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UNIVERSITY OF CALIFORNIA, SAN DIEGO

Journeys of Expression: An Examination of Four Twentieth and Twenty-First Century

Vocal Works

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

of Musical Arts

in

Contemporary Music Performance

by

Stephanie Lynn Aston

Committee in charge:

       Professor Susan Narucki, Chair
       Professor Diana Deutsch
       Professor John Fonville
       Professor Nancy Guy
       Professor Lisa Porter

2011

The Dissertation of Stephanie Lynn Aston is approved, and it is acceptable in quality and

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University of California, San Diego

2011

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Education

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        Somer and Katalin Lukács
        (2010) Karlheinz Stockhausen, *Tierkreis* (various arrangements of several
        Movements)
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        (2009) Daniel Tacke, *Recueillement*, with Nicholas Deyoe, guitar
        (2009) Anna Thorvalsdottir, *Breathing room I & II*, Daniel Shapira, electronics
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        by Nicholas Deyoe, Stephen Lewis, David Medine, and David Wightman;
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conductor
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(2008) Edgard Varèse, *Offrandes*, with La Jolla Symphony, Steven Schick, Conductor
(2008) UCSD Spring Festival of New Music: Phillipe Manoury, *Xanadu*, with Robert Zelickman
(2008) UCSD Spring Festival of New Music: Nicholas Deyoe, *some new equation given*, with Paul Bowman, and Reiko Manabe
(2008) UCSD Spring Festival of New Music: Phillipe Manoury, *Cruel Spirals*, Nicholas DeMaison, conductor
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(2008) Antonio Bibalo, *Reise med bat uten bat*, with Jeff Denson
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(2008) Trevor Grahl, *The Road Not Taken*, with Felix Olschofka
(2007) Daniel Tacke, *die nacht war kalt*, with Kaylie Duncan, William Fried, and Robert Zelickman
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(2007) Nick DeMaison, *St. Ursula* with Ross Karre and Mark Polesky
(2006) Recital: Georges Aperghis, *Sextuor: L'origine des espèces* (concert version)

The Music Shed, Norfolk Chamber Music Festival
(2009) Scott Wheeler, *Wasting the Night*, Lisa Moore, piano
(2009) John Alden Carpenter, excerpts from *Gitanjali*, J.J. Penna, piano
(2009) William Zuckerman, *Parting Words*, Julian Pellicano, conductor

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(2006) Puccini, *Suor* Angelica (La Principessa) with Anna Grinberg, Piano, Sylvia Desrochers, Director, Dr. Lisa Sylvester, conductor

(2006) Dane Rudhyar, *Chansons de Bilitis* with CalArts chamber orchestra, William Powell, conductor

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Walt Disney Concert Hall (2008) Alberto Ginastera, *Cantata para América Mágica*, with Red Fish Blue Fish, Rand Steiger, Conductor

Roy and Edna Disney CalArts Theater (REDCAT)

(2007) Luigi Nono, *Guai ai gelidi mostri* Mark Menzies, conductor (American Premiere)

(2006) Michael Gordon, *What To Wear* Richard Foreman, Director, David Rosenboom, conductor (World Premiere)

(2005) George Crumb, *Ancient Voices of Children*

(2005) Creative Music Festival, John Zorn, *Rituals*, CalArts New Century Players, David Rosenboom, conductor (West Coast Premiere)

Beverly Hills Presbyterian Church

(2006) Dvorak, *Mass in D* (Alto soloist) Dr. Nick Strimple, conductor

(2005) J. S. Bach, *Mass in b minor* (2nd soprano soloist) Dr. Nick Strimple, conductor

California State University Northridge (2005) *April Fools* (Vain Actress), Opera Works! Original Opera, Eli Villanueva and Ann Baltz, directors

Wichita Falls Memorial Auditorium (2004) Mozart, *Requiem* (Alto soloist) with Wichita Fall Symphony Orchestra and UNT A Cappella Choir, Dr. Jerry McCoy, Conductor

Voices of Change **Russel Horn young composer's contest, Horchow Auditorium, Dallas Museum of Art (2002)** Kazuaki Shiota, *Shap Rin* (World Premiere, received 3rd place)

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(2004) Massenet, *Cendrillon* (Le Prince Charmant) Dr. Steven Dubberly, conductor, Elizabeth King, Director

(2004) Recital, works by Handel, J. A. Carpenter, Wagner, Prokofiev, Spohr, and Mozart

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ABSTRACT OF THE DISSERTATION

Journeys of Expression: An Examination of Four Twentieth and Twenty-First Century

Vocal Works

by

Stephanie Lynn Aston

Doctor of Musical Arts

University of California, San Diego 2011

Professor Susan Narucki, Chair

The purpose of this dissertation is to document the results of my research into

twentieth and twenty-first century vocal works as related to my lecture on April 27, 2011

and my final doctoral recital on April 29, 2011, of which the program and notes are also

included. I have examined four pieces: "Lied der Lulu," *Lulu* by Alban Berg; *Poèmes*

pour Mi by Olivier Messiaen; *Sequenza III* by Luciano Berio; and *5 McCallum Songs* by

Nicholas Deyoe. These works contain contemporary compositional methods such as

atonal writing, rhythmic complexity, graphic notation, and extended vocal techniques.

With each piece I have explored issues of learning and interpretation, and have included

exercises and procedures that can be used in the learning process. My goal is to create a

set of skills that can be used by singers when approaching contemporary vocal works.

Journeys of Expression: An Examination of Four Twentieth and Twenty-First Century

Vocal Works

Western vocal art music in the twentieth and twenty-first centuries is a vast and

varied set of repertoire. As a singer who focuses on works of these centuries, I am eager

to explore various tunings and techniques in the service of musical expression. However,

I can also understand the hesitancy among many singers to perform anything but the most

traditional of contemporary works. A singer is faced with many new challenges, such as

non-tonal pitch relations (including atonal and microtonal writing), rhythmic complexity,

extended or non-traditional vocal techniques, graphic notation, elements of chance, and

working with electronics. As always, the singer must still interpret the work clearly to

the audience. These challenges are not to be taken lightly.

However, there are many advantages to performing music from the twentieth and

twenty-first centuries, one of which is the possibility of working with a composer. In

these situations, the performer and composer collaborate on the writing of a work,

exploring various notational or interpretive ideas. Many times composers and performers

can build and strengthen relationships by working in such a way. In fact, there are

numerous instances of composers working together with specific performers, such as

Luciano Berio and Cathy Berberian, or myself and my husband, composer Nicholas

Deyoe. One may also have the opportunity to premier new works, in which case the

performer obtains a unique set of

knowledge about the work. All of this speaks to becoming an active part of the web of musicians that exists today.

Many singers can be daunted by the mere sight of the score of a contemporary vocal work. These works are like puzzles that need to be put together piece by piece. Numerous contemporary vocal works have varying amounts of complexity in rhythm and pitch relations, as well as a more personalized notation. Composers have modified or used notational symbols in slightly different ways. It is necessary to figure out these precise meanings and train the mind to recognize the symbols. As such, a singer must use a different set of processes when learning contemporary works which includes sight-reading, but is not limited to it.

I will explore these processes further by examining four vocal works from the twentieth and twenty-first centuries. These works are: "Lied der Lulu" from *Lulu* by Alban Berg, *Poèmes pour Mi* by Olivier Messiaen, *Sequenza III* by Luciano Berio, and *5 McCallum Songs* by Nicholas Deyoe. The works utilize several forms of non-tonal pitch organization and rhythmic complexity, as well as extended techniques and semi-graphic notation. With each piece, I will address how to learn the piece and how to interpret it. Where relevant, I will introduce techniques that can be used to learn these pieces as well as other contemporary vocal works. These works are also written by some of my favorite composers. Their compositional methods speak to me, and I hope to convey my joy in delving into these works as well as pique other singers' interest in twentieth and twenty-

first century works. While I am one among several who have written on this, I am

confident that as more singers address this topic, those who have yet to explore this

repertoire will become less hesitant to approach contemporary music and more aware of

the great interpretive and performative possibilities.

"Lied der Lulu"

To me, Berg's "Lied der Lulu" is the perfect combination of expressive materials. The text, Lulu's defense of her right to live, is evocative, intense, and skillfully crafted, expressing an almost righteous tone. Berg's musical language creates a pool of raw emotion that the text absorbs. Berg uses coloratura writing to convey this text within his compositional language. It is the ultimate weapon, combining these two forces and focusing them into one powerful ray, taking everything to the highest level of intensity. If a song could ever kill a person, this would be the song to do just that.

I believe that Berg made the human voice the basic concept around which *Lulu* was created, both technically and artistically. This can be seen by delving deeper into the musical structure of the work. The development of each character's voice and humanity was the most important objective in *Lulu*, and the human voice was the first important element in the musical design.[1] Berg chose to give characters recognizable musical forms, to treat melodic and harmonic elements in a leitmotivic manner,[2] to alternate between "all conceivable varieties of speech and song," and to use a transparent instrumentation to facilitate the clarity of the vocal line[3] and intelligibility of the text.[4]

---

[1] Willi Reich, *Alban Berg*, trans. Cornelius Cardew (New York: Harcourt, Brace & World, Inc., 1965), 160.
[2] Douglas Jarman, "Some Rhythmic and Metric Techniques in Alban Berg's *Lulu*," *The Musical Quarterly* 56: 3 (July 1970): 361.
[3] Ibid., 160-161; and Willi Reich, "*Lulu*- The Text and Music," *Modern Music* 12: 3 (March-April 1935): 109-110.
[4] Derrick Puffett, "Berg and German Opera," in *The Berg Companion*, ed. Douglas Jarman (London: Macmillan, 1989), 214.

Berg also formatted the music to conform to the text,[5] and used opportunities provided by the text to create symmetry, musical lucidity and compactness.[6]

Berg used coloratura as a vehicle for his unique serial language in this aria and throughout the opera for this character; in a way, this gives the character her own dialect within Berg's language. Willi Reich, a student of Berg's who had access to information about Berg's compositional process in *Lulu* and was the first to write on it, states that coloratura was used in Lulu's part to suggest through the stylization the unreal sphere in which the character of Lulu moves throughout with "dream-like" virtuosity.[7] Berg set the "Lied" as a free "vacillating" type of vocal delivery, in which the orchestra serves a purely accompanying function until the postlude.[8] In the "Lied," Berg uses coloratura or the conventions utilized in writing for the coloratura voice in almost every phrase. By this I mean that he uses a combination of melismas and large intervals throughout the "Lied" for the purposes of greater emotional intensity. This is something that Berg and other second Viennese composers appropriated from the classical period in their search for expressive tools as they abandoned tonality and started exploring atonality. Berg heightens the musical and emotional intensity through increased uses of coloratura in the first three sentences of the "Lied." The fourth sentence of the "Lied" acts a contrast. It is the most lyrical of the sentences, consisting of a descending step-wise scale for the first

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[5] Patricia Hall, *A View of Berg's Lulu Through the Autograph Sources* (Los Angeles: University of California Press, 1996), 129.
[6] Reich, *Berg*, 161.
[7] Reich, *Berg*, 160.
[8] Reich, *Berg*, 168-9.

half of each phrase (see fig. 1).

Figure 1: Vocal line, measures 516-518, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

This sentence is also the least emphatic, with regards to the text. Berg has used the increased lyricism to convey that Lulu is building up energy for the final declaration in the last sentence, which has the strongest argument and the largest range. Berg combined conventions of coloratura writing and his serial language in the "Lied" to simultaneously create form and expressivity.

Berg's compositional language consisted of a combination of techniques developed throughout his life. Berg's compositional process began with one of his most important concepts called "developed variation": the idea that the coherence of a work depended on all aspects being derived from a single basic idea, which he learned from Schoenberg.[9] In *Lulu*, this single idea is the basic series, which is used as the melody for the first phrase of "Lied der Lulu" (see fig 2).[10]

---

[9] Douglas Jarman, "Berg, Alban," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/02767 (accessed January 5, 2011).
[10] Ibid.

