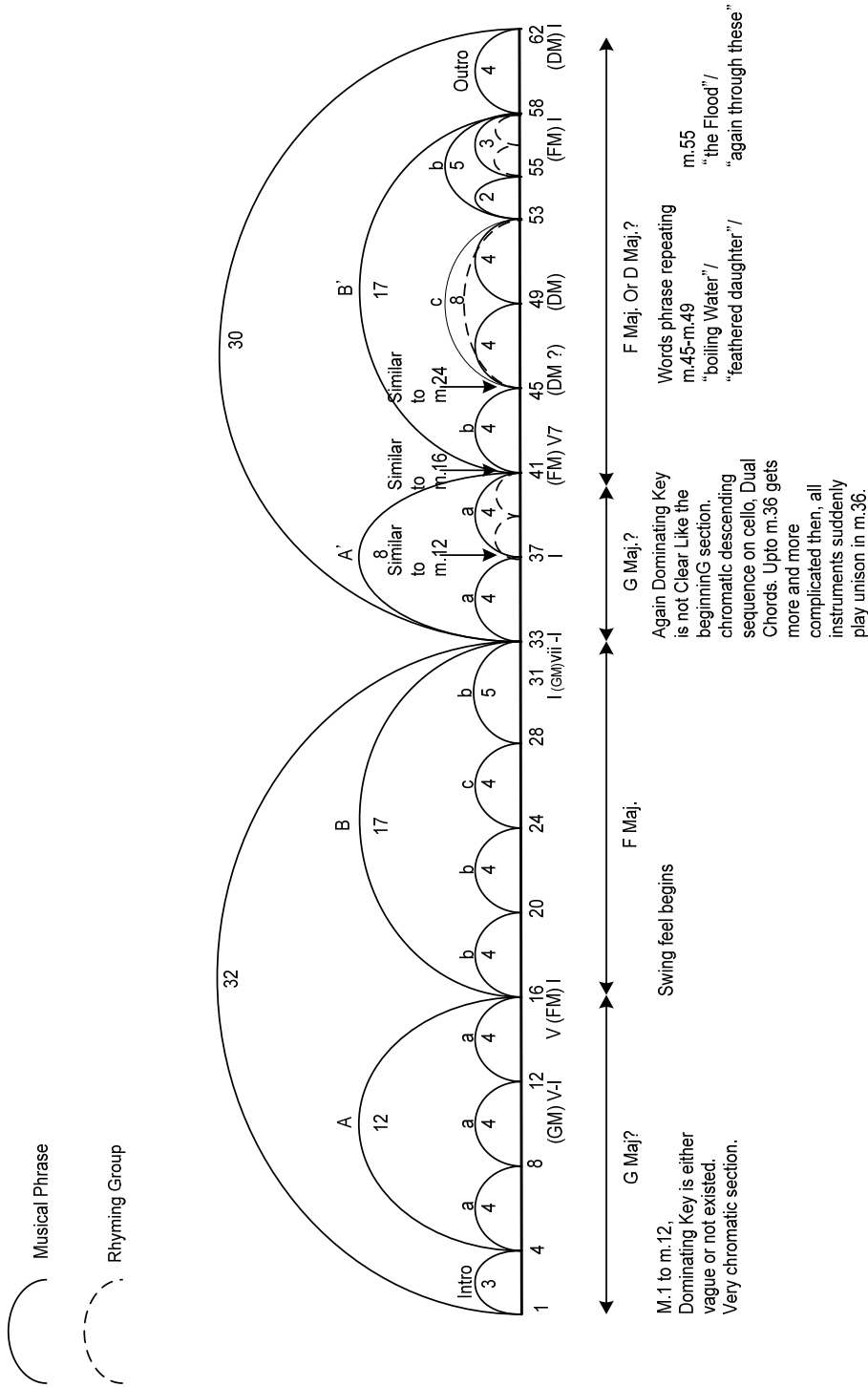


Figure 1.7: a diagrammatic analysis of *Fox-Trot: "Old Sir Faulk"*

immediately in F Major from that point. This new section has a swing feel, and in contradistinction to the previous part, it is fairly stable in its melodic flow and tonality.

However, this stability ends in m.31, then, after a short transition, a new tonally ambiguous section follows, with a pronounced harmonic conflict between the cello and the others. It seems that two different chords are played at the same time. The melody lines become increasingly complicated up to m.36; then, suddenly they merge into a unison, punctuated by a clear G chord in m.37. Still, it doesn't appear that there is a clear key center in the section from m.33 to 40. This ambiguous G Major section actually seems related to the beginning section, not just by virtue of tonality, but through other musical values as well. Thus, m.33 marks the beginning of the *recap* section. Musical similarities are found between m.12 and 37, m.16 and 41(both with a swing feel), and m.24 and 45. Also both sections make a feint at a modulation to F Major, considering the prolonged C7 Chord. However, the impression of F Major in the section from m.41 to the end of this piece is weakened by its proximity with D Major. The ambiguity continues throughout the section before D Major Chord finally seems to win out.

Thus, *Fox-Trot* is musically divided into two sections, [Intro +  $\boxed{A}$  +  $\boxed{B}$ ] [ $\boxed{A'}$  +  $\boxed{B'}$  + Coda]. Both the  $\boxed{A}$  and  $\boxed{A'}$  sections are tonally ambiguous, but hover around G Major, both the  $\boxed{B}$  and  $\boxed{B'}$  have a swing feel, and their keys are jointly F or D Major.

In the *Fox-Trot*, the divisions of couplets are generally in accordance with the divisions of the musical sections. Syllabic rhymes are employed more frequently than other types. Usually the length of each couplet is four measures. Each couplet shares a single rhyme, appearing one or

Sect. (duration )	Phr.	Lyric	
I	G Maj.?	<b>m.1</b> Intro	
	A	<b>m.4</b> Old Sir Faulk, Tall as a stork, Before the honeyed fruits of dawn were ripe, would walk. [ɔ : rk] [ɔ : k]	
		<b>m.8</b> And stalk with a gun The reynard-coloured sun, Among the pheasant feathered corn the [ɔ : k] [ʌn] [ʌn] unicorn has torn, [ɔ : r n]	
		<b>m.12</b> (G Maj) forlorn the Smock-faced sheep Sit And Sleep; Periwigged as William and Mary weep... [ɔ : r n] [i : p] [i : p] [i : p]	
		F Maj. <b>m.16</b> (F Maj. swing) ‘Sally, Mary, Mattie, what’s the matter, why cry?’ [ai] The huntsman and the reynard-coloured sun and I sigh; [ai]	
	B	<b>m.20</b> ‘Oh, the nursery-maid Meg With a leg like a peg _ [ég] [ég] Chased the feathered dreams like hens, and when they laid an egg [ég]	
		<b>m.24</b> In the sheep_skin Meadows Where_ The serene King James would steer_ [éər] [iər]	
		<b>m.28</b> Horse and hounds, then he From the shade of a tree_ [i : ] Picked it up as spoil to boil for nursery tea’ [i : ] (said the mourners)	
	II	G Maj.?)	<b>m.33</b> In the Corn, toweres strain, _ Feathered tall as a crane _ [rein] [rein] And whistling down the feathered rain, old Noah goes a gain _ [éin]
		A’	<b>m.37</b> (similar to m.12) An old dull mome _ With a head lilke a pome, [óum?] [óum] Seeing the world as bare egg, Laid by the feathered air, Meg [ég] [ég]
B’		F Maj.? Or D Maj.?	<b>m.41</b> (similar to m.16) Would beg three of these For the nursery teas / [i : z] [i : z] Of Japhet, Shem, and Ham; she gave it Underneath the trees, [i : z]
		<b>m.45</b> (similar to m.24) Where the boiling Water, the boiling Water Hissed,	
	<b>m.49</b> Like the goose-king’s feathered daughter, feathered daughter kissed,		
<b>m.53</b> Pot and pan and copper kettle Put upon their proper mettle. [pət] [pər] [étl] [pət] [pər] [étl]			

	<b>m.55</b>	the Flood_ the Flood_ the Flood begin/ again through these, again through these
	<b>m.58</b>	outro

Table 1.6: Rhyming structure of *Fox-Trot: “Old Sir Faulk”*

two times per line. An exceptional case occurs in m.37-40, where the musical phrase has two couplets. One couplet has /oum/ as the ending rhyme, and the other has /eg/. Musically speaking, it is just like making a change by inserting short sequences to break a steady section, which flows with a regular harmonic rhythm. This irregular pattern seems to return at m.41 briefly, but soon more dramatic changes follow from m.45. The eight measures between m.45-52 comprises a couplet joined by a syllabic rhyme “-issed” at the end of each line. Considering the extended length of this couplet, the tension of this section should be attenuated, but the opposite is the case; by forming each line with repeating phrases, the tension actually increases:

m.45 - 48: the boiling Water, the boiling Water Hissed

m.49 - 52: feathered daughter, feathered daughter kissed

The following couplet is shortened, each line is one measure. This shortened couplet (m.53-54) doesn’t have exact repeating phrases. Nevertheless, the lines in the couplet sound very similar to each other because the words in the two lines have almost a one to one rhyming correspondence. Thus it also sounds like another repeating phrase.

m.53 – 54: Pot and pan and copper kettle / Put upon their proper mettle

Then, in m.55-57, the technique of repeating phrases comes back. Phrases, “the Flood”, and “again through these”, are repeated in short intervals.

m.55 – 57: the Flood the Flood the Flood begin/  
again through these, again through these

In sum, the technique used between m.45- 57, repeating phrases while gradually shortening the length of couplets, reminds me again of the sequencing technique in music. As in previous examples, the musical tension in the Fox-Trot is also controlled by a sophisticated rhyme scheme design. The details of this rhyme structure can be seen in Table 1.6.<sup>28</sup>

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<sup>28</sup> The general musical analysis of “Old Sir Faulk” may be found in the following source: Frank S. Howes, *The Music of William Walton* (New York: Oxford University Press, 1974), 21.

## CHAPTER 2: *CURLEW RIVER*

### 2.1 Introduction

In this chapter, I will discuss and analyze *Curlew River: A Parable for Church Performance* (Op. 71) composed by Benjamin Britten (1913 – 1976). This work is very different from the previously discussed piece, *Façade*, both internally and externally. In *Curlew River*, there is neither a fixed narrator nor fixed narration parts. For that reason, it could be hard to place this piece in the genre of works written for narration and instruments. Nevertheless, *Curlew River* is still worthy of discussion in this regard because of the unique declamatory techniques in the dialogues. In this chapter, I will give examples and explain the technical methods to differentiate certain dialogues from normal recitatives or songs, and evaluate the value and usefulness of Britten's manner in using dialogue in music.

### Background of *Curlew River*

*Curlew River* is the first of the three so called “church parables” written by Benjamin Britten. The libretto is based on a play from the traditional Japanese form *noh*,<sup>29</sup> *Sumidagawa* (Sumida River) by Juro Motomasa (1395-1431). Benjamin Britten and the librettist, William Plomer (1903 – 1973), adopted a medieval Japanese play, stylistically restrained according to the tradition, and reinvented it into a European model. *Curlew River* was premiered at Orford

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<sup>29</sup> Takakuwa Izumi, “Nô and Kyôgen,” in *Garland Encyclopedia of World Music, Vol.7: East Asia: China, Japan, and Korea*, ed. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben (New York: Routledge, 2001), 629 – 636.

Church, Suffolk on June 12, 1964 by the English Opera Group.<sup>30</sup> Peter Pears (1910 – 1986), for whom Britten composed so often and well, played the leading role. In November 1955, Benjamin Britten and Peter Pears went on a study trip, which started in Europe, and took them to Turkey and to Asian countries such as India, Singapore, Indonesia, Hong Kong, Japan, Thailand, and Sri Lanka. Through this long journey, Britten became enamored with the colorful sounds of Balinese *gamelan* music,<sup>31</sup> and the sophisticated beauties and legendary restraint found in Japanese traditional court music and in *noh*. In Japan, Britten watched *Sumidagawa* twice, and, at the urging of his favorite librettist, William Plomer (1903 – 1973), who once lived in Japan, visited the Japanese court academy of music to experience the *gagaku* ensembles. Plomer further advised Britten to steep himself in other Japanese theatrical genres such as *kabuki* and puppet plays, and to pay special attention to their music. In a letter written to another friend, Britten expressed his first impressions of Japanese music and theater. He recalled that it was a bit funny. However, at the same time, he was quite charmed by *Sumidagawa*'s story itself, and also realized that emotions could indeed be effectively expressed through such controlled and restrained methods.

One thing that I unreservedly loved in Japan was the theatre. They have two principal kinds – the Noh, and the Kabuki. The Noh is very severe and classical – very traditional without any scenery to speak of, lighting, and there are very few characters – one main one, who wears a mask, and two or three supporting ones and usually a very small boy too. There is a chorus that sits at the side, chanting,

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<sup>30</sup> *Grove Music Online*, s.v. “Curlew River,” by Arnold Whittall, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.

<sup>31</sup> *Grove Music Online*, s.v. “Gamelan,” by Maria Mendonça, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.

and a kind of orchestra of two drums (who also moan in the oddest way) and a flute, that squat in the centre of the stage, almost in the middle of the action. At first it all seemed too silly, and we giggled a lot. But soon we began to catch on a bit and at the end it was very exciting. It's funny that if you are a good enough actor just one movement suggests lots of things, and in the Noh, there are very few movements (and those are all written down in the text books, and are never changed).<sup>32</sup>

The number of characters, background, actions, and almost all the elements related to the *noh* were restrained and controlled with the greatest care. Accordingly, after he returned to England, Britten suggested to Plomer that he make an opera version of *Sumidagawa*. Plomer readily agreed and set to work. Plomer's first draft was faithful to the original; the Japanese names of the characters and places were retained. However, Britten offered a suggestion fresh from impressions left after the success of his *Noye's Fludde*:<sup>33</sup> Why not make the new piece a short opera for church performance, one interlaced with Christian theology? Plomer was intrigued and willingly obliged, though he took great care to avoid making the libretto a mere pastiche. Thus, they set to work to "Europeanize" *Sumidagawa*. In the process of dramatizing, they recalled the tradition of medieval liturgical drama<sup>34</sup> and, in particular, the English medieval mystery play. In

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<sup>32</sup> A letter to Roger Duncan is quoted by Philip Reed in the liner notes to *Curlew River* (Op. 71), Guildhall Chamber Ensemble, conducted by David Angus, KOCH Schwann 3-1397-2, 1995, compact disc.

