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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

CONDUCTING MUSICAL SHAPE

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

DIANE MARGARET LEWIS

Norman, Oklahoma

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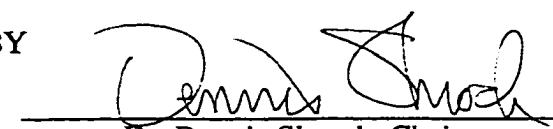
CONDUCTING MUSICAL SHAPE

A DOCUMENT APPROVED FOR THE

DEPARTMENT OF MUSIC

BY



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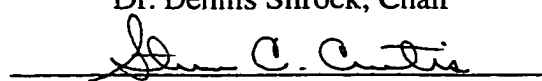

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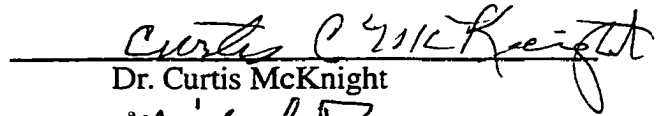

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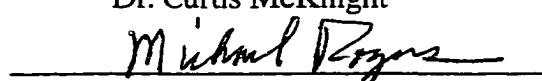


Dr. Michael Rogers

Acknowledgements

For the constancy of their love and support,
and for their insistence on my persistence,
I'd like to dedicate
this document to my family,
Paul, Ryan, Marie-Louise, Emma, and
Willie Lewis, Dorothy Marie Baldauf,
and Margaret Arner.

For his inspirational conducting of musical shape,
and patience, I'd like to thank
Dr. Dennis Shrock, my mentor.

For permission to include a copy of Johannes Brahms's
"Lass dich nur nichts nicht dauren" © 1961,
I need to thank
C. F. Peters Corporation.

TABLE OF CONTENTS

LIST OF TABLES

Appendices

CHAPTER ONE

DEFINING SHAPE

INTRODUCTION

What is "shape" in conducting music? Shape is that which creatively exposes and actualizes in performance the organization or lack thereof of all intrinsic elements within a given score. Conductors imaginatively bring shape to a score by interpretation on both macro and micro levels, with smaller shapes existing in tandem within larger shapes and all shapes, whether they are archlike, wavelike, static, disjointed, angular, etc. evolving into an actual interpreted shape for the entire composition--an overall aural image. Shape goes far beyond following the instructions in a score; all aspects of the music are a part of shape. These aspects run the gamut from the more easily identified specifics such as tempo, dynamics, articulation, form, harmonic rhythm, key centers, and textual expression to the not-so-easily identified vaguenesses such as a lack of a tonal center, lack of a viable form, lack of harmonic direction, lack of a clear text, deciding how fast is fast or how loud is loud or how heavy is a stress marking, dealing with compositions remaining static over long periods of time, etc. These vaguenesses become the specifics which inevitably define a shape.

Shape, in conjunction with other ideas, has been discussed in a number of published writings by various authors. Four examples have been selected to represent the expansiveness of what is meant by shape. In his essay "On Conducting" from Weingartner on Music and Conducting, Felix Weingartner states:

> Bülow, in his witty way, divided conductors into those who have their heads in the score and those who have the score in their heads. I might distinguish them,

> perhaps rather more deeply, by means of the following antithesis-some conductors see only the notes, others see what is *behind* the notes. Then again there are conductors who destroy the unity of a work that is one and indivisible, and others who can shape the apparently fragmentary into a unity. (p.37)

In Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture Leonard B. Meyer states: "He *(the performer)* shapes and confirms (or nonconforms) our expectations not about *what* events will take place (these have been more or less stipulated by the composer), but about *how* the events will take place - the manner and timing of their arrival." (p.48) Frederik Prausnitz in Score and Podium: A Complete Guide to Conducting states:

> Musical shapes are audible designs. Their size is limited by the length of time during which sounds that have passed can still be related to sounds that are passing. (p.256)

In Music and Imagination, Aaron Copland describes a performer's interpretation:

> ...and above all, prime concern with continuity and flow - the sense of directional movement forward which is intrinsic to the nature and character of all music. Here it is not the musical measure being heard that is important but the musical measure to come. It is this concern with forward motion that carries a piece in one long trajectory from its beginning to its end and gives an interpretation inevitability. The interpreter whose attention is focused on the road ahead is better able than others to give us the long line and sculptural shape of a composition. (p.54)

All of these examples deal with ambiguities which conductors can make specific with every single composition that is conducted. Conductors need to read "behind the notes," decide "how the events will take place," create "audible designs" and a "sculptural shape" for each composition, from the simplest to the most complicated.

Dependent on the era and composer of the composition, the organization and actualization referred to as shape can represent a myriad of different possibilities, such as the already mentioned examples of specifics and vaguenesses. Shape can also refer to the psychology of the piece: that is, the way the energy of the piece is controlled over time; the way in which varying degrees of intensity "pan out;" the way expectations and fulfillments or lack of fulfillment are dealt with; the simple establishment of moods; or the way staticity or chaotism are expressed. In creating a shape for a composition, the

conflicts, suspenses, staticities, tranquilities, and resolutions are creatively organized and executed. The shape of a composition becomes the conductor's own creative realization of his or her understanding of what a composition is about. If the conductor creatively comprehends the implications of the composer of the score, then he or she is likely to experience it, creatively shape it, take ownership for it, and conduct that shape in performance.

The same notions of shape, however, do not necessarily exist for each composition, nor would several different conductors looking at the same piece of music determine the exact same notions regarding its shape. By the same token, a conductor performing the same score many times might want to vary shape to keep a freshness in the performance experience.

Three principles of shape serve to characterize and organize the subject for presentation in the present study. All three are of equal importance, though the principles build from one to the next and influence one another.

The first principle of shape is the parts of a musical composition should relate to a *conceptual framework* of the whole score as well as to one another. The whole composition must be kept in mind while making decisions about how to relate the parts. Whole refers to an entire composition, which could be a three page choral octavo or a multi-movement work. The parts refer to movements, sections, and phrases. Gestalt theory (Zimbardo, 1992) can be applied here. From the perception of the whole, a particular quality emerges. This emergent quality arises out of the relationships of the parts to one another and out of the relationship of the parts to this whole. The whole, then, is a conceptual framework for organizing the parts.

The basic musical elements that describe a composition enable the conceptual framework to come to life. These elements have a factual basis as well as an intuitive and expressive aspect. Imagination and creativity are at play most of the time. Under principle one, the elements are viewed on a macro level and deal with both the structural and

circumstantial character of a piece. The kind of harmonic language utilized and its rhythmic motion define the overall structure and forms. (Melodic/thematic ideas and tonalities, or lack thereof, are a part of this process.) The specifics of various tempos, dynamics, textures, and text employed not only aid in establishing the overall conceptual framework, but also initially establish character and moods. (Specific rhythmic and metric devices are considered under these specifics.)

In the process of analyzing a composition, the conductor is better able to understand the basic psychology of the piece, such as the peaks and valleys or tensions and stabilities. All of these aspects are dealt with and creatively construed into some kind of whole or conceptual framework of shape. This broader picture decides how the movements, sections, and phrases fit together. If, for example, the music appears harmonically directionless, disjointed, with uneven sections and phrases, then the broader picture is determined by this overriding shape. Some might call this description shapeless. However, the shapeless character *is* the inherent shape of the piece. These overriding ideas are the emergent qualities that shape the composition into a unity.

The second principle of shape is a *variety of detailed nuance* in a musical composition should be provided by looking to the internal sublevels of interpretation and keeping them in relationship with the whole. Internal sublevels refers to what occurs within each phrase--how each measure, motivic cell, or rhythmic unit is shaped inside the larger shape of the phrase. This second principle focuses on how detail is interpreted. Looking at only principle one, the conceptual whole, leaves a lot of important ground uncovered. The subtleties of expressing a text, the emphasis of a particular syllable, deciding whether to connect one note with the next or create a rearticulation, a breath versus a pause, a slight rubato or acceleration, strange oddities are all examples of the subleties making up this second principle. A consideration of the shape of details relates these internal aspects to the external (the phrase) and to the overall structure or conceptual framework.

As with principle one, the same basic musical elements are observed to understand the composition; however, they now represent the micro instead of the macro level. Smaller details are viewed, such as non-harmonic tones, altered chords, hypermeasures (when a composer takes two to three measures and creates a larger unit), word emphasis inside the text, rhythmic articulations, metric shifts, the finer details of stress and restraint or acceleration and hesitation, and melos as defined by Wagner (the presence of melodic ideas laced throughout a work). All the subtle nuances once in the composer's head can be shaped in relation to the whole to recreate the living music.

The third principle of shape is the motion of a musical composition, through *conducting the aural image*, should be appropriately controlled so as to provide the essence of the inherent shape. After the first two principles are comprehended and designed, it is then up to the conductor to execute them creatively. To have the aural image clearly ingrained in one's head is not enough. Conducting the preconceived shape--the conceptual whole as well as the detailed nuances--without interrupting the aural image appears essential. Control over this motion, whether it be to vary the degrees of intensity as they unfold over time or to deal with the expectations and fulfillments of a piece or to create an intended mood as well as controlling the myriad of subtleties, requires some kind of cohesion or unity. The manner in which this motion is engaged becomes very important. The conductor physically needs to conduct this preconceived shape precisely as desired, having practiced until it becomes natural movement that has a fluidity of its own. The conductor is then ready for the unknown events of a conducting situation and, with ownership of shape and ease of execution, can participate in the events of his or her own aural image of shape for the composition.

Principle three must now be discerned on both the macro and micro levels. Looking at the decisions made regarding the way in which the elements define the structural and circumstantial character, the conductor needs to consider the balance between the weight of the composition and the momentum necessary that enhances the unique character

of the musical structure. The conductor also needs to control the momentum properly: by using only the amount of energy necessary for the score; appropriately pacing this energy; suppressing energy early on or pushing forward; releasing phrases and sections for ebb and flow from its inherent tension and release; prioritizing the goals of motion; looking to what is ahead; and so forth. All conclusions of shape made during the first two principles need to be physically executed under principle three.

These principles of shape just discussed are not new ideas. Individually, they have been a part of music making for a long time. Some conductors have put all three principles of shape together in performance. Others have certain aspects of shape such as a dazzling technique without a sense of direction, incredible detail without a sense of the whole conceptual framework, or perhaps a generalized energy for the whole without the subtle nuances of detail.

Why bother to "shape" the music as a conductor? The answer is twofold. First, the music requires it. On the whole, conductors possess only that which composers leave in the format of a printed score. Shape provides the next step, with its importance resting on breathing a unique life into a composition. As can be noted in the Related Literature Section of this proposal, music theorists, music philosophers, and composers believe in, write about, and support the importance of shaping a score. Secondly, shape is a vehicle used toward some degree of aesthetic satisfaction. Shape takes a conductor out of the position of simple "time beater" into the realm of artistic expression. Shape mobilizes the conductor's intuitive, creative ideas and simultaneously breathes life into a score.

In past experiences of my own, an inherent shape for *some* compositions *un*intentionally emerged while conducting different performances. It created a striking contrast to other pieces on the program. These compositions seemed gelled, uninterrupted, easily executed, and pleasing. This pleasurable experience created the desire to approach score study and the practice of conducting in a different way. Too much energy was expended on getting the correct notes, following the black and white directions and

hopefully coming up with a few disjointed but pleasing ideas for shapes in performance. Creating shapes is a means for interpretation of an entire piece of music, providing a process for learning a score and effectively executing what you want to hear.

Through many years of observation, I have witnessed conductors who have manifested shape in their conducting and others who have not. The latter experience was simply ineffective--unmeaningful. Those conductors that created shapes also created performances with varying degrees of effectiveness--memorable, artistic, aesthetically pleasing experiences. The conductor's challenge is to create and actualize ideas of shape for the sake of the composition. Dealing with shape creates opportunities for conductors to experience pleasing performances *intentionally*. This is not to say that these ideas and principles are the only way. Yet, perhaps they are another way to promote satisfying performance experiences.

PURPOSE

The purpose of this document is to demonstrate how defining, balancing, and projecting shapes can be a means to interpreting a score with the potential for intentionally conducting performances that reach a high degree of aesthetic quality.

NEED

The basic premise of this paper, as stated in the purpose, needs to be developed for four fundamental reasons. First, the three principles of shape as an intentional unit have not been considered in the previous literature. Of all the resources reviewed, Score and Podium by Frederik Prausnitz comes closest to presenting all of the elements of shape; the intent of this text does not, however, include the three principles of shape as a necessary unit. Numerous other conducting texts deal almost exclusively with aspects of gestural and

rehearsal techniques. Many discussions on interpretation and performance exist; however, none deal with shape as a defined unit. The same can be said of the writings of music theorists and performers. Often theorists write about principle number one, the *conceptual framework*; performers write about principle number two, shaping the *detailed nuances* with the parts. Both theorists and performers discuss aspects of principle number three, *conducting the aural image*, but unrelated to the other principles. Philosophers of music similarly discuss aspects of phenomenology (philosophical school of thought emphasizing consciousness in the understanding of the world--awareness of musical experiences), with bits and pieces from the three principles. Dealing with all three principles as a deliberate unit is not evidenced in the literature.

Secondly, many of the individual principles of shape as they appear in various writings have not been related adequately to music. (Three known exceptions exist: Donald Barra's The Dynamic Performance, Frederik Prausnitz's Score and Podium, and David Epstein's Shaping Time. The Epstein text is discussed below. Barra's and Prausnitz's texts are described in the Related Literature portion of this document.) Conductors such as Leonard Bernstein and Felix Weingartner in their essays on conducting have touched on the subject of shape, Bernstein coming the closest to encompassing the total idea. These authors, however, do not go on to relate their ideas to the music, nor do they give any explanation of detail. Their ideas are presented as a philosophy about conducting. An example of this can be found in the following excerpt from Leonard Bernstein's essay, The Art of Conducting. "A great conductor is one who has great sensitivity to the flow of time; who makes one note move to the next in exactly the right way and at the right instant." (Bamberger 1965, 271) This idea is stated without further information as to how it might be implemented.

The third reason to pursue this study deals with performance standards that continue to rise and thus continue to create a demand for higher level performances. Fortunately, in our society today, many concert possibilities exist and the standards for

performance continue to increase. However, despite the technical improvements in the making of instruments, recreating historical stylistic practices, precision of the artist, and so forth, it is unlikely that most concerts possess the performance experience that is artistically gratifying. Any number of positive attributes appear to get lost. The conductor may fail to allow the music to breathe and yet have all the essential details of the score and a fully realized correlation of the parts with the whole. The use of shape can be a means to fulfill these needs.

Finally, the conductor's job is to interpret a score and conduct a satisfying performance, yet little is written for practical application that targets conductors. There are two texts that effectively deal with both interpretation and how to conduct that interpretation. One is Frederik Prausnitz's Score and Podium which, unfortunately, was currently out of print until recently. The other is Shaping Time by David Epstein. This text provides exceptional detail for making time/motion related decisions in score study and encompasses the specific "nuts and bolts" for controlling and regulating the motion. It includes some commentary on *how* to conduct these ideas; however, these comments on conducting the interpretation are limited. The weight of the text is focused on possible interpretations. Other than these two resources, shape has not been dealt with as a driving force. With little published in this area that is conductor specific, this document could prove to be a useful guide in score study and conducting preparations.

RELATED LITERATURE

A literature search has shown limited information on shape as elucidated by the three principles set forth in the introduction. Other than the Epstein Shaping Time and the Prausnitz and Barra texts mentioned previously, most of the literature found consists of detached pieces of information. This is exemplified in the description of the situation that follows.

First, sympathetic quotes supporting one principle or another can be found in most of the literature annotated below. Only one source, however, encompasses the entire concept, and this without it being the intent or direction of the book (Score and Podium). The quotes that do exist are often an aspect of a different discussion. Therefore, further development of the statement usually does not follow in the direction needed for this document. An example can be found in the following quotation from Susanne Langer's Feeling and Form: A Theory of Art Developed from 'Philosophy in a New Key'. Langer refers to the composer's perspective: "In music the *fundamental movement* has this power of shaping the whole piece by a sort of implicit logic that all conscious artistry serves to make explicit." (p. 122) This happens to support principles one (conceptual framework) and three (conducting the aural image) of shape; however, this is not the essence of Langer's discussion.

Secondly, there are sources that utilize the term "shape;" however, it is only as a passing choice for a noun or verb, or as a fundamental idea in discussing something entirely different. Many times the term shape is used by an author to focus on one of the principles of shape, usually principle one (conceptual framework) or principle three (conducting the aural image); however, this usage is a passing choice from a myriad of possible expressions. An example can be found in the very first quote utilized in the Introduction: "Then again there are conductors who destroy the unity of a work that is one and indivisible, and others who can shape the *apparently* fragmentary into a unity."

The terminology or use of the word shape is utilized as a guiding principle in four of the resources in this search, Leonard B. Meyer's Emotion and Meaning in Music, David Epstein's Beyond Orpheus: Studies in Musical Structure and Shaping Time, and Frederik Prausnitz's Score and Podium. The first two sources, however, use the term to denote something different from the meaning and thrust of this document. Meyer deals with issues of differentiation and unification. He states that understanding the shape is dependent upon understanding the relationship between differentiation and unification. He

believes that shape will be weakened by either exaggeration or intensification of either of these two forces. Epstein, in Beyond Orpheus, devotes a chapter to "The Concept of Shape" in which he reviews Schoenberg's Grundgestalt (basic shape). In Shaping Time, Epstein primarily discusses rhythmic shaping or shaping that is of a temporal nature. In Score and Podium, Prausnitz often reserves the actual use of the term shape for the oddities and details of a composition. However, in Chapter 8, he deals with musical shapes as building blocks. Prausnitz refers to individual shapes (combination of melodic, harmonic, rhythmic, and dynamic elements and their effects on tempo and momentum) and general shapes (thematic materials or expressive events most likely established by harmonic events) as two kinds of smaller shapes and structure as a third, larger kind of shape. Prausnitz encompasses many of the ideas in this document without utilizing the term shape as an overriding principle.

Thirdly, no conducting resources exist specifically on this topic utilizing the three principles of shape as a unit. Score and Podium begins as a basic text on conducting and score study and evolves into a text with explanation on the more detailed aspects of shape and how to conduct them. It does not combine the principles in the way this document sets forth. However, it is the only known text that fully addresses how to conduct specific detailed nuances of shape. Another example is Carl Bamberger's The Conductor's Art. It is a collection of essays on conducting by twenty-four different conductors such as Weber, Berlioz, Liszt, Strauss, Casals, Stokowski, Ormandy, Bernstein, and Jochim. Each conductor presents his thoughts about the art; none delve into the concepts to be addressed in this paper. Weingartner on Music and Conducting translated by Ernest Newman is comprised of three essays. In "About Conducting," Weingartner discusses Wagner, Habeneck, Bülow, and his own views on conducting. Clearly, principle number one of shape, the conceptual framework, grounds his thinking and lends support to this document. Further explanation and detail for execution are not there.

Most of the relevant information on shape has come from music philosophers, theorists, and composers. Only three sources were found that directly relate to this topic and that come from performance-oriented literature and conducting sources. Donald Barra's The Dynamic Performance comes close in similarity to the ideas and principles to be addressed in this document. His approach is from the perspective of a performer and his goal is similar: to provide the conceptual tools for making interpretive decisions, thereby bettering the performance experience. Barra sets forth principles of expression and interpretation to enable the performer to create a more vivid realization of the musical score. Although throughout his book the principles of shape can be drawn out of the text, it, like the Prausnitz text, is not stated or organized as such. Barra refers to the elements of expression inherent in a composition as the dynamic forces and goes into great detail with respect to phrasing, melodic contour, the relationship of rhythm and meter, rubato, how positioning of particular phrases help to determine their function in relation to the dynamic evolution of the entire composition, and much more. Many examples are given for differing interpretative decisions of the same passage. It is a detailed account with a different thrust toward a similar goal. Score and Podium by Frederick Prausnitz and Shaping Time by David Epstein (theorist and conductor), which have been previously described in the Related Literature and Need portions of this document, are the other two resources. Beyond these three texts, nuggets of information on shape are addressed primarily by the different writings of philosophers, theorists, and composers. Annotations from these categories follow the text of this section.

As can be ascertained, the search necessitated piecing together bits of information from the differing resources to create the conceptual framework for shape and an artistically satisfying performance. The additional annotations that follow are examples of the same ideas set forth in this section. They are categorized and represent the most pertinent examples from the Bibliography.

Music Philosophers

Susanne Langer's Feeling and Form: A Theory of Art Developed from 'Philosophy in a New Key' is a philosophical discussion dealing with numerous aspects of music and music making. Of particular interest for this study are her thoughts on the objectivity and potency of the commanding form of a composition. Langer looks to that as a key to dealing with performance problems, forms in motion and their relationship to virtual time, and 'muscular imagination' or possession of interpretation.

Two chapters from Leonard B. Meyer's Music, The Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture are pertinent to this work. The chapter 'On Rehearing Music' discusses three basic positions regarding music as a meaningful communication. A section of this chapter deals with repeated listening. Here, Meyer addresses shape in relationship to principle number three (conducting the aural image) of this work. The chapter on 'Functionalism and Structure' deals specifically with hierarchies in the structure. Meyer utilizes the term shape and his statements coincide with principle number one (conceptual framework) of the document.

In Emotion and Meaning in Music Leonard B. Meyer contemplates the nature of emotional and intellectual meanings, how they relate to one another, under what circumstances they rise, and how these circumstances are fulfilled when responding to music stimuli. In the process, one aspect that Meyer investigates, as mentioned earlier, is the weakening of shape in terms of composition.

Malcolm Budd in chapter eight of Music and Emotion: The Philosophical Theories looks at how the intrinsic value of the experience communicated by a musical work determines the musical value of that work from the listener perspective. Budd discusses a number of

philosophies, in particular, those of Leonard B. Meyer in his book Emotion and Meaning in Music. He includes in his discussion weaknesses in Meyer's account of the conditions under which music will be heard with emotion.

Nicholas Cook's "Musical Form and the Listener" from the Journal of Aesthetics and Art Criticism examines the issue that a well-proportioned composition experienced aesthetically is quite different from experiencing it mathematically. In the second half of the article, Cook considers discarding traditional typologies of form and instead looks at an analytical method based on psychological principles for explaining musical coherence. It is in this section that principle number one (conceptual framework) of the document is brought forth.

Music Theorists

Edward T. Cone in his article "Beyond Analysis" in Perspectives of New Music states that composers, whether Schubert, Chopin, and Beethoven or Schoenberg and Webern, made their decisions of composition on expressive or subjective grounds. In either case, their reasons went beyond analysis. Of importance is Cone's discussion of the relationship between internal structures and expression.

Edward T. Cone's Musical Form and Musical Performance consists of three lectures given at the Conservatory of Music of Oberlin College which were revised and expanded into essays on musical form and performance. Cone believes that in discovering and making clear the rhythmic life of the composition, a musical performance can become a dramatic presentation. During this process, Cone also speaks intermittently to principles one (conceptual framework) and three (conducting the aural image) of shape.

Felix Salzer's Structural Hearing: Tonal Coherence in Music is a standard theory text with an underlying premise that in understanding the structural outline of a composition, the fundamental goal of the motion is present. Salzer talks about the 'goal of the motion' in relationship to the different elements of music. He refers to Schenker and his distinction between chords of structure and chords of prolongation which create a single organic whole. This, then, becomes a basic direction for all other aspects of a composition to fall into place.

David Epstein's Beyond Orpheus: Studies in Musical Structure not only discusses Schoenberg's Grundgestalt (as stated earlier) but also intermittently sets forth statements that deal with tension/release and time as intrinsically related to motion or flow--principle number three (conducting the aural image) of this document.

Lerdahl and Jackendoff's "An Overview of Hierarchical Structure in Music" from Music Perception (An Interdisciplinary Journal) sketches a theoretical approach and presents four kinds of hierarchical structure in music. Of these four kinds (grouping structure, metrical structure, time-span structure, and prolongational reduction), the latter develops a hierarchy of pitch stability in terms of perceived patterns of tension and relaxation. This information can be applied to principle three.

Composers

Aaron Copland's Music and Imagination is a series of six lectures delivered at Harvard University for the Charles Eliot Norton Lecture Series. Copland states that these lectures are not necessarily reasoned arguments but rather improvisations on the role of the imagination in the art of music. In the first half of the book, Copland deals with the musical mind at work from the perspective of a listener, composer, and interpreter. Of

particular interest is his discussion of the interpretative mind and the creative mind. In the process, Copland mentions ideas which are related to principles one and three of shape from the composer's point of view.

The Musical Experience of Composer, Performer, and Listener by Roger Sessions is a set of six lectures delivered at the Juilliard School of Music. As the title of the book suggests, Sessions speaks to these different perspectives. His discussion of musical movement, how this relates to performance, and the interpretation of this movement by looking at the composer's intentions is pertinent to this document.

Conductors

Wagner on Conducting by Richard Wagner defines melos and emphasizes the fact that the correct comprehension of melos is the sole guide to a proper tempo. If the conductor can sing the melody throughout, then the proper tempo should automatically come forth. Wagner believed these two things to be inseparable, with the one implying and qualifying the other. These concepts relate to all three principles of shape.

CHAPTER TWO

Principle One of Shape: *Conceptual Framework*

The principles discussed in chapter one deal with a means of discovering, creating, and conducting shape in a composition. Together, the three principles of shape generate a method for formulating something logical out of many notes sounded over time. Sculpting this logic by using all the intrinsic elements given in the score together with the conductor's creative interpretations, establishes a shaped aural image of a unified whole. This shaped aural image is then practiced and conducted. To begin the discourse on shape, principle one, dealing with aspects of shape that identify and form relationships for the structural components, is characterized and defined.

INTRODUCTION

Principle one of shape is: the parts of a musical composition should relate to a *conceptual framework* of the whole score as well as to one another. Before dealing with the specifics that comprise and define principle one of shape, a general characterization of *conceptual framework* is given to "set the stage." *Conceptual framework* may be defined as an aural image developed and formed in the conductor's mind that is a result of score study and further molded by the practical experiences of rehearsal and performance. This aural image is an exact representation of the dynamics, tempos, phrasings, and so forth that the score calls for and that the conductor, therefore, desires in performance. During the

score study process, during which facts are discovered, the *conceptual framework* is at first theoretical. Then, upon this foundational basis creative ideas and details are added; it is only after the inherent facts of the score are discovered and valued that a conductor has creative license. Moreover, it is within the context of discovery--that is mindful of the composers intentions--that the conductor takes creative license. Therefore, the *conceptual framework* is at first a determinate of a basic shape or framework during the discovery process and later, the *conceptual framework* becomes a by-product of shape as the creative ideas (directed energies, connections, and releases; stories, metaphors, or psychological expectations) are imagined, conceptualized, and conducted.

A *conceptual framework* is not comprised or the result of one aspect or the other--discovery or interpretation. Discovery of facts without creative interpretation or creative interpretation without discovery of facts or a little of both keeps the conductor from being able to formulate the *conceptual framework.* A full understanding of what the composer has provided, followed by taking creative license within that context and breathing life into what is printed on the page, produces a performance that has the potential to be aethetically pleasing. With this general characterization in mind, the specifics of principle one of shape are now defined.

Conceptual framework refers to the overall shape of an entire composition--the total picture--and develops out of the relationships of the parts within that complete picture. The parts are the sub-phrases, phrases, sections, and movements, each having a shape of its own that entwines and fits together to form the *conceptual framework.* Sub-phrases within a phrase have shapes that relate to one another and phrases within sections have shapes that relate to one another. Subsequently, sections within a movement have shapes that relate to one another, as well as the shapes of the movements relating to one another within the entire composition. Moreover, there are even complete compositions, such as song cycles or the cycle of music dramas by Wagner, "Ring des Nibelungen," that relate to one another. When all of the shapes within the sub-phrases, phrases, sections, and

movements come together and are actively engaged in relationship, the *conceptual framework* is realized.

An analogy to Gestalt theory can be used to better understand these shaped relationships. As was stated in chapter one, from the perception of the whole, an emergent quality arises out of the relationship of the parts to one another and out of the relationship of the parts to this whole. This emergent quality or Gestalt becomes the *conceptual framework* and creates something special for a composition, such that the whole composition is *more* than the mere summation of parts. For example, a song consisting of sixteen measures might be divided into two eight-measure phrases and further divided into four four-measure sub-phrases. These parts--phrases and subphrases--provide a basic discovered framework of shape. However, performing these parts without interpretation and creative shape (specifics forthcoming) represents the mere sounding of a lot of notes. The Gestalt or emergent quality is not present if the separate parts have no unique relationships. However, if the same sixteen measures, divided the same way, are creatively shaped as relationships are discovered, special qualities begin to emerge and a different perception is fostered. The parts combined, entwined, and interrelated through shape form a *conceptual framework* of the total composition unlike any other.

Aaron Copland's adaptation of the Shaker Song "Simple Gifts" (Appendix A) serves as an example. Within the first vocal phrase (excluding the piano introduction), three sub-phrases exist according to the commas in the text. To demonstrate the Gestalt or relationship of shapes inside shape (sub-phrases inside the phrase), attempt to sing this phrase one note at a time, at a steady pace with a metronome marking of a quarter note equaling 60, with a mezzo-piano dynamic that is static throughout and employing the proper durations with no special emphasis--no accents or energy or character.

Phrase 1 'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where we ought to be, (four measures)

This rendition represents a rather bland performance. Now endeavor to sing the first two sub-phrases with shape by energizing--sensitively increasing dynamics, weight, tempo,

and articulation--to the word "gift," slightly *more* the second time, giving the initial "g" of "gift" a little emphasis, and articulating the "-ft" of "gift" by blowing a little air. Building on the momentum of the first two sub-phrases, direct the third sub-phrase to "where" (the peak of the phrase), again articulating the consonants "wh-" of "where" to establish the peak. Add to this a sprightly quality that follows the energy of the text articulation and is inside the marked flowing legato by singing lightly at a marked mezzo-piano dynamic with a tempo set slightly faster than the suggested metronome marking at a quarter note equaling 72. Most importantly, release a bit of energy just after the words "gift" and "where" that is proportionate with the energy of the moment. This rendition is "one" way to interpret this phrase and it no longer has a bland quality. In the first rendition, adding up the parts--sub-phrases--as separate entities on their own with no accents, energy, directed momentum, or character is not enough for a special quality to emerge. The Gestalt is *more* than the summation of the discovered parts; it is the creative, interpreted relationship amongst the sub-phrases, as in the second rendition. The momentum builds within each sub-phrase energizing and connecting with the momentum of the next sub-phrase. This relationship of shape, connecting and energizing the parts of phrase one of "Simple Gifts," provides something meaningful--an emergent quality. The development of a *conceptual framework* for this composition is now underway.

What generates the shape for this one phrase? First, the inherent, discovered facts within the score: the organization of pitches into a harmonic design; the given markings for dynamics, tempo, and character; and the articulation of text according to the melodic design. Second, the creative, conceptualized suggestions for performance added to the discovered facts provide the *conceptual framework* of shape: directed and connected momentum and release with particular emphasis on some aspects of text articulation--increase of energy and release of energy--an interplay between tension and stability.

"Five situations can prevail in music at any given moment: 1) movement toward a goal; 2) arrival of a goal; 3) movement away from a goal; 4) static quality (hovering,

motionlessness, treading water); or 5) resistance (obstacles)."[1] These situations originate in the music itself--discovery of shape--and then are interpreted for performance by the conductor--creation of shape. The goal could be the melodic peak of a phrase (movement toward a goal or building of tension--increased energy), a long awaited cadence (arrival of a goal or stability--release of energy), or perhaps the most dissonant moment (movement toward a goal or building of tension--increased energy). An interpretive shape for a static situation or phrase would need to be a static shape. Obstacles or diversions could be any number of ideas including altered chords or a sudden, unexpected modulation and would need a shape that indicates an obstacle or diversion. These are discovered facts--shapes. The creative interpretations needed to shape the *conceptual framework* involve: the amount of energy needed to get to a goal, the exact moment of release at a goal or arrival, the buildup of energy needed between phrases, the relationship of energy amongst the phrases, or a sudden new energy caused by an obstacle. Collectively, the discovered shape and the creative interpretation of shape form the Gestalt or *conceptual framework.*

What specifically generates the shape for this first phrase of Copland's "Simple Gifts?" The first sub-phrase of the melodic line outlines the tonic chord, while the second sub-phrase outlines the dominant chord. The harmonic language in the accompaniment supports this with the tonic chord sounding on the first word "gift" and harmonies providing energy and momentum by moving through the submediant, subdominant, and dominant chords with a harmonic rhythm of one chord per measure. The harmonic and melodic energy leads to the dominant pitch on "where," supported one beat later in the accompaniment with the dominant chord. The half cadence in need of resolution implies a temporary cadence point with more to follow and a forward momentum. Brahms' character markings (quietly, flowing, legato, simple), dynamic marking of mezzo piano, and tempo markings supply a given shaped character for this harmonic energy. The extra

[1]Verbal quote by Dr. Michael Rogers

articulation of text and momentum helps to energize toward smaller peaks of shape inside the sub-phrases according to the harmonic design of the melody--tonic, dominant, supertonic pitches stabilizing the tonic/dominant harmonic relationship. Together, these intrinsic elements and interpretations generate the shape.

As a means to understand more about the concept of shape under principle one, another easily accessible example is provided in the familiar tune of the Brahms' lullaby, "Wiegenlied" (Appendix B; verse one, pitches by number, and harmonic motion provided Fig. 2.1).

Fig. 2.1 *Conceptual framework - Brahms' "Wiegenlied"*

Phrase 1 (Antecedent phrase)	Pitches	Harmonic Motion
Guten Abend, gut' Nacht,	335- 335-	I I
Mit Rosen bedacht, (four measures, sub-phrase)	35^17665-	I V7
(Consequence phrase)		
Mit Näg'lein besteckt,	2342- 234-	V7 V7
Schlupf' unter die Deck': (four measures, sub-phrase)	247657^1	V7 I
Phrase 2		
(Antecedent phrase)		
Morgen früh, wenn Gott will,	11^1- 645-	V7/IV IV I
Wirst du wieder geweckt. (four measures, sub-phrase)	314565-	V I
(Consequent phrase)		
Morgen früh, wenn Gott will,	11^1- 645-	V7/IV IV I
Wirst du wieder geweckt. (four measures, sub-phrase)	31454321	V7 I

The *conceptual framework*--Gestalt--is *more* than that of two musical phrases in 3/4 meter, each eight measures long with all sixteen measures repeated for the second verse (not printed here). As stated in chapter one, shape is that which creatively exposes and actualizes in performance the organization or lack thereof of all intrinsic elements within a given score. Shape, initially determined by the organization of pitches into a harmonic design, helps the parts relate to one another and the whole to form the *conceptual*

framework. The harmonic language, both in the melodic design and supporting accompaniment, is one of the two intrinsic elements that create shape in this composition. The other is the repetition of the rhythmic ostinato in the piano accompaniment. The harmonic language is explored first. (At this point, information regarding structure and intrinsic elements is given to the reader. How the above information was formulated will be discussed in detail throughout the remainder of this chapter.)

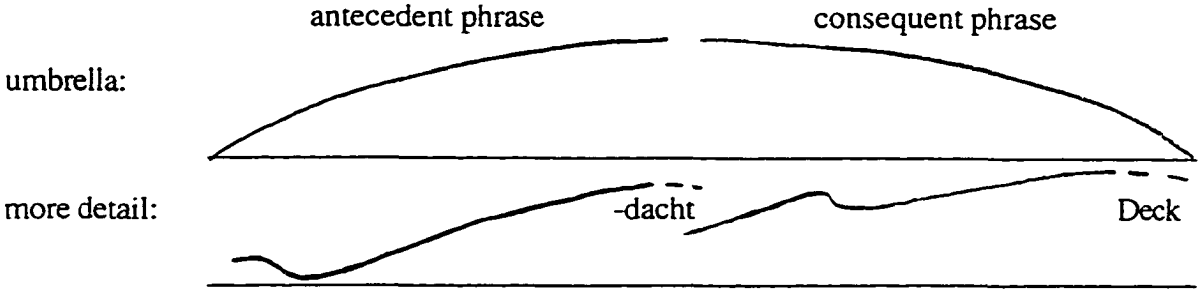
First, in this Brahms score, each melodic line supported by harmonic design makes up an eight-measure, antecedent-consequent phrase. The first-four measures of the melodic line, supported by tonic harmony, lift the notes up and leave the sub-phrase dangling in mid-air by cadencing on the dominant scale degree. The "dangling" is due to the harmonic shift to a dominant chord or half cadence creating tension and in need of resolution. The need for resolution makes this sub-phrase an antecedent or question phrase; it leaves the listener anticipating tonic. The second four measures are similar in melodic construction and length to the first sub-phrase, with the melodic line lifting the notes higher at the end (antecedent phrase: 335- 335-35^17665 and consequent phrase: 2342- 234- 247657^1), this time cadencing on tonic, thus providing resolution and creating the consequent or answer phrase. A relationship between these two sub-phrases exists by similarity in repetition and rise of the melodic line, harmonic connection in the antecedent-consequent phrasing (I I I V and V V V I), and the constancy of the rhythmic ostinato in the accompaniment (to be discussed later).

The second eight-measure phrase also has an antecedent-consequent design. Even though the supporting chord is tonic, the antecedent portion of the phrase ends melodically on the dominant pitch and is in need of resolution. Again, the melodic and harmonic shapes of both sub-phrases are similar to each other (antecedent sub-phrase: 11^1- 645- 314565, V7/IV IV I V I and consequent sub-phrase: 11^1- 645- 314321, V7/IV IV I V I) and have the continued rhythmic ostinato accompaniment support. The similarities provide the relationship.

Looking at the construction of the overall framework, the two eight-measure, antecedent-consequent phrases are shaped individually and yet similarly through use of the melodic line and cadences. The similarities of the melodic line and antecedent-consequent phrasing inherent in the score are painting the picture of how it is to be shaped. The parts are beginning to take shape and an umbrella or supportive framework for the overall shape is beginning to unfold.

Second, more details of shape within both eight-measure (antecedent-consequent) phrases begin to emerge. The first-four measures energize to the end of the four measure sub-phrase--the dominant, to the "dacht-" of "bedacht" and release, indicating a small rise and fall *inside* the shape of the larger unit--eight-measures (see Fig.2.2).

Fig. 2.2 *Conceptual framework - Brahms' "Wiegenlied"*

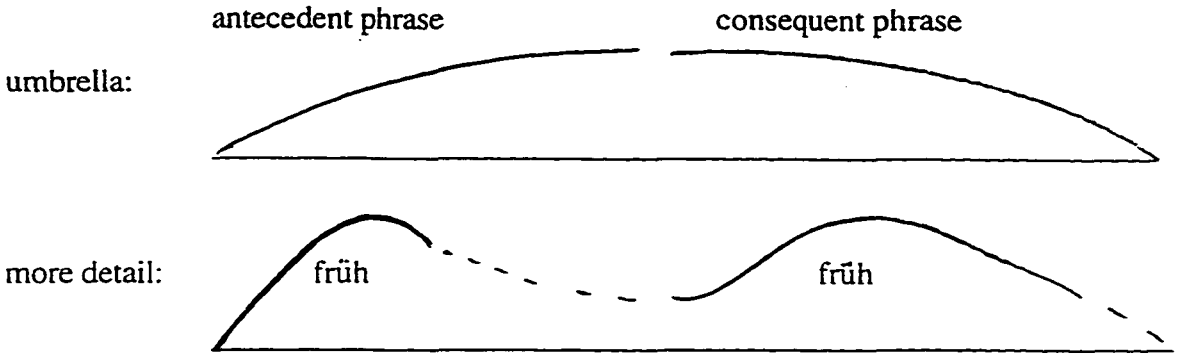


When the energy releases after "bedacht," it does not release all the way, due to the question quality, and the second sub-phrase builds on that, thus manifesting a relationship. The second four measures energize to the end of the phrase--the tonic, to "Deck" and release a little. The building of momentum between the two sub-phrases creates a relationship.

The third and fourth sub-phrases take on a different character, due to the octave jump in the melodic line and shift in harmony. There is a melodic energy at the beginning of each sub-phrase on the word "früh" that unwinds, releasing energy to the "weckt" of "geweckt." Harmonically, the phrases are identical. It is the final three melodic notes of

each sub-phrase that decide the antecedent (4565 in need of resolution)-consequent (4321 resolution) effect. The energy released after the third sub-phrase is just enough that a connection and momentum to the final "früh" is in place (see diagram below). These parts now relate to one another and their shapes help in the development of a *conceptual framework.*

Fig. 2.3 *Conceptual framework - Brahms' "Wiegenlied"*



Third, even *more* shapes can be found inside the shapes of the sub-phrases by observing the repetition of the melodic material. Looking at the diagram of melodic pitches for the first-eight measures below, there is a repetition of melodic material that creates a 'rocking' motion

335- 335- 3517665- 2342- 2342- 247657^1

(335, 335, 35^1- of the first-four measures and the 2342, 2342, 247- of the second-four measures). The energy of the rocking motion builds slightly with each repetition. For example, the momentum of the first 335- builds, releases slightly, and connects to the momentum of the second 335- that builds, releases slightly and connects to the momentum of the final 35^17665- or peak of the rocking motion and releases. The momentum of this final portion comes from the build-up of energy of that which came before. The second sub-phrase builds on the momentum created by the first sub-phrase, thereby connecting the

sub-phrases and creating a relationship. The second time, on the 2342- material, the same pattern exists, building to and releasing a little on the 4 the first two times, as well as building momentum to the final peak. In this instance, the 4 (b-flat) is the seventh of a dominant seventh chord and the 7 (e) is the leading tone in the key of f major that creates tension because of the dissonant tritone relationship between them. This tension, in turn, provides increased energy in need of resolution or stability. These little bursts of energy and releases inside the larger energy and release of the sub-phrase are in turn under the umbrella of the shape of the antecedent-consequent phrasing (see diagram below). These smaller shapes inside larger shapes are in relationship and create an emergent quality--Gestalt--for the *conceptual framework.*

The second eight-measure phrase of "Wiegenlied" has a different momentum. The thrust of the rocking motion is initially very strong with the octave jump at the beginning of

