ABSTRACT

Title of Dissertation:	PRESERVING THE NARRATIVE OF 20TH CENTURY ART SONG: A GUIDE FOR INSTRUMENTAL TRANSCRIPTIONS OF VOCAL MUSIC
	Luke Jonathan Spence, Doctor of Musical Arts, 2020
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Art song, by nature, is a combination of media: text and music. Composers map these two domains onto each other using established correspondences known as conceptual metaphors. The outcome, known as a *conceptual blend*, manifests a different cognitive perception than if the domains are experienced separately. The purpose of this dissertation is to keep these blends intact when performing instrumental transcriptions of vocal music. Without the ability to utter words, the performer must consider how they can bring life to the narratives through their instrument. A comprehensive set of performance practice guidelines are discussed, largely for practical application to the trumpet. Accompanying this dissertation are seventeen video recorded transcriptions of 20th century art song from German, French, and American composers, which implement a solution to be used along with

these guidelines: subtitle translations. The addition of subtitles not only allows for the audience to experience the narratives in real-time with the music, but also creates an opportunity for instrumentalists to perform vocal repertoire that has yet to be explored in great depth. The expressive atonal and twelve-tone works of the Second Viennese School, experimental and Transcendental works of Charles Ives, deep Symbolist poetry set by Lili Boulanger, and evocative, text-driven works of Libby Larsen can be brought to life in compelling ways with their narratives intact.

PRESERVING THE NARRATIVE OF 20TH CENTURY ART SONG: A GUIDE
FOR INSTRUMENTAL TRANSCRIPTIONS OF VOCAL MUSIC

by

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Preface

The first time I performed a transcription of vocal music on the trumpet was on my high school senior recital. Per the suggestion of my private teacher, David Matchim, I played "Ständchen" from Franz Schubert's cycle, *Schwanengesang*. At that age, I do not recall being interested in the text of the song, but something about that experience of performing vocal repertoire stuck with me. From that point on, I made the conscious decision to program at least one vocal transcription on each recital I performed. Not only did it add variety to the program, it also allowed me to connect to myself through the trumpet in a way that I had not accessed through the conventional repertoire. This discontentment with a large swath of the trumpet repertoire provided the opportunity for me to explore the vocal repertoire in greater depths. During the beginning of my undergraduate years at Oberlin Conservatory, I discovered Mahler's vocal music, and soon fell in love with his *Rückert-Lieder*. Each of the songs spoke to me in a way that music previously had not, particularly the introspective and intimate "Ich bin der Welt abhanden gekommen." Frankly, it was the music that first drew me in, but after a study of the accompanying texts I was fully transfixed and transported.

Over the years I have experienced many fine brass-playing colleagues perform vocal transcriptions that left me feeling unsatisfied; yearning for a deeper vocal connection. The link between brass pedagogy and singing is undeniably strong. We seek to emulate vocalists in terms of breathing, phrasing, and articulating, yet so many players seem to stop short from fully committing to the vocal process. Vocalists are actors of sorts and have a responsibility to bring to life the compelling texts that

were intricately set to a sonic landscape. Francis Poulenc poignantly noted, "The poem should...be read aloud, spoken with all the interpretation that an actor would give to it. Is a singer not also an actor in the best sense of the word? Otherwise how would [they] be able to express the meaning of a literary text?"[1] Naturally, much of the process of emulating the text is unattainable in a transcription because the words are no longer produced. Throughout my performance career I have made it a point to include the text translations in my programs, and even gave my doctoral lecture recital on Mahler's *Rückert-Lieder* in order for the audience to gain a greater understanding of how the text and music interact. For this dissertation, my aim is to push this idea even further. The question I asked at the beginning of this project was, "How can I create a musical experience that retains the textual narratives in an effective, meaningful, and compelling way?" In short, the decision was made to create a video project with text subtitles so the audience can understand the text in real-time with the music, allowing for an easier comprehension of the narratives evoked through both text and music.

Part one of this dissertation aims to break down the history of text and music, how they are able to evoke one another, and how this relates to brass playing; culminating in a discussion of a solution. Part two serves as a guide of sorts; a comprehensive set of performance practice considerations for instrumentalists (mainly trumpet players) can bring the most out of the vocal transcription process.

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[1] Pierre Bernac, *Francis Poulenc: The Man and His Songs*, trans. Winifred Redford (New York: Norton & Company, 1977), 42.

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Part One

Chapter 1: Text in Song

Throughout history, Western vocal music has engaged in a balancing act; placing paramount significance either on text or music. In sacred music during the Middle Ages, the voice was viewed as the only acceptable way to worship God. Singing represented the music of the angels,[2] while instruments at one point were associated with drunkenness, licentiousness, and shameful behavior.[3] The liturgical texts used in Gregorian chant were the guiding features of the music, thus composers wrote in a way that emulated the spoken rhythm of the texts.[4] Following the Council of Trent (1545-1563), it was reaffirmed that all polyphonic music must stress the intelligibility of the texts. Therefore, sacred music during that time was less complex in terms of counterpoint in favor of linear beauty, harmonic clarity, and proper declamation of text. However, the music of this period, exemplified by Giovanni Pierluigi da Palestrina, still contained a fair amount of counterpoint along with extended melismatic passages, which shrouded the text. Guilio Caccini's *Le Nuove Musiche* of 1602 offered a new perspective on music which directly affected the setting of text: "In both madrigals and arias I have always tried to imitate the ideas of the words, seeking more or less expressive notes to follow the sentiments of the words. I concealed the art of counterpoint as much as I could, to make the words as

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[2] Richard Crocker, *Introduction to Gregorian Chant* (Guilford: Great Britain, 2000), 5.
[3] St. Basil, *The Letters*, trans. Roy J Deferrari, IV (London: Heinemann, 1934), 419.
[4] Donald Grout, *A History of Western Music* 8th ed. (New York: W.W. Norton, 2010), 50.

graceful as possible."[5] Seconda pratica composers like Caccini and most notably

Claudio Monteverdi favored settings of music that allowed for the expressivity of the

text to remain at the forefront. This involved the use of unprepared dissonances,

ornamentation, and the monodic textures which introduced the practice of basso

continuo. The gradual leniency from the conservative musical styles of the past led to

an explosion of expression and drama that lent itself to great musical innovation. The

slow introduction of musical instruments in liturgical settings saw opportunities for

composers like Giovanni Gabrieli to set more affective texts like Psalms over the

favored Mass settings.[6] The indulgence of different styles led to the inception of

opera as we know it today thanks to composers like Caccini and Monteverdi. As the

genre and form of opera developed, there appeared to be moments where text and

music competed for prominence. The speech-like recitative sections often contained

important material that furthered the plot, while the melismatic arias were often

reflective, static, and used to showcase the beauty and capabilities of the human

voice. During the Classical period, roughly 1730-1820, opera appeared to be exempt

from the focus of order and form, such as sonata form, due to the complex nature of

the libretto.

Perhaps music and text reached its cooperative zenith in the 19th century

through the work of Franz Schubert. When one thinks of the genre "art song,"

Schubert is typically the first composer that comes to mind. John Reed, author of

"The Schubert Song Companion" described the composer as what Shakespeare was to

[5] Guilio Caccini, *Le Nuove Musiche,* trans. Zachariah Victor, 1973. Florence: 1602.
[6] Anne Schnoebelen, "The Role of the Violin in the Resurgence of the Mass in the 17th Century," *Early Music* 18, no. 4 (1990); 537.

the drama, "a nonpareil, the only begetter and exemplar."[7] In musical terms, Schubert

did for art song what Beethoven did for the development of the symphony. Known as

the "Father of the Lied," Schubert's ability to capture scenes in poetry such as the

spinning wheel in "Gretchen am Spinnrade" based on a scene from Goethe's *Faust*, or

the swift galloping of the horse in Goethe's *Erlkönig* were innovative to say the least.[8]

Other composers of art song since Schubert seemed to have a similar belief that the

combination of music and text produces a medium that is transcendent. Francis

Poulenc stated, "I believe that one must translate into music not merely the literary

meaning of the words but also everything that is written between the lines, if one is

not to betray the poetry. Each, poetry and music, should evoke the other."[9] In a

similar vein, Gustav Mahler opined, "With songs...one can express so much more

than the words directly say...The text actually constitutes only a hint of the deeper

content that is to be drawn out of it, of the treasure that is to be hauled up."[10] Some

may interpret Mahler's words as advocating a superiority of music over prose, but

perhaps he is instead referring to the space of meaning that is created from the

combination of the two media of music and text. For what poet expresses only the

direct and literal meanings of the words they write? Furthermore, without text or

some sort of visual aid, music has a very limited ability to convey any concrete

meaning, much less a full-fledged narrative. Intriguing is Mahler's use of the word

"song" instead of "music." The self-aware composer's music almost always contains

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[7] John Reed, *The Schubert Song Companion* (Manchester: Manchester University Press, 1997), ix.

[8] Christopher H. Gibbs, *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), 8.

[9] Bernac, *Francis Poulenc: The Man and His Songs*, 39.

[10] Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin (Cambridge: Cambridge University Press), 32.

elements that are full of hidden meaning. Perhaps Mahler and Poulenc were ahead of

their time, hinting at a theory that would later be defined by psychologists and

linguists as *conceptual blending*.

Chapter 2: Cross-Domain Mapping and Conceptual Blending

Present in virtually every art song from the 19th through 20th centuries is the use of music as a metaphor. Just as poetry uses linguistic metaphor to convey meaning, art song helps to convey added meaning to these texts through the use of musical metaphors. Two quotes referencing some of the leading artistic minds of the 19th century describe this idea beautifully. Wilhelm Muller, whose poems *Die schöne Müllerin* and *Wintereisse* were most notably set by Franz Schubert, wrote a letter to the composer Bernhard Klein upon hearing some settings of his poems. "Indeed, my songs lead...only half a life, a paper-life, black upon white… until music breathes the breath of life into them, or at least, when it slumbers within, calls it out and 'wakens it."[11] Similarly, an Austrian nobleman and friend of Franz Schubert, Joseph von Spaun wrote this of Schubert's lieder:

> That which moved the poet's breast of Schubert rendered true and transfigured in tone in each of his songs as none had done before him. Every one of his songs is actually a poem on the poem that he set to music- and not only for sentiment, which is doubtless at home in songs, but also for all the magic of fantasy, for its supernatural charm and its nocturnal terrors, could he find the perfect moment- yes, even for the loft seriousness of reflection he had a language.[12]

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[11] Carl Koch, *Bernhard Klein (1783-1832): Sein Leben und seine Werke* (Leipzig: Oscar Brandstetter, 1902), 34, n. 8.

[12] Till Gerrit Waidelich, ed., *Franz Schubert: Dokumente, 1817-1830* (Tutzing, Germany: Hans Schneider, 1993), 516-517.

Both of these quotes explain the immense psychological power that music has in conveying every aspect of the human condition. Since sound has no inherent meaning, humans have opted to assign meaning to certain sounds to create a musical language that is unique to each culture and time period. Music affects us so deeply precisely because it is consistent with the use of linguistic metaphors that are ubiquitous in everyday life. George Lakoff and Mark Johnson's landmark 1980 book *Metaphors We Live By* elucidated that metaphor is more important to human discourse than just as a literary device; it encompasses the language we use and even dictates the conceptual frameworks that guide our thoughts and actions.[13]

The nature of metaphor is that we seek to understand or experience one thing in terms of another. That is to say, we use something familiar to describe something that is less familiar. The ideas behind these descriptions/comparisons are called "conceptual metaphors," and the way we describe them is through the use of "linguistic metaphors."[14] To get an idea of how common these metaphors are in daily life, consider the conceptual metaphors (indicated by all caps) ARGUMENT IS WAR and TIME IS MONEY. We communicate these ideas through some of the following linguistic metaphors:

ARGUMENT IS WAR

"Your claims are *indefensible.*"

"She *shot down* all of my arguments."

"I've never *won* an argument with him."

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[13] George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980), 3.

[14] Lawrence M. Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis* (New York: Oxford University Press, 2002), 66.

TIME IS MONEY

"How do you *spend* your time?"

"Is that *worth* your while?"

"I've *invested* a lot of time into this." [15]

These metaphors are so pervasive, it is nearly impossible to think of anything without defining them in terms of something else. As I write this dissertation I find myself using the conceptual metaphor DISSERTATION IS A BUILDING with thoughts such as:

"I must figure out how to *structure* my arguments."

"How do I *build* the *framework* of this next chapter?"

"Are the *foundations* of the evidence within my arguments *sound*?"

"Have I *supported* my evidence enough?"

This leads us to the question, "How do composers explain linguistic metaphors, musically?" Lawrence Zbikowski expounds upon this question in his 2002 book *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*. Cross-domain mapping, one of the core concepts he introduces, is directly inspired by the work of Lakoff and Johnson. Cross-domain mapping is a way of explaining how the elements of conceptual metaphors interact. Typically one abstract and unfamiliar domain (target domain) is described in terms of a second domain (source domain) which is more concrete and familiar.[16] The qualities of one domain are mapped onto another in order to clarify meaning. Just as the abstract qualities of a dissertation can be mapped onto the concrete qualities of a building, elements of music can be

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[15] Lakoff and Johnson, *Metaphors We Live By,* 4-8.
[16] Zbikowski, *Conceptualizing Music*, 66.

mapped onto text (and vice versa). Zbikowski asserts that cross-domain mapping plays an important role in understanding music in two ways:

1. It provides a way to connect musical concepts with concepts from other domains, including those associated with language.

2. It provides a way to ground our descriptions of elusive musical phenomena in concepts derived from everyday experience.[17]

One of the most prominent musical/text mappings in Western classical music is the idea of pitch relationships being "high" and "low." There is no inherent quality of pitch that suggests that faster vibrations are somehow "higher" in the vertical plane than slower vibrations, and it is unknown exactly when over the course of Western history this mapping began. Regardless, the conceptual metaphor of PITCH IS VERTICAL SPACE is now inextricably linked with most of Western musical thinking. It allows us to experience music as "up" and "down," which reflects our embodied spatial perceptions. Consider the text behind one of the most famous pieces for trumpet in the entire Western classical music canon, "The Trumpet Shall Sound" from George Frideric Handel's *Messiah.*

Figure 2.1 "The Trumpet Shall Sound," measures 28-34

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[17] Ibid., 64.

Before the voice enters, the solo obbligato line of the trumpet "ascends" through the harmonic series to produce a heroic, majestic, and "uplifting" melody. When the vocal line finally enters, echoing the trumpet's melody, it is clear what the music has been attempting to portray; an ascent. "The trumpet shall sound, and the dead shall be *raised*" (Fig. 2.1). Handel managed to capture the biblical poetry of I Corinthians 15:52 by mapping a musical metaphor upon the literary metaphor. The biblical text "the dead shall be *raised*" uses the conceptual metaphor STATE OF EXISTENCE IS ORIENTATION IN VERTICAL SPACE, and Handel's musical setting uses the conceptual metaphor PITCH RELATIONSHIPS ARE RELATIONSHIPS IN VERTICAL SPACE. Put in Zbikowski's terms, Handel used pitch as the 'abstract' source domain, and mapped it onto the 'familiar' target domain of vertical space. The result: music that ascends.

It is important to note that this mapping works in part due to its integration within our culture. The pitch/vertical space mapping was solidified in Western culture long before Handel wrote his *Messiah*, but is by no means the only cultural example of how pitch can be expressed. In Ancient Greece, pitches were mapped onto the characteristics "sharp" or "pointed" for "high" notes, and "heavy" for "low" notes using the words *oxys* and *barys*, respectively.[18] The Kaluli people of Papua New Guinea describe melodic intervals in terms of characteristic features of waterfalls. Javanese and Balinese cultures describe "high" and "low" as "small" and "large." The Suya people from the Amazon basin describe pitches as "young" and "old."[19] This knowledge appears to dispel the myth that music is a "universal" language understood

[18] Ibid., 63.
[19] Ibid., 67-68.

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by everyone. While all cultures have music, the metaphors they use to make musical meaning reflect their shared cultural values and experiences.

This provokes questions such as, "How do we make these cross-domain mappings?" or, "Why do these mappings work?" All successful cross-domain mappings happen naturally and logically; they are not forced or imposed onto these structures. Many of the mappings present in music are derived from repeated patterns of bodily experiences. Simply put, if it makes physical sense, they will map quite well. If we think of singing in terms of the pitch/verticality metaphor, "high" pitches resonate in our heads, while "low" pitches resonate in our chest. In terms of the pitch/size metaphor, we might think of how small animals (such as mice) make "high" noises, and large animals (such as lions) make "low" noises. These mappings work because they correspond in a way that makes logical sense to each domain. Vertical space, three dimensional space (size), and sound all exist on a continuum and can be confined to a single unit: pitch is a given space on the sound continuum, a point is a given space on the verticality continuum, etc. In terms of mappings that do not work, Zbikowski gives the example of how musical pitches cannot be mapped onto objects like fruits, because they do not exist on any observably similar levels.[20] Mappings that do not correspond strongly will simply not be adopted by the larger culture.

The reason we understand examples of text painting in music, such as the sound of ascent in Handel's "The Trumpet Shall Sound" is because the mappings reflect the context of our culture. To take this a step further, we can understand the relationship of these mappings not as two correlated domains, but as *one coherent*

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[20] Ibid., 71.

space. This is the idea behind conceptual blending, developed by linguist Gilles

Fauconnier and rhetorician Mark Turner in their 1994 book "Conceptual Projection

and Middle Spaces." The theory suggests that by combining two correlated mental

spaces (known as input spaces), a third space (called a blended space) is created as a

result. When composers combine elements of a musical input space with elements of

a linguistic input space, the outcome is a single product; a blended space that has the

ability to convey a coherent idea or set of ideas. These mental spaces can be visually

represented through what Fauconnier and Turner classified as a *conceptual*

integration network (CIN). Each CIN has at least four mental spaces: the two input

spaces, the blended space, and a generic space which "defines the core cross-space

mapping and basic topography of the CIN." [21]
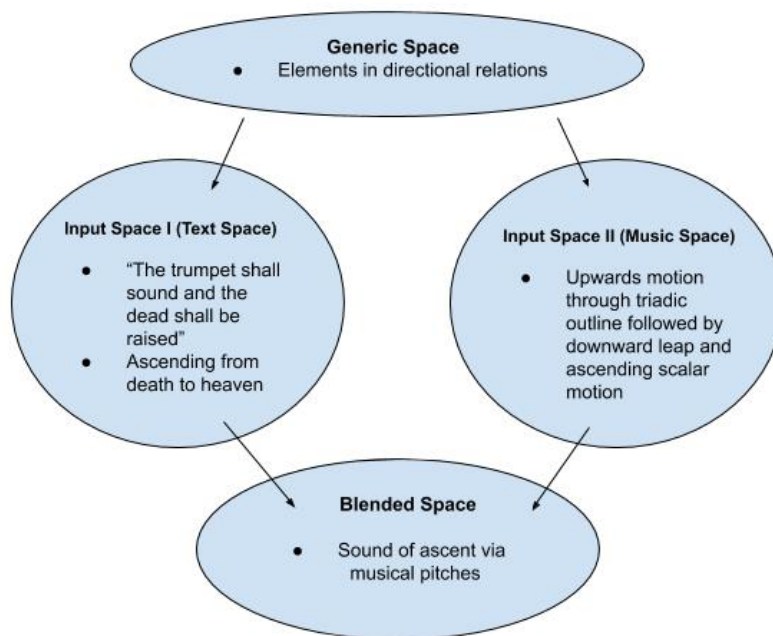
Figure 2.2 CIN for "The Trumpet Shall Sound"

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[21] Ibid., 77-79.

A CIN for Handel's aria is used in Figure 2.2 to demonstrate this process. The text and music spaces are combined under the shared topography of the generic space in order to produce the blended space that is perceived by the listener. The network framed in the generic spaces also provides the opportunity for three functions to take place: composition, completion, and elaboration. These options can also be understood through Handel's aria. *Composition* combines the elements from the input spaces, in this case producing the sound of being raised. *Completion* uses the assumption that if pitch can show ascent, it can also show descent. It can also infer that the higher the pitch, the closer to God they are. *Elaboration* develops the space by using imagination; guided by principles of logic. If a pitch can describe ascent from death to life, it could potentially elaborate on the *result* of being raised: change. Indeed this is evidenced later in the aria through the text, "...and we shall be changed." The mapping of pitch shifts from the vertical plane of space to a more abstract, ethereal plane of space; which aims to explain the deeply spiritual, and perhaps physical, sensation of being changed. This is evidenced by long, ever-changing melismatic passages that ascend, descend and dive into new harmonic territory on the word "changed" (Figure 2.3). Without the basic structural guidelines of the generic space (elements in directed relations), the conceptually blended space and more importantly, the significant elaborations would have no groundwork for coherence.