<sup>33</sup> *Grove Music Online*, s.v. "Noye's Fludde," by Arnold Whitall, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.

<sup>34</sup> *Grove Music Online*, s.v. "Medieval Drama, I. Introduction," by John Stevens and Richard Rastall, accessed April 13, 2013, <http://www.oxfordmusiconline.com/>.

so doing, they succeeded in creating a unique and original blend, dressing the medieval Japanese story in a traditional European form.<sup>35</sup>

### **What is *Noh*?**

*Noh* is one of the Japanese traditional entertainment forms that contains dance, drama, music and poetry. It was formed and developed by Kannami Kiyotsugu and his son Zeami Motokiyo in the fourteenth and fifteenth centuries, and it is still performed in much the same way today.

Noticeable characteristics include the fact that all actors and musicians are male, and that their movements are very stylized. *Noh* has two main actors: the principal actor, the *shite*, who always wears a mask; and the supporting actor, the *waki*, who is the foil to the *shite*. Each of these may have a companion, *tsure*. There is also a male chorus, the *jiutai*. In addition, the small musical ensemble, *hayashi*, consists of four instruments: *nohkan* (transverse flute), *kotsuzumi* (a small shoulder drum played with the hands), *otsuzumi* (a larger hip drum also played with the hands), and *taiko* (a drum played with two sticks).<sup>36</sup> The stage for *Noh* is a plain platform with a gangway bridge in the back. The musicians take their position at the back of the stage, and the chorus is on the right side of the stage (from the audience's point of view). There is no special stage setting other than a picture of a pine tree on the back wall. *Noh* is classified into five types: *waki-noh* (in which the main role is that of a god or a messenger of a god); *shura-mono* (in which the main role is that of a warrior or the spirit of a *samurai*); *katsura-mono* (in which the main role is that of a beautiful woman or the spirit of a woman); *kyojo-mono* (“miscellaneous”

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<sup>35</sup> The details about Britten and Pears’s concert tour of the Far East and the process of the creation of *Curlew River* may be found in several sources. For example: Peter F. Alexander, “A Study of the Origins of Britten’s ‘Curlew River,’” *Music & Letters* 69, no.2 (April 1988), 229 – 31; The Britten-Pears Foundation Website, “Curlew River,” last updated March 29, 2013, <http://www.brittenpears.org/page.php?pageid=478&siteSearchterm=curlew+river/>; Peter Evans, “Britten’s Fourth Creative Decade,” *Tempo*, New Series 106 (September 1973): 8 – 17; John Warrack, “Britten’s ‘Curlew River,’” *Tempo*, New Series 70 (1964): 19 – 22.

<sup>36</sup> Between acts there may also be comic *kyogen* interludes.

works, in which the main role is often that of a crazy woman); and *kichiku-mono* or *kiri-noh* (in which the main role is that of a demon or a monster).<sup>37</sup>

### **The Story of *Sumidagawa***

When a ferryman is about to cross the Sumida River with passengers, a crazy woman approaches. She says that she's looking for her son, who was abducted by a slave trader. The ferryman takes the crazy woman on board. While crossing the river, the people on board see a Buddhist memorial service being held on the opposite bank of the river. Then, the ferryman tells a story about a boy who was brought there by a slave trader and died one year ago. While listening to the story, the crazy woman realizes that the poor boy is her own son. People bring her to the boy's grave. When she offers a prayer in front of the grave, suddenly a boy's voice is heard from the grave, and the phantom of the boy appears over the grave. But soon the vision of the boy disappears when the woman tries to touch him.<sup>38</sup>

### **Features and the Influence of *Noh***

The direct influence from *Noh* can surely be found in the story. Other influences are also found throughout the work, from external elements, such as the use of masks, the controlled gestures of actors, and the stage design and installation, to the music itself. The fundamental principle through all of the details is moderation by restraint. As described above, *noh* has traditionally been performed by male actors only, accompanied by a limited number of instruments. Also, the

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<sup>37</sup> Ohtsuki Noh Theatre, "Introduction to Noh (Nogaku) Theater," accessed May 23, 2013, <http://www.noh-kyogen.com/english/index.html>; "Background to Noh-Kyogen," accessed May 23, 2013, <http://www.nohkyogen.jp/english/index.html>; "Noh and Kyogen," accessed May 23, 2013, <http://www2.ntj.jac.go.jp/unesco/noh/jp/>.

<sup>38</sup> Ohtsuki Noh Theatre, "Noh Sumidagawa," accessed May 23, 2013, <http://www.noh-kyogen.com/story/english/Sumidagawa.pdf>.

gestures of actors are expressed according to highly stylized and detailed directions. Britten and Plomer adopted many of these features, doing so within a traditional European dramatic framework, stretched to include medieval chant, and in so doing succeeded in creating not a mere pastiche, but a whole new style. Thus, the creation of *Curlew River* took much longer than was their habit.<sup>39</sup>

A close examination reveals that medieval European chant and Japanese music have much more in common than one might assume. Both use narrow intervals, employ a unison chorus, and are based upon flexible rhythms that reflect the natural rhythms of speaking. The use of heterophony (the simultaneous occurrence of different versions of a single melody) as the main tool to develop the motives reveals another Asian influence on Britten's music, although it should be noted that heterophony is not the exclusive preserve of Japanese music. Another noticeable Japanese effect has to do with the use of instruments. First, the ensemble for *Curlew River* is relatively small: it consists of only seven instruments, flute, horn, viola, double bass, harp, organ and percussion. The flute and drum take the most exposed roles. It reminds one of the roles of the *nohkan* (the Japanese transverse flute) and the *kotsuzumi* (the shoulder drum) and *otsuzumi* (the hip drum) used in *noh*. Other general connections to traditional Japanese music can be found in the harp and organ parts: harp glissandos remind us of the *koto* (Japanese board zither), while the cluster chords on the organ suggest the sounds of the *sho* (Japanese mouth organ).<sup>40</sup>

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<sup>39</sup> Reed, liner notes to *Curlew River*.

<sup>40</sup> The influence of *noh* and traditional Japanese music in Britten's music may be found in several sources. For example: Alexander, "A Study of the Origins of Britten's 'Curlew River'," 229-243; Evans, "Britten's Fourth Creative Decade," 9-10.

### **Brief Synopsis of *Curlew River***

The frame of *Curlew River* is that of a ceremony interwoven with a play. The internal and external frame is divided by the putting on and then removal of the robes, and by the appearance of the narrator. At the beginning, all the performers wearing robes enter the stage in procession while singing the hymn *Te lucis ante terminum* (To Thee before the close of day). Next comes the Abbot, and the narrator, who introduces the mystery that will follow. At this point the real play begins.

A Traveler and a Madwoman approach the acolytes; the Pilgrims are taking a ferry to visit the grave on the other side of the river to offer a prayer. This grave, it is revealed, is widely thought to possess a magical healing power. The Ferryman reluctantly agrees to take the Madwoman on to the ferry after he is persuaded to do so by the assembled passengers. While crossing the river, the Ferryman talks about a boy who was abducted from the Black Mountain, and died across the river. The mystical grave is that of this pitiful boy. As soon as the story ends, the Madwoman realizes that the boy could be her own child for whom she has been searching for. Accordingly, the Madwoman and the other passengers go to the grave to offer a prayer. As soon as they sing a hymn together, the spirit of the boy appears and reveals that he is indeed the child of the Madwoman. He comforts his mother, saying: "Go your way in peace, mother. The dead shall rise again and in that blessed day we shall meet in Heaven." At that moment, the madness of the woman disappears. The play ends here, and the chant which was sung in the beginning returns. The Abbot reappears to close the story, bringing the work to a close.

## Musical Features and Notation

Noticeable musical features in *Curlew River* are the superimposed textures and free non-alignment.<sup>41</sup> The horizontal relationship seems more important than the vertical relationship in this work. The music is mostly developed by heterophony between the voice and instrumental parts, and the climax is led up to by adding dense, superimposed layers. At times, each instrument has its own individual time signature. Therefore, the vertical sounds are left somewhat to chance. Even in the horizontal lines, successive consonant intervals are intentionally excluded to avoid reminding us of traditional tonality. Thus, the moments that evoke traditional tonality are actually accidental occurrences; they are very momentary and limited.

The modes of the melodic lines are defined by aggregating notes inside of a phrase. They often form cluster chords, a dense group of adjacent notes. These cluster chords, however, don't seem the result of chance. They are rather the result of a careful harmonic strategy. Whenever a note is added to a phrase, the note seems deliberately chosen so as to avoid duplicating or forming consonant intervals, or notes already present in the texture. This careful addition causes an increasing intensity of sound. This method is clearly demonstrated at the climax (Rehearsal Number 72 73) when the Madwoman becomes aware of the fact that the dead boy is her own child.

Britten devised some new musical notations and approaches in this work, including the “curlew sign”, in order to effectively realize such flexible textures. He often abandons the use of time-

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<sup>41</sup> Evans, “Britten’s Fourth Creative Decade,” 10.

signatures altogether, or, in some instances, employs dotted bar lines to impart a quasi-metrical effect. Those methods serve to free up the vocal and instrumental lines from a rigid, metrical pulse. There are some time-signatures in brackets. But these time-signatures only serve to show how a passage may be counted. Beat units are frequently changed. The change of beat units is marked above the staves if it occurs often. Often each part has its own tempo. However, there are indicative signs for certain parts which share the same tempo and interact with each other. The “curlew sign” (∩) is Britten’s invention. It is used instead of an ordinary pause, and is placed at the culmination of a concluding phrase or section in which all the performers have been moving freely in an unsynchronized manner, before commencing to a new one with a universal tempo. Under the “curlew sign,” each participant listens and waits until all the others have caught up. This makes it easy to regroup and enter the new section all together. Thus, the actual notes or rests under the curlew signs can be longer or shorter than they appear.

Besides the “curlew sign,” a change in the type of bar lines also indicates the changing point of a tempo system. Dashed bar lines are used when different tempi appear simultaneously. By contrast, solid bar lines are used for sections having a unified tempo. As a result of these notational innovations, all the parts can diverge and converge easily and effectively, and without a conductor effortlessly and seamlessly cross between sections that have different temporal systems. Often a particular participant is assigned the role of a conductor, although the leading instrument is changed from time to time. The question arises, how would this “non-alignment” technique influence the style of dialogue and text settings in *Curlew River*? Mark Mayer states

that the inventive measures emancipate performance from the artificially standardized rhythm system, and help the dialogue preserve the natural rhythmic structure of speaking.<sup>42</sup>

## **2.2 Musical Analysis Focusing on the Distinctive Style of Dialogue**

The previous section sketched the general features of *Curlew River*, including its background, a brief synopsis, and its well-known musical features, all towards the end of enhancing the overall understanding of the music. The next section will focus on Britten's distinctive approaches to creating a way of singing that approaches speech, a style that is entirely different from Schoenberg's *Sprechstimme*.

### **The Boundary between Speaking and Singing**

*Curlew River* has one significant difference from the other works discussed herein: while *Façade* and *Lincoln Portrait* have assigned reciters, who deliver the text along with the music, here there is no clear line between singing and speaking; in *Curlew River*, speaking is blended with singing in the dialogues. The speech-like parts are shared by two characters, the Madwoman and the Ferryman. Their parts smoothly cross back and forth between different expressive styles such as singing, recitative and speaking, within a continuing musical stream. The melodic line itself has distinctive features that differentiate it from ordinary singing, such as the ubiquitous use of the same sorts of narrow intervals and flexible rhythms heard in *Noh*. Another is that the melodic progression seems to intentionally avoid suggestions of traditional harmonies. Of course this is not at all unusual in the music of the mid 20<sup>th</sup> century, and such features alone are hardly

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<sup>42</sup> Detailed musical analysis of *Curlew River* may be found in the following sources: Mark Mayer, "A Structural and Stylistic Analysis of the Benjamin Britten *Curlew River*," Ph.D. diss., Columbia University, 1983; Warrack, "Britten's 'Curlew River'," 19 – 22.

sufficient to distinguish between singing, recitative and speaking. The decisive feature that distinguishes speaking from singing and recitative is to be found, rather, in the textural relationship between the voice and accompanying part, not in the melodic line itself. The following examples demonstrate some of the conditions that can make a pitched melody sound like a speaking or declaiming voice.

### **Examples**

Excerpt 2.1 is a dialogue between the Ferryman and the Madwoman.<sup>43</sup> The lines of each character seem completely different, but the sounds of both evoke a sort of stylized speaking, and for different reasons. First, the Ferryman starts his line: it has little intrinsic interest as a song because it consists of only one note, D, and remains altogether static. The accompanying part provides little harmonic support: the monotonic line is supported by only a lone double bass, which sustains a tremolo on the same note. The resultant effect is musically stagnant, as if time is frozen. Unexpectedly, however, this musical dryness serves to augment the speech-like aspects of this line. The rhythm of the monotonic line faithfully emulates a natural speaking rhythm. The first words of the Ferryman, “But First” in Excerpt 2.1, are short, and one syllable words. However, the time to pronounce “First” is approximately twice as long as that of “But.” Britten gives attention to the difference and expresses them by arranging the proper valued notes and rests. The quarter rest following “first” couldn’t be more natural. But in fact, the natural flow of speaking is also shown in the *secco* recitative. However, the Ferryman’s line is arguably drier in terms of harmonic context than would be the case for an ordinary *secco* recitative, yet again

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<sup>43</sup> The measure numbers of all excerpts refer to the score published in 1983 by Boosey & Hawkes.

enhancing the impression of natural speech. A similar style continues until the end of rehearsal number 20.

Excerpt 2.1 Page 22-24 m. 44-46 (rehearsal # 19-20)

Quick  
Presto  
*pp*

Ferryman

But first may I ask you What is that Strange noise Up the high-way there?

Db

trem.  
*pp*

Madwoman(off) (distant)

Madwoman (off)

You mock me! You ask me!