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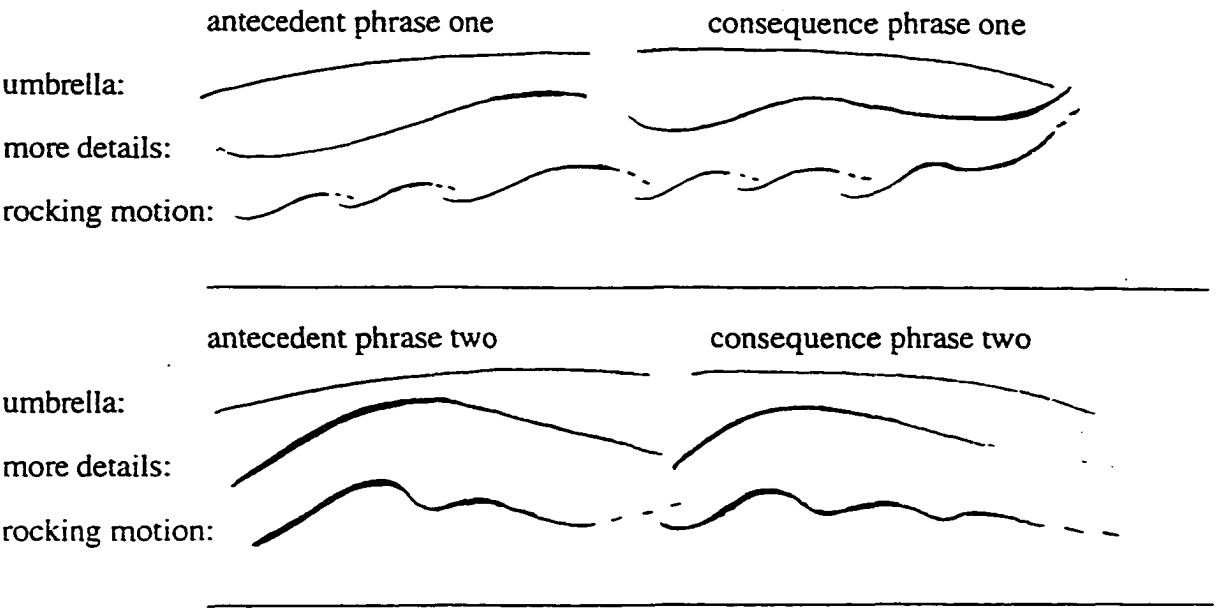
  ^1-                          ^1-
11     645- 314565     11     645- 31454321
```

each four- measure sub-phrase but then dissipates. This second eight-measure phrase has the opposite effect of the first eight-measure phrase because its greatest momentum is at the beginning of each four-measure sub-phrase. These two sub-phrases are connected once again by the dangling fifth in the middle. The energy hangs on the fifth and cannot be released all the way, but rather connects to the next sub-phrase. These relationships of shapes are forming the *conceptual framework.*

The emerging quality and shape of this simple tune creates something totally different than a mere sixteen bars of music in two phrases with antecedent-consequence phrasing. Instructions by Brahms add further shape and character. The dynamic range is between piano and mezzo forte, and the tempo is moderate to slow, creating a sleepy pace. This is supported by further descriptive instructions, "zart bewegt" (delicate, tender) and "teneramente, con moto" (soft, with motion). The idea of a rocking motion translates into the kind of energy and momentum followed by releases needed for all the shapes in

"Wiegenlied." The diagram below visualizes the shapes, with darker lines showing more momentum and lighter lines and dashes showing the release.

Fig. 2.4 *Conceptual framework - Brahms' "Wiegenlied"*



Fourth, in order to connect the two eight-measure phrases and create a further relationship, look at the end of each phrase at the tonic cadences. According to the melodic line, the first cadence occurs on a higher tonic, while the second cadence occurs on a lower tonic. There is an implied sense of continuance with the first tonic cadence because it is an octave higher and does not give a sense of final closure such as the second tonic at the end of the song. The higher tonic cadence could feel like a final closure if that phrase ended the song. However, it is the *relationship* with the rest of the song that shapes the first cadence and gives it a sense of continuance. To shape the sense of continuance, there would be no ritardation at the end of the phrase and a release of energy just at the high tonic downbeat. The final low tonic, at the end of all sixteen measures, is approached with a downward-stepwise melodic motion that ends peacefully and in keeping with the inherent nature of this

composition--a lullaby. Here, a simple ritard is sufficient with no extra weight given to the final notes, but a continual release instead. The shapes of the end of both phrases are related with a letting go or release of energy as the tonic note is reached. These relationships connect and entwine to help formulate the *conceptual framework*--principle one of shape.

In the first eight-measure phrase, a question regarding the interpretation of shape arises. As the momentum builds toward "Deck" with "un" harmonically filled with tension just before it, does the resolution need heaviness or lightness? This is a matter of interpretation and different conductors will create different colors of shape. For purposes of this interpretation, the momentum builds toward "Deck" with a gentle, light release on tonic. This decision was made for two reasons: one, as stated earlier, it can give a sense of continuance instead of final closure at the end of the first phrase and, two, it is in keeping with the character of a lullaby. A different interpretation could be chosen for a number of reasons as long as the shapes are in keeping with the intentions of the composer, that is, inherent within the score.

The fifth and final piece in looking at the intrinsic element of harmonic language and design is the consideration of the relationship between the two verses or sections. The shapes are not inherently different because the music is the same. However, it might be possible to color the same shape differently by creating a different interpretation for how to release the momentum at the end of the phrases, allowing the text to influence the decisions and using the sounds of the new consonants and vowels to create contrast and interest. Verse one (see translation below) captures an image of sweet fragrance, soft comfort, and God's hand in awakening again, while verse two is protective and wishes tender dreams

> Good evening, good night, with roses bedecked, and carnations adorned, slip under the quilt.
> Tomorrow morn, God willing, You will awaken again.
>
> Good evening, good night, guarded by angels, who will show you in dreams, the little Christ child's tree,
> Sleep now blissfully and sweetly; in your dreams behold Paradise.

of paradise. The actual colors of the new text on verse two provides variety. (Details for these shapes will be discussed in chapter three under principle two of shape--*a variety of detailed nuance.)* Between the colors and meanings of the two verses of text enough contrast is provided to keep interest alive in performance, while the basic shape remains the same. The connection or *relationship* between verses is one of similarity, therefore, as verse two begins, a new energy and momentum begins.

As originally stated, the other intrinsic quality of Brahms "Wiegenlied" is the rocking motion of the rhythmic ostinato in the piano accompaniment. In the left hand, the downbeat of each measure is the repetition of the tonic pitch. The repetition creates a stability and restfulness befitting the lullaby. The right-hand notes utilize a suspended motion in the rhythm by beginning on the second half of beat three and tieing that note to the first half of beat one. The image might be a rocking chair changing direction or rocking to the beat of the left hand, while the right hand creates the suspended sound of the motion. Brahms uses this mesmerizing rhythmic ostinato almost entirely throughout, changing only slightly at the ends of the phrases and beginnings of the third and fourth sub-phrase.

To shape this ostinato, the energy begins with the second half of beat three in the right hand and energizes to the downbeat in the left hand. Everything that follows in the measure releases until the pattern begins again on the second half of beat three in the right hand. The energy comes from the weight of the downbeat in the left hand sounding a bit louder than the second half of beat three in the right hand. Every note that follows will get softer and softer as it dissipates and releases energy. The energy of this ostinato is similar and related to the energy of the second phrase with the octave jump. They both begin with their greatest momentum occurring first and then releasing during the remainder of the material. Overall, the ostinato effect of the accompaniment has a peaceful and soothing motion.

The intrinsic elements of the harmonic language and rhythmic ostinato are calm and soothing by their very nature. The repetition of the ostinato accompaniment acts like a

rocking chair and provides a foundation for the composition. The rocking motion in the harmonic design of the melody provides the unique and colorful layer on top of the harmonic foundation. These aspects, along with the descriptive markings by Brahms, create a texture that is simple, easily heard, and in keeping with the intent of a lullaby. Collectively, they create a *conceptual framework* for this composition.

Returning to the memory of the bland rendition of the first phrase from "Simple Gifts" versus the shaped rendition of "Wiegenlied," which performance is preferred? The latter breathes life into the notes, releases the inherent shapes in the music, and provides the opportunity to experience a performance that is aesthetically pleasing.

DISCOVERED FACTS AND CIRCUMSTANTIAL CHARACTER

As stated at the beginning of this chapter, two points of focus enable the conductor to bring to life the *conceptual framework.* The first point is to discover a structural design by exploring and taking stock of the facts. In Brahms' "Wiegenlied," the structural design is provided by and discovered through: the harmonic progressions, antecedent-consequent phrasing, and cadences; text; repetition of material for the two sections or verses; and the rhythmic aspects of the ostinato accompaniment. In other words, the facts are discovered from the basic musical elements--harmonic language, text, melody, tempo, dynamics, texture, and rhythm--all a part of the unearthing of the structural design. (Each element will be discussed later in detail.) Some elements play a major role in the discovery, while others play a minor part. The most important intrinsic elements for shaping naturally stand out. Those less significant elements inherently take a back seat. In "Wiegenlied," the tempo, dynamics, and texture play a supportive role, while the harmonic language, melody, text, and ostinato rhythm in the accompaniment stand out. The conductor carefully discovers all the inherent facts to see which ones can bring out the Gestalt in recreating the composer's structural design.

The second point of focus is to create a circumstantial character for the composition by making creative decisions. Within a given composition there are the facts clearly laid out by the composer and other aspects about which the conductor must make creative decisions based on what he or she believes the composer intended--creative colorings or interpretations of the inherent shape. An example is the previous discussion on where, in "Wiegenlied," the momentum at the end of the first phrase on tonic was to be released. The conductor takes the discovered inherent facts and makes creative decisions to produce the circumstantial character. In "Wiegenlied," the decision to energize to the end of the phrase with a sense of release as the tonic note is sung is believed to be in keeping with the intentions of the composer. The harmonic language goes from tension to release, ie. V to I, and the character of the composition, being a lullaby, implies gentleness. Perhaps a different circumstantial character could be supported by a different interpretation. The momentum could energize into the tonic with a lesser degree of release so that the energy spills over into the second phrase, connecting the two phrases. The facts that this tonic is an octave higher and occurs in the middle of the section could support this interpretation. There are many creative ideas in devising an interpretation for a composition. However, the ideas must be supported by the discovered facts contained in the score. In the case of "Wiegenlied," either interpretation creates a circumstantial character for the composition and both are supported by discovered facts.

Any number of circumstantial questions may arise as a score is studied. How much energy (pace, volume, weight, and so forth) is appropriate in conjunction with the moment? How fast is fast or how slow is slow? As the energy releases and tensions resolve, how is this paced? What is the right degree of vitality needed to show a contrast? Are repetitions exact or are there slight differences, perhaps dependent on text? Different questions surface contingent upon different compositions. The range of circumstantial questions creates moods and characters. The primary focus is to create a circumstantial

character within the context of the inherent shape that exudes an emergent quality and develops a *conceptual framework.*

The circumstantial character can involve the psychological expectations or metaphors or story-like images. In "Wiegenlied" the image is one of gentle rocking. The melodic phrase moving to tonic at the end of the first phrase creates a psychological expectation--antecedent-consequent effect. However, the fact that the melodic turn of the phrase goes up instead of down also sets up an additional expectation--more to come. The circumstantial character supports this by deciding the pacing and energy of this tonic within the context of the whole composition.

In some compositions there can be a "peak moment." How the conductor paces the energy to move to and away from this goal oftentimes involves some kind of extramusical idea in the conductor's mind. The image of waves building to the peak and dissipating or an overriding arch of energy or clusters of momentum that feed off one another and wind tighter and then release all can be helpful in creating a circumstantial character. In "Wiegenlied" differing energies play off the basic image of a child being rocked to sleep. This provides the parameters, within which creative interpretations are made.

All of this is to say, that after the conductor does the basic fact finding discovery process, the circumstantial, creative ideas begin to emerge that help to shape the *conceptual framework.* These circumstantial ideas answer some of the questions regarding how fast is fast, how slow is slow, and how much energy is needed and so forth. A context for decision making is present, first, from the discovered framework and second, from the circumstantial character.

Utilizing both verbs--to discover and to create--enables the conductor to formulate an interpretation of shape. Both focal points provide information and allow creativity to be at play. The conductor's job is to make careful use of both points. Oftentimes, aspects or pieces from both points occur in performance without effort to investigate fully and create an overall shape. Some phrases may seem connected and shaped, while others seem

separate and not a part of the whole. A context that brings the phrases together is not established. Consequently, that rendition of the performance transpires without the satisfaction and flow that the emergent quality or Gestalt would give it. Utilized together and fully, discovering the facts and creating a circumstantial character help to unearth the *conceptual framework* and establish the initial shape for the composition. Most importantly, it provides opportunity for a performance that is aesthetically satisfying.

To delve into the details involved in creating a *conceptual framework* of shape, these elements of music will be discussed: harmonic language, text, melody, rhythm, texture, tempo and dynamics. As the discussion unfolds, in addition to using Copland's "Simple Gifts" (Appendix A) and Brahms' "Wiegenlied" (Appendix B), additional compositions will serve as examples: "Sing Joyfully Unto God" by William Byrd (Appendix C); "O Sacrum Convivium" by Oliver Messiaen (Appendix D); "And the Glory" from Messiah by Georg Fredrick Handel (Appendix E); "Lass dich nur nichts nicht dauren," Op. 30 by Johannes Brahms (Appendix F); "Praise to the Lord" by Hugo Distler (Appendix G); "Beatitudes" by Lawson Lunde (Appendix H); and "Circus Band" by Charles Ives (Appendix I).

Harmonic Language - Common-Practice Period

The relationship of the vertical aspects of music--harmonic language--initially clarifies the structural design of a composition that, in turn, lays the foundation for the *conceptual framework.* From the late seventeenth into the early twentieth century (compositions outside this time frame will be discussed later), functional tonality refers to compositions unified by three functional relationships: predominant (IV); dominant (V); and tonic (I). Substitute chords may be used for any of the three functions (eg., ii; diminished vii; vi) without undermining the tensions and resolutions that aid in establishing a structural design for a composition. Various cadence points imply varying degrees of

closure and assist in delineating phrases, sections, or movements that lay the structural foundation of shape. For example, the half cadence (ending on V) or deceptive cadence (moving from V to vi or another chord instead of tonic) imply exploration, continuation, or temporary avoidance of closure. All types of cadences help to delineate the shape of the structural foundation. These vertical aspects of harmonic language--cadence points--during the common-practice period initially define the conceptual framework.

The varying degrees of emphasis and types of settings for the cadence give even more information toward shaping the structural design. Plagal and especially authentic cadences are more powerful for providing a sense of closure, while half and deceptive cadences are less forceful, weak for closure, but powerful for exploration. In addition, depending on the surrounding circumstances, these same cadences could be even more or less intense. For example, a perfect authentic cadence (tonic in soprano and bass) is stronger than an imperfect authentic cadence (tonic in bass only); a longer note value on a tonic cadence (half note cadence followed by quarters) is stronger than a shorter note value (quarter note cadence followed by quarters); cadences followed by rests (half note cadence followed by a quarter or half rest/s) are stronger than those quickly proceeding onward (quarter note cadence followed by quarter note/s); cadences on the downbeat are stronger than those on other beats within a measure; and repetition of dominant or subdominant chords before a final tonic is stronger than just one dominant or subdominant chord. The amount of tension before the tonic resolution, the amount of emphasis (time and or pitch), and voice leading (7-1 in the soprano is stronger than 2-1) help define the strength of the tonic resolution or cadence and help delineate structure. Understanding the type of cadence and its setting helps reveal the shape. Where to connect material and build momentum, where to stop and begin new momentum, and the degree to which the momentum connects and builds or stops with closure is dependent on the chords and the context.

Cadence points oftentimes delineate phrases, sections, or movements by changes in tonal center. A phrase or sub-phrase might be sequenced with temporary new tonal

centers. A modulation to a new tonal center may occur at the end of a phrase or a number of phrases that imply a new section. After a strong cadence in a particular key, a jump to a new key might imply a new section or movement. The element of surprise may be present as a tonic cadence is anticipated but a different chord is supplied and the section suddenly takes off in a new key. Shifts in tonal centers around cadence points help delineate harmonic structure and are foundational in devising the *conceptual framework* of a composition.

Before continuing the discussion of harmonic language, let us return to the example of Brahms' "Wiegenlied," for which the facts about the harmonic language--succession of chords (to be discussed), harmonic rhythm (to be discussed), tonal center, cadences, phrases and sections--are charted below.

Fig. 2.5 *Conceptual framework - Brahms' "Wiegenlied"*

SECTION ONE AND TWO (Key of F Major)				CADENCES
(Chords grouped by measure)				
Introduction	I (I6 I6/4)	I (I6 I6/4)		
Phrase One				
First Sub-phrase	I (I6 I6/4)	I (I6 I6/4)	I (I6/4 I6/4)	I V7 (Half)
Second Sub-phrase	I V4/3 V7	IV6/4 V4/3 V7	IV6/4 V7	I (Perf-auth.)
Phrase Two				
Third Sub-phrase	V7/IV IV	I (I6 I6/4)	I7 ii V	I (Imp-auth.)
Fourth Sub-phrase	V7/IV IV	I (I6 I6/4)	I7 I6/4 V7	I (Perf-auth.)

Looking at the cadence points, the half-cadence at the end of the first sub-phrase uses a dominant-seventh chord as a brief point of repose that begs to continue because of the tension in need of resolution. In addition, the sudden shift away from the previous succession of tonic chords adds to the force of this half cadence and creates the question or antecedent phrasing (need for resolution). Likewise, in the second sub-phrase, the dominant-sevenths intermingled with inverted subdominant chords color the harmony and keep the sound suspended until the return to tonic with a perfect-authentic cadence--the

answer and resolution. Rhythmically, this cadence is short, only a quarter note followed by a quarter rest, implying more to follow. Moreover, the left hand in the piano constantly plays f on beat one and c on beat three, outlining the tonic and fifth in the key of f. This stable foundation is applicable to tonic, subdominant, or dominant harmonies.

The second phrase encompasses the same antecedent-consequent idea, except that there is a tonic cadence at the end of the third sub-phrase, implying that this might not be an antecedent, question phrase. However, as stated earlier, the harmonic design of the melody ends on the fifth scale degree creating an open situation, thereby making it an antecedent phrase despite the stable harmonic support. The last sub-phrase is the consequent phrase, with a perfect-authentic cadence on a half note followed by a rest that gives this cadence slightly more closure.

Continuing with the discussion of harmonic language, successions of chords or chord progressions make the journey to the cadence interesting. Chord progressions are evaluated in terms of strengths or weaknesses and pace. Speaking first to the weaknesses of progressions, chords whose roots are a third apart (example, I to vi in the Key of C: c-e-g and a-c-e) share two chord tones that create familiarity in sound and in turn, weaken the progression or sense of forward thrust. However, the weakness is relative. If the bass moves down a third in root position and the chord changes quality--major to minor--there is a definite contrast. On the other hand, if the bass remains stationary by chord inversion, the progression has a weakened effect and may be thought of as nonharmonic motion. Speaking to the strengths of progression, chords with roots a step apart contain completely different pitches and in general are considered stronger because they create more contrast in sound that, in turn provides momentum or forward thrust. Common examples are IV to V (Key of C: f-a-c and g-b-d) and V to vi (Key of C: g-b-d and a-c-e). The chord progressions in Brahms "Wiegenlied" fall somewhat between these two categories of having the roots a third or a step apart. There are no specific examples of chords whose roots are a third apart or a step apart. However, an example tending toward the idea of a

weaker progression is the tonic chord in root position, followed by first inversion of the tonic chord, followed by the second inversion of the tonic chord. This succession of chords is much weaker than chords whose roots are a third apart and share two pitches. Nonetheless, it is the "progression" of the first sub-phrase. These weak inverted chords influence the amount of energy generated within this sub-phrase. The function of this "progression" is to provide a quiet, rocking motion, stability, and perhaps monotony--not a lot of forward thrust. Examples tending toward the stronger progression by being in root position and sharing one note in common are the V7 to I cadences (c-e-g-b flat and f-a-c) or the ii to V (g-b-flat-d and c-e-g) in the third sub-phrase or the V7/IV to IV (f-a-c-e-flat and b-flat-d-f) at the beginning of the third and fourth sub-phrases. These stronger progressions are circle progressions, where the root movement between chords consists of ascending fourths or descending fifths, that provide more motion. The strengths and weaknesses of these chord progressions begin to outline the colors, energies, and directions that shape the phrases.

In "Wiegenlied," the succession of chords creates a different antecedent-consequent phrasing for the second phrase compared with the first. The left hand foundational f on beat one and c on beat three alters briefly at the beginning of the third and fourth sub-phrase. The new harmonies of V7/IV and IV in root position clearly provide momentum, striking functional enrichment with the additional e flat (secondary dominant), and new energy that quickly falls back to the old tonic pattern and moves to a V-I cadence. These harmonies shape the third and fourth sub-phrases such that, as stated earlier, a new thrust of energy--tension--initiates the phrase. The antecedent-consequence phrasing is present, but the harmonic energy used in shaping these subphrases is different from the energy of the first and second subphrases.

The succession of chords also has to do with the pacing, the rate of harmonic change in a composition, or harmonic rhythm. It speaks to how fast or slow the adventures and resolutions in the harmony take place. Harmonies that move by root

position on regular metrical beats and change frequently appear to create a fast harmonic rhythm, while harmonies deemphasizng root position movement with irregular metrical placements and infrequent changes create a slower harmonic rhythm. Faster harmonic rhythms might imply a compression of ideas that establish tension or intensity. Slower harmonic rhythms might imply stability and/or suspension of movement generating freedom or a lack of tension. In "Wiegenlied," the harmonic rhythm remains static for measures 1-5 and then fluctuates between one or two chord changes per measure. For this composition, the harmonic rhythm is basically slow and enhances the sleepy character of the composition--a lullaby.

Finally, a succession of chords at times can create special colors provided by altered chords in which there are one or two pitches that are not diatonic to the prevailing key. Examples are a neapolitan, an augmented sixth chord, or a secondary dominant, as in "Wiegenlied." These chords provide functional boosts that can alter the shape of the phrase by providing special emphasis creating a new momentum or energy for shaping.

Harmonic Language - Late Renaissance

Nontraditional Western harmonic language used in music of the sixteenth century encompasses different ideas from those previously discussed. Much repertoire of the sixteenth century is horizontal, linear, and melodic in its conception. These melodic lines are generally smooth, comprising mostly stepwise motion and having rhythmic independence. Individual melodic lines sound simultaneously, often in a polyphonic texture, with some voices imitating the initial melodic idea and other voices or portions of the line comprising filler-like material. Imitation occurs by repeating the melodic idea exactly, by using different octaves, or by repeating the idea on different degrees of the scale with slight intervallic changes. For example, instead of repeating a motive that begins 1-5 (the interval of a fifth), the imitation may begin 5-1 (the interval of a fourth). A shift from

one imitative idea to another often signals a new section in a composition. The linear, melodic aspects play an important role in the music of the Renaissance.

These individual melodic lines sounding simultaneously result in polyphony. When voices are added in the construction of a Renaissance composition, they are basically in consonance with the principal voice or melodic idea and surrounding material. Dissonances are carefully planned utilizing suspensions, anticipations, passing and neighboring tones, and so forth to make up the harmonic effects. Although originally not conceived in a vertical manner, polyphony encompasses the sense of harmony by maintaining consonances and resolving dissonances.

In the fifteenth and sixteenth centuries, modal repertoire began to have identifiable harmonic progressions. Chords arise as a consequence of polyphonic writing, although still considered secondary to maintaining consonances and resolving dissonances. These concepts are quite different from common practice repertoire; however, the major concept for defining structure remains similar--cadence points with a specific tonal center. Maintaining consonances, i.e. resolving dissonant intervals, providing cadence points, and identifying tonal centers assist in defining the larger structural points and *conceptual framework* of the composition.

In a polyphonic Renaissance composition, each individual line has its own shape, energizing toward a peak of tension within a given phrase and then relaxing, or energizing to the cadence point and relaxing. These places, called "points of arrival," may be different for each voice part within each phrase. With the many individualized points of arrival, there arise many individualized moments of release involving less energy, volume, and perhaps a breath. Occasionally the points of arrival occur simultaneously among a number of voices, usually before or on a cadence point.

A portion of William Byrd's "Sing Joyfully unto God" (Appendix C; all dynamics, tempos, breath marks, character indications, and editorial changes are those of the editor, George J. Bennett) will serve as an example. There are definite tonal centers and definite

cadence points. The harmonic language indicates that every cadence point is overlapped with new material except one. At the end of the third section, the longest period of cadence occurs followed by a period of rest before the final section. The following chart lays out the sections, phrases within the sections, tonal centers at cadence points, and relative strengths of cadence points. The weight of these cadences is given according to duration and how quickly new material overlaps the cadence point.

Fig. 2.6 *Conceptual framework - Byrd's "Sing Joyfully Unto God"*

SECTIONS: I	II	III	IV
1-17 (measures)	17-30	30-50	51-71
17 (total # of measures)	13	20	20
Phrases			
1-10(beat 2)	17-25	30(3)-39	51-55(2)
10(2)-17(2)	23(4)-30	39(3)-45	55(2)-71
		44(4)-50	

Cadence points (weights delineated by [*] for the weakest to **** for strongest, or > for a point which appears to be a cadence but moves on and...

Tonal centers, all major:			
10 * e-flat	23[*] (beat 3) f	39** f	55* e-flat
16** b-flat	30 no cadence abrupt	44> (c)	59> (c)
	shift to a-flat	50*** b-flat	61> (a-flat)
			63> (a-flat)
			71**** e-flat

This composition has a tonal centricity of e-flat major. As it ventures into related major keys, the e-flat major ties the composition together harmonically. For example, a-flat is the subdominant and b-flat is the dominant. This composition passes through f and c which are most likely dominants of dominants (e-flat to b-flat to f to c). These primarily tonic, subdominant, and dominant tonal centers as they relate to the e -flat major mode lay a foundation for the harmonic shape.

The real harmonic motion, however, occurs within this basic foundation and deals with points of arrival. The points of arrival have been marked in the score in Appendix C with a caret symbol. (In conjunction with determining the points of arrival, breath marks have been blotted out where there is disagreement with the editor.) Harmonically, the first half of the first section is primarily in e-flat major (Fig. 2.7 indicates vertical harmonies). The tactus is two half note beats per measure because the changes in harmonies, as they occur, and the resolutions from dissonances, such as suspensions, occur at the rate of the half note value. All harmonies are in the major mode and oftentimes are taken from the second half of the beat where resolutions occur.

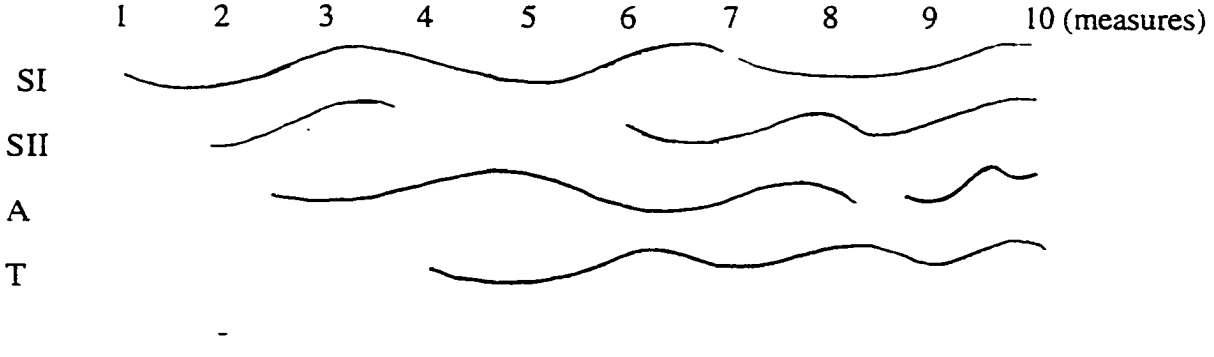
Fig. 2.7 *Conceptual framework - Byrd's "Sing Joyfully Unto God"*

1(measure)	2	3	4	5	6
e-flat >	e-flat >	e-flat >	e-flat f	b-flat >	e-flat b-flat
7	8	9	10		
e-flat b-flat	e-flat b-flat	e-flat >	e-flat >*		

The greatest tension in the opening line occurs when the soprano I voice energizes to the 4-3 suspension (measure four) and simultaneous syncopation with the other two voices. B-flat creates a dissonance against c of the soprano II until the resolution occurs one half beat later. As the upper three voices relax, the tenor voice enters and creates tension at the syncopation in measure 6 on beat two, has a brief period of relaxation because of the comma that follows in the text, energizes to the downbeat of measure 8 followed by release again because of the comma in the text, and finally energizes to the cadence in measure 10 that occurs in the majority of voices in e-flat vertical harmony. The tenor voice has two hills before reaching the final peak. The alto voice builds on the opening energy of the initial statement and releases in measure 5, energizes to measure 7,

momentarily relaxes because of the rest that follows, and finally energizes to beat two of measure 9 with a 4-3 suspension and syncopation combination--height of dissonance--and relaxes with the resolution. This voice also has two hills before reaching the final peak. However, the hills and peaks occur in different places. The soprano II voice picks up momentum again after resting in measure 6 and has completely syncopated rhythms until the downbeat of measure 8, momentarily relaxes, and finally energizes to the cadence on the downbeat of measure 10. The soprano II has fewer hills than the tenor and alto voices, but, once again, an individual pattern of shaped energy is evident. The soprano I voice picks up momentum after the downbeat of measure 5 and heads toward the downbeat of measure 7, a momentary release because of the rest. Momentum is again energized to the cadence point at the downbeat of measure 10. Each line now has a life and shape of its own based on syncopation, dissonance, rests, and commas in the text. Each shape graphed individually would look like this:

Fig. 2.8 *Conceptual framework - Byrd's "Sing Joyfully Unto God"*