Figure 2.3 "The Trumpet Shall Sound," measures 58-65

The input spaces of this particular conceptual blend (and frankly, most instances in Western classical music) were manifested by language. However, music can be mapped through other stimuli such as color, gesture, ideas, or objects. Think of the famous shower scene in the 1960 Alfred Hitchcock movie *Psycho*, where the gesture of stabbing is mapped onto repeated "shrieks" played by violins. Additionally, melody, harmony, and instrumentation are mapped onto characters, situations, and ideas through leitmotifs in the operas of Richard Wagner. It is also important to note that not every combination of text and music will result in a cross-domain mapping or conceptual blend. These instances are carefully crafted by the composers and used for specific artistic purposes. Although text painting, like the Handel discussed above, often provides a conduit for experiencing another domain, these examples in music can often be isolated and fleeting. As discussed earlier, we have seen how the role of text reached paramount importance in 19th century art song and this trend continued in many respects through the 20th century.

As we will see in Chapter 7, the trend of art song throughout the 20th century demonstrates with more regularity how a conceptual blend can be produced through an entire song, and how multiple mappings can exist simultaneously. Text plays an important role in this due to the explosion of poetic and literary styles that occurred throughout the 19th and 20th centuries. Just as the permissible use of instruments in

liturgical settings gave Venetian polychoral composers options to explore different texts for affectual purposes, or the use of secular texts in the madrigals of de Lassus and Monteverdi presented opportunities for innovative musical text painting, the myriad literary styles that continued to develop through the 20th century offered chances for composers to traverse the musical possibilities of text setting.

Up until this point, this discussion has been centered around the history of song and text, and the inner workings of cross-domain mapping and conceptual blending as it relates to song. It is of utmost importance to note that voice or text need not be a variable in order to create these musical metaphors. Though Schubert had mastered the art of musical poetry through text with lieder, he experienced a great anxiety of influence from another musical master who created compelling metaphors without using voice. This was of course, Ludwig van Beethoven whose Symphony No. 6 in F Major "Pastoral" is a prime example of his ability to create a conceptually blended world of nature, painted strictly with sound. One can hear the countryside, birdcalls, a raging thunderstorm, and shepherds singing, all without a word needing to be uttered. Other sublime examples of programmatic works include Berlioz's intoxicating *Symphonie Fantastique*, Gustav Holst's personification of *The Planets*, and any one of Richard Strauss's elaborate tone poems. It is clear that words are not necessary for creating vivid musical imagery and narrative however, they can certainly help. We have discussed conceptual models in vocal music and instrumental music, but what of music that was originally written for voice, but played solely on instruments?

Chapter 3: Transcriptions and Brass Pedagogy

The musical practice known as transcription has been utilized for almost every Western classical instrument. The idea of instruments doubling and even substituting vocal lines dates back even further, with evidence from liturgical and secular music of the Renaissance. A 1589 account from a German papal chapel details instances of a choir member who would send a sackbut (trombone) player as his replacement when his commitments kept him from singing.[22] The cornetto, with its reputation for sounding similar to the human voice[23] often played with voice in motets. [24] Although the degree of regularity is unknown, secular chansons and *Tenorlieder* could have been played with varying combinations of instrument and voice.[25] This does not suggest these are transcriptions by any stretch, but it does show the fluidity that has existed between instruments and voice for centuries.

Perhaps the most important figure in the history of Western instrumental transcriptions is none other than Franz Liszt. Of his entire compositional output, over half (about 700) was dedicated to arrangements, which fell into two groups: paraphrases and transcriptions. Out of all of his arrangements, 56 of those were solo piano transcriptions of lieder by Franz Schubert. His affinity and personal connection to Schubert's lieder led him to program these on the concerts that he performed all over Europe. Through these transcriptions Liszt managed to work the vocal line

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[22] T. D. Culley, *A study of the musicians connected with the German College during the 17th century and their activities in Northern Europe, Jesuits and music,* i. (Rome-St. Louis, 1970), 87.

[23] Girolamo dalla Casa, *Il Vero Modo di Diminuir con Tutte le Sorti de Stromenti di Fiato & Corda & di Voce Humana*. Trans. Jesse Rosenberg (1584).

[24] Coelho, Victor and Keith Polk. *Instrumentalists and Renaissance Culture, 1420-1600* (New York: Cambridge University Press, 2016), 7.

[25] David Fallows, "The Early History of the Tenorlied and its Ensembles." *Concert des voix et des instruments á la renaissance*, (1995): 199-201.

seamlessly into the piano accompaniment while staying true to the poetic and musical affect.[26] Liszt insisted and even had his transcriptions reprinted so that the text would appear overtop of the melody line as opposed to having the poetry printed in its entirety inside the front cover.[27] He clearly understood the importance of the text as it related to each note of the melody and wanted anyone who played these transcriptions to understand the complexity of the text painting. Additionally, Liszt wanted to promote the music of Schubert and add a significant amount of his oeuvre to the solo piano repertory.[28]

Vocal Emulation in Brass Pedagogy and Performance Practice

Virtually every instrument has its own tradition for transcriptions, and there is an especially strong connection that vocal transcriptions have to the world of brass pedagogy and performance practice. The application of valves to brass instruments around 1814 and subsequent standardization of these instruments over the course of the 19th century had a profound effect on their performed repertoire. Orchestral writing changed to reflect the new chromatic capabilities, military and civic wind bands were modernized, chamber music flourished, and solo repertoire expanded to match the virtuosic capabilities of older instruments such as the violin. Perhaps the most extreme example of this development occurred with the cornet. Although it was not used extensively in orchestral settings, the cornet quickly became the lead voice in brass bands and established itself as the premier brass instrument for highly

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[26] Alan Walker, "Liszt and the Schubert Song Transcriptions," *The Musical Quarterly,* vol. 67, no. 1 (Jan., 1981): 54.
[27] Franz Liszt. *Franz Liszts Briefe*, edited by La Mara (Leipzig, 1893-1905), II, No. 157.
[28] Walker, "Liszt and the Schubert Song Transcriptions," 52.

virtuosic solo repertoire. Additionally, it was seen as a more 'vocal' instrument compared to the trumpet. Along with the technical demands of this solo repertoire, there was a major focus on achieving a vocal quality in playing. The evidence is clear in the landmark treatise that is still one of the most widely used methods today, the Arban Method. Jean-Baptiste Arban's book was first published around 1859. A little over half of the book consists of technical exercises including rhythmic studies, slurring and legato playing, scales, ornamentation, intervals, and multiple tonguing. The remaining portions are dedicated to musical studies, most of which are based on vocal music. "The Art of Phrasing" consists of 150 "classic and popular melodies" arranged by Arban himself and come from folk songs, hymns, melodies from popular operas, and lieder among others. The "68 Duets for Two Cornets" consist of much of the same. The final section "12 Celebrated Fantaisies and Airs Varies" are mostly based on folk songs like "The Carnival of Venice" in addition to arias from operas such as Bellini's *Norma*. Of the 348 pages in the Arban Method, about 137 pages, roughly 40% are devoted to playing in the vocal style.[29]

Since Arban, there has been a great deal of literature devoted solely to playing in the vocal style. Joannès Rochut, principal trombone of the Boston Symphony Orchestra published transcriptions of Marco Bordogni's vocalises under the title *Melodious Études for Trombone* in 1928. Larry Clark and Sean O'Loughlin also published a set of Bordogni vocalises in 2003 titled *Melodious Etudes for Trumpet*. Similar books have been published for trumpet from the vocalises of Guisseppe

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[29] Joseph Jean-Baptiste Laurent Arban, *Complete Conservatory Method.* Edited by Edwin Franko Goldman and Walter M. Smith (New York: C. Fischer, 1936).

Concone by Rick Willey and John F. Sawyer. Original lyrical literature includes books like Frits Damrow's *Bel Canto for Brass* and Phil Snedecor's *Lyrical Etudes*.

In terms of pedagogical teachings, many of the great performers and teachers over the past century have used vocal emulation as a tool for achieving success on brass instruments.

Arnold Jacobs is regarded by most as the single most important brass pedagogue of the 20th century. The foundation of Jacobs's teaching was often summed up into three simple words: *song and wind*. Jacobs believed that the concept of song was helpful in conveying the message of any musical passage to listeners.[30] (Jacobs 13) As an exercise, he would regularly have his students buzz simple songs such as "Pop Goes the Weasel" on the mouthpiece in order to get them to hear the pitches in their head before they played them:

> Many players do not send a pitch into the instrument- they just blow and use their fingers to find the notes. Invariably, successful players can sing their parts. If you learn to sing using your voice to create the right pitch, sound, and style, the concepts can be transferred to an instrument. The same ideas will apply to the 'vocal cords' of the tuba- your embouchure.[31]

Jacobs also taught that his students were *musicians first*; that their instruments should not define them as tuba players, trumpet players, etc. and to instead look for inspiration from all disciplines of musical artistry:

> It is perfectly legitimate to imitate characteristics from a wide variety of fine musicians and absorb their abilities...As a result, I played, on the tuba, music

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[30] Brian Frederiksen, *Arnold Jacobs: Song and Wind* (Windsong Press Limited, 1996), 139.
[31] Paul Ebbers, "Masterclass Tuba: Arnold Jacobs." *Accent*, Spring 1978.

such as the wonderful soprano solo, *One Fine Day* from *Madame Butterfly*, and enjoyed it very much…[and] it had similar emotional aspects that the singer would have.[32]

Keith Johnson's two books *The Art of Trumpet Playing,* and *The Art of Brass Playing* offer much of the same pedagogical materials in each. The following quotes are taken from *The Art of Trumpet Playing* and show how almost every facet of trumpet pedagogy can be improved through the study of vocalists.

> The human voice is the most original and personal of all instruments. Appreciation and understanding of the expressive capabilities of the voice provide an excellent start for developing musical ideas suitable for instrumental expression. Moreover, the repertory for voice surpasses in both quantity and quality any a trumpet player could imagine.[33]

In reference to articulation:

> Articulation on the trumpet can be compared to diction for a singer...articulation is merely musical pronunciation.[34]

On rhythm:

> Having a student sing the tune almost always improves the rhythm.[35]

On tone quality, color, and concept:

> Listening to singers provides the student with good illustrations of changes in tonal concept. A fine vocalist performing music by several composers from

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[32] Paul Haugen, "TUBA Profile - Arnold M. Jacobs Tubist of the Chicago Symphony Orchestra." TUBA Journal 4, no. 2 (Winter 1977): 2-10.
[33] Keith Johnson, *The Art of Trumpet Playing* (Denton: Gore Publishing, 1994), 28-29.
[34] Ibid., 43-44.
[35] Ibid., 36.

diverse periods will employ a variety of tonal color as well as other stylistic variations.[36]

Robert Nagel, revered trumpet pedagogue, founding member of the New York Brass Quintet, and Professor of Trumpet at the Yale School of Music proclaimed the following about vibrato:

> Since vibrato seems to be a fairly natural and intimate part of the human voice, great vocal artistry can teach us much about the use of vibrato to good effect.[37]

Michael Sachs, principal trumpet of the Cleveland Orchestra, wrote the following on the vocal trumpet solo from John Adams's orchestral adaptation from his opera *Doctor Atomic* in his book *The Orchestral Trumpet*:

> To create this version, we were very fortunate that he chose the trumpet as the voice for this wonderful baritone aria… An understanding of the words is extremely important in appropriately phrasing, placing emphasis, and infusing character in each section. Throughout this elongated passage, strive for a vocal color in your tone and nuance.[38]

Sachs clearly takes the most holistic approach in terms of how to perform the vocal line within an orchestral transcription. However, all of these methods recognize the inherent vocal qualities of brass instruments and use vocal emulation as a tool for successful brass playing in the classical repertoire. In addition to pedagogy, today

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[36] Ibid., 37.
[37] Robert Nagel, "Vibrato and Style." *The Instrumentalist* (Mar. 1961): 80-82.
[38] Michael Sachs, *The Orchestral Trumpet*. (Tricordia, 2012), 2.

there exists a vibrant tradition of performing and publishing vocal transcriptions for brass instruments. The following albums are just a handful of the many records that have been produced dedicated to transcriptions and arrangements of vocal music:

Tine Thing Helseth, trumpet, *Storyteller*, 2011 EMI Records Ltd.

Eric Aubier, trumpet, *Rossini: Airs d'opera*, 1995 Pierre Verany.

Ray Mase, trumpet, *Trumpet Vocalise*, 1996 Summit Records.

Richard King, horn, *21 Schubert Lieder*, 2006 Albany Records.

Joe Alessi, trombone, *Return To Sorrento: Italian Songs Arranged for Trombone*, 2007 Naxos.

Alan Baer, tuba, "*Song and Dance*, 2008 Baer Tracks Music.

In addition to recordings, it is very common for brass players to include vocal transcriptions/arrangements on recitals as a way to diversify the programming and showcase the lyrical style. In academia there have been dozens of dissertations over the years written on vocal emulation and transcriptions. Geoffrey Tiller's *Sounding the Inner Voice: Emotion and Vocal emulation in Trumpet Performance and Pedagogy*, Margaret McGillivray's *The Singing Horn Player: Enhancing Performance With Vocal Transcriptions for Horn*, Daniel Cherry's *The Pedagogical and Performance Uses of Gustav Mahler's Lieder Transcribed for Trombone and Piano*, and Robert Lynn's *Guidelines for Transcribing Coloratura Opera Arias for Tuba, with Transcriptions of Three Arias by Vivaldi, Gluck, and Delibes* represent a handful of the academic writings available on the subject. Though different in scope,

they all share the common aspect of using vocal music as a tool to improve their musicianship.

The link between brass and vocal pedagogy/performance is undeniably strong. It permeates the repertoire and the conceptual foundation of brass playing and teaching at seemingly every level.

Chapter 4: Problems With Brass Transcriptions and Recordings

As strong as this connection is, and as vital vocal music is to our identities as brass players, there still seems to be a disconnect between brass pedagogy and performance practice as it relates to the application in performance.

In brass academia, vocal music is often treated as a vehicle for improving musicality in other areas, rather than as the main objective. Yes, it absolutely helps with performing other music and should continue to be a vehicle, but why not hold it in the same artistic regard as the rest of our repertoire? The issues regarding printed transcriptions are much more complex. Daniel Cherry cites Liszt's goals for transcription in his dissertation but left out one of Liszt's most important points: keeping the text intact with the melody.[39] However, Cherry goes above and beyond what many transcriptions offer in terms of providing an informative experience. Cherry meticulously converted the vocal score onto an easily readable part for just trombone. Though he removed the text, he added many new emulative markings such as dynamics and articulations. He provides, on pages separate from the music, detailed notes including title, origin of text, date of composition and publishing, key, range, approximate playing time, full translations, useful historical information, technical considerations, and transcription issues. The attention to detail is remarkable and absolutely useful for anyone who plays these transcriptions. It actually makes it difficult for the performers *not* to do the necessary background research. This is rare

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[39] Daniel Cherry, "The Pedagogical and Performance Uses of Gustav Mahler's *Lieder* Transcribed for Trombone and Piano" (DMA diss., University of Cincinnati College-Conservatory of Music, Cincinnati, 2008), 6.

for brass transcriptions, as I have seen many versions with no informative background whatsoever. Transcriptions that isolate the parts from the text without providing background are unfortunate, as they present two key problems. First, any additional markings that do not exist in the original score, no matter how well informed, are subjective by nature. Second, the performer is often removed from the original context of the work on multiple levels. The performer is once removed from context by isolating the vocal line from the original score, which includes piano. Although it saves paper and minimizes page turning, it makes it much more difficult for the instrumentalist and pianist to collaborate fully. Unless the instrumentalist has the piano part memorized, they will miss out on important collaborative opportunities. The performer is twice removed from context when the text is removed from the vocal line and added to a separate page. Without knowing which syllables of text occur on which note or beat, the performer is left blind to opportunities for appropriate phrasing, emphasis, and articulation. Any added markings, no matter how well considered or helpful, represent *that author's* interpretation of the original score and of what articulations are best to emulate the voice. The result for any musician who performs said transcription *is an interpretation of an interpretation*. Margaret McGillivray's transcriptions offer a very sensible middle ground by providing options to whoever performs her transcriptions. Each transcription has three versions: an isolated horn part with no text, an isolated 'critical edition' horn part with text, and the full transcription score with piano, but without text.[40]

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[40] Margaret McGillivray, "The Singing Horn Player: Enhancing Performance with Vocal Transcriptions for Horn" (DMA diss., University of Arizona, 2018).

As Franz Liszt and Michael Sachs have noted, understanding the text of the original language and the translation aids in many aspects of musical expression. It can only help the final musical product. However, there is little consensus among brass players for how much attention is paid to the text. Regardless of this lack of consensus, whatever time and energy put into vocal emulation appears to be moot if the listener cannot properly understand the text. As discussed earlier, the relationship between text and music, especially with art song after the 19th century is inextricable. All of the cross-domain mappings and conceptual blends crafted by the composers will have been made in vain if the listener is not given adequate representation of the text. All of the recorded vocal repertoire on brass instruments, save for *vocalises*, have a text that is worth understanding. Additionally, many recitals featuring transcriptions are lucky to be presented with text and translations. Even if they are presented with program note inserts, the listener is unable to experience the text in real-time with the music. No matter how hard the performer tries, most of the text/music mappings are lost. This is not to say that any performances that offer inadequate recognition of the text are any less musical or compelling. It just means that all of the elements crafted by the composer may not come across.

The final issue is in regards to repertoire. There is no question that brass players have and will continue to look for ways to expand the repertoire. As recent recordings suggest, the field has already expanded to include a large amount of vocal repertoire. However, most of this recorded repertoire consists of music that is highly melodic and can survive without any mention of the text whatsoever. This type of repertoire reflects only a fraction of vocal music.

For an instrument family that is so strongly connected to vocal music and its emulation, brass players seem to come just short of fully embracing the genre. The following section proposes a solution that addresses all of the aforementioned issues regarding the practices and performances of vocal transcriptions.

Chapter 5: Solutions for Modern Performance Practice

While writing transcriptions is surely done as a matter of convenience and clarity, it turns out to be the biggest musical setback. Instrumentalists who wish to perform vocal transcriptions should play off of the original vocal score and take actions such as transposing, marking parts, and adjusting articulations as necessary. This ensures that all valuable musical and textual materials are left intact. This will give both performers the necessary starting point to begin their vocally inspired collaboration. From then, the performer must become a musicologist, a theorist, an actor, and of course a vocalist. In essence, the performer must become a *complete* musician.

Accompanying this written dissertation is a video recorded set of 20th century art songs performed on cornet/trumpet and piano with added English subtitles to aid in the real-time comprehension of the narratives. This gives the listener a better chance of experiencing the conceptually blended worlds carefully crafted by the composers. Chapter 12 will discuss future plans and possible options for supertitle projections so that the real-time narrative comprehension can be transferred to live recital performances. The 20th century art song repertoire of these video performances consist of German, French, and American composers and represent the wide range of compositional and poetic styles present throughout the 20th century. Since all of the subtitles are in English, this means two thirds of the repertoire will not be presented in the texts' native language. Although there will inevitably be some missed opportunities to understand certain things such as stresses on certain

syllables/words, the overall experience of text as it relates to the music will remain intact as a singularly perceived whole.

Subtitle/supertitle translations are certainly not a novel premise, and have been used in operatic performances for decades. This history of operatic supertitles, although brief, has been met with an extraordinary amount of criticism and controversy. Supertitle projections were first brought onto the American opera scene in 1983 from the suggestion of famed soprano Beverly Sills. Then director of the New York City Opera, Sills insisted on bringing it to the company's production of Massenet's *Cendrillon* in September 1983 after seeing them used in a Canadian Opera Company production earlier that year.[41] Prior to this performance, the New York Times correctly predicted the ensuing debate that would come stating that critics would say it keeps the eyes off of the stage.[42] A later article quoted the Metropolitan Opera's then general manager, Hugh Southern insisting that supertitles were degrading to the operatic art form and that, "...enjoying opera is not consistently grounded in close understanding, line by line, of the libretto. Many plots, and much dialogue, are not distinguished - sometimes they are nonsensical. It seems to us that translating them might be unhelpful and irritating."[43] Clearly though, as time would tell, the prevailing opinion was in favor of these supertitles. This was the alternative to another controversial and rather invasive practice of singing foreign operas in the vernacular. While it helped listeners experience the opera in a language they could

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[41] Christina Margaret Alves, "The Use of Supertitles by American Opera Companies" (DMA diss., Louisiana State University, 1991), 17.