Figure 2: Vocal line, measures 491-494, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

All row forms in *Lulu* were derived from this set in various ways. However, once this was accomplished, Berg used the rows in a free and unconstrained manner. In numerous works, including *Lulu*, Berg took apart, re-ordered, or manipulated how he derived rows to conform to the dramatic symbolism or motivic adherence.[11] Berg also introduced elements of tonality, but without a tonal harmonic context, combining it with serial methods. For example, in the "Lied" tonality exists in the melodic shapes, while the underlying harmony is completely serial. The basic series, which is shown in its original order in the first phrase of the "Lied der Lulu," can be seen to modulate from C major to G major to B major (see fig. 3).

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[11] Hall, *Autograph Sources*, 129.

Figure 3: Vocal line, measures 491-494, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

One of the serial processes used in the melodic writing of the "Lied" was the combination of prime and inversion forms of a row. Berg's use of this was two-fold: it musically represents the conditional structure of the sentences and gives a sense of well-roundedness. The text of the "Lied der Lulu" consists of five sentences that have internal paired dialectical clauses, or clauses that show a logical progression of an argument.[12] In the second through the fifth sentences, the melodic lines of the first and second phrases are the prime and inversion forms of the row, respectively.[13] This inversion can be seen by comparing the first phrase (see fig. 4) and second phrase (see fig. 5) of the fourth sentence.

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[12] Headlam, *Music of Alban Berg*, 316.

[13] Ibid; The last note of the fourth sentence is an exception, being an added note. Interestingly, Berg includes the inversion of the melodic line of the very first phrase simultaneously in the cello, possibly creating a counterpoint of sorts.

Figure 4: Vocal line, measures 516-518, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.
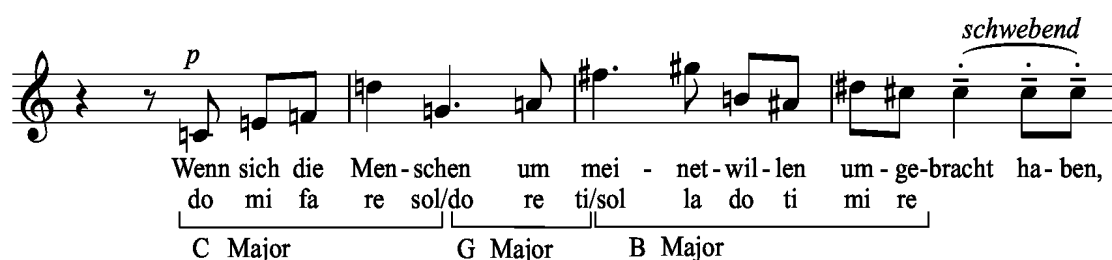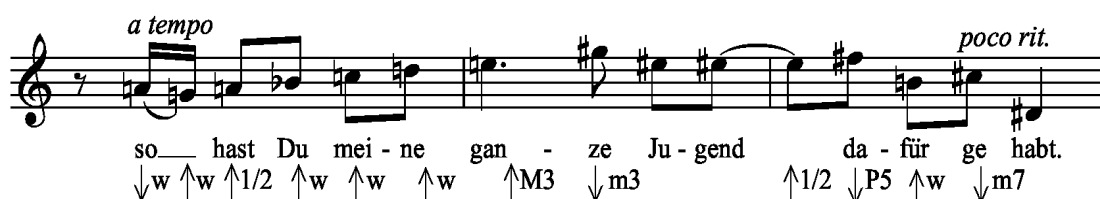

Figure 5: Vocal line, measures 519-521, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

An English translation of the text of the fourth sentence is as follows, "If you bring to me your old age as a sacrifice, still you have had my whole youth in exchange."[14] The text presents the argument that their sacrifices are of equal value. Interestingly, Berg used the same rhythmic durations. Berg used the same rhythm to represent that the two phrases belong to the same argument, and used the prime and inversion forms of the row to delineate the dialectical pattern.

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[14] Alban Berg, *Lulu: libretto in German and English*, trans. Arthur Jacobs (Wien: Universal Edition, 1977), 45.

How does one learn a serial work? "Lied der Lulu," along with many other works by Berg, are good pieces with which to start the exploration into serial literature. This is precisely because Berg combines serial methods with tonal melodies. Many of the melodic lines in the "Lied der Lulu" have segments that seem to conform to a tonal melodic line. In addition to the first phrase (see fig. 3), another example is the first phrase of the fourth sentence, found in measures 516 to 518 (see fig. 6). One way to learn the melody would be to find these areas where the melody imitates tonal movement and write in a shorthand of either solmization syllables (using fixed or moveable do) or numbers above or below the line, as shown in figures three and four. This is particularly helpful for those who are very familiar with using solimzation syllables or pitch numbers, as well as those who do not have much experience with serial music. The singer superimposes a system they are already familiar with onto an unfamiliar melody, which could make the learning process faster and easier.
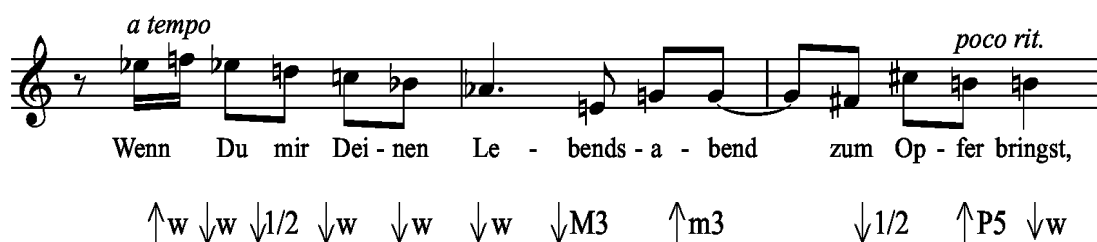

Figure 6: Vocal line, measures 516-518, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

The singer may also use Berg's prime and inversion melodies in "Lied der Lulu" (see figs. 4, 5) as a tool to become more familiar with serial methods in general. Prime

and inversion are just two of the ways in which a tone row may be presented in serial music, in addition to retrograde and retrograde inversion. I find that it is helpful to start with prime and inversion, because the relationship between them is more apparent. For example, the singer starts by singing a half-step above then below a note in the upper-middle range of her voice, C5, for example. She then progresses to a whole step above and below, followed by a minor third, progressing up to an octave (see fig. 7). While this is a laborious process, it leads to an increased familiarity with all of the intervals in the twelve-tone octave and could help not just with the learning of this piece, but with the learning of many vocal works written using the twelve-tone method.

Figure 7: prime and inversion interval exercise, ½ step to minor third.

Berg also helps the singer by having an instrument double the vocal line in some sections. One example is in measures 501 and 502, in which the first violins double "Du mich zur Frau nahmst" one octave higher than it is sung (see fig. 8).[15]

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[15] Other doublings of the vocal line include: the first trumpet followed by the first oboe in measures 508-511 and 512-515 (optional vocal line), and solo first violin in measures 526-28.

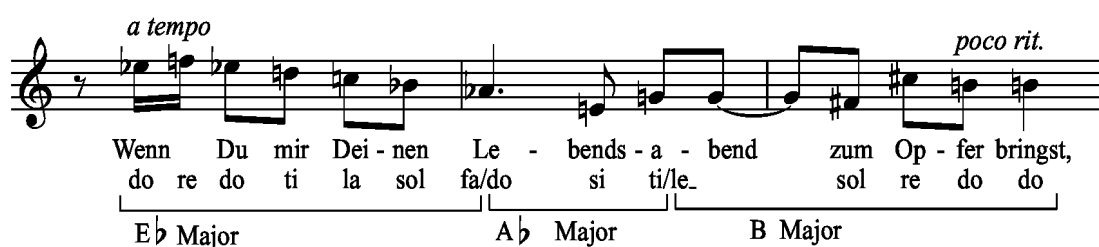Figure 8: violin and vocal line, measures 501 and 502, Berg LULU © 1964 Universal Edition A.G.,
Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved.
Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for
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In other instances, the pitches of the vocal line migrate from one instrument to
another, which is more difficult to follow, but can still be beneficial. For example, in
measures 491-494, 7 out of the 12 notes can be found in the strings: "Wenn" in the upper
note of the second violins, "sich" in the lower note of the first violins, "-schen" of
"Menschen" in the upper note of the first violins, and "um" in the lower note of the
second violins (see fig. 9). I would suggest the singer practice singing the vocal line
while playing the chords in the strings on a piano to become familiar with how her line
fits into the underlying harmony. This is a slower process than following a doubling
instrument, but can lead to an aural ability to check oneself within the harmony occurring
in the piano or orchestra.

Figure 9: Measures 490-494, Berg LULU © 1964 Universal Edition A.G., Wien/UE 13640 A © Renewed Revision© 1985 by Universal Edition A.G., Wien. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian agent for Universal Edition A.G., Wien.

I previously mentioned that Berg uses rubato and coloratura in the "Lied" to convey that Lulu exists in a separate dimension from the rest of the characters. I believe that becoming comfortable with the use of rubato and coloratura is part of interpreting the character. The singer may experiment with the various levels of rubato that occur throughout the piece, in order to arrive at a satisfying interpretation. The singer could also practice making the coloratura a more natural form of communication. For example, the singer could improvise singing random conversational phrases using coloratura. This

could help to portray that the character of Lulu is in a dimension somewhat removed from the rest of the characters.

The interpretation of the character of Lulu is a subject on which quite a few Berg scholars have written. It is my belief that a singer preparing a role should know of the possibilities that exist in interpreting the role in order to develop their own interpretation. I believe that Lulu is allowing her true self to emerge because she knows that in this situation only one person will come out alive and she wants to live. This may be illustrated in music of the "Lied der Lulu," which uses the majority of the materials associated with Lulu.[16] My view is also supported by Mosco Carner, a music scholar who wrote an authoritative study on Berg, who states that the "Lied" represents her credo in which she reveals the essence of her amoral personality,[17] and Willi Reich, who states that the "Lied" exploits Lulu's innermost essence, which is lost to the sphere of reality.[18]

I think of the character of Lulu as a succubus. She does not actually feel love but senses a man's desire for her and uses that to its fullest potential to obtain power and status. Some musicologists have stated similar views, that she may be seen as a seductress and the embodiment of the demonic power of destruction,[19] a marvel of

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[16] Headlam, *Music of Alban Berg*, 316.
[17] Mosco Carner, *Alban Berg: The Man and The Work*, (London: Duckworth, 1983), 236.
[18] Reich, *Berg*, 168.
[19] Rosemary Hilmar, *Alban Berg (1885-1935): Classic Composer of Twentieth Century Music*, ed. Elfriede Mill (Vienna: FPS, 1984),16.

nature,[20] amoral,[21] or a "Don Giovanni."[22]   However, there are other musicologists who

see her character differently. They believe that Lulu is a product of the society she lives

in,[23] struggling to establish an authentic identity in the face of the burden of roles that

men project on her.[24] These differing views show the wide range of possibilities available

to someone who takes on the role of Lulu. The views from these and other scholarly

sources, as well as from interpretations by well renowned singers, may serve as helpful

tools in creating a very rich character.

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[20] Leo Treitler, "The Lulu Character and the Character of Lulu," in *Alban Berg: Historical and Analytical Perspectives*, ed. David Gable and Robert P. Morgan (New York: Clarendon, 1991), 274.
[21] Carner, *Alban Berg*, 217.
[22] George Perle, *The Operas of Alban Berg, volume Two: Lulu* (Los Angeles: University of California Press, 1985), 57.
[23] Hilmar, *Alban Berg*, 16.
[24] Treitler, "The Lulu Character," 274.

Poèmes pour Mi

     Poèmes pour Mi (1936), a song cycle in nine movements, uses many of

Messiaen's most unique compositional elements, such as Indian-influenced rhythms, the

limited modes of transposition, and chant-like melodies. Knowledge of what each of

these elements means to Messiaen and how he uses them in the cycle may help a

performer's learning process become more efficient, as well as inform a performer's

interpretation of the work.