Throughout this first line of text from verse one, the ebb and flow of the momentum begins and builds to specific peaks of tension or cadence points and then releases. The releases are not total relaxation, just partial and in keeping with the kind of energy being used at the moment. The next portion of music within the individual lines builds momentum from the first and so forth. Usually as the release is occurring in one or

two voices, one or two other voices are beginning a new momentum. The amount of energy is subtle and ultimately building toward the peak of the composition in section three (to be discussed). The releases throughout are mandatory as they make aural sense out of the composition allowing the design to be heard. These individually shaped lines breathe life into the music and are the *conceptual framework.*

Looking back at figure 2.6 on page 40, there is an abrupt shift to a-flat (subdominant key) and this section contains the dominant (b-flat) and secondary-dominant (f) keys along with passing through the dominant (c) of the secondary-dominant. This distance from the original tonal center heightens the overall tension. In addition to the intensity added by the texture and text (to be discussed under those sections) at this point, the harmonic tension creates the largest peak in the composition and is followed by a cadence of significant strength. Momentum builds to this point and all intensities before and after are not as great; this is the harmonic shape. Discovering the points of arrival, cadence points, and tonal centers helps to clarify the *conceptual framework.*

Harmonic Language-Twentieth-Century

Nontraditional-Western harmonic language in the Twentieth century either partially or completely abandons common-practice use of tonal, functional harmony. Interest in expanding and breaking traditional rules prevails, as well as exploring new avenues for composition. Different theories and systems for utilizing cadence points, tonal centers, and chords exist.

A composition may have a predominant pitch continually reoccur, creating a centralized pitch or tonic effect. However, chords lose their traditional function, dissonances often remain unresolved, and movement to that centralized pitch or home base is defined in new ways. For example, it is no longer the tension and release expected from

the dominant-tonic relationship; instead, it is the aural memory of hearing one particular pitch or chord repeated many times that creates a feeling of home base--tonic by reiteration.

Chords can be stacked in thirds, fourths, and fifths or in seconds--tone clusters. Those stacked in the traditional thirds can be stacked higher into ninths, elevenths, and thirteenths (begun at the end of the Romantic era); they are also often not resolved, and may move in parallel motion, breaking centuries of tradition. New chords comprised of the intervals of fourths or fifths sometimes define new sounds that are open and perhaps empty. The function of these harmonies creates varying degrees of tension through dissonance and by adding interesting twists of color. The greatest dissonant sounds would be stacking tritones or seconds. The greater the dissonance, the greater the tension. Sometimes, the greater the dissonance, the less the tension if resolution is lacking--"emancipation of dissonance." Chromaticism is pushed to the limit and relief comes with the return of the centralized chord or pitch, rests, the end of the composition, etc. Some compositions have no centralized chord or pitch and are considered atonal (eg., twelve-tone system), while others are built on alternative scales or combinations of scales (eg., whole-tone or whole-tone plus pentatonic, as in Debussy). These combined ideas contribute in defining the structure.

Because the harmonic language is organized in new and different ways, elements other than harmony, such as texture, rhythm, timbre, text, take on a prominence for deciding structure. Whether twentieth-century compositions have a tonal center or are atonal, cadential gestures or avoidance thereof, a shape still unfolds (often from non-pitch factors such as sound). This seeming lack of a traditional harmonic shape is, in itself, a shape. Ambiguity may exist and ambiguity becomes the initial shape, not as neatly or easily formulated as examples from earlier centuries, but nonetheless a shape.

Messiaen's "O sacrum convivium" (Appendix D) will serve as an example. Messiaen appears to center the tonality of this composition around the f-sharp major chord, also indicated by the key signature. However, due to the seventh, ninth, eleventh,

thirteenth, diminished, augmented, and altered chords creating a total lack of traditional harmonic movement, a key in the traditional sense is missing. The return to and number of uses of the f-sharp major chord create the f-sharp major tonal center. This is evidenced in the chart below where chords are labeled, scale degree of the root of the chord is indicated underneath with parentheses around those chords not diatonic in f-sharp major. Beneath this information is an indication of the number of uses of each chord and its altered form/s. Note that the f-sharp major chord and its alterations have the largest number of repetitions (23). It is nearly impossible to make directional or functional sense of the harmonic motion in this composition. Instead, Messiaen uses these harmonies for

Fig. 2.9 *Conceptual framework - Messiaen's "O sacrum convivium"*

Section I (Measure #)			
1	2	3	4
F#7 F#+ B9	F#7(+) B9	F#7 F#+ B7	C#9 G#7
1 (1) 4	(1) 4	1 (1) 4	5 (2)
5	6	7	8
a#9 a#11 B9	G#+ g#o7	a#9 a#11 B9	G#+ g#o7
3 3 4	(2) (2)	3 3 4	(2) (2)
9	10	11	12
F#11 F#13	F#11-13 F#	Eflat11-13 bflat(+5)7	ao9 f#9
1 1	1 1	(6) (3)	(3) (1)
13	14	15	16
f#o/F g#o7	G7 g	G7 g	d/D
(1) (2)	(2) (2)	(2) (2)	(6)
Section II			
17	18	19	20
F#7 F#+ B9	F#7(+) B9	F#7 F#+ B7	c#9 g#7
1 (1) 4	(1) 4	1 (1) 4	(5) 2
21	22	23	24
a#9 a#11 B9	G+11 E7	e#o11 a#o9 e#o7 D+7	f#11 b7
3 3 4	(2) (7)	7 (3) 7 (6)	(1) (4)
25	26		
b#o7 b#o7 d#7 d#11	b7-9-7		
(4) (4) 6 6	(4)		

27		28		29		30		31		32	
F#9	d#7	F#9 >		d#7>		g#9-11	g#	g#9-11	g#	g#9-11-7	
1	6	1		6		2	2	2	2	2	2

33		34		35	
F#9	d#7	F#9	d#7	F#9	d#7
1	6	1	6	1	6

Diatonic chords for F# major scale (alterations)

14 F#	7 g#	6 a#	9 B	1 C#	8 d#	2 e#o
(9)	(1)	(3)	(4)	(1)	(3)	(1)
Total						
23	8	9	13	2	11	3

colors, a salient characteristic in his music. Choosing to use both f-sharp and f-natural simultaneously in the same d/D chord in measure 16, the mode is obscured and a special color is present. Favoring the use of the tritone, Messiaen treats it vertically in measures 9, 10, 11, 22, and 25 between the soprano and alto voices and in measure 24 in the men's voices, again for color. The two most colorful chords (moments) in the composition occur on the downbeat of measure 9 and 27. In measure 9 the contrast of the tritone effectively makes this chord (f-sharp major eleventh-thirteenth) sound different from anything that has come before it because it is the first time the f-sharp major chord has been expanded that far. In measure 27, the high g in the soprano voice colors the f-sharp major ninth chord and creates a shimmering release effect because of the incredible tension built in the harmonies of measures 21-26. These two chords (measure 9 and 27) occur in the middle of each section. Rhythm and text, to be discussed later, best define the sections. The harmonic language in "O sacrum convivium" is used primarily for color and centering around the f-sharp major triad.

The way in which the harmonic language actually defines the structure in "O Sacrum Convivium," is through the use of a two-bar structure. This is also determined by slurs, rhythms, and text (discussed later). This two-bar phrase structure can be seen by comparing in the chart above measures 1-2 with 3-4 and measures 5-6 with 7-8, and so forth. There is some harmonic repetition that occurs within each four-measure set

(example, measures 1-4), in at least two of the four measures of the set. There is a two-bar sequence that occurs between measures 9-10 and 11-12 (a four measure set), the latter being a minor third lower. This, too, is in keeping with the two-bar phrase structure. The only measures not in keeping are 13-16 where one-bar slurs echo the text; 21-26 where the most harmonic dissonance occurs; and the final portion, measures 27-29, 30-32, and 33-35 where three-bar phrases exist. Each of these latter three-bar sets maintain the same harmonies within themselves. The harmonic language in this composition defines structure by repetition and contrast in two- and three-bar phrasings centered around the f-sharp major chord.

How is this shaped? It appears to have a rather relaxed energy (also due to the tempo and volume). The four-bar sets create antecedent-consequent-like phrasing or two bars plus two bars, without the harmonic function. The harmonies remain suspended or unresolved as the composition moves forward. However, the momentum is similar to the antecedent-consequent phrasing. For example, the first two measures move to the center and are question-like with a tonic to subdominant feel. Then, measure three begins with the same material as measure one creating a relationship, but moves to the answer in measure four with new material that does not have a sense of resolution. Nonetheless, it feels connected to the first four measures because of similarity of material between measures three and one. In measure four, the melody of the soprano voice expands slightly in range, followed by a descending pattern that helps to create the feeling of an answer.

The overall shape is created by the momentum that builds in each section toward the center, measures 9 and 27 respectively. The dissonances build in each section to these points of release by returning to the f-sharp major eleventh/ninth chords. In the first section, the sequence of measures 9-10 that follows in measures 11-12 appears to release more energy and dissipate by moving down a minor third. With the return of the opening text and shift to one measure phrasing with a repetitious character, the first section

dissipates and finds closure. A similar idea occurs in the second section, except that both the buildup to the center and release to the end of the composition are longer. The shape for both sections is arch-like with the momentum building toward the centers and releasing to the ends of each section. The momentum builds to the greatest dissonance and releases on the f-sharp major eleventh or ninth chords. The harmonic language has initiated the process of forming the *conceptual framework.*

Text

The text and the music of a composition, if written well, tend to flow in tandem, having a direct impact on the structure and meaning. Most often, the text provides a context for the inception of a choral composition, being chosen for its character, mood, and occasion--festive or solemn, church or concert hall, adults or children. It follows, then, that text would have a direct impact on structure and meaning in music. However, instances of the opposite occur where the text is written to fit the composed music, such as Samuel Barber's "Adagio for Strings" later adapted by him with text into "Agnus Dei." In this instance, Barber had to discover a text appropriate to the music and work with it until it fit into the musical structure to create a vocal composition. Either way, the basic premise is the same, that text and music must fit together in a complimentary fashion. To understand how text and music might flow in tandem and have a direct impact on structure and meaning, three subject areas will be discussed: the overall structural shape, text inflection, and the meaning created by the text and brought forth through the musical elements.

The text can aid in delineating the overall structural shape. A literal comparison of text and music, i.e., one verbal phrase equals one musical phrase, does not always occur; one verbal phrase might equal a musical section, movement, or entire composition. A short poem consisting of two verses with three lines each might be reflected in a composition six phrases long with no repetition of text, twelve phrases long with some repetition of text, or

two sections long with one verse per section. Moreover, there are even one word compositions, such as Randall Thompson's "Alleluia." To delineate the structure, there is a need to look at the music under the umbrella of the text. Oftentimes, by looking at the text alone, the overall structural shape of a composition becomes apparent.

The text of "Wiegenlied" (Appendix B) clearly reveals the overall structure by the two verses indicated below. It is also indicated by the colon after the fourth line of each verse. On a more basic level, each line indicates a sub-phrase grouped in twos to create the phrases.

Section One:

phrase- Guten Abend, gut' Nacht, (subphrase)	Guten Abend, gut' Nacht,
Mit Rosen bedacht, (subphrase)	Von Eng'lein bewacht,
phrase- Mit Näg'lein besteckt,	Die zeigen im Traum
Schlupt' unter die Deck':	Dir Christkindleins Baum:

Section Two:

phrase-Morgen früh, wenn Gott will,	Schlaf' nun selig und süss,
Wirst du wieder geweckt.	Schau' im Traum's Paradies.
phrase-Morgen früh, wenn Gott will,	Schlaf' nun selig und süss,
Wirst du wieder geweckt.	Schau' im Traum's Paradies.

The text of "Wiegenlied" clearly delineates structural shape.

The text of "O sacrum convivium" (Appendix D) also reveals the overall structure. In this instance the two sections are identified by each section using the same text and a repetition of the word "sacrum" at endings. The text is set such that a verbal phrase

Section One (number of bars)	Section Two
O sacrum convivium (2)	O sacrum convivium (2)
in quo Christus sumitur: (2)	in quo Christus sumitur: (2)
recolitur memoria (2) passionis ejus (2)	mens impletur gratia: (2)
mens impletur gratia, (2)	et futurae gloriae (2) nobis pignus datur, (2)
mens impletur gratia.(2)	Alleluia.(5)
O sacrum (1), sacrum (1), sacrum (1), sacrum (1),	O sacrum (1+), sacrum convivium! (2)

comprises a musical phrase, mostly two bar slurs. The first four lines are used in the first section with a repetition of line four, "mens impletur gratia," that is a musical sequence, followed by a fading quality on the repetition of the word "sacrum." The second section starts by repeating the beginning first two phrases of text, skips one line, "recolitur

memoria passionis ejus" and continues. There is a melismatic passage on "Alleluia" before the ending. Like the first section, it incorporates the fading quality with the repetition of the text, "sacrum." This time the fading quality concludes with the opening statement, "O sacrum convivium." The natural inflection of the text and the actual number of lines of music under the umbrella of a line of text help to delineate shape.

"Sing Joyfully Unto God" (Appendix C) by Byrd is yet another easily discernible example of the text exhibiting the overall structure. The Novello score and the King James Bible versions are set side by side below. There is not a lot of difference between the two versions, and the important point is that the four Psalm verses structurally make up the four major sections of the composition: verse one, measures 1-17; verse two, measures 17-30; verse three, measures 30-50; and verse four, measures 51-71 (Appendix C). There are definite cadence points, overlapped or expected yet not occurring, at the end of each

Novello	King James
Sing joyfully unto God our strength, sing loud unto the God of Jacob. (b-flat)	Sing aloud unto God our strength: make a joyful noise unto the God of Jacob.
Take the song, and bring forth the timbrel, the pleasant harp and the viol. (a-flat)	Take a psalm and bring hither the timbrel, the pleasant harp with the psaltery.
Blow the trumpet in the new moon, e'vn in the time appointed, and at our feast day. (b-flat)	Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day.
For this is a statute for Israel, and a law of the God of Jacob. (e-flat)	For this was a statute for Israel, and a law of the God of Jacob.

verse where the period in the text occurs as discussed in the section on harmonic language. Each line of text within each verse is different and the corresponding melodies have contrasting material. Repetition of text occurs within the confines of each phrase through use of imitation. The four sections of this composition are two lines each, except the third verse which is three lines (to be discussed). In this example, the overall structure becomes instantly discernable by understanding what music falls under the umbrella of each poetic line/verse of text.

The type of text (poetic, prose, narrative) impacts the structure of a composition. A long narrative text is likely to have a different structure than a shorter poetic text. Haydn's "Creation" is an example of a long narrative text based on the first chapter of "Genesis" from the Bible. Many verses are used, although, additional descriptive text has been added. As is typical of an oratorio, the parts have specific functions: the recitatives tend to move the story along and in this instance are mostly from "Genesis," while the arias and some choruses tend to expound on one idea, mood, or emotion, and in this instance it is mostly where additional texts have been added. A long narrative text could require a longer composition, in this case three major parts (movements) with many sections--secco and accompagno recitatives, arias, choruses, and instrumental introduction. The different styles of these sections make the larger structural identification easy. For the individual aria or chorus, analyzing what music is under the umbrella of what text helps to discern shape.

In addition to the structural shape, the natural inflections of the text help to delineate smaller shapes. The way text inflection and music fit together is not always an exacting rendition--sometimes it's a loose fit. The inflection of the text: word accents, brief moments of pause at the ends of small phrases, energy to particular words of emphasis in the line, or a sense of closure at the period, often has similar contours musically. For example, if the text of the Shaker tune "Simple Gifts," (Appendix A) is spoken, a natural inflection of the text might look like the following:

'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where you ought to be,

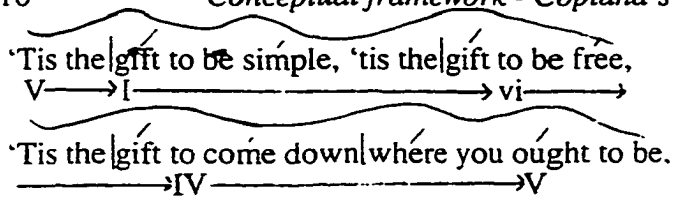
OR

'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where you ought to be,

During the flow of speaking, there are primary and secondary places of emphasis indicated by accent marks placed over the words of the text. The longer accent implies more emphasis. Note that these accents fall within natural metric patterns of two, with the

emphasis being strong to weak each time. The word "ought" would most likely be given extra emphasis because of the message. Harmonically, Aaron Copland adapts this Shaker tune (text and melody already in place) to fit the accents as follows:

Fig. 2.10 *Conceptual framework - Copland's "Simple Gifts"*



This is a looser fitting rendition. The V-I harmonic motion and downbeat action make the first accent strong on "gift;" the rising melodic shape to "simple" and beat two of the measure give a secondary emphasis of accent; the melodic rise and downbeat give the second "gift" a stronger accent; the changing chord adds momentum to "free;" the melodic turn help to emphasize the third word "gift" with a stronger accent; the chord change to IV adds momentum toward "come" which falls on a beat two and creates a secondary accent; the downbeat on "where" and melodic line rising gives another strong accent; and the change to the V (a significant chord of tension) on "ought" provides greater emphasis and the freedom to have a heavier accent here as well. Therefore, Copland changes the harmonies on the second half of beat one as a syncopation supplementing the natural downbeat accent of the meter, except for the initial V to I. The energy ebbs and flows with these smaller shapes inside the larger overall phrase shape that energizes to the dominant. It is a loose fit, but the text and structure come together to stress the meaning by the shape of inflection. The text has an impact on how the structure and meaning of the composition are shaped.

As in Copland's "Simple Gifts," certain composers choose to treat text inflection in unique ways. This shorter text, from Messiaen's "O sacrum convivium," (Appendix D) is from the Latin liturgy.

Section One (number of bars)	Section Two
O sácrum convívium (2) in quo Chrístus súmitur: (2) recólitur memória (2) passiónis éjus (2) mens implétur grátia, (2)	O sácrum convívium (2) in quo Chrístus súmitur: (2) mens implétur grátia: (2) et futúrae glóriae (2) nobis pígnus dátur, (2)
mens implétur grátia.(2) O sácrum (1), sácrum (1), sácrum (1), sácrum (1),	Allelúia.(5) O sácrum (1+), sácrum convívium! (2)
O sacred banquet in which Christ is received, the memory of his passion is recalled, the mind is filled with grace,	O sacred banquet in which Christ is received, the mind is filled with grace, and the pledge of future glory is given to us,
O sacred, sacred, sacred, sacred,	Alleluia. O sacred, sacred banquet.

The accents for the Latin, provided above, naturally energize to the end of each line and as previously stated, each line is basically made up of two-bar slurs. Messiaen does not set this text in a typical way. As will be discussed later, a salient characteristic in the music of Messiaen is how he plays with rhythm. In this composition the accents within the text mostly occur on the syncopation of a beat. The energy and shapes of these inflections peak at the last accent within each line. Therefore, "O sa-crum convi-vium" has an additional smaller shape inside a larger shape. The energy first moves toward "sa-" and releases a little and continues on to "-vi-" and relaxes. The next phrase builds off of the first and energizes with little shapes, a secondary emphasis on "Chris-" and greater emphasis at the end of the line on the syllable "su-" of "sumitur." The inflection of the text in this instance is supported by syncopations. The third phrase "recolitur memoria," again has a secondary emphasis at "-co-" and then energizes to "-mo," this time the stronger emphasis is on the beat. The inflections of this text continue on in the same manner. This twentieth-century composition reflects a loose fit because it is so different rhythmically (discussed in the rhythm section). A large portion of the text is syncopated, therefore, there is a need to intentionally energize to the last accent of each line and release a little. The natural inflection of the text helps to create the smaller shapes inside the overall structural shape.

In general, the text helps provide the overall structural shape and its inflections create smaller shapes. However, this makes up only part of how the text has impact on the music. The other very important factor is that the meaning of the words manifests character and mood and is supported within the various elements that make up the music. The important question is how the music through its various elements brings forth the meaning--mood and character--of a particular text.

Again utilizing "Sing Joyfully unto God" (Appendix C), a sacred text is used as the basis for a composition intended for use in the church. The character is one of joyful celebration to God in which text painting exudes the character or spirit of the song--the meaning is brought forth through the music. Some examples include: the opening Soprano I, II, and Alto lines have a neumatic portion of music on the syllable "joy-"and the additional notes emphasize and create a joyful shape like ringing bells; this same line ascends upward to the melodic high point on the word "God" as in rising up to heaven; the opening polyphonic texture begins with Soprano I, followed in imitation by two more sections, and followed by a fourth section painting the scene of people joining together to sing; by the time the text "sing loud" is sung combined vocal forces are present in a quasi-homophonic texture for a literal rendition of singing loud. The musical elements of melodic line, textures, and imitation support the character and meaning. The significant quality of this text is to evoke a mood of joy and celebration.

Text painting, especially in the third section, exemplifies the text. "Blow the trumpet in the new moon" is painted like a sudden interruption in activity due to the following facts: there is no real cadence that occurs in measure 30 from the prior section, but instead a sudden harmonic shift; there is a true homophonic texture in the beginning for the first time, resounding like a trumpet fanfare; there is a sudden slowing in the harmonic rhythm (a-flat chord for four and a half measures followed by the b-flat chord for three and a half measures with an e-flat chord connecting these two phrases) to stop activity and make an announcement; and this sudden fanfare or break in a pattern is a unique way of

handling the additional line of poetry in this third section. Understanding these aspects of text helps delineate shapes that make up the *conceptual framework.*

How would these examples be shaped? The neumatic passage of "joyful" would have a light and crisp quality and the energy would flow to the word "God" as a smaller peak of energy and release inside the larger shape that goes to the point of arrival. A little fuller quality of sound and a bit more volume than previous would be used at the "Sing loud" portion. The third section is so unique that the entire composition with all of its smaller shapes evolving would energize to this section. The entire "Blow the trumpet in the new moon" section would be the top of the overall compositional arch. A shift in energy or shape occurs as the composition continues down the other side of the arch, after this third section. The text has given meaning to the music in a literal way and the music supports the text in a literal way. The text and music are in tandem.

Looking back at "O sacrum convivium," (Appendix D) the dynamics, melody (both elements to be discussed), and dissonant harmonies as discussed previously create colors to bring out and emphasize the text "mens impletur gratia" (the mind is filled with grace, measures 9 and 10). The sequential repetition (measures 11 and 12) also highlights this text in section one.

Section One (number of bars)	Section Two
O sacrum convivium (2)	O sacrum convivium (2)
in quo Christus sumitur: (2)	in quo Christus sumitur: (2)
recolitur memoria (2) passionis ejus (2)	mens impletur gratia: (2)
mens impletur gratia, (2)	et futurae gloriae (2) nobis pignus datur, (2)
mens impletur gratia.(2)	Alleluia.(5)
O sacrum (1), sacrum (1), sacrum (1), sacrum (1),	O sacrum (1+), sacrum convivium! (2)
O sacred banquet	O sacred banquet
in which Christ is received,	in which Christ is received,
the memory of his passion is recalled,	the mind is filled with grace,
the mind is filled with grace,	and the pledge of future glory is given
to us,	
the mind is filled with grace,	Alleluia.
O sacred, sacred, sacred, sacred,	O sacred, sacred banquet.

In section two, the energy keeps moving to a higher peak at the text "et futurae gloriae nobis pignus datur" (and the pledge of future glory is given to us). These phrases of text stand out because the composer uses color to lift up the text. Special emphasis occurs on the word "alleluia" (measures 27-31) for the following four reasons: the return to the f-sharp major harmony after being away from it during the prior two phrases, the contrast of a long melisma when everything prior is syllabic, the pedal chords in the left-hand of the accompaniment, and the shifting of the number of beats per measure (discussed later). The elements of music enhance the text and bring out its meaning.

When initially determining the *conceptual framework* of a composition, the larger picture is oftentimes laid forth by the text and supported harmonically. The natural inflection of the words and their meaning provide additional ideas for shape. Within every new text, two questions need to be addressed: how does the text shape the structure and how does the music bring forth the natural inflection and meaning of the text. The text has a direct impact on meaning and structure of a composition and aids in depicting shape and creating the *conceptual framework.*

Melody

A melody is an organized succession of pitches and durations creating a particular contour and impacting the structure of a composition. The melody affects the structure through melodic imitation, melodic motives, melodic-harmonic colors or text painting, melodic subjects or themes, and so forth. Dependent upon the particular composition, the manner and degree to which these melodic effects are utilized impact the character and shape of the melody. For example, the melodic line in the Shaker tune "Simple Gifts" (Appendix A) devises the form for the composition and has a direct effect on the structure, whereas the melodic line in Messiaen's "O sacrum convivium" (Appendix D) uses its range to aid in harmonic tension, also affecting the structure, but in a different way (both

demonstrated below). The melodic line in the Shaker tune functions differently than the melodic line of "O sacrum convivium." The main premise is that the function of the melody and the manner in which it achieves that function varies and the shape will alter accordingly.

In the Shaker tune "Simple Gifts," the entire composition is based on the melody. Copland adapts this tune and, as stated previously, uses the melody to devise a form. Made up of two contrasting parts (see diagram below), the Shaker tune is heard in its

Fig. 2.11 *Conceptual framework - Copland's "Simple Gifts"*

A	Section One	Phrase one	1- 1231345-543-212221-232 75- (dominant)
		Phrase two	1 123-22345-52-232-112-1 1- (tonic melodic cadence)
B	Section Two	Phrase one	5-3-234321-23-345-32-232- (supertonic)
		Phrase two	1-123-345-4322332111- (tonic melodic cadence)
A	Section One	Phrase one	1231345-543-212221-232 75- (dominant)
		Phrase two	1 123-22345-52-232-112-1 1 (tonic melodic cadence)

entirety once and begins again, stopping at the mid-way point, creating a simple ABA form with piano introduction and interludes. By looking at the harmonic aspects of the melody, the tonic at the end of all three sections helps to delineate the sections, as well as the contrasting melodic material of the B section. In this instance, the melody has a direct impact on the shape of the structure and is shaped by energizing toward those final tonic pitches of each section with smaller melodic shapes of energy within each section. There are also purely melodic forces to be observed as well. For example, the initial 5-1

articulation (A sections) moves from the active tone (5) to a rest tone (1), providing an opening thrust. Or, ending the first phrase (A section) on the active tone (2) manifests a need for resolution or rest. On the other hand, Messiaen does not emphasize the melody as a special tune around which the composition is built. This is not the intent of the composition. Instead, rhythmic features (discussed later) and harmonic colors are of primary importance. The melody functions to enhance the harmonic colors. Extending the range toward the peak in each section helps to build tension and supports the idea of a harmonic peak in a non-traditional harmonic composition. Use of the melodic tritone at the first peak (measure 9) and in the sequence that follows (measure 11) indicates how the melody supports the harmonic colors of dissonance. In the second section, the range extends even higher than the first to the peak (measure 23), relaxes briefly, and has a secondary peak (measure 27), creating a longer period of tension before relaxing in this section. The melodic line enhances and affects both the harmonic color and the harmonic tension that shapes the structure. Energy builds to these peaked portions and relaxes, thereby shaping the composition. Understanding the melodic contour of a composition and employing that information to understand how the melody functions assists in shaping the *conceptual framework.*

Melodic contour consists of numerous factors: length, range, repetition or contrast, evenness (disjunct or conjunct), and climax point. The harmonic and rhythmic aspects are also important and are discussed in their own sections. However, more important than each individual aspect is understanding how these combined factors contribute to the function of the melody. For instance, the melodic line of Brahms "Wiegenlied" (Appendix B), already discussed in the introduction, is compared to a rocking motion. The rationale for this analogy has to do with the repetition and disjunct nature of the melody and the harmonic aspects of the melodic contour. (Underlined portions represent disjunctiveness.)

335-335-35^17665 2342-234-247657^1 11^1-645314565- 11^1-645-314321