[42] Harold C. Schonberg, "Critic's Notebook; Using Subtitles with Live Opera," *New York Times,* September 15, 1983.

[43] Donal Hanahan, "Music View: Read My Supertitles? Why Not, If It's Appropriate?" *New York Times*, May 13, 1990.

understand, opponents say that the musical line is ruined due to the change of vowel and consonant placements.[44] Modern opera and art song star, Stephanie Blythe stated in a 2012 Carnegie Hall interview that when it comes to art song recitals, she no longer provides program inserts for translations and prefers to sing in English when performing for American audiences. Her rationale is that audience members spend too much time looking at their programs to understand the text and miss out on the musical experience. So much is conveyed through subtle visual and musical expression, and she wants the audience to participate in the action. She also feeds off of the energy from the audience's engagement. In regards to audiences' prior levels of engagement due to reading text translation inserts, Blythe exclaimed, "I have completely gotten over seeing the tops of people's heads."[45]

   With all of this in mind, video recordings of 20th century art song transcriptions with text translation subtitles appears to be the best solution. The music was prepared with the original language setting in mind, but the translations offer a way for the audience to engage visually and sonically. In live recital performances of transcriptions with projections of text supertitles, Blythe's predicament is also assuaged since the viewers' attention is directed up from their program notes and towards the performer. The use of supertitle projections for art song performances is definitely newer and less common. However, the concert series Vocal Arts DC,

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[44] Schonberg, "Critic's Notebook."
[45] Stephanie Blythe Carnegie Hall, "Stephanie Blythe on the importance of audience reaction." YouTube video, September 6, 2012. https://www.wqxr.org/story/should-opera-singers-stop-providing-printed-translations-song/

founded in 1990, is known for their use of supertitle projections in art song recitals with much success.[46]

Now that the narrative structures within art song transcriptions can be performed/recorded intact, a new world of vocal repertoire has been made available for trumpet players, brass players in general, and other willing instrumentalists. Instead of sticking to the vocal repertoire that can survive on a pretty melody alone, the rest of the art song oeuvre may be explored in depth. The expressive atonal and twelve-tone works of the Second Viennese School, the modern and experimental works of Charles Ives, the evocative, declamatory, and text-driven works of Libby Larsen, and the complex compositional and poetic structures present in the French repertoire of Lili Boulanger, Olivier Messiaen, and Francis Poulenc represent just a handful of the repertoire that can be brought to life in a new compelling way. The works recorded for this dissertation represent the composers listed above and others.

List of Repertoire (in order as recorded)

Gustav Mahler, *Rückert-Lieder* (1901-03) text by Friedrich Rückert
        "Ich atmet' einen linden Duft"
        "Liebst du um Schönheit"
        "Ich bin der Welt abhanden gekommen"

Alma Mahler, *Fünf Gesänge* (1924)
        "Lobgesang" text by Richard Dehmel

Alban Berg,
        Sieben frühe Lieder (1905-1908)
                "Liebesode" text by Otto Hartleben
        "Schliesse mir die Augen beide" (1925) text by Theodor Storm

Arnold Schönberg, *Zwei Lieder* (1909)

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[46] Peter Russell, email correspondence with Executive Director of Vocal Arts DC, April 7, 2020.

"Am Strande" text by Rainer Maria Rilke

Lili Boulanger, *Quatre chants pour voix et piano* (1912)
  "Attente" text by Maurice Maeterlinck

Olivier Messiaen, *Trois mélodies* (1930)
  "Le sourire" text by Cécile Sauvage

Maurice Ravel, *Don Quichotte à Dulcinée* (1933)
  "Chanson à boire" text by Paul Morand

Francis Poulenc, *Fiançailles pour rire* (1939)
  "Fleurs" text by Louise de Vilmorin

Charles Ives,
  "The Housatonic at Stockbridge" (1921) text by Robert Underwood Johnson
  "Soliloquy" (1917) text by Charles Ives

Florence Price, "Night" (1946) text by Louise C. Wallace

Leslie Adams, *Nightsongs* (1961)
  "Prayer" text by Langston Hughes

Libby Larsen, *Love After 1950* (2000)
  "Boy's Lips" text by Rita Dove
  "Big Sister Says, 1967" text by Kathryn Daniels

The remainder of this dissertation will serve as a guide of performance practice considerations for those who wish to perform their own vocal transcriptions of 20th century art song. The recorded repertoire will serve as the examples for this guide and will generally center on issues pertaining to the trumpet. The guide will be organized in the six following sections:

1. Discussion of how to choose repertoire.

2. Tables detailing the mapped and blended spaces within the recorded repertoire.

3. Discussion of how historical context informs various aspects of performance practice.

4. Discussion of how to understand and interpret the texts of the recorded repertoire.

5. Discussion of vocal production: how diction and vocal emulation inform performance related issues such as phrasing, articulation, and timbre.

6. Discussion of how acting and gesture can influence performance practice.

Part Two

Chapter 6: Choosing Repertoire

Prior to selecting vocal repertoire for transcription, the instrumentalist should take note of their instrument's inherent and historic qualities; recognizing how they have affected the existing repertoire. The trumpet is arguably one of the most versatile of all orchestral instruments. Within the scope of Western history, the trumpet has undergone one of the most drastic transformations in terms of its construction, purpose, and repertoire. From its earliest days, the trumpet was used mainly for its utilitarian purposes; communication in battle, military/royalty/civic ceremonies, etc. The baroque era saw major developments of the trumpet as a solo instrument, with emphasis on its virtuosic capabilities in the high clarino register. The prolific output of trumpet sonatas from composers like Giuseppe Torelli in Bologna in the late 1600s[47] paved the way for composers like Telemann, Handel, and Bach to push these virtuosic boundaries to new levels, cementing the trumpet as one of the main solo voices of the late Baroque period. The 18th century saw a more subdued role for the trumpet as the practice of clarino playing diminished and composers confined the instrument to the lower notes of the harmonic series. Thus, the role of the trumpet shifted to one that provided harmonic and rhythmic stability within the orchestral ensemble. The obvious exceptions were the concerti written by Haydn and Hummel for the keyed trumpet, an instrument known for having more novelty than practicality. Once valves were implemented in the 19th century, the cornet received

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[47] John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 121.

notoriety by composers such as Berlioz in his *Symphonie Fantastique*. Over the course of the century, both the trumpet and cornet experienced more soloistic roles in orchestral repertoire. The 20th century saw even more versatility in styles as the genre of jazz began to develop. The role of the trumpet in orchestra was greatly influenced by jazz in the 20th century, particularly by composers such as George Gershwin and Leonard Bernstein. By the end of the 20th century, the trumpet had achieved a chameleonic presence in orchestral repertory with its ability to be accompanimental, percussive, provide harmonic stability, play soloistic lines both lyrical and dramatic, blend with woodwind and string voices to achieve different timbral colors, play intimately soft pianissimo sections, and of course soar over the orchestra in triumphant fashion. These are just the roles within classical orchestral music. Outside of the classical world, the trumpet has the versatility to be at home in countless other genres including jazz, swing, funk, Latin American styles (such as mariachi, merengue, salsa, etc.), disco, rock and roll, ska, soul, gospel, R&B, blues, ragtime, hip hop, rap, pop, klezmer, polka, Broadway/theatre, and of course military. Very few other musical instruments can traverse genres with as much ease as the trumpet. Other than the bass, which is at home in all of these genres in order to provide harmonic foundation, the human voice is equally prolific. Perhaps the versatility of both trumpet and voice is part of what allows the trumpet to comfortably play vocal repertoire.

The next step that is helpful in determining which vocal repertoire to choose as a transcription is to identify why the instrument is so similar to the voice. As discussed in Chapter 3, the trumpet and the brass family as a whole have an

inextricable connection to the human voice as evidenced through repertoire and pedagogy. But what about the trumpet is so similar to the voice that merits such a pervasive link? Part of the answer may be in a historical instrument that, other than the use of a mouthpiece in which the lips buzz into, bears very little physical resemblance to the modern trumpet: the cornetto. Bruce Dickey, renowned cornettist and musicologist recently released an album titled *Breathtaking: A Cornetto and Voice Intertwined*, describes the similarities between the cornetto and voice as follows:

> In the sixteenth and seventeenth centuries, the cornetto was fabled for its astonishing ability to imitate the human voice. This imitation encompassed not only its clear and bright sound, but also its agility, expressive range, dynamic flexibility, and articulation, which could make it sound almost as though the player were speaking through his instrument.[48]

Though the trumpet and cornetto are starkly different instruments in terms of construction, timeline, and timbre, they still share many similarities. For one, most modern cornetto players, including Dickey, either play trumpet or started their musical training on the trumpet before gravitating to the instrument. More importantly, trumpet and cornetto share similar abilities in terms of agility, expressive range, dynamic flexibility, and articulation. It is clear that the modern trumpet shares many of the characteristics that link the cornetto to the voice.

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[48] "breathtaking: a cornetto and a voice intertwined," Bruce Dickey, accessed April 7, 2020, http://www.brucedickey.com/new-page-1.

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As discussed above, the ability to adapt musical qualities to the vernaculars of different genres is a characteristic that both trumpet and voice share. In jazz, this similarity becomes even more evident as both trumpet and voice frequently imitate each other. Two of the most prominent figures in jazz, Louis Armstrong and Chet Baker, are known relatively equally for their contributions to the genre through their trumpet playing and singing. While their styles are indicative of two very different jazz subgenres, the connections between their played and sung improvisations are notably congruent. Armstrong minced no words about his own philosophy of the playing/singing relationship stating, "I figure playing and singing is the same."[49] When comparing Chet Baker's vocal and trumpet improvisations just by listening, the styles are practically indistinguishable. They evoke similar range, tone quality, articulation, vibrato, and phrasing.[50] It seems that jazz musicians are so immersed in their own musical language that the stylistic ideas in their mind transcend the physical limitations of the instrument/voice. This is consistent with the nature of jazz as a primarily aurally learned art form lends itself to overt imitation across instrumental and vocal boundaries. Upon being asked about articulations in a jazz masterclass, trombonist Frank Rosolino responded, "I don't know, I'm just scat-singing."[51] In many instances jazz instrumentalists seek to emulate the sound of scat-singing, but the inverse is also true. A prime example of this occurs in the famous 1941 Andrews

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[49] William Bauer, "Louis Armstrong's 'Skid Dat De Dat': Timbral Organization in an Early Scat Solo," *Jazz Perspectives* 1, (2007): 138

[50] Todd Kelly, "Chet Baker: A Study of His Improvisational Style 1952-1959," (DMA diss., Ball State University, Muncie, 1999), 260-264.

[51] Vern Kagarice, Professor of Trombone at the University of North Texas, witnessed this comment by Frank Rosalino at the Eastern Trombone Workshop in 1978.

Sisters hit, "Boogie Woogie Bugle Boy," where the sound of the trumpet is imitated through onomatopoeic syllables such as "a-toot diddleyada-toot" and "da-doo-da."

Outside of jazz, brass instruments, particularly the trombone, have a reputation for emulating the sound of the human voice for comedic effect in a non-musical way. Perhaps the most notable example of this is in popular culture comes from the *Peanuts* animations based on Charles Schulz's original comic strip. The voice of the teacher is represented by a trombone playing into a plunger mute, creating a "wah wah" sound. This sound, created by opening and closing the mute over the bell of a trombone (or trumpet), bears a striking resemblance to the human voice due to the similarity of phonetic mechanisms. Just as the lips change the size and shape of the opening of the mouth, the plunger does the same for the opening of the bell. This technique is further employed to even greater comedic effect by the Austrian brass group, Mnozil Brass in their show *Magic Moments*. Trombonist Leonhard Paul uses the plunger mute to imitate the sound of the human voice as he "introduces" each member of the group individually.[52] He uses the plunger mute in addition to articulation and range similar to the cadence of human speech to artificially provide biographical commentary on each musician. The reason this works so effectively is due to conceptual blending. Elements of speech, musical techniques, and gesture are mapped with extraordinary accuracy to the degree where language is not at all necessary to the comprehension of the blend.

Now that the similarities have been established, and understanding of the limits must be understood for choosing repertoire. Up until this point, one of the main

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[52] Magic Moments, by the Mnozil Brass, directed by Ferdinando Chefalo (Larpurnu Film Production, 2010), DVD.

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criteria for transcriptions has been a melody that can survive well without text. For this reason, certain lieder of Schubert, Brahms, Schumann, and Mahler tend to work very well. Mahler himself admitted this of his own vocal composition style, "I demand a theme, development of a theme, thematic manipulation, song, not declamation."[53] However, with the narrative structures intact from text subtitles the melodic nature may not be such a constraining factor and allow for different repertoire to be considered. However, other logistical elements of vocal music must be considered in order for the transcription to work seamlessly. These elements will be discussed presently.

Range

All trumpets have a lowest note (F-sharp in their respective keys) that can be played before entering the "pedal" register, but their high range can theoretically ascend infinitely. The ceiling for highest playable notes will change from player to player, but the reason different pitched trumpets exist is for facility in certain registers. The B-flat trumpet and piccolo trumpet can play many of the same high notes, yet the sound of the piccolo trumpet would be more desirable for "light" high playing. For this reason, trumpet players often use piccolo trumpet for the high clarino playing of Bach, Telemann, and Handel. Vocal ranges are similar in that there is no strictly defined register for each voice type. However, repertoire for both voice and trumpet generally stick to their respective registers defined by convention. In his book *Trumpet Pedagogy*, David Hickman classifies all 21 normally produced sizes of

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[53] Ernst Decsey, "Stunden mit Mahler," *Die Musik*, XL, (1911): 144.

trumpets into categories based on their range relative to their closest corresponding voice types i.e. contra-bass E-flat trumpet, bass B-flat trumpet, alto F trumpet, mezzo-soprano B-flat trumpet, soprano E-flat trumpet.[54]

In general, the range of chosen vocal repertoire will make most sense when played on the appropriately corresponding pitched instrument. For example, the highly ornamented coloratura styles of baroque opera may be most appropriately performed on E-flat or piccolo trumpet in order to produce a sound that is as clear and unstrained as a successful soprano. The nature of 20th century art song generally stresses less pyrotechnical virtuosity and therefore employs a more modest range. Most of the repertoire chosen for this project was played on the C cornet, with exceptions for Bb cornet and C trumpet due to desires for specific timbre (discussed further in Chapter 10). Figure 6.1 shows the aggregate range for all 17 songs. All of these works are comfortably in the mezzo-soprano/soprano range, including Ravel's "Chanson à boire," which was transposed up an octave from the baritone register to fit the range of the cornet.
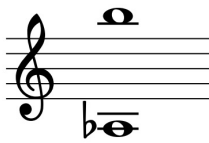
Figure 6.1 Aggregate range in recorded repertoire

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[54] David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ. Hickman Music Editions, 2006), 304-305.

In addition to finding repertoire in a suitable range, one may wish to consider various versions of the songs that may exist for multiple voice types. For example, Leslie Adams' "Prayer" was printed in three different keys (low, medium, and high). The choice to perform the highest, D-flat major, was favored for the warm sonority of the key in addition to the suitable range for the C cornet.

Playing vs. Rest

It is no secret that endurance is one of the main issues that trumpet players encounter in their musical career. It is central in virtually every pedagogical teaching, and there is no shortage of literature dedicated on how to improve endurance on the trumpet. Herbert L. Clarke described endurance as, "…the most essential factor in all wind instrument playing."[55] Since vocal music is not written with the technical limitations of the trumpet in mind, a quick study of the vocal score will prove useful in determining a song's viability for transcription. There must be a reasonable ratio of playing to resting. As with range, this ratio will differ from player to player based on their abilities.

Of the 17 pieces recorded, one of the most deceivingly challenging to record was Francis Poulenc's "Fleurs." At a mere 40 measures in length, and range of a tenth, which does not exceed F5, this song appears that it would be easily played. However, due to the continuous vocal line with sparse rests (the longest of which is a quarter rest) coupled with the range confined to the upper end of the staff, this song presents quite the challenge in terms of endurance. While the average vocalist or

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[55] Herbert L. Clarke, *Setting Up Drills* (Carl Fischer, Inc. 1935), 8.

instrumentalist would likely get through this song with relative ease, a trumpet player must ensure they are in good shape and be extra vigilant regarding efficiency in order to make it to the end of the two pages without lip muscle fatigue.

Recitative

The operatic recitative style is employed with regularity in art song in order to create variety and drama. The use of rhythmic variety and repeated notes not only imitates the cadence and sound of human speech, but it also directs the attention away from music to the text. Typically in opera before 1850, recitative sections are used to develop the plot and provide drama through extended dialogue (or monologue). The contrasting arias are often less text-driven; governed strongly by the music and general affect, reflection, and emotion rather than plot development. In art song the recitative style is employed in a fairly similar manner. It creates opportunities to evoke the text with musical variety and dramatic affect. In Charles Ives' "Soliloquy" and Libby Larsen's "Boy's Lips," recitative-like sections are used for these purposes but in very different ways.

"Soliloquy"

The first measure of "Soliloquy" (Fig. 6.2) is unmetered and is supposed to evoke the sound and rhythm of speech on the text, "When a man is sitting before the fire on the hearth, he says, 'Nature is a simple affair.'"

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Figure 6.2 "Soliloquy," measure 1

The monotone style of singing and sparse piano chords clearly use the recitative style as a conceptual blend. The text and music convey a simple, calm atmosphere. The contrasting section of this song continues with the text, "Then he looks out the window and sees a hailstorm and he begins to think that, 'Nature can't be so easily disposed of!'" The music is highly complex in terms of rhythm, pitch, meter, and harmony in order to elaborate on the conceptual blend set up by the opening bar.

"Boy's Lips"

> *In the water heavy nights behind grandmother's porch*
> *We knelt in the tickling grasses,*
> *We knelt in the tickling grasses and whispered:*
> *Linda's face hung before us, pale as a pecan, and it grew wise as she said:*
> *"A boy's lips are soft as baby's skin"*
> *Mm, soft as baby's skin.*
> *The air closed over her words.*
> *A firefly whirred near my ear,*
> *And in the distance I could hear the streetlamps ping into miniature suns*
> *Against a feath'ry sky. Mm.*[56]

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[56] Used with the author's permission. Rita Dove, "Adolescence-I," in *The Yellow House on the Corner*, (Pittsburgh: Carnegie-Mellon University Press, 1980). This is how the poem is presented in Libby Larsen's setting of "Boy's Lips," and contains slight differences from Dove's original. Larsen made minor changes to the text, included repetition, and added the vocal inflections "mm."

In this poem of innocence, adolescence, and sexual awakening written by Rita Dove, Libby Larsen uses a recitative section to evoke the suspense and importance of the words uttered by Linda. On the text "Linda's face hung before us, pale as a pecan" repeated notes are used to bring in the listener and create suspense for the wisdom she is about to impart on her friends. (Fig.6.3) A solitary piano chord sets the scene for her words as she says, "A boy's lips are soft as baby's skin." The piano interrupts with another chord more urgently, as recitative convention often does, and she continues, "mm, soft as baby's skin."

Figure 6.3 "Boy's Lips," measures 14-17

Both of these examples showcase the mastery of recitative style in art song. However, when choosing transcription repertoire one must find music that has the right balance of recitative vs. melodic material. A piece with too much text declamation may not be easily conveyed on an instrument, even if there are text subtitles or projections. Repeated notes ad nauseam may be effective through the voice due to the timbral variety of vowels and consonants, but because instruments cannot imitate human speech with the same accuracy, the result may be a less than compelling musical outcome.