     Messiaen had a life-long interest in exploring rhythm in all its forms. During his

studies at the Paris Conservatory (1919-1930), Messaien learned about Greek rhythms

from his music history professor, Maurice Emmanuel.[25] Messiaen used Greek rhythms in

his improvisations on the organ at the Conservatory,[26] improvisation being a substantial

part of the organ syllabus.[27] Emmanuel also bestowed his interest in Hindu modes to

Messiaen,[28] who thoroughly investigated the Indian jâtis and deçi-tâlas[29] in the Lavignac

encyclopedia.[30] Indian rhythms began to be an important element in his compositions, as

early as *La Nativité du Seigneur* (1935).[31] Messaien created his own rhythmic concepts

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[25] Paul Griffiths and Roger Nichols, "Messiaen, Olivier," in *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4377 (accessed February 18, 2011).
[26] Carla Huston Bell, *Olivier Messiaen* (Boston: Twayne, 1984), 3.
[27] Griffiths and Roger, "Messiaen, Olivier," in *The Oxford Companion to Music*.
[28] Ibid.
[29] Jâtis are the melodic shapes and deçi-tâlas are the rhythmic formulae.
[30] Paul Griffiths, "Messiaen, Olivier," in *Grove Music Online*, *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/18497 (accessed October 9, 2009).
[31] Mirjana Šimundža, "Messiaens Rhythmical Organization and Classical Indian Theory of Rhythm (I)," in *International Review of Aesthetics and Sociology of Music* 18, no. 1 (1987): 128.

based on ideas found in the deçi-tâlas. These four main concepts are: augmentation, diminution, non-retrograde rhythms, and the added value.

In augmentation, a rhythm or set of rhythms is increased. In exact augmentation, the rhythm would be increased by a specific quantity, usually doubled. For example, in figure 10, B is the exact augmentation (double) of A.
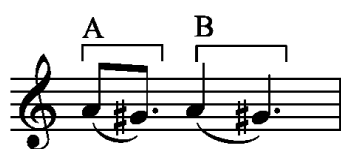
Figure 10: Example 20 of Messiaen's *The Technique of My Musical Language* (1944).

There can also be constant value augmentation, in which the same value is added to each rhythm; or proportional augmentation, in which the same proportion of each rhythm is added. In inexact augmentation all rhythms are increased, but by different proportions. For example, in figure 11, B is the inexact augmentation of A. Each type of augmentation has an opposing type of diminution, in which the same value is subtracted rather than added.
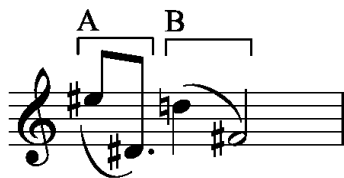
Figure 11: Example 25 of Messiaen's *The Technique of My Musical Language* (1944).

Messiaen refers to the non-retrograde rhythm as "an absolutely closed rhythm."[32] A non-retrograde rhythm is a rhythm that is the same backwards as it is forwards. For example, an eighth note/sixteenth note/eighth note pattern is non-retrograde because regardless of the direction it is the same (see fig. 12).

Figure 12: Example 30 of Messiaen's *The Technique of My Musical Language* (1944).

In the added value, a single value is added to the end of a longer note. This can be notated as a note or as a rest (see fig. 13).

Figure 13: Examples 7 and 8 of Messiaen's *The Technique of My Musical Language* (1944).

Two of these rhythmic concepts can be found throughout *Poèmes Pour Mi*, non-retrograde rhythms and added values. Non-retrograde rhythms are used in various sections of "Action de grâces." They are used in the accompaniment during the chant section, as the shorter segments of a call and response pattern (see fig. 14). The non-retrograde rhythm is being used here in the accompaniment as a way of expressing a simple and concise response to the singer's previous phrase.

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[32] Olivier Messiaen, *Conference de Bruxelles: prononcée à l'Exposition Internationale de Bruxelles en 1958* (Paris: Alphonse, 1960), 12.

Figure 14: Measure 9 of "Action de grâces," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

They are also an important part of the vocal line in the "Alleluia" section, being used primarily towards the end of each "alleluia" (see fig. 15). I think that Messiaen used the non-retrograde rhythm here to express the desire for union with the divine, because the non-retrograde is a "closed," or more perfect, form.

Figure 15: Vocal line, measure 51 of "Action de graces," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

In *Poèmes Pour Mi*, small rhythmic values are added or subtracted, which creates a feeling of either suspension of time or moving forward in time, depending on how it is used. For example, in measure eight of "Paysage" (see fig. 16), Messiaen subtracts a sixteenth note on "si" of "hesitent" (hesitate); however, his use of the length of three

sixteenths on one syllable suggests a feeling of suspension. Messiaen seems to be using a rhythmic form of word painting in this measure.

Figure 16: Measure 8 of "Paysage," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

Messiaen believed that music which contains an uninterrupted succession of equal durations, such as the music of Bach or a military march, is not rhythmic, but rather gives a pulse based satisfaction,[33] similar to the urge to tap one's foot when listening to a piece of music. In his opinion, the only truly rhythmic music is ametrical music, which is inspired by the free and unequal durations of the movements of nature.[34] Ametrical music may create feelings of surprise and anticipation, due to the sense of alternating moments of stretched and accelerated time. I believe Messiaen's use of added values in *Poèmes Pour Mi* creates an ametrical feeling throughout the work. While intriguing, this amterical feeling can cause both the listener and the interpeter to focus on smaller

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[33] Claude Samuel, *Olivier Messiaen, Music and Color: Conversations with Claude Samuel*, trans. E. Thomas Glasow (Portland, OR: Amadeus, 1984), 68.
[34] Ibid.

groupings. The interpreter must maintain the forward moving direction and convey the sense of the larger phrase. However, the focus on smaller groupings of two or three eighth or sixteenth notes can be useful in approaching the learning of this piece. This may be especially helpful in sections with melismatic passages, where the singer may need to section measures into smaller units of three or four groupings (see fig. 17).

Figure 17: Vocal line, measure 44 of "Action de grâces," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

In sections in which there are alternating rhythmic patterns, such as in measure forty-four of "Action de grâces" (fig. 17), it may be helpful to isolate the rhythm of the section. The singer starts by conducting, tapping a foot, or clapping their hands to mark the larger groupings while articulating the rhythm, using "ta" or some other syllable, throughout the section. By using the physical actions of the hands or foot, the singer physically as well as vocally reinforces the feeling of the ametrical groupings within the measure. The singer could then practice in this same manner while singing through the section. This can also be applied to non-melismatic sections.

Another important aspect of *Poèmes pour* Mi is Messiaen's use of his limited modes of transposition. The limited modes of transposition are seven modes that

Messiaen created based on the symmetrical division of the octave.[35] Messiaen used the

modes of limited transposition both melodically and harmonically, unlike more

traditional modal systems which are only used melodically. Each of the modes contains

various combinations of half steps with either whole steps, minor thirds, or major thirds.

Each of the modes also has a limited number of times it can be transposed before a

sequence of notes repeats itself. Some of these modes can be found in other music,

notably the whole tone scale and the octatonic scale, which Messiaen refers to as modes 1

and 2, accordingly. In his harmonic use of the modes of limited transposition, Messiaen

creates chordal structures similar to tonal music using the unique pitches of the modes.[36]

This can be seen in an analysis of the first three measures of "Paysage" by musicologist

Paul Griffiths (see fig. 18). The first measure begins with an E dominant 7th chord with

an added dissonant C, which allows the fall to the A-sharp to be felt as an alleviation of

tension.[37] The end of the second measure is marked with a diminished chord in the

bottom three pitches overlapping with an augmented chord in the top three notes, which

resolve to an E 6/4 chord and a B-flat 6/4 chord.[38] Upon examination of these measures,

all of the notes in the accompaniment, as well as the melody, belong to Messiaen's mode

3 in its first transposition (see fig. 19).

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[35] Paul Griffiths, *Olivier Messiaen and the Music of Time* (New York: Cornell University Press, 1985), 81.
[36] Christoph Neidhöfer, "A Theory of Harmony and Voice Leading for the Music of Olivier Messiaen," in *Music Theory Spectrum* 27, no. 1 (2005):1.
[37] Griffiths, *Messiaen and Music of Time*, 80.
[38] Ibid., 81.

Figure 18: Measures 1-3 of "Paysage," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

mode 3, 1st transposition

Figure 19: Mode 3, 1ˢᵗ transposition.

While "Paysage" has a fairly simple melody, many of the melodies throughout the work are difficult to learn, particularly in melismatic passages. One such section is the "Alleluia" section of "Action de grâces" (see fig. 20a).

Figure 20(a): Measure 50 of "Action de graces," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

mode 2, 1st transposition
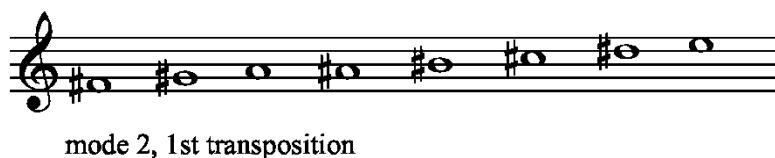
Figure 20(b): Mode 2 centered on A-sharp.

The vocal line is in mode 2, 1st transposition, centered on A-sharp (see fig. 20b).   The right hand is also in mode 2, 1st transposition centered on A-sharp, and the left hand is arpeggiating an F-sharp major chord with an added sixth, all of which are in mode2, 1st transposition. Strictly speaking, the piano contains all of the notes that are required of the singer. This is very similar to tonal compositions in that all of the pitches used in the melody and harmony come from the same key, which has a corresponding scale. The singer would consider A-sharp to be the tonic and mode 2 the key/scale, similar to, for example, a work being in g-minor, where g is the tonic and the melody and harmonies come from the minor scale.   The singer could then consider the left hand of the piano as

the harmonic background, and the right hand as a counterpoint to her own melisma. To begin, the singer practices singing the mode 2 pattern as an octave scale to become familiar with it. The mode 2 pattern is a half-step up followed by a whole step up, starting on either f-sharp or c-sharp (see figure 20b). The singer then practices the melismas, phrase by phrase. The singer would then play the left hand chord while practicing the melismas, in order to become familiar with how her melody will interact with the harmony. It is also helpful to note that the first phrase (see figure 20a) repeats twice, at measures fifty-one and fifty-four.

Messiaen's use of chant-like melodies is another important aspect of *Poèmes pour Mi*. Messiaen was familiar with chant, having improvised modal accompaniments to chant melodies at the Conservatory.[39] He also incorporated this into his organ playing for the Mass at La Trinité,[40] a position he held for over 60 years. In *Poèmes pour Mi* and many of his mature works for voice, Messiaen creates a type of recitative-like singing that he refers to as "psalmody." Psalmody is used in the majority of the movements of *Poèmes pour Mi*, but is most prominent in the two prayers "Action de grâces" and "Prière exaucée". Messiaen provides this description of how he uses psalmody (see fig. 21):

> first, all that seems to belong to the domain of recitative is psalmody
> (words uttered at a very rapid pace on a repeated note, the punctuation
> underlined by formulas of vocalized melodic cadence); second, any word
> especially important, moving, rich in meaning, is adorned with a long or
> even very long vocalize.[41]

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[39] Pople, "Messiaen's Musical Language," 17.
[40] Ibid.
[41] Olivier Messiaen, *The Technique of My Musical Language*, trans. John Satterfield (Paris: Alphonse, 1956), 45.
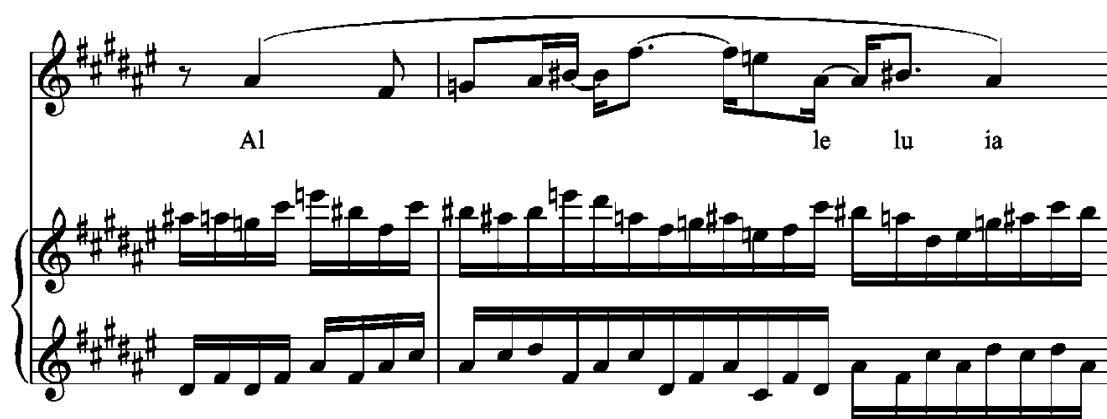
Figure 21: Vocal line, measure 5 of "Action de graces," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

Messiaen is very precise in the notation of his chant-style composition, which may be beneficial to the singer. Messiaen states that the most important aspect of psalmody is singing the correct pitches with good tone, followed by the inflection of the text.[42] Both the vocal line and the piano part are composed in such a way so as to support the singer in her task. In order to ensure that the text is heard clearly, Messiaen creates backgrounds that will not interfere with the intelligibility of the words, such as a sustained chord (see fig. 22), an ostinato (see fig. 16), or silence,[43] in which case the harmony is alternated with the chant in a call and response pattern (see fig. 14). Messiaen also uses a percussive syllable if one is necessary, possibly to bring out a portion of a phrase (see fig. 22).[44] All of these devices help the singer's intelligibility. It is possible that Messiaen used these devices, creating an aural and visual map, to ensure musical clarity. I would suggest that the singer let the devices help her, and experiment with some very small adaptations in the pronunciation, keeping the standard French pronunciation in mind. For example, in figure thirteen, the singer could experiment with

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[42] Messiaen, *Technique*, 45.