The harmonic aspects, discussed earlier, provide little moments of tension and release, at the same time driving the composition forward. The original diagram (figure 2.4 on page 27) shows the shaped melodic contour, indicating momentum toward peaks and relaxation or release in the valleys. The actual repetition of pitches (335-335-35^ or 2342-234-247) and disjunct aspects (11^1-6445-314-) of the melodic contour contribute to the character--a rocking sensation that enhances the idea of a lullaby and supports the text. The repetition of pitches is a unique character to the first half of the melody and the disjunct octave jump and winding down is a unique character to the second half of the melody. The melodic contour enhances and shapes both the structure and the character of this composition.

As already addressed in "Sing Joyfully unto God" by William Byrd (Appendix C), the melodic contour and parts of the text join together for text painting. Examples given were the neumatic treatment of the text on "joyfully" (measures 1, 2, 5) providing emphases and a quality of excitement as the notes move back and forth and the ascending pattern reaching upward "to God" (measures 2-4) symbolic of God's presence up in heaven. These ideas help to shape the character of the composition. In addition to these ideas, there was also a discussion of the text division influencing the structure--four Psalm verses, each creating a section with two to three lines of poetry within each section. The melodic ideas support this structure through imitation. A melodic idea is presented and all the different voices repeat the initial part of the idea in imitation and sometimes at the expense of the end of the phrase. Short melodic ideas in imitation changing with the various textual phrases is the primary function of the melody in this composition. The imitation in this polyphonic texture allows the ear to hear only fragments of melodic ideas. What is remembered are the shortened melodic segments such as "sing joyfully," "take the song," "sing loud," "the pleasant harp," "blow the trumpet," and so forth. These little melodic ideas in imitation support the structure, indicating when new phrases begin. Each imitative shape connects with the energy from that which came before and builds until the release, just before the next imitative shape begins. Melodic imitation is a salient

characteristic of this composition. It is the function of the melody and supports the structure by each new melodic idea.

An example of longer melodic ideas occurs in "And the Glory of the Lord" (Appendix E) from Messiah by Handel. The melodic idea in this case is more of a subject for this quasi-fugue setting. The introduction (measures 1-11) presents the entire melodic idea. The altos begin with the first portion of this idea (measures 11-14) and the basses repeat the idea exactly (measures 14-17). The tenors begin the next portion of the melodic idea (17-20), are imitated a fifth below in the bass part, followed by a fifth above in the soprano part. While they are concluding, the initial material presents itself again, this time in the tenor followed by soprano part, such that both portions of the melodic idea--beginning and middle--are occurring simultaneously (measures 22-26). This explanation of the opening melodic ideas continues in the same vein throughout the composition. These melodic ideas include longer shapes: four measure segments. They are energized to the word "Lord" in the first portion and "-vealed" of "revealed" in the second portion. In addition, the notes of the melodic line move upward to the peak of the first portion of the phrase on the text "Lord" and relax, thereby text painting and shaping the character of the composition. In this instance the melodic line functions as a major aspect of structure in forming the conceptual framework of shape.

In Brahms "Lass dich nur nichts nicht dauren" (Appendix F), the composition is in a basic ABA form outlined in Fig. 2.12 below (underlined portions are cadence points with a particularly strong one after the second A section). In the A sections the soprano melodic lines begin with the following notes, all within a range of a perfect fourth, f, f, e-flat, f, g, a-flat, g-natural (measures 8-10 and 42-43) and are echoed in the tenor lines a major ninth lower (measures 9-11 and 43-44). In the B section, this melodic idea is inverted exactly except for one interval, again beginning in the soprano line g, g, a-flat, g, f, c, b-natural (measures 23-24) echoed in the tenor a full-step lower (measures 24-25). Brahms uses the initial melodic material by inverting it to create a contrasting B section that

Fig. 2.12 *Conceptual framework - Brahms' "Lass dich nur nichts nicht dauren"*

Sections	Measures	Phrases with sub-phrases	Key Centers
Introduction:	1-8	m 1-3(3); 3(4)-5; 6-8	e-flat major
A section:	9-19	m 8(4)-14(2); 14-17(2); 16(4)-***19***	e-flat major
Interlude:	19-22	m 19-	
22		transition	
B section:	23-36	m 22(4)-30(2); 29(4)-32; 32(4)-***36***	c minor(major)
Interlude:	36-41	m 36(3)-38; 39-41	transition
A section:	42-52	m 41(4)-47(3); 47-50(3); 49(4)-***52***	e-flat major
Coda:	53-67	m 53-55(3); 55-57(3); 57-65; 66-***67***	e-flat major

serves the function of delineating structure. Also, in this composition the melodic lines of the soprano and tenor parts once again provide contrast in the Coda. These rising melodic lines (soprano, measures 58-60 and tenor measures 59-61) create a climatic goal. This peak of tension and release, or rising melodic sweetness, is a high point in the work. Partial reason for this sudden melodic sweetness in the coda is that in the soprano and tenor voices, the melodic line reaches the highest points of their range and have contrasting rhythmic features of ties over barlines. The character of the composition shifts as the melodic contour changes. The energy and shape of this melodic portion is very significant because Brahms keeps us waiting, delaying gratification until the end. The shape must reflect this by saving the greatest momentum for the melodic peak in the coda and simultaneously building and releasing energy as it is called for along the way. To summarize, inverting the melody and extending the range create the contrasts that impact the structure, character, and therefore, shape.

As noted throughout all of these examples, the melody supports the structure. Melodies can be harmonic in their very makeup. Oftentimes melodic lines outline different harmonies or chords. For example, the opening of "Wiegenlied" is 335-335-35^1, outlining a tonic chord. Likewise, melodic phrase endings also lend support to the harmony, or contradict it. For example, a melodic phrase ending on the dominant, no matter what the supportive chord is, creates the need for continuation or resolution. As

stated on page 23, when discussing the second phrase of "Wiegenlied," the antecedent portion ends melodically on the dominant and even though the supporting chord is tonic, the need for resolution exists. The melody alone in this instance creates the need for resolution and shapes the composition. Melody can have a harmonic nature and the degree to which the melody supports the harmony--structure--depends on the individual composition.

In each of the examples given above, the function of the melody varies according to how the composer has chosen to utilize it. The melodic functions aid in delineating the structure by harmonic support by its contour, long melodic ideas, melodic imitation, melodic motives, and so forth. Melodic functions also impact harmonic colors, texts, or compositional character and meaning. It is important to ascertain these functions and understand how melody helps to shape the *conceptual framework.*

Rhythm and Meter

Rhythm is the pattern of duration given to pitches and silences, both melodically and harmonically. Meter is the framework for organizing these durations from its most basic level in groups of two or three to its most complex level negating twos or threes. Like melody, rhythm and meter have a variety of effects that impact the structure, such as shifts in rhythmic activity, accent shifts, metric shifts, built in accelerandos or ritardandos, rhythmic motives, hypermeasures, and text setting. Each individual composition has its unique rhythmic/metric characteristic that varies in the degree to which it influences the shape of the *conceptual framework.*

To understand the differing functions or roles that rhythm and meter play in a composition, a variety of examples are provided. In Brahms "Lass dich nur nichts nicht dauren" (Appendix E), a play in rhythmic activity shifts back and forth from primarily quarter-note activity to primarily half-note activity. Introduction and interludes carry the

quarter note activity except in the two portions of greatest contrast for the composition where they are combined (see Fig. 1.13).

Fig. 2.13 *Conceptual framework - Brahms' "Lass dich nur nichts nicht dauren"*

Measures	Section	Type of Activity	Key Centers
1-8	Introduction	Quarter-note	e-flat major
9-19	A	Half-note	e-flat major
19-22	Interlude	Quarter-note	transition
23-36	B	Half-note (23-27) *Combination* (27-32) Half-note (33-36)	c minor (major)
36-41	Interlude	Quarter-note	transition
42-52	A	Half-note	e-flat major
53-67	Coda	Half-note (53-58) *Combination* (58-67)	e-flat major

The complexity in harmonic language in the B section is enhanced by the combined rhythmic activity of half- and quarter-note patterns. In the coda, the rhythmic activity becomes more complex. The flow of the composition changes by the striking contrast of double-whole notes in the vocal parts, the augmented rhythmic motives (from the quarter-note patterns) in the accompaniment, and a long held pedal. Add to this the tied notes over the bar in the soprano, alto, and tenor voices along with the return of quarter note activity, and the rhythmic effects alone have been altered significantly to create a contrast. As the vocal forces move to whole and double-whole notes, Brahms has built-in a vocal ritardation while simultaneously keeping the momentum moving forward with the quarter-note piano accompaniment. The rhythmic organization of this composition as noted above helps to delineate the structure and shape the *conceptual framework.*

The influence of rhythm in "Simple Gifts" (Appendix A) has more to do with the natural rhythm of the text. Divorcing the melody from the text and simply speaking the text indicates that the rhythmic activity of the melody on the whole is quite fitting of the natural flow. The eighth-and sixteenth-note patterns of the first section are well meshed. Two

Section One: 'Tis the gift to be simple, 'tis the gift to be free,
'Tis the gift to come down where you ought to be,
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.

Section Two: When true simplicity is gained,
To bow and to bend we shan't be ashamed.
To turn, turn will be our delight
'Till by turning, turning, we come round right.

portions may have taken a different shape. First, the text "gift to come down" is written with all eighth notes and might have been written with an eighth note followed by two sixteenth notes and a quarter note to emphasize the word "down." Second, the "-light" of "delight" is written with a quarter note tied to a half note and might have been written with only a quarter note to shorten the length. However, its rhythmic purpose is cadential and according to its length it serves the cadential function. In section two, "when" may or may not be the word that is emphasized in that spoken line. If it is, the rhythm is fitting, if not, "when" may act more as a pick up note to accent "true." Finally, in section two, the final word "right" would be a quarter note, but once again is elongated for its cadential importance. The added note values at the end of each section help to delineate the structure and shape the *conceptual framework.*

Basically, the rhythmic makeup of "Simple Gifts" is in keeping with the natural inflection of the spoken text. The accents on particular spoken words in the sentence are not necessarily emphasized where natural accents fall. The beginning of each new measure

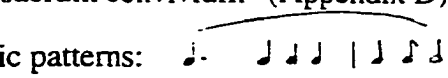
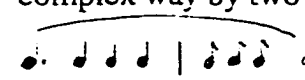
Section One: 'Tis the /gift to be simple, 'tis the /gift to be free,
'Tis the /gift to come down /where you ought to be,
And /when we find ourselves in the /place just right,
'Twill /be in the valley of /love and delight.

Section Two: /When true sim-/plicity is gained,
To /bow and to bend we /shan't be ashamed.
To /turn, turn will /be our delight
'Till by /turning, turning, we /come round right.

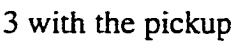
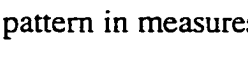
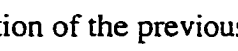
is indicated by a slash (/) before the appropriate word in the text and the heavier metric accent, of course, falls on that word, beat one of the measure. Naturally spoken, some of the word emphases seem inappropriate, such as "where you ought to be" might have more

emphasis on "ought;" "place just right" might have more emphasis on "just right;" "be in the valley of" might have more emphasis on "valley;" "be our delight" might have more emphasis on "delight," and so forth. Copland devised a way to support the natural rhythmic fabric and create a metric fabric that is workable by making harmonic shifts in those metric areas, on "ought," "right," and "in the valley," and later by using the peak of the melodic line for "delight" in "be our delight" along with a sustained a-flat major chord pattern. The rhythm shapes and enhances the natural flow of the text, the harmonic changes and melodic peak shapes and enhances the metric aspects of the text.

In Brahms "Wiegenlied" (Appendix B), the structure is identified by many aspects other than rhythm, and the choice of rhythmic ideas supports these other aspects. The addition of the half note in the second half of the composition provides contrast that supports the octave jump and meandering down of the notes. The rhythmic activity in the accompaniment, already discussed as a rhythmic ostinato, creates the feeling of suspension, provides contrast, and literally supports the melody. In "Wiegenlied," rhythm serves a supportive role that effects the shape.

Messiaen organizes the rhythm of "O sacrum convivium" (Appendix D) in a complex way by two almost-identical rhythmic patterns:  and  . Each of these two-bar patterns have slurs over them and the basic pattern of beats per measure under these two-bar slurs runs four and a half beats followed by three and a half beats. Together, the number of beats is an even eight, but the unevenness within each measure basically creates a series of syncopations. Over the period of eight beats only three, the beginning (beat one) and the end (beats seven and eight) are "on the beat." The remainder are "off the beat." There are three areas of exception to this basic plan, the ending of each section and measure 22. Each of these exceptions is discussed as follows.

The ending of the first section (the pickup to measure 13-16) is slurred in one-bar phrasings, but the beginning and ending "on the beat" pattern is present connecting two

bars (measures 13 and 14 with the pickup to 13 and measures 15 and 16). In measures 13 and 14 with the pickup, there are only seven beats. In measures 15 and 16, there are eight and a half beats without an "on the beat" ending. This ambiguous ending of the section creates the need to continue, much like a deceptive cadence. In addition, fragments of the rhythm patterns make up the ending: repetition of the second half of the rhythmic pattern in measure 13 with the pickup () and repetition of the first portion of the rhythmic pattern in measures 14 and 15 (). Measure 16 includes a quasi-augmentation of the previous measure () that creates a built-in ritardation and shapes the closure of the first section.

The ending of the second section has a new rhythm pattern in which five measures plus one beat (measures 27-31 plus beat one of measure 32) are slurred together. However, the two-bar beginning and ending "on the beat" pattern is still present (measures 27-28 and 29-30). Then the composition slows as everything is "on the beat" (measure 31, plus one beat of measure 32). Of the sixteen beats remaining at the end of the composition, only three are syncopated and here too there is a quasi-augmentation in the last measure having eight beats or the equivalent of two measures in one. Once again, the rhythm impacts the structure by the built-in ritardation that in turn, shapes the composition.

Measure 22 is the other area that deters from the two basic rhythmic patterns. It only differs in that the first measure of the rhythmic pattern (measure 21) is repeated in measure 22, creating a rhythmic extension--the momentum is extended. This builds up to, and enhances, the moment of greatest tension harmonically with the widest range melodically. It is the moment just before the text carries new material, different from section one, that marks a difference between the two sections.

The most fascinating rhythmic element of this composition is how to interpret the ending of the first section. What should be done with the extra half beat? Should an additional half beat of silence for a breath be included between the sections or should it be taken literally, such that the rhythmic makeup of the second section is completely different

than the first section because it begins on a syncopation? If this were the case, the "on the beat" and "off the beat" two-bar patterns would be the opposite of the first section. However, the bar line between the sections most likely indicates the beginning of something new and "on the beat," plus, the two-measure slurs continue. In addition, it would be quite difficult to perform the music against the visual reference, i.e., placing everything in the second half of the composition a half beat late. Therefore, the additional half beat of silence for a breath is appropriate. Messiaen uses the rhythm in "O sacrum convivium" in a unique manner, to establish a structure, to build tension, and to create endings. Rhythm, in this case, is not used in a supportive fashion, instead it directly affects the structure and the shape of the *conceptual framework* of this composition.

In Handel's "And the Glory" (Appendix E), there are simple accent shifts within certain parts. For example, in the alto line (measures 29-32), a rhythmic tie creates a shift in emphasis from the downbeat to beat two of each measure. In measures 55-56, there is a hemiola--an accent shift and a metric shift. The alto line ties across the bar, shifting the accent in bar 56 to beat two and the meter to two instead of three for a very brief moment. The same thing occurs in measures 99-101; the accent in the soprano part shifts to beat two and the division is suddenly in groups of two instead of three. In these instances the rhythmic complexity adds contrast that creates intrigue and momentum to those portions. The accent and meter shifts help to shape the energy and momentum.

Finally, Hugo Distler's "Praise to the Lord, the Almighty" (Appendix G), encompasses shifts in the meter that create longer or shorter segments. This hymn, typically written in a three-four meter, has shifts in meters and hemiolas within parts that create a great rhythmic vitality and momentum. For example, the alto line begins with a hemiola in measures 2 and 3, then moves to an accent shift on beat two in measures 4, 5, and 6. The meter change to two-four, then four-four enables the pattern of accent shifts on beat two to continue. Or, the soprano part has a hemiola in measures 4 and 5, and with the meter change creates a pickup quality to the first syllable of "creation," allowing the accent

to fall naturally on the second syllable. Or, syncopations occur on the word "music" in the soprano and alto lines in measures 9-12, while the tenors and basses have hemiolas on "music resound." Rhythm in this composition is a key element for restructuring a hymn. The rhythmic aspects drive the composition forward and bring it to life by providing a unique shape.

In each of these examples, the rhythm and meter have an impact on the shape. How so? In Messiaen's "O Sacrum Convivium" (Appendix D), the rhythmic play within the two-bar slurs invites a little arched shape. The initial and final "on the beat" pattern provides the stability, while the syncopations in between provide momentum. In Brahms' "Wiegenlied" (Appendix B), the rhythmic ostinato is basically one bar plus the initial half beat. The weight is placed on the initial half beat, supported by the downbeat and releases. The shape of the ostinato moves from the weightiest moment and is followed by the gradual release. This shaped ostinato builds momentum and releases in the larger sense, as well, when combined with all the other elements. There is an overall arch to the composition, with the highest point being the beginning of section two. The little ostinato shapes build and release according to the larger overall shape and, in addition, to the overall arch of the whole composition.

Every composition is different and the role of rhythm in each composition is different. The role in these examples has been to reflect the natural flow of a text, to be a numerical component, to develop rhythmic motives, to create contrasts, to provide a gel through ostinatos and pedals, to increase complexity, to shift the flow from two to three to four, to shift the flow of accents, and so forth. Rhythmic effects support the structure and create shapes that influence the *conceptual framework* of a composition.

Texture

The various layers of a composition comprise its texture. Traditionally, there are broad categories of textures for compositions: heterophonic, monophonic, polyphonic, and homophonic. These categories represent texture in a standard sense. Phrases or sections are oftentimes delineated by visual contrasts in texture, such as changes from polyphonic to homophonic or monophonic to homophonic. Other ways in which texture is layered is by a change from solo to chorus, accompanied to a cappella, or an all string accompaniment to a full orchestral accompaniment. These, too, can delineate structure. During score study these layers creating texture are both visual and audible.

The terms *thinness* and *thickness* are additional conditions that describe texture and are dependent upon outside factors--the style of performance. Other than the obvious visual contrasts mentioned above, texture is relative to the condition. Thicker layers of texture do not automatically imply greater weight. Differing weights of various textures change according to performance practices of the era and according to how terms were defined and understood during that era. For instance, the 20th-century understanding of volume cannot be applied to 16-19th-century music. Forte in a six-part polyphonic section of music may be louder in a 20th-century composition than a similar section of a 16th-century composition. Moreover, size of ensemble has little to do with thinness or thickness of texture because sixty singers can be made to sound like twenty or vice versa. Textural changes vary according to the conditions--style of performance. The terms *thinness* and *thickness* are relative.

To shape the texture, the conductor deals with both the visual aspects and the conditions. As previously stated, visual change can delineate the phrase or the section--solo to chorus or polyphonic to homophonic. This aspect aids in the initial analysis during score study. The conditions are what the conductor creatively shapes. Decisions are made regarding how the phrases or sections are energized, i.e., density of the notes, volume, and

desired intensity and weight of the voices. For example, the homophonic texture of "O sacrum convivium" (Appendix D) remains constant throughout--no visual changes. However, the conditions can change and be shaped. In this instance, let us assume that twenty singers are performing a cappella. The constancy of the homophonic texture and the twenty a cappella singers provide opportunity to discover another means to shape the texture. In this instance, the means is the text. This composition begins with a very light-weight quality of sound with little pitch fluctuation creating a thin texture that supports the opening text. This portion of text might be considered the opening of a personalized prayer, "O sacred communion in which Christ is received." The light quality and piano dynamic are fitting. The text, then, requires an inner passion as these words are sung: "the memory of His passion is recalled." The voices lose the light quality, as added weight and a slight increase of volume accompany the passion--the texture, in terms of vocal sonority, begins to thicken. The peak phrase of the first section follows with the text "the mind is filled with grace." To characterize both the peak phrase and the idea of being "filled," even more weight and a mezzo forte dynamic are added to increase the thickness of the texture. These increases change the texture, that, in turn, shapes the composition. Both visual and conditional aspects of texture help to shape the *conceptual framework.*

In a prior discussion, Byrd's "Sing Joyfully Unto God" (Appendix C) opens with one voice part, then adds two more, then a fourth. These four voices in polyphony could characterize people coming together to "sing joyfully unto to God" and when the mid-way point of this section occurs, six voice parts in quasi-homophony are singing on the text "sing loud," indicating that the people have congregated. This shift in texture is text painting and the layering of voices delineates the two phrases in this first section of the composition. The texture is shaped automatically, as the people congegrate the texture thickens by increasing the weight in numbers and volume.

Also, the significance of the third section with the text "blow the trumpet" is important. For one-and-a-half measures (30-31) the composition has a definite

homophonic texture. There are quasi-homophonic portions (measures 10-11, 35-37, and 51), but not a true homophonic moment like measures 30-31. This textural contrast is quite striking, delineates a new section, and devises a character--a trumpet fanfare. Here, texture is a key element. The force of the voices sounding simultaneously gives the trumpet character and actually creates a different texture because activity level of the notes drops while vocal parts are reinforced by all voices coming together in a chordal style. This sudden decrease in activity is the striking contrast that draws attention to the "trumpet fanfare."

Textural ideas have also been discussed with Brahms "Lass dich nur nichts nicht dauren" (Appendix F). Looking at the piano introduction and interludes, each time they begin quite thin with a single quarter-note melodic line winding forth sometimes with held notes from the overlapping phrase that came before. The texture of these portions, also used in combination during the moment of greatest tension (measures 27-32) and the winding down portion of the Coda (measures 61-65), is strikingly different from the texture of the remainder of the composition. This texture delineates sections, complicates or thickens the area of greatest tension, and provides a winding down energy in the second half of the Coda as the voices slow the forward momentum. The texture provides information that shapes this composition. The area of greatest tension has the greatest weight and the thickest texture and the area that slows the forward momentum has a lighter, thinner texture.

The texture of Copland's "Simple Gifts" (Appendix A) exemplifies the word, "simple." "Simple Gifts" is adapted for soprano and alto voices or soprano/tenor and alto/bass. The vocal texture is two part and thin. The accompaniment is also thin, oftentimes held chords. The only time the accompaniment picks up the activity is for the introduction, interludes, coda, and one other area (measures 17-21). During measures 17-21, an ostinato pattern is used for four and half measures on the text "turning." The texture remains quite thin and simple with the left hand repeating the pitch on a and the right hand

doing staccato octaves on the pitch e. Nonetheless, the shift in texture provides activity in the middle of the composition, during the contrasting B section, and characterizes the text "turning." Texture is used to define sections and enhance the contrasting material and character of the composition. Smaller degrees of weight are needed to shape this thin texture.

Brahms "Wiegenlied" (Appendix B) has a homophonic texture. The piano ostinato accompaniment with a single vocal line creates a simple, rather thin texture. The texture remains constant throughout and takes on a supportive role as the other elements aid in shaping this composition. The texture might thicken somewhat at the beginning of the second phrase by adding weight in order to shape the greatest momentum of the composition with the octave jump.

Textures of contemporary aleatoric works also provide interesting contrasts. In Lawson Lunde's "Beatitudes" (Appendix H), there are two sections where every singer in the choir chooses one of five supplied phrases. These phrases are sung at individual tempos, dynamics, and octaves while the organ plays a written part and provides a pedal improvisation. The composition begins with a four-part polyphonic introduction and shifts to the first aleatoric section. There is a sudden, unexpected fermata to end this improvisation followed by a tenor solo with long held organ chords in the accompaniment. The aleatoric section returns for a second time and is followed by four-part unison singing with pedals in the organ, that is followed by four-part a cappella singing and a final cadential chord from the organ. The changes in texture are quite contrasting, moving from polyphonic to chaotic (aleatoric section) to homophonic (tenor solo and accompaniment) to chaotic (aleatoric section) to homophonic (unison choir and accompaniment) to homophonic a cappella. Shifting textures contribute to organization and act as a primary element in this composition. In addition to visual textures delineating the sections, the way in which the sections are performed involve differing conditions for thinness or thickness. The two aleatoric sections, dependent upon the number of singers and the details of the

directions can be an extremely thick texture. The voice chosen for the solo and the organ setting can create either a thin or a thick texture. These conditions need the creative interpretation of the conductor to shape the texture.

Textures also involve collages where a number of melodies are presented simultaneously. Charles Ives "Circus Band" (Appendix I) exemplifies this idea. At rehearsal eight, there are a number of melodic ideas occurring simultaneously. Even though the middle and bottom voices share the same text, each part is written as a tune of interest with differing rhythms such that there is a collage effect. Add the top voice with a differing text and four-hand piano parts and the effect is complete. The texture thickens and is considerably weighted at rehearsal eight giving the effect of many acts happening simultaneously at a circus. The collage texture provides the character for the text.

Texture provides a concrete means for delineating the structural shapes. Visual shifts in texture create the contrasts that identify structure and are easily discovered facts. The conditions--number of voices, density of notes, volume, accompanied or unaccompanied, manner of performance--thickens or thins the texture by weight to create further shape and are quite circumstantial. Contrasting textures, whether by visual means or conditional means, affect structure and character, and aid in developing the *conceptual framework.*

Tempo and Dynamics

The remaining two elements to be discussed share a unique quality--a strong circumstantial character. These elements vary by creative decisions enough to ultimately alter the performance of a composition. The factual side of each exists--specific metronome markings and specific expressive markings such as a crescendo-decrescendo. However, shaded and unclear areas exist side by side with these facts, such as the following: even though the metronome marking is in place, where are the little rubatos that allow the

composition to breathe; exactly how fast is allegro and how slow is lento; how loud is the loudest point of the crescendo; or exactly how soft is a pianissimo. Creativity is needed to develop the shapes for the circumstantial character of a composition. Circumstantial questions arise with *all* elements, not just tempo and dynamics. How much energy is needed for the melodic peak or the harmonic dissonance, or how much weight will emphasize the important word/s of the text or be given the hemiola or the thickened texture. The difference is in the overall sense; tempo and dynamics are more circumstantial in nature than factual. They share this unique quality that greatly impacts bringing the discovered facts to life and having an aesthetically satisfying performance experience. Both verbs--to discover and to create--are necessary.