(freely) *p*

Whi-ther I, whi-ther I go,

Flute

(lively)

*pp*

Db

Whitther I, whi-ther I go.

*f*

You mock me! You ask me!

Flute

*pp*

Ferryman

*pp*

May I ask, did you see Who it is that is sing-ing?

Db

*pp*

On the contrary, the lines of the Madwoman have a totally different look and sound. At the beginning of rehearsal 20, “You mock me! You ask me! Whither I, whither I go. Whither I, whither I go,” the Madwoman emulates a natural speaking rhythm rather similar to the Ferryman’s part. But, there are significant differences in the melodic flow and the style of accompaniment: in comparison to the monotonous Ferryman’s line, the movement of the Madwoman’s line is very dynamic. There are no repeating notes, and lots of leaping, compound intervals. The accompaniment part is heterophonic: the voice and flute sing the same melody but with a short time lag, another method Britten uses to create a speech-like effect despite all the dynamic elements present. However the melody itself doesn’t have a sense of development in spite of such dynamic expressive movements. There is no sense of consonance in the melody, and no sense of progression associated with consonant chords. The lines, “Whither I, Whither I go,” seems to avoid using the same notes in a phrase. C and C-sharp appear right before and after the note B. Traditionally this kind of immediate alteration with short intervals tends to be avoided. This way of using notes actually reminds one of serial music. Continuing in a serial vein, the melody of the second “Whither I, Whither I go” is the inversion of the first. As a result, the part of the Madwoman has little teleological sensibility. The melody simply wanders around, a perfect representation of her shouting. Taken together, the musical dryness and the absence of clear (or any) direction, though made differently than the Ferryman’s part, create a similar impression. Thus, the Madwoman’s part, though employing a somewhat different strategy, also approximates the sounds of speaking. For that reason, the first part of “You mock me! You ask me!” sounds like an exaggerated declaiming voice rather than singing. The “accompaniment” made by simply imitating the voice part without any musical progression enhances the effect.

However, as the Madwoman continues, an important change occurs in the last part of rehearsal 20.

This can readily be seen in Excerpt 2.2, where the flow of the Madwoman’s part has changed. Hitherto her melody wandered around aimlessly, now it shows a clear direction. Although the major seventh (E to D-sharp) in the viola is dissonant, at least the vocal line and the viola part share a common note, E, at the ending of the phrase. The E, as the lower pitch, serves to anchor this phrase. This “tonic” effect makes a pleasing “musical” impression. Still the effect is not so much song-like but rather closer to a recitative supported by a harmonic background.

Excerpt 2.2 Page 24 m.45 (rehearsal # 20)

passionate

Madwoman (off)

(broadly) Where the nest of the cur-lew is not filled with snow,

Viola

*mf* *pp*

Right after this short section, in the last part of rehearsal 20, the Madwoman’s part has changed yet again, and now overlaps the Traveler’s part. In this section, once again, the sound of both parts is close to that of speech. The Traveler’s line is similar to the Ferryman’s part described earlier, as shown in Excerpt 2.1. Now, however, the Madwoman’s line shows clear direction, and makes an unequivocal descent. Still there is very little sense of tonality. Consider Excerpt 2.3, “There let me, there let me, there let me”: the melodic line consists of three sets of just three notes that have the same interval relationship. Each note-set matching with the line “there let me” consists of three intervals: a major second, followed by a minor then another major second.

This melodic line moves far away from any traditional mode, and is thoroughly heterophonic. The flute accompaniment adds no harmonic color to the line. Note how the Madwoman's melody avoids the pitch D, the repeating tone of the Traveler's line. In this way Britten avoids having a common note when the two lines are overlapped; the two lines are like two isolated islands. This makes both lines stand out clearly despite their simultaneous declamations.

Excerpt 2.3 Page 24 m.46 (rehearsal # 20 )

The musical score for Excerpt 2.3, Page 24, measure 46, consists of four staves. The top staff is for the Madwoman (off), in treble clef, with lyrics "There let me, there let me, there let me go!". It features a melodic line with triplets and a dynamic marking of *f* (freely). The second staff is for the Flute, also in treble clef, with the same lyrics and a dynamic marking of *mf*. The third staff is for the Traveller, in bass clef, with lyrics "They all began laugh ing. She is com-ing this". It features a rhythmic pattern of eighth notes and a dynamic marking of *mf*. The bottom staff is for the Double Bass (Db), in bass clef, with a circled "2" above the first measure. The score includes various musical notations such as triplets, accents, and dynamic markings.

On the other hand, the music of Excerpt 2.4 sounds much more like singing. The difference can be found in the melodic structure. The phrase beginning with “clear as a sky,” though avoiding any clear trace of traditional scales or modes, uses repeating patterns that seem to imply the sense of tonal centers or certain scales. The ascending perfect fourth appears frequently, as in the last line of the phrase “show the way,” creating a pseudo-tonal effect.

The rhythmic structure is also different from previous, speech-like parts. Here the rhythm doesn't come close to emulating a natural speaking rhythm. Instead, it seems rather artificial,

Excerpt 2.4 Page 28 m.56 (rehearsal # 27)

Madwoman (off) *P*  
**Fantastic-Fantastico** Clear as a sky with-out a cloud May be a - mother's mind.

Flute *pp*  
*pres de la table*

Harp *pp*

Viola *pp*

Madwoman (off)  
 But dark - er than a star-less night With not one - gleam, not one, No gleam to - show the way.

Flute *cresc.*

Harp *cresc.*

Viola *cresc.*

moving largely in equally spaced syllables, except for the end of each phrase, entirely in eighth notes. This artificiality plays against a natural speech-like style; its unnatural rhythm patterns may be influenced by the singing style of the *Noh*, and by the natural tendency of the Japanese language, which is entirely constructed of small syllables of equal value.

In fact, there is another crucial factor that makes this passage sound like singing: an entirely new relationship between the vocal part and the accompaniment. Extracting the intervals from the accompaniment part (viola and harp) reveals that it comprises three major sevenths (C to B, E to D-sharp, and A to G-sharp). Although the combination of these notes does not form a traditional scale or mode, the continuing repetition of the limited notes creates a pseudo-tonal impression. This is augmented through a slight similarity between the vocal and instrumental parts: they share two notes: D-sharp to G-sharp, a perfect fourth, which sets up a tonal frame at the beginning of the prominent flute and voice parts. Due to the symbolic significance of this beginning, the relationship between the vocal line and the accompaniment seems rather closer than it actually is. The following additional examples show the correlation between the accompaniment style and the ways of perceiving the vocal line, whether speaking or singing.

In Excerpt 2.5, the line, “It’s here, it’s here” by the Madwoman is placed right before and after the Abbot’s line, beginning with “If she to pass her days?” The melody for “it’s here” is the same as that for “You mock me! You ask me!” the line in Excerpt 2.1. Thus, the first “It’s here, it’s gone” sounds like speaking for the same reason as “You mock me!” However, the second iteration of “It’s here, It’s here,” sounds more like singing, or at least recitative, despite the use of the same melodic line. The reason for this is the addition of the organ cluster-chord, which provides, contrary to what you might expect, a strong harmonic anchor for the vocal line.

Excerpt 2.5 Page 30-31 m.64 (rehearsal # 32)

Madwoman (off) *p* It's here, - - - *pp* it's gone! - - -

Abbot *pp* (whispered) Is she to

Organ *pp*

Abbot *dim.* pass her days - - - *pp* Com - plain - ing of their bit - ter taste?

Chorus Baritone & Basses *mf dim.*

Organ *mf dim.*

Chorus Tenors *Solo p* It's here, - - - *pp* It's here, - - - *Solo p* ...it's gone! - - - *pp* ...it's gone! - - -

Abbot *pp*

Organ *pp* (rall.)

Excerpts 2.6a and 2.6b show how the intensity of the accompaniment affects our perception of speaking versus singing. First consider Excerpt 2.6a: the flute and double bass precede the Madwoman's line. The melodic shape in all parts appearing in this section is basically the same: repeated notes followed by ascending major seconds on a different scale degree. These melodic shapes resemble the Ferryman's line, "but first may I ask you" in Excerpt 2.1, mainly due to the use of repeated notes. However, there is a difference in their rhythm structure: the rhythm of the Ferryman's line in Excerpt 2.1, "but first..." gives an impression of speaking because it emulates a natural speaking rhythm. On the other hand, the rhythm of the Madwoman's part in Excerpt 2.6a seems very artificial. The length of each syllable is equally distributed, so that the sound of the rhythm is far from natural speech. Nevertheless, this section still seems declamatory and speech-like because of the paucity of harmony, and because the voice and instrument parts simply follow one after another. The interval between the preceding and following parts is mainly the augmented fourth. In the first line of Excerpt 2.6a, the flute starts on C-sharp and ends on D-sharp; the following double bass line begins on G and ends on A, both tracing the augmented fourth. The Madwoman's part that follows starts on B-flat, which is a half step higher than the last note of the bass, and ends on C. But, this line is soon overlapped by the viola, which begins on F-sharp, again an augmented fourth from the Madwoman's C. From the second line of the excerpt, the parts get more complicated as more and more parts begin to accumulate. Despite this increasing entanglement, the stacking of augmented fourths remains intact. Britten seems to avoid forming any consonances, resulting in an acute separation of the individual parts rather than a blended mixture.

Excerpt 2.6a Page 31 m.64 (rehearsal # 33)

measured *pp*

Madwoman (off) 8

Near the Black Moun-tains There I

Flute *pp* 7:6

Viola

Db *pp* 7:6

Madwoman (off) 8

dwelt, \_\_\_

There I dwelt, Far, far in the West, \_\_\_

Flute *pp* 7

Viola *pp* 7:6

Db *pp* 7

A change is noticed around 34, and becomes clear around measure 66, as shown in Excerpt 2.6b.

The intervals between the parts have changed. Now the sound becomes more consonant because the instances of the augmented 4<sup>th</sup> have been reduced. Instead, relatively consonant intervals such as major seconds, and major and minor thirds, have taken over. Here the texture becomes thicker than in the section of Excerpt 2.6a. In Excerpt 2.6b, the overlapping parts become longer, and eventually swell into a full-blown *tutti*. The increasing density and emphasis on consonant intervals creates an impression of harmonic richness in spite of the collaterally dissonant minor

Excerpt 2.6b Page 33 m.66 (rehearsal # 34)

66

Madwoman (off)

With si-lence ev-'ry room was full, Full of his ab-sence,

Flute

*mf cresc.* 7

Horn

*mf*

Viola

*mf cresc.* 7

Db

*mf cresc.* 7

Madwoman (off)

Roar-ing like the sea!

Flute

*fz*

Horn

*fz*

Viola

*fz*

Db

*fz*

seconds formed by the coexistence of major and minor thirds. The harmonic richness imbues the sound of this section with a lyrical singing style.

The following two excerpts 2.7a and 2.7b show the climax of the drama, where the Madwoman realizes through the conversation with the Ferryman that the pitiful boy who died on the other side of the river is in fact her own child. (The two excerpts below include only a portion of the climax section. The whole climax section is m.148-157, rehearsal # 72-73). This section is dramatic not only in terms of the story, but also in terms of the music itself. A close look at the Madwoman's part at the beginning of Excerpt 2.7a reveals the co-existence of the two different rhythm styles discussed earlier; one style follows the flow of natural speaking while the other style equally distributes the rhythmic values for each syllable. In this excerpt, the Ferryman's part follows the Madwoman's flat melody, and, relatively speaking, seems almost like singing. These two distinct roles, Ferryman and Madwoman, keep appearing one after another. In this way the section develops. Of interest is not just how the contrasting parts rotate, but in how the musically dry, speech-like parts smoothly evolve to that of song, creating a grand choral climax. Britten saw the cumulative possibilities in building an emotionally powerful climax from a superimposition of expressly linear and musically rather meager elements. A close examination of the point of intersection between the parts of the Madwoman and Ferryman reveals that the following part begins with the ending note of the previous part.

In Excerpt 2.7a, the Ferryman's part ends on F, and the Madwoman's part begins on F, and so on throughout the passage, where each performer raises the note of his predecessor. The repetition of this process results in driving the melody slowly and inexorably to a higher register, and effectively expressing the change in the Madwoman's emotional state.

Excerpt 2.7a Page 77 m.148-149 (rehearsal # 72)

Madwoman (off) *pp* *sustained* *rhythmic*  
 Fer-ry-man tell me, When did it hap-pen, this sto-ry you have told us?

Ferryman *mf stacc.*  
 Last year, at this time, —

Harp *pp*

Db. *pp*

Perc. Drums (hard sticks) *p short*

Madwoman (off) *pp*  
 Fer-ry-man how old was the boy? —

Ferryman  
 on this ve-ry day, a year a-go.

Horn *pp*

Harp *pp*

Db. *pp*

Perc. Drums *p*

The image shows a musical score for Excerpt 2.7b. It consists of eight staves: Madwoman (off), Ferryman, Horn, Harp, Viola, Db. (Double Bass), and Perc. (Percussion). The Madwoman part has lyrics: "What was his name? —". The Ferryman part has lyrics: "I told you, he was twelve, he was twelve, But I told you all a-bout him I". The score includes dynamic markings such as *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). The percussion part starts with a *p* (piano) dynamic and ends with a *mf* dynamic. The instrumental parts (Horn, Harp, Viola, Db.) enter gradually, with *pp* dynamics, and build up to a thick cluster chord.

The line “He was the child Sought by this mad woman,” which employs an uncommon ascending perfect fourth, finally appears to put a period at the end of this climax section, Excerpt 2.7b. The accompaniment part in this section begins with linear percussion, and then the other instruments enter gradually one by one. The added notes commence with the same note of the vocal line, and then gradually extend to become a thick, cluster chord. In the last stage of the climax, the cluster chord is played tremolo by all instruments, as if to maximize the explosive dramatic tension of the passage. In this climax, partly shown in Excerpt 2.7b, all the vocal parts, including the Abbot and Chorus, appear. Each character takes a certain note of the cluster chord, and shouts quickly. A look at each individual line apart from the whole texture reveals that each part seems more like speaking than singing.



piece of music, even speech-like idioms can be used as musical material. The main difference can be found in the melodic structures. Referring to the phrase that begins “clear as a sky,” the melodic flow consisting of repeating patterns seems to imply a sense of tonal center, or the presence of certain scales, even though no clear traces of traditional scales or modes exist. In a sense, *Curlew River* is a kind of laboratory for the synthesis of speech and its derivatives into a musical context.