Extended Vocal Techniques

In similar regards to timbre, many extended vocal techniques are employed in art song that simply cannot be replicated on instruments. As will be discussed in Chapter 10, there are certain techniques instruments can use to mimic these sounds or convey similar meanings to the words/sounds being uttered. When these cannot be replicated, this may drastically affect the song's viability to be used in a transcription. Some of these techniques include actual speaking, whispering, *sprechstimme*, guttural sounds, and onomatopoeia. Consider the following examples. Schönberg's *Pierrot Lunaire* may not be a prime candidate for a transcription on the trumpet due to its inability to play the inexact, sweeping pitches achieved by the voice. Certain movements in Olivier Messiaen's *Harawi* may also prove to be difficult to replicate. Movement IV, titled "Doundou tchil" is an onomatopoeic word that comes from an Equatorian song, for which the accompanimental dance involves bells that are tied to the ankles.[57] Later on, in movement VIII "Syllables," another instance of onomatopoeia is used on the syllable "pia" in order to emulate the sound of screeching apes.[58] If one were to try any of these pieces on the trumpet (or another instrument), they would risk losing these timbral qualities of the human voice.

Timbre is clearly an important facet to all vocal music. The feeling that the word sounds evoke, rather than the literal meaning, is a particularly important feature of 20th century French music. This must be understood before the repertoire is chosen as to not misrepresent the intentions of the composer and poet. Consider the words of 20th century French poet and philosopher, Marcel Beaufils, "The word has one

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[57] Christine Lynn Anderson, "A Singer's Examination of Olivier Messiaen's *Harawi: Chant D'Amour et de Mort*," (DMA diss., University of Cincinnati, 1982), 39-40.
[58] Ibid., 60.

attribute, *meaning*, and another attribute, *sound*. The sonority, the accentuation, the rhythm of the words inspire the music as much and sometimes more than the sentiments that they express. The music *of* the poem is as important as the music written *on* the poem."[59]

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[59] Bernac, *Francis Poulenc: The Man and His Songs*, 42.

Chapter 7: Tables of Mappings and Blends in Repertoire

The following section consists of all recognized mappings and conceptual blends present in the recorded repertoire of this dissertation. The tables, listed alphabetically by song title, include the following information: musical location of each mapping, target domain (input space 1), source domain (input space 2), corresponding text (if applicable), description of the blended space, and musical descriptions of each example.

Table 7.1 "Am Strande," Arnold Schönberg

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
mm. 1-5	Pitch, rhythm, dynamics	Characteristics of water/tide	N/A	Sound of waves crashing, bubbling, and receding.	Fast moving notes in the piano ascend repeatedly with many dynamic swells, eventually fading out.
mm. 7-8, 16-17	Dynamics	Horizontal space	"Roaring in the distance"	Sound of waves in the distance.	Dynamic shifts between *pp-f*, and *p-sf*, respectively.
mm. 9	Pitch	Vertical space	"above, star after star"	Sound of the stars above.	Vocal line ascends to D#, highest note in song.
mm. 12-15	Pitch, rhythm, dynamics	Characteristics of water/tide *and* memory	"how the wave vanquished you"	Sonic memory of the high tide. Sound of intensity and emotion.	Passage begins and ends with similar "bubbling" material in the piano. Dynamic trajectory over four bars maps the progression of the tide from *pp-fff-pp* with sustained *fff* in the middle.
mm. 19-21	Pitch, rhythm, dynamics	Characteristics of water/tide	"a wave vanished in sand."	Sound of waves vanishing.	Dynamics fade out to *pppp* and accompaniment becomes sparse.
Throughout	Orchestration	Characters	Throughout	Sound of musical "characters."	Speaker is represented through the voice. Water is represented through the piano. Stars are represented when piano and voice play in unison (mm. 10) Land is represented through silence.

Table 7.2 "Attente," Lili Boulanger

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Harmony, Rhythm	Mental disposition	Throughout	Sound of expectation.	Harmonic and rhythmic stasis in the accompaniment throughout. Slow moving chords in left hand while right hand plays constant moving eighth notes.
mm. 14-16	Dynamics, pitch, musical instruction	Natural phenomena	"whose lilies never bloom"	Sound of blooming.	This is a musical juxtaposition. The music "blooms" with slowly ascending melodic line, crescendo, and *cedez*, even though the text states the opposite. This text painting through juxtaposition creates variety in an otherwise static piece. It conveys the bitter emotional state of expectation through the irony of a false bloom.
mm. 24-26	Dynamics, pitch, musical instruction	Emotional state	"awoken through a thread of lies"	Sound of bitterness and rejection.	A similar emotion is conveyed, this time without irony through pitch ascent, crescendo, and the instructions *très intense* and *élargir*.

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Table 7.3 "Big Sister Says, 1967" (A Honky-Tonk), Libby Larsen

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Text from "Big Sister Says"	Honky-tonk genre	Throughout	Sound of raucous, incessant chaos.	The fast, improvisatory, and rhythmically driving characteristics of the honky-tonk genre are mapped onto the similar characteristics of the text.
mm. 1, 9, 12, 26, 31, 54, 59, 78, 89	Pitch, harmony	Physical disposition (pain)	"hurts"	Sound of pain in various forms.	Descending intervallic leaps in the voice mimic a moan, sigh, or wail of pain.
mm. 13-19	Pitch	Motion/ physical disposition (pain), musical directions	"yanking a hank of my lanky hair"	Sound and feeling of hair being pulled.	Sequence of repeated recitative-like notes that ascend each time the phrase is uttered. Musical directions: "in pain, as if your hair is being pulled."
mm. 22-24	Articulation, rhythm	Motion	"bristles prick my scalp like so many pins"	Sounds of scalp being pricked by the bristles of the mesh rollers.	Sparse eighth notes with staccato markings in the accompaniment.
mm. 35-37	Articulation, rhythm	Motion	"she plucks, tweezes"	Sound of meticulous plucking and tweezing.	Sparse eighth notes with staccato markings in the accompaniment, marked *subito pp*
mm. 38-42, 67-69	Rhythm, pitch, articulation	Motion	"glides razorblades over tender armpit skin"	Sound of razorblades gliding over skin.	Longer note values with alternating triplet and duple figures in vocal line.
mm. 45	Rhythm, pitch	Sense	"stinking depilatory cream"	Sound of retching upon smelling the stinking cream.	A written out mordent. 32nd note figure alternating between B-C-B in the vocal line on the word "stinking"
mm. 55-58, 85-88	Pitch, rhythm	Human noise	"Ow" and "Oh"	Sound of screaming.	Ascending half note triplet figures in the vocal line

Table 7.4 "Boy's Lips" (A Blues), Libby Larsen

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Text from "Adolescence I"	Blues genre	Throughout	Sound of nostalgia, youth, sexual awakening/ coming of age.	A mapping upon a mapping: the slow, nostalgic, sultry, and evocative connotations that are associated with/mapped onto the blues genre are used to help convey the text of "Adolescence I"
mm. 9, 11	Pitch	Vertical space/ movement	"we knelt"	Sound of kneeling.	Large interval descending on the word "knelt" in mm. 9 from C-E-flat, and again on mm. 11 from A-C.
mm. 10	Rhythm, pitch, musical directions	Feeling/ movement	"tickling grasses"	Sound of grass moving and tickling the skin.	Rising 16th note triplet figure in accompaniment marked with the direction "rippling."
mm. 14-19	Text from "Adolescence"	Recitative style	"Linda's face hung before us, pale as a pecan, and it grew wise as she said: 'A boy's lips are soft as baby's skin.' mm, soft as baby's skin."	Music that creates suspense and draws attention to the text.	Again, a musical style with existing connotations is mapped onto the text. Repeated notes in the vocal line similar to the cadence of human speech leading up to interrupting solitary piano chords.
mm. 23	Pitch, rhythm (ornamentation)	Movement	"A firefly whirred near my ear."	Sound of fluttering wings of an insect.	A mordent on the word "whirred" helps to deliver the onomatopoeic sound.
mm. 26-27	Pitch, rhythm, (ornamentation) musical directions	Electrical sound	"and in the distance I could hear the streetlamps ping into miniature suns."	Sound of streetlamps turning on in the distance.	Octave eighth note grace notes are employed with the words "bell-like."

Table 7.5 "Chanson à boire," Maurice Ravel

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Narrative from Don Quichotte	*Jota* dance	Throughout	Sound of folk-like Spanish flair, swaggering, joyous.	The traditional, upbeat Spanish dance in triple meter is mapped onto the characteristics of a lively, drunk Don Quichotte.
mm. 1-6 (and throughout)	Pitch, rhythm, articulation	State of sobriety	N/A	Sound of staggering/drunkenness.	Piano introduction of descending alternating left to right hand eighth notes give way to quartet notes with accents on off beats.
mm. 1-31/ 55-83, and 32-54/84-107	Harmony	Emotional disposition	"A pox on the bastard…sadden ing my heart and soul" vs. "I drink to joy"	Sounds of resentment, bitterness contrasted with joy.	G minor sections correspond with the negative text sections (1-31 and 55-83), while C major sections correspond with the positive text sections (32-54 and 84-107).
mm. 32	Dynamics, pitch, extended technique	State of sobriety	"I drink"	Sound of drunkenly slurring words.	The ascending interval on "Je bois" is accompanied with a crescendo and glissando.
mm. 39-42, 91-94	Melody, rhythm, articulation	Bodily function	N/A	Sound of a hiccup.	The melodic vocal material cuts off quickly, followed by a rest, a short accented rolled chord in the piano, and then resumes.

Table 7.6 "Fleurs," Francis Poulenc

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Texture, tonality, dynamics	"Fleurs" text	Throughout	Sound of melancholic, bitter, yet quietly contained reflection of a memory.	Simple quarter note texture with between piano and voice, D-flat major (distantly related key to prior song), relatively small dynamic range *pp-mf*.
Throughout	Dynamics, articulation, musical instruction	Characteristics of flowers	Throughout	Sound of soft, delicate flowers.	Beginning with *p*, *pp*, articulation in vocal line marked "very linked" and piano marked "clear, in a halo of pedals."
mm. 15-17, 22-25	Dynamics	Characteristics of fire	"ashes in the hearth" and "burns with its holy images"	Sound of the flowers burning in the fireplace.	Dynamics swell from *p* to *mf* on text that describes elements relating to the fire.
mm. 39	Harmony, articulation	Mental disposition	N/A	Sound of bitterness.	Final two measures in accompaniment include accented dissonant chord followed by a soft resolution.

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Table 7.7 "Ich atmet' einen linden Duft," Gustav Mahler

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
mm. 1-2	Tonality	Context	N/A	Sound of "orientalism."	Pentatonic collection in opening and throughout. Poet Friedrich Rückert was a scholar of Oriental languages.
mm. 4-end	Orchestration, rhythm, pitch	Sense	"fragrance"	Sound of lime emanating through the air.	On "fragrance," the piano begins an eighth note pattern in the right hand that weaves up and down throughout the song.
mm. 12	Orchestration, tonality	Character	"from a beloved hand"	Sound of the beloved in the form of a memory or personification of the scent.	First bass note in the piano appears on "beloved's" as well as tonal shift from D major to F-sharp major.
mm. 17-22	Instrumentation, melody	Verb tense/character	"how lovely is the linden scent"	Sound of the scent further personified as the tense changes from past to present.	An additional accompaniment line in the piano creates an artificial duet with the voice.
mm. 25-end	Tonality	Homonyms	"gelinde" "Linden"	Sound of the literary pun.	The homonyms "linden" (gentle) and "Linden" (linden tree) are used throughout this poem by Rückert to form a literary pun. Mahler supports this pun through the use of two simultaneous key areas, D major and E-flat major.

Table 7.8 "Ich bin der Welt abhanden gekommen," Gustav Mahler

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Orchestration	Character	Throughout	Sound of voice and "song" as different characters.	Though the song is about isolation, there is a distinct dialogue between the accompaniment and vocal line. The song has a piano introduction and postlude as well as solo ritornello sections throughout. The piano part supports the vocal line throughout and even doubles the melody near the end. The final line "in my song" suggests that the poet is not truly alone.
mm. 43-48	Rhythm, texture, dynamics	Mental disposition	"I am dead to the tumult of the world. I reside in a quiet realm"	Sound of peace, intimacy, stillness, and quiet resignation.	Marked *pp* in both parts. Note values are longer in the accompaniment and become longer in the vocal line on "quiet realm."
mm. 50-52	Text of "Ich din der Welt"	*Ewigkeit* (eternity) motif	"in my heaven, in my love"	Sound of eternity.	Mahler uses his existing *ewigkeit* (eternity) motif to convey his concept of eternity within his idea of heaven, love, and song.

Table 7.9 "Liebesode," Alban Berg

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
mm. 3-5	Tempo, tonality	State of consciousness	"We fell blissfully asleep in love's arms."	Sound of falling asleep.	*Ritardando* in bar three. Bars 1-4 are in F-sharp minor while they are in the process of falling asleep. Bar 5 enters the "dream world" of D minor.
mm. 5-end	Rhythm, pitch	Atmospheric movement / respiration	"summer wind listened at the window and carried the pace of our breathing"	Sound of wind coming through the window and/or sound of breathing.	Repeated ascending dotted 16th note followed by successive 32nd figures in the piano's left hand, with dynamic swells in the piano's right hand.
mm. 16-24	Dynamics, pitch	State of sexual arousal / state of unconscious brain activity	"scent of roses came timidly to our bed of love, and gave us wonderful dreams, intoxicating dreams, so rich in longing."	Sound of sexual climax and/or sound of intensifying dreams.	Average range and dynamics increase each measure until the penultimate measure. A quick, drastic decrease of dynamic energy follows into the final measure.

Table 7.10 "Le sourire," Olivier Messiaen

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
mm. 4	Dynamics	Human speech	"whispered"	Sound of a whisper.	Dynamics *pp*.
mm. 6	Dynamics	Mental disposition	"intimate"	Sound of intimacy.	Dynamics *pp*. The word whispered by the presumed love is as intimate as a kiss.
mm. 7	Meter, rhythm	Time	"prolonged"	Sound of the prolonged word.	Meter changes to 5/4 time, silence on the first eighth of beat 3.
mm. 13	Dynamics, pitch	Movement	"trembles"	Sound of the mouth trembling silently as it attempts to smile.	Final note on "*tremble*" is marked *ppp* in the voice. The note is repeated rather than changed on the second syllable

Table 7.11 "Liebst du um Schönheit," Gustav Mahler

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Tonality	Characteristic of love	Throughout	Sound of pure love.	C major is often associated with characteristics of purity. In this case, Mahler could be conveying the purity and simplicity of his love for Alma.
mm. 3-30	Text of "Liebst du um Schonheit"	*Ewigkeit* motif	Throughout	Sound of eternal love.	The *ewigkeit* motif is used again to convey eternal love.
mm. 10	Tonality	Mental disposition	"If you love youth"	Sound of bitterness.	Shift from F major to F minor indicates Mahler's bitter feelings toward his age compared to Alma's.
mm. 25-30	Rhythm, dynamics	Mental disposition	"If you love *love*, then yes, love me"	Sound of intimacy and true love.	Only dynamic marking in vocal line (*p*) and increased note lengths.
mm. 31	Harmony	Mental disposition	"I will love you forevermore!"	Sound of eternal love.	Cadential evasion on the word "always"

Table 7.12 "Lobgesang," Alma Mahler

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
mm. 1-9	Tempo, rhythm, texture, pitch, dynamics	Characteristics of the ocean/love	"Love is like the ocean, inexhaustible, unfathomable, immeasurable"	Sound of expansive, dramatic qualities of the ocean/love.	Slow tempo, *p*, long note values and wide intervals spanning over two octaves in the left hand.
mm. 10-15	Rhythm, pitch, dynamics	Characteristics of the ocean	"Wave after wave" "growing" "engulfed"	Sound of waves growing, crashing, and engulfing.	Repeated descending vocal line. Repeated rapidly ascending 32nd notes in accompaniment.
mm. 20-21	Pitch	Vertical space	"depths"	Sound of ocean depths.	Register in left hand shifts to lower, wider intervals. Ascending notes show the vastness and eternity of the depths.
mm. 22-24	Rhythm, texture	Time, motion	"eternal rest, undisturbed"	Sound of eternal stillness.	Larger note values in voice and piano. Texture is sparser than previous section.
mm. 25-30	Dynamics, pitch, rhythm	Characteristics of the ocean	"inextricable from the earthly view"	Sound of vast depths as if heard from the surface.	Marked *ppp*, this section is similar to mm. 10-15 in the accompaniment.
mm. 37-end	Dynamics, rhythm, pitch	Time	"Herald of eternity, eternity is the ocean, is love."	Sound of eternity.	Sudden dynamic shift to *ff*, then to *fff*. Longer note values in voice and accompaniment and wide intervals in left hand.

Table 7.13 "Night," Florence Price

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Tonality, dynamics	Characteristic of night	Throughout	Sound of purity, innocence of nighttime and sleep.	C major tonality, which often represents purity and innocence. Dynamic range confined to *p-mf*.
Throughout	Rhythm, pitch	Characteristic of night	Throughout	Sound of stars twinkling.	Oscillating eighth note motion in piano throughout.
mm. 4, 6,	Harmony/tonality	Characteristic of night	"Night comes, a Madonna clad in scented blue. Rose red her mouth and deep her eyes, she lights her stars,"	Sound of mysticism.	The use of chromatic harmony to travel to distant keys (i.e. C major- A-flat minor – C-flat minor) suggests the mystical qualities of the personified "Night."
mm. 24-end	Rhythm, dynamics	State of consciousness	"A dreamy child, the wearied day".	Sound of sleep.	Fermata over a rest, *ritardando* and *diminuendo* to *pp*.

Table 7.14 "Prayer," Leslie Adams

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Musical syntax/form	Poetic syntax/form	Throughout	Sound of musical poetry.	Musical form: intro (mm. 1-4), sentential structure (5-22), interlude (23-24), sentence (25-43), postlude (43-44) Motivic structures imitate repeated phrases "I ask you this" and "I do not know." Simplicity of text maps simplicity of music.
Throughout	Dynamics, tempo, rhythm, harmony, repetition	Mental action	Prayer	Sound of hymn-like quiet, contemplative, meditative prayer.	Quiet, slow, long note values, repetition, chordal, frequent 7th and 9th harmonies.
mm. 16, 36	Harmony, dynamics	Mental disposition	"Which crown to put upon my hair?"	Sound of frustration.	Crescendo to subdominant (C-flat) 9th chord with a 4-3 suspension.
mm. 20-21, 40-41	Harmony	Mental disposition	"Lord God, I do not know."	Sound of resignation.	Normally resolving PAC.

Table 7.15 "Schliesse mir die Augen beide," Alban Berg

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Pitch, rhythm	Poetic syntax/form	Throughout	Sound of musical poetry.	Though through-composed, music maps linguistic syntax. Each word syllable gets one pitch, and each line of text is a musical phrase separated by a rest.
mm. 7	Pitch, articulation, dynamics	Mental disposition	"Suffering"	Sound of emotional suffering.	Intervallic leap of a 10th to the word "suffering," along with and an accent and crescendo.
mm. 12	Rhythm, dynamics	Sense	"Pain"	Sound of pain.	Long held note on "pain" with a dynamic swell.
mm. 13	Pitch, dynamics	Sense	"wave after wave"	Sound elaborating sensation of pain.	Upward intervallic trajectory to the highest note of the song (A) followed by two quick intervallic swells up and down accompanied by dynamic hairpins.
mm. 17-19	Dynamics, articulation	Mental disposition	"You fill my whole heart"	Sound conveying the intensity of love.	Crescendo to the word "heart" with *marcato* accents on the last four notes.

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Table 7.16 "Soliloquy," Charles Ives

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
Throughout	Tempo, dynamics, meter, rhythm, melody, harmony, texture, articulation, and extended techniques.	Mental disposition	"When a man is sitting before the fire on the hearth, he says 'Nature is a simple affair.' Then he looks out the window and sees a hailstorm, and he begins to think that 'Nature can't be so easily disposed of!'"	Sound of calm, order, confidence, and simplicity juxtaposed with a loud, raucous, chaotic, violent hailstorm.	First measure is slow, soft, unmetered, recitative-like rhythms with repeated notes over simple slurred whole note chords in the piano. Measures 2-11 are allegro, *f*, with quick-changing complex meters (such as 5/16, 6/16, 7/18) and complex rhythms. *Marcato* accents in both parts, heavy texture with glissandi in the vocal line and rolled stacked chords in the piano.
mm. 2-11	Musical direction	Opinion	"Then he looks out the window and sees a hailstorm, and he begins to think that 'Nature can't be so easily disposed of!'"	Sound of man changing his opinion on nature.	Measures 2-11 are a musical palindrome. The turning point is on measure 7 with the words "think that 'Nature'" etc. The piano part begins to play in retrograde.