Tempo and dynamics must find balance within the parameters of what is appropriate for a particular composition. External information, such as historical fact, provides a strong basis for deciding where those parameters fall. For example, knowing the particulars about the music and musical life of the late-Romantic era versus the Renaissance era furnishes a base from which to build. Romantic-era Brahms lived during a period when rubato would have been a significant aspect of "Wiegenlied" and Renaissance-era Byrd lived during a period when sixteen to twenty singers with boys singing the upper parts would have been used in "Sing Joyfully Unto God." This external information alone influences how tempo in the Brahms is dealt with and in the Byrd, size and timbre influence dynamics. The exact design on tempo fluctuation or dynamic variation is left up to the conductor. The parameters of what is appropriate vary according to external historical information and are contingent upon each individual composition.

Devising the circumstantial character of tempo and dynamics for Byrd's "Sing Joyfully Unto God" (Appendix C) is based on the already acknowledged internal aspects--discovered-inherent traits and includes the external aspects--historical information. The energy to specific points of arrival, opening textured dynamics, and building of energy to the third section, and so forth--internal aspects--are in place. The approximate size of the

ensemble, knowledge that boys sang the upper voices, etc.--external aspects--are also in place. Decisions regarding tempo and dynamics are ready to be made--ready for the creativity of the conductor. The decision is influenced by the conductor's conception of joy and excitement or what captures the Psalm text and has a natural sense of speech-like flow. It has already been established that the most significant section is the third, "blow the trumpet," section. Therefore, the dynamics for the initial portion are proportionate and build appropriately to that section, relax briefly, and regain energy to begin the final section, "for this is a statute" for a double-arch effect with the arch on the last section not quite as high as the arch for the third section. Also, knowing that boys originally sang the upper voices influences the timbre expected of females singing those parts. A quality that has limited pitch fluctuation exemplifying the purer, lighter quality of sound in young boys is needed. This creative circumstantial character is based on external and internal aspects, and what appropriately falls within the boundaries of these facts to shape the *conceptual framework.*

Brahms' "Wiegenlied" (Appendix B) begins with the markings "zart bewegt" (move delicately), "teneramente, con moto" (tenderly, with motion), and p (soft). It is these markings and the context--a lullaby and thoughts of lulling a child to sleep--that influence the circumstantial character of the tempo and dynamics. The vocal timbre and therefore, dynamics needs to be in keeping with these circumstances. The internal aspects of energy and momentum or release are then appropriately connected to these decisions. The external factors involve knowledge that rubato was a major aspect in the music of the Romantic era. Stretching the time or pushing forward slightly are expected and influence tempo. These are the parameters considered appropriate for this lullaby, yet artistic, creative freedom exists within these parameters.

What is a possible creative scenario of shape that exemplifies the circumstantial character of "Wiegenlied?" The quality of voices have little pitch fluctuation creating a pure quality or color and the rocking momentum is sung within the parameters of ppp to mp.

The image of a child being lulled to sleep or sleeping remains a constant and volume can not interrupt the drowsiness or sleep. This effects the tempo that is best represented by a relaxed pulse just under the natural pace of the heart beat; the quarter note equals approximately a 58 metronome marking. Add to this, aspects of rubato, such as a slight accelerando of energy on to the -35^1766 of the first phrase (335-335-35^17665) followed by a slight lingering or ritardation on the final 5 as a part of the release. The second phrase (2342-234-247657^1) has a similar shape, except for a slight ritard at the very end on 7^1 with a release or energy and volume creating a gentleness on ^1. The greatest momentum comes at the beginning of the third phrase (11^1-645-314565) with an accelerando to the octave jump, followed by release and a slight ritard. The same idea occurs for the final phrase (11^1-645314321), but to a slightly lessor degree. The dynamic levels begin ppp and move to p in the first phrase: 335-(ppp) 335-(pp) 35^1766(p) 5-(relaxing to pp). The second phrase builds slightly from the first 2342- (pp) 234- (pp+) 24765 (p) 7^1 (p relaxing to pp). The greatest momentum occurs at the beginning of the third phrase 11^1- (mp) 645-(p) 314565-(p to pp). The final phrase is more relaxed 11^1-(p) 645- (pp) 314321 (pp to ppp). Further discussion of described subtleties of rubato and dynamics, in addition to subtleties of weight and articulation are found in Chapter three--A Variety of Detailed Nuance. However, in this instance, "Wiegenlied" is a subtle composition (for example, a dynamic range of ppp to mp and a sleepy pulse) that requires the detailed nuances now to bring to life the *conceptual framework.*

In devising the circumstantial character of a composition, dynamics and tempo are strong assets. They are a part of what comprises the energy needed to create shapes. A crescendo and accelerando energize a phrase by building momentum, while a decrescendo and ritardando can release energy at the end of a phrase by slowing the momentum. Engaging these two elements to devise shapes aids in the creation of the overall Gestalt--*conceptual framework.*

Summary

"For an impression of shape to arise an order must be perceived in which the individual stimuli become parts of a larger structure and perform distinguishable functions within that structure." (Meyer Emotion and Meaning in Music, p. 157) The conductor discovers and creatively interprets how the parts "perform distinguishable functions" that enhance the whole for "an impression of shape" to arise. This occurred in the shaping of Brahms' "Wiegenlied" (Appendix B) under principle one--the *conceptual framework* It is interpretation of the discovered-inherent traits that "perform distinguishable functions." The momentum of the harmonic language, melodic direction, and rhythmic-ostinato accompaniment, dynamic levels, tempo and rubatos, and so forth in "Wiegenlied" are the discovered and creatively shaped elements that "perform distinguishable functions." As each of these elements are examined and analyzed, a created circumstantial character is actualized in the conductor's mind as an aural image-- "an impression of shape." The "impression of shape" is the *conceptual framework* developed out of the relationships within and between the shapes of the parts--sub-phrases, phrases, sections exemplified in the melody, harmony, rhythm, text, dynamics, tempo, texture, and dynamics. The rocking momentum is all connected and builds toward the greatest momentum and relaxes as shown visually on page 27. Principle one of shape, the *conceptual framework*, is actualized both by discovery--the basic shape and creativity--the interpreted shape.

Text painting, use of a textural shift at the peak of the composition, and building of momentum to that point are some of the "individual stimuli that are parts of a larger structure that perform distinguishable functions" in Byrd's "Sing Joyfully Unto God" (Appendix C). The eighth-note introductory pattern, imitative entrances, building of anticipation for the first solid cadence are some of the "individual stimuli that are parts of a larger structure that perform distinguishable functions" in Brahms' "Lass dicht nur nichts nicht dauren" (Appendix F). All of the discussions for every composition used for

examples demonstrate some of the "individual stimuli." The conductor creatively puts all of these parts of a composition together to take on a particular quality. The conductor decides how these parts fit together to create the "impression of shape" or a new whole or Gestalt that is in accordance with the score. Moreover, this "impression of shape" creates the opportunity and potential for having a satisfying, aesthetically-pleasing, performance experience. In this setting the "impression of shape" is the *conceptual framework.*

CHAPTER THREE

Principle Two of Shape: *Detailed Nuance*

INTRODUCTION

"For an impression of shape to arise an order must be perceived in which the individual stimuli become parts of a larger structure and perform distinguishable functions within that structure." This Leonard B. Meyer quotation used in the summary of chapter two is appropriate again. Under principle one of shape, the "individual stimuli" refer to the outer layers of the music--where the grand scheme of discovered and created shapes form the *conceptual framework.* Under principle two of shape (stated below), the "individual stimuli" refer to the inner layers--where small details are discovered and creatively shaped inside the *conceptual framework.* An example of "individual stimuli" is found in the details of harmonic language. Under principle one of shape, this could mean discovering the cadence points and understanding the amount of energy and release necessary to shape the phrases to these cadence points. Under principle two of shape, this could mean understanding the one note of suspension found in the tenor line and the level of energy and release necessary for that suspension. The "individual stimuli" now refer to minutia--the smallest of detail. In this setting, the "individual stimuli" are the detailed nuance.

Principle two of shape is: a variety of *detailed nuance* in a musical composition is provided by looking to the internal sublevels of interpretation and keeping them in relationship with the whole. These internal sublevels of interpretation are the minuscule

levels of detail inside the phrase--in the measure. They are the tiniest levels of stress and restraint; acceleration and hesitation; weight given a particular entrance or a final consonant; dynamic contour given the little melodic motif, rhythmic twist, or harmonic detail; and attention given to salient characteristics. The rhythmic ostinato in the accompaniment to Brahms' "Wiegenlied" (Appendix B) serves as an example. The amount of weight and volume given the eighth-note upbeat needs to be enough energy to suspend the sound as the downbeat is played and the rest of the notes of the measure follow, dissipating in volume. This *detailed nuance* is a minuscule shape that occurs in every measure of this composition. This is an internal sublevel of interpretation.

These internal sublevel of details need to be within the parameters of what is appropriate for the relationship of the whole. The conductor needs to join these smaller shapes to the larger shape of the *conceptual framework*--principle one. In order to do this, questions such as the following are asked: "How does this fit?" or "What works most effectively within the proper context?" The conductor is already mindful of the intentions of the composer and the practices of the era by deciding on the *conceptual framework*--principle one of shape. Under principle two of shape, the conductor must be mindful of the *conceptual framework* and stay within the parameters of what is appropriate to earlier interpretations, while making new, smaller, interrelated interpretations. The rhythmic ostinato of Brahms' "Wiegenlied" must be in keeping with the larger picture--*conceptual framework*. Therefore, the energy (weight, volume and speed) necessary to create the suspended rocking motion in the rhythmic ostinato must be within the context of a piano dynamic, a slower pace, and a sleepy character. The energy for the eighth note and quarter note is weighted within a piano dynamic and a relaxed pace. (More detail for shaping is found in the rhythm section of this chapter.) This works most effectively within the proper context of the previously determined *conceptual framework*. The performance of the rhythmic ostinato is a smaller shape inside the larger shape.

An example of a *detailed nuance* taken out of context and not related to the *conceptual framework* is placing a loud final "cht" on "Nacht" in the opening of Brahms "Wiegenlied:" Guten Abend, gut' Nacht. Oftentimes, precision in placement of a final consonant becomes the primary emphasis to the exclusion of context. The emphasized final "cht" being placed at the end of the first subphrase (middle of the phrase), out of the given piano dynamic level, and out of the lullaby character makes a loud "cht" inappropriate. It should be shaped by placing the "cht" on the quarter-note rest that follows in measure 4 and sung gently with less volume than that given for the "Na-" of "Nacht." This small shape fits inside the larger shape of the *conceptual framework* for "Wiegenlied."

The essence of the two focal points used for principle one remains the same for principle two--discovery of facts and creating a circumstantial character. However, the fact finding and creative decisions are now on the micro-level. The circumstantial character is already understood from creating the *conceptual framework.* The conductor's job is to discover the finer details, such as final consonants, nonharmonic tones, accents, and hemiolas, and make creative decisions about what appropriately fits the preconceived character. These *detailed nuances* are the finishing touches in making a performance complete. It is the combination and cohesion between these two principles of shape that bring the full story of the score to fruition by breathing creative life into the printed instructions/notes. The shapes of both principles are interrelated through discovery and creative interpretation.

These finishing touches do more than add smaller shapes inside the larger shapes. They give a psychological edge or fill in the details of a story. If no shape or significant emphasis is placed on the *detailed nuances*, then the story isn't quite complete or the suspense doesn't build as much as it could. It would be like telling a story, but leaving out the details that make it more intriguing. If no special emphasis is given to the pickup-eighth note and the quarter note of Brahms' rhythmic ostinato, then the suspended rocking motion is missing. Lack of this detail detracts from the Gestalt.

The smallest details regarding acceleration and release and dynamic differentiations are previously given for Brahms "Wiegenlied" (Appendix B). These subtle details are given early--in chapter two instead of chapter three--because the descriptions for tempo and dynamics in this particular composition require minute detail to discuss the topic. Those subtle fluctuations from ppp to mp and the slight rubatos with little accelerandos and ritardations make up the shaped *detailed nuances*. They bring out the intrinsic elements creating shades of dynamic change and shades of rubato. This is exactly what constitutes principle two of shape--*detailed nuance.* The addition of these creative shapes exemplify and add polish to the circumstantial character. A gentleness is created that brings to life both the *conceptual framework* and the *detailed nuances* for an overall Gestalt or idea of shape by the following: pure quality of voices having little pitch fluctuation; rocking momentum performed within the parameters of ppp to mp; relaxed pulse just under the natural pace of the heart; shades of rubato, dynamics, weights, and articulation (to be discussed); and the image of drowsiness or a child being lulled to sleep. The *detailed nuances* add the finishing touches to the *conceptual framework.*

These micro-levels most often emphasize those aspects set forth by the composer that are unexplained--no special instructions or directions are given. The earlier harmonic detail of discovering the one note suspension in the tenor voice is an example. The composer has written it such that the suspension crosses the bar line. The tenors can either sing this by energizing slightly into the dissonance using a slight crescendo with extra weight given the voices and easing off at the point of resolution, or remain at the same dynamic and weight to allow the natural dissonance and weight of the downbeat to be enough. Other examples of unexplained details might be discovering that the bass line has four beats of melodic motif and deciding how this important thematic material needs to be drawn out or shaped within the context of the other voices; or deciding how to articulate and shape a rhythmic hemiola; or deciding how much weight is given an upbeat that is also

the first note of a melodic motif. These are examples of unexplained, small *detailed nuances* in musical situations that need the conductor's creative input.

As stated in the "Outline of Proposed Study" section of chapter one of Conducting Musical Shape--A Topic Proposal, when discussing the art of music, Copland states that creation and interpretation are indissolubly linked and furthermore, "...creation and interpretation - demands an imaginative mind." (1975, p. 40) Creation is not only that which the composer has set forth in print, but also that which the imaginative conductor chooses to emphasize or draw attention to in creating a unique interpretation. These microlevels or internal layers provide artistic warmth and are areas for creative-intuitive additions. Because the composer cannot write directions into the score for every minute detail, an expectation exists that discovering and interpreting the micro-levels (and unmarked macro-levels) of shape are a natural part of the conductor's musicianship. Creativity of the conductor is vital in discovering and making decisions about the subtleties--shaping the *detailed nuances.*

A part of creative interpretation is deciding the amount of energy necessary to build and release the music or the amount of weight necessary for special articulations within the circumstantial character of the *conceptual framework.* How much is too much and how much is too little. The energy used to shape the macro-level is exactly like the energy used to shape the micro-level. However, the energy is on a much smaller plane for the latter. Building of energy on this level implies subtle increases in dynamics, tempo, weight, and articulation. Release of energy implies subtle decreases in these elements of performance. The same tools used to engage the creative ideas for the *conceptual framework* of shape--macro-level--are now the tools used to engage the *detailed nuances* of shape--micro-level inside the *conceptual framework.* The key is that the increases and decreases of energy are subtle or are of lessor degrees. The result is smaller shaped energies inside the larger shaped energies.

There are many unexplained, creative ways to deal with shaping the variety of *detailed nuances*. Some of the ideas of factual subtleties to grapple with and make imaginative decisions over are addressed in the discussion that follows under the following musical elements--harmonic language, articulation and text, melody, and rhythm. As in chapter two, examples from the same compositions serve to illustrate these *detailed nuances*. How to emphasize or deal with these factual subtleties is unique to each composition and the creativity of each conductor. Tempo, dynamics, texture (specifically weight), and articulation are now tools to energize details. Other than articulation that deals with text, these musical elements are laced throughout each section that follows as an integral part of shaping the *detailed nuances*.

Before delving into the details of the individual musical elements listed above, a discussion on editorial markings is necessary. Conductors have the additional task of discerning what in the score is original and what is edited, in order to be in keeping with the intentions of the composer. Discovering the appropriateness of different editions of the same score is important. For example, in the Novello publication of "Sing Joyfully Unto God" by Byrd (Appendix C), edited by George J. Bennett, written editorial notes are given to provide the conductor with information as to what changes have been made from the original score. In addition to editorial notes, the conductor needs to be aware of the historical period and the expression markings of that era. In "Sing Joyfully Unto God," the instructional markings, such as, "in moderate time, but with vigor" or "senza Ped.," dynamic, tempo, breath, and articulation marks are editorial additions to the original score. These markings were not a part of the music of the Renaissance and are inappropriate since they carry with them meaning from later eras. Understanding the means of expression in performance mostly comes from treatises written at the time and not necessarily the music itself. For example, messa di voce practices are understood as a regular part of performance during the Baroque and Classical eras and are not indicated in the score. Treatises on performance practices provide a significant means to interpretation. It is the

conductor's job to decipher what is original, what is editorial, and what is appropriate to the performance practices of the period.

Harmonic Language

Under principle one, an aspect of the *conceptual framework* is understood according to the harmonic language--energized shapes of subphrases, phrases, and sections for the overall structure. Under principle two, the smallest details of the harmonic language--*detailed nuances*--need shape. Harmonic detail encompasses such ideas as a sudden modulation; shifts in mode (picardy third); borrowed chords; sequencing; and dissonances involving resolved and unresolved nonharmonic tones, tritones or minor seconds, altered chords, and so forth. These examples of *detailed nuances* provide brief moments of temporary harmonic intrigue--a surprise shift of harmonic color that is meant to entice or captivate the listener and that needs to be shaped in performance.

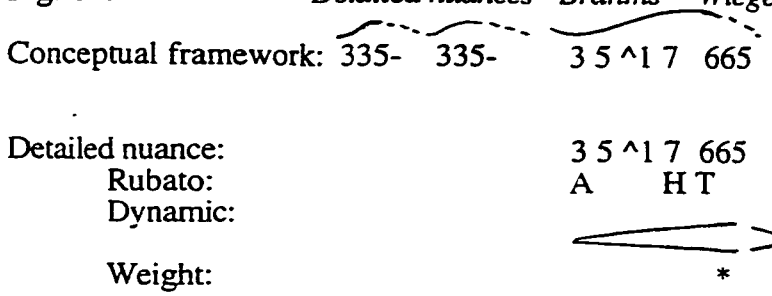
A temporary harmonic intrigue might be an anticipated tonic cadence replaced with a different chord--a submediant chord or a deceptive cadence. The listening ears are peaked because something out of the ordinary is occurring. The expectation is set up by a dominant chord ready for resolution, but instead of moving to the tonic resolution the listener is surprised or intrigued by the submediant chord. Everything moves along as expected, when suddenly something out of the ordinary temporarily happens.

Some of these ideas for harmonic intrigue consist of dissonance--nonharmonic tones or altered chords. The concept of dissonance changes with time and perception. Basically, intervals considered dissonant manifest instability requiring resolution into stability--consonance. However, all of this is relative because our understanding and perception of what is considered consonant or stable has changed over the centuries and especially in the twentieth century. Arnold Schoenberg and others devised new systems of composition that created what they called an emancipation of dissonance. To the novice

listener, this emancipation may sound like the utmost dissonance. However, the new system no longer delineates consonance and dissonance or stability and instability as an aspect of the system. In addition, twentieth-century listeners are broadening perspectives and with repeated listenings, what is at first perceived as dissonance can meld into a perception of consonance in sound. Messiaen's "O sacrum convivium" (Appendix D) is an example. Upon first listening, dissonance is quite evident especially as the centricity to f sharp major occurs throughout. However, upon repeated listenings, the prior dissonance becomes one of consonance that embraces the same ideas of tension and resolution as a common-practice period composition. Ideas of dissonance vary greatly throughout music history.

Dissonance can be as simple as a nonharmonic tone. In Brahms' "Wiegenlied" (Appendix B) a number of examples of nonharmonic tones exist. In the first subphrase the underlined notes of the melody are nonharmonic with the notes of the accompaniment: 335- 335- 35^17665. This is also the peak of the subphrase or the height of the dissonance. The 7 is a passing tone while the 6's are a suspension that is resolved to the 5. Brahms even has a marked crescendo to bring out the dissonance followed by consonance. One way to shape this is to have a slight crescendo with the peak being the final 6 and a little accelerando on the 35^17, followed by a lingering or stretched moment on the 7, "a tempo" on the 6's and decrescendo after the attack of the final 6 to the 5 resolution. The following diagram shows the subtle shades of dynamics, rubato, and weight. This is *detailed nuance* inside the *conceptual framework.* It gently stretches or suspends the rocking motion of the lullaby, thus adding details to the circumstantial character.

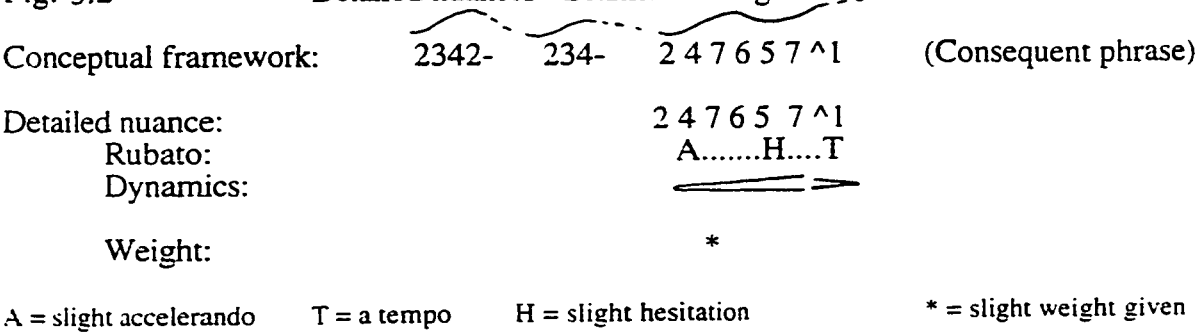
Fig. 3.1 *Detailed nuances - Brahms' "Wiegenlied"*



A = slight accelerando T = a tempo
H = slight hesitation * = slight weight given

Another example of dissonance is the appoggiatura in the melody of the second subphrase: 2342- 234- 247657^1 (dissonant note underlined). This is not only a dissonance by an appoggiatura with a leap followed by a downward resolution, but also a melodic dissonance in that the leap is a tritone. This double dose of dissonance adds tension, momentum, and energy to the dominant chord that follows. A slight accelerando in the last 2476 followed by a lingering or slight ritardation on the 5 and 7 sets up the final ^1. A slight crescendo through the final 7 and release on the ^1 is appropriate. The moment just before resolution is stretched in order to create a little more anticipation. All of this in kept in context of the whole and a way to use the finer details of dissonance to create a smaller shape. These subleties or smaller shapes create variation and interest to the steady rocking-motion character.

Fig. 3.2 Detailed nuances - Brahms' "Wiegenlied"

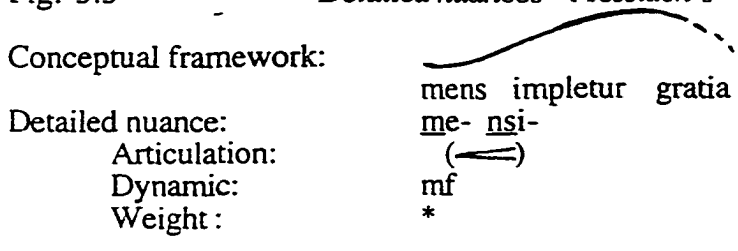


A = slight accelerando T = a tempo H = slight hesitation * = slight weight given

Borrowed chords, another example of temporary harmonic intrigue, can be seen at the beginning of each of the last two subphrases in Brahms' "Wiegenlied" (Appendix B). The addition of an e flat appears both times in the accompaniment. The e flat creates the borrowed chord or secondary dominant V7/IV in both instances. The introduction of the e flat for the first time catches the ear and creates intrigue. However, the second time, less intrigue is created because it already happened once--the element of surprise is lessened. The shape of this new addition is a burst of energy at the beginning of these two subphrases that harmonically move from V7/IV to IV to V to I. Momentum is carried forth by the unresolved tension in the progression and intrigue occurs because of the e flat. A slight acceleration is in order, at this point more so than previously in this composition. A slight ritardando or hesitation just before the final tonic is also an appropriate shape. All the of additional details of rubato, weight and energy add the finishing touches to the rocking motion of the lullaby. These shaped *detailed nuances* are within the context of the *conceptual framework.* (A visual overview can be found in the summary of this chapter. It includes the larger shapes--*conceptual framework*--and these smaller shapes--*detailed nuances.*)

On the downbeat of measure nine in "O sacrum convivium" (Appendix D) by Messiaen, a peak moment of color transpires with the addition of the unexpected b sharp. The b sharp creates an f sharp eleventh chord and this is the first time that this additional harmonic color occurs. The dynamics on this chord jump from p to mf, therefore more

Fig. 3.3 *Detailed nuances - Messiaen's "O sacrum convivium"*

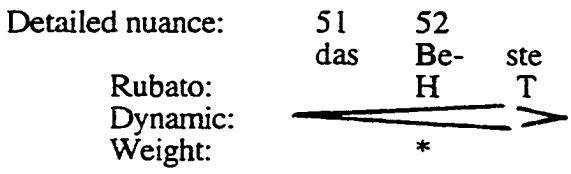


* = slight weight given _ = consonant emphasis * = slight weight given

weight is needed, the articulation needs a pitched consonant 'm' for "mens" with a slight crescendo to the next word, and an elision of final consonant of "mens" with initial vowel of "impletur." This shaped *detailed nuance* adds to the expressive element of the text, "the mind is filled with grace" and is demonstrated in Fig. 3.3:

In Brahms "Lass dich nur nichts nicht dauren" (Appendix F), the cadences are overlapped with new material starting, creating a feeling of continuous motion. A cadence occurs without overlap for the very first time in measure 52. It is unique to the composition thus far and creates a moment of intrigue or in this instance, relief caused by release or resolution. This moment has been lying in wait the entire composition. Therefore, a pause on or stretch of the downbeat to savor the tension before the final resolution is appropriate. Brahms has it marked with a decrescendo, so as the pause or lingering occurs, the volume dissipates.

Fig. 3.4 *Detailed nuances - Brahms' "Lass dich nur nichts nicht dauren"*

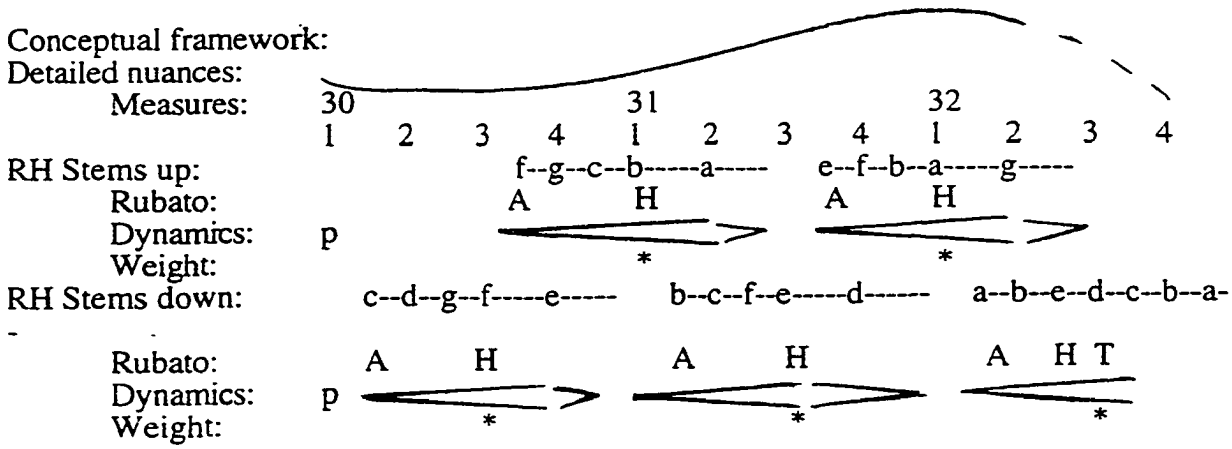


H = slight hesitation * = slight weight given T = a tempo

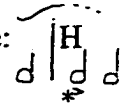
In the same Brahms' composition, the accompaniment in measures 30-32 involves sequencing. In the right hand the series is divided as follows (three quarter notes and two half notes each): c sharp, d, g, f, e natural; f sharp, g, c natural, b flat, a natural; b natural, c, f natural, e flat, d; e natural, f, b flat, a flat, g; and a natural, b flat, e flat, d, c. The whole notes in the left hand clearly make this a circle of fifths moving two per measure. The sudden evolving change--lack of stability--creates intrigue. The first sequence might be shaped with momentum to beat four of the measure, but with an unevenness of timing on beat four between the e natural and the g. In other words, on beat four in measure 30,

the g might be played slightly ahead of the e natural because it is the beginning of a new sequence even though the indication is for them to sound simultaneously. The e natural is the resolution note of the first sequence of stems-down notes. Therefore, lingering on that which comes before--the half note on f--heightens the anticipation and makes the e natural slightly late. Simultaneously, the stems-up notes begin a new sequence and follow with a slight accelerando. Hence, the combination of a rubato on one note and lack of rubato on the other creates the difference in the timing of beat four. In addition, the very last sequence--stems-down in measure 32--interrupts the pattern. There are no half notes, and the melodic intervals where the half notes used to fall are now reversed. Usually, the sequence pattern moves from the last quarter note to the first half note to the second half note with a whole step followed by a half step. In the last sequence, where the half notes are missing, the pattern is reversed to move a half step followed by a whole step. This shift creates an intriguing color on the d in particular because it is unexpected. This is also the end of the circle of fifths and the phrase. Therefore, lingering with a slight ritardation on the e flat just before the d creates more tension followed by surprise as the pattern is broken. All of these ideas are shapes for the *detailed nuances*.

Fig. 3.5 *Detailed nuances - Brahms' "Lass dich nur nichts nicht dauren"*



A = slight accelerando * = slight weight given H = slight hesitation

The vocal lines are layered on top of this shaped accompaniment. The emphases are exactly where the accompaniment weights are placed, on beats one and three of each bar. The energy for these imitative patterns is basically the same. Momentum and volume are released after the H each time. Detailed nuance:  This is important so that the

next idea is heard. The energy of the phrase builds to the third beat of measure 32 on the d natural when the circle of fifths sequence stops.

In measure 30 of Byrd's "Sing Joyfully Unto God" (Appendix C), there is an element of surprise or harmonic intrigue when a c major cadence is anticipated on beat two, but suddenly the jump to a-flat major occurs. In this edition, the section is marked fortissimo. Although this is not an appropriate term for the Renaissance era, it does make sense to increase the volume. To shape the surprise, a sudden burst of volume (not as much as a fortissimo in the modern day sense) is appropriate especially within the context of the *conceptual framework* for the entire composition--peak section, top of the arch, homophonic moment--all enhancing the character of a trumpet fanfare.

Harmonic intrigue creates powerful moments from smaller shapes. They add detail that give a psychological edge or a renewed spirit inside the measure by a sudden modulation, an unexpected cadence, a borrowed chord, a sequence, or a nonharmonic tone. All the harmonic detail is kept within the parameters of the larger shapes, such that these smaller shapes--*detailed nuances*--are inside the circumstantial character and shape of the *conceptual framework.*