## CHAPTER 3: *LINCOLN PORTRAIT*

### 3.1 Introduction

#### Background of *Lincoln Portrait*

After the attack on Pearl Harbor, when the United States became embroiled in World War II, the whole country was in the grip of patriotic fever. Following the then current trend, conductor Andre Kostelanetz (1901 – 1980) commissioned new orchestral pieces by three American composers. He asked Jerome Kern (1885 – 1945), Virgil Thomson (1896 – 1989) and Aaron Copland (1900 – 1990) to write musical portraits of the great men of America, which would instill in the public a sense of national pride. Jerome Kern chose Mark Twain (1835 – 1910), and Virgil Thomson picked Fiorello LaGuardia (1882 – 1947) for the subjects. Copland, at first, wanted to compose a piece about Walt Whitman (1819 – 1892), but he had to make another selection because Jerome Kern had already chosen a writer as his subject. So he finally chose Abraham Lincoln (1809 – 1865), and planned to compose a piece for orchestra and a narrator. The words were selected up from *Abraham Lincoln: A Biography* by Lord Godfrey Charnwood.<sup>44</sup> Later, Copland was asked why he adopted a narrator instead of writing a piece for orchestra alone just as requested. He answered, “no composer could possibly hope to match in purely musical terms the stature of so eminent a figure.”<sup>45</sup>

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<sup>44</sup> Alan G. Artner and Rick Tuma, “Aaron Copland’s Lincoln Portrait: Our Sixteenth President and Music,” *Chicago Tribune*, February 11, 2009, <http://www.chicagotribune.com/news/politics/chi-lincoln-portrait-090211,0,1642088.htmlstory>.

<sup>45</sup> Elizabeth Bergman, *Music for the Common Man: Aaron Copland during the Depression and War* (New York: Oxford University Press, Inc., 2005), quoted in “Insider’s Perspective: Aaron Copland’s Lincoln Portrait,” Harry Ransom Center, The University of Texas At Austin, accessed April 14, 2013, <http://www.hrc.utexas.edu/enews/2009/march/insider.html/>; Fred Child, “Reflections on Aaron Copland’s “Lincoln Portrait,” *Performance Today*; American Public Media, February 12, 2009, [http://www.publicradio.org/columns/performancectoday/fredlines/archive/2009/02/reflections\\_on\\_lincoln\\_portrai.shtml](http://www.publicradio.org/columns/performancectoday/fredlines/archive/2009/02/reflections_on_lincoln_portrai.shtml).

*Lincoln Portrait* was premiered by the Cincinnati Symphony Orchestra in 1942. It was conducted by Kostelanetz, and narrated by William Adams.<sup>46</sup> This piece was a success in its premiere, and has survived as one of the top musical choices when patriotism needs to be inspired.<sup>47</sup>

### **General Features**

The narration of *Lincoln Portrait* is not particularly notable. In comparison to *Façade* and *Curlew River*, the narration part in *Lincoln Portrait* is somewhat weaker in terms of its level of contribution as a musical element. The narration in *Lincoln Portrait* is rather natural and not particularly stylized. In other words, when the narration appears with music, the weight tends to shift to the narration over the musical part. Music usually takes a supporting role.

This piece is about fifteen minutes long. The first half is purely instrumental music, while the second half contains narration. The character of music changes with the appearance of the narration. The music in the narration-less first half is like an overture of an opera. It seems like a musical narrative or preamble to the text in which follows. It may not be apparent after a first listening, but after several, the musical plot in the first half seems to be related to the plot of the narration section. After the narration enters, full-scale music appears only between the paragraphs of the text. The texture of the music becomes somewhat lighter, in cases especially where the music appears simultaneously with the narration. In this way the narration is center stage. The music in those cases is more focused on setting up the right mood, and on punctuating

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<sup>46</sup> Artner and Tuma, "Aaron Copland's 'Lincoln Portrait'"; Child, "Reflections on Aaron Copland's 'Lincoln Portrait'"; Bergman, *Music for the Common Man*.

<sup>47</sup> Child, "Reflections on Aaron Copland's 'Lincoln Portrait'."

the contents of the text. Thus, when dramatic changes are made in the text, the music is dramatically changed as well in order to emphasize the contrast.

The other difference between *Lincoln Portrait* and the two pieces analyzed earlier is in the style of notation. The narration in this piece is not notated with musical notes or rhythms. In *Façade*, the narration part is notated like non-pitched percussion. The rhythmic value is precisely indicated with musical notes. Furthermore, the speaking-like parts in *Curlew River* are notated with regular musical notation, which contain both rhythmic value and pitch, and, as we saw, there's no clear boundary line between the speaking and song-like parts. Speaking and singing commingle inside a continuous section. However, the narration in *Lincoln Portrait* has no notational marks for either pitch or rhythm. Instead, the text itself is directly written on the assigned measures without any special directions. In this regard, it seems fairly straightforward for non-musicians to take the narrator's role under the direction of the conductor, on the condition that the narrator has some ability to read a score. For this reason, not only professional singers but also non-musicians such as actors/actresses or politicians have often taken on the narrator's role.<sup>48</sup> And it is also known that the composer himself preferred naturalness over staginess.<sup>49</sup> It seems that Copland was more interested in the contents of the text itself, and how to effectively arrange it, than in making a well-structured drama replete with musical effects that derive from the sound of narration itself. Thus, the narration here is faithful to its source, and the role of the music in this work, especially when the music appears with narration at the same time, tends to be supportive.

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<sup>48</sup> Bergman, *Music for the Common Man*.

<sup>49</sup> Artner and Tuma, "Aaron Copland's Lincoln Portrait."

## 3.2 Musical Analysis

### Overview

Copland's masterpiece *Lincoln Portrait* can be divided into two sections; the first part without, and the second with narration. Appearances aside, and despite the fact that the first part has many more bars, the two parts are actually nearly equal in length. Structurally speaking, however, the entire work is actually made of three continuous sections,<sup>50</sup> [A][B][A'], each classified according to its main themes, rather than key changes. The most noticeable difference between [A] and [B] is the tempo change. The [A'] section, where the narrator enters, is quite extended compared to its predecessor. It occupies almost half the total length of the piece.

There are two themes in [A]. One is original, while the other is an adaptation of a folksong that Lincoln liked called "On Springfield Mountain." The crucial feature of the original theme, which features prominently at the beginning, is the distinctive shape of its first three notes, which form a memorable motif that is often used independently, or extended to form a longer theme. [A] is divided into two sub-sections: the first, where the original theme is introduced and developed, is followed by the second, in which the "Springfield" theme is introduced and subsequently merged with the first theme.<sup>51</sup>

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<sup>50</sup> Aaron Copland, *A Reader: Selected Writings 1923 – 1972*, ed. Richard Kostelanetz and Steve Silverstein (New York: Routledge, 2004), 243-244.

<sup>51</sup> Copland, *A Reader*, 243-244.

# Lincoln Portrait

## Aaron Copland

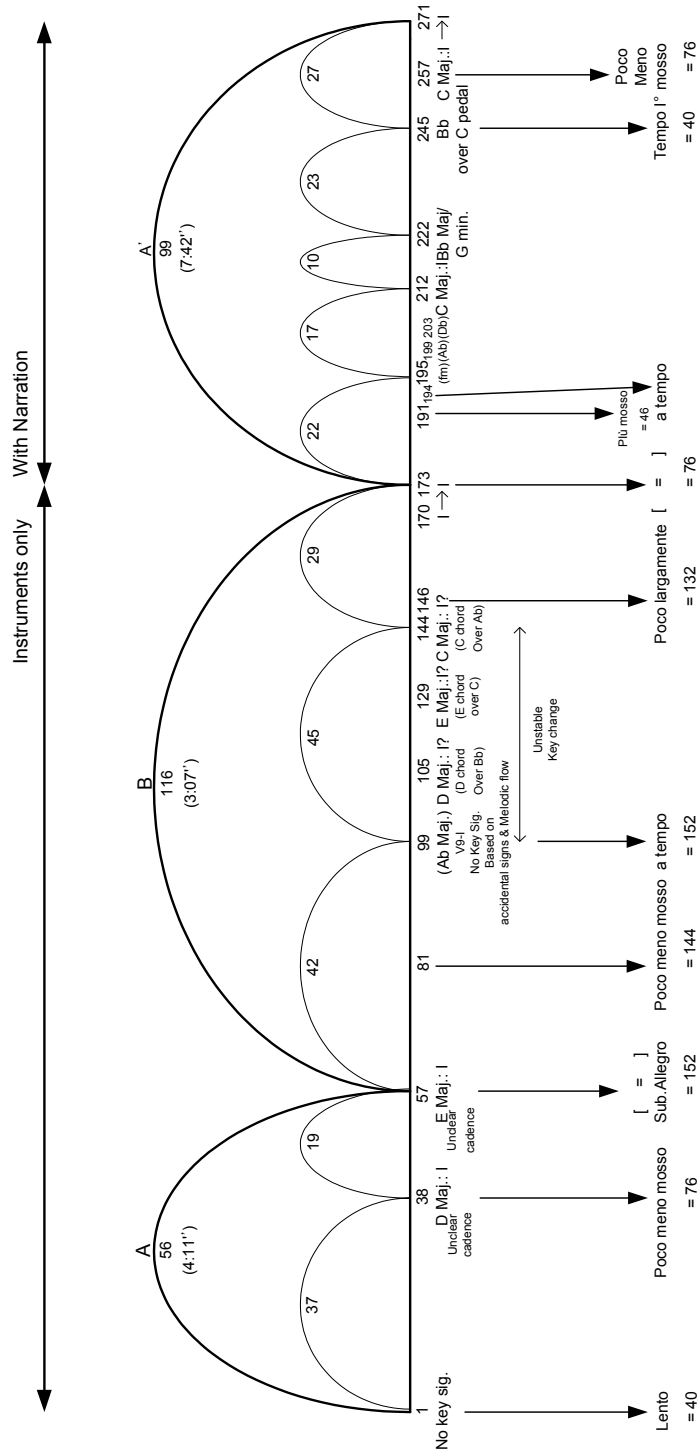


Figure 3.1: a diagrammatic analysis of *Lincoln Portrait*

As **B** begins, the tempo becomes suddenly faster, and the mood brims with vigor. In this section, two new themes appear. Once again, the first is original while the second is adapted from a folk source. This time the original theme, musically speaking, is not as memorable as its predecessor; in fact it serves as a passing passage – a kind of counter-line responding to another main theme. Nevertheless, it has to be afforded its due since it returns several times in this section.

In due course, however, another more memorable theme emerges. Its melody theme is adapted from Stephen Foster’s minstrel song “Gwine to Run All Night,” more commonly known today as the “Camptown Races.” The **B** section separates into three sub-sections. In the first sub-section, the two main themes are introduced in order. In the middle sub-section, those two themes are developed by intertwining contrapuntally. And in the last sub-section, the *Springfield Mountain* theme reappears and merges with the “Camptown Races” theme. This last sub-section functions as a closing and a transition at the same time. The reappearance of “Springfield Mountain” serves to move smoothly into **A’**.

As the **A’** section begins, the original tempo returns, and with it, the two main themes of the earlier **A** section as well. But of greatest moment is the commencement of the long-awaited narration. Consequently, the characteristics of the music are modified. In this section, the texture of the music is unsurprisingly thinner, in order to accommodate the spoken inflections of the narrator. The music takes on the role of punctuation for the narrative flow, alternately creating or switching the moods between the paragraphs of the text. Thus, **A’** is separated into five sub-sections according to the division of paragraphs. Usually each part is heralded by the distinctive

three note motive, a fragment culled from the original theme. Though formerly tonally vague, here it speaks with clear harmonic resolve.

## **A** section

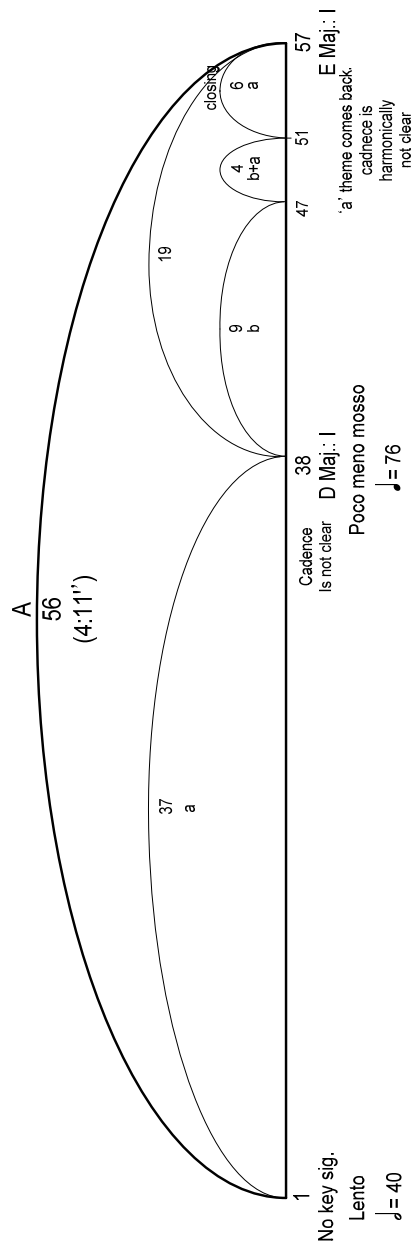
Judging from the first impression of the sound itself, the mood of the **A** section is like the rising sun or the birth of a nation. The music, which begins tranquilly and gradually becomes grand, seems to embody the process of development of a country. The music begins with the motives whose shapes are formed by an ascending third and descending second (sometimes descending fourth). These distinctive motives recur throughout the piece, almost like leitmotifs. It is easy to switch the mood immediately by changing the interval qualities of the notes in these motives.

The beginning of the piece, with its main motives, is presented in figure 3.2. These are developed seamlessly as the music advances, spawning similarly shaped motives. However, if you look closely, those motives are continually mutating in various ways within one short phrase.