[43] Griffiths, *Messiaen and Music of Time*, 79.

[44] Jane Manning, "The Songs and Song Cycles," in *The Messiaen Companion*, ed. Peter Hill (Portland, OR: Amadeus, 1995), 108.

the level of crispness in the [k] of "comme" and [p] of "paysage" to find a level that is intelligible, but not forced. Likewise, similar experimentation could be done with the aspirate quality of the [s], or the intensity of the [m] and [ʒ]. All of these experiments are of minute detail and should be done in keeping with the context of standard French pronunciation.
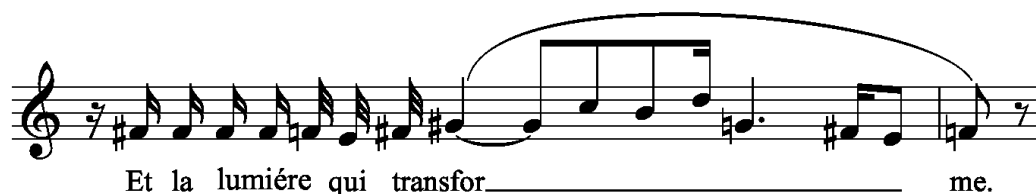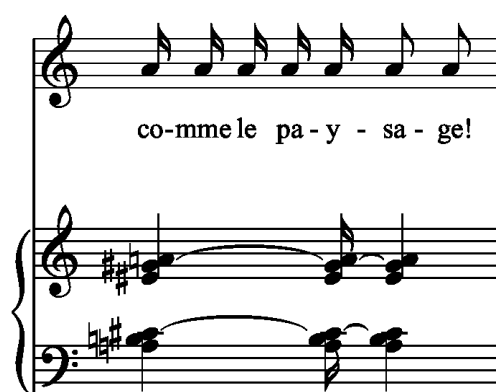

Figure 22: Measure 15 of "Paysage," *Poèmes pour Mi* (Messiaen, © 1937 Éditions Durand, Paris, France). Reproduced by kind permission of Universal Music Publishing France.

When approaching these sections, the singer may experiment with how they would like to present the phrase. Messiaen guides the singer, especially in rhythm, where smaller and larger values are used to denote the faster and slower sections of the phrase (see figs. 16, 21, 22). There are also general guidelines concerning tempo and dynamics, but certain words or syllables may be sung slightly faster or slower (among notes with the same rhythm), louder or softer, accented or not, depending on the accentuation and pronunciation of the word, within each phrase. I am suggesting that the singer become

fluent with the text, find the words that are important and bring them out in a way that is in accordance with the musical framework that Messiaen has created. For example, in figure thirteen, the singer could choose to accent or slightly lengthen "-miè-" or "lumière" which would highlight the following quicker notes as well as accent the proper syllable of the word. Messiaen also tends to suggest resonance effects,[45] especially in those sections where a single chord is held under the voice for one or more syllables (see figs. 18, 22). In these sections, the singer may experiment with bringing out the resonance inherent in each of the vowel colors, while respecting the standard pronunciation of the language. For example, in the first three measures of "Paysage" (see fig. 19), the change from one chord to the next in the piano is simultaneous with the changing of syllables in the voice. The singer could experiment with the color of each vowel, perhaps trying to create similar or contrasting resonance effects with the piano. Again, this is a slight shift that would maintain the standard French pronunciation.

Messiaen was also a composer who valued the full sound of the classically trained soprano voice;[46] the singer should not hesitate to use the full capacity of her sound in various manners throughout the work. I believe Messiaen to be a composer who knew what he wanted and was particular enough to craft his works very precisely. In *Poèmes pour Mi*, Messiaen helps the singer to obtain what he wants the sound to be in an efficient manner, as well as showing areas where the singer can be more free in their interpretation.

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[45] Griffiths, *Messiaen and Music of Time*, 83.
[46] Manning, "The Songs and Song Cycles," 106.

I believe that Messiaen used chant-like melodies to serve as an interpretational

guide for *Poèmes pour Mi*. The chant-like sections, along with the prayers of the first

and last movements, and the religious images used throughout the work seem to make it a

form of concert liturgy.[47] Another interesting point is that, while the poems are written

by Messiaen, he has chosen to set them for a female voice. I think that Messiaen chose a

female singer so that they would not be able to directly relate to the emotions, and could

instead convey the songs in a manner somewhat similar to a cantor's role in the Mass.

Griffiths, who has written extensively on Messiaen, states that a recording of *Poèmes*

pour Mi in which Messiaen was the pianist is the premiere example of how the work

should be performed. From this recording, Griffiths constructed a belief that supports my

own, that Messiaen did not want the singer to identify with the feelings in the songs and

portray them.[48] Simplicity and grace of presentation is valued in lieu of overt

dramatization, as in a work from the classical period; the singer highlights the expression

created through the formal structure.   My belief is also supported by the assertion of

Anthony Pople, who has also written on Messiaen, that Messiaen's own musical language

is not one of narration or expression, but representation.[49]

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[47] Griffiths, *Messiaen and Music of Time*, 78.
[48] Ibid.
[49] Pople, "Messiaen's Musical Language," 16.

Sequenza III

Berio's *Sequenza III* uses a multitude of extended vocal techniques; it is one of the most well-known twentieth-century extended technique works for voice. In this work, the singer must follow four to five musical directions at any one moment in time. These directions include: emotional indications, speech-song alternation, syllable variation or mouth articulation, pitch variation, rhythmic articulation, and timbre modification.

Sequenza III was written with Cathy Berberian and her vocal abilities in mind, as well as the exploration of the full range of expressive abilities capable in the voice, from everyday uses to classical singing.[50] Berio wrote many works for Berberian; they were married from 1950 to 1965 and maintained a life-long professional relationship. Both *Folksongs* and *Sequenza III* were written not long after their separation, and *Recital I* was written many years later in 1972, a testament to their continued professional collaboration. I would suggest that a performer of this piece listen to both the studio and live recordings that Berberian made; it is also advisable to listen to other recordings, as a variety of interpretations exist. Berio states in the score that the conditioning of the emotional indications "must be experimented with by the performer herself according to her own emotional code, her vocal flexibility and her 'dramaturgy'." One examination of this piece states that the interpretation of the cues does not matter as long as it makes

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[50] Luciano Berio, *Luciano Berio: Two Interviews with Rossana Dalmonte and Bálint AndrásVarga*, trans. And ed. David Osmond-Smith (New York: M. Boyars, 1985), 93-94.

sense to the performer.[51] I do not fully agree with this. Berio has stated that *Sequenza III*

is about Berberian and is linked to her voice. [52] It is for this reason that I believe

Berberian's performance should have some influence on any interpretation of this work.

That is not to say that a performer should simply repeat Berberian's interpretation.

Instead, the performer could use Berberian's interpretation as a starting point for ideas, be

they similar or opposite, as long as it is in accordance with the score and the

"dramaturgy" of the performer.

Berio wrote thirteen *Sequenzas*, each for a solo instrument or voice. All of the

Sequenzas are forays into very specific types of virtuosity.   One unifying element of

these types of virtuosity is the understanding between a composer and a performer;[53]

Berio wrote many of these *Sequenzas* with a certain performer and their unique abilities

in mind. The other unifying element is the tension between a musical idea and the

technique available to the instrument.[54] Berio did not intend to alter the nature of the

instrument. Berio wished to explore the many ways an instrument could be used, rather

than imposing an idea upon it, and would develop one or more aspects of the instrument

that he found interesting in greater depth. [55]

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[51] Melody Baggech, "'I Can't Learn That!': Dispelling the Myth of Contemporary Music," in *Journal of Singing* 56:3 (January/February 2000): 21.

[52] Berio, *Two Interviews*, 93-94.

[53] David Osmond-Smith, "Luciano Berio: *Sequenza III* (1965-66)," in *Settling New Scores: Music Manuscripts from the Paul Sacher Foundation*, ed. Felix Meyer (Mainz: Schott Musik International, 1998), 144.

[54] Berio, *Two Interviews*, 91.

[55] Ibid., 92.

Berio has stated that *Sequenza III* is a kind of "three-part invention."[56] These

three parts include the segmented text, vocal gestures, and emotional indications. Each of

these aspects develops at the same time but in diverse ways and at varying rates. Berio

creates disjunct modules that don't follow a specific type of pattern. It is as if the

development of each aspect is circular, and each moment jumps from one point to a

completely different point on the circle. The disparate developments of each of the three

aspects then combine to form the work. For the text, Berio uses four distinct types of

word fragmentation: groups of words, fragments of words, syllables, and phonemes.

These four types of text are then dispersed in a seemingly random pattern throughout the

work (for example, a group of words could be followed by any other type of text). The

text is never perceived in its complete form, but the elements survive the various types of

fragmentation.[57] Berio did this in order to help the audience to approximately perceive

the text's complete form. However, he also wanted to hinder this process. For example,

in measure 16 (see fig. 23), "/tho/" at the beginning of the measure comes from the word

"without;" the pronunciation of it by Berberian, however, seems to come from the word

"though," which does not exist in the text.

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[56] Ibid., 96.
[57] Ibid., 95.

Figure 23: Measure 16, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

The vocal gestures consist of the alternation of speech, or everyday spoken gestures, and song. However, the amount of nuances creates a continuum of transformation among them. Berio states that this gives the impression of simultaneous speech and song.[58] The emotional indications seem to be scattered randomly throughout the work, rapidly alternating, and are sometimes separated by various forms of laughter. Berio states that the emotions reinforce and allude to the character of the vocal gesture occurring at that moment in the score.[59]

Berio has chosen to organize time through semi-graphically notated measures, in which each measure lasts ten seconds. In graphic notation shapes or patterns are used either instead of, or in addition to, conventional notation. It is not necessary to have regimented units of time, or to have pitch material organized in a scalar form on a staff. Instead, the shape and size of a symbol, along with its placement on the page, are related

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[58] Ibid., 96.
[59] Ibid.

to how the symbol is to be performed. The singer has some freedom in following the

score, which guarantees a wide variation among interpretations. Rather than follow

regimented units of time, the singer is expected to follow the spacing within the measure.

Berio has notated various patterns or gestures that are to continue for short periods of

time. A pattern may be as simple as holding a single pitch or as complicated as a random

repetition of syllables on various pitches. These patterns are also given speeds of change,

where a smaller amount of space between note heads indicates a faster speed of change

between pitches and/or syllables. For example, in measure 29 (see fig. 24), there is a

series of eighth-notes with a slash, indicating grace notes as fast as possible, leading to a
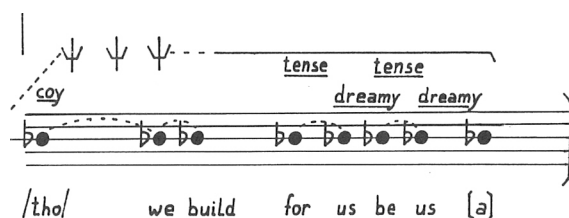
single note head.