Articulation and Text

Articulation is defined by how a single note or chord is attacked and decays over time, and is characterized by such markings as accents, martellatos (hammered accents), marcatos, legatos, and staccatos. For purposes of this discussion, degrees of

connection or separation between notes, as well as, qualities of weight and dynamic delineate articulation. In choral music, text and articulation go hand in hand. The accents, martellatos, legatos or staccatos are performed by using the consonants and vowels within the given text. In instrumental music, articulation goes hand in hand with tonguing, bowing, and plucking. Although much of the discussion that follows involves the vocal aspects of music, the basic ideas transfer to instrumental music as well since articulation is a part of all music.

Articulation of text varies with the different eras of music history. During the Renaissance, execution of the text was based on oratory. The art of speaking sentences and phrases was incorporated into singing such that the natural accentuations and flow of a spoken text became the basis for the sung melodic line. The text guided the music such that the musical phrases revealed and supported the syntax and natural accentuations and expressions of the prose or poetry. With the appearance of bar lines during the 17th-century, metric accentuation became a specified aspect of text emphasis. The bar line signified the placement of strong syllables of words or strong words of phrases. Other expressive elements of text were important as well. Word painting was a common feature in the music of the late Renaissance and Baroque eras. From the Romantic era forward, great concern was placed on the expression of text. Appropriate expressive markings were placed in the score to provide greater detail for text emphasis and meaning. During the 20th-century, some composers greatly altered the relationship between the text and the music by using text as a sound source--fragmented and recombined--or for aleatoric means. In addition, numerous examples throughout music history prove that appropriate text declamation and expression were not always evident.

Diction is a means for articulating the text and its meaning. Emphasis of particular vowels and consonants aids in accentuation of appropriate syllables within words and specific words within the various phrases. However, articulation of diction involves more than accentuation. It involves the expressive aspects of diction--the mood and character

that the different vowel and consonant colors provide. Altering these colors from bright to dark or light to heavy provides *detailed nuances* of shape. For example, emphasizing the "s" of "sing" and the "dj" of "joyfully" in the passage "sing joyfully unto God" (Byrd, Appendix C) provides accentuation. Utilizing a bright, crisp, and light quality on these consonants and simultaneously adding the element of excitement creates the spirit and character of literally "singing joyfully"--the expressive aspect of diction. It is more than an emphasis or accentuation. Instead, it is the manner or expressive character of the accentuation that provides a particular mood and actually shapes the articulation. In addition, while repeating the same music with many verses, it is the expressive characters of the articulation that create variety between verses--the different colors and moods of the consonant and vowel sounds. The character of the articulation provides the expressive, *detailed nuances* of shape.

Articulation creates clear and meaningful expressions in the music to actualize the circumstantial character. Utilizing articulation to express the circumstantial character can be manifested not only by diction, but also by where and how the breath occurs, a note is attacked, the weight amongst slurred notes is distributed, or a passage is executed with legato or staccato emphasis. The articulation of the "amen" in the final section of Brahms' "Lass dich nur nichts nicht dauren" (Appendix F) needs to remain in character with the rest of the composition. The circumstantial character fluctuates back and forth between a winding calmness (most quarter note passages) and a sense of insistence according to the text (half note material). In the area of greatest harmonic tension (measures 27-32), the characters combine. The ethereal "amen" section (measures 53-67) also combines these characters in augmentation. The entrance of each "amen" builds one upon another, first slowly and then more quickly (measure 58) as a melodic peak is reached in the tenor (measure 60). Special emphasis needs to be given the g in the soprano line (measure 59) by hesitating slightly on the e just before and accentuating the g with more volume than the composition has had thus far. This is followed by the same idea in the tenor part (measure

60), but with a little more hesitation and volume to make it the peak moment of the composition. Both the soprano and tenor "amen" need dynamic emphasis (measure 58) to help articulate the entrances such that they stand out slightly from the other parts. This combines the characters of winding calmly up to the penultimate and then final peak with the sense of insistence as the g and a stand out and the e-flat pedal supports this section throughout. These soprano and tenor subphrases are executed on one breath and are quite legato. In this instance, articulation acts as an expressive element of the music. Brahms incorporates the molto crescendo and forte symbols at the appropriate places to help emanate the character and build to the peak moment. There are numerous possibilities when articulating the *detailed nuances* of text into a shape. Some examples follow.

Subtle articulations of text occur in the second half of the first subphrase, "mit Rosen bedacht" of Brahms' "Wiegenlied" (Appendix B). "Ro-" of "Rosen" is the high point of the melodic line and has the weight of the downbeat in measure 5. It is easy to naturally energize to this point, gently rolling the German "r" to help with emphasis. However, the momentum of the phrase continues to "-dacht" of "bedacht." To keep the energy flowing to this point, intentionally and clearly articulating the "s" and "n" of "-sen" and "b" and "d" of "bedacht" is needed in addition to a slight crescendo as marked in the chart that follows. All of the final consonants of words elide with the initial consonant of

Fig. 3.6 *Detailed nuances - Brahms' "Wiegenlied"*

Conceptual framework: 335- 335- 3 5 ^1 7 665 (antecedent phrase)

Detailed nuance: 3 5 ^1 7 665

Dynamics: <

mit Rosen bedacht

Weight: (*) *

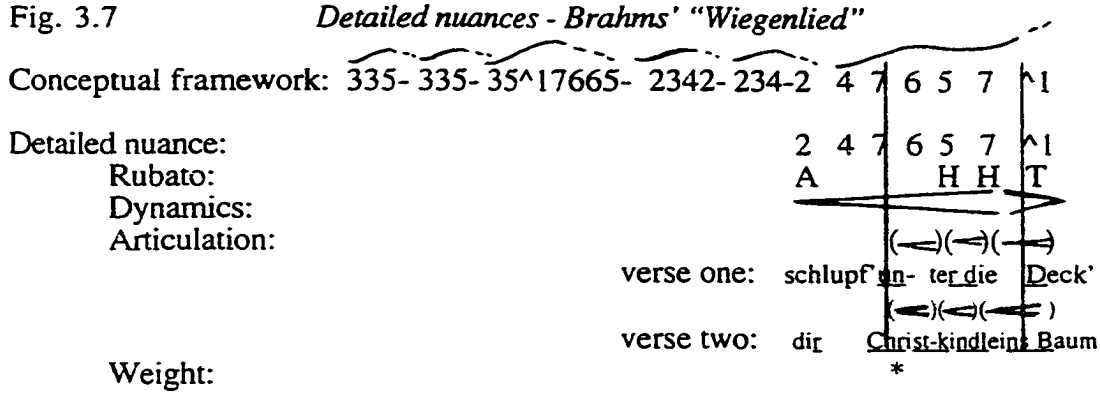
* = slight weight given

_ = text eleisons

the word that follows. The final "cht" of "bedacht" is at a moment of release in the very middle of an antecedent-consequent phrase. The volume can decrease slightly and a slight hesitation is appropriate. In addition, a tiny bit of weight given on "Ro-" of "Rosen" and a little more weight on "-da" of "bedacht" is appropriate. This weight is part of the natural inflections of the text and fits the musical nuances--high point of the line for "Ro-" and peak of the harmonic phrase for "-da." It is in keeping with the rocking motion of the lullaby and adds variety of nuance.

This same composition is an example of two verses of text sharing the same music. In this instance, not a lot needs to be said because the consonants, vowels, and meaning of the new verse color the second time differently. For example, the end of the first phrase of verse one uses the text, "schlupf' unter die Deck," while the same portion of the first phrase of verse two uses the text, "dir Christkindleins Baum." "Christkindleins" requires a lot more articulation than "unter die." The initial "u" of "unter" needs emphasis, the "n" is sung through, and the final "r" and initial "d" of "die" are rolled and elided. The "Chr" of "Christkindleins" requires an initial "k" and rolled "r" followed by an elided "stk" and elided "ntl." The sheer number difference in consonance creates a variety in sound--5 consonants versus 12. In the second verse, the emphasis of many consonants seems to draw attention to the words and perhaps the sweetness and joy in the message of angels showing the child in his or her dreams the "little Christchild's tree." The clear articulation of the additional consonants, weight of the downbeat, slight hesitation before the resolution are all tied together. The diagram that follows illustrates this.

Fig. 3.7 *Detailed nuances - Brahms' "Wiegenlied"*

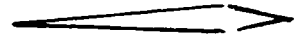


A = slight accelerando
H = slight hesitation
T = a tempo
* = slight weight

Another type of articulation to shape is the accent. In measure 7 in the alto line of Handel's "And the Glory of the Lord" (Appendix E), an accent is printed. The accent is an editorial marking, not originally indicated by Handel and not appropriate for pre-Romantic era repertoire. However, emphasis is required by virtue of metric accentuation--"glo-" of "glory" is on the downbeat of the measure. Punctuating the consonants "gl" of "glory" just prior to the downbeat with a bright and vibrant color, in addition to accentuating the "o" vowel shapes the given articulation utilizing the text itself. The articulation enables the circumstantial character--one of excitement--to abound and exude the meaning of the text "and the glory of the Lord." A minuscule release of sound or decay immediately following the attack also creates a greater effect. This could be addressed by allowing a diphthong [OU] to occur and time the movement to the [U] immediately after the attack. The shift to a vowel more closed creates a natural decay. Building to the "glo-" of "glory" is done by clearly articulating the "nd" of "and" and the "th" of "the" with a slight separation between all three words, as is demonstrated:

Fig. 3.8 *Detailed nuances - Haydn's "And the Glory of the Lord"*

Detailed nuance: And the gl[O]-[U]

Dynamics: 

*

_ = consonant emphases * = slightly more weight given

In Byrd's "Sing Joyfully Unto God" (Appendix C), it is important to look at the articulation of the text in the conjunction with oratory. There are many verbal commands with modifiers that accentuate the text (underlined text, Fig.3.9) and also important words that bring out the meaning of the text (bold print, Fig.3.9). Looking simultaneously at these oratorical shapes and the musical design, additional shapes arise (accented text, Fig.3.9). The size and thickness of the accents given indicate the musical design for the oratorical shapes. In most of the examples, accentuation weight, by a strong beat or syncopation, provides emphasis along with additional aspects, such as, an ascending melodic line or melisma providing emphasis by length. In verse three, "blow" receives emphasis by the coming together of vocal forces--homophonic texture, immediately followed by multiple repetitions of the word, and slowed harmonic rhythm. "Moon" appears to have a secondary accent by length. In performance the verbal commands and significant words in oratory combine with the areas of musical emphasis to shape the expressive articulation of the text. (Fig.3.9)

Fig. 3.9 *Detailed nuances - Byrd's "Sing Joyfully Unto God"*

Verse 1: Sing joyfully unto God our strength,
Sing loud unto the God of Jacob.

Verse 2: Take the song, and bring forth the timbrel,
The pleasant harp and the viol.

Verse 3: Blow the trumpet in the new moon,
E'vn in the **time appointed**, a
And at our **feast** day.

Verse 4: For this is a **statute** for Israel,
And a **law** of the God of Jacob.

In addition, it is important that the text be carefully articulated during the points of imitation that occur at the entrances of new phrase material. For example, in measures 32-34 of the middle section, the text "blow the trumpet" begins with soprano two and tenor one, followed one-half beat later with tenor two, and one half-beat after that with basses. Midway into measure 33 the altos have it, followed on the downbeat of measure 34 by tenor one. The editorial markings indicate accents for these entrances. These markings are inappropriate because they carry meaning from a later era and invite a heaviness that was nonexistent for the Renaissance era. Within the context of what is appropriate for the Renaissance era--less weight and volume--the "bl" of "blow" needs to explode prior to the vowel that occurs on the beat and followed by a slight decay using the vowel [U] diphthong after the [O] attack. All attacks need to be similar, followed by decay, and of equal emphasis in terms of audibility. They need to sound like new trumpets starting up to join the fanfare--a bit of text painting in keeping with the character.

Fig. 3.10 *Detailed nuances - Byrd's "Sing Joyfully Unto God"*

Conceptual framework:

Measures:	32		33		34	
	1	2	1	2	1	2
Detailed nuances:						
Articulation:						
SII	Bl[O-U]					
A				Bl[O-U]		
TI	Bl[O-U]				Bl[O-U]	
TII	Bl[O-U]					
B	Bl[O-U]					
Weight:	*	* *		*	*	

_ = consonant emphasis * = slightly more weight given

A typical example of text needing separation is in measures 9-10 of Distler's "Praise to the Lord, the Almighty" (Appendix G) with the words "Let us." Elided together, it sounds like the word *lettuce*. It is very important to create some separation. In measure 9, the soprano and alto voices could make the quarter note into an eighth note followed by an eighth rest. The final 't' would occur on the eighth rest followed by a slight glottal or

emphasis on the "u" vowel to further separate the two words. The same scenario could happen in measure 10, except that the "t" would happen on the dot because of the different note value. The energy toward the important part of the text "music" would not dissipate. In fact, the articulation would add a zestful character where appropriately needed.

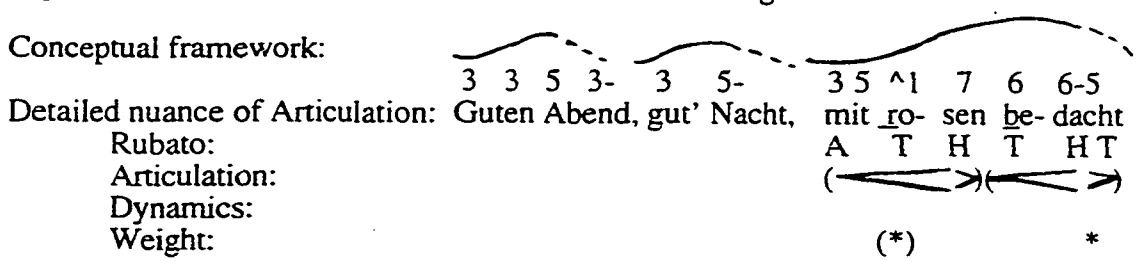
Each phrase of any composition can be investigated in a similar manner to understand how articulation of text can create expressive shapes inside the larger shape as demonstrated. Articulation of consonants and vowels, weight given natural syllabic accents, weight of the downbeat, and character markings create smaller detailed shapes. All of these examples constitute minuscule details of refinement, adding to the *conceptual framework* and polishing the elements of articulation and text. A cohesion between the micro- and macro-levels exists by shaping the *detailed nuances* inside the *conceptual framework.*

Melody

Under principle one of shape, the function of the melody varies based on how a composer utilizes melody in the composition. The melody can help to delineate structure, text, or compositional character and meaning by its contour, harmonic support or shape, melodic imitation, and so forth. These ideas are for the larger levels of melodic shape within a composition. Shaping the smaller aspects of melody involves such ideas as a unique twist or turn, high point of the line, use of a motif, fixed ideas (Berlioz), or points of imitation. All require discovering and creating shapes for the *detailed nuances* inside the larger shape. For example, in the discussion of articulation in Brahms' "Wiegenlied" (Appendix B), it is stated that it is naturally easy to perform "mit Rosen" of the first subphrase because it was the highest note of the melodic line. Rolling the 'r' and energizing up to the high point is as important as increasing energy on the 'be' of "bedacht" to bring out the suspension and reach the peak of the antecedent phrase. There are also

very subtle ebbs and flows within this as viewed in the diagram that follows. The smaller articulations inside the dynamics, weights and added rubato create detailed shape. The suggested energy for "mit Rosen" is an example of a shaped *detailed nuance.*

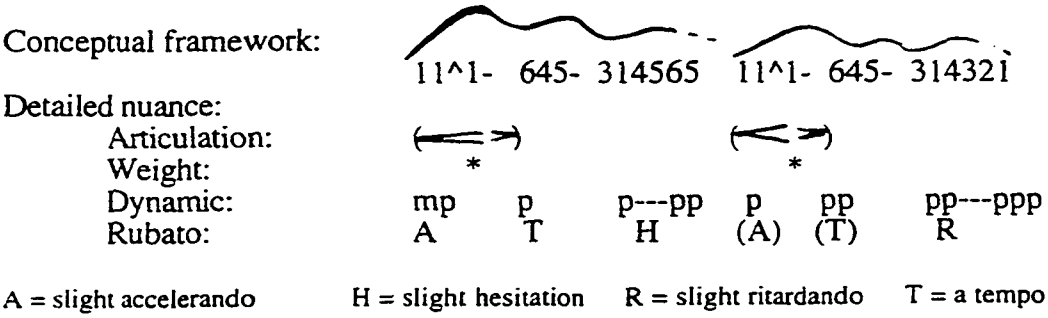
Fig. 3.11 Detailed nuances - Brahms' "Wiegenlied"



_ = more volume or emphasis than unmarked consonants T = a tempo
A = slight accelerando H = slight hesitation * = slightly more weight given

Another example from "Wiegenlied" is the octave jump in the melodic line at the beginning of each of the last two subphrases on "morgen früh." Previously discussed was the harmonic intrigue of the secondary dominant (page 86). The octave jump in the melodic line and the energy necessary to perform it adds to the harmonic intrigue. That is why the beginning of the second phrase or the first time the octave jump occurs, more energy exists than anywhere else in the composition. Less energy is necessary the second time or in the consequence phrase because it is no longer a surprise. This time the repetition creates a winding-down feeling. This is another example of smaller melodic shapes--*detailed nuances.*

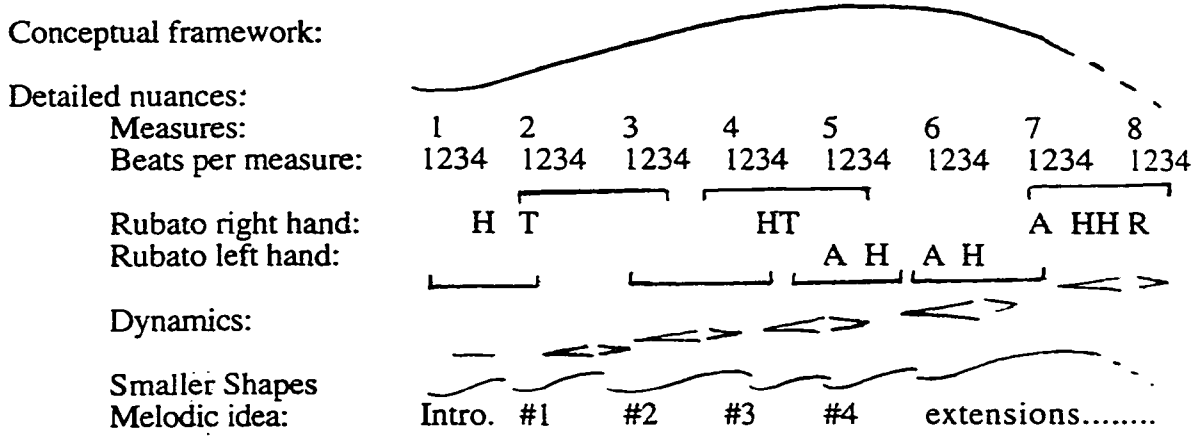
Fig. 3.12 *Detailed nuances - Brahms' "Wiegenlied"*



A = slight accelerando H = slight hesitation R = slight ritardando T = a tempo

There are many shapes inside the melodic line of the introduction of Brahms' "Lass dich nur nichts nicht dauren" (Appendix F), measures 1-8. The first measure acts like an upbeat or introduction to the introduction. The quarter-note rhythmic motif of this measure sets up the melodic idea that follows. In measures 2-3 of the right hand, the melodic idea begins with eight quarter-note beats followed by three half-note beats. This idea occurs four times, overlapping and fluctuating back and forth between right hand and left hand, with the last time creating an extension. The rubato in each hand is not the same simultaneously. One hand may be slightly late for a beat because of a hesitation on the previous beat, while the other hand is right on time--a tempo. How is the two measure melodic idea shaped inside the larger unit of the phrase (measures 1-8)? The diagram below visually explains the shades of rubato and subtle dynamic contours used to shape the melodic ideas inside the measures, all a part of the *detailed nuance*.

Fig. 3.13 *Detailed nuances - Brahms' "Lass dich nur nichts nicht dauren"*

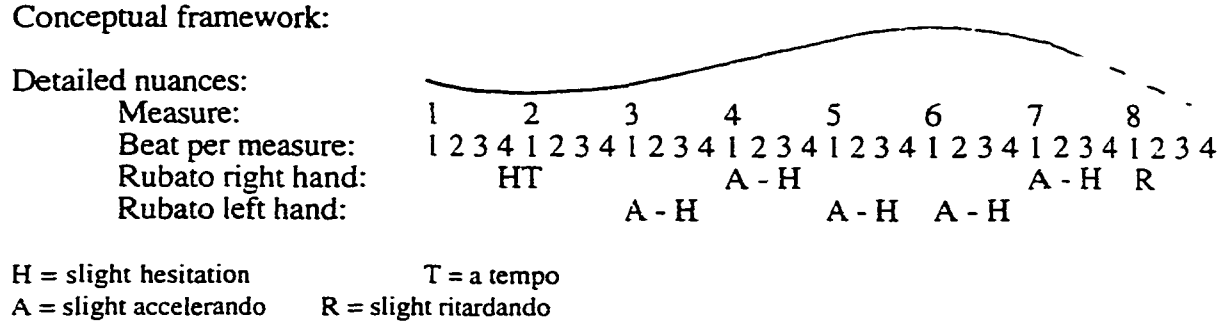


H = slight hesitation A = slight accelerando T = a tempo R = slight ritardando

Equal attention needs to be given as the melodic idea fluctuates between the right and left hands and overlaps the second half of one with the first half of the other. Through use of rubato and dynamic contour, the melodic line of the introduction now has the micro-level of shape inside the macro-level of shape. This is one interpretation--basically keeping the

melodic ideas "a tempo" (measures 1-4) until the third time the winding-quarter note pattern begins, then playing more with rubato (measures 5-7). There are numerous ways for this

Fig. 3.14 *Detailed nuances - Brahms' "Lass dich nur nichts nicht dauren"*



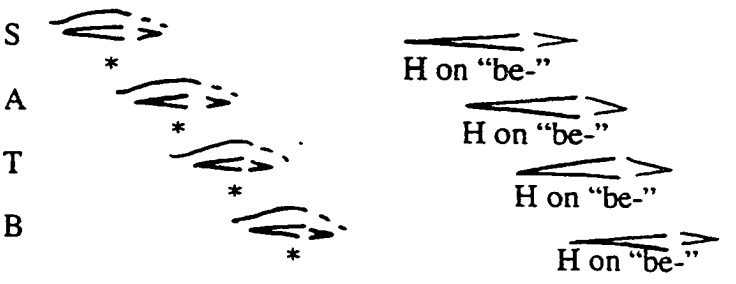
H = slight hesitation T = a tempo
A = slight accelerando R = slight ritardando

one phrase to be energized and shaped using rubato. It depends on the intuitive decisions of the individual conductor. Another example of shaping the detailed nuances is in Fig. 3.14.

There are two smaller shapes inside the phrase in the same composition at letter D (measures 47-49). The first is with the text "steh' feste" that has imitative entrances. In each vocal part "steh'" acts like a pickup to "feste" because it begins on the second half of the beat. The lighter pickup on "steh" energizes to "feste." For a good attack the 'f' and "eh" is emphasized, followed by a decay or release on "-ste." Brahms follows this with a crescendo and decrescendo on "was Gott beschleusst." In this instance, the smaller shape inside the bar is given by the dynamic marking. Each part has the same idea and must energize and release so that the various parts can be heard (see diagram below).

Fig. 3.15 *Detailed nuances - Brahms' "Lass dich nur nichts nicht dauren"*

Conceptual framework:
Detailed nuances:
Individual voice parts:

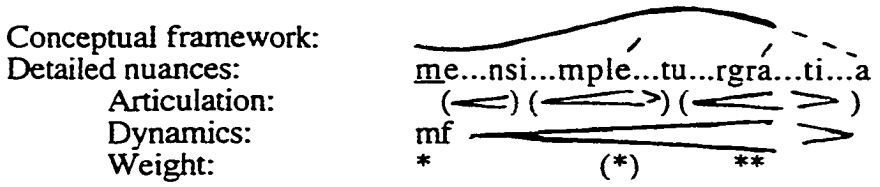


Text: "steh' feste" "was Gott beschleusst"

H = slight hesitation
* = slight weight

The melodic material is subservient to the colors and rhythms of Messiaen's "O sacrum convivium" (Appendix D). The added b sharp on "mens" in measure 9 is previously discussed (page 88). The note in the soprano line that follows the b sharp creates a melodic tritone. The tension creates a new momentum that energizes through the measure and into the next, where the release occurs. "Mens impletur" must be energized to peak at the "gra-" of "gratia" (measure 10). Each syllable of text crescendos slightly and builds to the "gra-," downbeat of the next measure. A sequence of this material occurs in measures 11-12, but does not require as much dynamic energy because it is a second hearing or a repetition. Later, at exactly nine measures into the second half of the composition (measure 25), another melodic tritone occurs and needs to receive similar emphasis as measure 9 in the first half. In both instances (measures 9-10 and 25-26) the text basks in the harmonic richness on the words "the mind is filled with grace" and "and the pledge of future glory is given to us." These are emotionally exciting aspects of this very personal text and the melodic tritone colors cause them to stand out.

Fig. 3.16 *Detailed nuances - Messiaen's "O sacrum convivium"*



There are numerous possibilities for smaller melodic shapes to be created inside the larger melodic shape. These examples of the high point of the melodic line, points of imitation, overlapping motifs, pickups to downbeats, marked dynamics (crescendo and decrescendo), and melodic tritones are some of the micro-shapes. Detailed melodic nuances add the extra polish to make the performance convincing and alive. Many of these detailed, shaped ideas are intuitive. That is, they are insights dependent upon the individual interpreting the score. They involve a creativity that is unique to the conductor creating his or her own circumstantial character and, therefore, differing ideas can be performed equally well.

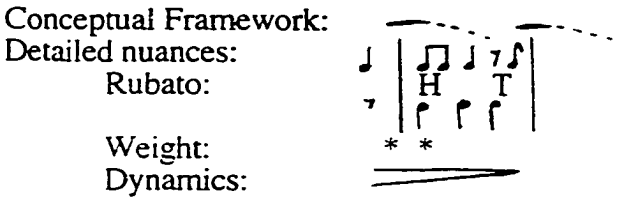
Rhythm

Subtle details of rhythm involve looking within the individual measure for aspects such as, striking rhythmic contrasts, rhythmic motives, trills, grace notes, built-in accelerandos or ritardations, metric shifts inside one or two measures, or beat emphasis/weight. Composers sometimes have rhythmic elements that become salient features within the composition. Most of the examples that follow are compositions where rhythmic *detailed nuances* are a significant aspect to the construction of the composition.

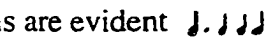
The shaped *detailed nuances* for the individual measure are given in the accompaniment of Brahms' "Wiegenlied" (Appendix B). The pick-up note has a strong emphasis or weight followed by a weighty downbeat. The pick-up note in the right hand is tied to a downbeat note in the same hand. As stated earlier, given enough emphasis, that

moment of carry over while the left hand strikes the downbeat note is like the suspended moment and motion of rocking back . . . and forth. Beats two and three dissipate in volume and emphasis, until the second half of beat three where the rhythmic ostinato begins again. The weight emphasis given the pick-up note and downbeat of the measure suspends and carries the sound to beats two and three. In this instance the weight of the upbeat needs to be equal to the weight of the downbeat, and perhaps even weightier. At the same time a decrescendo throughout the measure and a slight hesitation or stretching of time on the pick-up note adds details of shape (see diagram that follows).

Fig. 3.17 *Detailed nuances - Brahms' "Wiegenlied"*

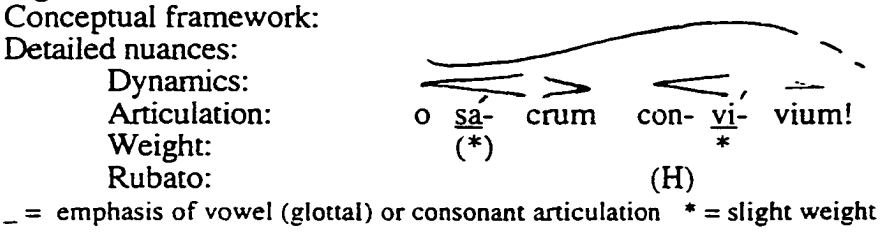


H = slight hesitation * = slight weight T = a tempo

Messiaen's treatment of rhythm is a salient feature in "O sacrum convivium" (Appendix D). In his book *Technique de mon language musical* (Technique of my musical language), he referred to himself as composer and rhythmician. His rhythmic interests involve the rhythms of ancient Greek poetry and the provincial rhythms of Hindu music. Rhythm is more an accumulation of durations rather than a division of time into equal parts in Messiaen's compositions. "O sacrum convivium" is ametrical with bar lines only to show the phrasing. The lack of a metric marking, two-bar slurs, and unevenness in numbers of beats per measure creates an interesting rhythmic effect. As stated in the previous chapter, two basic patterns are evident  and , dependent upon the syllables of text. Utilizing the first example, all of the quarter notes occur in between the beats and appear as syncopations. However, there is no metric accentuation. Therefore, the composition is performed more in an oratorical manner. The

natural phrase emphasis of the Latin text "O sa- crum con- vi-vium" falls on the "vi-" of "convivium." Stretching time on "con" with a slight crescendo gives emphasis to "vi," the peak of this two-bar phrase. A slight emphasis on the syllabic accent of "sa-" also adds more *detailed nuance* within the phrasing. All of this is within the context of a prayerful, inward moment on the text "o sacred communion" and is quite subtle. To energize or shape this line within the context of a piano dynamic marking and the lento tempo, it would look like the following diagram:

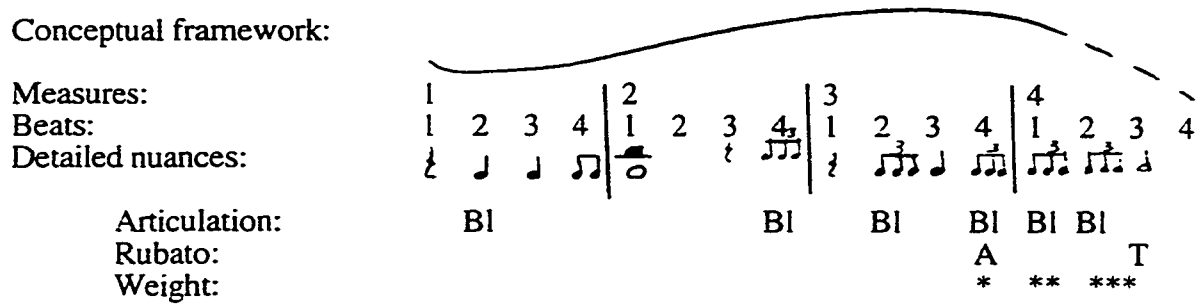
Fig. 3.18 *Detailed nuances - Messiaen's "O sacrum convivium"*



_ = emphasis of vowel (glottal) or consonant articulation * = slight weight (H) = slight hesitation

The introduction of the "Beatitudes" (Appendix H) by Lunde, begins with a majestic (maestoso), fortissimo on "Blessed are they." A triplet motif carries the textual idea and occurs by repetition. Basically, the triplet motive is a descending melodic figure that begins every two beats and then the idea is compressed into one triplet per beat. The articulation of the 'bl' of "blessed" at the point where it moves to one per beat creates a rhythmic effect that is emphasized. The pattern creates a built-in accelerando effect. An intentional accelerando on beats four, one and two (measures 3 and 4) heightens the effect of the built-in accelerando. Dynamics need to be equal on each entrance of "blessed." However, the weight of each triplet "Bl" consonant grows heavier. This *detailed nuance* draws attention to the proclamation "blessed are they" and sets up an exhilarating circumstantial character in keeping with the meaning of the text. The diagram that follows demonstrates the shaped detail.

Fig. 3.19 *Detailed nuances - Lunde's "Beatitudes"*



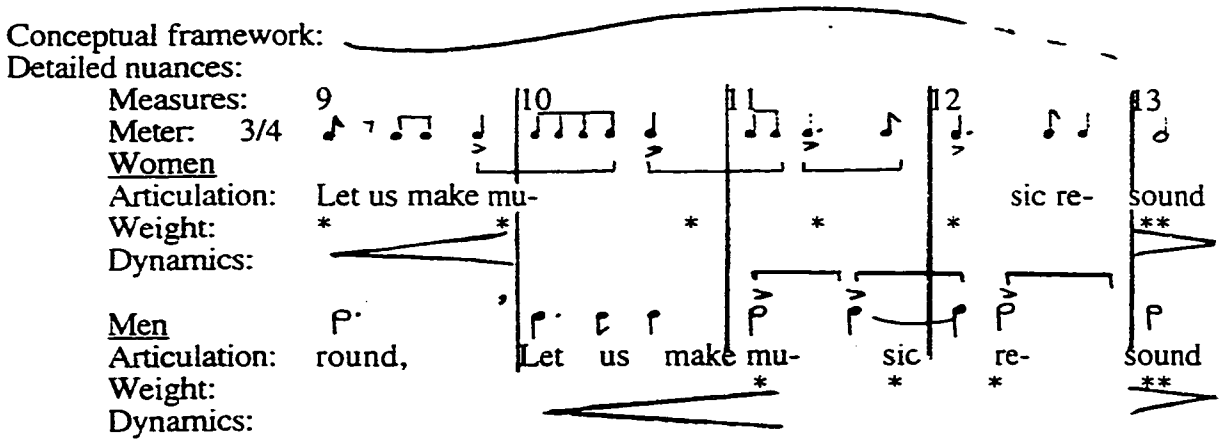
A = slight accelerando T = a tempo

The cacophony of aleatoric sound that follows (measures 6-26) could have some detailed shape. One or two voices might stand out occasionally, singing at an extreme tempo and dynamic. For example, a male voice could sing number two at a fortissimo dynamic level at a tempo of a dotted half equals 120 by emphasizing downbeats of measures only, while simultaneously a female voice could sing number one up an octave at a slightly different tempo. Of course, altering events to create different performances is a part of aleatoric writing. Therefore, perhaps key individuals could sing brief portions of this passage at an extreme dynamic, tempo, or range to create some audible *detailed nuance* during the cacophony of sound. This is an issue of tempo and dynamics, but is appropriate to mention here because Lunde has written differing rhythms and meters and tempo to be performed simultaneously.

Distler's "Praise to the Lord" (Appendix G) is similar to Messiaen's "O sacrum convivium" in that both have a unique compositional use of rhythm. In Distler's case, shifting meter and beat emphasis within the given meter creates special rhythmic features salient to this composition. For example, in measure 9, the sopranos and altos begin the irregularity by emphasizing beat three. The initial grouping of beats has three beats followed by two beats plus two beats. Simultaneously, the tenors and basses have a different pattern as seen in the diagram that follows. Weight by accent needs to be utilized to bring out the rhythmic interplay. Articulation of initial consonants aids in emphasizing

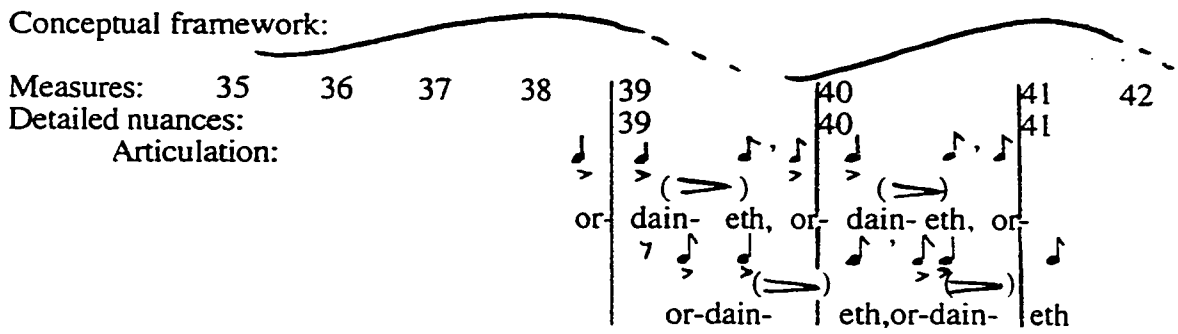
the accents and brings out the idea of "making music resound." This is an example of shaped, rhythmic *detailed nuances.*

Fig. 3.20 *Detailed nuances - Distler's "Praise to the Lord, the Almighty"*



In measures 30-40 of the composition, the same rhythmic interplay occurs between the two soprano voices. In this instance, an accent on "or-" followed by an accent on "d" of "ordain" help emphasize individual lines. The "or" needs to have equal weight to "dain" in order to have enough emphasis. The latter portion, "dain," will always have slightly more emphasis for three reasons: one, it is the natural accent of the word; two, it always falls on the beat; and three, the attack has an initial consonant that is louder than a vowel. A decay needs to follow the attack of "dain" immediately, such that the "or" can be heard anew during the repetitions. This is very important because without some release of sound, the "or's" that follow won't receive enough emphasis for the rhythmic interplay to come to life. This enables the echo effect to be heard and emphasizes that this is something "God ordains." The diagram that follows demonstrates the shaped *detailed nuances* of rhythm.

Fig. 3.21 *Detailed nuances - Distler's "Praise to the Lord, the Almighty"*



These are just some of the examples of shaping the details of rhythm--stretching the upbeat, emphasizing the syncopations, utilizing a triplet-rhythmic figure, and shifting weight emphasis within the bar. These *detailed nuances* of rhythm fit into the context already established under principle one of shape--*conceptual framework.*

Summary

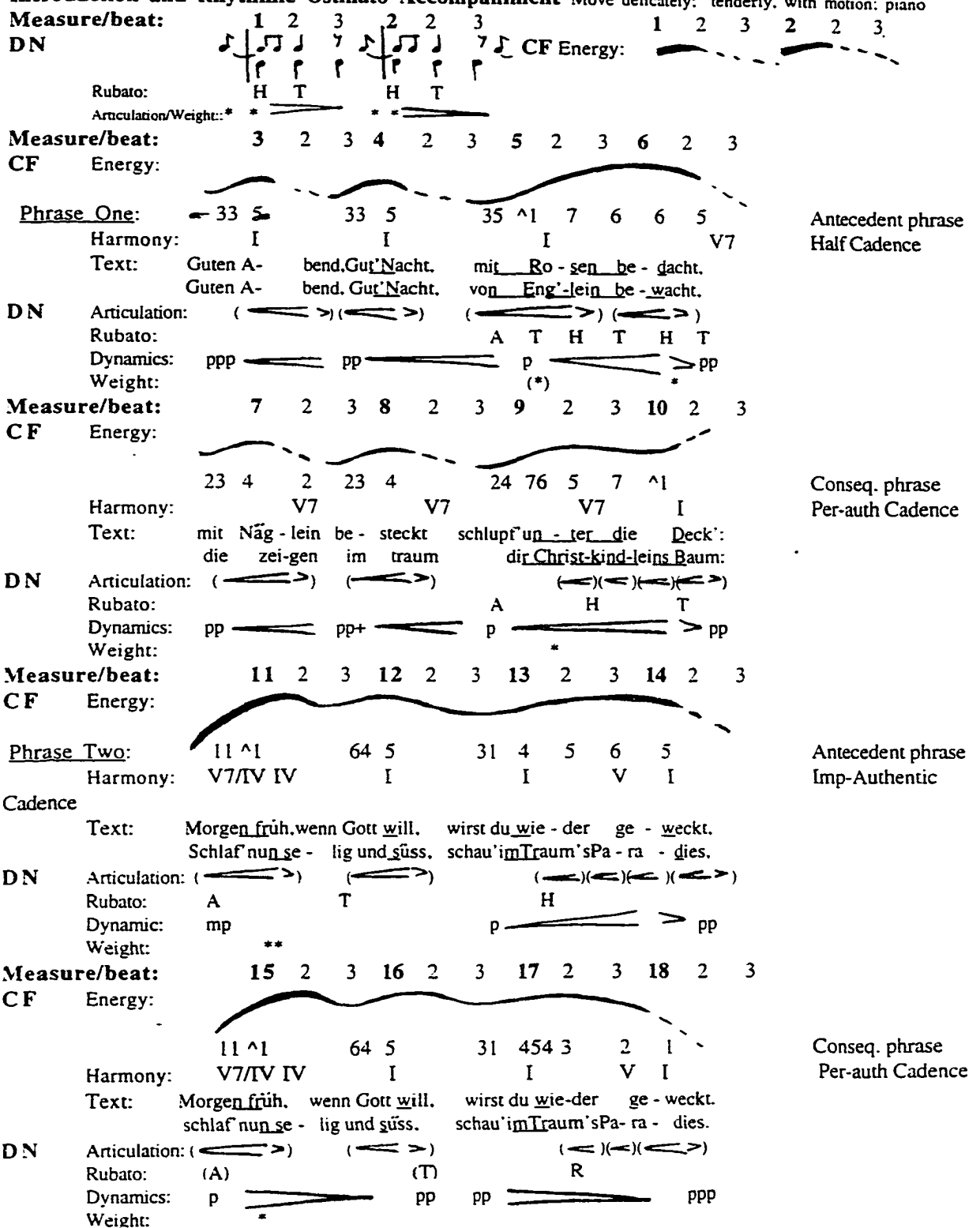
The elements of music--harmony, articulation and text, melody and rhythm--used to explore the *detailed nuances* of each composition vary according to salient aspects of individual compositions. In the Byrd composition, dealing with the sudden harmonic jump in key or articulation of text at points of imitation or oratorical style are salient aspects of the composition. Likewise, in both Brahms' compositions, the important details are found in differing rubatos either between the left and right hands or accompaniment and melody. In the Messiaen, the prominent area of rhythmic detail is the oratorical style of text articulation and the lack of metric accentuation. In the Distler, shifting beat emphasis within the measure is important. These examples demonstrate differing emphases with various compositions. The conductor needs to investigate what might be considered unique and focus on those salient aspects of a composition to bring the details to life that influence and strengthen the various circumstantial characters.

Reflecting on the principle one of shape--the *conceptual framework*--provides the context for the details to be shaped. The internal sublevels of interpretation need to be in keeping with the whole. It is not difficult to shape the *detailed nuances* when the overall framework and Gestalt are already shaped and in place. Under these circumstances, the questions--How does it fit? and What works most effectively within the proper context?--can be easily answered. The *detailed nuances* add the necessary polish to performance.

The conductor chooses how to interpret the micro-level facts--how to shape the shades of rubatos, dynamics, weights, and articulations. Principle two of shape allows for creating an interpretation for the details that add a special life to the score. These details embellish and enhance the story or Gestalt of the *conceptual framework.* The addition of a variety of *detailed nuances* engages the singers and listeners in a way that principle one alone cannot. The ebb and flow of these minute details allows the music to breathe additional shapes within the measure, inside the phrase. Both principles of shape are brought to life by attention to smaller shapes being in tandem with larger shapes--the *detailed nuances* being within the context of the *conceptual framework.* Utilized in tandem, these principles of shape provide opportunity for a performance to have artistic warmth and be aesthetically pleasing.

The following chart (Fig. 3.22) has been prepared to show the discovered and created shape of an entire composition on both the macro- and micro-levels. The illustration is Brahms' "Wiegenlied" (Appendix B), that has served for numerous examples interspersed throughout chapters two and three. The ideas previously stated are now mapped out in a visual format. The chart demonstrates the combination of effects that create the ultimate shapes in performance. How to actually conduct these shapes is the basis for chapter four.