Switching the thirds and seconds from minor to major exerts a considerable influence on the mood, more so than it would appear at a glance, and Copland uses such subtle but significant variations to considerable effect.

“Theme a” first appears in measure 8. It is a kind of an extended version of the main motive mentioned above. This theme moves from one instrument to another. But every time it comes back, the intervals are slightly changed. In **A**, from m.1 - 37, the major developmental tools are changes of texture, or repetition and expansion of the three-note motives of “Theme a.” The harmonic progressions are rather spontaneous, avoiding a global key center.

**Lincoln Portrait**  
Aaron Copland



m.1 Trumpet  
Flute  
oboe  
*p poco marc.*  
m3 m2 M3 M2

**Main Motives**  
(original)

m.8 Bassoon solo  
*p*

**Theme a**  
Derived from main motives

m.38 Clarinet solo (concert pitch)  
*pp*  
*p*

**Theme b**  
(adopted from "On Springfield Mountain")

Figure 3.2: a diagrammatic analysis of **A** section<sup>52\*</sup>

\* The lower-case alphabets marks, "a," "b," or "a+b", etc., below the arch lines of the diagram above and in other later diagrams indicate the prominently used themes in each section. (It's actually rather unusual to attach a footnote to a figure caption—it's more usual to work it in in text.)

A new sub-section begins in m.38. Even though there's no clear cadence from the previous sub-section, the new one begins with a clear I chord in D Major. After the majestic mood in the beginning becomes calm, a new theme, "On Springfield Mountain" (named "Theme b" in figure 3.2), makes its striking first appearance. Copland preserves and capitalizes on the direct tonal frame of the folk source, and here, at last, a strong and unambiguous tonality is established. This melody is presented by a clarinet solo accompanied by a soft string chord (evoking inevitable associations with his slightly later work *Appalachian Spring*), and then is gradually developed with increasing grandeur, swelling like a national anthem.

#### Excerpt 3.1

In m.46, shown in Excerpt 3.1, short fragments of the main motive, in penetrating, incisive interjections of descending seconds, are contributed by the strings, and are merged into "Theme b". It casts an air of darkness as if conflict has come to the peaceful country. "Theme a" comes back shortly in m.51 and the **A** section ends. Here too, the cadence is not clear. Rather, the closing trumpet solo seems to suggest a move to E.

#### **B** section

A reversal of the tonal ambiguity of the previous section is made at the outset of the next, which commences clearly in E major at the beginning of m.57. The tempo becomes twice as fast. In a

certain respect, the beginning of the **B** section sounds like an introduction to yet another main melody: in m.70, a noticeably new melody appears, marked as “Theme c” in figure 3.3. Perhaps this theme is not impressive enough in its own right, but it does effectively prepare the way for the “Camptown Races” theme, which debuts shortly thereafter. However, it is used widely throughout this section.

“Theme d,” adapted from Foster’s “Camptown Races,” finally appears in m.73. Interestingly, Copland didn’t use the whole melody, which might have been a bit too much to take, opting instead to merely hint at the original, just enough to evoke its special flavor. In fact Copland’s skill at taking a widely known popular melody and making it his own by engineering a few yet telling changes is, arguably, one of the most striking features of this work: he does this to an even more spectacular degree with the “Springfield Mountain” theme: in Copland’s hands the simplistic, repetitive ditty is transformed into a powerful and majestic theme used with especial effect at the climax of the work. In any event, his transformation of “Camptown Races” seems to evoke symbolically the lively and vigorous image of a young America.<sup>53</sup> Meanwhile, a new choral-style pastoral melody appears in the strings and winds in m.81, overlapping with “Camptown Races.” I chose to mark it as “Episode e” instead of as a theme because this melody appears only once.

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<sup>53</sup> Copland, *A Reader*, 243-244.

# Lincoln Portrait

Aaron Copoland

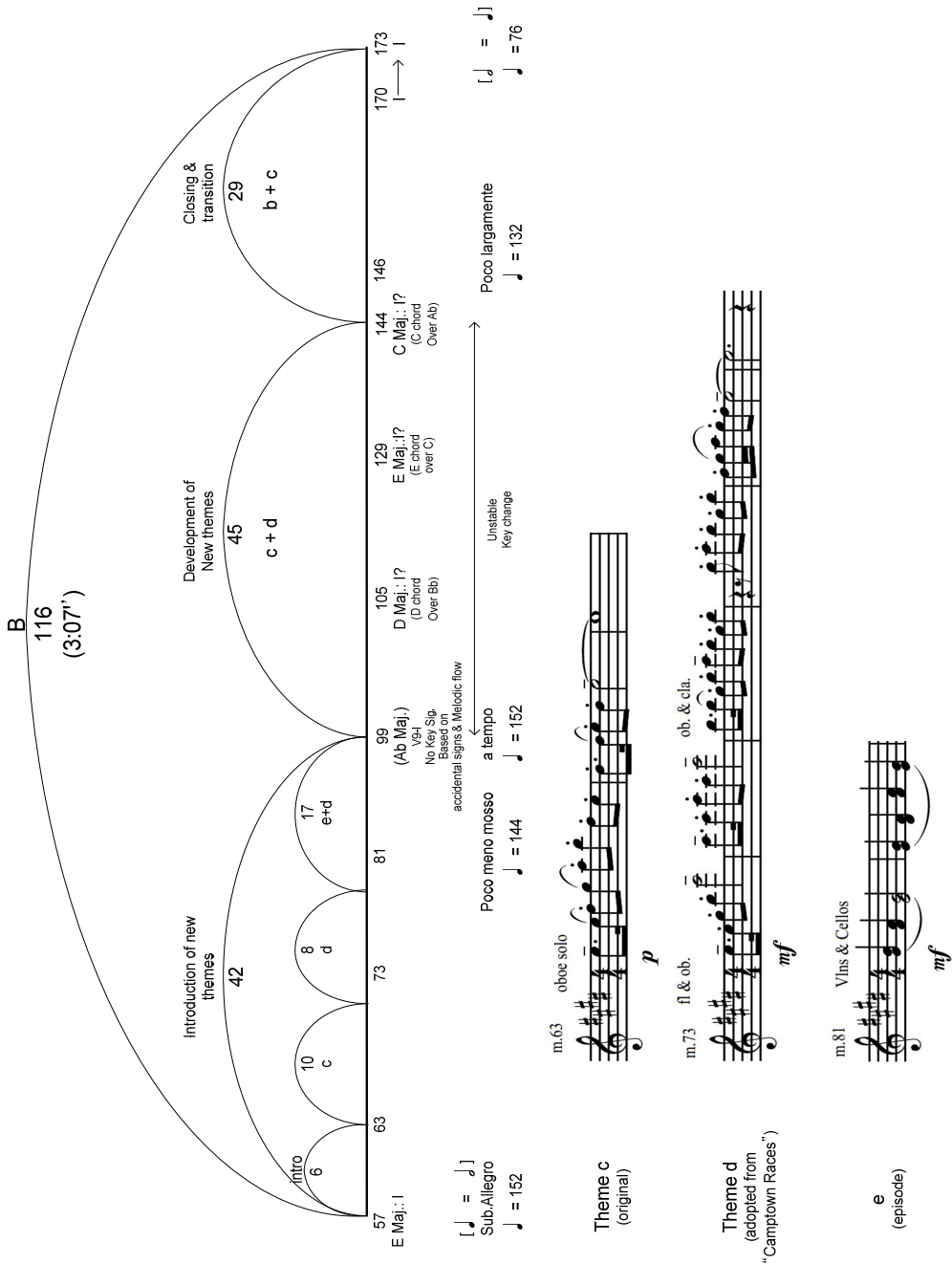


Figure 3.3: a diagrammatic analysis of **B** section

### Excerpt 3.2

m.129 Wind & Strings  
Brass & Cel, Bases

m.144 Wind & Strings  
Horns & Cel, Bases

The second sub-section of **B** begins in m.99. This section is contrapuntally developed by combining “Theme c” and “Theme d”. Again Copland works his magic to forge something familiar yet transcendent and entirely new, here by combining two previously separate ideas: the original theme with “Camptown Races.” These two themes are gradually developed, and finally begin to be intense from m.129. As revealed in Excerpt 3.2, the unfamiliar gesture, which sounds like the announcement of the appearance of a new hero, is inserted unexpectedly. However, this sudden gesture soon returns, lasting all the way to m.144, and passes into the next sub-section. Copland prepares us in m.129 so that he can use the idea to generate a more important moment. In such passages, yet again, Copland’s experience and expertise are on keen display. Meanwhile, the middle of the **B** section seems to intentionally avoid settling down in a certain key, through frequent key changes and the widespread use of extended tertian sonorities.

The sudden but impressive gestures from m.144 are followed by the last sub-section of **B**. This new section also smoothly flows from the previous section without any clear cadence. As can be seen in Excerpt 3.3, “Theme b” returns to accompany “Theme c” from m.146. “Theme b” begins

on different instruments at regular intervals in canonic style, with “Theme c” interspersed in between. This combination is somewhat strange and rather mysteriously harmonized.

Considering the reappearance of “Theme b”, this sub-section (m.144 – 172) functions both as the closing of **B** and the transition toward **A’**.

### Excerpt 3.3

m.146

Flutes, Oboes & Trpts

Bass Cl., Bsns I, II, & Trombs I, II

Horns II&IV, Tromb. III, Tuba, Cellos & Con. Basses

Vlns I&II, Vlns

*f* sonore

*f* sonore, legato

*f* sonore

*mf*

8va

V

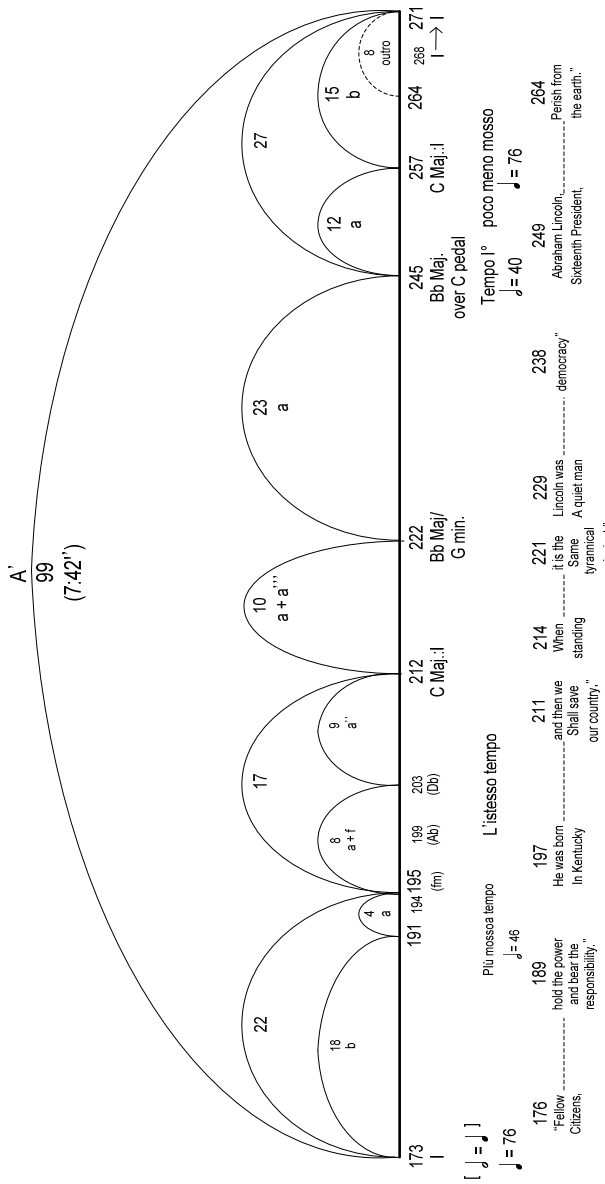
The mixture of brasses and strings express the powerful heroic mood that soars despite the intentional mismatch of the two themes. This section is securely in C Major and concludes with a clear cadence on a sustained tonic chord from m.170 to 172.

### **A’** section (with Narration)

The **A’** section begins in m.173, and the narration enters shortly thereafter, in m.177. The sub-sections are divided straightforwardly into five groups, precisely matching the structure of the text. Since my main purpose in this analysis is to examine the relationship between the narration and music, I will offer a more detailed explanation regarding the exceptionally close interaction between the words and the music.

# Lincoln Portrait

Aaron Copland



## Variations of theme

'a'

a'

a''

a'''

m. 195 Vlns. & Fls. *p dolce*

m. 203 Horns & Viols *mf*

m. 216 Brasses, Strings & Percs. *f sfp*

Figure 3.4: a diagrammatic analysis of A' section

### M. 173 – 194 (“fellow citizens, ....responsibility.”)

This section functions as both an “introduction” and “allusion” to what comes later in this piece. It seems to illustrate a decisive moment in American history by quoting Lincoln’s famous speech to Congress. However, it doesn’t actually show what that moment was, or what kind of change was to be expected. Nevertheless, the solemnity lasts from the beginning all the way to the end of this section. “Springfield Mountain” (“Theme b”) is the main event of this section. But “Theme a” makes a grand reappearance at the end and closes this sub-section. Throughout Copland makes a striking contrast to the previous **B** section by returning to the original speed of **A**, ♩=76. This section has no key signature, and its tonality is vague. After the contrapuntal treatment of the “Springfield Mountain” theme, which ends in m.172, a new version begins from m.173. This time, the woodwinds are omitted.

#### Excerpt 3.4

m.173 Brass, Percs, Harp & Strings

The musical score for Excerpt 3.4, m.173, is for Brass, Percussion, Harp, and Strings. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melody with dynamics *f*, *fp*, *f*, *fp*. The bass staff has a homophonic texture with dynamics *sfmf*, *sfmf*, *sfp*. The text "Fellow citizens," is written in the right margin.

The brasses and strings create the majestic mood by using a simple homophonic texture. Even though the melody itself is rather bright, the dark low register chords create a strange tension.

This section begins full and strong, but it suddenly subsides with the *sfp* mark at m.176, a cue to start the narration, which, at last, begins.

*(176) Fellow citizens, We cannot escape history.*

The line “Fellow citizens...” is paired with the beginning part of “Theme b” (“On Springfield Mountain”), which appears briefly *mf*, and then suddenly becomes quiet (*pp*) before the next line starts.