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Table 7.17 "The Housatonic at Stockbridge," Charles Ives

Location in Music	Target Domain (Input Space 1)	Source Domain (Input Space 2)	Corresponding Text	Blended Space	Description of Musical Example
mm. 1–end	Tempo, dynamics, rhythm, harmony, melody, musical directions/program notes, articulation	Characteristics of nature	Throughout	Sound of "distant background of mists seen through the trees or over a river valley" as indicated by the performance notes.	Slowly, *pppp* successive eighth and quintuplet notes in right hand which should be "scarcely audible," lack of tonal center in right hand, pentatonic in left hand and vocal line when it enters in measure 6. Smooth articulations, lots of slurring.
mm. 31–end	Dynamics, tempo, rhythm, articulation	Characteristics of water	"Ah! there's a restive ripple," …etc. "Let me tomorrow my companion be, by fall and shallow to the adventurous sea!"	Sound of the current picking up, leaves drifting, water rushing toward the sea.	Faster and louder, accents in piano, text more syllabic and declamatory. Large crescendo to *fff*.
mm. 34–35	Dynamics	Characteristic of water/human voice	"come, whisper near!"	Sound of whispering.	Dynamics fade out briefly on the words "come, whisper near" and then crescendo back to *mf*.

Chapter 8: Historical Context

The information in the previous chapter was gathered through a thorough study of the corresponding scores and poetry in addition to various recordings and academic readings related to the composers and poets. Whether or not all of this information comes out in the performance is difficult, if not impossible to quantify. However, there is something to be said for having a deep connection to the music. Attaining a comprehensive knowledge of the music, text, and its greater context directly contributes to the connection necessary for giving a compelling artistic performance.

Most of the mappings are understood directly from the relationship between text and music. Sometimes these instances are overt, but in many instances a deeper study of the text and music will reveal many complex layers of associations. Certain instances require an understanding of the greater historical context around the piece. This information is gathered through individual research and is not apparent from reading the music and text alone. Knowledge of the composers' personal lives, or quotes from them and their contemporaries about their music can greatly affect the perception of a piece and how it is performed. Pertinent examples of historical context regarding Francis Poulenc's setting of "Fleurs," Gustav Mahler's setting of "Liebst du um Schönheit," and Charles Ives' setting of "The Housatonic at Stockbridge" will be examined.

"Fleurs"

Baritone Pierre Bernac had a very close working relationship with Francis

Poulenc, giving recitals across Europe for 25 years. Most of Bernarc's book "Francis

Poulenc: The Man and His Song" is devoted to proper performance practice

guidelines for his vocal repertoire. Bernac uses his first-hand experience from

working so closely with Poulenc and includes dozens of direct quotations. "Fleurs"

comes from the larger cycle *Fiançailles pour rire* and the poetry is taken from the

synonymous collection by Louise de Vilmorin. Poulenc chose to set this poetry at the

onset of World War II in 1939 to "be able to think more often of Louise de Vilmorin,

imprisoned in her castle in Hungary for God knows how long."[60] In regards to the

performance considerations for "Fleurs," Bernac offers a couple more of Poulenc's

direct quotes which shine an important light to the general affect that this piece

should achieve; "When this song is sung separately always try to precede it with a

song in a distant key...this will safeguard the impression of *sound that comes from far*

away. Attacked on a level, the key of Db major sounds dull."[61] Since the nature of

this dissertation was to record each song individually, this advice was unable to be

implemented to the fullest, but the sentiment was still considered. The use of the

distant key to sound "far away" is in fact a cross-domain mapping. The concept of

unfamiliar, or far away key area is mapped onto the source domain inferred through

the poetic text: memory of a past love. Poulenc also notes: "I believe that there is in

this song a melancholy so irremediable that the listener will assign to it, after the first

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[60] Bernac, *Francis Poulenc: The Man and His Songs*, 137.
[61] Ibid., 144.

bars, its rôle of the coda. It must be sung humbly, the lyricism coming from within."[62]

Poulenc implores the performer not to indulge in any excessive exaggeration

regarding interpretation. Bernac reinforces this when he says, "The indicated tempo

[quarter note] = 56 is excellent and should be unwavering, with perfect equality of the

quavers."[63] This ensures that the approach remains restrained, not overly emotional.

As a performer, it can be tempting to linger on certain notes and play with rubato,

which is usually at home in 20th century repertoire. Bernac and Poulenc's words offer

a context that is essential if the song is to be performed with the right historical

intentions.

"Liebst du um Schönheit"

Gustav Mahler's music is complex at every level of construction. One can find

great meaning in his music at face value, and even deeper meaning upon spending

time with the score and understanding more about his life. Mahler's music appears to

be cunningly self-aware. As author Julian Johnson notes, "[His music] is both self-

conscious about the labor of artistic construction and at the same time deliberately

and disarmingly innocuous...Its refusal to allow prying eyes into the compositional

workshop is reinforced by a plainness of musical style that suggests that, in any case,

nothing lies beneath its surface."[64] This assertion is particularly apparent in all of the

Rückert-Lieder, and the work he was writing concurrently, his Fifth Symphony. He

uses hidden text painting in his song "Blicke mir nicht in die Lieder!" (Do not look

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[62] Ibid., 145.
[63] Ibid., 145.
[64] Julian Johnson, *Mahler's Voices: Expression and Irony in the Songs and Symphonies* (New York: Oxford University Press, 2009), 95.

into my songs!) The religious resignation to a higher power at the end of "Um Mitternacht" (At midnight) is conspicuously top-heavy in terms of orchestration and voicing, and follows the exact same trajectory of a theme in the second movement of his Fifth Symphony: utter desperation which appears to be ameliorated through a resounding religious and heroic breakthrough, only to be quickly thwarted, receding back into the midnight. One could choose to take the religious resignation at face value, or use context to decide that Mahler may be reinterpreting Rückert's text in his own way. "Liebst du um Schönheit" quite possibly offers some similar insight upon a closer historical look.

Gustav Mahler wrote "Liebst du um Schönheit," the final of these five Rückert texts in the summer of 1902 a full year after setting the other four. Between setting the final song he met Alma Schindler in November 1901. After a rapid courtship they married in March 1902 and their first child was on the way. In August 1902, Gustav decided to give his wife a token of love in the form of a song:

> I used to play a lot of Wagner, and this gave Mahler the idea of a charming surprise. He had composed for me the only love song he ever wrote– *Liebst du um Schönheit*– and he slipped it in between the title-page of [*Siegfried*]. Then he waited day after day for me to find it; but I never happened to open the volume, and his patience gave out. 'I think I'll take a look at [*Siegfried]* today', he said abruptly. He opened it and the song fell out. I was overwhelmed with joy and we played it that day twenty times at least.[65]

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[65] Alma Mahler, *Gustav Mahler: Memories and Letters*, trans. Basil Creighton, ed. Donald Mitchell (Seattle: University of Washington Press, 1975), 60-61.

This heartwarming anecdote, though true, does not tell the whole story. It is widely believed that Mahler's brush with death due to a hemorrhage in February 1901 directly resulted in his shift from the child-like poetry of *Des Knaben Wunderhorn* to the more self-aware poetry of Friedrich Rückert.[66] Some refer to this phase of poetry setting as a reflection of a mid-life crisis.[67] After Mahler's marriage to Alma almost exactly a year after his health crisis, the marriage was not exactly on stable footing. The diary entries of Alma Mahler provide startling insight to their marriage, and her mental state around the time "Liebst du um Schönheit" was written for her. The same evening upon receiving the song, Alma wrote on August 10, 1902, "the song is so indescribably moving...it almost brought me to tears. What ardour there is in such a man! And how poor in spirit am I! I feel so often how little I am and have- in comparison with his immeasurable richness!"[68] Additionally, other entries around the same time are as follows:

> I was alone all morning and all afternoon– and when Gustav came down- still so filled with his work and happy about it, I could not share his good humor, and tears came to my eyes again. He became very serious...and now he doubts my love. And how often have I myself, doubted. Sometimes I'm dying of love for him– and then, a moment later, I feel nothing, nothing! If only I could find my inner equilibrium! (July 13, 1902)[69]

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[66] Stuart Feder, *Gustav Mahler: A Life in Crisis* (New Haven: Yale University Press, 2004), 14.
[67] Jeffrey Thomas Hopper, "The Rückert Lieder of Gustav Mahler," (PhD diss., Rutgers University, New Brunswick, 1991), 4.
[68] Alma Mahler, *Mein Leben* (Frankfurt am Main: Fischer, 1960), 33.
[69] Henry-Louis de La Grange, *Gustav Mahler* (Oxford: Oxford University Press, 1995), Vol. ii, 537.

It is as though my wings had been clipped. Gustav, why have you bound me to yourself, me, a glittering bird who delights in flight, when you would certainly have been better served by a gray, ponderous one! When there are so many ducks and geese who are dull and ignorant of flight. Gustav lives *his* life- my child doesn't need me. I cannot occupy myself only with that! Where is my goal- my magnificent goal? My bitterness is great. I am constantly on the verge of tears. God help me. (December 13-15, 1902)[70]

Before the two married, Gustav made Alma agree that he would be the only composer in the family. Although she was a very talented composer, she was not able to do so. It is no wonder that she felt her "wings had been clipped." These quotes give great insight into the tension and conflict that was building in their marriage during and after the time the song was written. What was originally a lovely anecdote about pure love is now seen through a more realistic lens. The song itself holds clues as well, and possibly shows how Gustav used this composition as a desperate attempt to patch up a rocky start to their marriage.

Figure 8.1 *Ewigkeit* motif in "Liebst du um Schönheit"

First, the piece is in the key of C major, which is synonymous for simplicity and purity. At the very onset, Gustav could very well be trying to show the sincerity

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[70] Alma Mahler, *Mein Leben*, 33-34.

and purity of his love for her. Second, the *ewigkeit* motif (shown bracketed in Fig. 8.1) makes up most of the melodic material in each phrase. Occurring eight times in total, Mahler is overtly trying to convey the eternal nature of his love. The final instance may be overt, subconscious, or just a coincidence on Mahler's part, but shows a possible hint of his desperation. The desperation comes from another song from this set "Um Mitternacht." The setting of midnight is a common trope in literature for signifying moments of solitude and crisis. Mahler's own health crisis occurred at night, which is possibly what drew him to this particular poem. Rückert paints a picture of great suffering and desperation; a soul in anguish searching desperately for solace from place to place, only to be foiled each time. As stated earlier, the final resignation of the character's strength to the Lord may have been Rückert's ideal resolution, but Mahler had different plans. One of the main motivic structures in this song is a descending scalar passage in the Phrygian mode with a repeated fifth note (third scale degree). This motif is eerily similar to what "Liebst du um Schönheit" is based on. It begins with the exact rhythmic descent, repeating the same fifth note. The only change is from Phrygian to Ionian (major) mode. This motif provides a contrasting lyrical descent to the ascending *ewigkeit* motif in every phrase, and could very well be Gustav's way of signaling his desperation to his wife, Alma. Figures 8.2 and 8.3 show both motifs.
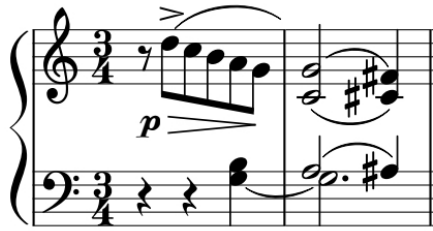
Figure 8.2 "Um Mitternacht," measures 48-49

Figure 8.3 "Liebst du um Schönheit," measures 1-2

"The Housatonic at Stockbridge"

Charles Ives' setting of Robert Underwood Johnson's 1896 poem "To the Housatonic at Stockbridge" is perhaps the most important example of the power of transcription in this dissertation. The accompanying recording of this piece in this dissertation is essentially a transcription of a transcription within a transcription. The vocal setting of the song, written in 1921, is actually a transcription from the orchestral version that he wrote about a decade earlier. "The Housatonic at Stockbridge" was originally written as the third movement from the larger work titled *Three Place in New England*. In this orchestral movement, Ives used a direct quotation from the hymn "Dorrnance" for a portion of the melodic material.[71] He

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[71] Peter J. Burkholder, *Made of All Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995), 328.

weaved this transcription into the orchestral work, only to be weaved back into the voice a decade later. This was common practice for Ives, as he frequently quoted and paraphrased existing tunes and reworked his own orchestral works into vocal songs. Ives seemed to view the boundaries between voice and instruments as non-existent. He was clearly aware of Johnson's poem "To the Housatonic at Stockbridge" because the excerpts he used in the song were included in the printed score.[72] Ives had this text setting in mind from the very beginning, because the vocal version is seamlessly and expertly set to the chosen lines of Johnson's poem. The performance notes at the bottom of the page offer the performers, albeit mainly the pianist, a bit of insight as to the exact vision Ives had for this scene:

> The small notes in the right hand may be omitted, but if played should be scarcely audible. This song was originally written as a movement in a set of pieces for orchestra, in which is was intended that the upper strings, muted, be listened to separately or subconsciously- as a kind of distant background of mists seen through the trees or over a river valley, their parts bearing little or no relation to the tonality, etc. of the tune.[73]

He provided practical details for the performance, but offered a scene that both pianist and singer could envision. In his *Memos*, Ives provides more detail to the song's conception as well as a more vivid image of the scene:

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[72] Matthew Guerrieri, "Inspired by the Housatonic's 'restive ripple,'" *Boston Globe*, August 24, 2017.
[73] Charles Ives, *The Housatonic at Stockbridge*, Peer International Corporation, 1954.

'The Housatonic at Stockbridge' was suggested by a Sunday morning walk

that Mrs. Ives and I took near Stockbridge, the summer after we were married

[1908]. We walked in the meadows along the river, and heard the distant

singing from the church across the river. The mist had not entirely left the

river bed, and the colors, the running water, the banks and elm trees were

something that one would always remember.[74]

The performer clearly does not have to do much historical research to understand that this piece is a transcription of an earlier orchestral work (so long as they are able to read the words at the bottom of the page). However, the next step in truly understanding this piece may be to listen to a recording of this orchestral version. As a trumpet player, the one most important and relatable detail for performance practice is quickly understood from measure 32, but especially from measure 37 to the end. The trumpet is the main melodic, driving force for the remaining measures due to its ability to project in such a declamatory nature. "Let me tomorrow thy companion be, by fall and shallow to the adventurous sea!" The irony of this section is not lost; a trumpet imitating the voice, imitating the trumpet.

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[74] Charles Ives, *Memos*, ed. John Kirkpatrick (New York: W.W. Norton, 1972), 87.

Chapter 9: Understanding and Interpreting the Texts

"Musicians who don't understand anything about poetry ought not to set it to music. They can only ruin it…" – *Claude Debussy*[75]

This quote by Debussy, regardless of whether it was said with humor, demonstrates a seriousness about the art of poetry that many, if not all composers share. Just as a second-rate composer can "ruin" a set of poetry, an uneducated vocalist can also mar it through careless misinterpretation of the prose. Even worse, the negligent instrumentalist who wishes to transcribe a vocal work can inhibit the music by failing to consider the words at all. Many of the conceptual blends discussed in Chapter 7 were discovered from the direct correlations between text and music. Thorough understandings of both are necessary to comprehend the copious mappings that each composer crafted so laboriously. Libby Larsen describes her own compositional process with poetry as follows:

> Each poem I work with must be considered on its own terms. Great poetry already has its meticulously crafted music– strong and intact. I feel that I have a serious responsibility to work as diligently as I can to discover the music of the poem (or prose) as the first part of my process. If I do that work well, I move through the discovery of poetic devices to discover the melodic contour,

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[75] François Lesure, *Debussy on Music*, trans. and ed. Richard Langham Smith (New York: Alfred A. Knopf, 1977), 250.

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meter (usually polymeter), syntax, counterpoint, and musical form of the
poem.

I find that if I stop my process at the point of analyzing poetic device, I am
more likely to force my music on the poem. But if I complete my process of
discovery to find the music of the poem itself, I open up to the meaning of the
poem in an entirely different day, resulting in the poem directing the writing
of its own unique and innate music.[76]

Thankfully, this entire process has been completed for us, so we need not worry about
setting the texts correctly. However, this begs the question to the performer: what
steps must we take in order to best understand the text?

A helpful first step may be to find the original poem in its original non-
musical form. This may be difficult or even impossible to do. It may require extensive
research, often to no avail, but it allows the performer to experience the poem in its
most pure form. Many fine pedagogues then suggest reading the poetry, and then
aloud before singing it. Carol Kimball's *Art Song: Linking Poetry and Music* is an
essential companion for virtually every young classical singer. She explains the
importance of understanding the poetry before singing and dedicates an entire 50+
page chapter to working with poetry, most of which is centered around reading the
text aloud. This is just as important for singers as it is for instrumentalists. The sounds
of each spoken word are integral to the poetic experience and unfortunately one that

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[76] Libby Larsen, "How do you go about setting text to music?" Frequently Asked Questions, Libby
Larsen website, accessed March 27, 2020, https://libbylarsen.com/index.php?contentID=231.

cannot be replicated through an instrument. Even with subtitles keeping the meaning of the words alive, so much is lost without the sound of human audiation. Though it is impossible to create these sounds, speaking through the poetry allows the performer to understand the rhythm, rhyme scheme (if one is present), and important vocal sounds that may be useful for phrasing, timbre, and articulation. This will be discussed in more detail in the following chapter.

Reading the original poem is also useful in determining exactly what, if anything, the composer has altered to fit their musical work. Charles Ives used only about one third of the lines from Robert Underwood Johnson's "To The Housatonic at Stockbridge." Libby Larsen used repetition and added her own inflections such as "mm" and "ow." Mahler rarely used the poetry verbatim in his works. He often used repetitions, added his own words, omitted material.[77] As we saw in "Um Mitternacht," Mahler even contradicted the written text through his musical ways. After familiarizing oneself with the text of the poetry, an understanding of its own historical context is important. Discovering the possible influences and genres of the poems and writers can help to understand the text and music in different ways. The Symbolist literature of Maurice Maeterlinck is to be interpreted differently from the Modernist style of Rainer Maria Rilke. And though all American, the Transcendental views of Robert Underwood Johnson and Charles Ives are distinctly different from the profound Harlem Renaissance style of Langston Hughes. If one is to perform the merrily drunk and seemingly bitter character portrayed in Paul Morand's libretto of *Don Quichotte à Dulcinée,* one must understand the greater context of the literary

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[77] Ellen Carole Bruner, "The Relationship of Text and Music in the Lieder of Hugo Wolf and Gustav Mahler," (PhD diss., Syracuse University, 1974), 186.

character. The performer must be careful no to mistake the character for a slovenly drunken fool, but keep in mind the greater context of a noble, controlled, and dignified man.[78]

The structural elements of the poetry must also be understood. Not only can this help with the comprehension of the poem, it often illuminates the musical form and flow, which typically follows. The strophic nature of "Liebst du um Schönheit" is mapped directly onto the musical phrasing. Berg's setting of Theodor Storm's "Schliesse mir die Augen beide" is set in two stanzas with four lines each. The rhyme scheme is ABAB CDDC. Although the rhyme does not come through in transcription, each line is mirrored through a musical phrase separated by rests.

Translations and Pronunciation

Most importantly, all words must be understood through the translation as well as the original language. Without an understanding of both, it is impossible to fully comprehend all of the ways in which the texts interact with the music. Consider how Rückert's poetry is weaved into Gustav Mahler's "Ich atmet' einen linden Duft."

Ich atmet' einen linden Duft!	*I breathed a gentle fragrance,*
Im Zimmer stand	*In the room stood*
Ein Zweig der Linde,	*A linden branch*
Ein Angebinde	*A gift*
Von lieber Hand.	*From a beloved hand.*
Wie lieblich war der Lindenduft!	*How lovely was the linden fragrance!*
Wie lieblich ist der Lindenduft!	*How lovely is the linden fragrance!*
Das Lindenreis	*The sprig of lime*
Brachst du gelinde!	*You gently plucked!*
Ich atme leis	*I gently breathe*
Im Duft der Linde	*The fragrance of lime*
Der Liebe linden Duft.	*The gentle fragrance of love.*

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[78] Carol Kimball, Kimball, *Art Song: Linking Poetry and Music* (Milwaukee: Hal Leonard Corporation, 2013), 193.