Fig. 3.22 **Shape of Brahms' "Wiegenlied"**



CF = *conceptual framework* **DN** = *detailed nuances* Darker lines represent more energy. H = slight hesitation _ = eliding and emphasized consonant and vowels A = slight accelerando T = a tempo R = slight ritardando

CHAPTER FOUR

Principle Three of Shape: *Conducting the Aural Image*

INTRODUCTION

The physical involvement of conducting should begin while the conductor is immersed in score study, with gestural shapes being practiced as the aural images are developed. The conductor should both internalize and actualize the shape of the music. Suzanne Langer in Feeling and Form: A Theory of Art Developed from 'Philosophy in a New Key' (p.126) captures the nature of this in the following quotation: "We, as conductors, need to search for the 'implicit logic' and create the 'indivisible whole' by our score study and our *actions*." The "implicit logic" and "indivisible whole" (i.e., the discovery and creation in score study by means of the first two principles of shape: *conceptual framework* and the various *detailed nuances*) were discussed in the previous chapters of this study. Our "actions" (i.e., the physical demonstration of the first two principles of shape) are the aspect of shape that encompasses this chapter. Actions are also addressed in the following definition: shape is that which creatively exposes and *actualizes* in performance the organization or lack thereof of all the intrinsic elements within a given score. Actualizing the shape--physical movement--mobilizes the conductor's intuitive, creative ideas and simultaneously breathes life into a score.

The third principle of shape is: the motion of a musical composition, through *conducting the aural image*, should be appropriately controlled so as to provide musical continuity and cohesiveness. All the shapes previously discovered and created for principles one and two of shape, *conceptual framework* and a variety of *detailed nuance*,

are now dealt with physically so that the aural image becomes a visual image. Determining how to conduct the aural image developed in the conductor's head comprises principle three--actualizing the decided shape.

Actualizing the shape through conducting is a necessity. How will the performing musicians know an aural image unless the conductor illustrates or manifests its shape? These actions are not for show but for necessity--the music requires it. Principles one and two of shape have little aural value inside the conductor's head if no one else can hear them in performance. Shapes need to be illustrated. Principle three brings existence to principles one and two of shape--the *conceptual framework* and *detailed nuances*. *Conducting the aural image* activates the performed realization of shape.

Conducting musical shape is a form of artistic expression with similarities to dance. Bill T. Jones* states: "Dance is action and shape designed in space and time to express feelings and ideas." The word *performance* could be substituted for the word *dance*. Conducting musical shape can be thought of as a muscular dance in position on the podium--from the stance of the feet and knees to the movement of the upper torso, shoulders, arms, and hands, to the expression of the face. It requires making angles and curves, using parts of the body and the whole body, thinking and feeling, and yet hardly being there. That is, provided all the shapes are in place and the conductor's actions are fluid during performance, the music takes over the conductor's consciousness and it is as if only the music is present. Conducting musical shape eliminates the position of a simple "time beater" and creates a realm of artistic expression.

Conducting is an art form that requires ownership. The conductor must be so fluid in movement, that he or she "is" the shape of the aural image. Size, weight, momentum, and balance must look like the aural image from the smallest degrees of movement to the

*Bill T. Jones is a dancer, choreographer, and cofounder and director of the Bill T. Jones/Arnie Zane Dance Company. Quotation from the back of the photographic book, Dance, 1998.

largest. This can only happen if the actions or "dance" of the conductor is so easily executed through practice that the desired musical shapes exude from his or her being. The conductor must own the musical shape both aurally and visually. This chapter deals with the visual manifestation of the shape by *conducting the aural image.*

RELATING THE PRINCIPLES OF SHAPE TO GESTURE

> Here it is not the musical measure being heard that is important, but the musical measure to come. It is this concern with forward motion that carries a piece in one long trajectory from its beginning to its end and gives an interpretation inevitability. The interpreter whose attention is focused on the road ahead is better able than others to give us the long line of sculptural shape of a composition. (Copland, p.54)

This quotation, utilized in chapter one, expresses the importance of a conductor knowing well what lies ahead in a composition and what sort of "forward motion" is necessary. The knowledge of what lies ahead is a product of score study--discovering and creating a *conceptual framework* and *detailed nuances.* The "sculptural shape" is what the conductor physically manifests. As a conductor is performing, "attention is focused...ahead." If the conductor is completely "in the moment," then it is not possible to be thinking of what lies ahead. Consequently, the upcoming shapes are not prepared for in a timely fashion. The conductor's job is to mentally be ahead and to prepare for every new idea in advance. Showing the nuance as it occurs, for instance, leaves the performers no time to respond. However, showing the nuance ahead gives the performers time to react. For example, an accent on beat two is shown on beat one, or an entrance on beat three is cued on beat two, or a subito pianissimo on beat one is shown on the last beat of the previous measure. The conductor must be ready for what is to come in two ways: one, signaling events that lie ahead in advance by one beat or more where appropriate and as time permits; two, creatively illustrating how these events take place. For example, the conductor may directionally turn to a particular section and prepare that section for a new mood by stance

and gesture. The conductor manifests the mood, character, and expressive elements prior to the events as they occur, as well as, knows what lies ahead--where the main goals of the section or song appear.

Often, the conductor reduces the size of the motion just prior to a cue, as time allows. Whenever possible, the reduction of size simply clarifies a cued entrance, accent, dynamic contrast, and so forth. There are also times when the size is reduced so as not to interrupt the phrasing. For example, entering voice parts join the character already in motion, instead of disturbing the flow with accentuated entries.

In addition, every beat characterizes what the conductor is attempting to show. All beats have a place in what is being shown. If beat two needs to be de-emphasized, then the conductor de-emphasizes beat one, or if beat two is short, then beat one is short to prepare for it. Whether the character of the beat requires more of something or less, it is shown ahead. Every type of beat has its place within the scheme of conducting and it is the conductor's job to show it--to visualize the aural image through physical manifestation.

On a more basic level, the motion of the beat is either engaged or stopped. If the conductor is showing motion, there are a myriad of possible of sizes, weights, and momentums dependent on the character of the shaped score (discussed below). Once the shaped motion is activated or fully engaged, there are times when the shape remains the same and needs to be sustained. Rather than continually maintaining the same level of motion, the conductor may reduce its size and "mark" time. In addition, motion is stopped to prepare for an articulation, pause, or breath. Therefore, three possibilities of conducting motion exist: fully engaged, marking time, or stopped. The various degrees of motion between fully engaged and stopped enable the conductor to visually show the shaped aural image.

In order to relate principles one and two of shape--*conceptual framework* and *detailed nuances*--to principle three of shape--*conducting the aural image,* the conductor needs to understand the physical manifestations of shape and deal with issues of control.

The physical presentation of shape is addressed first, in three areas: tactus, beat pattern, and tempo; size and weight; and momentum.

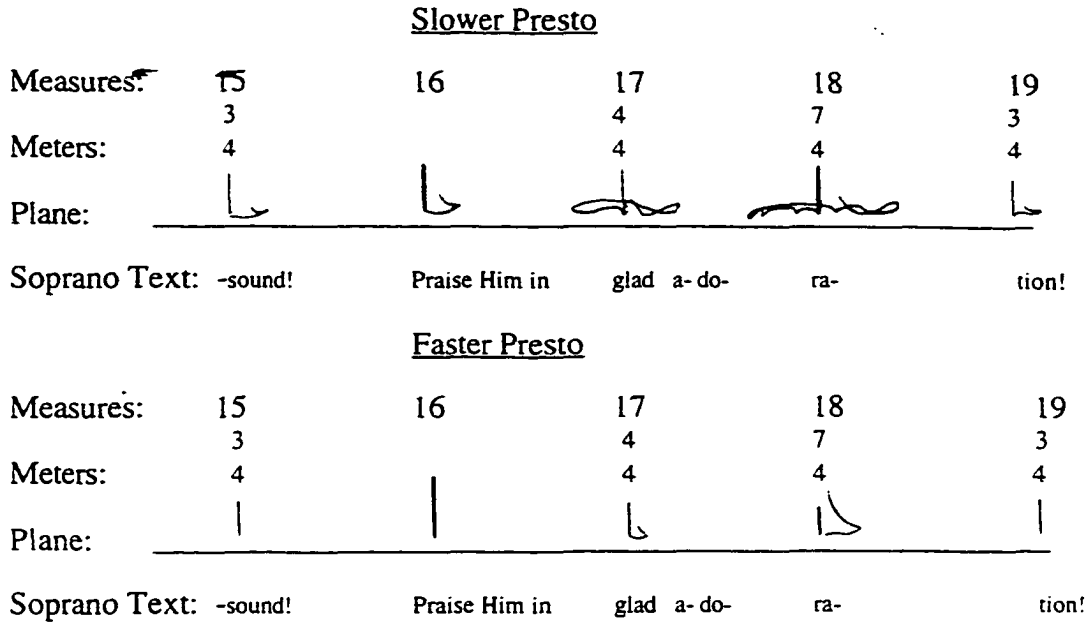
Tactus, Beat Pattern, and Tempo

Tactus is the term used for beat or fixed pulse assigned to a note value in the 15th and 16th centuries. The note value that receives the primary pulse is in keeping with the natural flow of a composition. For example, Byrd's "Sing Joyfully Unto God" (Appendix C) needs to be sung with a tactus of two beats per measure to bring fluidity and freedom to the sound. Conducting in two liberates the sound, which may become labored or taxed in four.

Choice of tactus and beat pattern is influenced by meter and tempo. Typically, beat patterns are indicated by the meter signature, i.e., 2/4 is conducted in two and 3/4 is conducted in three. The meter gives the metrical division for the groupings of beats. However, 6/8 may be conducted in two or in six and 3/4 in three or in one. Perception of tempo and density of notes influence the decision. Distler's "Praise to the Lord, the Almighty" (Appendix G) serves as an example. The end result varies according to ensemble size, acoustical space, and the personal taste of the conductor. The composition is marked presto and shifts meters regularly. The beat patterns can easily follow the given meters and shift with the changes. However, the presto marking allows for the possibility of a faster speed, one that the conductor can no longer comfortably control by using the patterns of the shifting meters. The alternative is to conduct one to the bar, keeping the quarter note at a constant pulse. Oftentimes experimentation promotes the desired tempo and beat pattern. Measures 15-19 may have either of the following possibilities, depending on the tempo (Fig. 4.1, darker lines mean more weight). The recommended gesture is conducting in one to create an air of effervescence and elation. The text is that of praising

God, and with a light, crisp quality and a quickness of pace, exuberance for the text is manifested.

Fig. 4.1 *Conducting the aural image- Distler's "Praise to the Lord, the Almighty"*



In some compositions, it is difficult to decide the appropriate conducting pattern/s. An example is Messiaen's "O sacrum convivium" (Appendix D). What conducting patterns should be used and why? Messiaen's use of rhythm reflects his early interest in the rhythm of plainchant. The use of bar lines without meter indicates that the performer must rely on a basic unit of beat. There are uneven beats within the measures--measure 1 has four and a half beats, while measure 2 has three and a half beats. Messiaen indicates that the two measures are united by the slur creating eight beats total. Messiaen also instructs "lent et expressif (battre les croches)," indicating to beat the eighth notes slowly and expressively. This composition is conducted with a subdivided-four and subdivided-three pattern over the two-bar span--an extended 1 and regular 2, 3, and 4 for measure one and an extended 1 and regular 2 and 3 for measure 2, etc. The subdivision allows for preparations of the

natural accents of the Latin text (indicated in the score) one count before the accent and helps to control forward momentum in the lento tempo. However, due to Messiaen's chantlike treatment, it might be feasible to try to conduct it similar to plainchant--egg-shaped motions coming toward the body, up and over with the weight of the beat at the bottom of the shell. In this instance, the natural accentuations and flow of the text can have emphasis by varying the size and weight of the oval shapes of the phrase. However, subdivided patterns in this lento tempo are recommended because of the freedom of movement for the conductor.

Investigating the musical reasons to find the best tempo, tactus, and beat pattern based on clearly articulating the rhythmic activity and text is very important. Striving for clarity of notes sounding in fast passages and understanding the text influence the choice. Proper choices bring the shaped-circumstantial character of the composition to life.

As previously stated in chapter one, Leonard B. Meyer in Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture states: "He (*the performer*) shapes and conforms (or nonconforms) our expectations not about *what* events will take place (these have been more or less stipulated by the composer), but about *how* the events will take place - the manner and timing of their arrival." (p. 48) In the discussions that follow on "size and weight" and "momentum," basic precepts are given such that the conductor is better able to address the "manner and timing of their arrival." "Manner" correlates with size and weight and "timing" correlates with momentum.

Size and Weight

The elements of size and weight are tools for the conductor to use to shape the beat. Parameters of volume are contingent on the individual conductor. Showing great volume with great size is bound by what is physically comfortable and appropriate for the conductor. At the opposite end of the spectrum, the subleties of the smallest beats for the

softest passages need to remain distinctly visible to the ensemble. Likewise, there are parameters for showing the required weight. In general, great weight demands that the arms are close to the body. The further away from the body the arms are, the lesser the strength. More muscular strength is required as the weight gets heavier. This does not imply that all lighter weights are shown away from the body. To the contrary, lightness can, and at times should, be shown close to the body. These are basic precepts that can empower the conductor to physically manifest the aural image.

Decisions for the appropriate size and weight of the beat are formulated under principles one and two of shape and relate directly to texture, articulation, and tempo. The appropriate size and weight of each beat is proportional to what the music and the era require. A thick texture may require a lighter weight; a crisp articulation may require a light, sharp beat; a slow tempo may require a bigger beat; and so forth. The conductor combines these aspects with historical knowledge to understand the appropriate continuum for conducting. Discussion of each area--texture, articulation, and tempo--follows.

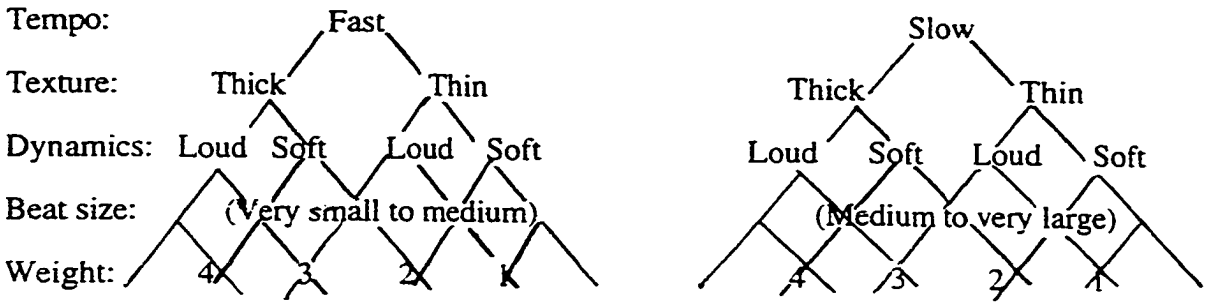
First, texture is related primarily to weight: thinner and thicker textures require a range of heavy to light weights depending on the composition. Comparing the opening of Mahler's *Symphony No. 8* with the opening of Byrd's "Sing Joyfully Unto God" (Appendix C) creates a huge contrast in textures. Mahler's composition opens with an organ set to begin the work with massive sound and support, immediately followed by a double chorus and full orchestra. The conductor would need to not only show this weight close to the body, but use the entire body as a support structure of force. Every muscle would be engaged to try to match the strength of this opening. On the other hand, Byrd's composition is sung a cappella with little pitch fluctuation in the Renaissance style, and opens with only the first soprano part. The conductor's approach would be the opposite--to show a lighter weight. Numerous possibilities exist between these extremes. Moreover, as textural weights alter throughout a composition, the conductor must demonstrate these changes by altering the weight of the gesture.

Texture also influences size on a subtle level. Obviously, conducting the massive forces of Mahler's *Symphony No.8* requires a larger parameter of sizes than the Byrd composition. The weight of the texture from the larger forces requires a larger gesture with greater muscular strength. Differences in parameters of size are proportionally dependent upon the weight of the texture, tempo, and other variables. Every composition needs to be considered individually because of the myriad of combinations of weights, sizes, tempos, and dynamics, in addition to ensemble size, room acoustics, and so forth. Sizes and weights in relation to texture are alterable.

Second, articulation is related to size and weight. Examples include: using the wrist and quick rigid beats for crispness or staccatos; adding weight to show the accent and even more for a martellato; or rounding the hand and allowing the wrist to fluctuate for the flow of a legato. The size and weight for each articulation is dependent upon the context--volume, texture, etc. There are numerous possiblilites that vary according to what the music requires. Articulation also encompasses some aspects of diction. Consonants can be emphasized through gesture. Placement of final consonants, accented initial consonants, articulation of consonants in staccato passages, and other situations can be visualized. Appropriate size and weight of the gesture necessary for the diction needs to be within the circumstantial character.

Third, tempo greatly influences size and weight of the beat and is relative to the passage being conducted. It is physically difficult to conduct a very large and heavy pattern at an incredibly fast pace. Size is proportional to the tempo, and needs to be reduced for very fast passages. Weight is also dependent on the conditions. The chart below indicates a very general approach with some of the variables. Exceptions do occur. Every variable has a range of change and is relative to the individual composition.

Fig. 4.2 *Conducting the aural image - Parameters of Size and Weight*



Weight range = Heavier (arms closer to the body) 4 to Lighter (arms away from the body) 1

The opening of Messiaen's "O sacrum convivium" (Appendix D) has a medium homophonic texture with a soft dynamic and slow tempo. Looking at Fig. 4.2, begin on the slow side and move down the right side of thick to soft; the indication is that the size combined with dynamics and weight is in the range of medium. Interestingly, the opening of Distler's "Praise to the Lord, the Almighty" (Appendix G) has a similar result in terms of size and weight. Begin with fast and move down to thin and loud to see the similar range. Obviously, tempo and character make the two openings completely different. In addition, there are many degrees of size and weight under the pretext of "medium." Perspective is gained by comparing compositions.

William Byrd's "Sing Joyfully Unto God" (Appendix C) and Johannes Brahms' "Wiegenlied" (Appendix B) serve as other examples. The parameters of size and weight of the beat varies according to the composition. Within the duration of the Byrd composition, the dynamic parameters fluctuate from medium loud to loud as the texture fluctuates from three to four, five, and six vocal parts and builds toward the middle section "blow the trumpet" (measure 30). Putting these louds into the perspective of the historical style is extremely important. The loudest levels employed in Byrd's Renaissance era are softer than Brahms' Romantic era mezzo fortes. In the Brahms' composition, the dynamic parameters exist between ppp and mp and the texture remains constant--one vocal line and

piano accompaniment. This composition, too, ebbs and flows toward the middle section, "morgen fruh" (measure 11). The contrast between the peak moments for these two compositions is strikingly different, and the weight and size of the beat to shape these moments, likewise, needs to be strikingly different. A crisper more angular approach to the hands with arms staying relatively close the body is in order for the Byrd composition, while a smooth, gentle rocking approach to the hands with arms lifted airily away from the body is in order for the Brahms' composition. *Conducting the aural image* has a sole purpose--to demonstrate or "be" the circumstantial character.

The size and weight necessary to demonstrate texture, articulation, and tempo is proportional to the shaped aural image. For example, the size and weight necessary to show the articulation of an accent is in keeping with what is happening in the music. Obviously, if the music is loud, then the accent will be bigger and more weighted than if the music is soft. Every aspect of size and weight is confined within the boundaries of the created circumstantial character. The size and weight of the beat varies as the energy is engaged and released according to the *conceptual framework* and *detailed nuances* of shape. A discussion of this is forthcoming in the next section on momentum. Size and weight correlate with "...how the events will take place - the manner...of their arrival." (Meyers, p. 48)

Momentum

Momentum refers to the impulse or energy given to the music. Energy engages every beat of music and is shaped by purposeful motion through space and time. The conductor manifests momentum physically by the basic precept that follows: the greater the energy, the greater the size, weight, and speed of the beat; the smaller the energy, the smaller the size, weight, and speed of the beat. This is all relative to the circumstances and energies of the individual composition.

Momentum deals with the rate of motion and is the driving force in conducting. Many degrees of energy exist. Even when the conductor releases energy or forward momentum, energy is still present but of a lesser degree. The only time energy stops completely might be at a grand pause or the end of a movement. Even then, timing of the next entrance can connect the silent energy that remains in the air with the next entrance. The rate of motion or driving force varies with what is required in the music, "...how the events will take place...the timing of their arrival." (Meyers, p.48) Throughout this discussion, the terms momentum, impulse, energy, and motion are used interchangeably.

In The Dynamic Performance: A Performer's Guide to Musical Expression and Interpretation), Donald Barra states:

> The key element in phrasing of a musical composition is the performer's ability to create a sense of purposeful motion toward and away from specific points of reference on every level of musical development. As momentum is generated from within the musical action, the tonal thrust must be carefully developed through a series of overlapping impulses, each containing its own pattern of growth, culmination, and release. (p. 19)

The "purposeful motion toward and away from specific points of reference" refers to the shapes devised on all levels--*conceptual framework* and *detailed nuances*. Every cadence point, harmonic intrigue, little rubato, or accelerando has purposeful motion toward and away from the moment. Differing levels of momentum occur inside one another. For example, in Brahms' "Wiegenlied" (Appendix B) the rhythmic ostinato in the piano accompaniment requires the suspended momentum over the bar line, and this simultaneously occurs inside the momentum of the subphrase. These are "overlapping impulses." Or, phrases overlap--one phrase cadences while the other phrase begins. For example, the tenor one part cadences or ends the phrase simultaneously while the soprano one, alto, baritone, and basses begin a new section in measure 30 of Byrd's "Sing Joyfully Unto God" (Appendix C). The tenor one part has a different "impulse" than the other parts. The energy releases in the tenor part while it begins its engagement in the other

parts. These, too, are "overlapping impulses" that "contain their own pattern of growth, culmination, and release."

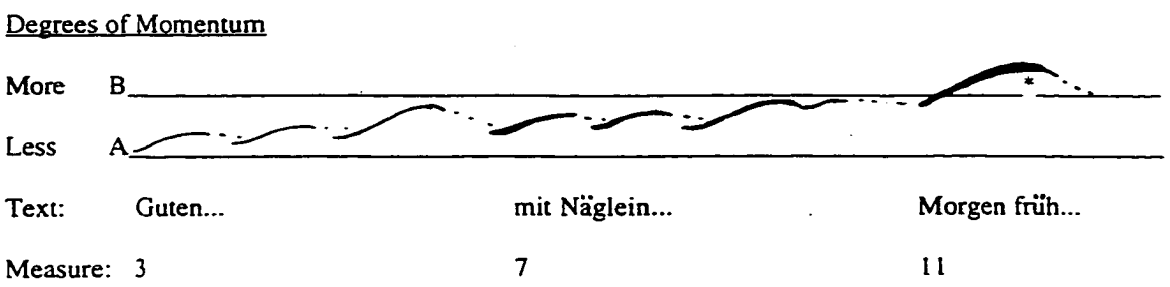
The conductor looks at the *conceptual framework* and the *detailed nuances* and answers the following questions for both levels of shape: What is the goal of the motion; what smaller goals or impulses are reached along the way; and how are these goals prioritized? In Brahms' "Wiegenlied" (Appendix B) the larger goal of the motion is reached at the beginning of the second phrase with the melodic octave jump and simultaneous secondary dominant (measure 11). Each measure builds toward and away from this moment. In turn, this prioritizes the motion. However, there are smaller goals of motion to and from this point. The smaller goals are fourfold: one, the motion inside the rhythmic ostinato of the accompaniment; two, the motion and release toward the end of each subphrase; three, the motion of the rubato at the ends of these subphrases; and four, the subtle releases in measures 3, 4, 7, and 8. (All of this is indicated in the diagram at the end of this chapter.) The conductor develops the controls necessary to match the various levels of momentum.

The subtle momentums found in "Wiegenlied" build and release with an ebb and flow to the goal of the motion (measure 11) and away from it. Both energy and release of energy occur on numerous levels. In the rhythmic ostinato, there is a slight hesitation or slowing of momentum on beat three to create an actual hesitation on beat one. The second half of beat three and beat one energize while beats two and the first half of three relax or release energy. The very first release, then, comes at the end of the first rhythmic ostinato pattern in measure one. This begins the pattern of energizing and releasing toward the goal.

As the momentum is building to measure 11, the releases along the way are not complete releases like those that might exist for a grand pause, in between movements, or at the end of a composition. The releases provide relaxed moments or freedom from the forward momentum. The energy builds upon the relaxed energy to begin the next shaped

nuance. Each release provides some energy for the next momentum. It looks similar to the diagram that follows, with the levels of momentum indicated by the A and B lines, the darker lines implying greater size and weight, the asterisk indicating the goal of the motion, and the dashes indicating a release of energy. (These explanations are the same throughout the remainder of this chapter.)

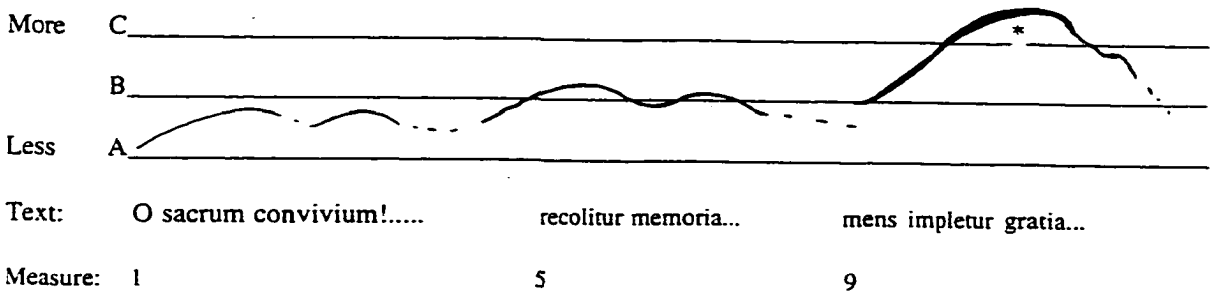
Fig. 4.3 *Conducting the aural image - Brahms' "Wiegenlied"*



Leonard Bernstein states: "A great conductor is one who has great sensivity to the flow of time; who makes one note move to the next in exactly the right way and at the right instant." (Bamberger, p. 271) A "sensitivity to the flow of time" is mandated by the music itself. The conductor needs to know when to push forward, when to suppress or maintain the energy, and when to release it. The subleties of both Brahms' "Wiegenlied"(Appendix B) and Messiaen's "O sacrum convivium" (Appendix D) require a suppression of energy along the way because the degrees of momentum are within smaller parameters. The suppression is in keeping with circumstantial characters--lulling a child to sleep in "Wiegenlied" and an inward prayer in "O sacrum convivium." The goals of the motion are not large moments by comparison to other compositions, therefore the range of energy is limited. In addition, "O sacrum convivium" has a larger range of energy than "Wiegenlied." "O sacrum convivium" is marked lento, begins at a piano dynamic, and at the peak or goal of the motion for the first section (measure 9) the dynamic is marked mezzo forte. There are four two-bar slurred phrases before the goal. The energy of each

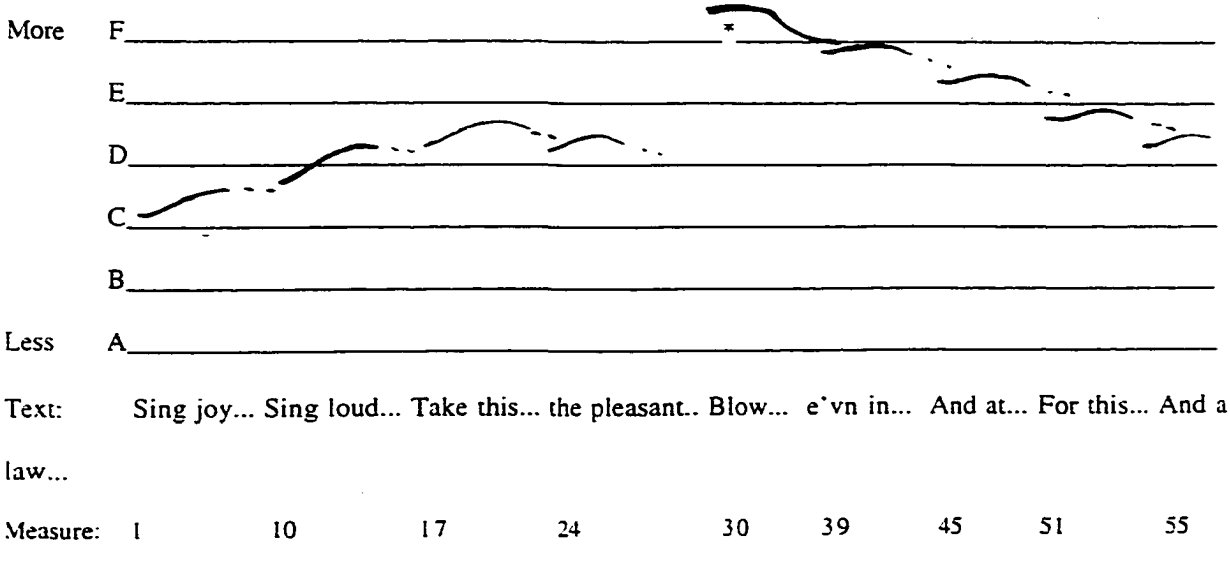
two-bar slur peaks in the second measure of each grouping and releases. It might look like the following diagram with the asterik indicating the goal of the motion.

Fig. 4.4 *Conducting the aural image - Messiaen's "O sacrum convivium"*



Byrd's "Sing Joyfully Unto God" (Appendix C) has a greater sense motion in comparison to "Wiegenlied" and "O sacrum convivium." The volume level is greater throughout. Figure 4.5 follows with an overview of the sections. It does not show the impulses of the parts reaching individual points of arrival. Points of arrival are generally

Fig. 4.5 *Conducting the aural image - Byrd's "Sing Joyfully Unto God"*



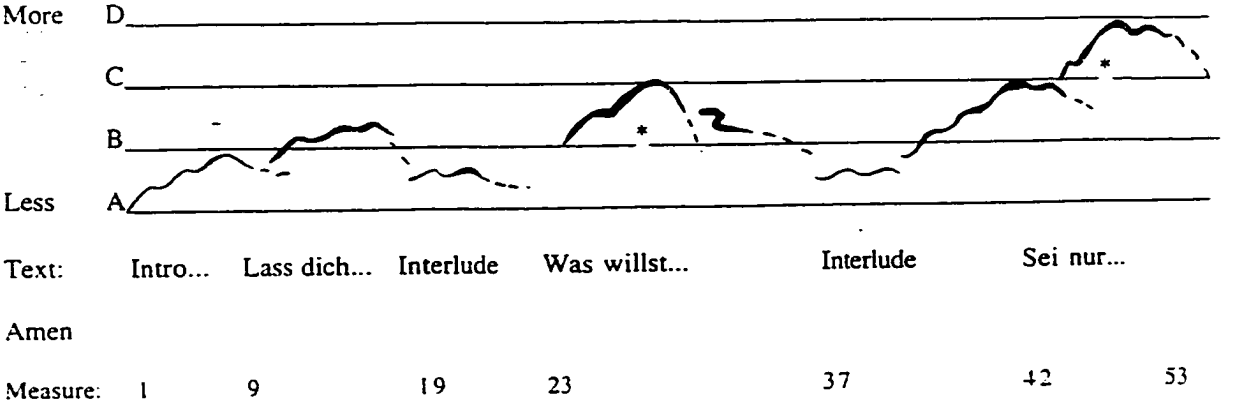
learned in advance, as it is impossible to conduct every point along the way. By comparison, the size and momentum of "Sing Joyfully Unto God" is greater than that of either "O sacrum convivium" or "Wiegenlied."

In Brahm's "Lass dich nur nichts nicht dauren" (Appendix F), a differnt sense of size, weight, and momentum exists compared to "Sing Joyfully Unto God." Instead of the joyful singing and sounding of trumpets, the character fluctuates between a winding calmness and a sense of insistence. A poetic translation of the text follows:

> Let nothing ever fill you with sorrow,
> Be calm as God ordains,
> And be glad in His will.
>
> Do you want today's sorrow upon tomorrow?
> God is everything and gives everything.
> He gives even to you.
>
> Be solely in every transaction,
> Without change and standing firm.
> What God determines is and God calls for the best. Amen.

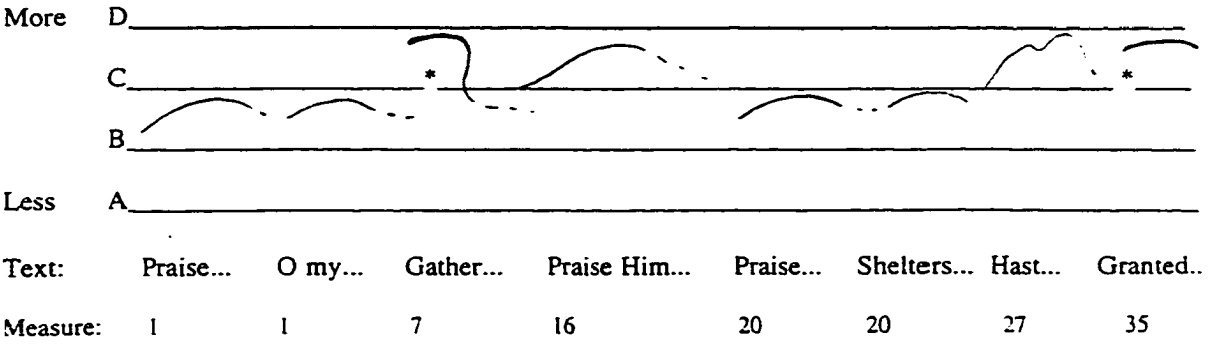
The character of the text combined with the half-note passages of the music create a sense of insistence. There is also an internal sensibility similar to "O sacrum convivium," but with a broader parameter of momentum as seen in the diagram that follows.

Fig. 4.6 *Conducting the aural image - Brahms' "Lass dich nur nichts nicht dauren"*



Distler's "Praise to the Lord, the Almighty" (Appendix G) is very fast paced when conducted in one. In order to maintain the faster momentum, the weight has to be extremely light as is visualized in the diagram by the lighter lines.

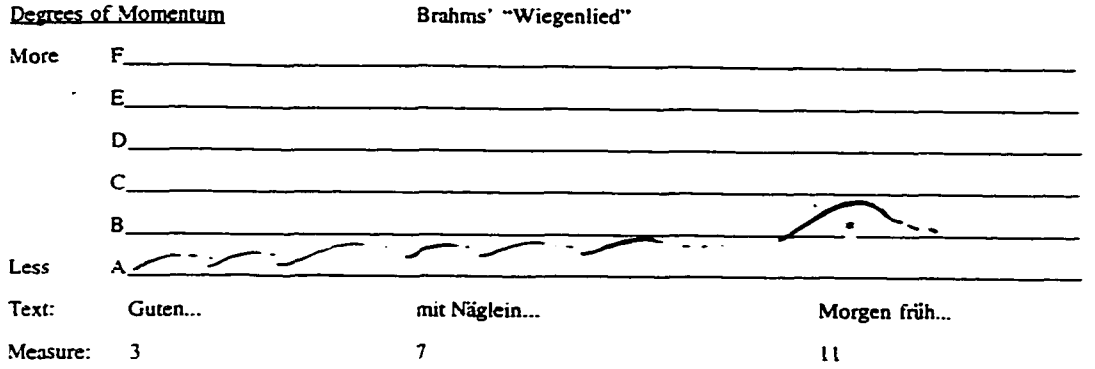
Fig. 4.7 *Conducting the aural image - Distler's "Praise to the Lord, the Almighty"*

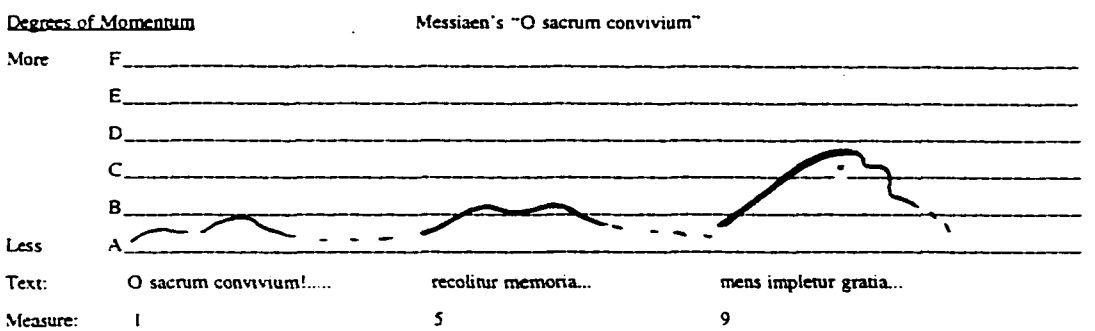


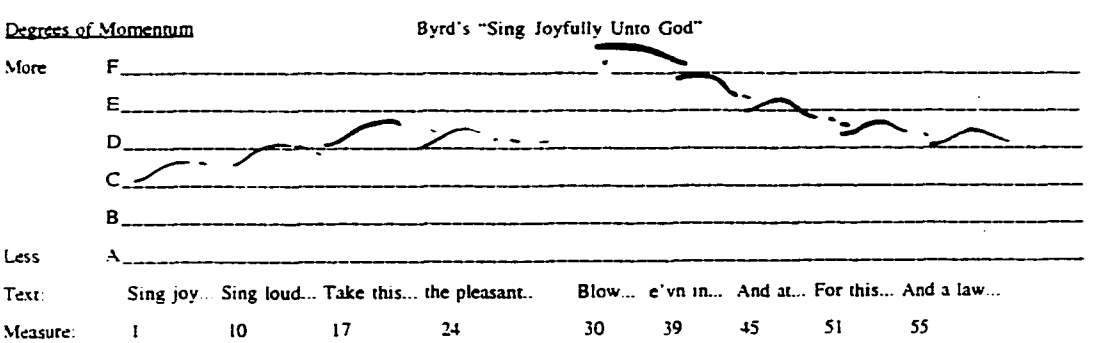
"Each phrase must have just the right momentum, each focal point just the right emphasis, each resolution just the right amount of release in relation to the character of the musical action and style of the composition." (Barra, p. 44-45) The conductor shapes "...how the events will take place - the manner and timing of their arrival." (Meyer, p. 48) The main premise is for the conductor to actualize this by "being" the shape that manifests the right amount of momentum, emphasis, and release according to what the music requires. The goal is conducting the aural image in such a way that all shapes are physically manifested where appropriate.

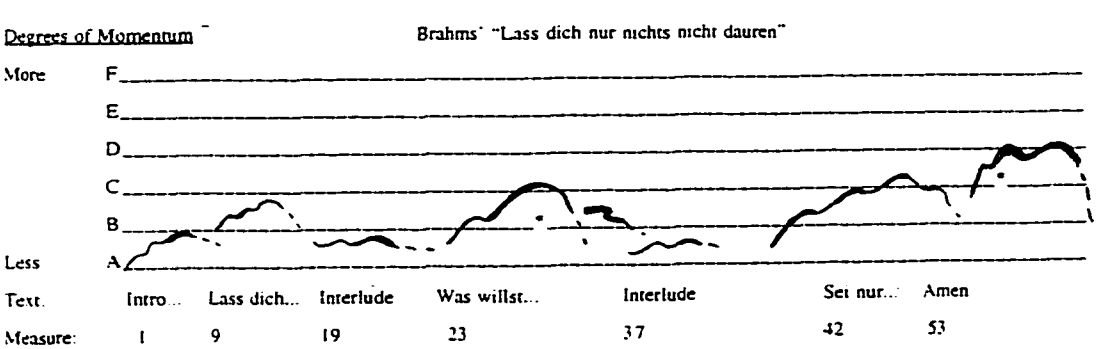
Although figures 4.3 and 4.4 are not diagrams of complete compositions, figures 4.3-4.7 are combined below to visually view the differences in sizes, weights, and momentums. Additional lines have been added to every figure so each is comparable in layout to figure 4.5.

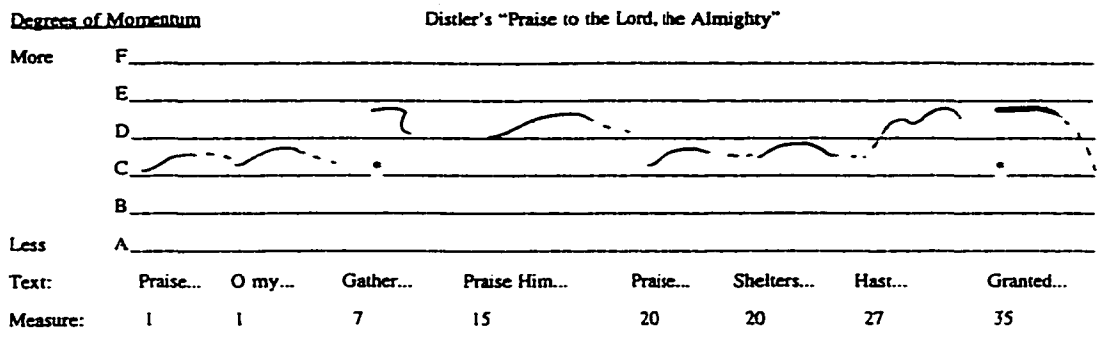
Fig. 4.8 *Conducting the aural image - Comparison of momentums*











ISSUES OF CONTROL

Two varied definitions of power encompass the conductor's job: one, the conductor is in the position and has the ability to produce a desired effect--shaped performances; two, the conductor is the source or means for supplying energy to the music. The essence of everything discussed thus far under all three principles of shape--*conceptual framework, detailed nuances,* and *conducting the aural image*--embodies these definitions of power. Producing the desired effect and being the source of the energy are forms of power that enable the conductor to create aesthetically pleasing performance experiences.

Being able to produce the desired effect and being the source of energy require control that is an artistic skill in conducting. It is the ability to exercise restraint or direct influence over what is happening in the music. The prior discussion on relating shape to physical gesture is based on learned control. Learning to control size, weight, tempo, and momentum is a developed skill. The discussion that follows will focus on four issues of control: one, controlling what is and is not conducted; two, controlling the balance of facial, muscular, and spatial considerations; three, controlling the conductor's personal energy; and four, controlling the conductor's preparation. Artistry in conducting is a product of control and a means toward the aesthetically pleasing performance experience.

Controlling What is and is Not Conducted

In the majority of compositions, it is physically impossible for the conductor to conduct everything in the score. Decisions about what should and should not be conducted are made in advance and based on the shape of the aural image. These decisions become evident in rehearsal as musicians are prepared. The conductor's attention is focused on the important elements that keep the energy moving toward and away from small and large shaped goals. What this means for the conductor varies greatly, dependent upon the composition. A variety of examples are addressed.