*(179) That is what he said, That is what Abraham Lincoln said: “Fellow citizens, we cannot escape history.” (183) We of this Congress and this administration will be remembered in spite of ourselves. No personal significance or (184) insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor, to the latest generation. We even we here hold the power and bear the responsibility.*

The oscillating bass part between A-flat and F-sharp in the beginning of A from m.173 to 180, a diminished third which is vaguely reminiscent of augmented sixth chords in C Major, creates an uneasy mood, which seems to be related to the line, “we cannot escape history.”

The prolonged I chord from the middle of m.181 to 182, where the line “we cannot escape history” appears for the second time, implies a sense of cadence. After this, a long line, “We of this Congress...significance or” follows in m.183. This line is rather long to fit into a single measure, which accounts for the fermata sign. But the fermata is not the only method to accommodate such a long line into a single measure: all the instruments disappear except for the violas, who mechanically play C notes like a pendulum until the line ends. In the next measure, m.184, a fragment of “Theme b” keeps coming back in and out. This motion continues even after

the text line ends in m.189. Both the texture and pitch register expand in order to raise the tension level, and soon, it is connected to the magnificent reappearance of “Theme a”. As seen in the Excerpt 3.5, the majestic “Theme a” is homophonically played by winds, trumpets, horns and strings. Then, finally, the trombones and tuba present the theme in unison once more to bring this first sub-section of **A'** to a shadowy close.

### Excerpt 3.5

m.191 Wind, Trpts & Strings

Trombs & Tuba

### M. 195 – 211 (“he was born in Kentucky....save our country.”)

In this second sub-section, the event alluded to in the previous section begins to unfold, and is eventually unveiled. In this section, it is worth noticing how Copland controls the tension level of the music according to the words. In the beginning of this part, a big character change is made in the music and the words.

*(197) He was born in Kentucky, raised in Indiana, and lived in Illinois*

*And this is what he said: This is what Abe Lincoln said:*

For the line; “He was born in Kentucky,” the music is as peaceful and easy as a river flowing, even though it is derived from the dotted three note motive found in the beginning of “Theme a.”

The shapes of the two motives are similar, but the moods are different. Next, in m.200, a new pastoral melody appears briefly in the oboe before moving into a contrasting phrase, Excerpt 3.6, m.203, where the dynamic level and musical texture is very different. The continuous rhythmic pattern formed with the double dotted quarter note and 16<sup>th</sup> note makes a solemn and authoritative impression. This musical contrast is required to match the emphatic tone of the text, which has also undergone a marked change in comparison to the previous phrase:

(204) *“The dogmas of the quiet past are inadequate to the stormy present.*

*The occasion is piled high with difficulty, and we must rise with the occasion.*

*As our case is new, so we must think anew and act anew.*

Excerpt 3.6  
m.195

The mood of the words above is quite different from the previous part, which is about Lincoln’s youth. The tension increases as the music goes on, especially at the line “As our case is new, so we must think anew and act anew”: the repetition of the word “anew” fuels the tension, to which

the expanding musical texture responds. Finally this accumulated tension explodes in m.211 with an impressive

*(211) We must disenthral ourselves and then we shall save our country*

At the beginning of m.211, all the instruments except the harp form a chord. The key signature is canceled at the same point. Together these bring an abrupt change to the sound. The chord is augmented by a fermata, and the words “We must...save our country” are declared as it is held. The words “must disenthral” are the most crucial words in this sub-section. The textural development in the previous measures and the sharp changes on m. 211 is all prepared to highlight this one decisive moment when the cause of the conflict is finally revealed.

### **M. 212 – 221 (“When standing erect...the same tyrannical principal”)**



“Theme a” majestically reappears from m.212. The cymbal crash marks the beginning of m.212 initiating this new sub-section quite dramatically. However, this majestic mood doesn’t even last for two measures. In m.213, another “Theme a” is announced softly by the trombone solo even before the preceding majestic theme ends. The quiet solo part is left alone in m.214. This mood change prepares a new narration part which begins with a plain description of Lincoln’s physical characteristics.

*(214) When standing erect he was six feet four inches tall.*

*And this is what he said:*

However, as soon as the line “And this is what he said:” ends, the intensity wells up again in both the words and music.

*He said: (216) “It is the eternal struggle between right and wrong throughout the world.  
(217) It is the same spirit that says: ‘You toil and work and earn bread-  
(218) and I’ll eat it’ ...No matter in what shape it comes,  
(219) whether from the mouth of a king who seeks to bestride the people of his own nation  
(220-221) and live by the fruit of their labor,  
or from one race of men as an apology for enslaving another race, it is the same tyrannical  
principal.”*

The words “He said,” in the middle of m.215, is accompanied by a nervous timpani tremolo, which sets a serious tone for this sub-section. As soon as the first sentence ends, a sudden gesture on brasses and strings appears. This gesture is formed with a fraction of “Theme a”;  | . The first sixteenth note is always played *f*, while the next whole note is always played *sfp*. This short but impressive gesture continuously punctuates the sentences, while whole notes are sustained underneath the narration. This part is an example of achieving maximum efficiency with minimum effort. The short and simple gestures successfully support the mood of the words.

### **M. 222 – 244 (“Lincoln was a quiet man...the difference is no democracy”)**

There are many things in common between this sub-section and the previous ones. As the section begins, “Theme a” majestically appears again, once more preceded by a dramatic cymbal crash. But the mood is changed quickly by the entrance of a tender oboe solo accompanied by violins

and clarinets. The oboe begins to play “Theme a”, before it migrates to other instruments. After this instrumental introduction, the narration begins on m. 229.

Excerpt 3.7

(229) *Lincoln was a quiet man.*

*Abe Lincoln was a quiet and a melancholy man.*

*But when he spoke of Democracy This is what he said:*

As before the music begins grandly, but quickly subdues to a quiet mood just before the narration enters. As in the previous section, the beginning of the words describe Lincoln’s personal character, the music is peaceful and gentle to match those words. However, the quiet mood is changed abruptly as might be expected, and a contrasting part immediately begins. As before, the phrase “He said” works as the turning point of the mood. The phrase is a kind of trigger to build up tension.

*He said: (233) “As I would not be a slave,*

*(234) so I would not be a master.*

*(235) This expresses my idea of democracy.*

*(236-237) Whatever differs from this, to the extent of the difference, is no*

*(238) democracy.”*

In support of “He said,” all the winds and strings play “Theme a,” homophonically this time, and in a minor mode; taken together, this creates a resolute mood. As the music develops, the melodic line is expanded by ascending movements, and the texture and the volume are also expanded by gradually adding more and more instruments. The musical tension gets higher and higher, and finally explodes on the word “(de)-mocracy” in m.238. The detonative homophonic *tutti* musically highlights the crucial word.

Overall, as I mentioned earlier, this sub-section and the previous one have many things in common, primarily in the way that musical and narrative structures relate one to the other. In fact, this part can be regarded as an amplification of prior gestures, or as one of the work’s “development” sections. Contrast is the main method used to develop this section in both the words and the music. In the words, the contrasting structure emphasizes that Lincoln actually had a quiet and melancholy character but that he took decisive action as a politician. The music actually just follows and supports the mood changes of the words.

Besides the close intercourse between the words and music, there’s another important aspect which relates to the large-scale structure of the work: this section, at least in part, is a striking recapitulation of the A section. Note, for instance, the instrumental section that follows the narration, m.224, Excerpt 3.7. Here the melodic flow and textural structures are undeniably similar to m.10. It seems a partial recapitulation even though it’s played in a different key and by different instruments. The development procedure of the two parts is not exactly same, but they are compellingly similar notwithstanding. Both parts have a characteristic ascending figure,

formed of quarter note triplets. The two treatments have much in common, as can be seen in Excerpt 3.8.

Excerpt 3.8

The image displays two musical excerpts, labeled m.29 and m.241. Each excerpt consists of two staves: the top staff is for Winds and the bottom staff is for strings. Both staves in each excerpt feature quarter note triplets. The Winds staff includes a dynamic marking of *ff* and a *8vb* (8va) instruction. The strings staff also includes a dynamic marking of *ff*. The notation includes various musical symbols such as beams, slurs, and accents, indicating the rhythmic and dynamic structure of the music.

### M. 245 – 271 (“ Abraham Lincoln, sixteenth President...perish from the earth”)

This sub-section is the last part of A, and also the culmination of the whole piece. It is the most dramatic in terms of music and words. Lincoln’s most famous speech is reserved for the last part of this section, along with an anthem-like version of “On Springfield Mountain” that propels the work to its magnificent conclusion.

Right after the explosion in m.245, reached from the strong soaring motion in the last part of the previous section, the mood immediately changes to a calm and quiet state. Timpani, bass drum,

cellos and basses set a subdued mood by continually playing a single note. And the violins and violas begin to play “Theme a” quietly over a monotonous accompaniment. After this four measure introduction, the last paragraph of the narration finally comes in.

*(249) Abraham Lincoln, sixteenth President of these United States,*

*(251) Is everlasting in the memory of his countrymen,*

*(254) For on the Battleground at Gettysburg, this is What he said:*

At this point, the subdued mood continues; the sound is even solemn. However, the musical reversal begins with the appearance of the triggering words, “He said” in m.257. Matching the words, “Theme b” (“On Springfield Mountain”) is played by a solo trumpet.

*(257) He said: “that from these honored dead we take increased devotion to that cause for which they gave  
the last full measure of devotion:*

*(259) that we here highly resolve that these dead shall not have died in vain;*

*(261) and that this nation, under God, shall have a new birth of Freedom; and that government*

*(262) of the people, (263) by the people, for the people shall not perish from the (264) earth”*

Once the theme comes in, more and more instruments are added to expand the texture. However, in spite of the textural expansion, the dynamic level still stays soft. This forced repression of the dynamic creates an enhancement of the tension, a neat solution to the problem of accompanying a speaker without overwhelming him. But a short and effective crescendo underscores the very

Excerpt 3.9 m.256-263 (“He says: that from...shall not perish from the earth”)

in common time  
m.256

**Poco meno mosso (♩ = 70)**

68

Picc. I  
Flaut. I  
Flaut. II  
Oboc. I  
Oboc. II  
Engl. Horn  
Cl. I  
Cl. II  
Bass Cl.  
Bass I  
Bass II  
Con. Bass

Horn I  
Horn II  
Horn III  
Horn IV  
Tuba I  
Tuba II  
Tuba III  
Tuba IV  
Trum. I  
Trum. II  
Trum. III  
Trum. IV  
Cobon.  
Percussion  
Harp

**Poco meno mosso (♩ = 70)**

Vln. I  
Vln. II  
Vln. III  
Vln. IV  
Cello  
Con. Bass

He said: "that from these historical dead we take  
inspiration to the cause for  
which they gave the last  
full measure  
of devotion.  
That we have highly resolve that  
these dead shall not have died in  
vain.  
and that the nation,  
under God, shall  
have a new birth of  
freedom,  
and that  
government  
of the  
people,  
by the  
people,  
for the  
people,  
shall not  
perish  
from the  
earth."

last two measures of the narration (m.263-264), supporting the crucial words “by the people, and for the people shall not perish from the earth.” After the dramatic ending of the narration, a short instrumental coda follows. The orchestral *tutti* raises the tension yet higher and finally ends in grand style.

## CHAPTER 4: SUMMARY, DISCUSSION AND CONCLUSION

Previous chapters have taken up the various ways in which the speaking voice has been used in music by analyzing various approaches in three different works. In this final chapter, I will summarize and synthesize the main points and observations relating to the prior discussions of *Façade*, *Curlew River*, and *Lincoln Portrait*. Also, I will give a brief introduction to *Pansori*, an important traditional Korean vocal genre, which has had a strong influence on my own composition, and finally will show how the results of this research have been applied to my own composition.

### 4.1 Summary

#### Summary of Analysis of *Façade*

**The speaking voice in *Façade* is treated like an instrument**, in particular, as non-pitched percussion. The speaking voice and the percussion seldom appear at the same time, presumably so that the two do not step on each other. Instead, they usually alternate, except in cases where a percussive effect is needed for a dramatic purpose. Thus it can be said that the speaking voice actually leads the rhythm section in *Façade*. The elaborate word setting enables the speaking voice to function as a rhythmic instrument. In most cases, the word accents are assigned to the strong beat of each measure. For this reason, the recitation sounds naturally musical.

**The musical structure and rhyming pattern are closely related**, and the relation is elaborately planned in order to control musical tension. In most pieces of *Façade*, certain musical phrases and rhyming patterns appear in pairs. For instance, if a principal melody returns in a subsequent section, its paired rhyme returns as well. This predictable regularity gives a strong sense of musical stability. By contrast, changes of rhyme raise the musical tension. Rhyming techniques, such as shortening the intervals between rhymes or placing consecutive assonances along with chromatic sequences, are commonly used to increase the level of tension. A good example is found in *Valse*. The double or threefold rhyming structure reminds one of the *stretto* technique in fugue. The poems of *Façade* tend to sound very musical on their own even without the help of music.

**This inherent musicality of the poems determines how to select and place each word in a natural metrical position.** The words used in *Façade* are classified and chosen by their sound, with plosives and fricatives especially suitable for this usage. An interesting example was demonstrated in the analysis of *Polka*. The sound of the words “pol-ka,” “Mis-ter,” “my top,” “whis-kers,” “hay-cocks,” “gay-frocks” remind us of the characteristic “oom-pa” accompaniment in polka music. This musical trick is caused by positioning of plosives. Thus pure sound is often more important than meaning in terms of the selection and placement of words in *Façade*.

**The qualifications for the reciter are not specified.** Professional vocal skill seems unnecessary since there’s no singing. Anyone who has enough knowledge to accurately read the rhythm can be the narrator. The narrator may not even need a strong voice, but

will certainly need a strong rhythmic sense and clear diction; after all, the musicality of *Façade* comes from the sounds of the words themselves. Starting from the premiere, when the sengerphone was used, the narrator has been aided by various amplifying devices; nowadays, a microphone is employed.