Two literary devices of the poem are employed musically that would not be apparent unless a proper understanding of the German text and its translation. The first occurs between the first and second stanzas as the tense shifts from past to present. "How lovely was the linden fragrance" becomes "how lovely *is* the linden fragrance." The text suggests that the smell of lime was not just a memory, it is still emanating through the air. Mahler embodies the scent of lime as an eighth note pattern in the right hand that weaves up and down throughout the whole song. However, when it is revealed that the scent of lime is still present, Mahler thickens the texture by adding another melodic line in the piano part, marked *"zart"* (tender), effectively turning the song into a duet (Fig. 9.1). Throughout the poem Rückert also employs a literary pun through the use of the homonyms "*linden*," which means gentle, and "*Linden,*" which refers to the linden tree. Beginning in measure 25 on the word "*linde*," Mahler switches the key from D major to E-flat major. In measure 29, still in E-flat major, Mahler hints at the previous key with an F-sharp on the word "*Linde*." A few bars later he uses common tones D-flat and C-sharp as a means to pivot back to D major on measure 32 again on the word "*linden*." Mahler's use of two different keys simultaneously supports Rückert's prosaic duality.

Fig. 9.1 "Ich atmet' einen linden Duft," measures 16-21

The process of finding a translation that makes sense can be a cumbersome task. Often, it involves researching several translations and using myriad resources such as a foreign language dictionary or Google translate. Carol Kimball suggests for singers to do a word-for-word translation of all foreign language texts.[79] The art of translation can become a form of poetry in itself, sometimes to its own detriment. The English translation by John Bernhoff of Mahler/Rückert's "Ich bin der Welt abhanden gekommen," (O garish world, since thou hast lost me) is rather garish itself for a title that could more accurately be translated as, "I am lost to the world." Bernhoff's translation is much too flowery for the simplistic nature of Rückert's text. However, Eric Smith's translation of Alban Berg/Theodor Storm's "Schliesse mir die Augen beide," (Close, O Close My Eyes At Parting) offers a brilliantly crafted translation

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[79] Ibid., 55.

that keeps the rhyme scheme intact while holding as true as possible to the original

text:

<table>
<tr><td>

Schliesse mir die augen Beide
Mit den lieben Händen zu;
Geht doch alles, was ich leide,
Unter deiner Hand zu Ruh.
Und wie leise sich der Schmerz
Well' und Welle schlafen leget,
Wie der letzte Schlag sich reget,
Füllest du mein ganzes Herz.

</td><td>

Close, o close my eyes at parting
With those hands I've loved so much;
That my anguish and my suff'ring,
May find peace in thy sweet touch.
As my pain flows like the sea,
Wave by wave to rest at evening,
When at last it ceases beating,
All my heart is filled with thee.

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</table>

This highlights the importance of not only understanding the translations word-for-word, but their pronunciations as well. A general concept of multi-lingual pronunciation is an essential component that relates to the full understanding of the poetry as well as being a key factor in determining performance elements such as phrasing, articulation, and timbre. See Appendix A for helpful sources regarding pronunciation and diction.

Chapter 10: How Elements of Vocal Production Inform Phrasing, Articulation, and Timbre

It should be noted that the objective of this section is not to make the trumpet sound like the voice. The hypothetical question asked here is 'what can one take from vocal pedagogy and performance practice to help breathe life into the music and text of these transcriptions?' Indeed there seems to be a correlation to the debate among musicians and scholars of early music regarding the use of period instruments. The pursuit of understanding the text, studying the voice, and emulating both is one that stems from pure musical satisfaction rather than an obligation of fidelity to the composers and poets by attempting to be authentic. Perhaps musicologist Robert Donington said it best when he stated, "Pleasure, not duty, is the object of the enterprise."[80] The topics to be discussed presently are the similarities and differences between the physical elements of vocal and trumpet production, the versatile capabilities of trumpet articulation, specific vocal elements that can be emulated and discarded, and specific advantages/qualities of the trumpet that can be added to enhance the textual experience.

Similarities and Differences in Trumpet and Vocal Production

There are considerable parallels between trumpet and vocal production. Both are produced through the body and therefore have many overlapping physical mechanisms and processes. Arguably the most obvious similarity is the function of

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[80] Robert Donington, "The Present Position of Authenticity" *Performance Practice Review*, no. 2 (1989): 120.

the lungs. Both use the breath as the main actuator to provide the energy necessary for vibrations to occur. The main difference is that the vibrations in the voice are created in the vocal folds, whereas the vibrations on trumpet are created through the lips buzzing together, much as a reed vibrates in a woodwind instrument. Clifton Ware outlines the five steps of the vocal process, which are exactly the same steps, used in brass playing. The purpose of each step is congruent between voice and brass, and though many of the same muscle groups are involved, the details and functions of each can vary greatly. The first step, **volition** involves a motivator (the brain), which uses neural pathways to command and receive messages to and from the body in order to control all aspects of production. Obviously the details of such productions are quite different, but the neural process is the same. We are all human, after all. The second step, **respiration** is also identical. The actuator involves all of the muscles in human respiration, i.e. trachea, lungs, bronchi, diaphragm, ribs, abdominal muscles, etc. which the resultant breath supplies the energy for the tone to be created through vibrations. Step three; **phonation** is the same concept using vastly different muscle groups. In vocal production the vocal folds, housed in the larynx, vibrate from the airflow, which produces a fundamental pitch called a buzz-tone. In brass instruments, the air travels through the trachea, past the larynx *without* activating the vocal folds, up to the closed lips, which, along with other facial muscles form the embouchure. The air energy building behind the lips causes them to vibrate, creating its own buzz-tone. It is worth noting at this point, that Ware discusses "lip buzzing" and "trumpet-mimicking" in his vocal pedagogy book as a means to help singers visualize what happens when the vocal folds vibrate.[81] The lips can be thought of as the vocal folds,

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[81] Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (New York: The

and the aperture (space created between the lips where the air escapes) can be visualized as the glottis (the opening between the vocal cords).[82] Step four; **resonation** is also quite different between the two. In voice, the pitch resonates through different cavities including the throat, mouth, and nose to act as secondary vibrators. These vibrators enhance the original tone created by the vocal folds, much like the wooden acoustic chamber of a string instrument enhances the vibration of the string. In trumpet terms, the instrument itself, beginning with the mouthpiece is the resonator. Finally, trumpet and voice converge in similarity again for the fifth step, **articulation**. For voice, this step involves the shaping of the tongue, jaw, cheeks, lips, soft palate, etc. to create all of the sounds associated with human speech, in essence, consonants and vowels.[83] Brass instruments mainly use the tongue to create and shape these articulations and vowel sounds. The mechanisms of the lips, jaw, tongue, and to a lesser extent, the glottis vary as follows:

In vocal production, the **lips** are used for the formation and modification of certain vowel and consonant sounds. On trumpet, the lips remain in a fixed position when buzzing, although the tension fluctuates depending on pitch. When singing, the **jaw** remains loose and can move independently or together with the tongue and lips.[84] On trumpet, the jaw typically remains fixed in a position where the top and bottom teeth/lips become vertically aligned. The jaw remains fixed through articulations, but will move down slightly in the low register, especially in extreme low register (i.e.

McGraw-Hill Companies, Inc., 1998), 95.
[82] Philip Farkas, *The Art of Brass Playing* (Bloomington: Brass Publications, 1962), 62.
[83] Ware, *Basics of Vocal Pedagogy,* 54.
[84] Fred Minifie, Joan Wall, Robert Caldwell, and Ken Moll, "Human Speech Articulation," (Caldwell Publishing Company, 2002), Video Tape.

pedal tones). In vocal production the **tongue** is used in the formation and modification of certain vowel and consonant sounds. Position of the tongue is mainly guided by the necessary consonant and following sound on a particular note. The tongue on the trumpet is used similarly for the formation of sounds in addition to register. The articulation of the tongue provides the consonant sound for each note. The vowel shape provided by the tongue is used to control tone quality as well as aid in register.[85] Typically lower notes will have a lower tongue arch, or '*oh*' syllable while the middle register uses '*ah*' and the high register uses '*ee*' and '*ss.*' It can thus be inferred that the higher the note, the higher the tongue arch and more forward the tongue position. The narrow channel of the aural cavity caused from a high forward tongue position creates higher air compression necessary for faster vibrations. However, the tongue positioning can greatly affect the tone quality produced if overdone. Too high of a tongue position can create a bright and spread sound, while too low can sound dull.[86] Finally, the **glottis**, which is not a body part, but the intangible opening between the vocal cords, is another element at play. There is a general consensus in the brass world that this mostly remains open. There should be no vocalization from the vocal folds whatsoever, but the subtle change in size of the glottis opening is often used by most brass players, whether they are consciously aware of it or not.[87]

Pitch is determined by the frequency of the vibrations in either the vocal folds or the lips.[88] While the process of pitch fluctuation in vocalization is an innate human

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[85] Johnson, *The Art of Trumpet Playing*, 68.
[86] Ibid., 77.
[87] Farkas, *The Art of Brass Playing*, 62.
[88] Ibid., 5.

capability, the same cannot be said for brass playing. In order to play higher notes on a brass instrument, three conscious areas of production must be activated. First, the air column must be pressurized through the use of the abdominal muscles, lip resistance, and arch of the tongue in the mouth.[89] Vocalists are familiar with abdominal support, however the use of lip and embouchure muscles in addition to tongue position are unique to range on the trumpet and other brass instruments.

A common factor that binds all the aforementioned mechanisms concerns the balance between necessary and unnecessary tension. When a trumpeter or vocalist is playing with the correct amount of tension in the lips, jaw, tongue, neck, and throat muscles, the process of playing/singing is fairly relaxed. If excess tension is gathered, not only will the musician fail to produce the desired musical sounds, but can actually result in physical injury of the muscles.

See Appendix B for a brief discussion on two excellent sources which show the dynamic bodily coordination of the processes mentioned above through MRI scans of both brass and vocal production.

Versatile Capabilities of Trumpet Articulation

The mechanisms required for vocal and trumpet articulations have a complex relationship in terms of similarities and differences in function. It can be difficult to sift through what, if anything can realistically be employed on the trumpet during the transcription process. Although quite different in scope, the arsenal of articulation and sonic capabilities on the trumpet is arguably just as vast and sophisticated as those produced through the human voice. The versatile nature of trumpet articulations,

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[89] Hickman, *Trumpet Pedagogy*, 106.

particularly those most useful in the pursuit of vocal emulation will be discussed presently.

The initial attack is typically produced by a '*t*', '*d*', or '*l*' syllable when single tonguing and a '*k*' or '*g*' syllable when incorporating multiple tonguing. The following sound is created through any number of vowel sounds '*oh, ah, ay, ee, ss*' etc. The combination of consonants and vowels are infinite, giving trumpet players an endless palette of sounds to choose from. Due to the physiological differences in humans pertaining to the size and shape of body parts like the tongue, mouth, and teeth, it is apparent that use and ability to produce certain syllables will vary greatly from person to person.[90]

A study published in 2010 by Shelly C. Cooper and Donald L. Hamann in *Contributions to Music Education* shows how the competent orchestral trumpet player can successfully match various string bowing articulations after hearing them played. Some of these bowing terms, such as *detaché, martelé, spiccato,* and *louré*, do not necessarily coincide with the universal articulation markings such as *staccato*, *tenuto*, *portato*, *marcato*, or the slur. The study showed that the conventional musical markings are typically not as effective for achieving continuity between trumpet and string articulations. These markings are rather limited in the information that can be conveyed, therefore aural perception is the much more effective means for achieving articulation uniformity between the two instruments. This study has wonderfully

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[90] Hickman, *Trumpet Pedagogy*, 133-134.

useful pedagogical implications, but it also highlights the versatile capabilities of the trumpet in terms of articulation.[91]

With all of this in mind, there are still certain constraints put on orchestral trumpet players in terms of the types of articulations that may be employed. There are certainly limits, which are dictated based on the conventions of appropriate style. However, the definitions of appropriate styles are ever changing throughout time and are determined through other countless variables such as time period, region, genre, and equipment used. When it comes to performing in solo settings such as vocal transcriptions, there is much more freedom when it comes to breadth of the articulatory palette. We can use the information from different time periods, regional styles, and genres to create a vocabulary of articulations that can be adapted for vocal transcriptions, as long as it fits in an appropriate manner.

Two time periods and genres that exploit larger articulatory palettes are early music, particularly Renaissance through early Baroque period, and jazz. At first, this may seem like a surprising correlation, but both styles exhibit a focus on freeness and a shared practice of improvisation. The process of playing and studying diminutions in early music can easily be likened to the study and performance of improvisatory solos in jazz. Numerous treatises and books throughout history have been written on both subjects. For 16th and 17th century wind instruments such as the cornett, sackbut, and recorder, the syllables used for articulation favored the more covered '*da*' attack to the harsher '*ta*.' Favored syllable combinations of this time period included '*te che* (or *te ke* in English terms), *te re*, and *le re*' in order from most hard to

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[91] Shelly C. Cooper and Donald L. Hamann, "Articulation Uniformity between Trumpet and Violin Performances," *Contributions to Music Education*, no. 2 (Nov. 2010).

smooth sounding. Multiple tonguing was approached much differently than modern

wind players today. Currently, orchestral musicians spend countless hours perfecting

the evenness of their multiple tonguing to ensure that the '*ta*' and '*ka*' (or syllabic

equivalent) are perfectly equal. Early music embraced the inequality of the different

tongue strokes, and even strived for this, as evidenced by the French *notes inegales*

style. The usage of these strong and weak or "good" and "bad" tongue strokes, or

were recognized in conjunction with the metric and harmonic consonants and

dissonances that characterize the music.[92] Another type of articulation used,

especially amongst recorder players was the use of '*d-dl*,'[93] which is identical to the

technique that is used so prevalently in jazz, known as "doodle-tonguing." The term

itself, doodle, is another example of the onomatopoeic relationship between the

human voice and trumpet playing. However, the technique is a bit more involved than

using the syllable '*d'dl*.' In actuality, the consonants *d* and *l* can be combined with

any number of the basic vowel sounds (*a,e,i,o,u*) and their infinite shadings. The way

these shadings are incorporated is up to the imagination of the performer within the

scope of the jazz vernacular.[94] Of course, doodle-tonguing is but one of myriad

articulation styles that exist in this vernacular.

Professor of Jazz Studies at Indiana University, Pat Harbison, describes the

process of familiarizing oneself to the elements (articulation, phrasing, and rhythm)

of the jazz language by comparing it to learning a foreign language. The three main

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[92] Bruce Dickey, *A Performer's Guide to Seventeenth-Century Music* (New York: Schirmer Books, 1997), 98-115.
[93] Jeremy West and Susan J. Smith, *How to Play the Cornett* (London: JW Publications, 1997), 26.
[94] Christopher M. Burbank, "Doodle Tongue Jazz Articulation for the Trumpet Player" (DMA diss., University of Miami, 2014), 160.

components of learning occur through immersion, observation, and emulation. "jazz articulation...[is] about pronouncing the music in such a way that...makes sense to others who speak the language." He goes on to suggest that the proper way to begin the step of emulation is to sing large portions of jazz recordings in the observed style.[95] This pedagogical tool of singing to help emulate playing jazz goes hand in hand with the many brass pedagogical methods discussed in Chapter 3. Immersion in the form of listening to various recordings and emulation beginning through singing is, similarly, the first step in achieving the necessary elements of vocal emulation as it pertains to the performance of vocal transcriptions on the trumpet.

What should be emulated?

Though the capability for articulation and color are severely limited, there is still much that can be emulated through the different languages in vocal music. Each of the languages that were chosen for the repertoire in this dissertation have distinct characteristics that affect the character of the music. Aside from the nationalistic styles influenced by the different cultures within the respective languages, the nature of French, German, and English are all quite different. The stylistic choices by myself were made with both the original text sounds and translation meanings in mind.

The English language, as we know, employs more consonant sounds than vowels. The nature of German is also heavily consonant (though, not as violently guttural as is often portrayed in American popular culture) and includes many umlaut

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[95] Pat Harbison, "Jazz Style and Articulation: Speaking the Language," *International Trumpet Guild Journal* 26, no. 4 (June 2002): 53-55.

vowels, which add variety and great depth to the overall sound. The French language is often characterized by its elision of consonants and vowels, which give the overall effect of fluidity. The softer, covered consonants are blended seamlessly into the vowels, which often employ a more nasal, colorful quality.[96]

Unfortunately, vowels do not map on trumpet the way consonants do. As a result, most of the vocal reproduction on trumpet is devoted to matching of hard and soft consonants, stresses of naturally occurring syllables and words within phrases, and the selective emphasis as determined by demands of the prose. It should be noted that the further use of the word "stress" will refer to the naturally occurring strength in a given syllable or word within a phrase. The stress in any given language is predetermined and fixed. The word "emphasis" will be used to convey the deliberate changing of stress expressed by the speaker (or writer), which changes based on context and interpretation.[97]

German Text Emulation

Composers who wrote these texts were set in their native language. All of the composers chosen for this repertoire were/are experts at their craft, so the texts are intuitively set to the music on multiple levels. Many of the stressed/emphasized syllables and words coincide with musical aspects such as range, harmony, meter, and rhythm. Examples of these emulated vocal elements will be discussed in the following German, American, and French repertoire: "Am Strande" by Arnold Schönberg, "Schliesse mir die Augen beide" by Alban Berg, "Ich atmet' einen linden

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[96] Ware, *Basics of Vocal Pedagogy*, 156.
[97] Dorothy Uris, *To Sing in English* (New York: Boosey and Hawkes, 1971), 22.

Duft" and "Ich bin der Welt abhanden gekommen" by Gustav Mahler, "Night" by Florence Price, "Soliloquy" by Charles Ives, "Prayer" by Leslie Adams, "Attente" by Lili Boulanger, "Le sourire" by Olivier Messiaen, and "Fleurs" by Francis Poulenc.

In Schönberg's version of Rilke's poetry, the characteristics of water, specifically the destructive force of high tide is dramatically set in "Am Strande" (On the beach). Measure 8 the words "Wild Wasser" (wild water) are set in three descending notes. The stress and emphasis both intuitively line up on the first syllable of "*Wasser*." To match this sound, a harsh attack or '*t*' is not needed. The notes are actually slurred, but a slight amount of weight is added to the first syllable "*Wa*" with the final syllable subtly lessened on "*sser*." Measure 17 sees the word "*überwand*" (overcame, or vanquished) occur over a crescendo. The stress would typically occur on the first syllable, but instead emphasis was added to the third to accommodate swell change in dynamics. However, the third syllable contains a two-note melisma. The decision to find a balance between pushing and lifting on the final note was made musically and favored a slight lift, or trailing off. The same decision was made in measure 20 on the word "Sand" (sand) with the same two-note melisma. The trailing off on the second note also adds to the conceptual blend of sounds 'vanishing in sand.'

Alban Berg's setting of Theodor Storm's "Schliesse mir die Augen beide" (Close both my eyes) in 1925 is actually his second setting of this poem[98] and his first full-fledged twelve-tone work. This is a good example of how the necessary weight of accented notes can be added without the use of harsh consonant sounds. In measure 7 the word "*leide*" (suffering) is text painted through the use of an accent and large

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[98] The first setting was published in 1900.

ascending intervallic leap. The '*l*' in "*leide*" does not require a hard consonant, so a light '*d*' tongue stroke was used accompanied with a breath accent to help shape the accent and meaning of the word. A similar tactic was used in measure 15 on the word "*letzte*" (last). Measures 18-19 see the last four sung notes with *marcato* accents overtop of a crescendo. Though none of these syllables have hard, biting consonants, heavy breath accents were used with the crescendo to paint the final line of text "all my heart is filled by thee."