Figure 24: Measure 29, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 ©
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and Canadian Agent for Universal Edition A.G., Wien.

This is then followed closely by larger beamed eighth notes surrounded by sixteenth

notes, all beamed together. Next, there are two single note heads that are spaced apart

but are connected with a thick descending and ascending line, followed by a series of

eighth notes surrounded by thirty-second notes. The singer is to sing the grace notes at

the beginning of the measure and the collection of notes underneath "joyful," which are framed at each end by thirty-second notes, as fast as possible, while the collection of notes under "tense," framed with sixteenth notes, are to be longer in duration and slower in change. The single note head at the beginning of the measure is interpreted as faster than the two in the middle of the measure, due to the wideness of spacing between the note heads and the subsequent articulations. Berio's use of graphic notation encourages the performer's spontaneity in this work.

To carry this further, it is not advised that one try to create beats or mark out each articulation on a graph, so as not to inhibit one's spontaneity. However, a stop watch could be used as a gentle reminder of the ten second intervals, so that the singer can get a feel for the spacing of the sound patterns within the measure.

Berio uses sets of lines to determine whether a sound is spoken or sung. A single line is used to denote spoken passages while sets of three or five lines are used to denote sung passages. All three sets of lines have articulations placed above and below lines, indicating that all sound is on some scale of pitch. For example, in measure 27 (see fig. 25), around the middle of the second page, the singer is sustaining a notated f-sharp below middle c from the previous measure. The staff is then reduced to three lines and the singer must arpeggiate up and down her singing range on [u], [i], and [e]. In the final third of the measure articulations of laughter are place below the single line, indicating that the singer should laugh in a low register of her speaking voice.
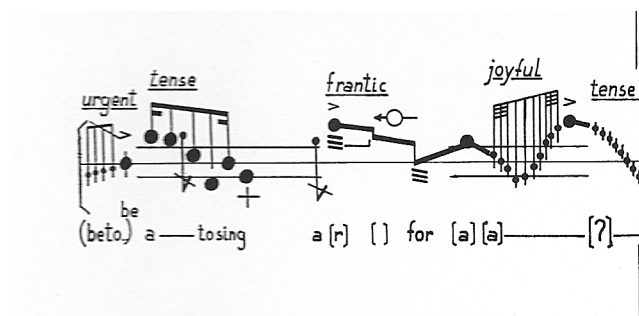
Figure 25: Measure 27, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

Berio's use of pitch is very free in this piece. On the one line staves, such as the end of measure 29 (see fig. 24), note heads are written on or within approximately one-quarter inch of the staff. Through the small space used around the spoken staff Berio is trying to portray that the spoken range should be smaller than the sung range. Since the spoken range of most people tends to be smaller than a sung range, this provides an example of how Berio is using the inherent characteristics of the instrument. The three line staves are used as a semi-graphic indication of the singer's entire singing range. The area above the lines is the highest register of the voice and the area below the lines is the lowest register. When using the three line stave, Berio keeps the note heads close to the staff, with two exceptions. In measure 7 (see fig. 26), the "man" of "woman" is set well below the bottom line of the stave, approximately an eighth of an inch, indicating that that note should be one of the lowest pitches the singer is able to sing.
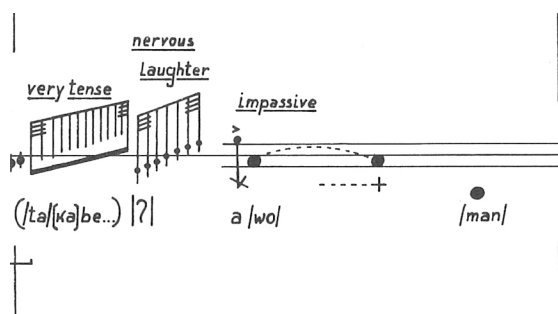
Figure 26: Measure 7, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

In the beginning of measure 28 (see fig. 27), a note head is placed well above the top line, approximately an eighth of an inch, possibly indicating that this should be one of the highest pitches the singer can sing.
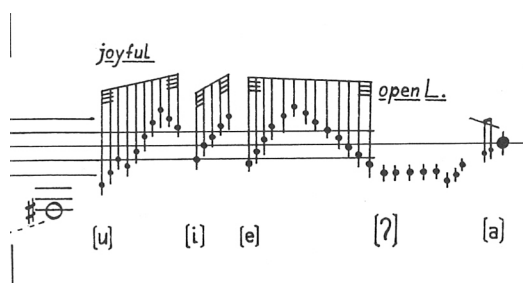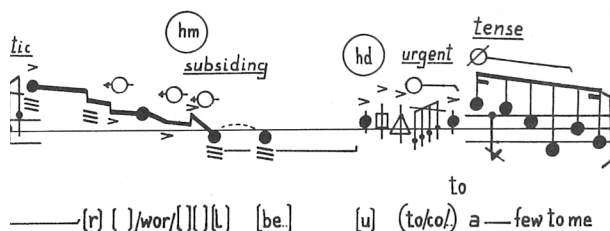

Figure 27: Measure 28, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

In this sense, the three line stave could encompass a much larger range than the five line stave. Pitches on the three line stave are approximate, with a broken line between notes used to indicate that the next note is the same pitch. On the five line stave, the singer has

the option of transposing the pitches either higher or lower "to fit the vocal range of the performer," as long as the intervals remain correct. This gives the singer a tremendous opportunity to try out these passages in various areas of her voice and see if any of them feel easier or more effective in a different register of her voice. If the singer finds a different register to be easier or more effective, the singer has to combat their natural tendency to see a pitch and relate it to a certain area of their voice. One possible solution is to rewrite out the transposed sections on a separate piece of paper and then attach these on top of the original sections of the score. The singer will see the notes directly and will not have to transpose on the spot during practice or performance, which could hinder the spontaneity Berio desired.

Graphic notation can be difficult to approach, but it can also lead to greater interpretive freedom. To me the use of graphic notation is an indication that the composer wants a performer to be creative and take risks in their interpretation. This is what makes graphic notation so appealing.

In a similar manner to his use of graphic notation, Berio destroys the connection between text and emotion to obtain a more spontaneous emotional response. In many works, the emotional content of the text guides the singer in their interpretation. Berio uses a text by Markus Kutter, but it is dissected so that the emotional content is not clear. Berio has instead given the singer a vast set of emotions that are used as guides. This is not a direct cause and effect relationship, in which the singer portrays the emotion

indicated. Instead, the singer is to use vocal color, word stress, changes in intonation, and body attitude to express how the emotion colors that section of the piece. For example, in the very first measure (see fig. 28), the emotional indication is "tense muttering." The singer is supposed to randomly alternate between five syllables on various spoken pitches. There is also a direction that the sound is to be whispered or unvoiced. The singer may create a slight tension in the vocal sound, and may also articulate the sound in a tense way so that some syllables jump out of the texture.

Figure 28: Measure 1, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

An example in which intonation could be used to suggest the emotion is measure 16 (see fig. 23). In the second half of this measure, the singer is articulating various syllables on the same pitch. In the first half of the measure, the emotional indication is "coy," while in the second half of the measure the singer alternates between "tense" and "dreamy." Applying this practically, I would allow the pitch to be centered for the first half, where the sound is coy, and then shift the pitch slightly higher for the tense pitches and lower for the dreamy pitches. This is because I relate the increase in tension to a physical

increase in the speed of the vocal folds, and a dreamy state to be more relaxed state, where the attempt to reach the pitch is not as strong as other attempts. This is merely one possibility for the singer in this measure.

In this work, Berio uses three different methods to notate syllables: I.P.A. symbols in brackets, separate syllables of words, or complete words. He also includes several symbols to indicate non-word articulations of the mouth, such as mouth closed, laughter, mouth/tongue clicks, coughs, tongue-against-lip trilling, and inward breathing or gasping. Small words, syllables, and IPA symbols are either presented separately, or in two different kinds of collections. When these are represented in a vertical collection, such as in measure 1 (see fig. 28), they are to be repeated quickly in a random or discontinuous way. When they are represented horizontally, as in measure 7 (see fig. 26), the repetition is still quick but regular. The mouth closed symbol is used very frequently in the piece. Berio uses it in a similar manner to the vowels in some sections, as in measure 5 (see fig. 29); however, other times he uses it as a divider, as in measure 9 (see fig. 30).
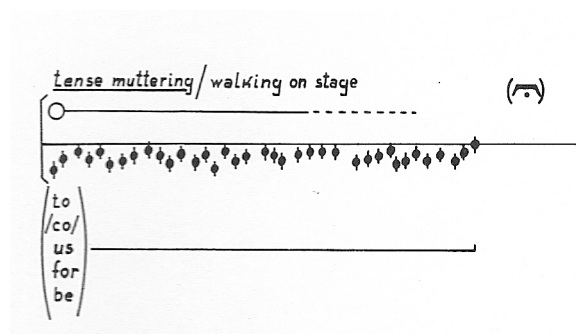

Figure 29: Measure 5, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

Figure 30: Measure 9, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 ©
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Both the tongue clicks and the coughs are used sparingly to separate passages. The
tongue click is used several times throughout the piece, while the cough is only used
twice, both times in conjunction with the tongue click. The tongue click is used to
separate smaller sections, indicating a very quick change of direction, similar to a change
of beat in acting. The tongue-click and cough combination denotes larger sections of the
piece, since they happen at approximately 2'25" and 4'35." The tongue-against-lip trill is
also used sparingly, towards the end of the piece. The emotional indication "wistful" is
also used in each instance. The tongue-against-lip trill is placed after series of rapidly
articulated complete words that are rising in pitch, possibly indicating that the trill is an
expression of the tongue becoming tied after rapid word articulation. Gasping is also
only used in two sections. In the first use, measure 31 (see fig. 31), the gasp is used
repeatedly, separating "ta" and [ka] syllables. The emotional indication is "frantic" or
"urgent." Could Berio be trying to convey someone who is running out of breath?
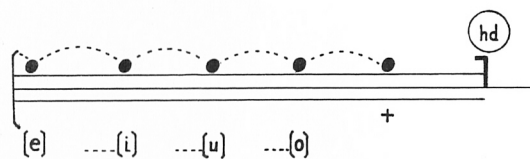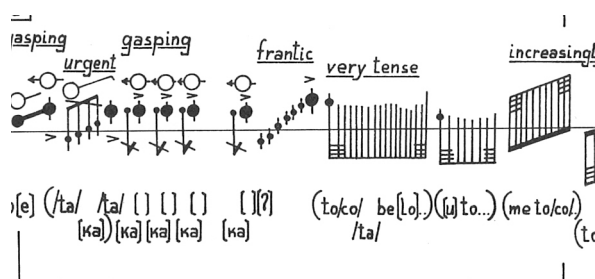
Figure 31: Measure 31, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 © Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S. and Canadian Agent for Universal Edition A.G., Wien.

In measure 42 (see fig. 32), the gasp is also used in a section that is indicated as "frantic." However, it is only used once, rather than the repeated use in measure 31. This would seem to indicate that Berio uses the gasp in two different ways. In measure 42 the gasp seems to function more as a divide, separating almost palindromic sections of gliding vowels, laughter, and rapid articulations of syllables.

Laughter is used on various emotions, such as tense, open, anxious, excited, and whining. Berio stated that the laughter acts a pivot point for the various emotional indications in the piece.[60] I would suggest the singer experiment with each kind of laughter, possibly using a different vowel for each emotion. By using a different vowel for each kind of laughter, the singer would impose another marker upon the type of laughter, which may help in the learning and memorization processes.

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[60] Berio, *Two Interviews*, 96.
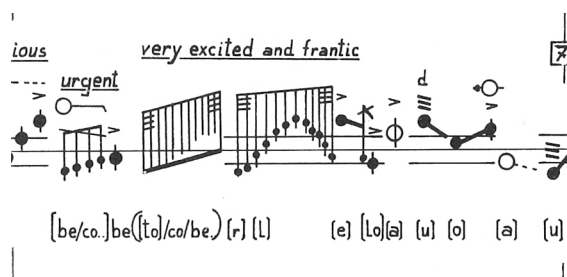
Figure 32: Measure 42, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 ©
Renewed. All rights reserved. Used by permission of European American Music Distributors LLC, U.S.
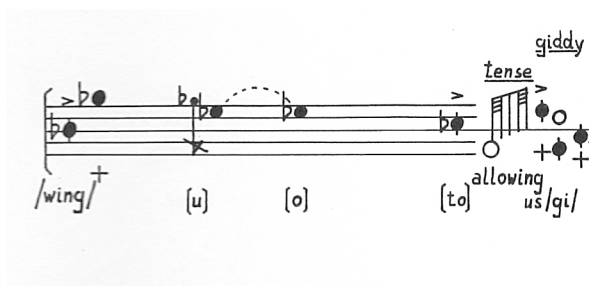and Canadian Agent for Universal Edition A.G., Wien.