### **Summary of *Curlew River***

**The speaking voice in *Curlew River* is not clearly separated from singing,** and there is no designated narrator. Instead, the spoken esthetic is melded into the vocal lines (and instrumental parts too) in a seamless and organic way. In fact, the actors can flexibly cross the boundary between singing and speaking within a single continuous song. Specific melodic shapes and accompaniment styles enable this smooth transition.

**The parts that most closely resemble speech reveal a considerable borrowing from conventions of Japanese *noh*.** The movement of the melody is highly restricted; it moves in narrow intervals and often excludes the sorts of consonant intervals that would tilt the effect towards natural singing. Meanwhile, the rhythmic approaches are of two primary orientations: those that mimic the rhythms of natural speech; and those that yield a stilted, highly stylized and artificial mode of presentation by equally distributing the length of each syllable, thus reflecting the characteristics of the Japanese language. This often makes singing sound more like speaking.

**The way in which instruments are used, and the way in which the vocal parts relate to the accompaniments, play a crucial role in distinguishing between singing and**

**speaking.** In fact, even humble repeated notes can sound like singing if there is the right sort of harmonic support. By contrast, the absence of harmonic support often lends a speech-like resonance to a line that might otherwise be quite lyrical. A pitched melody is likely to be heard more as singing if there is at least a single common note or consonant interval between the vocal and accompaniment parts. Without any musical common ground, pitch changes in vocal parts may not be recognized as immediately lyrical, and tend to tilt towards speech. Indeed, in such contexts, pitch changes can sound more like the intonational inflections of ordinary or heightened speaking. In these ways Britten manages to make a smooth transformation from speaking into singing without huge melodic changes.

**Cluster chords, contrary to expectations, can function as effective harmonic connectors between the vocal line and its accompaniment.** In this case, the change is slowly revealed, but this method of using cluster chords are effective in leading to a climax, often increasing the musical tension, and using textural layering to translate a sea of speech-like utterances into a strikingly lyrical sound-mass. Examples in *Curlew River* demonstrate how Britten uses cluster chords as the connectors. In the beginning, there is no common note between the vocal and accompaniment parts. Then new notes are added gradually, with starting pitches apparently calculated to create the highest level of friction with the status quo. As more notes are added, the seemingly disconnected parts are ultimately united into a cluster chord.

## Summary of Analysis of *Lincoln Portrait*

The analysis of *Lincoln Portrait* is focused on the correlation between the words and music in the returning section [A<sup>2</sup>], although Chapter 3 includes a rough analysis for the entire work. The following is the summary of my analysis of *Lincoln Portrait*.

**A short, versatile motif enables the music to instantly react to the mood changes in the text.** The motif most in use in *Lincoln Portrait* is formed with only three notes and appears in every sub-section of [A<sup>2</sup>]. This returning section is divided into five sub-sections depending on the structure and meaning of the text. However, the harmonic quality of the motif is changed whenever it recurs. This short motif has an almost chameleonic ability to react to, and create, new emotional changes in, the story, with simple but effective transformations, such as abrupt change from major to minor or the reverse.

**Themes adapted from traditional sources take on symbolic meanings, almost like leitmotifs.** The most important of these is “On Springfield Mountain,” which features at the beginning and end of the [A<sup>2</sup>] section. Considering the flow of the narration, this theme is symbolically connected to peace, utopia, and patriotism, and in Copland’s hands, takes on an almost hymn-like mien. The ascending shape of the first three notes of the theme (a second inversion major chord) and its homespun, plain homophonic presentation evoke an anthem-like mood, clearly meant to evoke a sense of patriotic fervor.

**“This is what he said: He said...”** The variation of this phrase appears in every sub-section of [A]. The fragment “He said” is often used to strike off in a new direction. Subsequent passages beginning in lighter, more relaxed modes convey a personal sense of Lincoln’s birth place, his physical appearance, and his personality. However, the tone of the words is immediately reversed once the trigger phrase “He said” is uttered, and the mood of the music immediately responds accordingly.

**The bridges between sub-sections function as interludes, preludes and often as musical exegesis.** There are instrumental bridges between all sub-sections in [A]. These instrumental parts can serve to close off the previous section or introduce the next. Compared to the other two works the role and space of narration is relatively separated and limited in *Lincoln Portrait*. When narration takes the main role, the music is relegated to the role of punctuation, rather like in the recitatives of classical and Baroque opera. On the other hand, in the bridge passages, the music stands out more, often richly expressing the emotions released in the scenes in a manner reminding us of opera or cinema.

**The narration is not precisely controlled or defined in its notation.** There are no marks for pitch and rhythm. Arrow signs indicating where to start are the only marks for the narrator. This suggests that the connection between music and words is relatively loose. For a long-word phrase, Copland resorts to the device of fermata over the measure, or uses a certain instrument to vamp on a simple figure (ostinato) until the phrase ends. Both devices work easily and naturally to allow the music to breathe, accommodating the

flow of the words without impeding the musical flow. Copland makes this look very easy, although of course it is not. In *Lincoln Portrait*, the narrator has considerable freedom as to the specifics of timing and his or her tone, except for a few dramatic moments. This flexibility in the music, along with the clear and simple notation, enables the part of the narrator to be assumed by non-musicians, such as actors, politicians and celebrities.

## **4.2 Discussion and Conclusion**

### **Why is the Speaking Voice Important?**

My motivation to do research on the spoken voice in music is twofold: from the beginning of the conception of my dissertation composition, I had planned to adapt one of the pieces from the repertory of *pansori* in which the speaking voice is used as the main material; I think that the human voice is the most effective attention-getter of all musical instruments. I used to work in a local radio station, introducing classical music once a week. The radio station where I worked was not exclusively dedicated to the highly specialized marketplace for classical music; in fact, the only time when anything else aired was the times I appeared. The main DJ paid careful attention to the music I brought because the musical selections played a significant role in listener ratings. He more or less insisted that people preferred vocal music over instrumental, and asked me to bring vocal music as much as possible. In fact, he was correct – the listeners' reactions were better when I chose vocal music. I know that this case corresponds to song and singing; however, I think that the speaking voice has the same power to draw attention, and has unique advantages as well.

Speech, arguably, is the better vehicle for the delivery of the direct meaning of the text. For example, in the typical Broadway musical, or *singspiel*, which contains both speaking and singing, the development of the story is usually advanced mainly through spoken dialogue, because it can deliver more information at a much more rapid pace. On the other hand, when spoken words are added to or combined with instrumental music, the result can provide a complex and deep artistic experience by combining the musical sound with the semantic meaning of the words in the text, or with the images aroused by the sound of the words.

### **Other Works That Use the Speaking Voice**

In fact, there are a lot of musical works that include speaking. Notwithstanding, detailed analyses on the use of the speaking voice in music, especially of those works whose main material is the speaking voice, are rare. Richard Kostelanetz briefly introduces the works of “Text-Sound Art” in various fields, such as music, art, and literature.<sup>54</sup> He states that “As text-sound is an intermedium located between language arts and musical arts....The term ‘text-sound’ characterizes language whose principal means of coherence is sound, rather than syntax or semantics.”<sup>55</sup> Kostelanetz argues that “Text-Sound Art” is influenced by multiple sources such as Hebrew prayers and Indonesian culture. Among the topics mentioned in this article, Arnold Schoenberg’s *Sprechstimme*, as well as *musique concrète*, is categorized as kinds of genres of “Text-Sound Art” within the field of music.

As noted previously, the poems of Edith Sitwell are more focused on the sound rather than the semantic meaning of the words in the poems. My analysis of *Façade* suggests that its musicality

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<sup>54</sup> Richard Kostelanetz, “Text-Sound Art: A Survey,” *Performing Arts Journal* 2, no.2 (Autumn, 1977): 61 – 70.

<sup>55</sup> Richard Kostelanetz, “Text-Sound Art: 61.

comes as much from the rhyming patterns of the poetry than the music itself. This makes the work a true collaboration: *Façade* cannot be analyzed without discussing the essential role of Sitwell, a role too important and irreplaceable in the composing process to be put aside, and rendering it somewhat inimitable. To compose this type of music, either the composer would need to have a congenial poet with whom to collaborate, or be a poet herself. The example of Stephen Sondheim (b. 1930), the master of musical theater, who wrote both the music and words, stands out. In his works, the structure, the rhythm, the rhyme scheme, and the melodic form are all related.<sup>56</sup> On the other hand, there are those works that seem relatively feasible from a purely musical, instrumental, such as *Geographical Fugue*, the third movement of a three-part suite, *Spoken Music (Fuge aus der Geographie from Gesprochene Musik)* composed by the Austrian-American composer Ernst Toch (1887 - 1964), or *Come Out* (1966) and *Different Trains* (1988) composed by Steve Reich. *Geographical Fugue* and *Come Out* use relatively short sentences and pay particular attention to the sounds, colors and intonations of the words themselves, perhaps eclipsing the importance attached to the semantic meanings: the words are treated like musical motifs. The sounds of speech are developed by repetition and transformation.

*Musique concrète* with speaking voice, previously mentioned in Kostelanetz's article, may be a somewhat similar case. In *Different Trains*, unlike Reich's works of the 1960s, the sound and also the meanings are considered. According to Antonella Puca, "in the works that Reich composed after his studies of Hebrew cantillation, the preservation of the semantic meaning of the words becomes a central concern for him, and sound aspects of spoken language, such

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<sup>56</sup> Joanne Gordon, *Art Isn't Easy: The Achievement of Stephen Sondheim* (Carbondale: Southern Illinois University Press, 1990), 6 – 15.

as intonation, timber, melodic cadences, and metric accentuation become the defining elements of musical structure.”<sup>57</sup> Besides the above-mentioned compositions, there are other famous works with narration such as *A Sermon, a Narrative, and a Prayer* (1961) and *Histoire du soldat* (The Soldier’s Tale) (1918) by Stravinsky (1882 – 1971), *Peter and the Wolf* (1936) by Prokofiev (1891 – 1953), *Les Chansons de Bilitis* (1901) by Debussy (1862 – 1918), *Final Alice* (1976) by Tredici (b.1937), and more.

### ***Pansori***

*Pansori* is one of the vocal genres of Korean traditional music, in which a solo singer, accompanied by a barrel drum called *buk*, performs a mixture of song, speech, and gesture to deliver a long story, which may last for several hours.<sup>58</sup> This repertory has always been passed down orally, and only five traditional stories are left now. My eponymous composition *Su Gung Ga* is based on one of these. Each story comprises many short pieces, and each piece is matched with a particular *jangdan* (rhythmic pattern), and a particular *jo* (melodic mode). *Jangdan* and *jo* are the main elements employed to express emotions and situations, not only for *pansori*, but in all kinds of the Korean traditional music. But in my composition *Su Gung Ga*, the influence of *jangdan* is particularly prevalent.

*Jangdan* is a repeating rhythm pattern. There are several different *jangdan* depending on the tempo. The patterns include not only the length of the notes, but also the pattern of strong and weak stresses. In Western notation, strong and weak beats or notes can be expressed simply with

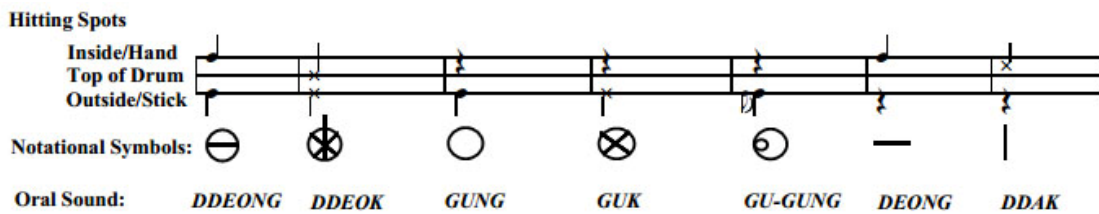
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<sup>57</sup> Antonella Puca, “Steve Reich and Hebrew Cantillation,” *The Musical Quarterly* 81, no.4 (Winter, 1997): 537 – 555. Quotation from p.537.

<sup>58</sup> Heather Willoughby, “The Sound of Han: P’ansori, Timbre and a Korean Ethos of Pain and Suffering,” *Yearbook for Traditional Music* 32 (2000): 17 – 30.

accent signs, but the patterns of dynamics in the Korean traditional music are somewhat more sophisticated. The dynamic level can be articulated by the control of the power of drummer. The traditional notation of Korean traditional music indicates where and how to strike the drum. The diagram below introduces the notation symbols for *jangdan*.

Figure 4. 1: Examples of Korean traditional notation symbols



Looking at the diagram, Western-style notes are notated on a three-line staff. Nowadays, a three-line staff may be used for the notation for the *buk* used in *pansori*. The lines and spaces indicate where to hit the drum. The normal note-head means an open sound, and the x-shaped note-head means a closed sound. The middle line indicates the top of drum, which is made of wood, rather than the leather drum-head. Thus, that part cannot but make a closed sound. The symbols below the staff are the Korean traditional notation signs for drums. Those symbols are read according to the sound written below them. The rhythmic patterns of *jangdan* may be learned through a written notation system, but they may be also learned by memorizing the patterns of the oral notation. The diagram below is *eonmori jandan* notated in the Korean traditional notation system. Each cell represents a beat.

Figure 4.2: *Eonmori Jangdan*

○		○			○		⊗	○	
<i>DDEONG</i>		<i>GUNG</i>	<i>DDAK</i>		<i>GUND</i>		<i>DDEOK</i>	<i>GUNG</i>	

However, in actual practice, subsidiary changes and embellishments are expected and to be exercised at the drummer’s discretion, provided that that the main dynamic frame is retained. In this way boredom can be avoided despite the repetition of same basic rhythmic pattern.<sup>59</sup>

*Pyeongjo* and *gyemyeonjo* are the most widely used modes in Korean traditional music. In recent years, they are expressed by the Western scale system. *Pyeongjo* is often called the *sol*-mode, comprising the tones *sol – la – do – re – mi* (with *sol* as the ending tone). Sometimes, *sol* or *re* becomes the lowest note. *Gyemyeonjo* is the *la*-mode, made up of *la – do – re – mi – sol* (*la* is the ending tone), and again, depending upon the work and the region from which a particular piece emanates, either *la* or *mi* can be the lowest note. For example, the mode used in the Southern area, called *namdo gyemyeonjo*, has a structural difference according to the direction of the melodic line: *mi – la – do – re* are used when ascending, but *si* may be added between *do* and *la* when descending. Also, the *mi* should be deeply vibrated, while *la* should be sounded without vibration. *Do* should sharply drop down to the *si* like a grace note in a descending melodic

<sup>59</sup> Willoughby, “The Sound of Han,” 25; Jeollabuk-do Traditional Korean Music, “Pansori jangdan,” accessed May 10, 2013, <https://www.koreamusic.org/LangEn/TextDetailView.aspx?MenuCode=202010100>; Cheongman Kim and Kwangseob Kim, *한국의 장단* (Seoul: Minsokwon, 2004), 21 – 72.

flow.<sup>60</sup> My work *Su Gung Ga* is surely influenced by these Korean traditional modes and some of their musical features, but only in a loose sense. The singing part is often composed for five notes, but I added some dissonant color to prevent the effect from being too plain.