"Ich atmet' einen linden Duft" (I breathed a gentle fragrance) and "Ich bin der Welt abhanden gekommen" (I am lost to the world) are both settings of Friedrich Rückert's poetry by Gustav Mahler. The first phrase of "Ich atmet' einen linden Duft" begins with those exact words, and the final word "*duft*" (fragrance) is punctuated with a true '*d*' attack: enunciated not too firmly, yet not too dull. In measure 12 the beloved hand enters the scene, as it is revealed to be the deliverer of the branch of lime. This important moment is embodied not through a bit of weight, but an additional emphasis through tempo. A slight pulling back into the word "*lieber*" (beloved) helps to convey this. "Ich bin der Welt abhanden gekommen" (I am lost to the world) sees the common setting of two and three-syllable words stressed the same musically as they are spoken. The three-syllable words "*gekommen*" (measures 13-14), "*verdorben*" (measures 16-17), "*vernommen*" (measure 19), "*gelegen*" (measures 29-30), "*dagegen*" (measures 34-35) are all set with rhythmic and metric similarity. Each of these words has a natural stress on the second syllable, so Mahler sets the first syllable on a weak beat so that the second and third syllables occur on strong and weak beats respectively. In common time, the strongest beats are on 1 and 3 (beat one

being the strongest). These settings often occur over the bar line so syllable 2 can land on beat 1. Two-syllable words most commonly have stress on the first, and Mahler makes use of this as well on words like "*lange*" (measure 18), "*glauben*" (measure 24), and "*wirklich*" (measure 36). Beginning in measure 43 there is a poignant character shift from the emotional lament of isolation from the world to an introspective reflection, which uncovers inner peace through song. This shift occurs with the words, "I am dead to the tumult of the world, and I reside in a quiet realm." The music reflects the intimate stillness of the prose and the text shaping follows suit. The natural stresses of words like "*gestorben*" and "*getümmel*" remain on the appropriate second-syllable, but the use of tongued articulation is limited mostly to repeated notes and initial attacks following rests. The exceptions are on the '*t*' of "*getummel*" (tumult) in measure 44 and the octave jump to the word "*stillen*" (quiet) which both require a very light '*d*' articulation. The decision to slur most of the notes was made so as to not disturb the ethereal nature of the prose.

English Text Emulation

The approach to the English language in some of the American songs was very similar to German. Florence Price's setting of Louise C. Wallace's "Night" sees similar stresses on three-syllable words such as "Madonna" in measures 3-4. The word is carried over a barline in order to match the stressed second syllable with the metric accent of beat one. Additionally the spoken rhythm of the phrase "a Madonna" maps onto the rhythm of the word. Those two aspects made adding the articulative weight to the note more intuitive (Fig. 10.1). In measure 15, the word "turns" is prepared through a large intervallic leap, and the '*t*' sound is emulated with a soft '*t*'

attack even though the note could have been approached in a more legato style. In measures 18-19 the word "moon" is accentuated through articulation and is supported again by coinciding with the 'strong' beat 1. The preceding article "the" is placed as a pick-up note to further accentuate the emphasis of the entire phrase "Beneath her silver lamp the moon."

Figure 10.1 "Night," measures 3-4

Charles Ives' "Soliloquy" (which includes the subtitle, "or a Study in 7ths and Other Things") begins very innocently...or perhaps ignorantly, with a certain confidence of a man who is quite sure of himself. Before descending into meteorological chaos, the text reads: "When a man is sitting before the fire on the hearth, he says, "Nature is a simple affair." It is set with the performance note "chanted or half-spoken and somewhat drawling, rather slowly and quietly."[99] The line is recitative-like with mostly repeated notes on F, dipping occasionally to E-flat and D-flat. Speaking through this line dozens of times proved useful in understanding and replicating the cadence of this phrase. Ives even stopped writing the notes and rhythms out in favor of "etc." in order for the performer to use the words as the guide, not the notes. Added weight was used on syllables such as "si" in "sitting" and "na" in "nature," but only in terms of breath accent. All tongued syllables were used through different shadings of '*d*.'

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[99] Charles Ives, "Soliloquy," Merion Music, Inc., 1933.

As discussed in Chapter 7, Leslie Adams' setting of Langston Hughes'

"Prayer" maps linguistic syntax onto musical syntax. The only difference is that the

music is in binary form, while the poem is a free-form 9-line stanza. Adams,

recognizing the brevity of Hughes' poem, decided to repeat this stanza twice in order

to expand the music a bit more.[100] The direction of each word and phrase is mapped

identically to the intrinsic stress and emphasis of the words. Generally, the

articulations are smooth until the climax of the stanza (which happens twice due to

the repeat) on "Lord God." Though the two words begin with very different

consonants, both are played with a '*t*' attack, with an emphasis using weight of the

breath on the latter word "God" each time.

French Text Emulation

The French language is spoken and set with striking fluidity and lends itself to

articulations that are very light. There were very few hard '*t*' or even '*d*' attacks that

were used in the entire recorded French repertoire for this project. Lili Boulanger's

"Attente" (Expectation), which sets the poetry of Belgian poet Maurice Maeterlinck,

showcases the merging of vowels and consonants in the third measure. The rhythm is

very close to the cadence of speech for the way the syllable "joint" is stressed in the

phrase "*Mon âme a joint ses mains étranges*" (My soul has folded its strange hands).

By beginning the vocal line on the "&" of beat one, the full stress and emphasis is

realized by coinciding with the second strongest beat of the measure, beat three. That

particular note is arrived through a slur, but a great amount of weight is added so that

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[100] Allanda Constantina Small, "H. Leslie Adams' *Nightsongs*: Poetry, Music, and Performance"
(DMA diss., University of Southern Mississippi, 2007), 31.

it lengthens the 16th note, forcing the compression of the following three notes. Figure 10.2 shows the emphasis with an added tenuto marking delineating the weight that was used in performance. The marking does not appear in the real score. At the end of the song, in measures 26-27, the words "*des mensonges*" (lies) are repeated. This was an addition by Boulanger, not Maeterlinck, but it emphasizes the bitterness of the text. Boulanger does use a comma in the text "*des mensonges, des mensonges*," but the performer must know where the new word begins in order to place it appropriately within the rhythm and add the slight lift in beforehand. Figure 10.3 shows the rhythm and without text so as to underscore that the melody does not intrinsically require a break before beat four.

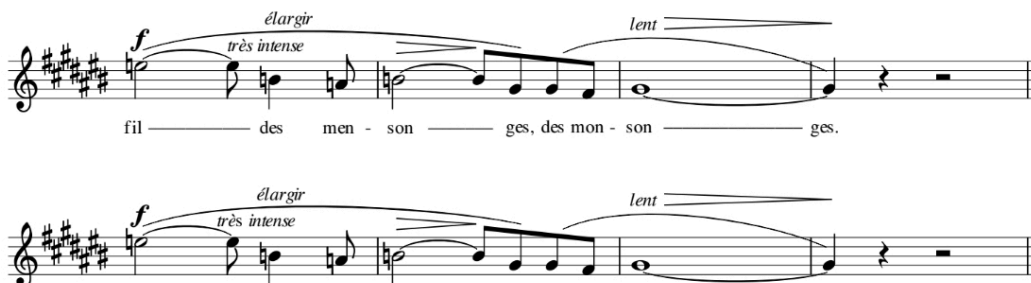Figure 10.2 "Attente," measure 3 with added tenuto

Figure 10.3 "Attente," measures 25-28 with and without text

Francis Poulenc's setting of Louise de Vilmorin's "Fleurs" (Flowers) exemplifies how the music and text occasionally disagree in terms of emphasis. In measures 6-8 the textual stress of "*Fleurs sorties des parenthèses d'un pas*" would normally occur on the syllables "*ties*" of "*sorties*" and "*thèses*" of "*parenthèses*." Poulenc recalibrates these stresses by emphasizing "*sor*" of "*sorties*," placing it on the downbeat of the measure and adding dissonance, as if leaning into it. Consequently, the stress of "*parenthèses*" is diverted to beat two; another weak beat. Perhaps this 'imperfect' text setting was done to convey the imperfect love that transpired in the text of "Fleurs," in which the character is burning the flowers of a past love in the hearth. The task of the performer becomes a challenge of balance. According to Poulenc's (and Bernac's) own words[101] the song should be sung humbly and be unwavering in tempo. That does not give many options for lofty gestures, so subtlety is everything. A slight leaning in with a breath accent on the downbeat of measure 6 on the B-double flat and a relative evenness of weight on beats 1 and 2 in the following measure will ensure Poulenc's performance notes are respected.

Olivier Messiaen set "Le sourire" (A smile) to the poetry of his mother Cécile Sauvage. The song is minimal in terms of text, brevity, and vocal range. There are many repeated notes, which give plentiful opportunities for text emulation. Measure 4 (in ¾ time) sees a drive to the third beat, even though the stress is typically on beat one. The text "A certain word whispered by you" leads the reader to the culprit of the whisper, and the bearer of emphasis: "you." Several other words receive special stress on their appropriate syllables, but the means of achieving them highlight another articulatory tool. The weakest syllables, which often end in "e" are much weaker in

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[101] See Chapter 8 under the section "Fleurs."

the French language and require a much subtler, softer articulation. The result is an

attack similar to the letter '*l*' which occurs when the tongue makes contact higher in

the roof of the mouth, further up on the alveolar ridge. Measure 6 on "*me*" of

"*intime*," measure 11 on "*che*" of "*bouche*," and measure 13 both on "*re*" of "*sourire*"

and "*ble*" of "*tremble*" are all examples of how this '*l*' articulation was used.

Vibrato

Psychologist Carl E. Seashore characterizes vibrato as "a pulsation of pitch,

usually accompanied with synchronous pulsations of loudness and timbre, of such

extent and rate as to give a pleasing flexibility, tenderness, and richness to the tone...

The vibrato is the most important of all musical ornaments, both in voice and in

instruments."[102] There are two components of vibrato, the rate at which the pitch is

oscillated, and the extent (frequency) of which the pitch oscillates. When produced at

a reasonable rate, these pulsations are not perceived as pitch variations, but as an

overall quality of the musician's sound.[103] Trumpet and voice have different

mechanisms for creating vibrato, but trumpet performance and pedagogy have

adopted many of the pleasing vocal aspects of vibrato. As noted in Chapter 3, Robert

Nagel advocated for the study of vocal vibrato as a way to inform its application to

the trumpet in a "natural and intimate" fashion.[104]

In singing, vibrato is created through the contracting and relaxing of the

laryngeal muscles combined with activity from breathing muscles, diaphragm, and

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[102] Carl E Seashore, *Psychology of the Vibrato in Voice and Instrument* (Iowa City: University of Iowa Press, 1936), 7.
[103] Ware, *Basics of vocal Pedagogy*, 180.
[104] See Chapter 3 under "Vocal Emulation in Brass Pedagogy and Performance Practice

resonating cavities.[105] The convention for modern classical singers dictates a rather constant use of vibrato. Exceptions are made mostly in choral music where straight-tone or minimal vibrato is favored.[106] While constant vibrato is taught, voice students are often cautioned against manipulating vibrato for specific personal tastes. Efficient vibrato is a natural characteristic that only occurs using the mechanisms discussed and in the correct conditions within the music. Conditions involving musical intensity through crescendo, ascending pitch, or general level of excitement will typically see an increase of vibrato for trained singers.

Trumpet playing has a more complex view of vibrato, which changes based on musical setting and regional styles. However, the production of vibrato generally falls under the same three methods. First, and most commonly is jaw vibrato otherwise known as lip, or tongue vibrato. This is created through pulsations using the syllable 'yaw-yaw' or an equivalent. This subtle motion is perhaps the most commonly used form of vibrato in the trumpet community. The second style, which is a bit dated, is called hand vibrato. It involves the gentle back and forth motion of the right hand as it rests overtop of the valves, similar to how vibrato is produced on a stringed instrument. The final style, throat vibrato, uses similar functions of the muscles in singing without activating the vibrations of the vocal folds. The laryngeal muscles are pulsated to change the size of the glottis. This is the least common form of vibrato that is applied to the trumpet.[107] National styles of trumpet playing have different vibrato characteristics. German playing tends to be conservative with the use of vibrato, however the French style utilizes it more readily. The Russian style of

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[105] Ware, *Basics of vocal Pedagogy*, 181.
[106] Ibid., 182.
[107] Hickman, *Trumpet Pedagogy*, 127.

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vibrato is completely unique: wide, fast, and remarkably expressive. Latin American styles such as mariachi have a similar fast style of vibrato that is as distinctive as all of the others. It appears that the connection between the trumpet and voice is realized through the use of vibrato. The inner personality of the musician, as well as the larger cultural values are intimately and overtly expressed through vibrato. The overuse of any type of vibrato on the trumpet distorts the sound and draws attention to itself. Any vibrato that draws attention to itself in that way is considered a negative quality. However, the tasteful use of vibrato is considered to be the "finishing touch that adds character, feeling, and expression."[108]

In regards to specific examples of vocal emulation through vibrato, three examples of the recorded repertoire will be examined. The musical conditions that dictate the fluctuation of vocal vibrato are observed for vibrato on trumpet, specifically in terms of intensity manifested through crescendo, ascending pitch, and general level of excitement. Most of these elements occur in conjunction with each other. First, in Ives' "Soliloquy," the docile nature of the first measure yields to an agitated and chaotic scene. Surely this is an instance of musical intensity, which calls for an immediate implementation of faster vibrato beginning on the final note of the first measure on the text "Then." The final few measures of Ives' "The Housatonic at Stockbridge" also required faster vibrato to match the intensity of the ascending vocal line as it portrays water rushing towards "the adventurous sea!" A more subtle use of vibrato is exemplified in Alma Mahler's "Lobgesang" and Gustav Mahler's "Ich atmet' einen linden Duft." The final phrase in "Lobgesang" uses the metaphor of the sea to describe aspects of love. The final line "infinity is the ocean, is love" contains a

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[108] Johnson, *The Art of Trumpet Playing*, 40.

long descending line from E-C over three measures (measures 43-45) sustained at a fortissimo volume. The intensity drives all the way until the last note, so vibrato is employed meticulously. The note begins a bit softer with straight tone in order to crescendo and employ the vibrato to drive to the end of the phrase. This blooming of vibrato is also used in a much more quiet sense in "Ich atmet' einen linden Duft." Many of the phrases in this song include long held notes, which beg for motion from dynamics and vibrato in order to carry the perpetual movement of the scent of lime throughout the air. Both in measure 12 at the introduction of the "beloved hand" and measure 19 when the tense changes to present, the held notes are approached first with straight tone to draw the ear in to the importance of the text. Once the note is well established, the vibrato is added to bring color and richness to the sound and the meaning of the words.

What should be discarded?

It has been established that not everything can be emulated via articulation, but there are certain things that *can* be emulated that really should not be. The most prominent example of this concerns words that end with hard consonants; which are common in both the English and German languages. This concerns words that end with hard consonants. There are seldom examples of when a trumpet player would want to end a musical line as abruptly as the common "*cht*" sound in German. This sound is made first with the '*ch*' sound (as in 'Bach' not the English version voiced in the word 'church') which is made from a contact with the body of the tongue to the soft palate. That sound is followed by the '*t*' sound, which produces a 'harsh' ending to the word. A prime example of this occurs in a piece that was discussed in this

dissertation, but never recorded; Gustav Mahler's Rückert setting of "Um Mitternacht" (At midnight). The five-stanza poem has six lines in each stanza, which have the rhyme scheme of AABBAA. All of the A lines of the poem end in "*acht*" such as "*mitternacht*," "*gewacht*," "*gelacht*," "*angefacht*," and "*macht.*" While the reading and singing of this poetry powerfully produce the intensity of this syllable, the translation to trumpet does not have the same effect. Tongue-stopping the notes or any other attempts to portray this quick release of energy will likely come across as strange and unmusical.

Another aspect of vocal production that should be discarded, or rather taken with a grain of salt is the exact emulation of vibrato. Generally speaking, trumpet players should air on the side of conservative vibrato use, even though certain vocalists may use it quite prominently. In terms of rate and extent of vibrations, vocalists optimally sing between 4.5-6.5 Hz for the extent and 5.5-7.5 pulses per second for the rate.[109] For example, if a trumpet player were to approach "Ich atmet' einen linden Duft" with the same rate and extent of vibrato as Jessye Norman, the player would likely receive feedback that the vibrato is out of control and overdone. The fact is: the trumpet's vibrato has different perceived standards of beauty compared to the voice, in the same vein that instruments like French horn and clarinet do not use vibrato in orchestral settings.

Advantages of the Trumpet

The discussion of this section has largely centered on what the trumpet can do to emulate the voice in order to best serve the needs of the music. Fortunately, the

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[109] Ware, *Basics of Vocal Pedagogy*, 180-181.

trumpet has its own innate characteristics that can be used to breathe life into the text

independently of vocal emulation. The trumpet's ability to play longer stretches

without needing to breathe, specific articulations that bring out the meaning of the

words, extended techniques, and use of different equipment such as mutes and

various types of trumpets all add to the text in ways that the voice cannot.

Limited Breathing

Due to the high resistance and compression of air required to play the trumpet,

players are able to sustain notes significantly longer than vocalists. However, this fact

is not to be misconstrued with the notion that trumpet players can play longer phrases.

Grove defines a musical phrase as "a term adopted from linguistic syntax and used for

short musical units of various lengths."[110] Nowhere in the definition does it mention

breathing as a requisite for the length of a phrase. In fact, it has already been noted

that trumpet pedagogy regularly looks to great vocalists and uses singing as a way to

improve phrasing.[111] The benefit of trumpet playing lies in the understanding that a

player does not have to breathe as often, therefore creating lines that are uninterrupted

by the breath. Manuel Garcia's *Hints on Singing* devotes several pages to the

discussion of how to break up musical lines in order to accommodate the singer's

breath.[112] Typically vocalists plan their breaths to match with the grammatical pauses

and punctuations of between words and phrases, but occasionally they have no choice

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[110] "Phrase," Grove Music Online, 2001; Accessed 12 Apr. 2020. https://www-oxfordmusiconline-com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021599.
[111] Johnson, *The Art of Trumpet Playing*, 29.
[112] Manuel and Beata Garcia. *Hints on Singing* (London: E. Ascherberg, 1894), 54-58.

but to breathe in unfavorable locations such as in the middle of words. For the most part, trumpet players can avoid this if the breaths are planned strategically. In most instances it is favorable for the trumpet player to observe the natural resting points of phrases, but it is not necessary to add a breath. Examples from "Attente," "Boy's Lips," and "Chanson à boire" will be examined.

Measures 18-21 in Lili Boulanger's "Attente" see a phrase that is broken up in the third measure with a comma in the text "Elle apaise au fond de mes songes, Ses seins effeuillés sous mes cils" (My soul brings peace to the depths of my dreams, its breasts bared beneath my lashes. Instead of breathing, the decision was made to add a slight lift to observe the comma, but the larger line retained an uninterrupted flow of air. A similar tactic was used in measures 25-28 with the repeated word "lies" separated with a comma. Libby Larsen's "Boy's Lips" has two powerful moments that benefit from an uninterrupted line. First, suspense is created with the text "Linda's face hung before us, pale as a pecan, and it grew wise as she said." Typically a vocalist would probably utilize all four opportunities to breathe: before "Linda's", after "us," after "pecan," and of course at the very end. The breath after "us," was omitted while the pause was still observed. This helped to convey the feeling of the text without having to create extra time for a full breath. The other instance occurred under the text "A firefly whirred near my ear, and in the distance I could hear the streetlamps ping into miniature suns against a feathr'y sky." From measures 23-29, this extended phrase covers seven full measures with only one comma in the text. Naturally, a vocalist would likely need to observe at least three breaths to make it to the end of the phrase. Only two breaths after "ear," and "suns" were required to

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complete this phrase, which kept the gorgeous imagery at the forefront. In the drinking song "Chanson à boire" of *Don Quichotte à Dulcinée*, the first couple of phrases (measures 7-23) are played without breaths, while observing the natural respites of the grammatical syntax. The quarter note rest in measure 11 was bled through a bit in order to continue the energy. The decision was made to convey the continuous mood of thought until Don Quichotte exclaims "Ah!"

Non-Vocal Articulations

In Libby Larsen's "Big Sister Says" many non-vocal articulations were used to reflect the meaning and intensity of Kathryn Daniels' words. On her website, Larsen elaborates "the mezzo-soprano rats, teases, pushes, and pulls her voice as incessantly as adolescent women subject themselves to the perpetual motion machine of cosmetic beauty."[113] The trumpet mimics many of these elements, but can also use its qualities to portray this scene with accuracy. In terms of articulation, two tactics which had been largely avoided are applied with regularity. The hard '*t*' attack and the abrupt stopping of the note. From the beginning two measures the voice sings alone "Beauty hurts," culminating with a descending tritone on the word "hurts." The sharp attack on the 'h' along with a shorter duration that more closely resembles an eighth note than a quarter note, helps to convey the painful groan that Larsen describes as a "Pagliacci-like cry."[114] This device is used each subsequent time the word "hurts" is uttered. Similar articulations and note-length changes are applied to other painfully

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[113] Libby Larsen, "Love After 1950" Voice, Libby Larsen website, accessed March 27, 2020, https://libbylarsen.com/index.php?contentID=241&profileID=1353&startRange=0.
[114] Ibid.