While there were some extended techniques in the mouth articulations, the
majority of the extended techniques are used as timbre modifiers. These would include:
breathy tone, tremolo, dental tremolo or jaw quivering, tapping a hand or fingers on the
mouth with the other hand in front, placing the hands over the mouth, cupping the hand
over the mouth, removing the hands from the mouth, and snapping one's fingers. When
using extended techniques, particularly ones that use functions of the vocal folds to create
the sound, such as a breathy tone or vocal fry, the singer should take care to ensure that
they are doing the techniques in a healthful manner. Breathy tone is used frequently
throughout the piece, alternating with pure sung or spoken tone, similar to the way
spoken and sung passages alternate in the piece. The singer should take care to use only
a small amount of extra air to create the breathy tone, as using too much air could tire the
vocal folds and dry out the folds quickly. Berio indicates that the singer put a flat or
cupped hand over their mouth in passages that have a gentler emotion, such as dreamy
and distant, in measure 4 (see fig. 33), or bewildered, in measure 12. The use of the
hands in this way seems to be used to help convey the softer emotional indication.
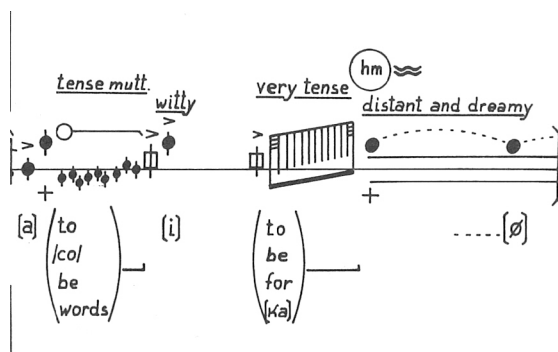
Figure 33: Measure 4, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 ©
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The tapping of the hands is used in measure 13 during the emotional indication
"ecstatic," while the snapping of the fingers is used only in measure 16 during the "coy"
emotion (see fig. 1). The involvement of the fingers seems to be an opposition to the
hands over the mouth, being used to convey stronger emotional indications. Both kinds
of tremolo are used mostly on vowels and mostly during emotional indications such as
"tense," "apprehensive," and "frantic." The one exception is measure 26 (see fig. 34),
which is a unique use of the dental tremolo on [t] and [r] for the emotional indication
"tender."
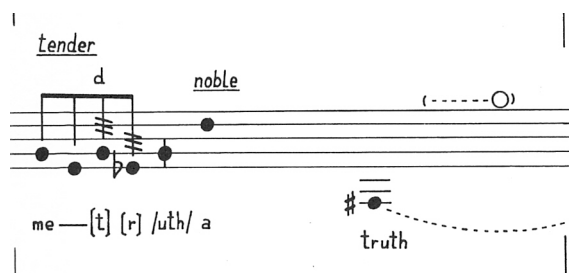
Figure 34: Measure 26, Berio SEQUENZA III © 1968 Universal Edition A.G., Wien/ UE 13723 ©
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With the exception of the breathy tone, most of the timbre modifiers seem to work in

conjunction with certain emotional indications; it would benefit the singer to experiment

and find a way to use this to her advantage. The use of the timbre modifiers could be

helpful in the memorization of the score, as well as the guidance of emotional indications.

In my opinion, the use of extended techniques creates a wide and varied palette of effects

that can be used to convey emotion. To me this is one of the most interesting and

pleasurable aspects of this piece.

When I approach a work, I like to explore the many ways it has been interpreted.

This may include reading scholarly literature, which I find interesting. A number of

musicologists have written on the interpretation of *Sequenza III*. While I don't agree

with all of the views, my agreements or disagreements with them have inspired me in my

interpretation. For example, I find Janet Halfyard's view that the piece is essentially a

task that must be completed, fascinating. The singer must "sing the few words" which

will "build a house" "before night comes."[61] To me this could make the performance

very intense; the more agitated emotional indications could be when the singer is in the

moment of trying to complete the task, and ones such as "dreamy" could be either a

disconnection or coping mechanism. I also find Joke Dame's view very interesting. She

thinks that the meaning of *Sequenza III* is the actual physicality of the articulations.[62]

This view makes me wonder whether it is possible to not have a back story to follow and

to just lose oneself in the gestures. The sensuousness of that kind of performance could

be intoxicating. However, I believe the most important perspective to keep in mind is

that of Berio himself, which deserves quotation here.

> I had in fact asked Kutter for a text made up of 'universal' words that
> could be easily understood and would lodge themselves in the memory. In
> other words I wanted 'parole sceniche,' bearing in mind, though, that the
> 'theatre' was made up of a restricted and not unduly ambiguous field of
> phonetic and semantic associations-the sort of the that your non-
> specialized listener would be able to grasp and elaborate upon. Basically,
> the 'theatre' is that listener's head: a miniature version, if you like, of what
> goes on in the landlord's head in *Finnegan's Wake*.[63]

It would be advisable to any performer to not make their interpretation so clear as to

undermine the intentional ambiguity of the piece. Berio has done with *Sequenza III* what

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[61] Janet K. Halfyard, "Provoking Acts: The Theatre of Berio's *Sequenzas*," in *Berio's Sequenzas: Essays on Performance, Composition, and Analysis*, ed. Janet K. Halfyard (Burlington, VT: Ashgate Publishing LTD., 2007): 105-107.

[62] Joke Dame, "Voices within the Voice: Geno-Text and Pheno-Text in Berio's *Sequenza III*," in *Music/Ideology: Resisting the aesthetic*, ed. Adam Krims (Amsterdam: Gordon and Breach, 1998), 240-241.

[63] Berio, *Two Interviews*, 95.

most poets and painters do with their own medium: he has created a musical work that

invites each listener to create his or her own interpretation.

5 McCallum Songs

     5 McCallum Songs (2011), by Nicholas Deyoe, exploits the possibilities of

consonance and dissonance using sung microtones (microtones are notes that divide the

whole tone into smaller intervals than the semi-tone) within the context of a 12-note

equal-tempered piano. Initially it can be difficult to become comfortable with the

concept of using microtones, to sing something that does not exist on the piano.

However, if a level of comfort can be achieved, the use of microtones may open a world

of interpretational possibilities.

     The use of microtones in music has become more prevalent in the later twentieth

and beginning of the twenty-first centuries. Microtones commonly consist of divisions of

the whole tone into more than two semi-tones, in which quarter-tones are the most

predominant in vocal music. Microtones can be used in any tuning and are used for

various purposes. I have encountered four different uses of microtonal singing. One of

these is in Just Intonation, which is a method of tuning just intervals, such as the major

third or perfect fifth, without the compression or expansion that happens in other systems,

such as equal temperament. For example, the 11th partial is a microtone used frequently

by composers who use Just Intonation, and is tuned ¼ tone below a tritone from the

original note. All other instances I have encountered use equal-tempered tuning, a tuning

method seemingly first used in fretted instruments in the sixteenth century and gradually

adopted by keyboard musicians between the 1630s and 1870s.[64] It is now widely

considered the normal tuning of the Western, twelve note chromatic scale, although

performers tend to view it as more of a model of the chromatic scale rather than a strictly

adhered to tuning system.[65] I have found that sometimes microtones are used in this

temperament to indicate the coloration of a note rather than a separate pitch. At other

times microtones are used in association with certain pitches that are important in a work

or movement of a work. In this instance, the use of microtones can vary from only a few

pitches in a particular range of the voice to being scattered throughout the vocal range of

the work. Microtones can also be used in equal temperament to create a scale, including,

for example, a 24-note per octave quartertone scale.

The use of microtones is a foreign concept to many western musicians. However,

there are many kinds of eastern music that use microtones. One example is Indian

classical music, which is built on a basic framework of twelve pitch entities, much like

western art music.[66] These pitches serve as either constant pitch entities, or as anchor

notes for the various microtonal pitch inflections used.[67] Much of western music is based

on set demarcations of the half step, whole step, and minor third, for example. As

western musicians, we tend not to think about the space in between these demarcations.

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[64] Mark Lindley, "Temperaments," in *Grove Music Online*, *Oxford Music Online*,
http://www.oxfordmusiconline.com/subscriber/article/grove/music/27643 (accessed May 6, 2011).
[65] Mark Lindley, "Equal temperament," in *Grove Music Online*, *Oxford Music Online*,
http://www.oxfordmusiconline.com/subscriber/article/grove/music/08900 (accessed May 6, 2011).
[66] Arvindh Krishnaswamy, "Melodic Atoms, Oramentation, Tuning and Intonation in Indian Classical
Music," *Music Analysis East and West*, *Computing in Musicology volume 14 (2005-2006)*, ed. Walter B
Hewlett and Eleanor Field (Cambridge: The Massachusetts Institute of Technology Press, 2006), 144.
[67] Ibid.

However, we also do know that there is space in between them. We tend to experience this in our training, when a teacher tells us something akin to "you aren't quite high enough," or "you are too high." Vocalists especially, when practicing without accompaniment, may check themselves and find that they have gone a small amount higher or lower than the written pitches, but not high or low enough to actually be one half-step away. This is "the space in between," the space where microtones exist.

How does one become interested in this? As a singer who sings mostly contemporary music, I tend to be interested in things that are not done by many people; however, this has always been my nature, even when beginning to study music. Many performers of contemporary repertoire tend to view the use of microtones as a reflection of the relationship between pitch and intonation, between what is given and what can be created with it.[68] This relationship is already explored to a slight degree in more traditional music. Many people want to make the major third very high or make the major seventh as close to the octave as possible while still being the major seventh; both of these are ways of starting to step into "the space in between," and are used for dramatic purposes. Using microtones, to me, is a way of extending this process.

How do we become familiar with this? How do we begin to approach it? My first experience with microtones was during the preparation of a piece by Georges Aperghis, *Sextour: L'origine des espèces* at the California Institute of the Arts (CalArts).

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[68] Mieko Kanno, "Thoughts on How to Play in Tune: Pitch and Intonation," *Contemporary Music Review* 22: 1-2 (March/June 2003): 52.

This piece is written for five singers and a speaking cellist, so I was not alone in this process.[69] In this piece, Aperghis explores a quarter-tonal scale, 24 quarter-steps per octave. I, like many singers, had the experience of accidentally being in "the space in between" but had not actively tried to explore it. We began by doing quarter-tonal scalar exercises, through the range of a major third. These would be done with a piano, so that the notes that exist on the piano could be played as we sung them. This exercise would be taken chromatically upward through several keys, and back down. We would first perform the exercise in a legato manner, exaggerating the slide in a manner similar to a slow portamento, so as to hear the width of the space. This would be done while accenting the pitches that exist on the piano, followed by accenting the pitches in between the notes on the piano. We would then perform the exercise staccato, trying to find the aural middle between the half-steps, again with the alternating accents. We were never asked to sing without vibrato; however, we found that using a calmer vibrato, such as one would use when singing a subdued French mélodie, was beneficial to hearing the difference in the pitches. Our singing technique also did not change, with the exception of bringing the sound slightly more forward, which we found also helped us to hear the difference between the notes. There is no need to squeeze one's instrument to obtain microtones; it is a matter of hearing them, not feeling them. I must also stress that it takes time to learn to hear quartertones and other microtones, at first, but becomes easier the more experience you have.

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[69] This was an independent performance project at CalArts, where I was pursuing my MFA degree; my fellow cast members were MFA students as well, and we prepared this under the direction of our music director, Marc Lowenstein, and voice teacher, Dr. Jacqui Bobak.