### **The Story of *Su Gung Ga***

While the Dragon King of the Southern Sea is deadly sick, he hears that the liver of a rabbit is a wonder drug for his illness. Thus, he commands *Byeoljubu* (the turtle) to go to the land and coax a rabbit out, and to bring it to the Palace of the Sea. The turtle undergoes many trials and tribulations, but finally meets a rabbit and succeeds in bringing it to the Palace of the Sea. However, once the rabbit arrives at the Palace of the Sea, it realizes that it is in danger. So, relying on its wits, it succeeds in escaping. *Su Gung Ga* is a kind of fable. It is also called *Tobyeolga*, *Byeoljubu-taryeong*, and *Tokki-taryeong*.<sup>61</sup>

### **The Application of Adopted Methods in My Own Composition (*Su Gung Ga*)**

#### ***Here Comes a Tiger***

The overall mood of this piece is influenced by the Korean traditional rhythmic pattern *eonmori*, the very same pattern employed in the original *pansori Su gung ga*. The original *eonmori* rhythm is often notated in  $\frac{5}{4}$  or in  $\frac{10}{8}$ , and its structure is an overlapping pattern of three plus two.

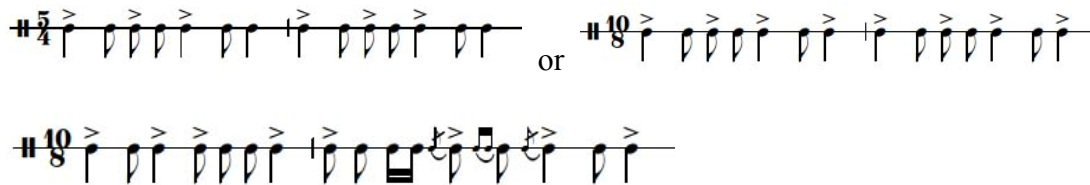
*Eonmori* is typically performed quite fast, at a speed of approximately M.M. = 144 for the

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<sup>60</sup> Willoughby, "The Sound of Han," 25 – 27; National Gugak Center, "국악이론," last accessed May 10, 2013, <http://www.gugak.go.kr/site/gugak/menu/1757.do/>.

<sup>61</sup> Jeollabuk-do Traditional Korean Music, "Pansori Pieces," accessed May 23, 2013, <https://www.koreamusic.org/LangEn/TextDetailView.aspx?MenuCode=202010100#&&/wEXAQUKUF9NRU5VQ09ERQUJMjAyMDEwMTA2i/8r2C4X3lpbCWBBE49FoWdHEAs=>.

quarter-note.<sup>62</sup> Since this pattern is generally the preserve of shamanistic music, in *pansori*, it is sometimes used to depict mysterious characters that appear, such as in the scene that I chose, “Here Comes a Tiger.” The basic form can be notated as follows:



In my composition *Here Comes a Tiger*, I created a new rhythmic pattern rather than use the original form, but I preserved its asymmetric nuances. The gong sound, which marks each beat, is also an effect commonly found in shamanistic music. The voice in this piece is treated as non-pitched percussion: it presents speech or sings only the single note B. The speech part is notated with x-shaped note heads, which accurately and precisely indicate the rhythms and intonations of natural Korean speaking. In a sense the use of the speaking voice in my piece is somewhat similar to its use in *Façade*: the lyrics are set to the particular rhythmic pattern of the words. For example, in m. 12 – 14, the three clauses are all made up of seven syllables, and in m. 16 – 17, they are all made up of eight syllables. The constancy in syllable number of each clause makes it easy to match with the repetitive rhythmic pattern.

Excerpt 4.1: *Here Comes a Tiger*, m.12 – 17.

<sup>62</sup> Cheongman Kim and Kwangseob Kim, *한국의 장단* (Seoul: Minsokwon, 2004), 68.

Perc. 1 *p*

Perc. 2 *p*

Singer *p* rhythmically (like growing)

Nu - E Meo - Ril Heun - Deul-Myeo, Jeon - Dong-Gad - Eun Ap - Da - Ri

Vlc. *p*

Cb. *p*

Perc. 1 *mp*

Perc. 2 *mf*

Singer *mf*

Dong - A - - Gad - Eun Dwis - Bal - Ro, Yang Gwi Jji - Eo - Ji - Go,

Vlc. *f*

Cb. *f*

rim shot normal

*f* (energetic declaiming)

Perc. 1 *p cresc.*

Perc. 2 *p cresc.*

Singer *p* rhythmically (like growing) *cresc.*

Sae Nas - Gad - Eun Bal - Tob - Eu - Ro Jan - Di Bbu - Ri Wang Mo - Rae - Reul

Vlc. *p cresc.*

Cb. *p cresc.*

The mode for this piece is the variation of the *sol*-mode or *pyeongjo*, consisting of C, D, F-sharp, G-sharp, A-sharp. The augmented fourth between C and F-sharp, and D and G-sharp makes for a tense atmosphere. Techniques such as flutter tonguing and growling are frequently used to imitate the sound of a beast. The trumpet is used to evoke the *taepyeongso*, a Korean double reed wind instrument.<sup>63</sup> The cello and the contrabass are not used for lyrical expressions, but rather for percussive effects, such as striking the bodies of the instruments, or for percussive *ostinati* with double stops in the lower register, which contribute to the richness of sonority.

### ***The Tiger Came Down***

The text of this part is to be played as *aniri*, the narration part in the original *pansori*. However, I set the text to the music to maximize the dramatic expression of the scene. The text was not written for singing, so its inherent musicality is insufficient. For that reason, I adapted the method found in the *Lincoln Portrait*: musical notes are not used for the text; instead, I used arrows to specify where the text should be matched. Fermatas are used to facilitate the matching up with long text streams, and to enhance flexible exchanges between the speech and the music.

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<sup>63</sup> Jeollabuk-do, “*Taepyeongso*,”  
<https://www.koreamusic.org/LangEn/TextDetailView.aspx?MenuCode=204010201/>.



D, which are severely dissonant to this mode. Such acute dissonance, as in the Britten, actually helps to enhance the contrast between the parts and to make them stand out separately one from another.

Excerpt 4.3a: *The Appeal of the Turtle*, m.9 – 10.

Musical score for Excerpt 4.3a, measures 9-10 of *The Appeal of the Turtle*. The score includes parts for Percussion 1 and 2, Singer, Violin, and Cello. The lyrics are: 호 랑 이 반 거 든 고 - Ho Rang I Ban Gyeo Deud Go. Dynamics range from *f* to *mf*.

Excerpt 4.3b: *The Appeal of the Turtle*, m.35 – 37.

Musical score for Excerpt 4.3b, measures 35-37 of *The Appeal of the Turtle*. The score includes parts for Flute (dbl. Picc.), Clarinet in Bb (dbl. B, Cla), Bb Trumpet, Percussion 1 and 2, Singer, Violin, and Cello. The tempo is marked "Lamentably" with a quarter note equal to c. 64. The lyrics are: 으 르 뽕, 자 래 가 더 옥 기 가 막 혀 속 으 로 탄 식 험 제 - - - Eu - Reu - Reung, Ja - Rae-Ga Deo - Wuk Gi - Ga - Mak - Hyeo Sog-Eu-Ro Tan-Sik - Heol - Je - - -. Dynamics range from *sfz* to *p*.

***Well, Once I am Supposed to be Dead***

This text is also written for *aniri* (narration) in the original *pansori*. In order to preserve the quality of the speech, once again, I adapted a method used in *Curlew River*, and designed the musical structure to realize the “melodic speech.” I set certain notes for certain instruments: the flute, the clarinet, and the trumpet mostly use E-flat, A-flat, B-flat, and D-flat; the cello and the contra bass are made up of major/minor seventh intervals, such as G-flat and F, C and B/B-flat; the voice part is mostly made up of E, G, A, and D. This kind of note distribution can help the performers to play easily, but has the happy result of producing a rather complicated sound. In addition, the rhythm and the melodic shape of the voice part reflect the rhythm and the intonation of the natural speech. Due to the combined effect of both of these features, the pitched melody in this piece sounds like a kind of declamation.



## Tiger's Gallbladder

This scene in the original *pansori* is written in a relatively fast rhythmic pattern, called *jajinmori jangdan*.<sup>64</sup> M.M. = 100 – 110 to the quarter. Usually four beats are tied into one unit, and each beat can be divided into a triplet. I adapted this mode and made it even slightly faster. Designing the non-pitched notes to drive the rhythmic base is similar to a method found in *Façade*.

Excerpt 4.5: *Tiger's Gallbladder*, m.5 – 7.

The musical score for Excerpt 4.5, *Tiger's Gallbladder*, measures 5-7, features the following parts:

- Flute (dbl. Picc.):** Melodic line with dynamics *p* and *mp*.
- Cla in Bb (dbl. B, Cla):** Melodic line with dynamics *p* and *mp*.
- B♭ Tpt.:** Melodic line with dynamics *p* and *mp*.
- Perc. 1:** Rhythmic accompaniment with dynamics *p* and *mp*.
- Perc. 2:** Rhythmic accompaniment with dynamics *p* and *mp*.
- Singer:** Vocal line with lyrics in Korean and English. Dynamics include *mp*.
- Vlc.:** Violin accompaniment with dynamics *p* and *mp*.
- Cb.:** Cello accompaniment with dynamics *p* and *mp*.

**Singer's Lyrics:**  
 Korean: 우 리 수 궁 퇴 락 하 여 영 덕 - 전 뇨 은 집을 천 여 간 지 었 으 되,  
 English: U - ri Su - Gung Toe-Rak - Ha - Yeo Yeong - Deok - Jeon Nop - Eun-Jib-Eul Cheon'co - Gan Ji-Eoss - Eu-Doe,

## Tiger's Wailing

In the original *pansori*, this scene is played in *jinyang*, the slowest rhythmic pattern of all, *jangdan*. I decided not to adapt the rhythmic frame of *jinyang*, opting instead to preserve the

<sup>64</sup> Cheongman Kim and Kwangseob Kim, *한국의 장단* (Seoul: Minsokwon, 2004), 67.

drummer’s slow-paced manner. In a slow piece, the song is often developed by a musical exchange between the singer and the drummer: the drummer improvises reactions to comments and questions from the singer. In my piece, the tom-tom takes the drummer’s role, mostly appearing between the vocal phrases, and supplements, closes, and opens up a new musical phrase as it engages the singer in conversation.

Excerpt 4.6: *Tiger’s Wailing*, m.1 – 3.

The text can be divided into three sections based on the distribution of the dialogues: a slow section where the tiger begs the turtle; a fast section in the middle where the turtle condescends to the tiger; and another slow section where the tiger appeals to the turtle once again. But my musical structure can be divided into five short sections symbolized as “a – b – c – b – a.” In the “a” sections (m. 1 – 13), where the tiger begs the turtle, the song and its accompaniment are in harmony. It has a linear texture with a heterophonic accompaniment. The cello, in this piece, is mainly played *pizzicato*, with added glissandi added to emulate the sound of the *gayageum*, the

12-stringed Korean zither.<sup>65</sup> After a mournful part comes a long held chord by the flute, clarinet, and cello, whose notes, as in comparable passages in *Curlew River*, are not duplicated in the accompaniment. The voice suddenly sounds like a kind of speech. This soliloquy-like section is “b” (m. 14 – 17). The fast section “c” (m. 18 – 31), where the turtle acts very high-and-mighty, has a dense texture, and an appropriately strong rhythmic pattern. This style in this section is perched on a precarious border between declamation and singing. The discordant linear foreground, which shares no common notes with the accompaniment, sounds more like a declamation. But as the music continues on, its texture becomes denser and thicker, finally achieving a cluster effect at the end of the “c” section: all the notes save G are played in a single bar. As I demonstrated through examples from *Curlew River*, a cluster chord can function as a sort of “glue” between a vocal line and its accompaniment. After the “c” section, the speech-like section “b” (m. 32 – 34) returns and so does “a” (m. 35 – 38). In this piece I adapted a method I discovered in *Curlew River* that enables the performer to cross seamlessly back and forth between singing and a speech-like effect.

### ***The Tiger Runs Away***

The original song in the *pansori Su gung ga* is written in *hwimori jangdan*,<sup>66</sup> whose speed is approximately M.M. = 120. Although I didn’t adapt the actual frame of the *jangdan*, the rhythm in my piece shares its raging mood. For the omniscient narrator’s line in the beginning of this piece, I didn’t set the text to musical notes; rather, I used arrows, which function as the indicator for the points where the spoken lines should enter, just as I did in *The Tiger Came Down*.

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<sup>65</sup> Jeollabuk-do, “*Gayageum*,” <https://www.koreamusic.org/LangEn/TextDetailView.aspx?MenuCode=204010101>.

<sup>66</sup> Cheongman Kim and Kwangseob Kim, *한국의 장단* (Seoul: Minsokwon, 2004), 68.



However, in the fast middle section, I set the text with specific musical notation in order to emphasize the exciting rhythmic movement, just as I did earlier in *Here Comes the Tiger*, and in *The Tiger's Gallbladder*. Some speaking parts are notated in different heights, serving as a guide to the sort of intonation desired for the vocal tone.

This brief study has explored the different uses of the speaking voice in music, emphasizing the diversity of approaches by three very different composers. I find that the speaking voice in music makes for a compelling subject of research for additional study. My research has revealed several prominent and effective approaches, and how some of these techniques may serve as models for new, original work, such as my own piece.

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