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descriptive words such as "prick" (measure 23), "pins (measure 24), and "plucks" in measures 35, 65, and 71.

Extended Techniques

When one thinks of extended techniques on trumpet, the experimental and avant-garde styles of the 20th century typically come to mind. The extended techniques that were used in this project were on the modern and contemporary works of Charles Ives and Libby Larsen. However, extended techniques need not be reserved only for these types of works. If the poetry gives rise for a stylistically reasonable extended technique to be implemented, why not use it?
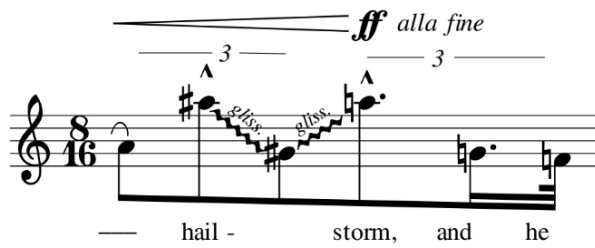
Figure 10.4 "Soliloquy," measure 5

The extended techniques used in the recordings for this project were *glissandi*, lip bends, and flutter tonguing. The glissandos were manufactured two different ways: half-valve and through the use of the third valve slide. In "Soliloquy," printed glissandi appear in measures 3 and 5 on the words "looks out" and "hailstorm," respectively. These glissandi are manufactured by smearing from one note to another

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by pressing down the valve halfway in between the sounding of the pitches.[115] This is achieved in both ascending and descending manners, as shown in Figure 10.4. "Boy's Lips" uses both half-valve glissandi and lip bends interchangeably throughout the piece. Due to the jazz-influenced bluesy nature of the music, many of the pitches were scooped, glissed, and bended to achieve a sensual, languid, and free feeling. Virtually every played measure has some sort of embellishment, but the climax in measure 18 shows how both are used. The phrase, "A boy's lips are soft as baby's skin" sees the first descending glissando through half-valving the octave B-flat to B-flat on the words "lips." The halve-valve is used again to arrive to the word "soft" by a microtonal scoop. The repeated G's on the words "baby's skin" uses a lip bend on the first syllable of the word "baby" to stress the sound of the '*b*'. The slide glissando is used twice in "Big Sister Says" both on different iterations of the text "Beauty hurts" (measures 8 and 25). The slide glissando is only possible on notes that employ the first or third valve slide; an action similar to moving the slide of a trombone. In the context of the song, both measures ascend to a D on the second syllable of "beauty." A false fingering is used to play the note with the first and third valves, as opposed to just the first valve. The note is approached first with the valve slide out as far as possible, then slowly bringing the slide back to its normal position. The resulting sound is the note (D) beginning roughly a semitone lower until it arrives at the precise pitch. This helps to give the vocal line the "howling" quality as indicated by the directions in the score. Finally, the flutter tongue technique was used twice in "Big Sister Says." In measures 17 and 88, the flutter tongue was used to match the

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[115] Amy Cherry, "Extended Techniques in Trumpet Performance and Pedagogy" (DMA diss., University of Cincinnati, 2009), 82.

increasing level of pain experienced by the character of the poem. In both instances, a word or phrase was uttered three times, and upon the final iteration the flutter tongue was applied. Near the beginning of the piece on, "yanking a hank of my lanky hair" (measure 17) and at the very end, on the word "oh," these flutter tonguings were able to convey intense pain and discomfort.

Although the scope of extended techniques used in this dissertation were rather limited, their strategic implementation provided moments of timbral excitement and variety, which mapped the trajectory of the prose. For a comprehensive discussion and guide for extended techniques on trumpet, Amy Cherry's dissertation *Extended Techniques in Trumpet Performance and Pedagogy* offers thoughtful insight on the subject.[116]

Various Mutes and Trumpets

In regards to the types of mutes and trumpets used, the scope in this dissertation was fairly limited, yet strategically implemented to achieve maximum musical and textual impact. Mutes are devices that are either inserted or placed overtop of the bell of the trumpet to change the quality of sound in a particular way. The only mute used in this dissertation was the plunger mute, which was often used in conjunction with the flutter-tongued notes in "Big Sister Says." Discussed in Chapter 6, the plunger mute has very similar qualities to the human voice, which is why it is used in popular culture as a caricature for speech (i.e. *Peanuts*). Jazz musicians also adopt the mute technique regularly, which has a remarkably similar sound to scat-

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[116] Ibid.

singing.[117] In "Big Sister Says," the final iteration of, "yanking a hank of my lanky

hair" (measure 17), in addition to the exclamations, "Ow" (measure 57), and "Oh"

(measure 88) benefited from the human-like whine of the mute, helping to portray the

agony and humor of the prose. Other types of mutes that exist for the trumpet include

the straight mute, cup mute, harmon mute, bucket mute, practice mute, felt crown

mute, derby mute, and pixie mute. Even the hand can be used as a mute. Many of

these mutes can be found in various metals, woods, and composite materials, which

drastically affect the character of the sound. Choosing a mute for use in a vocal

transcription is a highly subjective task, as the transcriber/performer must decide

which timbre is most desirable for evoking the text and music.

The cornet was used for the overwhelming majority of this project, with the

only exception made for measures 2-11 of "Soliloquy." The decision to use cornet

over trumpet was a personal preference of the warmer and blended sound that the

trumpet simply cannot achieve. For this reason, cornet was the preferred instrument in

early solo repertoire and seen as the more 'vocal' instrument, while trumpet was the

dominant voice in orchestral settings where power, percussiveness, and brilliance was

favored over the more mellow tone. Then-chair of the Royal Musical Association,

Ebenezer Prout commented quite bluntly his view on the superiority of the trumpet in

orchestral settings, "It is simply an abomination of desolation to play the cornet as a

substitute for the trumpet. We must see that the better instrument– the trumpet– is

kept in use in the orchestra..."[118] This was the prevailing opinion for many, and

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[117] See Chapter 6: Choosing Repertoire.
[118] Walter Morrow, "The Trumpet as an Orchestral Instrument" *Proceedings of the Musical Association* 21 (1894): 145.

remains to this day. The subdued qualities of the B-flat and C cornet make it most suitable for vocal emulation, especially in art song. The violent, bright, and crisp qualities of the C trumpet were needed in "Soliloquy" to convey the chaotic, accented, angular, and extreme range of the vocal line. The conical nature of the cornet, along with the deep V-shaped mouthpiece severely limits the power and punctuation necessary to recreate the sounds of a raging hailstorm.

Another instrumental option that was deeply considered for this project but never implemented was the flugelhorn. Due to the small bore size, much larger bell, and cornet-like V-shaped mouthpiece, the flugelhorn has a much deeper, mellower tone than the cornet and is often noted for its smooth, vocal quality. This is an excellent instrument that was considered for some of the French repertoire on this project, but was discarded in favor of the cornet due to personal preference. Similar to choices of mutes, it is the transcriber/performer's prerogative to use whatever equipment they deem necessary for the needs of the music. In some cases, different instruments or mouthpieces will be used for facility, rather than for a specific sound quality. It is the opinion of the author that as long as the sound quality does not suffer, this is permissible. There is a hierarchy of sound that was considered for this project. Equipment decisions were prioritized first by timbre, then facility. Other instruments such as the ones listed in Chapter 6 (under Range), and equipment variations such as rotary valves, mouthpieces, tone enhancers, etc. should also be considered by the performer.

Chapter 11: Acting and Gesture

The purpose of this chapter is to note the significance and complexity of gesture, and how it seems to tie everything together. The historical and theoretical background of the composers, the in-depth understanding and personal interpretation of the prose, and the embodied decisions for articulation, phrasing, timbre, extended techniques, and breathing can all be reinforced through gesture. But what is gesture, and how is it so pervasive in our everyday communication?

Gesture in Language

Lawrence Zbikowski's chapter in *New Perspectives on Music and Gesture* titled "Musical Gesture and Musical Grammar: A Cognitive Approach" builds on the theory of metaphor by Lakoff and Johnson (discussed in Chapter 2) as well as relationships between gesture and thought by psychologist David McNeill. Zbikowski argues that, "The gestures that accompany our speech reflect a mode of thought that is independent from but coordinated with language."[119] In everyday linguistic interactions, gesture adds something new to the communication. Gestures in the form of body language (hand movements, posture, facial expression, etc.) communicate information that is not necessarily provided through language alone. Words and gesture work together to provide a complete communicational interaction.[120] Gestures that accompany linguistic communication are almost always spontaneous, as are most physical gestures that accompany music. However, the main difference between

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[119] Lawrence M. Zbikowski, "Musical Gesture and Musical Grammar: A Cognitive Approach," in *New Perspectives on Music and Gesture,* ed. Anthony Gritten (Burlington: Ashgate Publishing, 1988), 87.
[120] Ibid., 83.

gestures that accompany language vs. music is that musical gestures do not always add an independent mode of thought. While the notes, words, and musical gestures (such as motifs, rubato, *crescendi*) on the page are predetermined, musical interpretation and physical gestures may be altered. Interpreting musical gestures is not typically a spontaneous process since we spend hours practicing and rehearsing to perfect every minute inflection. However, the physical gestures that accompany performance are rarely planned out. They are arguably one of the most intentionally spontaneous aspects of musical performance.[121] There are many other ways in which gesture used in language is similar to the ways it is applied in music. Understanding how gesture works in linguistic communication can help inform how useful it may be in the musical context.

One of the building blocks of gesture within linguistic communication is the catchment. Catchments are recurring moments in the greater sequence of communicative events. An example of a catchment may be a specific hand gesture used repeatedly over the course of an argument or telling a story. The example in McNeill's book *Gesture and Thought* examines a person's recounting of a cartoon clip. Without the listener having access to the visual clip, the person recounting the scene used specific hand motions along with speech inflection to provide a more comprehensive account.[122] Hand gestures were able to communicate what the voice could not, which was the inference of spatial characteristics such as inside/outside or up/down. The repeated use of the index finger to indicate "up" may be considered a catchment within the entire discourse structure. McNeill defines a catchment as "a

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[121] Musical errors are indeed spontaneous, but not intentional.
[122] David McNeill, *Gesture and Thought* (Chicago: University of Chicago Press, 2005), 108-112.

kind of thread of consistent dynamic visuospatial imagery running through the discourse segment that provides a gesture-based window into discourse cohesion."[123] These smaller, isolated mappings between gesture and language are forms of cross-domain mappings. In each catchment there is a source domain (gesture), which is mapped onto the language (target domain) in order to reveal unknown elements of the larger structure. The larger discourse structure is not language, but the *thought* behind language. When these catchments work together to create a singular cohesive idea, this is what is known as a growth point.[124] The growth point can be thought of as the blended space in a conceptual blend.

Gesture in Music

Zbikowski examines the movements of Fred Astaire while he is at the piano accompanying himself singing "Just the Way You Look Tonight." Though his body is obstructed from view, and limited only to head and torso movements, a full discourse of gesture with several different catchments culminating in a growth point was created subconsciously due to his embodied cognition of the musical prose and structure.[125] Even without words, music has its own syntax that can easily be expressed through gesture. That is why instrumentalists still move expressively when they play. The expressions are not random; they make sense because of the embodied knowledge of the musical structure. When the two modalities of musical and physical gesture occur together, they create a type of parallel gesture. These types of gestures

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[123] Ibid., 117.
[124] Ibid., 105.
[125] Zbikowski, *Musical Gesture and Musical Grammar*, 92-96.

often inform one another.[126] Musicians move on the "strong" beats of the music, they make movements as cadential motion approaches, and they make bodily shifts during harmonic modulations. An ascending musical motive might be accompanied by the performer raising their instrument, or moving up on their toes if they are standing. Physical gestures often help understand musical gestures and structures. When language is introduced to music via singing, it adds yet another element that gesture can map onto.

Gesture in Acting

Meaningful gesture will come as a result of embodied knowledge of everything discussed so far in this dissertation. Planning subtle ideas for gestures here and there may be helpful in mapping out what one should express, but risks coming across as artificial and planned. Carol Kimball suggests that standing in front of a mirror singing and practicing various gestures has no foundation in an authentic, organic performance.[127] In fact, gesture is often overdone and can easily distract from the performance, not contribute. It is important to let the drama and excitement remain where it is; inside the music and prose. Yes, the recital vocalist is an actor of sorts, but not in the literal sense of a theatrical actor, or when acting in opera. Effective, subtle gesture reinforces the mappings within music and text. This becomes obvious when actions are overdone, but also when musicians appear stiff and motionless. Audiences can sense inauthenticity on both ends of the spectrum, so it

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[126] Luke Windsor, "Gestures in Music-making: Action, Information and Perception," in *New Perspectives on Music and Gesture,* ed. Anthony Gritten (Burlington: Ashgate Publishing, 1988), 50.
[127] Kimball, *Art Song: Linking Poetry to Music*, 193.

can be inferred that there is a fine line when it comes to finding the balance for gestural employment.

Gestural Embodiment

Legendary acting teacher Sanford Meisner had a poster in his New York City acting studio that read, "An Ounce of BEHAVIOR is Worth a Pound of WORDS."[128] While it has now been established that gesture can easily be overdone, there is definitely usable wisdom that can be gathered through an understanding of acting techniques. Geoffrey Tiller's dissertation "Sounding the Inner Voice: Emotion and Vocal Emulation in Trumpet Performance and Pedagogy" dives deep into Constantin Stanislavski's principles of Method Acting as a way to access genuine emotion that can be applied to trumpet performance.[129] Tiller argues that accessing these emotions are useful in conveying the text as well as the sounds of the music.[130] He understands that vocal music captures multiple modes of expression through sound and prose. Tiller utilizes Staniskavski's principle of the "Magic If."[131] The performer asks their self what they would do *if* they were in certain circumstances. It allows the performer to use imagination and empathy to create an artificial situation that generates real emotions.

In regards to the recorded repertoire of this dissertation, questions might look like, "What if I were the desperate character pleading to God for answers in Langston Hughes' poem 'Prayer?'" Or, "What if I were the swaggering and complex Don

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[128] Sanford Meisner and Dennis Longwell, *Sanford Meisner on Acting* (New York: Random House, Inc., 1987), 4.
[129] Geoffrey Tiller, "Sounding the Inner Voice: Emotion and Vocal Emulation in Trumpet Performance and Pedagogy" (DMA diss., University of Toronto, 2015), 79-84.
[130] Ibid., 83.
[131] Ibid., 109-112.

Quixote singing drunkenly, merrily, and bitterly in 'Chanson à boire?'" Certain

background information also helped facilitate the "Magic If" such as the feeling of

love in "Ich atmet't einen linden Duft" described by Mahler's friend and biographer

Natalie Bauer Lechner: "The [linden branch] to [Mahler], it's filled with the kind of

quiet happiness that you feel in the company of someone dear to you, and of whom

you are perfectly sure, without a word needing to be exchanged."[132] This insight

provided a vehicle for accessing the emotions necessary for conveying the certainty

and simplicity of love. In my own preparation of Libby Larsen's *Love After 1950*, I

was clearly not able to draw upon the coming-of-age experiences of attraction and

beauty through the lens of a female adolescent. Imagination and empathy were

absolutely required, but I was also able to use my own queer identity to relate in

similar, highly personal ways.

  The extent to which all of this emotion was conveyed through gesture is hard

to quantify and not necessary to dissect. Carol Kimball suggests, "…the expressions

on a singer's face are an outward manifestation of the inner instincts of what has been

learned by study and preparation. This also applies to gestures."[133] The performer will

know if they are in touch with the music, and the gestures will follow. More often

than not, audiences are collectively able to distinguish between authenticity and cheap

sensationalized entertainment.[134]

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[132] Bauer-Lechner, *Recollections*, 174.
[133] Kimball, *Art Song: Linking Poetry and Music*, 195.
[134] Ibid., 192-193.

Chapter 12: Conclusion

Live or recorded performances of art song act as the conduit for the listener to understand the composer, the poet, *and* the performers. Yes, the identity and expression of the performers are just as important. What separates performative dynamic art such as music, spoken poetry, acting, and dance from non-performative static art such as paintings, sculptures, and written poetry is the identity and perspective of the performer. Pierre Bernac asserted, "In the art of music, it is the interpreter's performance which we come to regard as the work itself."[135] Music is not a museum containing artifacts of the past, but is a re-creative art form that introduces the humanity and interpretation of the performer.

Each time a work is performed, a new layer of interpretation is added to the existing notes and words on the page. The purpose of this dissertation was to highlight all of these elements that come together during the process of preparing and performing vocal transcriptions. Without this comprehensive knowledge of historical and theoretical context of the composers and their music, the poets and their texts, the similarities and differences between trumpet and vocal pedagogy and performance practice, and how gesture ties everything together, the performers and audiences will miss out some of the most compelling aspects of this art. With the narratives intact through subtitles the audience has an even better chance at absorbing the many complex elements of construction within these works.

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[135] Pierre Bernac, *The Interpretation of French Song* (New York: W.W. Norton Co., 1978.), 1.

Of course, this project is by no means a perfect solution void of any

shortcomings. As it has been stated repeatedly through this dissertation, there is no

way for any instrument to fully recreate the idiosyncratic elements that make up the

experience of singing; the sounds of each word and syllable, and the limitless

expressive, intimate, and primal qualities of the human voice. Subtitle translations

help keep the narrative intact but do not account for what is lost from the original

language, or allow the audience to know exactly which syllable is being played at any

given time. It is my opinion that the benefits overwhelmingly outweigh the

drawbacks. The vocal repertoire is a seemingly endless treasure trove of musical and

poetic genius that is worth exploring and emulating.

Live Recital Application and Future Plans

The use of subtitles in video format is an effective way of preserving the

narrative structures within vocal music transcriptions, however there are certainly

alternatives for application in live performance settings. Opera houses around the

world have been using supertitle projections with much excitement and success, as

has the vocal series Vocal Arts DC. In order for this to work in a live performance

format, there must be a third party who can operate the supertitle controls.

Organizations such as Vocal Arts DC often use at least one screen projector, which is

connected via HDMI and operated through a program such as Microsoft

PowerPoint.[136] If the performer has access to a venue with projector and a hired (or

willing) third party operator, the texts can be projected in a similarly effective manner

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[136] Morgan Brophy, email correspondence with Supertitle Coordinator for Vocal Arts DC, April 7,
2020.

as video subtitles. Student musicians at smaller institutions or freelance professionals with no ties to larger arts organizations may find this to be a logistically cumbersome task, so each performer must weigh the benefits, drawbacks, and feasibility of this method. But for certain instrumentalists and singers alike, they may find this to be the perfect solution for Stephanie Blythe's predicament of having to view the tops of people's heads buried in their programs.

It is my intention that this dissertation marks the beginning of an investigative process into the field of vocal transcriptions on the trumpet. Unfortunately there does not presently seem to be a user-friendly means of projecting supertitles in a live performance setting that would not involve the work of a third party operator. Possible plans for the future may be to develop an application that either facilitates the use of projections for the operator, or allows the performing musician to operate the projections themselves during performance. Preliminary thoughts regarding the latter include using timed translations or a Bluetooth foot pedal similar to how pages are turned on the digital sheet music application forScore. Serious logistical issues arise in terms of complexity, technical errors, and multitasking. Whatever the future holds, I am fully invested in pursuing the larger concept that served as the root ambition for this dissertation: finding innovative ways to keep the narratives intact within vocal transcriptions. Additionally, I plan to continue exploring the many other sub-genres and time periods within the vocal music repertoire such as opera, sacred music, and more contemporary styles. The trumpet and voice both have the captivating ability to traverse genre seamlessly and appropriately. My aim is to continue pushing the boundaries for repertoire on the trumpet through exploiting this

undeniable vocal connection. It is my hope that other trumpet players and

instrumentalists will also see the value in expanding our repertoire through this lens.

Appendix A: Helpful Sources for Vocal Diction and Pronunciation

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Appendix B: Physical Elements of Vocal and Brass Production

Minifie, Fred, Joan Wall, Robert Caldwell, and Ken Moll. "Human Speech Articulation." Caldwell Publishing Company, 2002. Video Tape

Sarah Willis, "(MRI) Chamber Music with Sarah Willis." YouTube video, May 20, 2015. https://youtu.be/MWcOwgWsPHA.

These two sources offer valuable visual information on the processes of production in voice and brass performance, respectively. MRIs show the intricate movements that distinguish each discipline. Studying these movements highlighted how vocalists and brass players use many of the same mechanisms, often in different ways and for different purposes.

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