In a work that uses microtones, the style of notation may be an indication of how the microtones are being used. Many earlier works that explore microtones, particularly quartertones, will have an ascending or descending arrow next to a pitch to denote that it is ¼ step higher or lower. As more composers have explored quartertones, the following set of accidentals has become more common, which are the same as those used for quartertones in *5 McCallum Songs* (see fig 35).
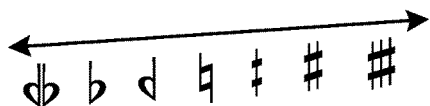
Figure 35: Quartertone accidentals, *5 McCallum Songs* (Deyoe, 2011).

These consist of regular and reversed flats for flat notes and one to three sets of crossed lines for the sharp notes. While I have found it easier to figure out how the quartertones related to each other if the composer only uses flat quartertones or sharp quartertones, many composers use both sets of accidental in a piece. In my experience, this may be related to how they use quartertones. For example, if the quartertones are used as a color or inflection of a particular pitch rather than a separate pitch, then the composer may be using the notation to guide the singer to the pitch that the quartertone is inflecting or coloring.

Composers often have their own idea as to how microtones work in their music. One common use is to inflect or color a chromatic pitch. This is somewhat similar to the

more traditional inflections previously mentioned, but can be used in different ways. The

composer may want the singer to stretch the interval but still be within it, like a high

major third, for example. They may also want something that is just barely dissonant

with the chromatic pitch, which may be easier to hear than trying to find an exact

quartertone. I find works that use quartertones in this was to be an easier way for

someone who has not had experience with quartertones to start exploring.

In *5 McCallum Songs*, there are two different sets of microtonal accidentals that

are used to denote the size of the interval. All of the microtones are in equal-

temperament, where one half-step equals one hundred cents. The first set of accidentals

is used to notate quartertones, which are to be one bisection of a half-step or 50 cents (see

fig. 35). These are the most precise microtones in this piece. The second set contains

flats, naturals, and sharps with an attached arrow pointing either upward, for a slightly

sharper note, or downward for a slightly flatter note (see fig. 36).
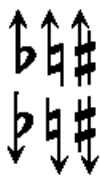
Figure 36: 20-30 cent microtonal accidentals, *5 McCallum Songs* (Deyoe, 2011).

This second set is used to denote an interval twenty to thirty cents higher or lower than

the original note, approximately an eighth-tone. However, the exact pitches of these

notes are meant to be determined by the singer in response to the accompaniment and the other pitches in the melodic line.

In *5 McCallum Songs*, microtones are used in association with certain pitches, which change for each movement. The microtones are used to explore the areas surrounding certain intervals, creating either consonance or dissonance with themselves and the accompaniment. In the second song, "Love Poem XIII," microtones are predominantly used between A and A-sharp, and between E and just below E-flat. The microtones between A and A-sharp are used to modify the dissonance against the G-sharp and B resonating in the piano (see fig. 37).

Figure 37: Measures 49-50 of "Love Poem XIII," *5 McCallum Songs* (Deyoe, 2011).

The accompaniment consists of this interval repeated throughout the movement. The microtonal 'A's move further away from the G-sharp and closer to the B and vice versa, becoming less dissonant with one while becoming more dissonant with the other.

An example of how the process might work, for this or other works which use microtones in a similar way, can be applied to measures forty-nine and fifty (fig. 37).

The singer could first isolate the movement from A to A- ¼ sharp. I would suggest using as small a vibrato as possible for this kind of practice so that the singer can maintain vocal ease while still hearing the difference in the smaller intervals. The singer could sing A to A- ¼ sharp to A-sharp and back down, accompanying herself on the piano. This process should be repeated several times. During the first few repetitions, the notes that coincide with the piano should be accented, followed with the quarter-tone being accented, and lastly with all notes staccato and unaccented. Next, the singer could play the A and A-sharp together on the piano while singing the same scale, alternating between legato and staccato. I find that hearing the dyad helps me to find the halfway point between them. The singer could then practice the movement from A to A- ¼ sharp while playing the accompaniment. This could be done repeatedly so that the singer may learn to hear the modification of the dissonance with each of the notes. At this point, the singer may then add the A-natural with the arrow, practicing with the accompaniment. The singer must take care to find an interval that she can distinguish as different from both the A and A- ¼ sharp. I would try to find the smallest interval that sounds higher than the A-natural. Listening to how the different 'A's interact with the accompaniment should also help the singer's ear to distinguish more finely between the notes.

The microtones between the E and slightly below E-flat serve a somewhat different purpose. They are used as a way of moving between consonance and dissonance with the accompaniment. The E creates an E major chord with the accompaniment while the E-flat creates a G-sharp minor chord. The microtones move

around these notes in various increments, creating intervals of 1/8, 1/4, 3/8, 5/8, 3/4, and

7/8 (see fig. 38), with the eighth-tone intervals being approximate and the quarter-tone

intervals precise.

Figure 38: Measures 42-45 of "Love Poem XIII," *5 McCallum Songs* (Deyoe, 2011).

The singer could mark the size of the intervals into her score, just above the notes, to

remind herself of the size of the interval. To approach measures forty-two through forty-

five (fig. 38), the singer could first create a quarter-tone scale from D to E, as explained

above. I would suggest that the approximate eighth-tones be approached as an inflection

of the quarter-tones rather than concrete pitches, which may be easier and is also the

composer's intent. The singer may then practice the melodic line in the measures. I

would suggest first practicing the movement between the pitches slowly, without the

indicated rhythm, and later adding the rhythm when it becomes easier to hear and

produce. It is at this point that the singer may coordinate with the tuning of the piano

being used.

Singing microtones is a slow process, but it becomes easier the more it is done. It also opens the door to different scales and can give more options in interpretation and tuning with the piano or other instruments. This second song is a prime example. The use of the arrow gives the singer the power to control her tuning based on how she wants to interact with the piano. The microtones can lean towards being more consonant or more dissonant, depending on how the singer would want to interpret them. This is one of the reasons I find singing microtones to be exciting and gratifying.

In talking to Deyoe about interpretation, I noted that he used the term "ambiguous" repeatedly. This term can be applied to both the microtones and the text. Particularly with the eighth-tones, Deyoe wants the singer to interact with the sound of the piano so as to create a microtone that is satisfying to the singer. Deyoe's use of the word "ambiguous" does not refer to the texts themselves, but how the texts leave space for contrasting views on whether the experience is positive or negative. An example of ambiguity in the text can be found in the last song, "Love Poem XIV." The text is as follows:

> I walked you to your door
> I fumbled over doubt and projection
> I smiled
> said goodnight
> and as I turned
> you grabbed me and kissed me

The text is set in phrases that descend, with the exception of the second to last phrase, which ascends on "I" and decends to the starting note of the phrase on "turned." While I

had viewed the text as a reminiscence of a recent event, such as the beginning of a new relationship, Deyoe mentioned that the text had the possibility of another interpretation. Instead, it could be a reminiscence of an event long ago, and could be looked on with either fondness or regret, in the case of a failed relationship, or perhaps one that never happened. It is interesting to note that Deyoe did not talk to the poet about these poems, even though they are friends. He was not interested in composing a definite view, but rather in composing a work that gives many opportunities for the performer to create a backstory and fulfill it through their interpretation. All of the texts are very passionate and have very distinct imagery, which can be very powerful tools in creating and portraying an interpretation. In regards to both pitch and text, Deyoe has composed the work to give ample room for the performer's interpretation. I believe this piece challenges the performer in ways that lead to a satisfying performance, and the use of microtonality is an integral part of this.

Conclusion

In examining these works I hope to have made them easier to approach and have highlighted how their unique elements can be harnessed by the performer and utilized in the interpretation. In Berg's "Lied der Lulu" we examined how Berg created a complex structure of intensity, using the full capabilities of the voice, and how his combination of serial technique with elements of tonality can be an efficient introduction to serial literature. In *Poèmes pour Mi* we examined a few of the unique facets of Messiaen's language, including his modes of limited transposition, Indian-influenced rhythms, and chant like melodies, and how these may give clues to Messiaen's ideal interpretation. In Berio's *Sequenza III* we learned of Berio's interest in virtuosity, exploring all possible uses of the voice, and his use of an invention-like structure to concurrently help and hinder the audience in creating their own view of the work. Finally, in Deyoe's *5 McCallum Songs* we learned of the expressive possibilities capable from using microtones and how to approach such a different sound world.

I would like to conclude with some thoughts on contemporary vocal music. We all know that there is a plethora of music out there, enough that someone can specialize in one of many areas if they wish. I happen to love doing contemporary vocal music. Composers are constantly exploring new things to do with the voice, and I find it fascinating. I also want to help composers with the process so that they know the possibilities that exist for a classically trained voice. There are also many different kinds of composers today, something that could not be said about previous periods in music.

Singers and other musicians have the ability to find composers whose music resonates

with them, whether they are interested in more adventurous techniques, like myself, or

are interested in more traditional works. When many of us were in our undergraduate

studies, we listened to composers from different periods and found which ones we liked

the best, be it Schubert, Monteverdi, or Berlioz, to name but a few. Why not do the same

with the music of our own time and more recent past?

Stephanie Lynn Aston

With Katalin Lukács

8 p.m. Friday, April 29, 2011

Concert Hall

Conrad Prebys Music Center

University of California San Diego

please turn off all cell phones

and other electronic devices

Poèmes pour Mi (1936)   Olivier Messiaen (1908-1992)

       I Action de grâces
       II Paysage
       IV Épouvante
       V L'épouse
       IX Prière exaucée

5 McCallum Songs (2011)   Nicholas Deyoe (b.1981)
                                                           (world premiere)

      1. Love Poem I
      2. Love Poem XIII
      3. Love Poem VI
      4. Love Poem III
      5. Love Poem XIV

………………………………....Intermission……………………………………………….
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Fünf Orchester-Lieder   Alban Berg (1885-1935)
nach Ansichtskartentexten von Peter Alternberg (1912)

       I Seele, wie bist du schöner
       II Sahst du nach dem Gewitterregen
       III Über die Grenzen des All
       IV Nichts ist gekommen
       V Hier ist Friede

Lied der Lulu (1935)   Alban Berg

…...brief pause……

Sequenza III (1965-66)   Luciano Berio (1925-2003)

Olivier Messiaen (1908-1992) was a French composer, organist, and teacher. His music absorbs influences from varying areas, including French organ tradition, modality, Debussy and Stravinsky, as well as Indian rhythms. However, Messiaen combines these elements in novel ways, creating a distinctive sound world.

Poèmes pour Mi was written by Olivier Messiaen in 1936 as a present for his first wife, violinist and composer Claire Delbos, whose pet name was "Mi."   Messiaen's mother, Cecille Sauvage, was a poet and wrote a cycle of poems called "L'âme en bourgeon" while pregnant with Messiaen in which she references her unborn child. Perhaps Messiaen was his mother's son, as he wrote the poems for this work, as well as the majority of his vocal works. The poems are on the theme of marriage and its reflection of the union between Christ and the church. In *Poèmes pour Mi,* we can see Messaien's early use of Indian influenced rhythms, as well as his modes of limited transposition. Messiaen also uses chant-based melodies in many of the movements, which seems to give the work a liturgical essence.

The first movement, "Action de grâces," is a prayer that muses on the gifts of God: nature, his wife, and the sacrifice of Christ. "Paysage" explores the lightness of heart that comes upon seeing one's beloved. "Épouvante" is a brief glimpse into the tortures of hell, and is quickly mitigated by "L'épouse," in which the poet advises his wife to follow where the spirit leads. The cycle ends with "Prière exaucée," a prayer to excite the heart into the joy of praising God.

Poèmes pour Mi

Poems for "Mi"

I Action de grâces

I Thanksgiving

Le Ciel,
Et l'eau qui suit les variations des
nuages
Et la terre, et les montagnes qui
attendent toujours,
Et la lumière qui transforme.
Et un oeil près de mon oeil,
Une pensée pres de ma pensée,
Et un visage qui sourrit et pleure avec le
mien,
Et deux pieds derrière mes pieds
Comme la vague à la vague est unie.
Et une âme,
Invisible, pleine d'amour et
d'immortalité,
Et une vêtement de chair et d'os qui
germera pour la resurrection,
Et la Vérite, et l'Esprit, et la grâce avec
son héritage de lumière,
Tout cela, vous m l'avez donné.
Et vous vous êtes encore donné vous-
même,
Dans l'obéissance et dans le sang do
votre Croix,
Et dans un Pain plus doux que la
fraîcheur des étoiles,
Mon Dieu.
Alléluia!

The sky,
And water which follows the variations
of the clouds,
And earth and the ever-waiting
mountains,
And light which transforms.
And an eye close to my eye,
And a thought close to my thought,
And a face which smiles and cries with
mine,
And two feet behinds my feet
As wave to wave is joined.
And one soul,
Invisible, full of love
and immortality,
And a robe of flesh and bone which will
germinate for the resurrection,
And the Truth, and the Spirit, and the
grace with its heritage of light.
All this, you have given me.
And you have also given
yourself,
In obedience and in the blood of your
Cross,
And in a Bread more sweet than the
freshness of the stars.
My God.
Alleluia!

II Paysage

II Landscape

Le lac comme un gros biju bleu.
La route pleine de chagrins et de
fondrières,
Mes pieds qui hesitant dans la poussière,
La lac comme un gros bijou bleu.

The lake like a big blue jewel.
The road full of sorrows and
hollows,
My feet that hesitate in the dust,
The lake like a big blue jewel.

Et la violà, verte et bleu comme le
paysage!

And there she is, green and blue like the
landscape!

Entre le blé et le soleil je vois son visage:
Elle sourrit, la main sure les yeux.
Le lac comme un gros bijou bleu.

IV Épouvante

Ha, ha, ha, ha, ha, ha, ha, ho!
N'enfouis pas tes souvenirs dans la terre,
Tu ne les retrouverais plus.
Ne tire pas, ne froisse pas, ne déchire pas.
Des lambeaux sanglants te suivraient dans les ténèbres
Comme une vomissure triangulaire.
Et le choc bruyant des anneaux sur la porte irreparable
Rythmerait ton désespoir
Pour rassasier les puissance du feu.
Ha, ha, ha, ha, ha, ha, ha, ho! ha!

V L'Épouse

Va où l'Esprit te mène,
Nul ne peut séparer ce que Dieu a uni,
Va où l'Esprit te mène,
L'épouse est le prolongement de l'époux,
Va où l'Esprit te mène,
Comme l'Eglise est le prolongement du Christ.

IX Prière exaucée

Ébranlez la solitaire, la vielle montagne de douleur,
Que le soleil travaille les eaux amères de mon coeur!
O Jésus, Pain vivant et qui donnez la vie,
Ne dites qu'une seule parole, et mon âme sera guérie.
Ébranlez la solitaire, la vielle montagne de douleur,

Between the wheat and the sun I see her face:
She smiles, her hand over her eyes.
The lake like a big blue jewel.

IV Terror

Ha, ha, ha, ha, ha, ha, ha, ho!
Do not bury your memories in the earth,
You will not find it again.
Do not pull, do not crumple, do not tear.
The bloody tatters will follow you into the darkness.
Like spasmodic vomiting.
And the loud crash of the bolts on the irreparable door
Will give rhythm to your despair
To sate the powers of fire.
Ha, ha, ha, ha, ha, ha, ha, ho! ha!

V The Wife

Go where the Spirit leads you,
Nothing can separate that God has united,
Go where the Spirit leads you,
The wife is the extension of the husband,
Go where the spirit leads you,
As the Church is the extension of Christ.

IX Fulfilled Prayer

Shake the lone, old mountain of sorrow,
That the sun may work the bitter waters of my heart!
O Jesus, living Bread and who gives life,
Say but one single word, and my soul will be healed.
Shake the lone, old mountain of sorrow,

Que le soleil travaille les eaux amères de
mon coeur!
Donnez-moi votre grâce,
Donnez-moi votre grâce,
Donnez-moi votre grâce!
Carillone, mon coeur!
Que ta resonance soit dure, et longue, et
profonde!
Frappe, tape, choque pour ton roi!
Frappe, tape, choque pour ton Dieu!
Voici ton jour de gloire et de la
resurrection!
La joie est revenue.

That the sun may work the bitter waters
of my heart!
Give me your grace,
Give me your grace,
Give me your grace!
Ring out, my heart!
That your resonance may be firm, and
long, and deep!
Strike, beat, shock for your king!
Strike, beat, shock for your God!
Here is your day of glory and of the
resurrection!
Joy has returned.

Nicholas Deyoe was born in 1981 in Boulder, Colorado. He attended the University of Northern Colorado from 1999 – 2006, receiving a B.M. in Music Theory/Composition and an M.M. in Orchestral conducting. In 2004, Nicholas spent four months in Oldenburg, Germany studying composition with Violeta Dinescu. He now lives in San Diego where, after completing an M.A. in 2008, he is pursuing a Ph.D. in Composition from UCSD, and is currently acting as an assistant conductor for the La Jolla Symphony under Steve Schick. Nicholas has conducted Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble, Noise, The University of Northern Colorado Symphony, Chamber, and Sinfonietta Orchestras, and several ad hoc ensembles in Colorado, California, and Germany. Nicholas's music works with noise, delicacy, drama, and flexible intonation. His music has been performed in the United States, Canada, Germany, Iceland, and Japan. Upon completion of his studies in San Diego, Nicholas plans to open a performance venue dedicated to experimental music in Los Angeles.

5 McCallum Songs are settings of friend and composer Clinton McCallum's poetry that were written for me, and are being premiered at this recital. Each song uses various timbres, pitch inflections, rhythmic modifications and textures as a palette of possible expressions for the text.

5 McCallum Songs

1 Love Poem I
I want to look at you with throbbing eyes
I want to watch me through you
and feel your tears of adoration
construct this image like a nude
air brush the rough edges
feel you painful longing
for someone else that it seems you've
always wanted
there is a paradise under these clothes
a fairy tale waiting to be opened
I want to show you the cover
and snatch the book away.

2 Love Poem XIII
I woke up sweating breathless.
She fleeting image.
I felt I had just barely escaped.
Laying there beside me
her eyelids twitched
sending me around to my sleep.
Itching aching I crossed the room
to calm myself in front of the mirror
like it's gonna make us feel better.
How can you dream of she?
Don't you know that I have to look her
in the eyes?
There's an open door
the wind's too strong
if I don't act now it will sweep her away.
She stands, proud and lonely.

3 Love Poem VI
Ah, now you see
that I'm something superior
and
I'll feed you
and
I'll dress you
and
I'll keep you never lonely
You look so angelic
with black tears on your cheeks
Your begging eyes
free my soul
I'll never let you go.

4 Love Poem III
to convince you
to convince you
to convince you
to convince you
to convince you
only

5 Love Poem XIV
I walked you to your door
I fumbled over doubt and projection
I smiled
said good night
and as I turned
you grabbed me and kissed me.

Alban Berg (1885-1935) formed part of the Second Viennese School, along with his teacher, Arnold Schoenberg, and fellow student Anton Webern. Around the time of WWI, they together moved from tonality to write serial, or twelve-tone music. Berg's compositional style is a complex combination of serial methods with tonally influenced melodic writing.

Fünf Orchester-Lieder nach Ansichtskartentexten von Peter Alternberg was written in the summer of 1912, and was the first work written without the guidance of Schoenberg. Although brief, it contains precursors of his mature style, including formal and motivic complexity, and large scale dramatic gestures.

Lied der Lulu comes from the opera *Lulu*, written by Berg between 1929 and 1935. As one of Berg's last works, it contains an extremely complex motivic and formal structure, in which all of the material is somehow derived from the melody of the first phrase of the "Lied." The opera also contains a fully developed combination of serial methods with Berg's previous style. *Lulu* is a passionate tale, based on *Erdgeist* and *Die Büsche der Pandora* by Frank Wedekind, of a woman's rise and fall in society through association with her many husbands and lovers. In the "Lied," Lulu is defending her right to live after being told by her husband, Dr Schön, to kill herself.

Fünf Orchester-Lieder nach Ansichtskartentexten von Peter Altenberg

I Seele, wie bist du schöner

Seele, wie bist du schöner,
tiefer, nach Schneestürmen.
Auch du hast sie, gleich der natur.
Und über beiden liegt noch ein trüber Hauch,
Eh das Gewölk sich verzog!

II Sahst du nach dem Gewitterregen…

Sahst du nach dem Gewitterregen den Wald!?!
Alles rastet, blinkt, und ist schöner als zuvor,
Siehe, Fraue, auch du brauscht Gewitterregen!

III Über die Grenzen des All…

Über die Grenzen des All blicktest du sinnend hinaus;
Hattest nie Sorge um Hof und Haus!
Leben und Traum vom Leben- plötzlich ist alles aus.
Über die Grenzen des All blicktest du noch sinnend hinaus!

IV Nichts ist gekommen…

Nichts ist gekommen,
nichts wird kommen für meine Seele.
Ich habe gewartet, gewartet oh, gewartet!
Die Tage werden dahinschleichen,
und umsonst wehen meine aschblonden seidenen Haare um mein bleiches Antlitz!

V Hier ist Friede…

Five Songs with Orchestra to words written on picture-postcards by Peter Altenberg

I Soul, how you are more beautiful

Soul, how you are more beautiful,
profounder, after snowstorms.
And you have them, same as nature.
And over both lies still a gloomy breath,
until the clouds themselves blow away!

II Saw you after the rainstorm…

Saw you the forest after the rainstorm?
All rests, glitters, and is more beautiful than before,
See, woman, you also need rainstorms!

III Over the brink of all…

Over the brink of all you looked reflecting outward;
Had never a care for land and house!
Living and dreaming of life- suddenly all is over.
Over the brink of all you looked still reflecting outward!

IV Nothing is come…

Nothing is come,
Nothing will come for my soul.
I have waited, waited oh, waited!
The days will creep there,
and in vain blows my ash blonde silken hair around my pale face.

V Here is peace…

Hier ist Friede.
Hier weine ich mich aus über alles!
Hier löst sich mein unfaßbares,
Unermeßliches Leid, das mir die Seele
verbrennt…
Siehe, hier sind keine Menschen,
keine Ansiedlungen.
Hier ist Friede!
Hier tropft Schnee leise in
Wasserlachen…

Here is peace.
Here I cry myself out over all!
Here frees my inconceivable,
immeasurable grief, that burns
my soul…
See, here are no people,
no settlements.
Here is peace!
Here snow drops softly in pools of
water….

Lied der Lulu
Wenn sich die Menschen um meinet
willen umgebracht haben,
so setzt das meinen Wert nicht herab.
Du hast so gut gewußt, weswegen Du
mich zur Frau nahmst,
wie ich gewußt habe weswegen ich Dich
zum Mann nahm.
Du hattest Deine besten Freude mit mir
betrogen,
Du konntest nicht gut auch noch dich
selber mit mir betrügen.
Wenn Du mir Deinen Lebensabend zum
Opfer bringst,
so hast Du meine ganze Jugend dafür
gehabt.
Ich habe nie in der Welt etwas anderes
scheinen wollen,
als wofür man mich genommen hat;
Und man hat mich nie in der Welt für
etwas anderes genommen, als was ich
bin.

If men have killed themselves for my
sake, that does not bring down my value.
You knew so well why you took me as
your wife,
as I knew why I took you for my
husband.
You had deceived your best friends
about me,
You could not as well deceive yourself
about me.
If you bring me your old age as a
sacrifice, so had you my entire youth in
exchange.
I have never in the world wanted to seem
something other than for what people
have taken me;
And people have never in the world

taken me for anything different than

what I am.

Luciano Berio (1925-2003) was an Italian composer who was very interested in investigating the abilities of every instrument. His most famous works are the *Sequenzas*, solo works for various instruments that explore different types of virtuosity. He wrote many works for voice, several of which were written with Cathy Berberian, his first wife, in mind. The use of gesture was a key element in a number of his works. Berio wrote many experimental works, using instruments as well as electronics, during one of the most innovative periods, musically speaking, of the twentieth century.

Sequenza III is a work for solo voice written for Cathy Berberian. It explores the gamut of vocal possibilities, from everyday speech activities, to full classical singing. The text is a modular poem by Markus Kutter that Berio contorts to meet his needs. Berio's goal was to create a work that could be viewed by each audience member in its own light, similar to a painting or work of literature.

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