In Brahms' "Wiegenlied" (Appendix B), the shape of the rhythmic ostinato is given in the introduction. After energizing this shape, the conductor turns to the vocal line and gives the necessary shapes throughtout. The conductor only returns to conducting the shape of the rhythmic ostinato between the two verses.

In Byrd's "Sing Joyfully Unto God" (Appendix C), there are so many staggered entrances that the conductor cues and energizes one or several simultaneous parts, then turns to the next part/s. Reaching the peaks of the phrase--smaller goals--within each given part is impossible, so the conductor establishes the momentum and moves on. The result is a generalized sense of momentum amongst all the various vocal parts building to and away from the third section "blow the trumpet." In this composition the smaller energies to the points of arrival and especially releases are primarily left to the performer--not conducted. In this instance, rehearsal technique and insistence on releases make audible the smaller goals of motion, while the conductor manifests the larger goals of motion.

An opposite example is Messiaen's "O sacrum convivium" (Appendix D). The conductor has complete freedom to move through the peaks and valleys of momentum with every vocal part. The issues of control deal with showing the varied weight on every beat, allowing smaller weights to articulate the natural accentuation of the Latin text, and monitoring the subtle degrees of momentum. The lento pace moving from a piano dynamic

to mezzo forte over four two-bar slurs requires a suppression of forward thrust, while simultaneously building a steady momentum.

In Brahms' "Lass dich nur nichts nicht dauren" (Appendix F), movement occurs back and forth between organ accompaniment alone and accompanied choral portions. The conductor looks ahead to prepare for the next portion to be controlled. Letting go of the end of the vocal phrase to prepare for the organ phrase and vice versa is important. In measure 18, the conductor lets go of the choral portion and turns to the organist to cue the beginning of the "winding calmness" of the quarter-note pattern. In measure 21, the conductor lets go of the accompaniment and turns toward the choir to prepare the "sense of insistence" of the half-note pattern. Being the different characters requires control. It is also possible to conduct most vocal entrances, but like the shapes of the interludes, the various impulses overlap. The conductor shows control by letting go of momentum already begun to initialize another moment.

In Distler's "Praise to the Lord, the Almighty" (Appendix G), there are a number of choices to be made as to what not to conduct. The following are some examples. Contrary hemiola accentuations occur simultaneously in measures 10-12 between soprano/alto and tenor/bass parts. The conductor intentionally chooses to conduct only one part. The tenor/bass part receives the last cue, so the conductor most likely stays with that part. Or, in measure 14, the soprano/alto cue is ignored such that the cued tenor/bass entrance in measure 15 is strong and clear. Or, the conductor chooses to stay with the soprano/alto part of the cue in measure 16 through the end of the phrase (measure 19). This part carries more weight in measure 18--two out of four parts have the same rhythm and accentuation. There are other examples and the conductor chooses the appropriate section/s to cue in order to keep the shaped image in place.

Whatever the compositional style, the conductor decides the important aspects of the shaped aural image and visually manifests that shape. The conductor controls what is or is not conducted, artistically controlling the shaped image.

Controlling the Balance of Facial, Muscular, and Spatial Considerations

The circumstantial character is intertwined with the shaped aural image. In order for the character to become visible, other aspects of "dance" need to be present. Recalling the Jones quote from the beginning of the chapter, "Dance is action and shape designed in space and time to express feelings and ideas," to insure the expression of feelings or emotion through the action of the shaped aural image, the conductor engages in a controlled balance of facial, muscular, and spatial dance. This is not movement in the traditional sense of dance, but subleties of movement while remaining in place on the podium. Thus far, emphasis has been placed on size by slower passages being larger and faster passages being smaller, weight by heavier passages close to the body, and momentum by forward thrust, sustaining and releasing motion. Numerous other aspects of conducting are considered simultaneously, such as, what expression exudes from the conductor through facial, muscular, and spatial appearance.

The conductor's facial and bodily muscles and stance reflect the moods and mysteries of the music. A mirror effect exists: the expression desired from the performers both in sound and appearance must first come from the conductor. Brahms' "Wiegenlied" (Appendix B) can be conducted softly and with the right momentum and phrasing without expression, but, it cannot exude the tenderness, gentleness, or love that might be evident in a lullaby. Singing beautiful phrases in the absence of the circumstantial character in effect misses half the point--the expression of emotion. The muscular stance and face need to reflect the desired emotions, in this case, tenderness, gentleness, and love. This polishes off the circumstantial character to unveil a lullaby.

Following are a number of other examples. The opening of Mahler's *Symphony No. 8* requires both feet to be firmly planted on the podium, shoulders back and down, the body fully engaged, and the face pleading with everything the conductor has to the text "Veni Creator spiritus," (Come Holy Spirit). Subtle movement is needed in the opening of

Messiaen's "O sacrum convivium" (Appendix D)--a humbler approach for personalized prayer. Yet muscular strength in the arm is necessary to sustain the singing in this very slow tempo. The emotion might be reflected as an inward desire that is personalized in the conductor's stance and face. In Brahm's "Lass dich nur nichts nicht dauren" (Appendix F), moving back and forth between the accompaniment alone and choir with accompaniment requires different characters--facial expression. The accompaniment alone with the "winding calmness" of the quarter-note pattern is reflected in the relaxed calmness of the conductor's face and body. The choral portion with the "sense of insistence" needs to reflect this physically.

The amount of space used that surrounds the sides and front of the conductor also reflects the character. The actual spatial needs for the various compositions are reflected by the weights and momentum in Figures 4.3-4.7. The spatial needs for "Wiegenlied" are smaller than those of "Lass dich nur nichts nicht dauren." The spatial needs for "Sing Joyfully Unto God" are similar to those of "Lass dich nur nichts nicht dauren." The conductor utilizes the space necessary to reflect and shape the expressive elements--character--of the composition.

The conductor either creates the desired character and effect or not. Professional chorales might carry forth the effect in the absence of the conductor doing so, but most other ensembles will not. The conductor needs to reflect and "be" the shape to produce the desired effect. Controlling the balance of facial, muscular, and spatial considerations contributes to an artistic experience.

Controlling the Conductor's Personal Energy

"No matter how well-intentioned, excess energy is wasted effort." (Barra, p. 44-45) For some conductors this is a difficult, twofold lesson regarding control. First, the issue of controlling personal adrenalin and excitement of performance should not interrupt

preconceived tempos and motions. Learning to shift gears on the spot and get into the character before the downbeat as an actor might, is a means of controlling adrenalin. The conductor can also control his or her actions by having the opening bars play over and over in the mind as applause is received, taking a deep breath and exhaling before beginning, and intentionally adopting a facial expression that exudes the character.

The second issue of controlling personal energy deals with excessiveness. Overconducting to get a desired response destroys the preconceived shape and is wasted energy. Performers need to be trained to respond to the contolled motion. Focused energy creates a freedom in conducting, such that the conductor is able to make the subtle changes of shape that occur in performance. If the conductor is always overconducting and the music requires more and more space, the physical parameters are limited. The amount of energy and space used is contingent upon the needs of the score. The conductor remains in focused control of his or her own actions.

Controlling the conductor's physical energy is a vital means toward *conducting the aural image.* If personal energy is controlled, everything else will be able to fall into place. Otherwise, physical barriers stand in the way of desired effect.

Controlling the Conductor's Preparation

In order to deal with the first three issues of control, this last issue must be in place. The conductor must be in control of his or her own preparation. Creatively interpreting principles one and two of shape--*conceptual framework* and *detailed nuances*--during score study is relatively useless without the ability to execute the aural image. The only way to visually manifest the aural image in conducting is by practice. The art of conducting needs to be treated similar to the art of playing any instrument. To obtain the desired effects, many hours of preparation--practice--occur. Conductors often overlook this crucial aspect. They hear in their heards what they want, but do not practice or display it. Endless

hours of rehearsal time are then wasted so that the conductor can verbally teach the desired response. Ensemble members learn to ignore certain idiosyncracies in order to sing the desired response. The conductor is in contol of preparation and preparation time by commiting to the idea that conducting is an art to be practiced.

A crucial ingredient to practice is experimentation. Overconducting and underconducting the same passage of music helps to clarify the exact desired size, weight, momentum, facial expression, and muscular stance. Sometimes a staccato is in the wrist, while othertimes it best reflects the character for it to be executed with the finger tips. Experimentation allows the pendullum to swing and stop at exactly the needed amount.

Another crucial ingredient to practice is feedback. The use of a mirror, video camera, or colleague are ways to obtain the necessary feedback. What feels right may not look right and adjustments are made. Without the outside feedback, the conductor might develop false parameters of what is thought to be appropriate. The video camera is especially helpful because the conductor can critique his or her own work without simultaneously conducting. Feedback in whatever form is necessary to continally develop the artistic skills of conducting.

Practice is the primary means for a conductor to develop the ease of execution necessary in performance. The more the actions of the conductor are practiced, the more the movements are muscularly ingrained, and the easier it is to execute those actions. Some individuals require more time and some less time to make all the subtle shapes fluid. For principle three of shape--*conducting the aural image*--to be successfully manifested into a visual image, the issues of control need to be in place. The conductor is empowered by successfully dealing with the four issues of control: controlling what is and is not conducted; controlling the balance of facial, muscular, and spatial considerations; controlling the conductor's personal energy; and controlling the conductor's preparation. The conductor is the source or means for supplying energy to the music and simultaneously produces the desired effect.

SUMMARY

Shape is that which creatively exposes and actualizes in performance the organization or lack thereof of all the intrinsic elements within a given score. Exposing and actualizing the intrinsic elements of the score occur by the three principles of shape. All three--*conceptual framework, detailed nuances*, and *conducting the aural image*--are interdependent because they build from one to the next, influence one another, and are all of importance. Collectively, they create the conditions for a performance experience that goes beyond mundane and enters the realm of true music making.

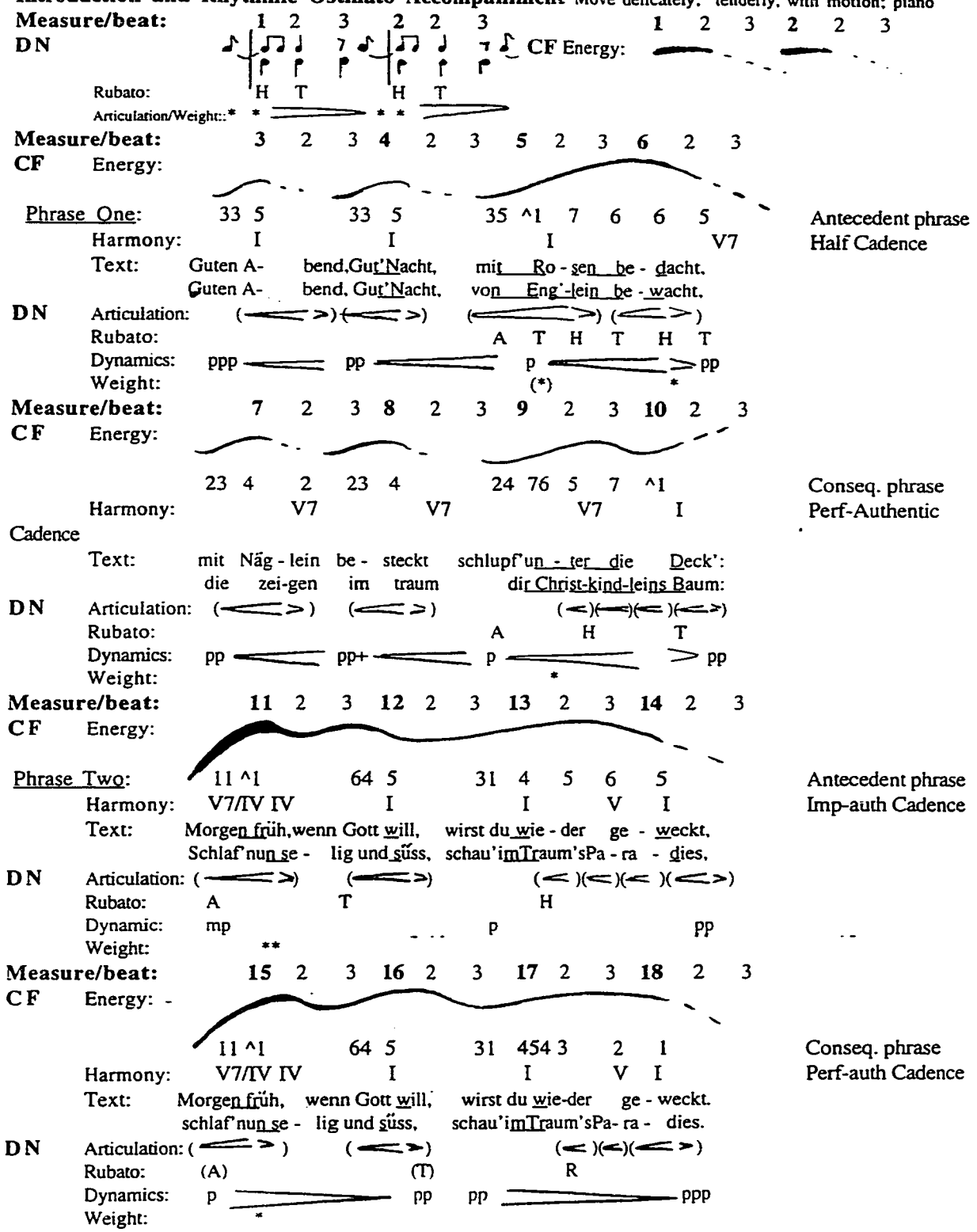
Despite the interdependence of the principles, principle three of shape--*conducting the aural image*--is the most vital. Without proper "actions," the other two principles of shape are fruitless in performance. Reference back to Langer's quote is important: "We, as conductors, need to search for the "implicit logic" and create the "indivisible whole" by our score study and our *actions*." (p. 126) Half of creating the "indivisible whole" or Gestalt is by score study and the other half is by actions. To visualize the finer details of musicianship, *conducting the aural image* must be actualized. The "implicit logic" and "indivisible whole" are only heard as the conductor is capable of acting upon the decisions of shape by physically manifesting them.

Through *conducting the aural image*, the motion of a musical composition is controlled and provides the Gestalt--the total picture with musical continuity and cohesiveness. Tactus, beat pattern, tempo, size, weight, and momentum are equally controlled. Well-practiced and controlled action produces ownership of interpretation. Ownership of shape facilitates ease of execution, that, in turn, exhibits the Gestalt. The conductor must *be* the shape. Creatively exposing and actualizing the shape in performance reveals the sole purpose of shape--an aesthetically pleasing performance experience.

The chart of Brahms' "Wiegenlied" (Appendix B) from the end of chapter two is included again, along with a diagram of the weights and momentums for conducting this

composition. Together, these two charts demonstrate the three principles of shape--*conceptual framework, detailed nuances*, and *conducting the aural image*.

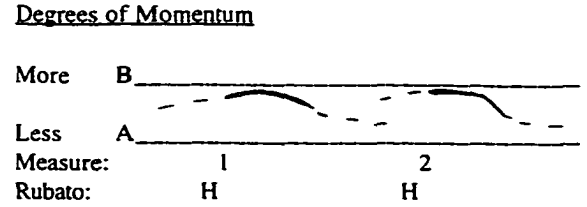
Fig. 4.9 **Shape of Brahms' "Wiegenlied"**

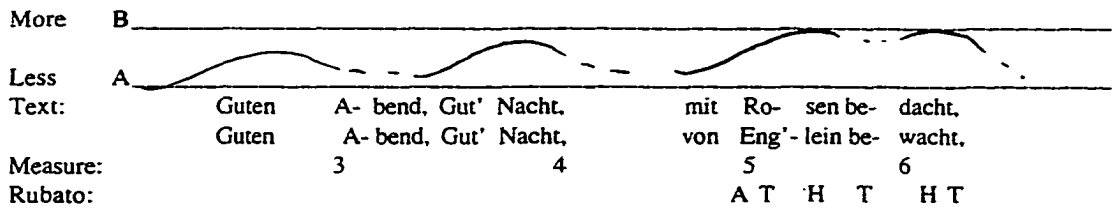


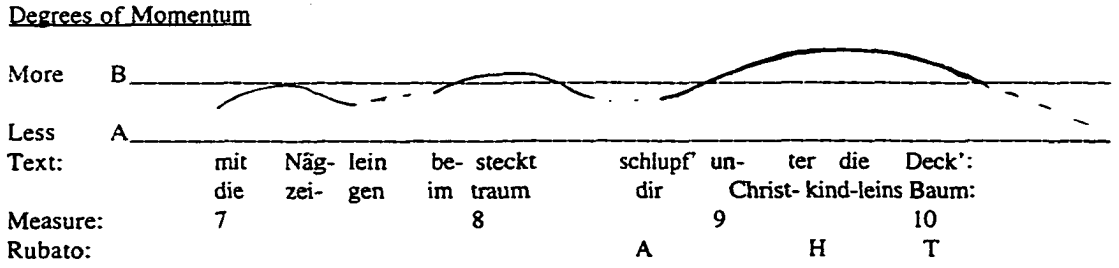
CF = *conceptual framework* **DN** = *detailed nuances* Darker lines represent more energy. H = slight hes. _ = eliding and emphasized consonant and vowels A = slight accelerando T = a tempo R = sligh ritardando

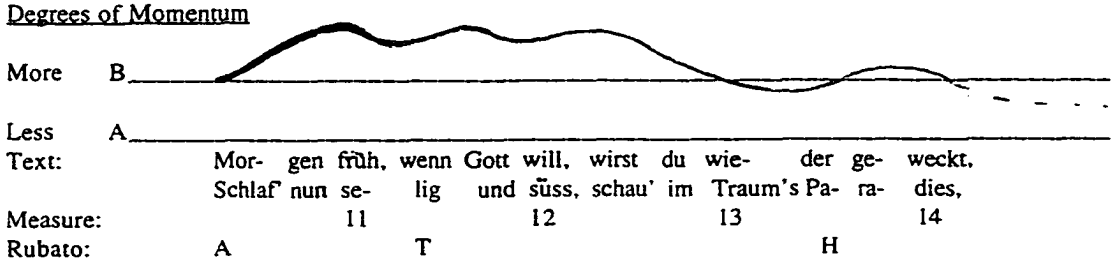
Fig. 4.10 **Size, Weight, and Momentum for Brahms' "Wiegenlied"**

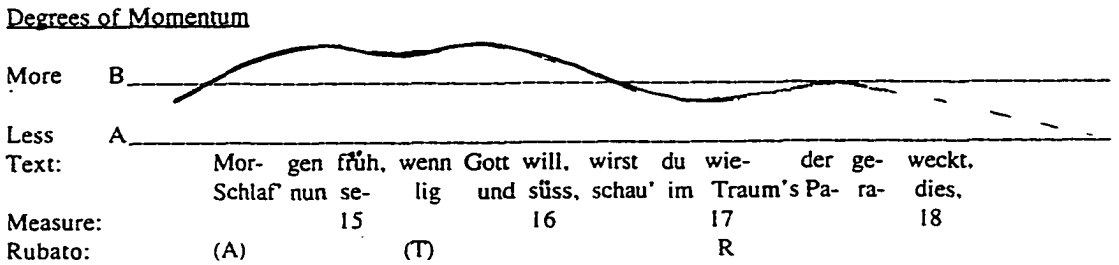
Introduction











A=accelerando T=atempo H=hesitation R=ritardando Darker lines=greater weight

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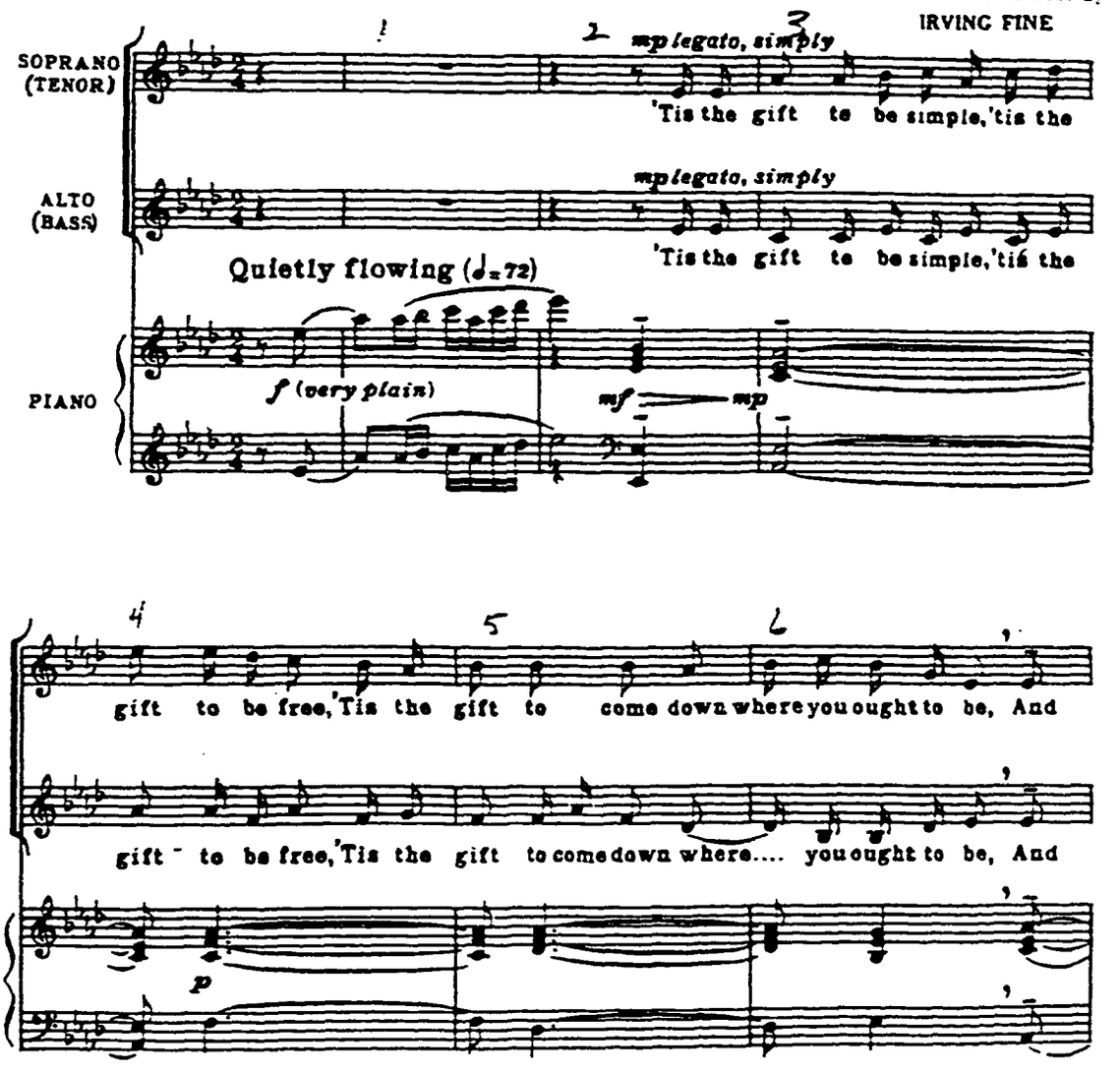
APPENDIX A

1903 S. A. or T. B.† 55¢

BOOSEY & HAWKES

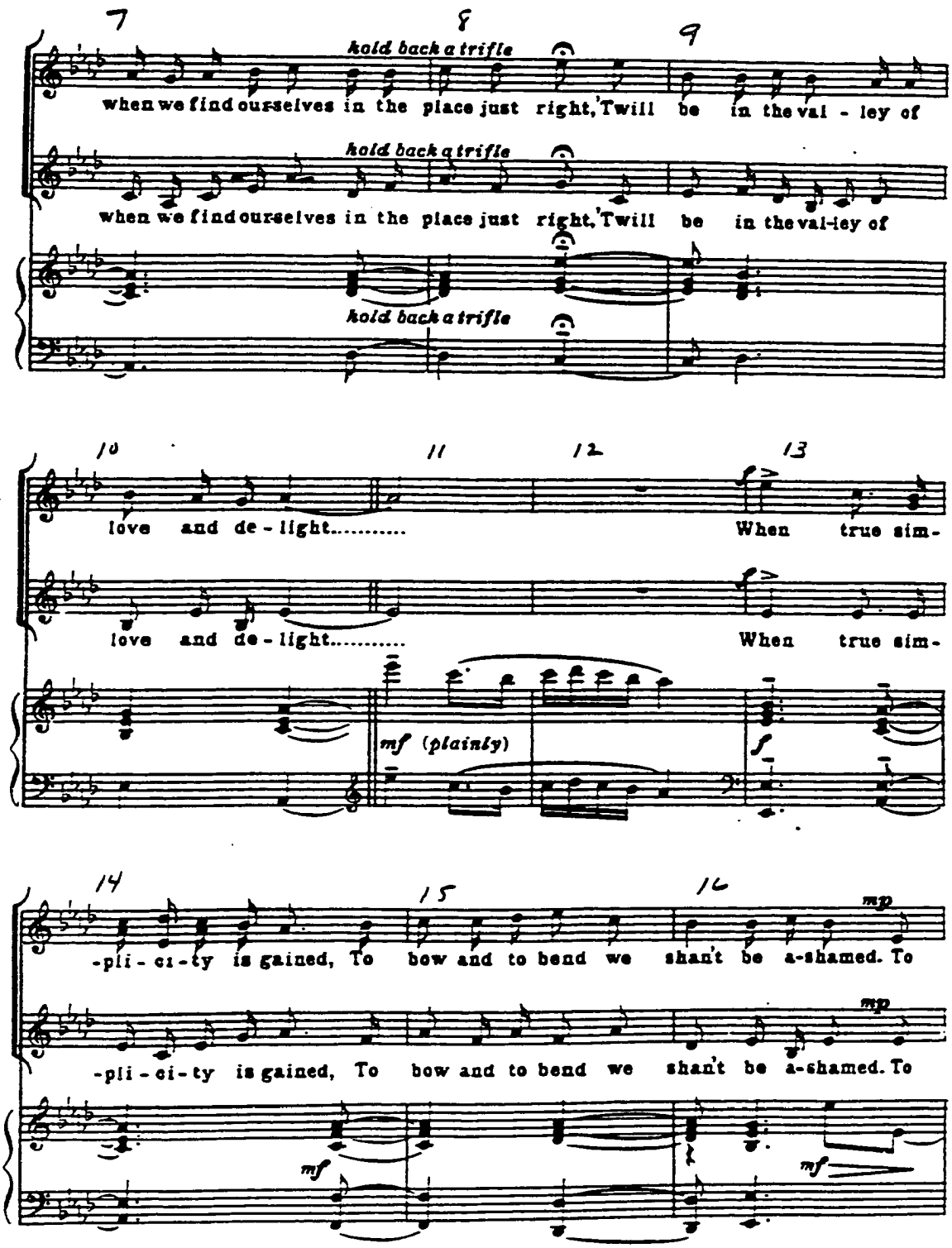
SIMPLE GIFTS
(Shaker Song)

Adapted by
AARON COPLAND
Transcribed for Chorus by
IRVING FINE

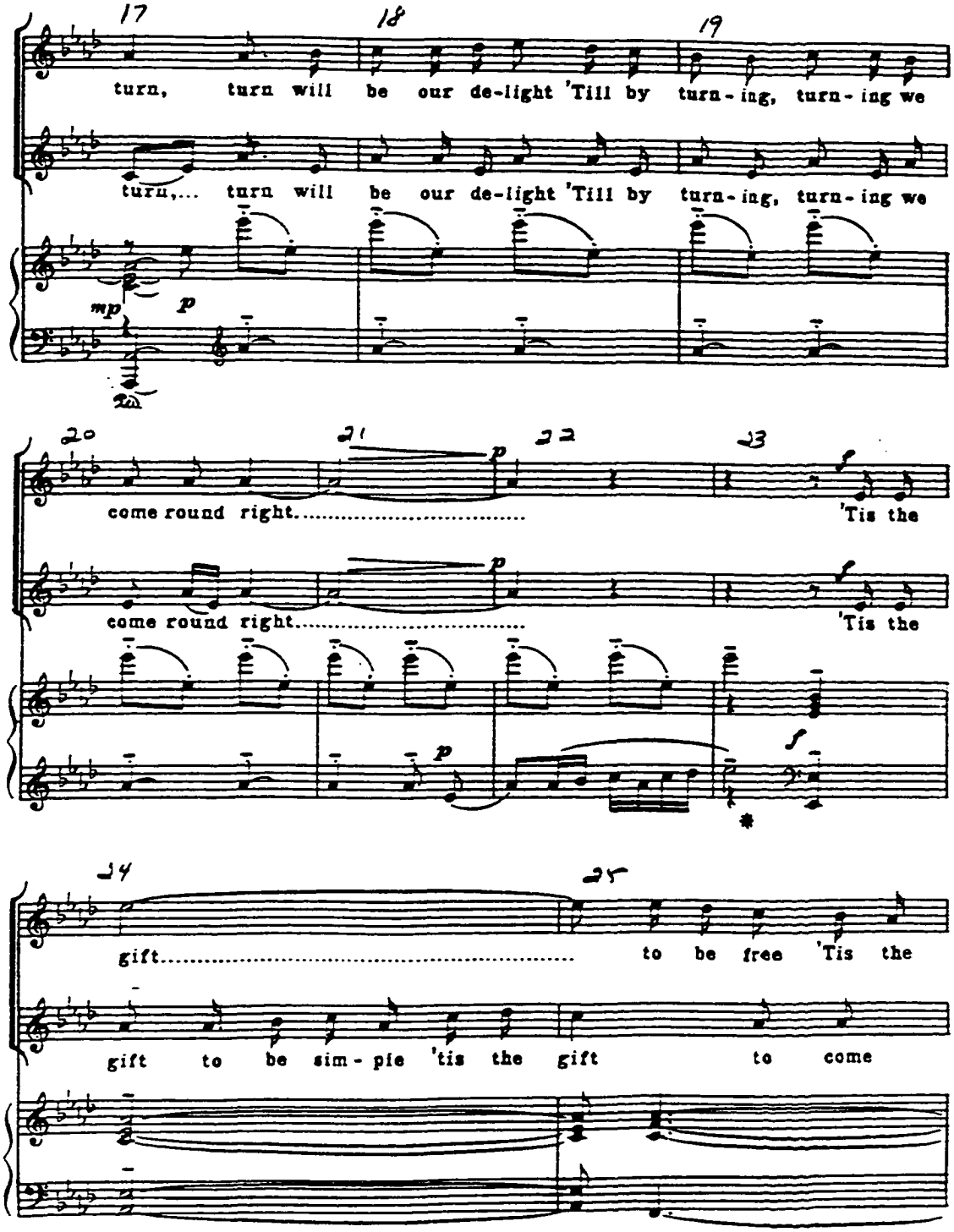


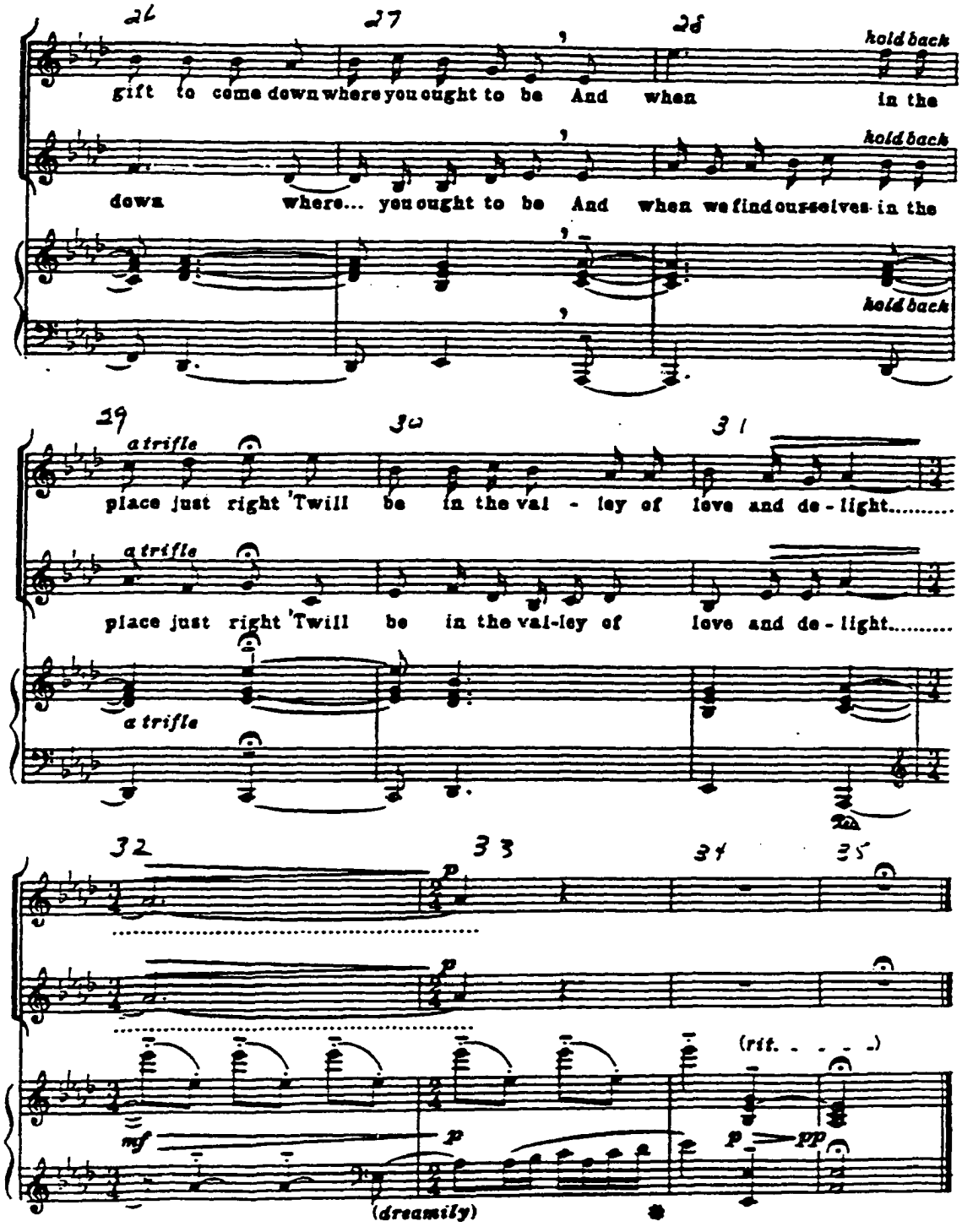
* To be sung freely, without rigid adherence to strict rhythm.
† Conductors of male choruses may find this arrangement more effective in the key of B♭.

B. & H. 17115


7
8
9
hold back a trifle
when we find ourselves in the place just right, 'Twill be in the val - ley of
hold back a trifle
when we find ourselves in the place just right, 'Twill be in the val-ley of
hold back a trifle
10
11
12
13
love and de - light.....
When true sim-
love and de - light.....
When true sim-
mf (plainly)
f
14
15
16
mp
-pli - ci - ty is gained, To bow and to bend we shan't be a-shamed. To
mp
-pli - ci - ty is gained, To bow and to bend we shan't be a-shamed. To
mf
mf

B. & H. 17115


17
18
19
turn, turn will be our de-light 'Till by turn-ing, turn-ing we
turn,... turn will be our de-light 'Till by turn-ing, turn-ing we
mp
p
20
21
22
23
come round right.....
'Tis the
come round right.....
'Tis the
p
f
24
25
gift.....
to be free 'Tis the
gift to be sim-ple 'tis the gift to come


26
27
28
hold back
gift to come down where you ought to be And when in the
hold back
down where... you ought to be And when we find ourselves in the
hold back
29
30
31
a trifle
place just right 'Twill be in the val - ley of love and de - light.....
a trifle
place just right 'Twill be in the val-ley of love and de - light.....
a trifle
32
33
34
35
p
p
(rit. - - - -)
mf
p
p
pp
(dreamily)

APPENDIX C

SING JOYFULLY UNTO GOD

FULL ANTHEM FOR SIX VOICES

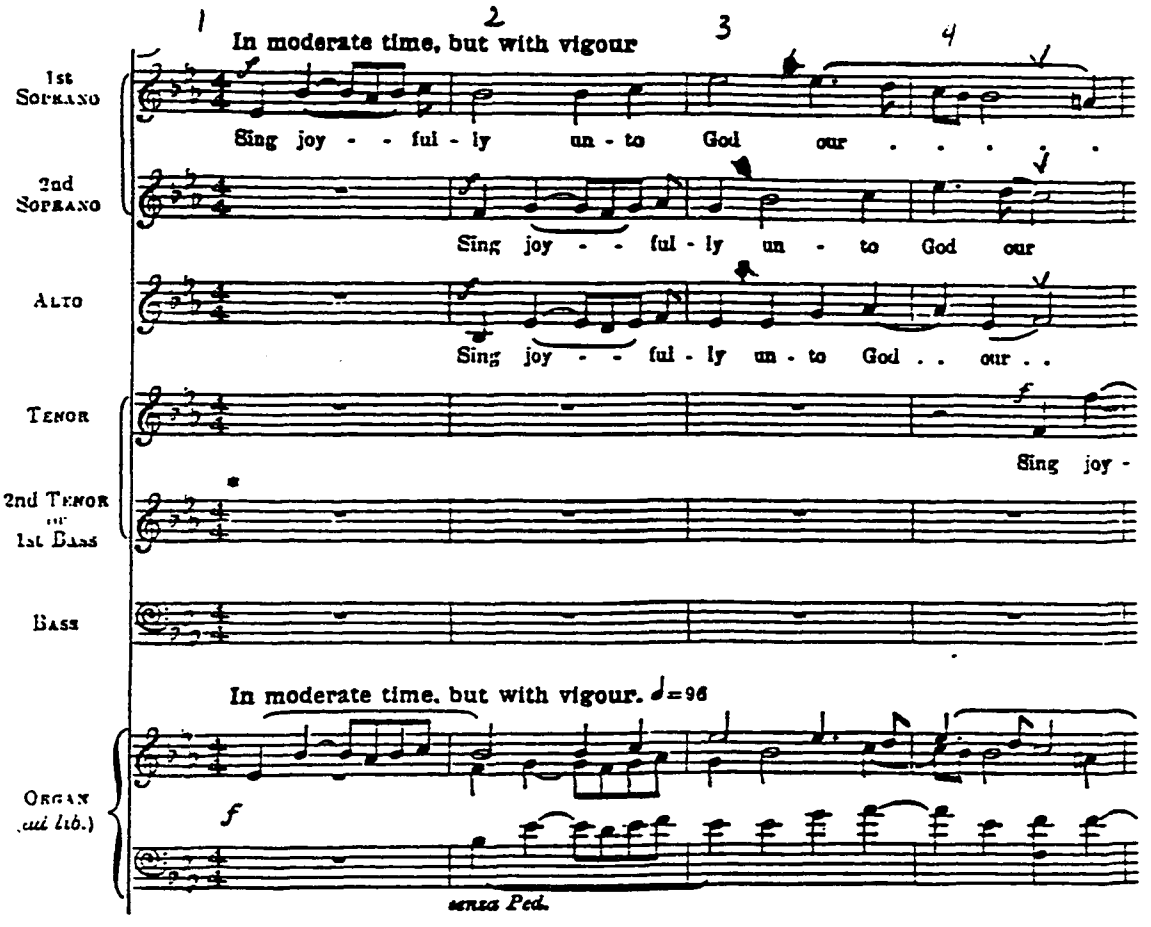
Psalm lxxxi. 1—4

BY

WILLIAM BYRD

(1543—1623)

EDITED BY GEORGE J. BENNETT



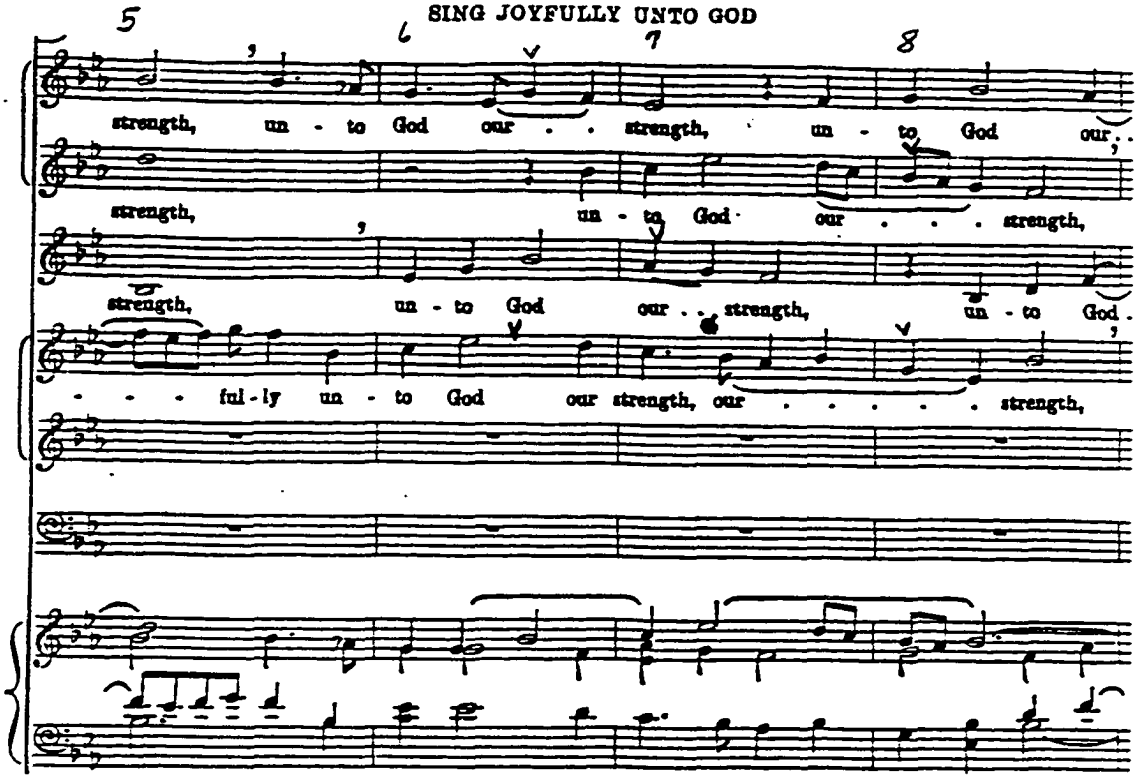
* This part can be sung by 2nd Tenors or 1st Basses (Baritones), or by some of each, as may be most convenient. 1st Basses (Baritones) singing this part should take the occasional small notes.

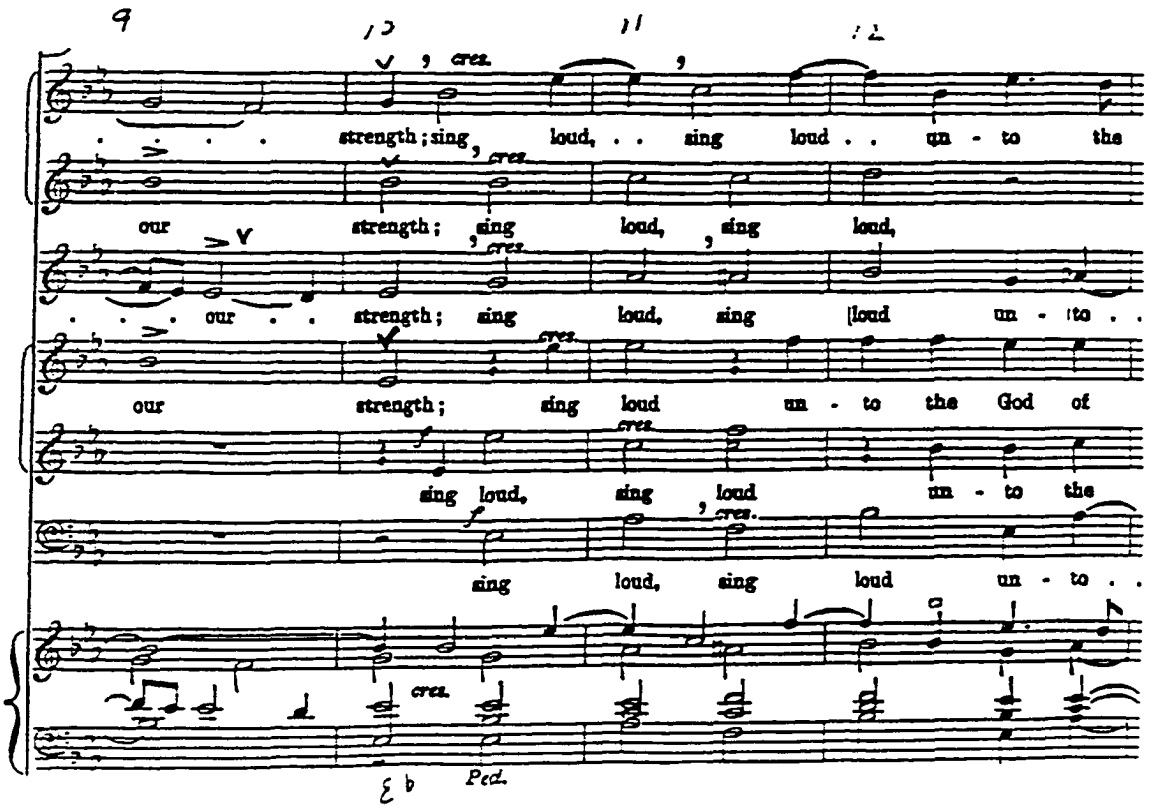
Note.—The divided Alto parts are such a hindrance to the performance of this magnificent Anthem that I have ventured to substitute, in place of the 2nd Alto, a part for 2nd Tenors or 1st Basses. This has been made possible by interchange of the middle parts, retaining their original register.

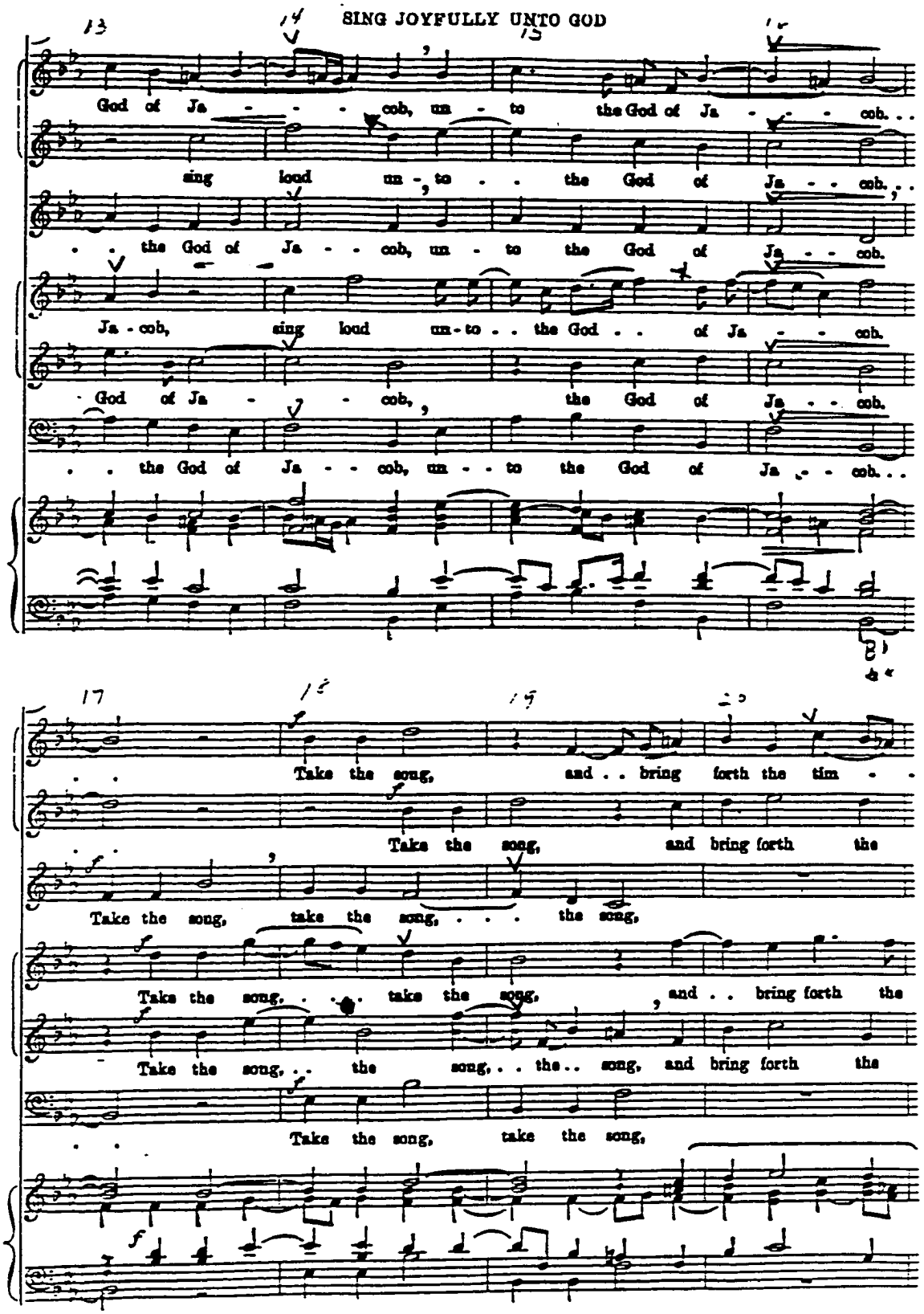
On some points Barnard has been followed in preference to Boyce, and crotchet beats have been substituted for Boyce's minims.

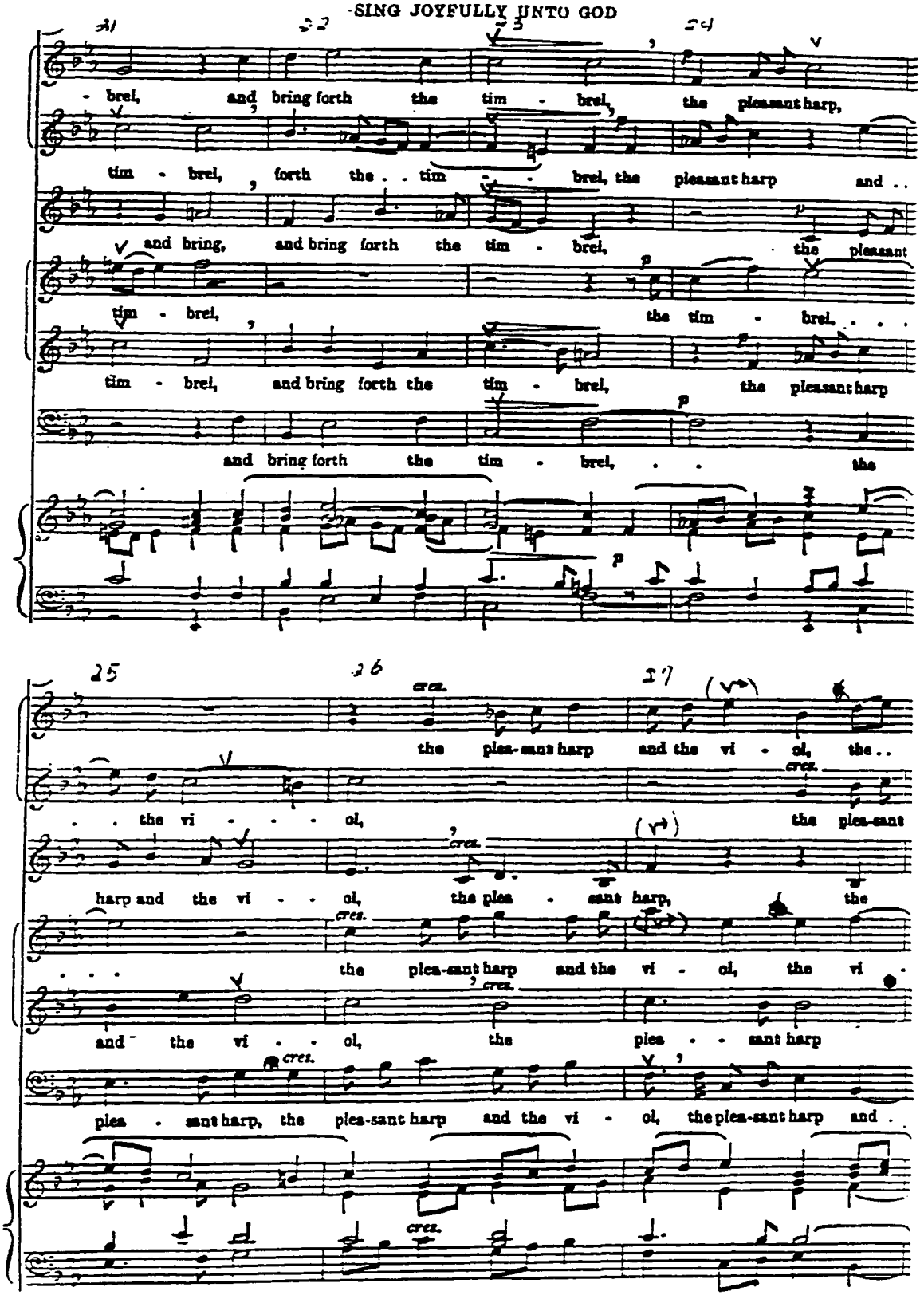
It may be noted that the vocal range of the two Soprano parts is identical. It is important in performance that these two parts be of equal strength.

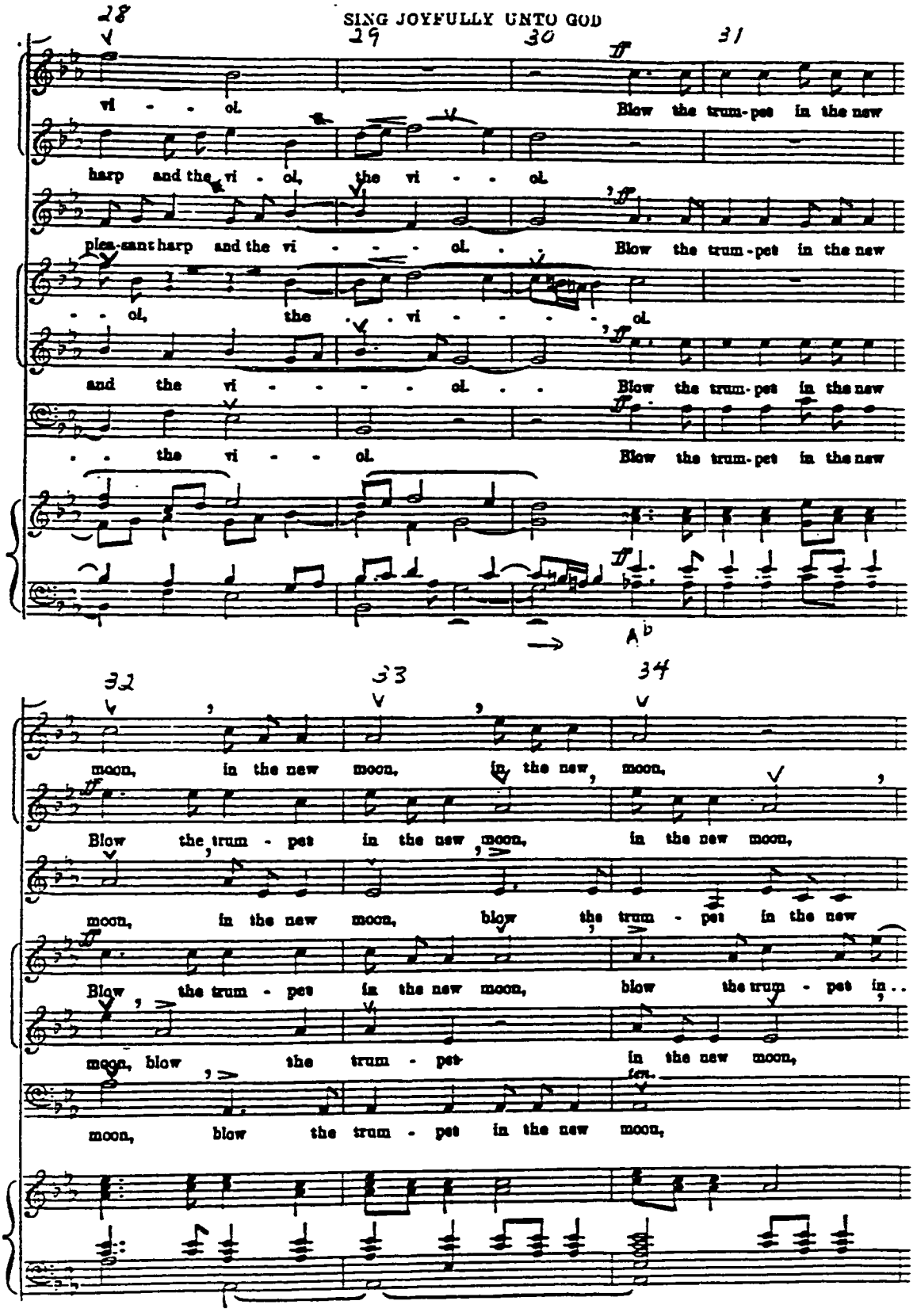
The Anthem has been transposed up a minor 3rd, which is supposed to approximate to the pitch of Byrd's period. If necessary it can be sung a semitone lower. G. J. B.

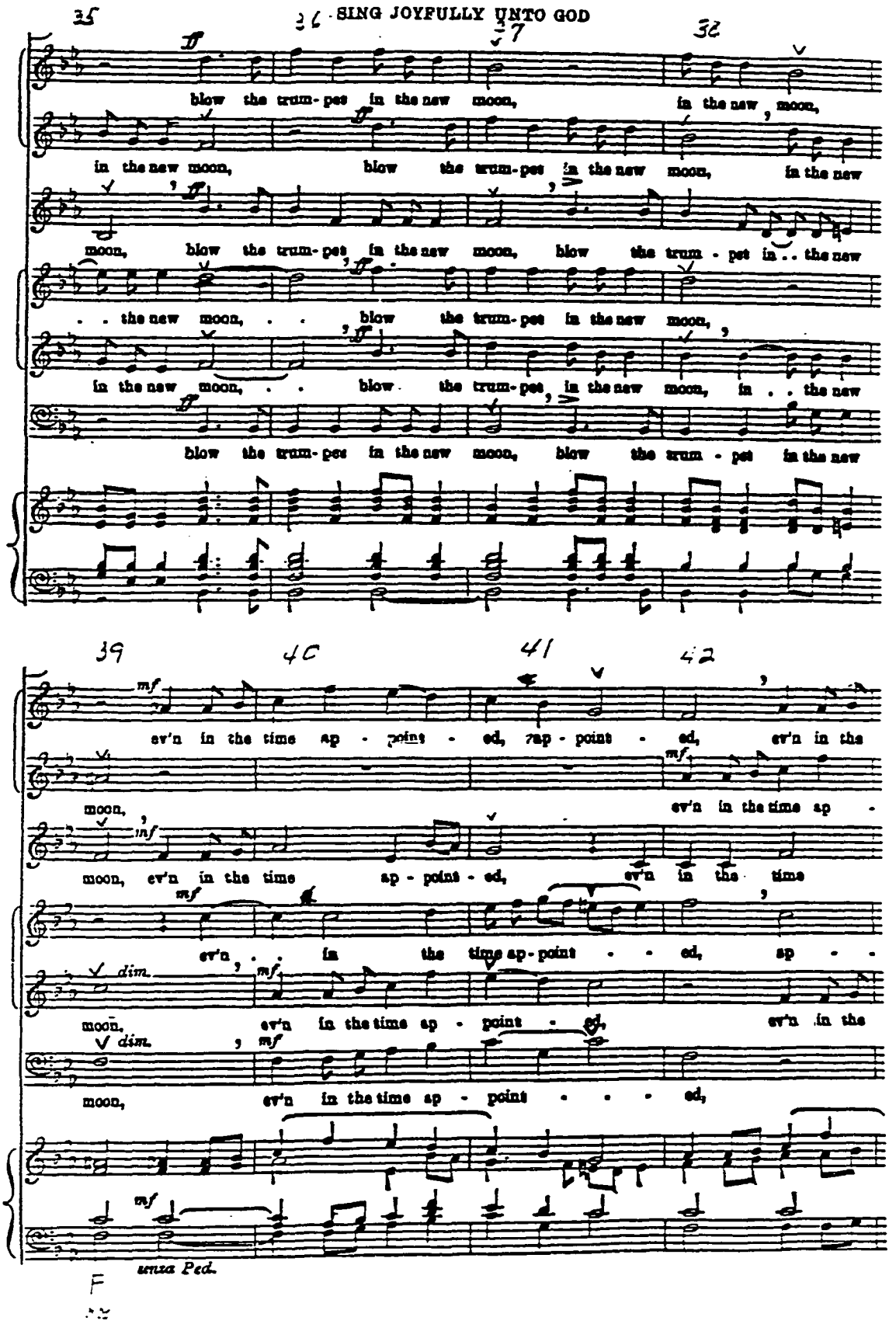

5
6
7
8
strength, un - to God our . . strength, un - to God our;
strength, un - to God our . . . strength,
strength, un - to God our . strength, un - to God.
- - - ful - ly un - to God our strength, our . . . . . strength,

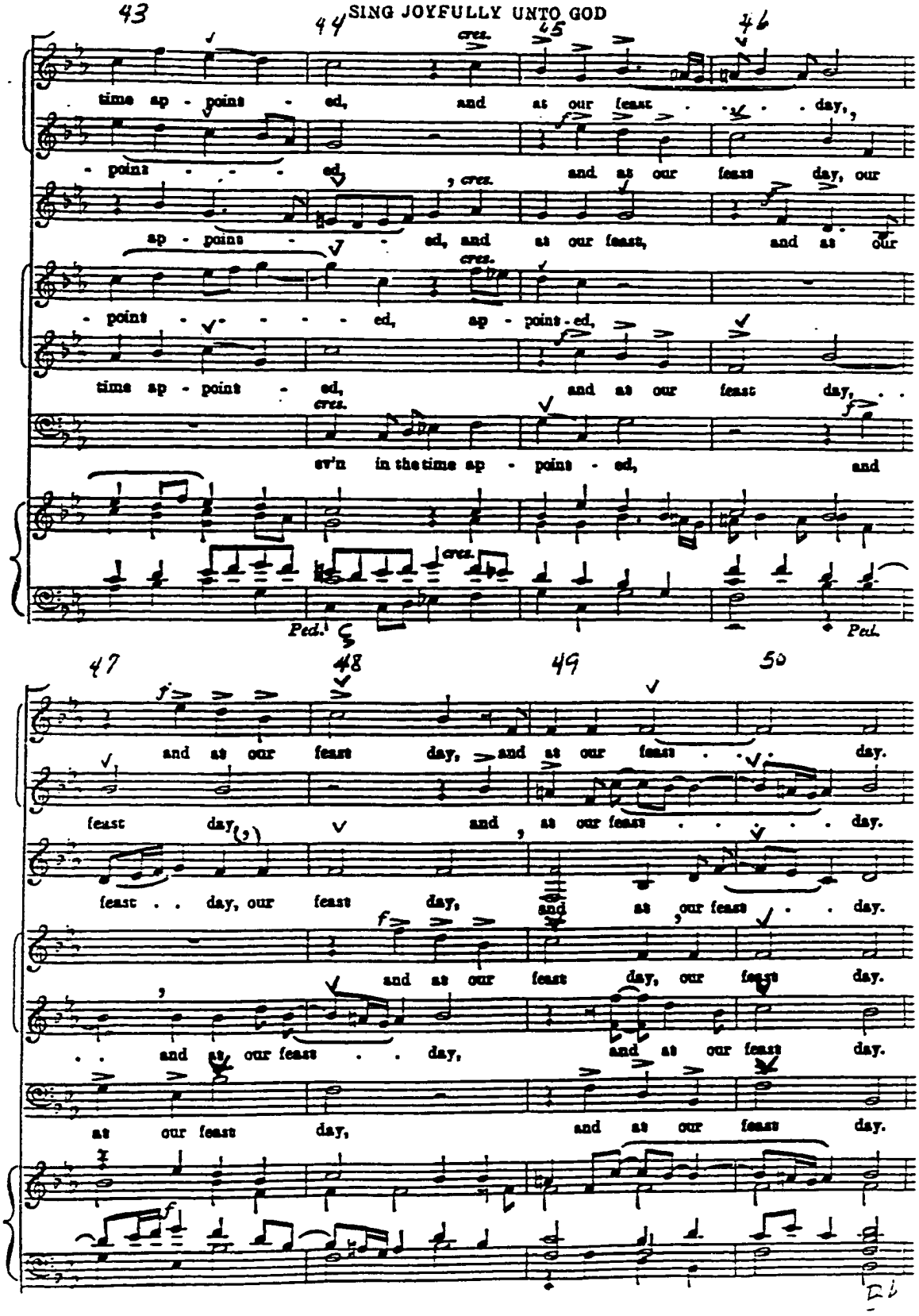

9
10
11
12
cres.
strength; sing, loud, . . sing loud . . un - to the
our strength; sing, loud, sing loud,
our . . strength; sing loud, sing loud un - to . .
our strength; sing loud un - to the God of
sing loud, sing, loud un - to the
sing loud, sing loud un - to . .
Eb
Ped.

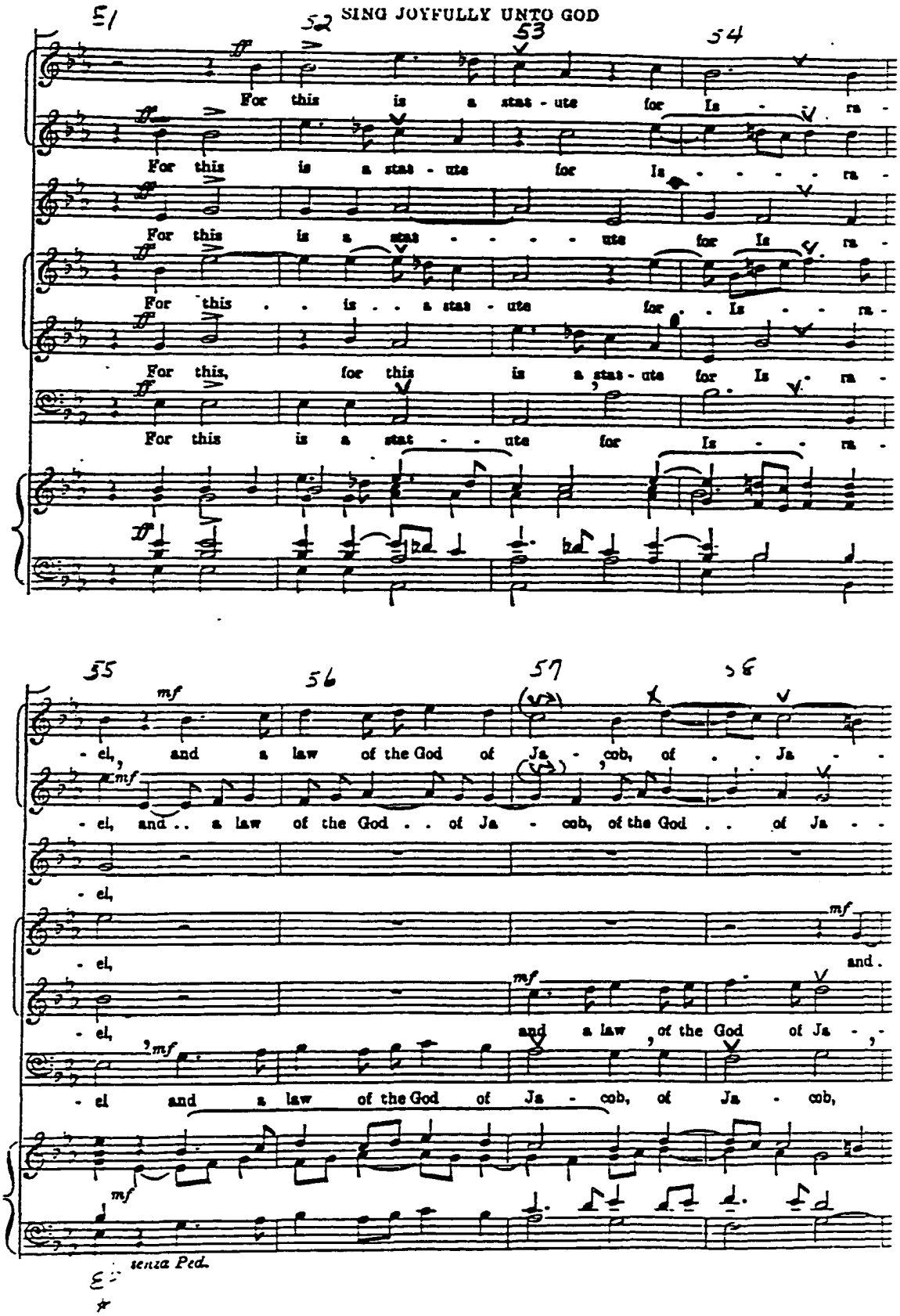

God of Ja - - - cob, un - to the God of Ja - - - cob.
sing loud un - to the God of Ja - - cob.
the God of Ja - - cob, un - to the God of Ja - - cob.
Ja - cob, sing loud un - to the God of Ja - - cob.
God of Ja - - cob, the God of Ja - - cob.
the God of Ja - - cob, un - to the God of Ja - - cob.
Take the song, and bring forth the tim -
Take the song, and bring forth the
Take the song, take the song, the song,
Take the song, take the song, and bring forth the
Take the song, the song, the song, and bring forth the
Take the song, take the song,

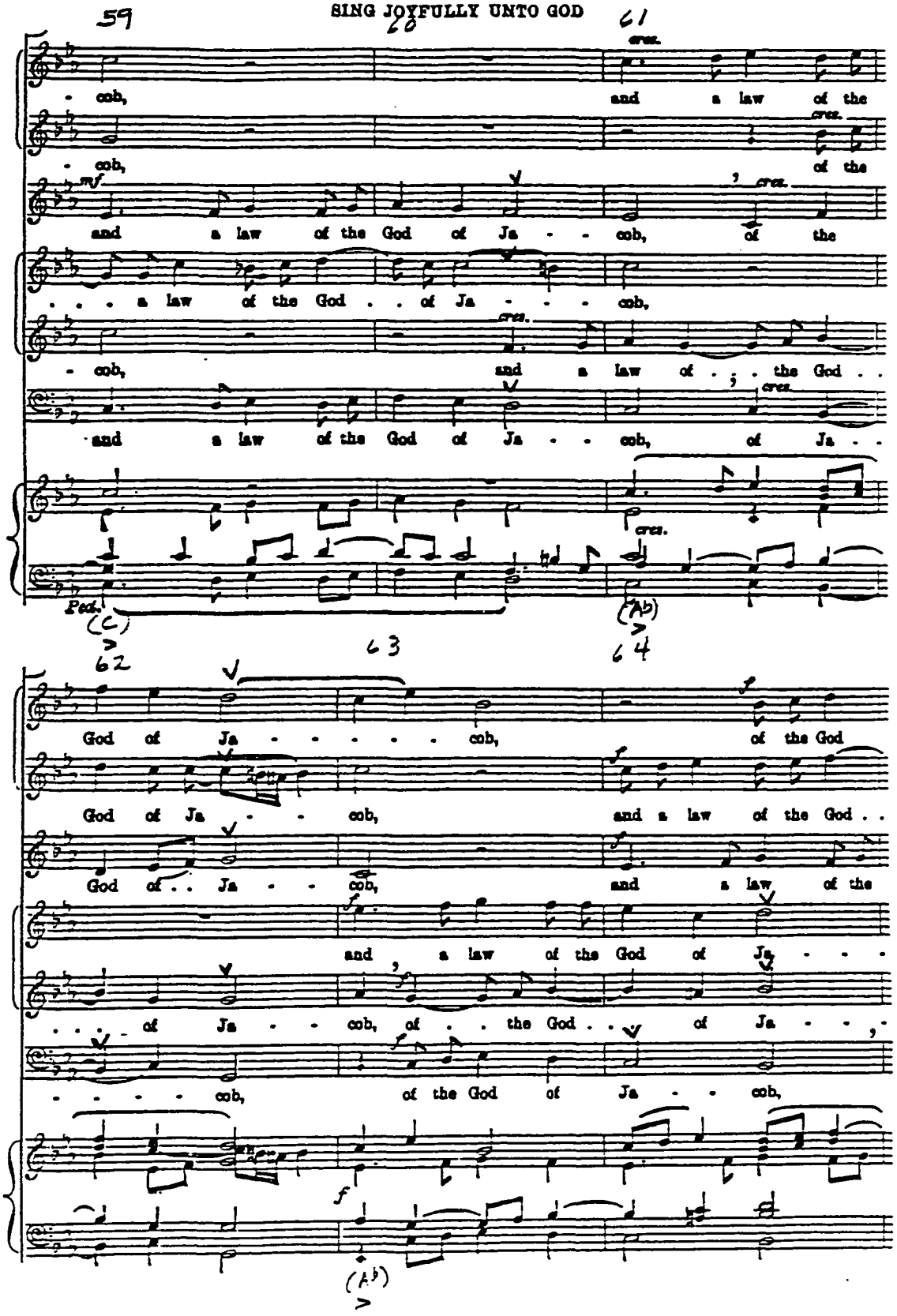

31
32
33
34
- brel, and bring forth the tim - brel, the pleasant harp,
tim - brel, forth the . . tim - brel, the pleasant harp and . .
and bring, and bring forth the tim - brel, the pleasant
tim - brel, the tim - brel, . . .
tim - brel, and bring forth the tim - brel, the pleasant harp
and bring forth the tim - brel, . . the
25
26
27
cres.
the plea-sant harp and the vi - ol, the . .
. . the vi - - - ol, the plea-sant
harp and the vi - - ol, the plea - sant harp, the
. . . the plea-sant harp and the vi - ol, the vi -
and the vi - - ol, the plea - - sant harp
plea - sant harp, the plea-sant harp and the vi - ol, the plea-sant harp and . .

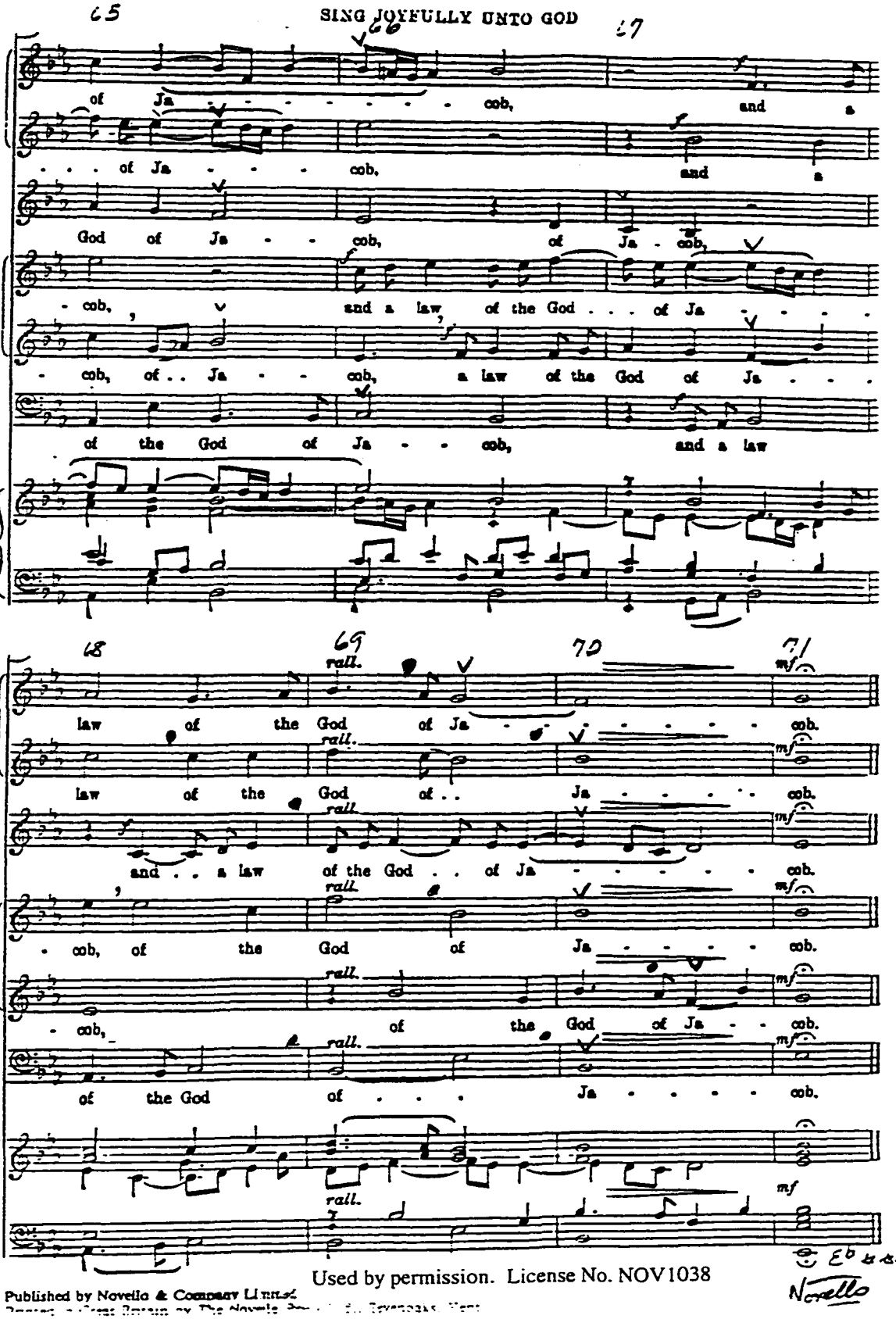

28
29
30
31
vi - - ol. Blow the trum-pet in the new
harp and the vi - ol, the vi - - ol.
plea-sant harp and the vi - - - - ol. Blow the trum-pet in the new
- - ol, the vi - - - - ol.
and the vi - - - - ol. Blow the trum-pet in the new
- - the vi - - ol. Blow the trum-pet in the new
A♭
32
33
34
moon, in the new moon, in the new, moon,
Blow the trum - pet in the new moon, in the new moon,
moon, in the new moon, blow the trum - pet in the new
Blow the trum - pet in the new moon, blow the trum - pet in..
moon, blow the trum - pet in the new moon,
moon, blow the trum - pet in the new moon,


35
36
37
38
blow the trum-pet in the new moon,
in the new moon,
in the new moon, blow the trum-pet in the new moon,
moon, blow the trum-pet in the new moon, blow the trum-pet in the new
. . the new moon, . . blow the trum-pet in the new moon,
in the new moon, . . blow the trum-pet, in the new moon, in . . the new
blow the trum-pet in the new moon, blow the trum-pet in the new
39
40
41
42
ev'n in the time ap-point-ed, ap-point-ed, ev'n in the
moon, ev'n in the time ap-point-ed, ev'n in the time
ev'n . . in the time ap-point-ed, ap-
moon, ev'n in the time ap-point-ed, ev'n in the
moon, ev'n in the time ap-point-ed,
senza Ped.
F


43
44
45
46
time ap - point - ed, and at our feast . . day,
- point . . . ed, and at our feast day, our
ap - point . . ed, and at our feast, and at our
- point . . . . . ed, ap - point - ed,
time ap - point - ed, and at our feast day,
ev'n in the time ap - point - ed, and
Ped. Ped.
47
48
49
50
and at our feast day, and at our feast . . day.
feast day, and at our feast . . . . day.
feast . . day, our feast day, and at our feast . . day.
and at our feast day, our feast day.
. . and at our feast . . day, and at our feast day.
at our feast day, and at our feast day.


51
52
53
54
For this is a stat - ute for Is - ra -
For this is a stat - ute for Is - ra -
For this is a stat - ute for Is ra -
For this . . is . . a stat - ute for . Is - ra -
For this, for this is a stat - ute for Is ra -
For this is a stat - ute for Is - ra -
55
56
57
58
mf
- el, and a law of the God of Ja - cob, of . Ja -
- el, and . . a law of the God . . of Ja - cob, of the God . . of Ja -
- el,
- el, and.
- el, and a law of the God of Ja -
- el and a law of the God of Ja - cob, of Ja - cob,
senza Ped.


59
60
61
cob, and a law of the
cob, of the
mf
and a law of the God of Ja - - cob, of the
. . . a law of the God . . of Ja - - - cob,
cob, and a law of . . the God . .
and a law of the God of Ja - - cob, of Ja . .
cres.
Ped.
(C)
62
63
64
God of Ja - - - - - cob, of the God
God of Ja - - cob, and a law of the God . .
God of . . Ja - - cob, and a law of the
and a law of the God of Ja - - -
. . . of Ja - - cob, of . . the God . . of Ja - - ,
- - - - cob, of the God of Ja - - cob,
f
(Ab)



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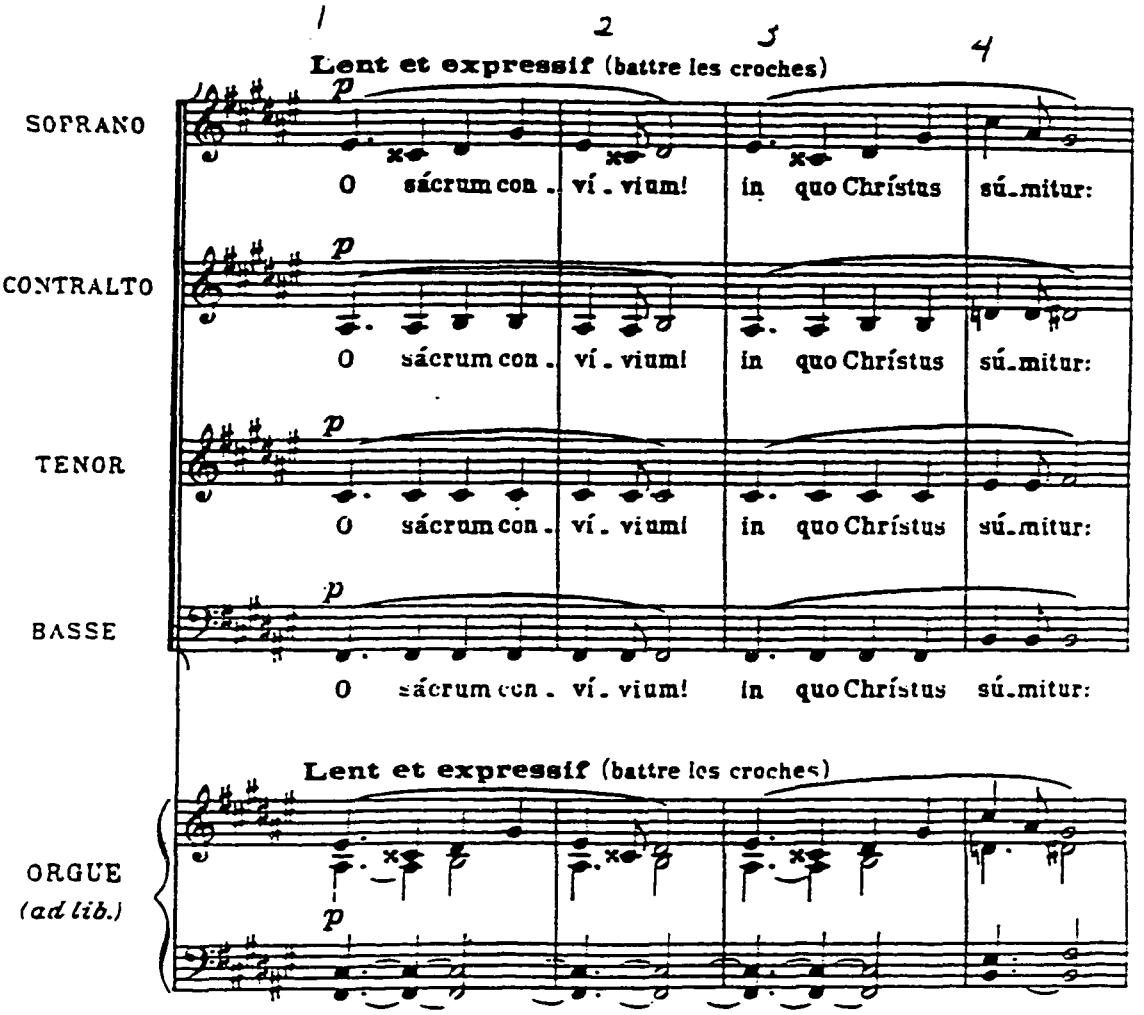
APPENDIX D

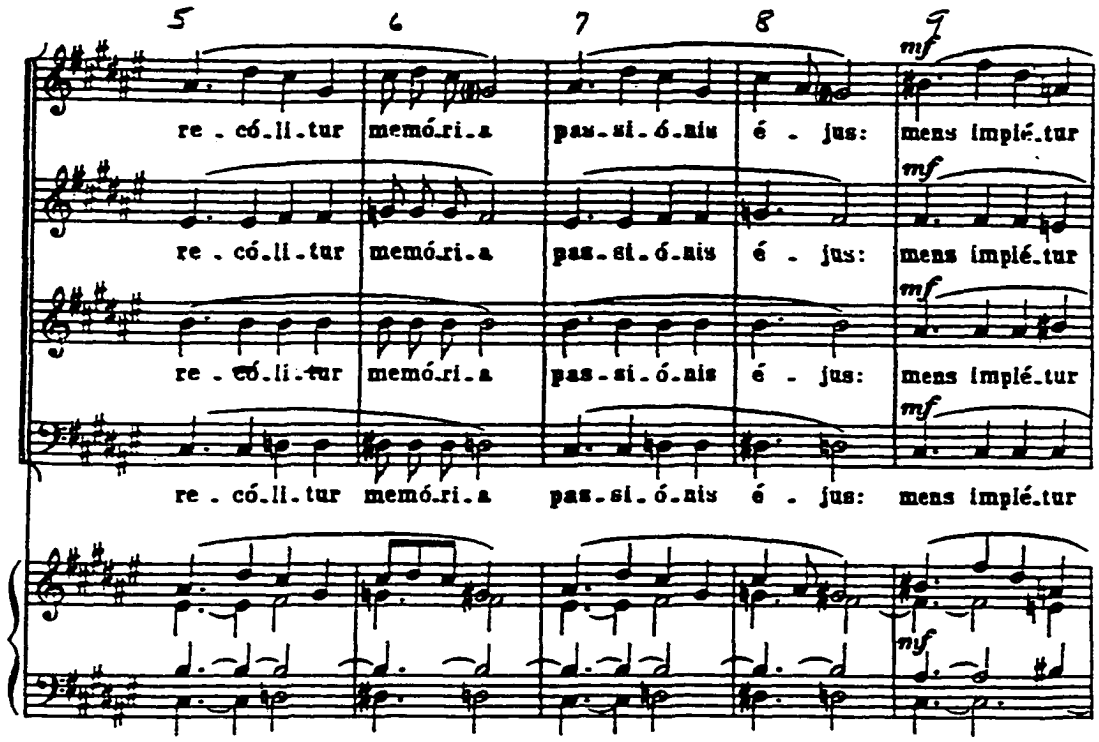
O sacrum convivium!

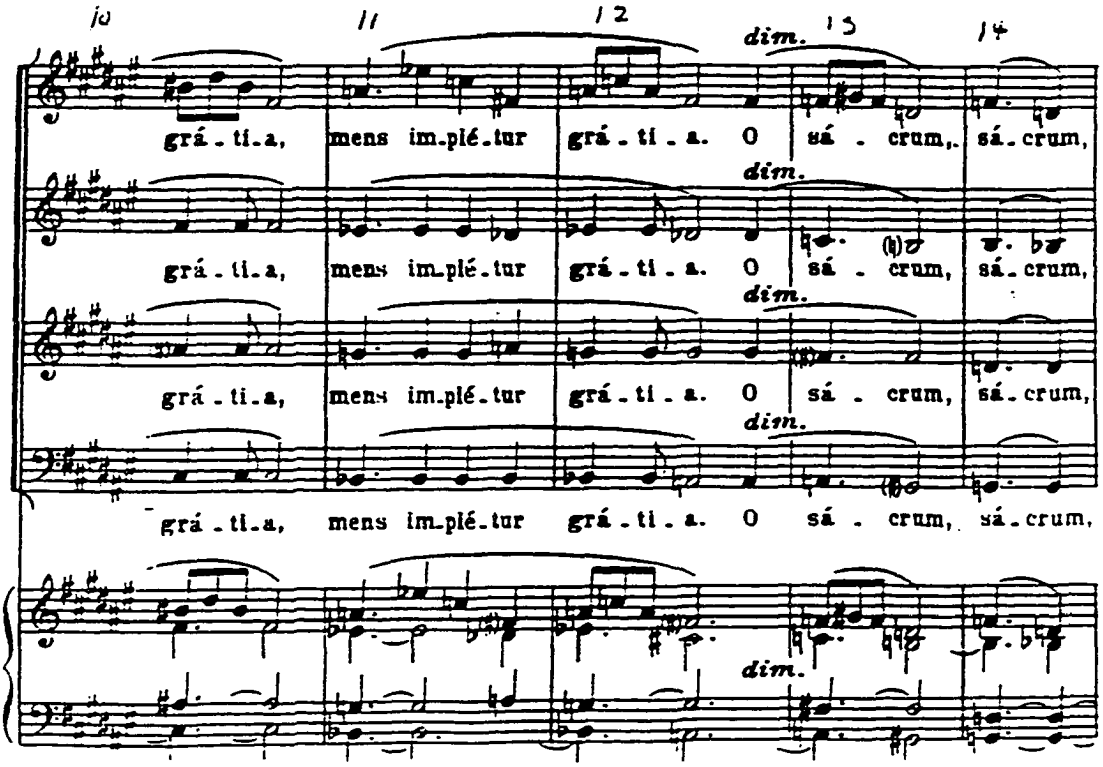
motet au Saint-Sacrement

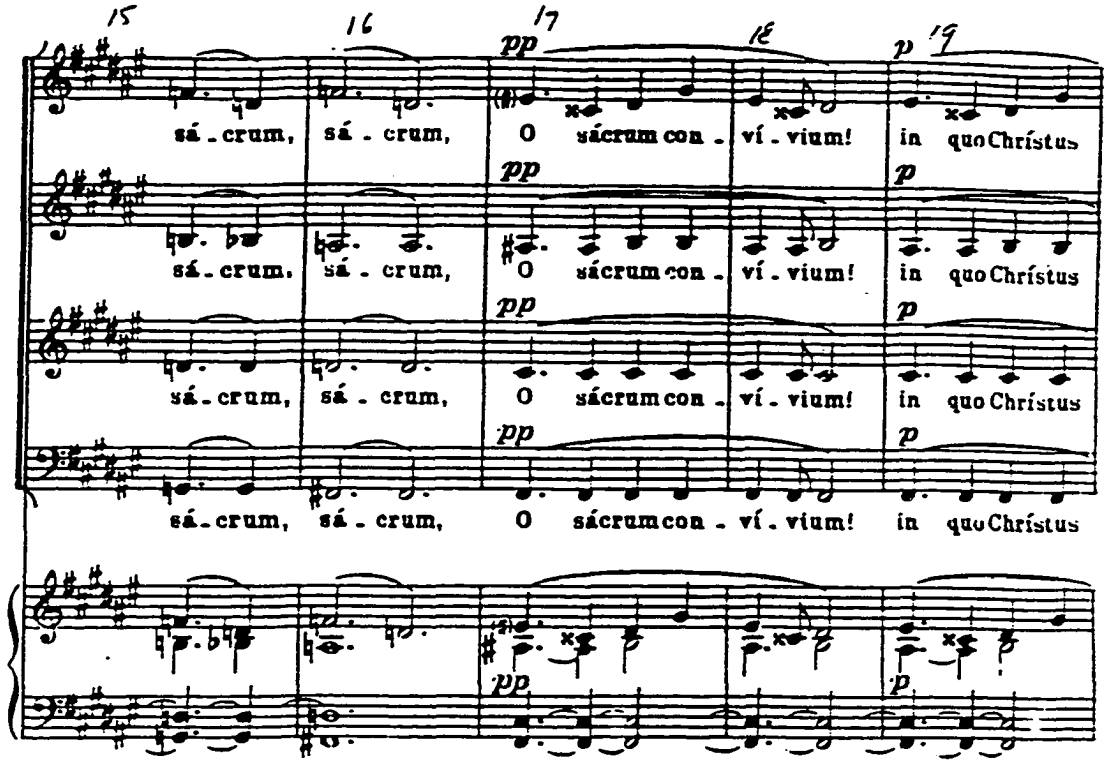
pour chœur à quatre voix mixtes
ou quatre solistes
(avec accompagnement d'orgue *ad libitum*)

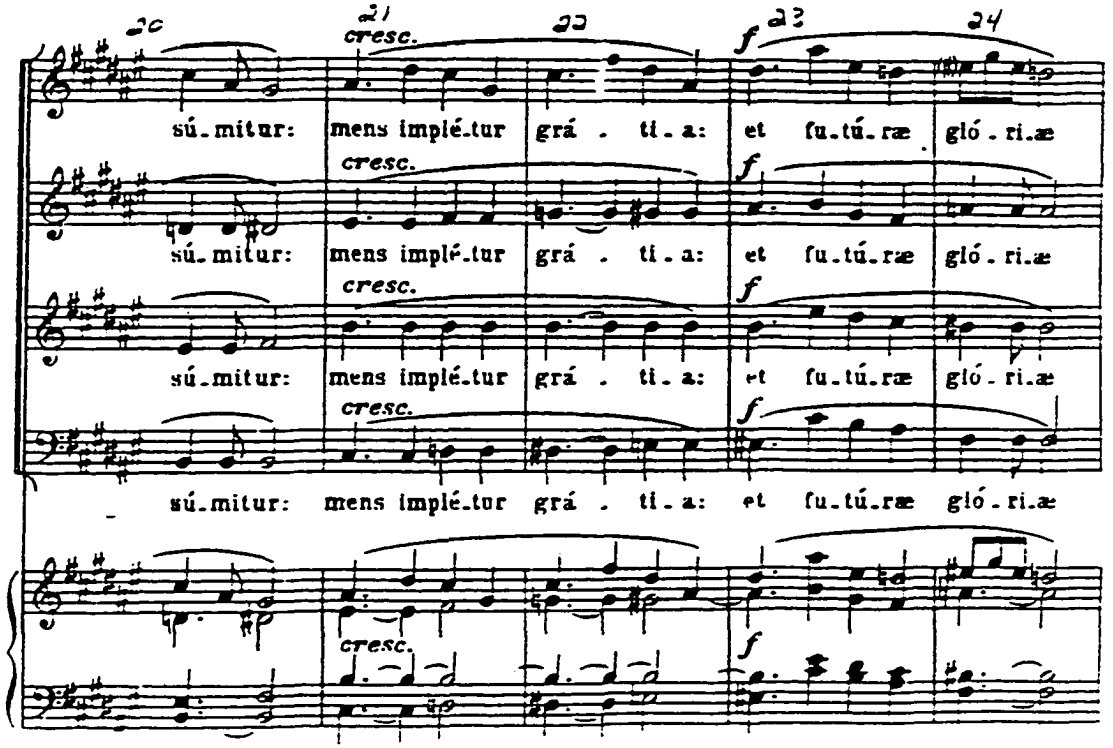
Olivier MESSIAEN

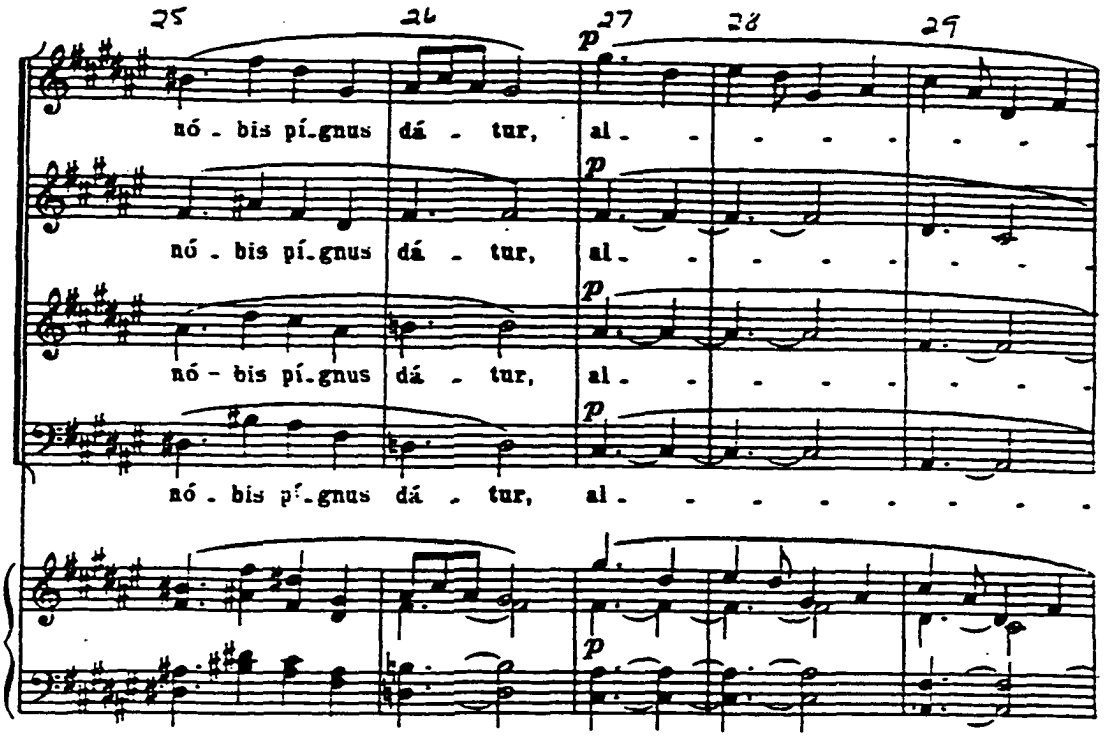


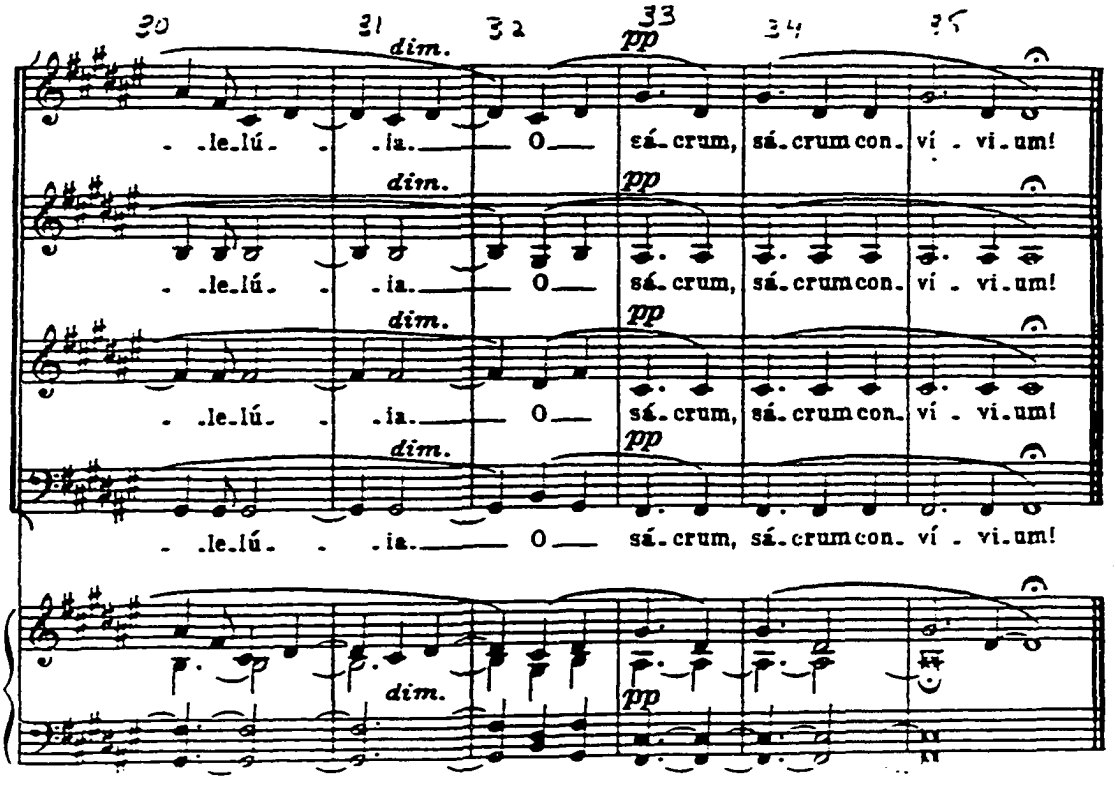

5 6 7 8 9
mf
re . có.li.tur memó.ri.a pas.si.ó.nis é . jus: mens implé.tur
re . có.li.tur memó.ri.a pas.si.ó.nis é . jus: mens implé.tur
re . có.li.tur memó.ri.a pas.si.ó.nis é . jus: mens implé.tur
re . có.li.tur memó.ri.a pas.si.ó.nis é . jus: mens implé.tur
nf


10 11 12 dim. 13 14
grá . ti.a, mens im.plé.tur grá . ti . a. O sá . crum, sá.crum,
dim.
grá . ti.a, mens im.plé.tur grá . ti . a. O sá . crum, sá.crum,
dim.
grá . ti.a, mens im.plé.tur grá . ti . a. O sá . crum, sá.crum,
dim.


15
16
17
18
19
pp
p
sá - crum, sá - crum, O sácrum con - ví - vium! in quo Chrístus
sá - crum, sá - crum, O sácrum con - ví - vium! in quo Chrístus
sá - crum, sá - crum, O sácrum con - ví - vium! in quo Chrístus
sá - crum, sá - crum, O sácrum con - ví - vium! in quo Chrístus


20
21
22
23
24
cresc.
f
sú - mitur: mens implé - tur grá - ti - a: et fu - tú - ræ gló - ri - æ
sú - mitur: mens implé - tur grá - ti - a: et fu - tú - ræ gló - ri - æ
sú - mitur: mens implé - tur grá - ti - a: et fu - tú - ræ gló - ri - æ
sú - mitur: mens implé - tur grá - ti - a: et fu - tú - ræ gló - ri - æ


25
26
27
28
29
nó - bis pí-gnus dá - tur, al - - - - - - -
nó - bis pí-gnus dá - tur, al - - - - - - -
nó - bis pí-gnus dá - tur, al - - - - - - -
nó - bis pí-gnus dá - tur, al - - - - - - -
p

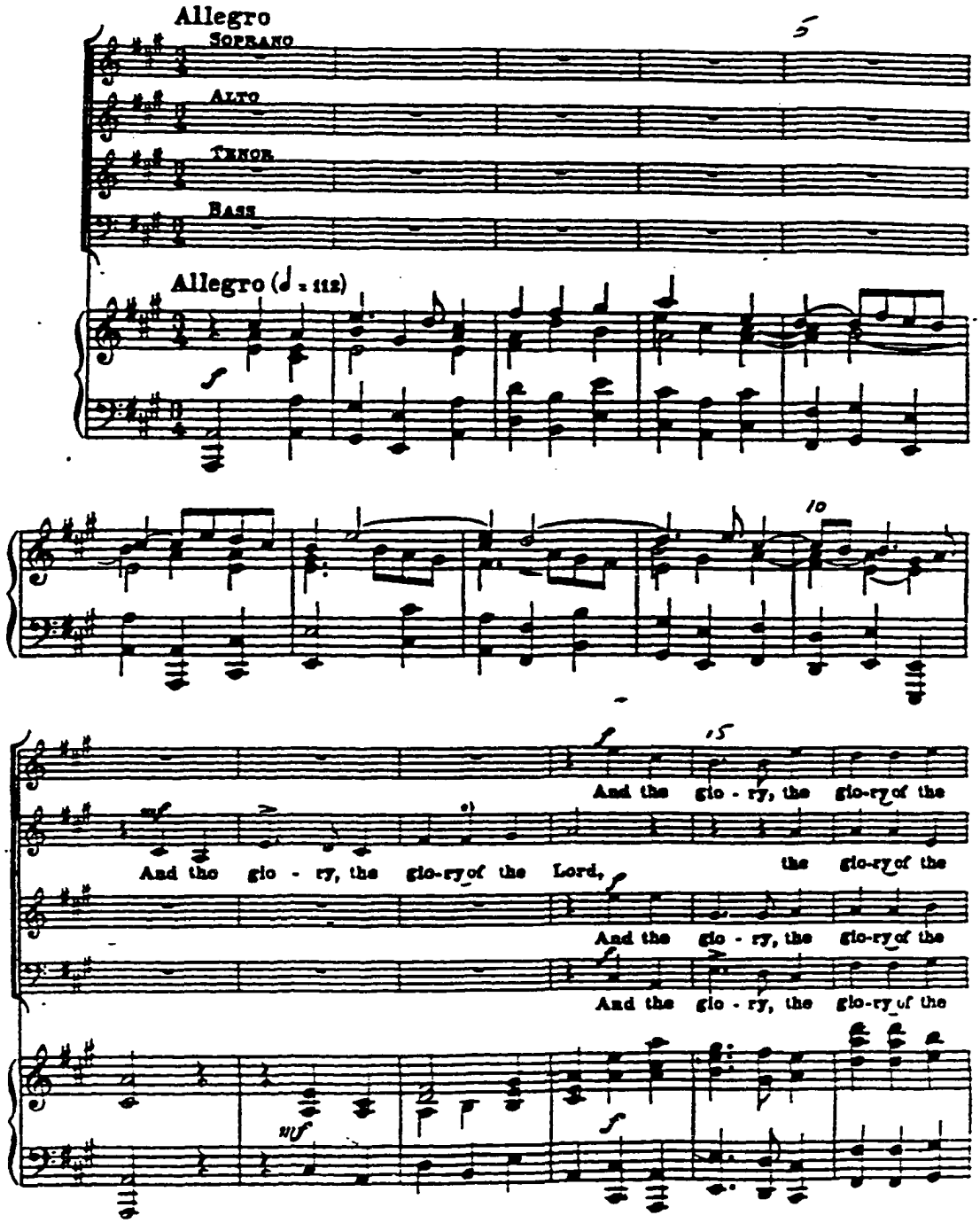

30
31
32
33
34
35
dim.
pp
- le-lú - - ia. O sá-crum, sá-crum con- ví - vi-um!
- le-lú - - ia. O sá-crum, sá-crum con- ví - vi-um!
- le-lú - - ia. O sá-crum, sá-crum con- ví - vi-um!
- le-lú - - ia. O sá-crum, sá-crum con- ví - vi-um!

APPENDIX E

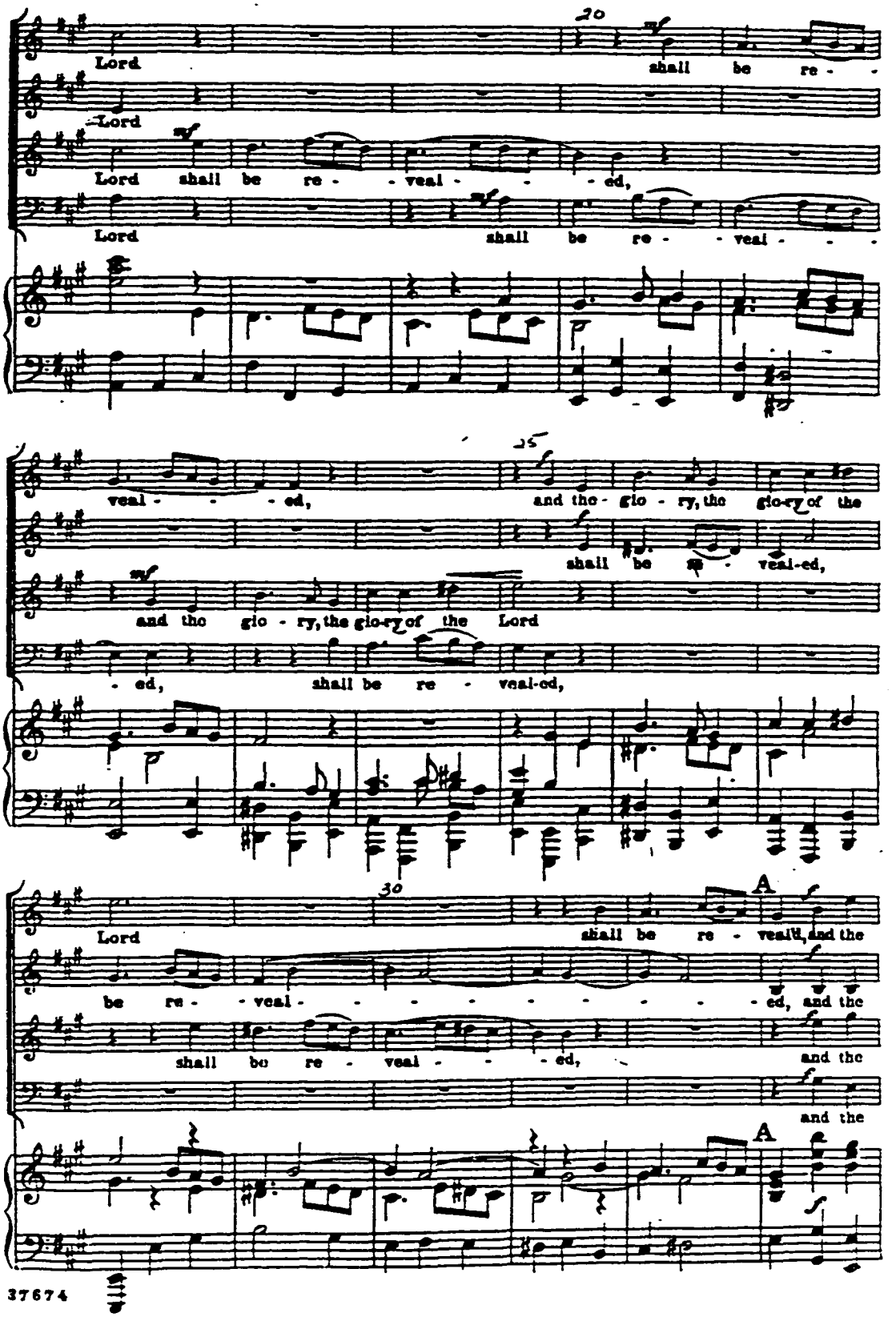
Nº 4 - CHORUS

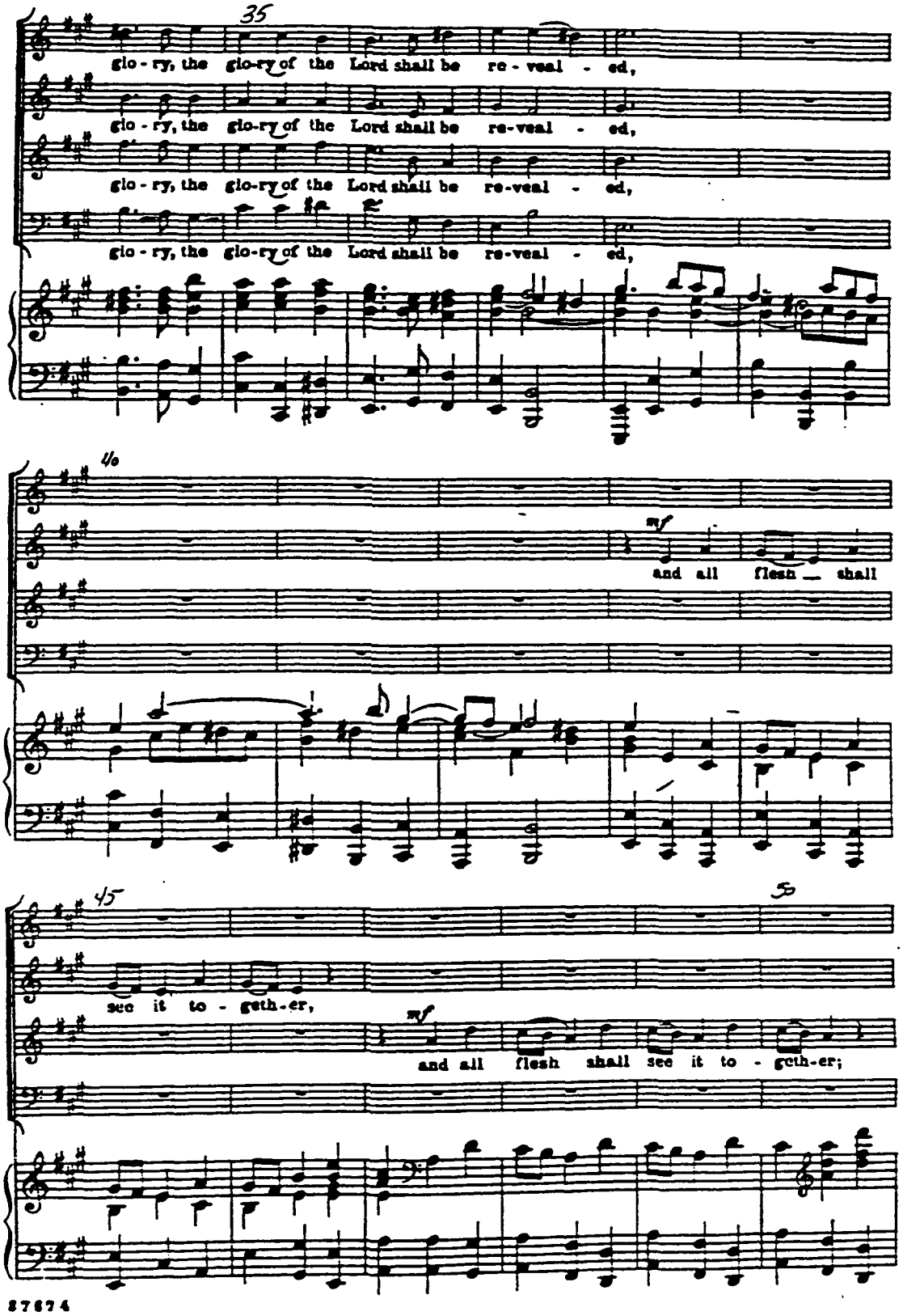
"And the Glory of the Lord"

Isaiah xl: 5

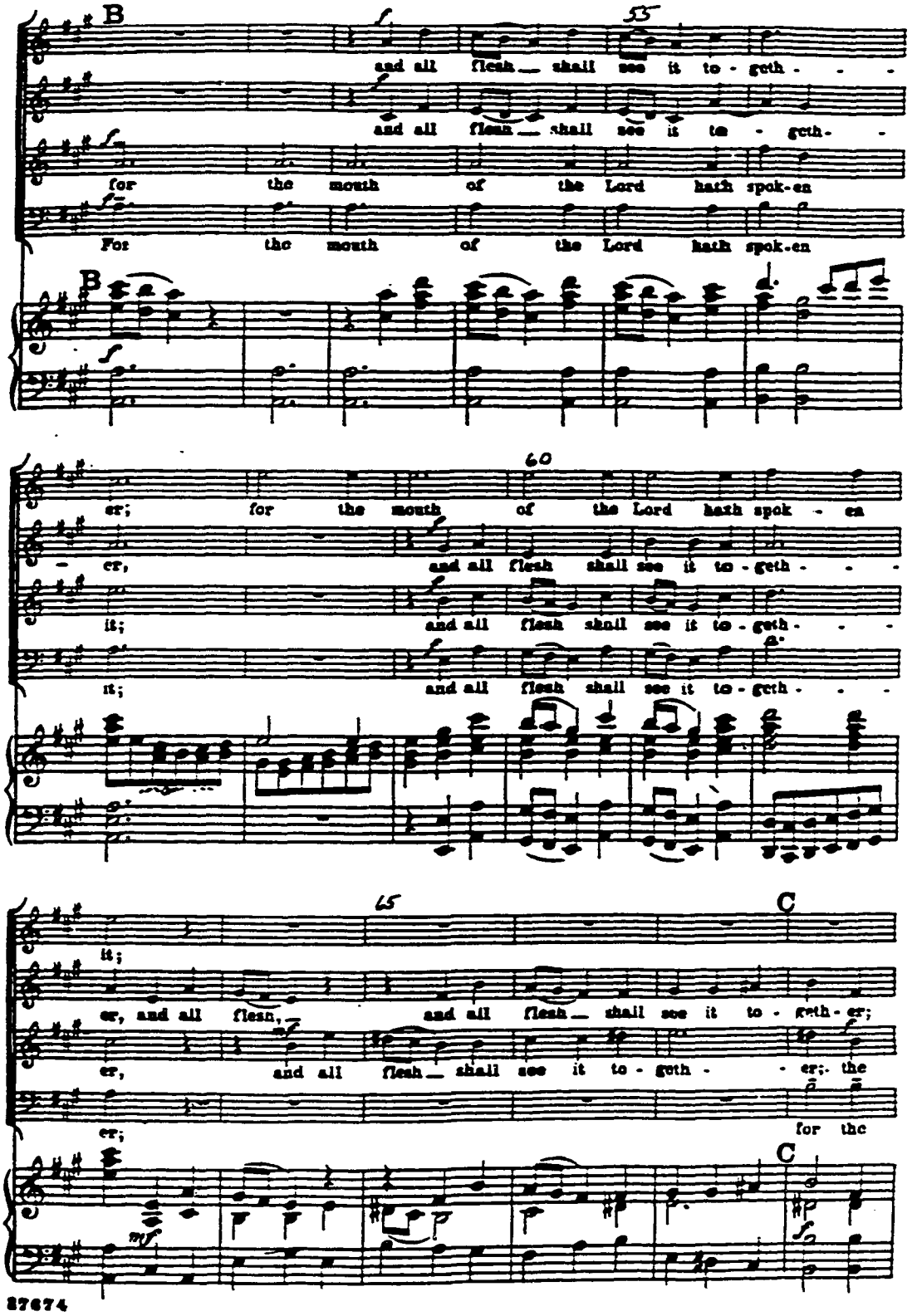


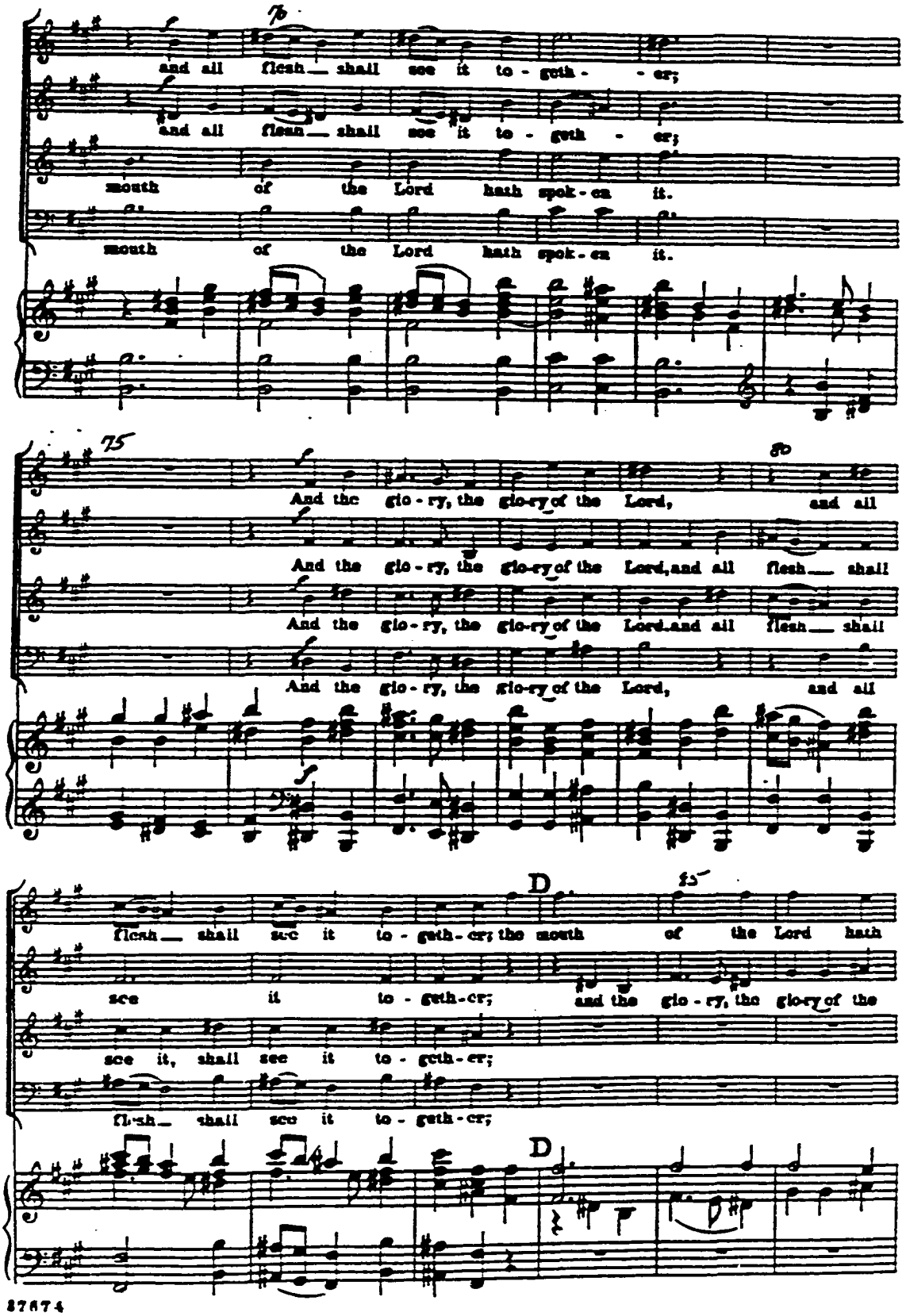
*) According to the original score.


20
Lord
shall be re -
Lord
Lord shall be re - veal - - - ed,
Lord
shall be re - veal - - -
25
veal - - - ed,
and the - glo - ry, the glo-ry of the
shall be re - veal-ed,
and the glo - ry, the glo-ry of the Lord
- ed,
shall be re - veal-ed,
30
A
Lord
shall be re - veal-ed, and the
be re - veal - - - - - - - - - ed, and the
shall be re - veal - - - ed,
and the
and the
A
37674

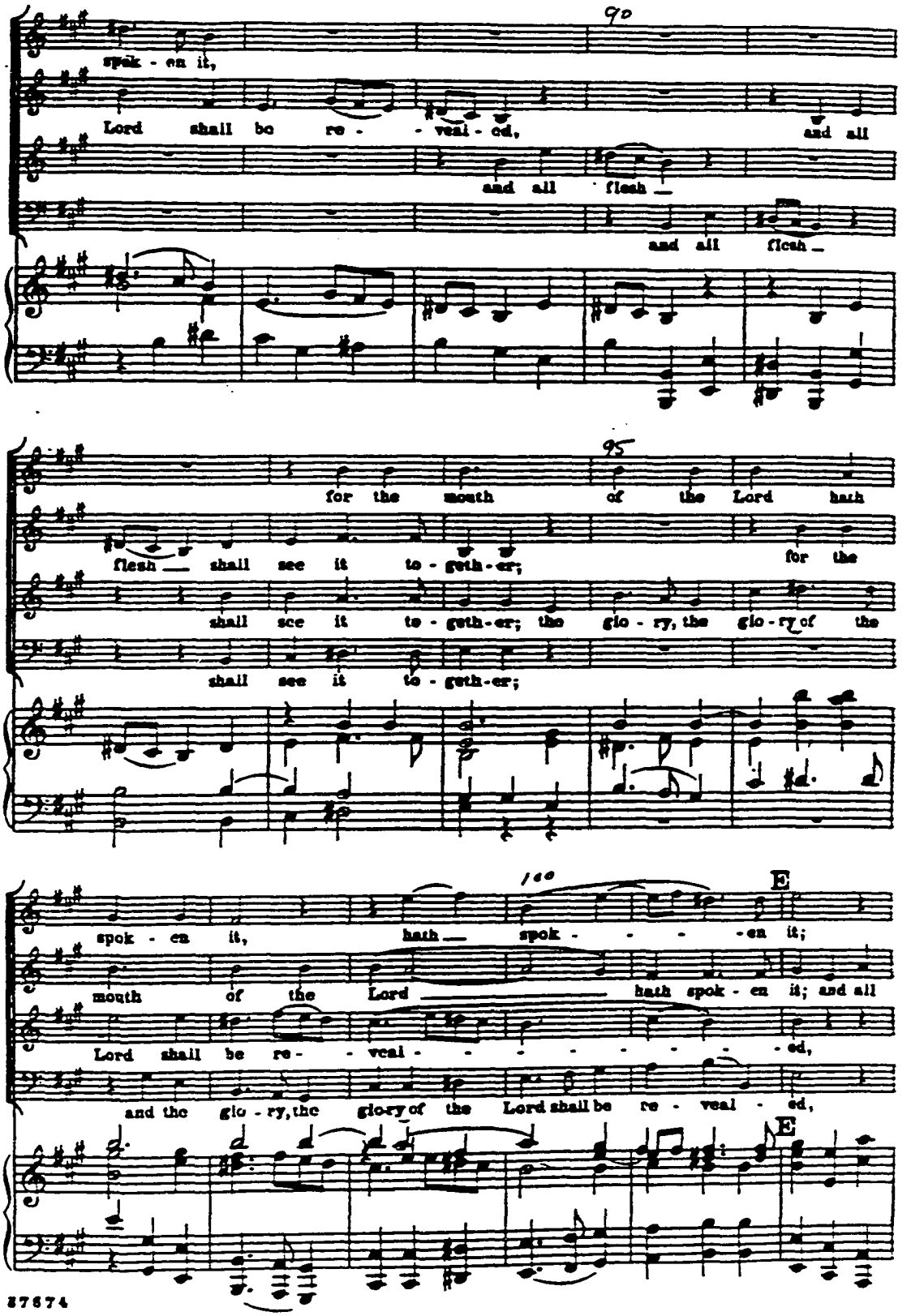

35
glo - ry, the glo-ry of the Lord shall be re - veal - ed,
glo - ry, the glo-ry of the Lord shall be re-veal - ed,
glo - ry, the glo-ry of the Lord shall be re-veal - ed,
40
mf
and all flesh shall
45
50
see it to - geth-er,
mf
and all flesh shall see it to - geth-er;

87874

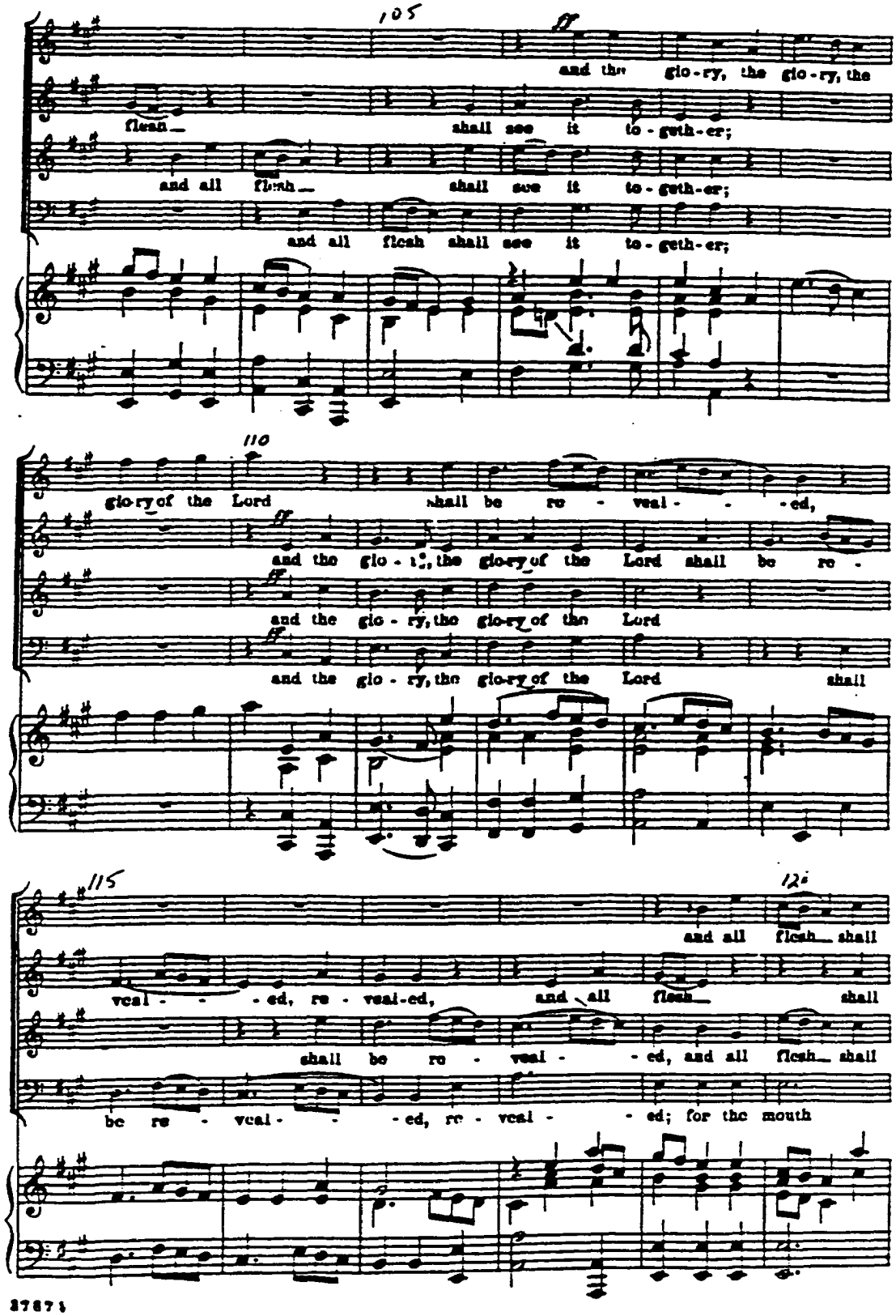

B
55
and all flesh shall see it to - geth - - -
and all flesh shall see it to - geth - -
for the mouth of the Lord hath spok-en
For the mouth of the Lord hath spok-en
B
60
er; for the mouth of the Lord hath spok - en
- er, and all flesh shall see it to - geth - - -
it; and all flesh shall see it to - geth - - -
it; and all flesh shall see it to - geth - - -
65
C
it;
er, and all flesh, and all flesh shall see it to - geth - er;
er, and all flesh shall see it to - geth - - er; the
er; for the
C
27674

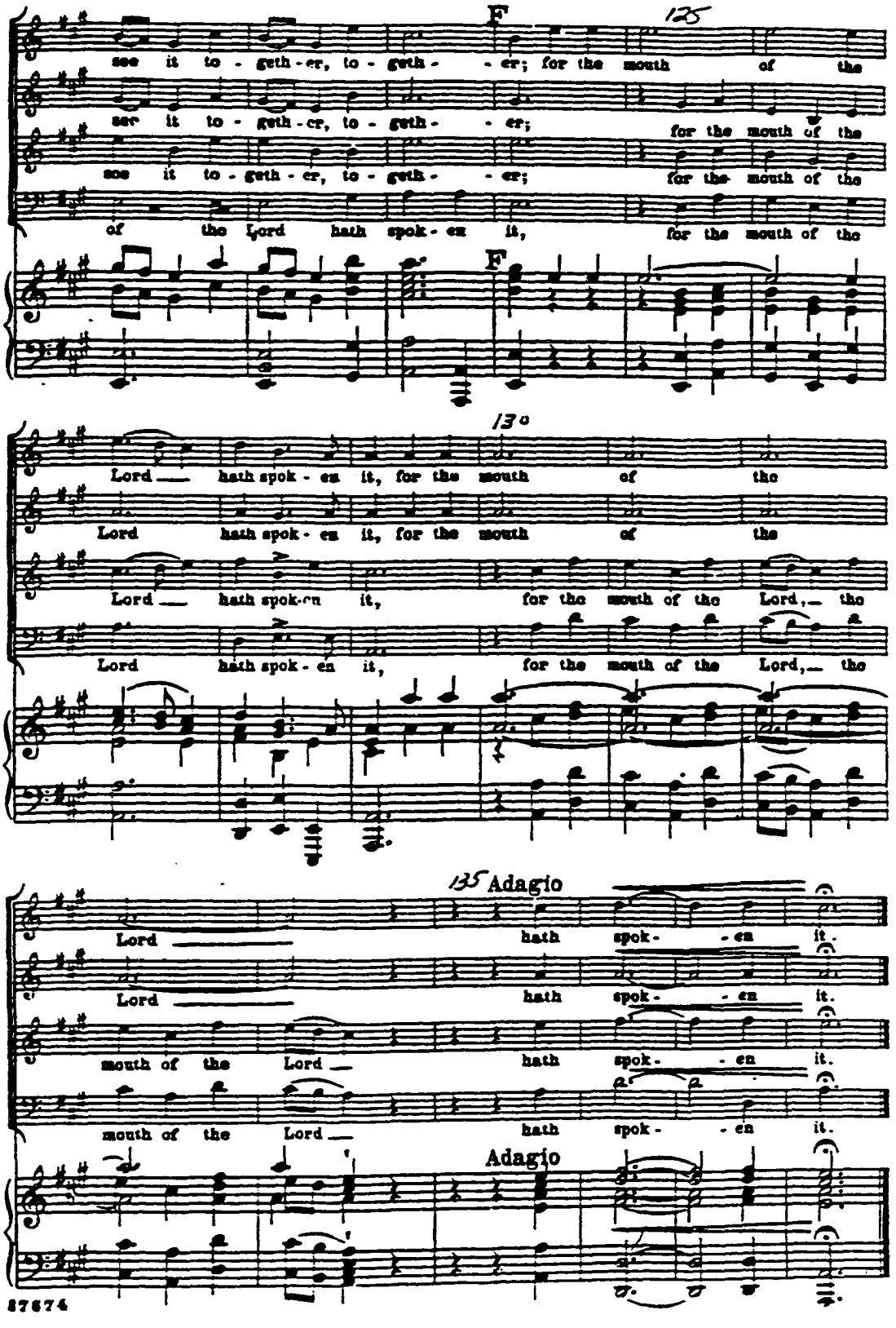

and all flesh shall see it to - geth - er;
and all flesh shall see it to - geth - er;
mouth of the Lord hath spok - en it.
mouth of the Lord hath spok - en it.
And the glo - ry, the glo-ry of the Lord, and all
And the glo - ry, the glo-ry of the Lord, and all flesh shall
And the glo - ry, the glo-ry of the Lord, and all flesh shall
And the glo - ry, the glo-ry of the Lord, and all
flesh shall see it to - geth - er; the mouth of the Lord hath
see it to - geth - er; and the glo - ry, the glo-ry of the
see it, shall see it to - geth - er;
flesh shall see it to - geth - er;

87674


90
spok - en it,
Lord shall be re - - veal - ed,
and all
and all flesh _
and all flesh _
95
for the mouth of the Lord hath
flesh _ shall see it to - geth - er;
for the
shall see it to - geth - er; the glo - ry, the glo - ry of the
shall see it to - geth - er;
100
E
spok - en it, hath _ spok - - - - en it;
mouth of the Lord _ hath spok - en it; and all
Lord shall be re - - veal - - - - - - - - ed,
and the glo - ry, the glory of the Lord shall be re - veal - ed,
E

87674


105
ff
and the glo-ry, the glo-ry, the
flesh shall see it to-geth-er;
and all flesh shall see it to-geth-er;
and all flesh shall see it to-geth-er;
110
glo-ry of the Lord shall be re-veal-ed,
ff
and the glo-ry, the glo-ry of the Lord shall be re-
ff
and the glo-ry, the glo-ry of the Lord
ff
and the glo-ry, the glo-ry of the Lord shall
115
12
and all flesh shall
veal-ed, re-veal-ed, and all flesh shall
shall be re-veal-ed, and all flesh shall
be re-veal-ed, re-veal-ed; for the mouth


F
125
see it to - geth - er, to - geth - - er; for the mouth of the
see it to - geth - er, to - geth - - er; for the mouth of the
see it to - geth - er, to - geth - - er; for the mouth of the
of the Lord hath spok - en it, for the mouth of the
F
130
Lord hath spok - en it, for the mouth of the
Lord hath spok - en it, for the mouth of the
Lord hath spok - en it, for the mouth of the Lord, the
Lord hath spok - en it, for the mouth of the Lord, the
135 Adagio
Lord hath spok - - en it.
Lord hath spok - - en it.
mouth of the Lord hath spok - - en it.
mouth of the Lord hath spok - - en it.
Adagio
87674

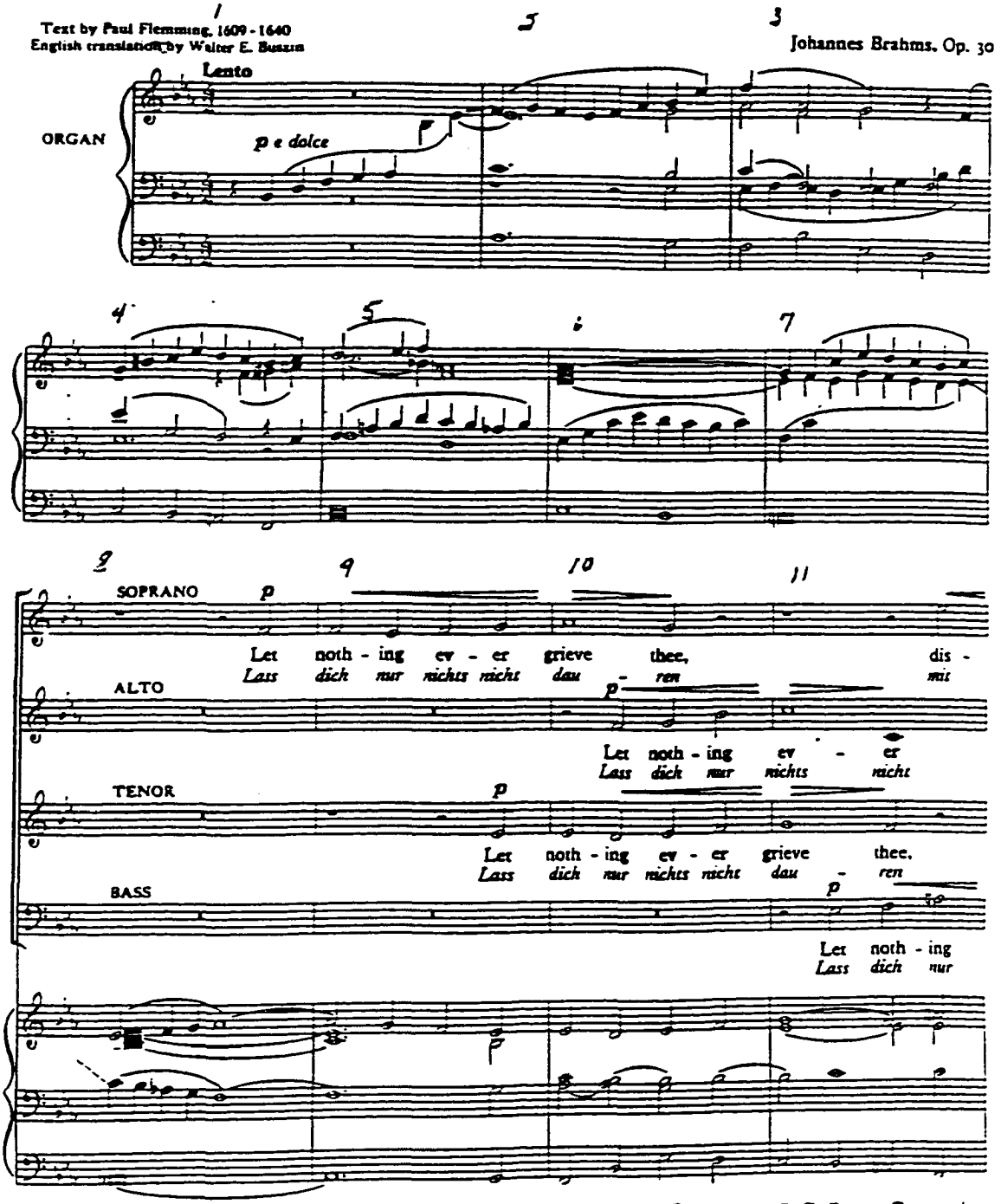
APPENDIX F

LET NOTHING EVER GRIEVE THEE

Lass dich nur nichts nicht dauren

Text by Paul Flemming, 1609 - 1640
English translation by Walter E. Buszin

Johannes Brahms, Op. 30



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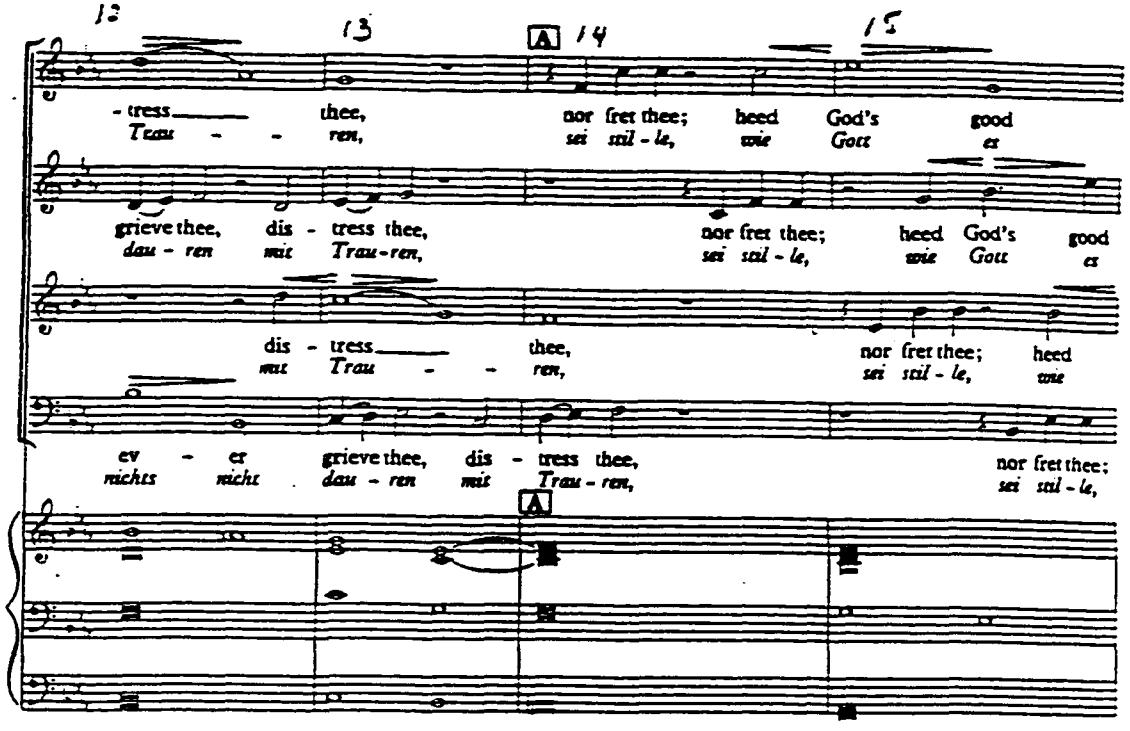
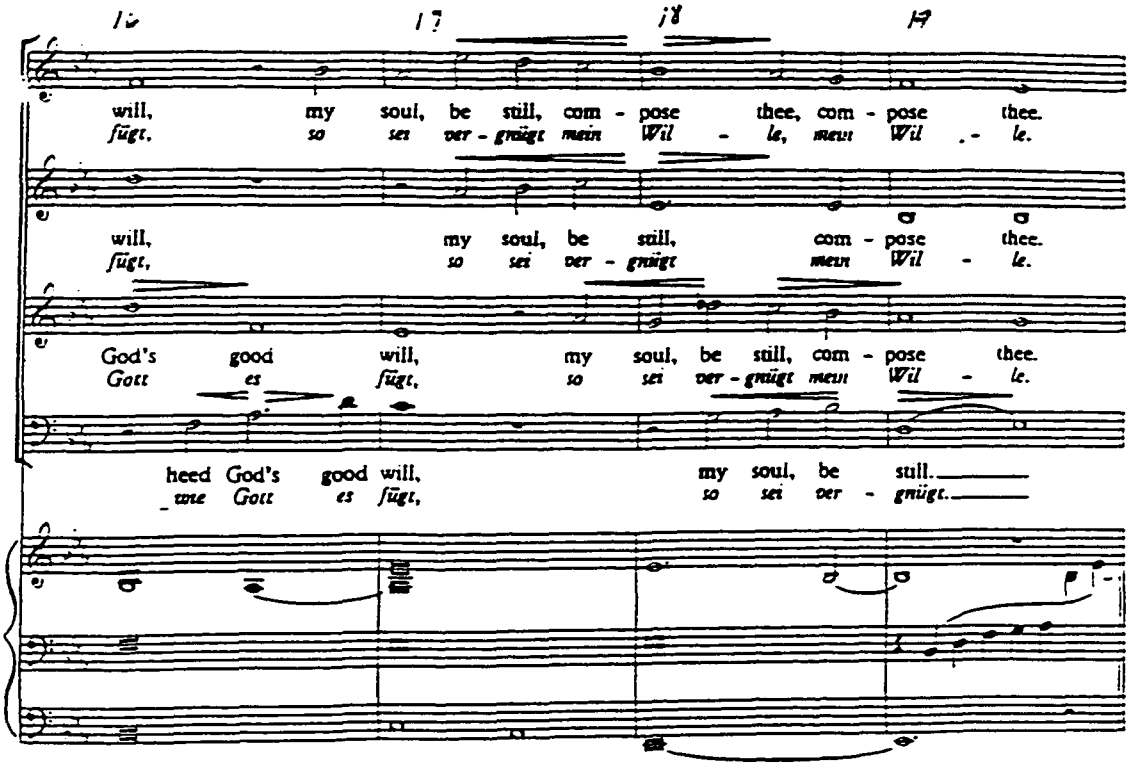
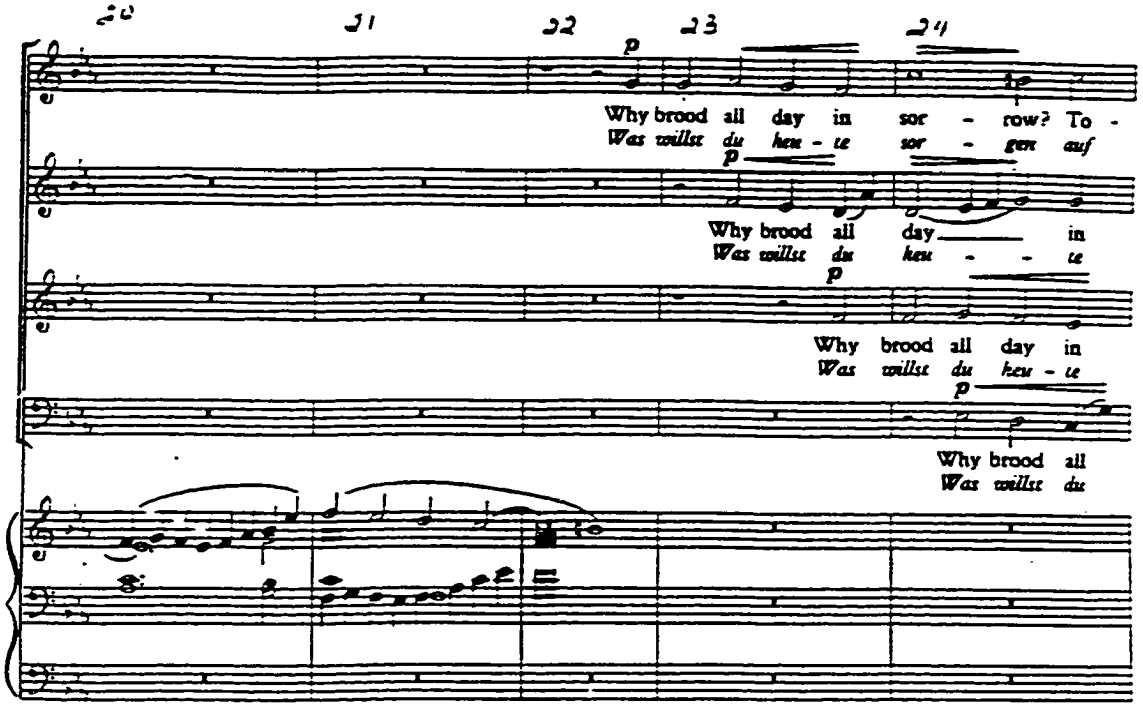
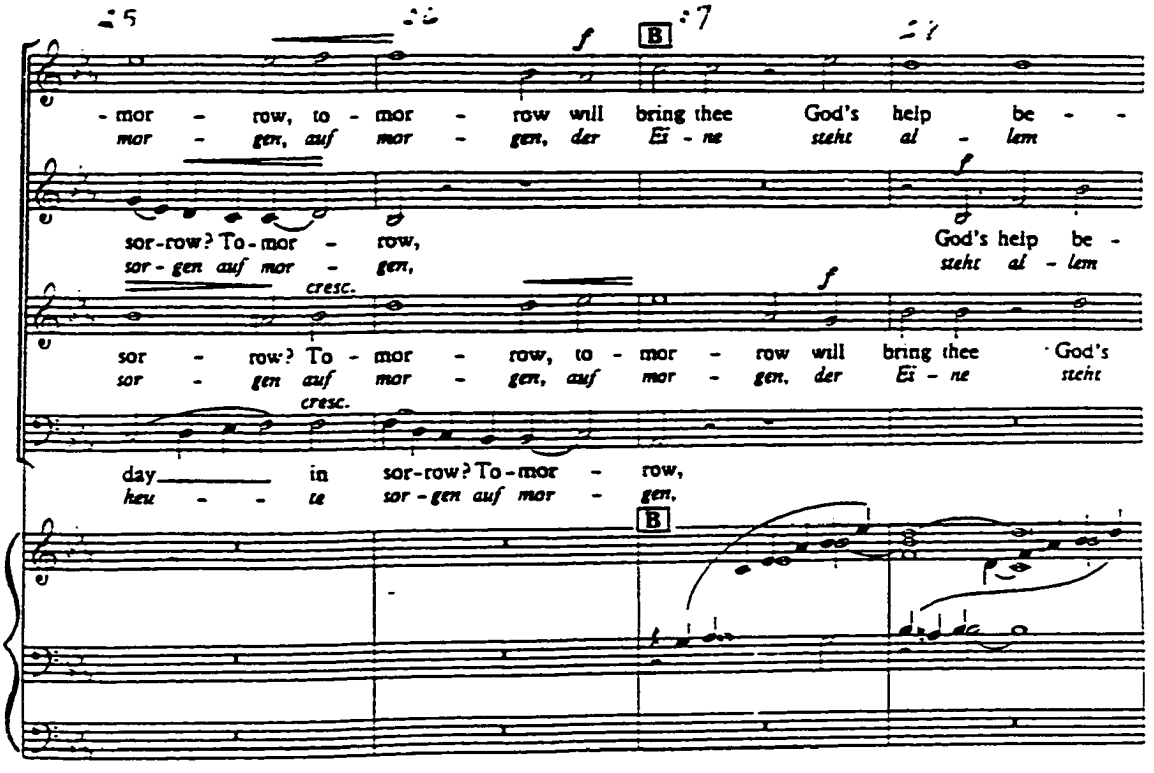
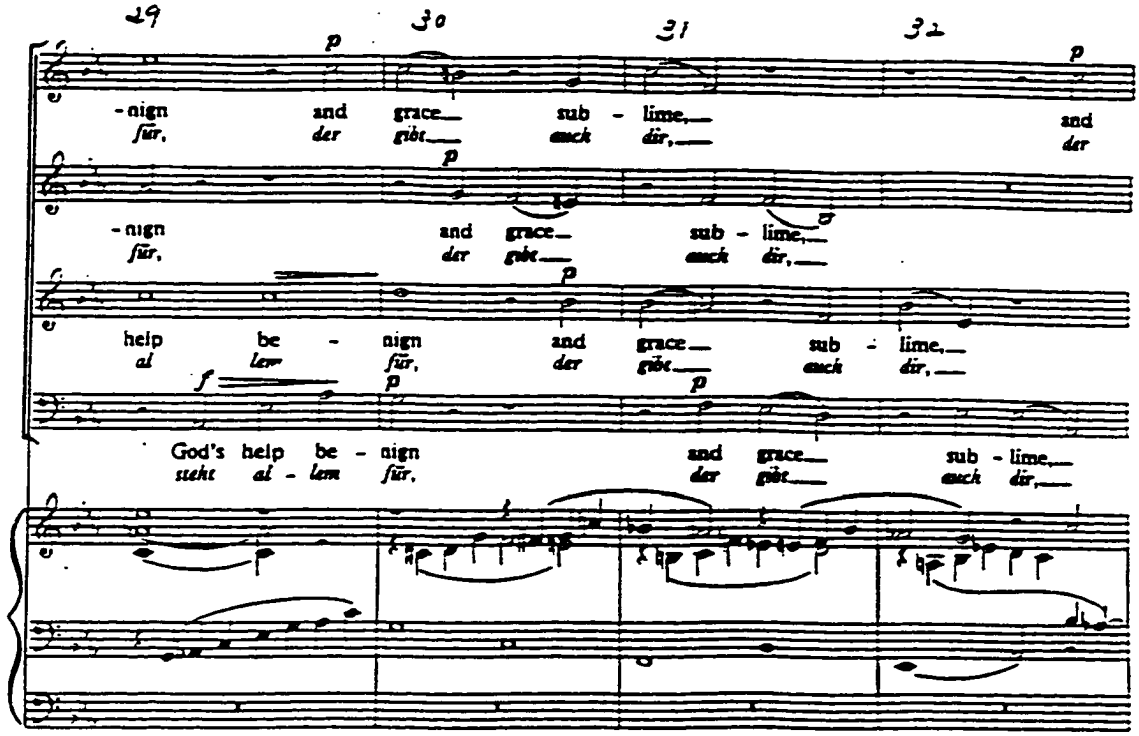
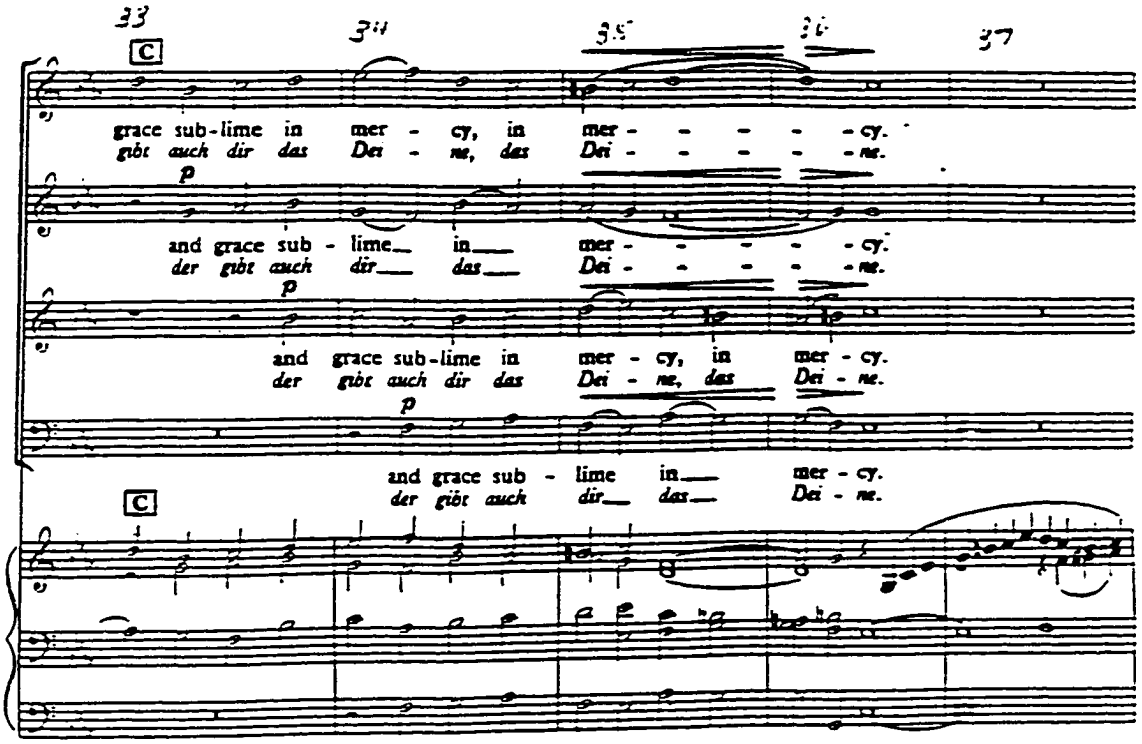

12
13
A 14
15
- tress thee, nor fret thee; heed God's good
Trau - ren, sei stil - le, wie Gott es
grieve thee, dis - tress thee, nor fret thee; heed God's good
dau - ren mit Trau - ren, sei stil - le, wie Gott es
dis - tress thee, nor fret thee; heed
mit Trau - ren, sei stil - le, wie
ev - er grieve thee, dis - tress thee, nor fret thee;
nichts nicht dau - ren mit Trau - ren, sei stil - le,
A


16
17
18
19
will, my soul, be still, com - pose thee, com - pose thee.
fügt, so sei ver - gnügt mein Wil - le, mein Wil - le.
will, my soul, be still, com - pose thee.
fügt, so sei ver - gnügt mein Wil - le.
God's good will, my soul, be still, com - pose thee.
Gott es fügt, so sei ver - gnügt mein Wil - le.
heed God's good will, my soul, be still.
wie Gott es fügt, so sei ver - gnügt.


Why brood all day in sor - row? To -
Was willst du heu - te sor - gen auf
Why brood all day in
Was willst du heu - te
Why brood all day in
Was willst du heu - te
Why brood all
Was willst du


- mor - row, to - mor - row will bring thee God's help be -
mor - gen, auf mor - gen, der Ei - ne steht al - lem
sor-row? To-mor - row,
sor - gen auf mor - gen,
God's help be -
steht al - lem
cresc.
sor - row? To - mor - row, to - mor - row will bring thee God's
sor - gen auf mor - gen, auf mor - gen, der Ei - ne steht
cresc.
day in sor-row? To-mor - row,
heu - te sor - gen auf mor - gen,





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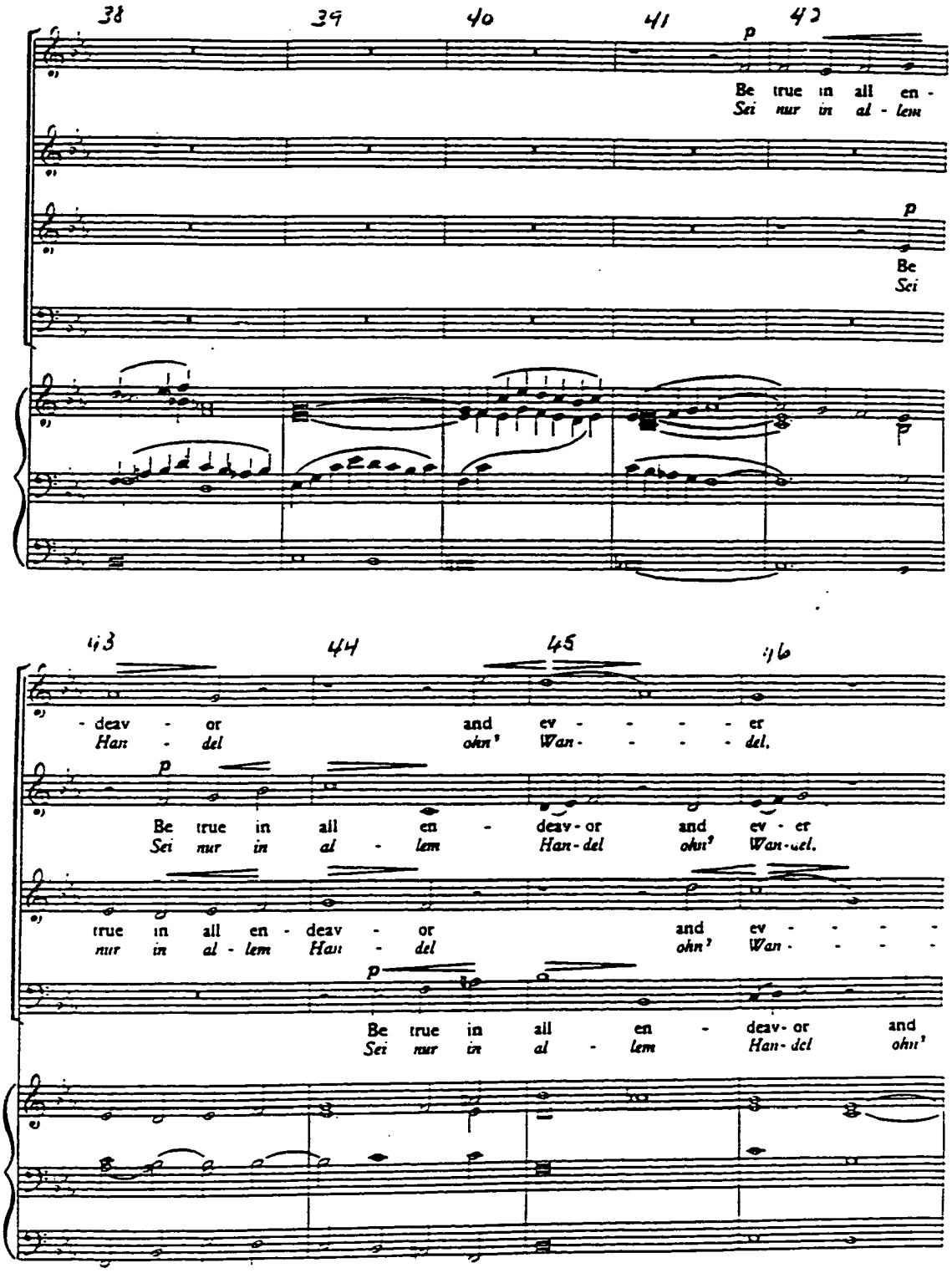

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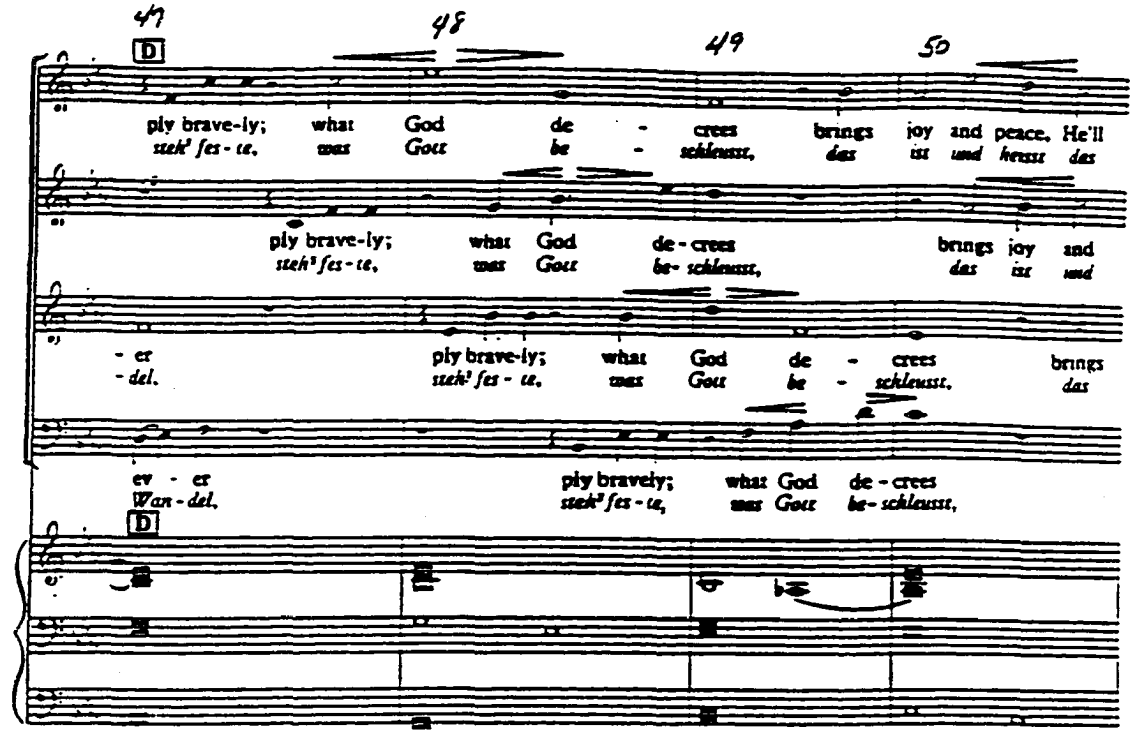
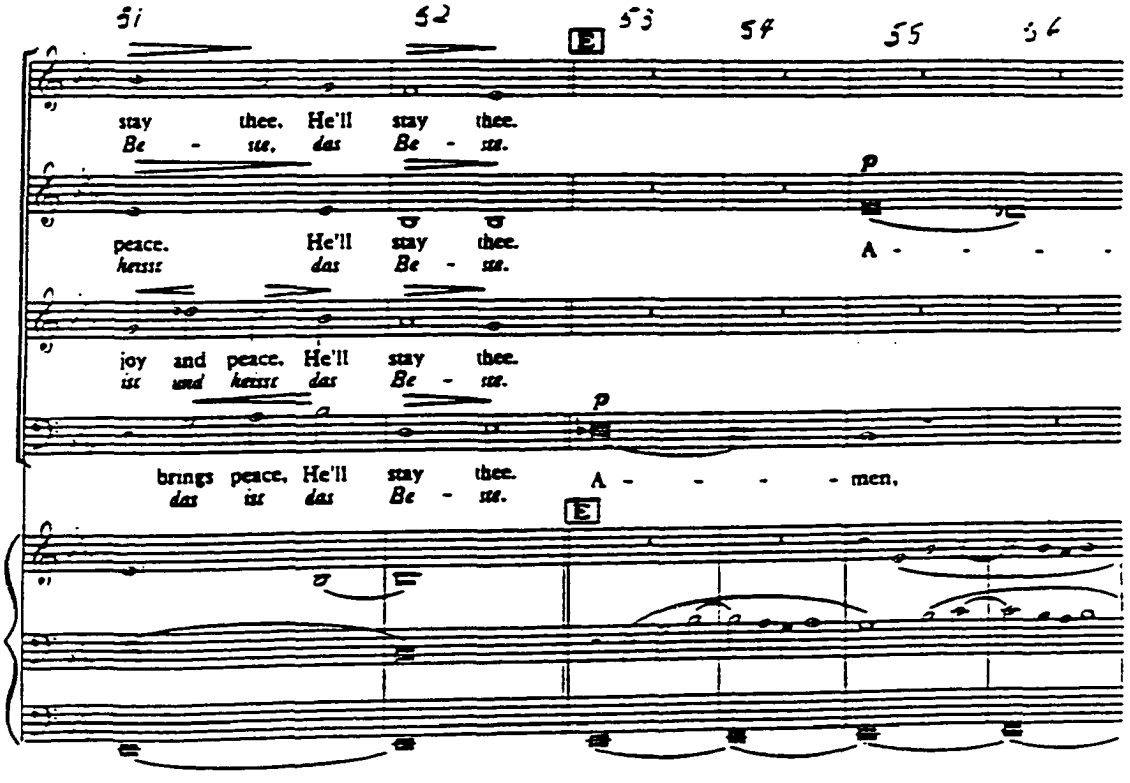
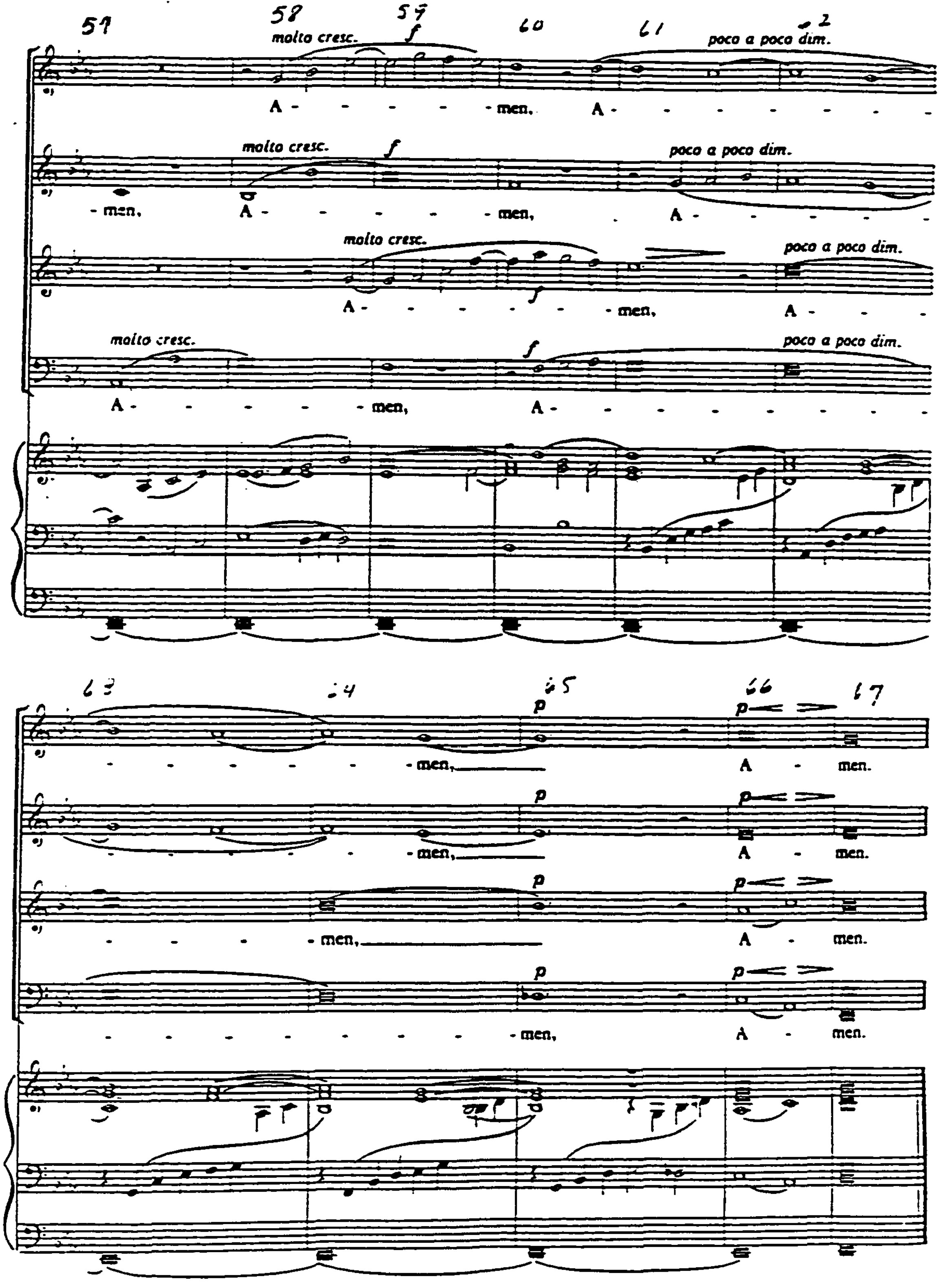




Edition Peters No 6091



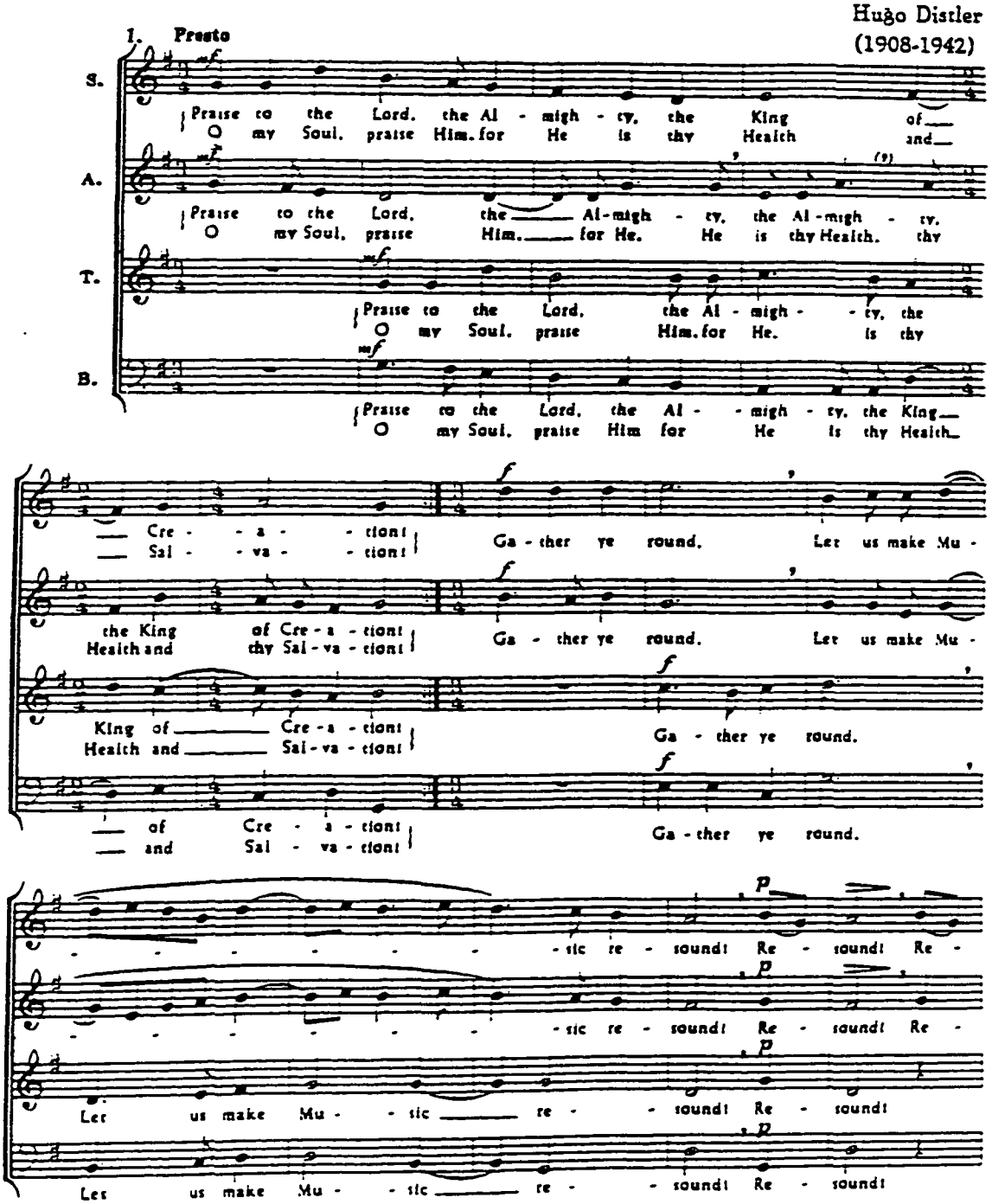
Edition Peters No

APPENDIX G

PRAISE TO THE LORD, THE ALMIGHTY

for mixed chorus, a cappella

Hugo Distler
(1908-1942)



AE 107

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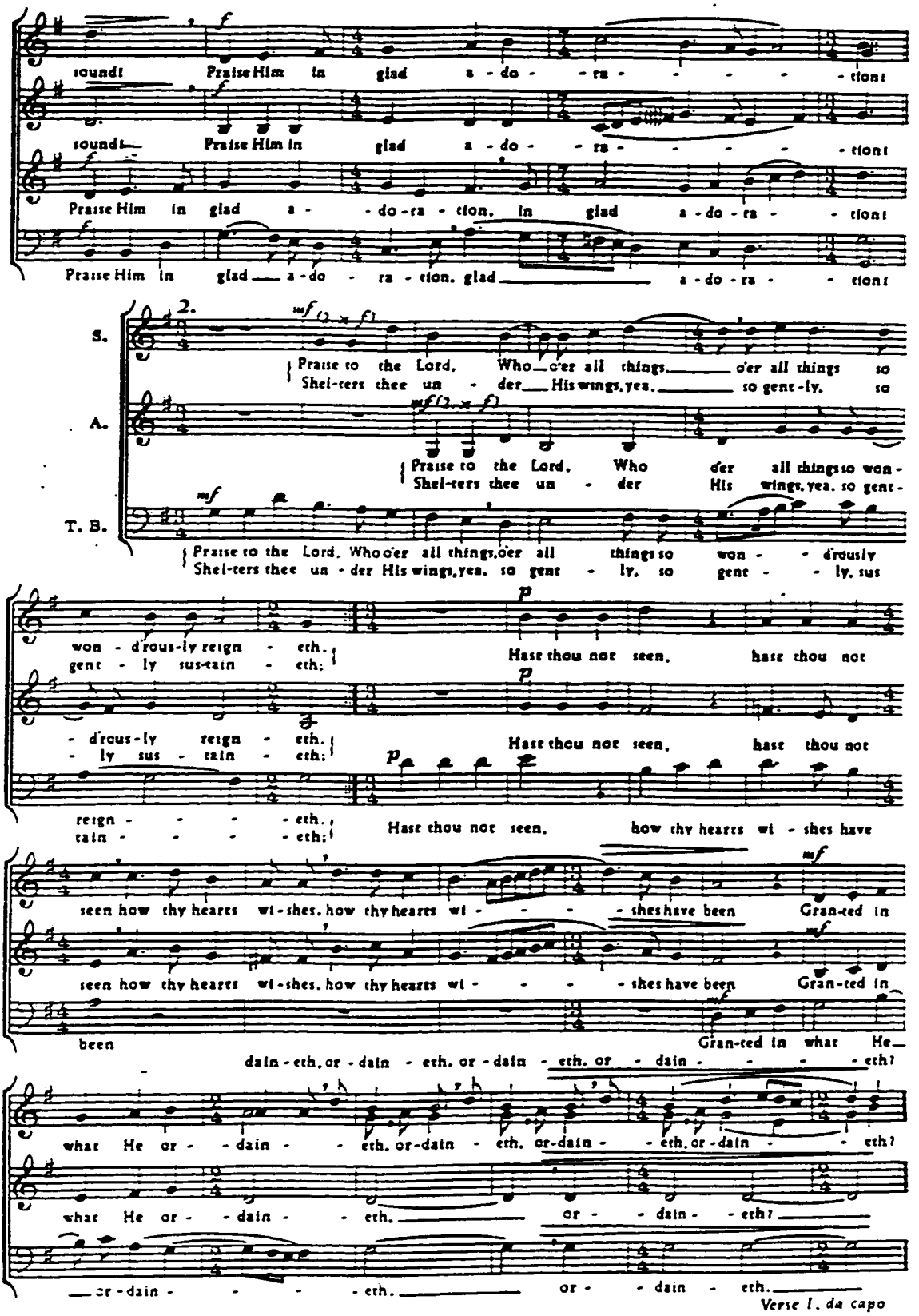

sound! Praise Him in glad a - do - ra - - - - - tion!
sound! Praise Him in glad a - do - ra - - - - - tion!
Praise Him in glad a - - do - ra - tion. in glad a - do - ra - - tion!
Praise Him in glad a - do - ra - tion. glad a - do - ra - - tion!
2.
S.
A.
T. B.
Praise to the Lord. Who o'er all things, o'er all things so
Shel-ters thee un - der His wings, yea, so gent-ly, so
Praise to the Lord. Who o'er all things so won -
Shel-ters thee un - der His wings, yea, so gent -
Praise to the Lord. Who o'er all things, o'er all things so won - - drously
Shel-ters thee un - der His wings, yea, so gent - - ly, so gent - - ly, sus
won - drous-ly reign - eth.
gent - ly sus-tain - eth:
Hast thou not seen, hast thou not
- drous-ly reign - eth.
- ly sus - tain - eth:
Hast thou not seen, hast thou not
reign - - - - eth.
tain - - - - eth:
Hast thou not seen, how thy hearts wi - shes have
seen how thy hearts wi-shes, how thy hearts wi - - - - shes have been Gran-ted in
seen how thy hearts wi-shes, how thy hearts wi - - - - shes have been Gran-ted in
been
Gran-ted in what He
dain - eth, or - dain - eth, or - dain - eth, or - dain - - - - eth?
what He or - - dain - - eth, or-dain - eth, or-dain - - eth, or - dain - - eth?
what He or - - dain - - eth, or - dain - - eth?
- or - dain - - - - eth, or - dain - eth.
Verse I. da capo

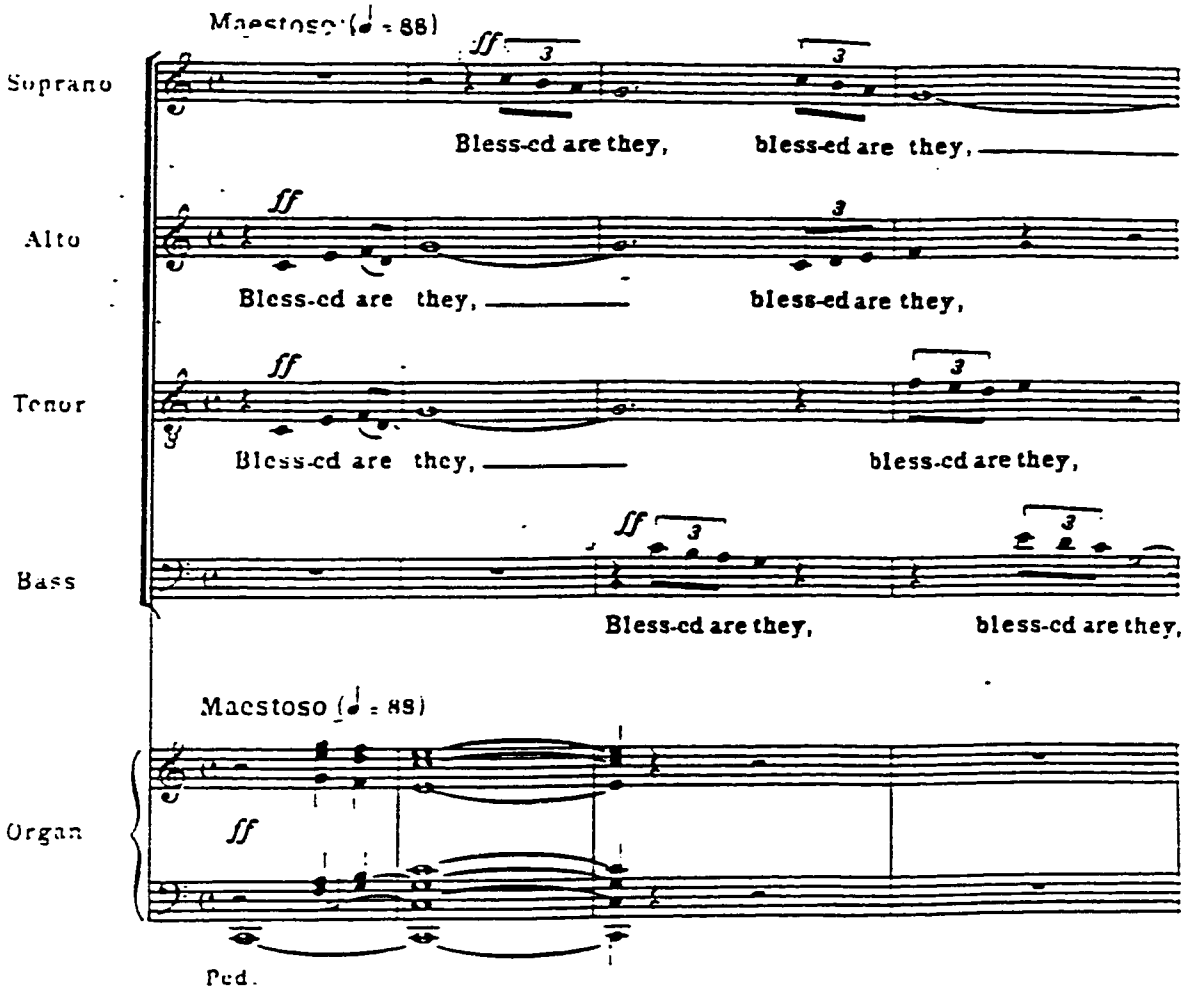
APPENDIX H

The Beatitudes

for Four-Part Chorus of Mixed Voices and Organ

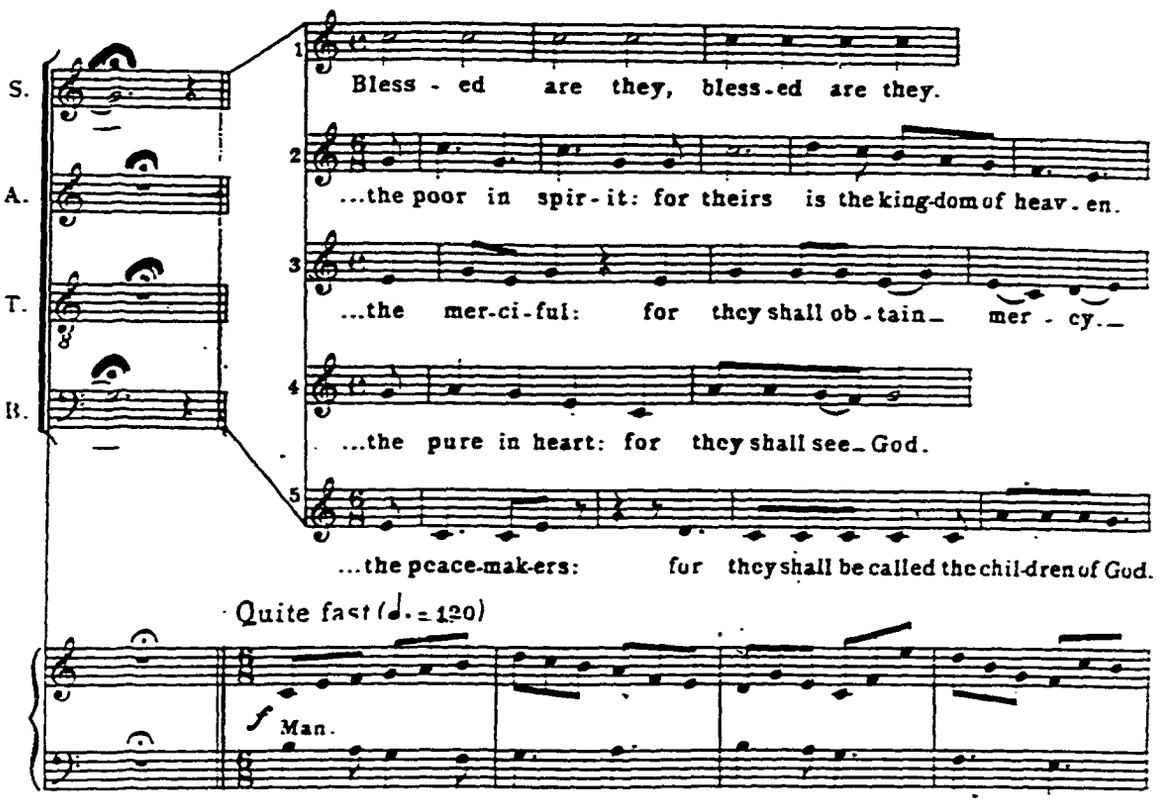
Duration about 2:05 minutes

Lawson Lunde
Opus 26

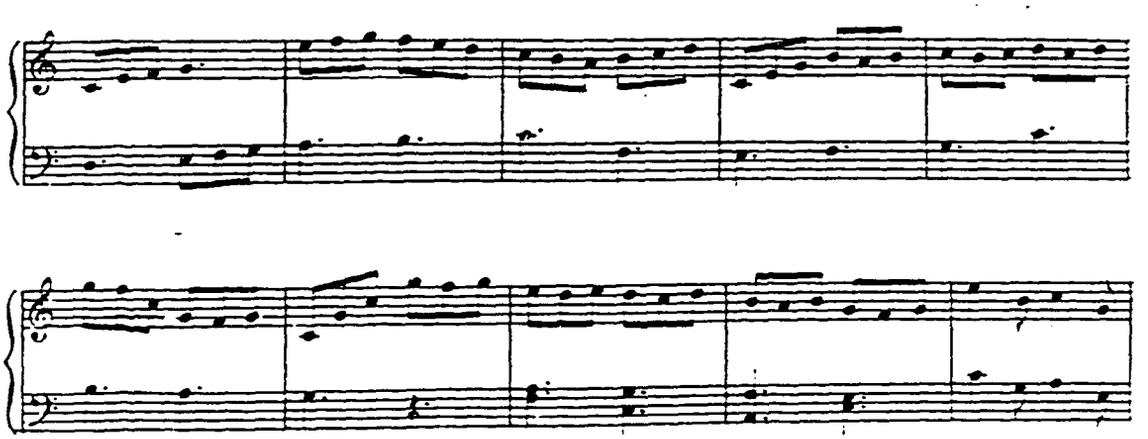


A.B.226-6

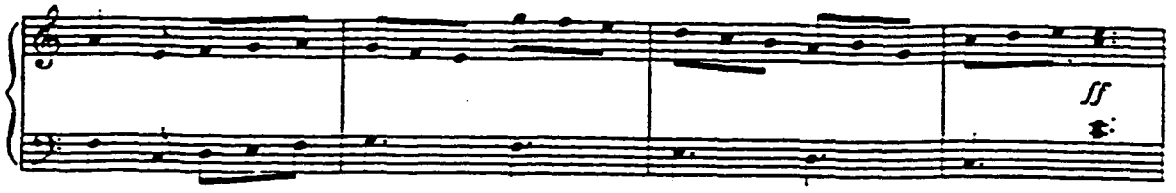
Each individual singer sings one of the five phrases below and continues to repeat it to letter A (in organ part). Each singer chooses his own tempo and dynamics, but time values are as written. The notes are also as written but may be sung in a different octave.

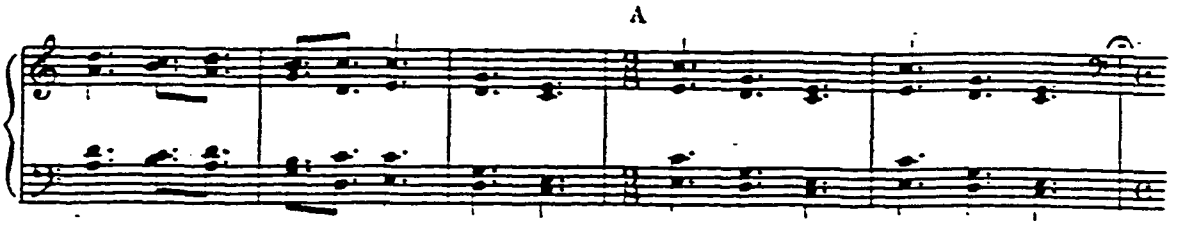


Improvise pedal, using no accidentals. Rhythm must not correspond to the 6/8 meter of the manuals.



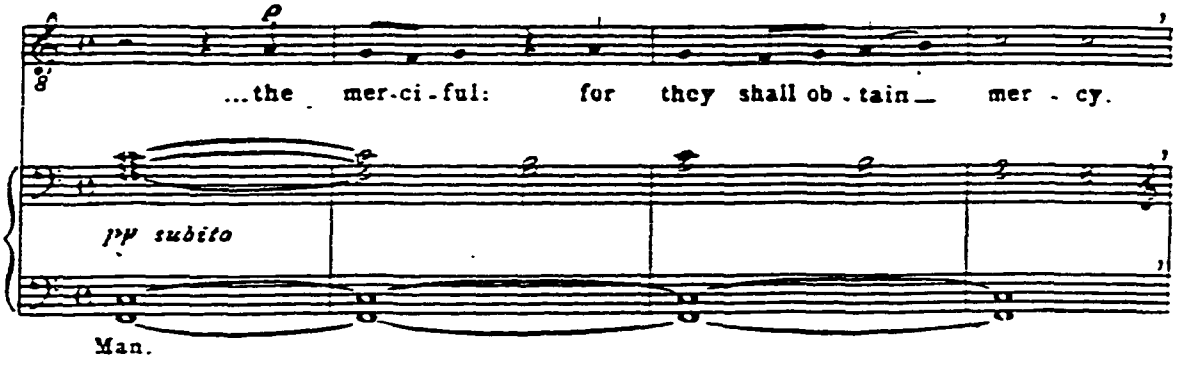
End pedal improvisation.





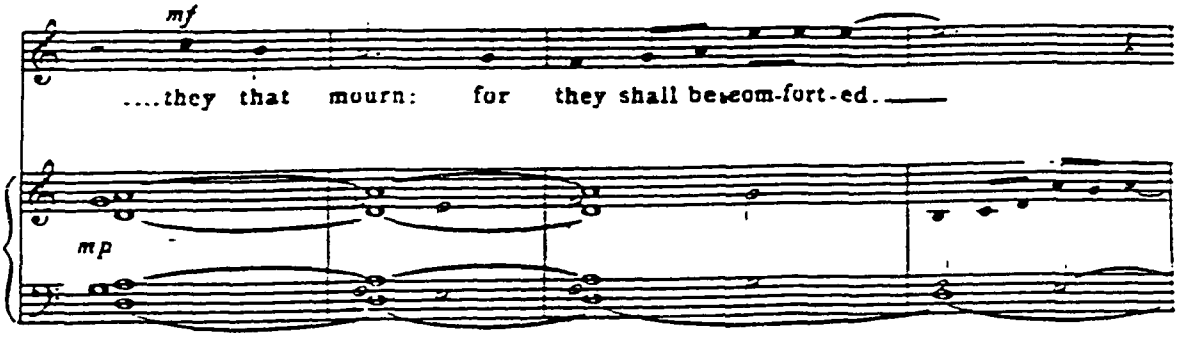
Adagio quasi recitativo

Tenor Solo

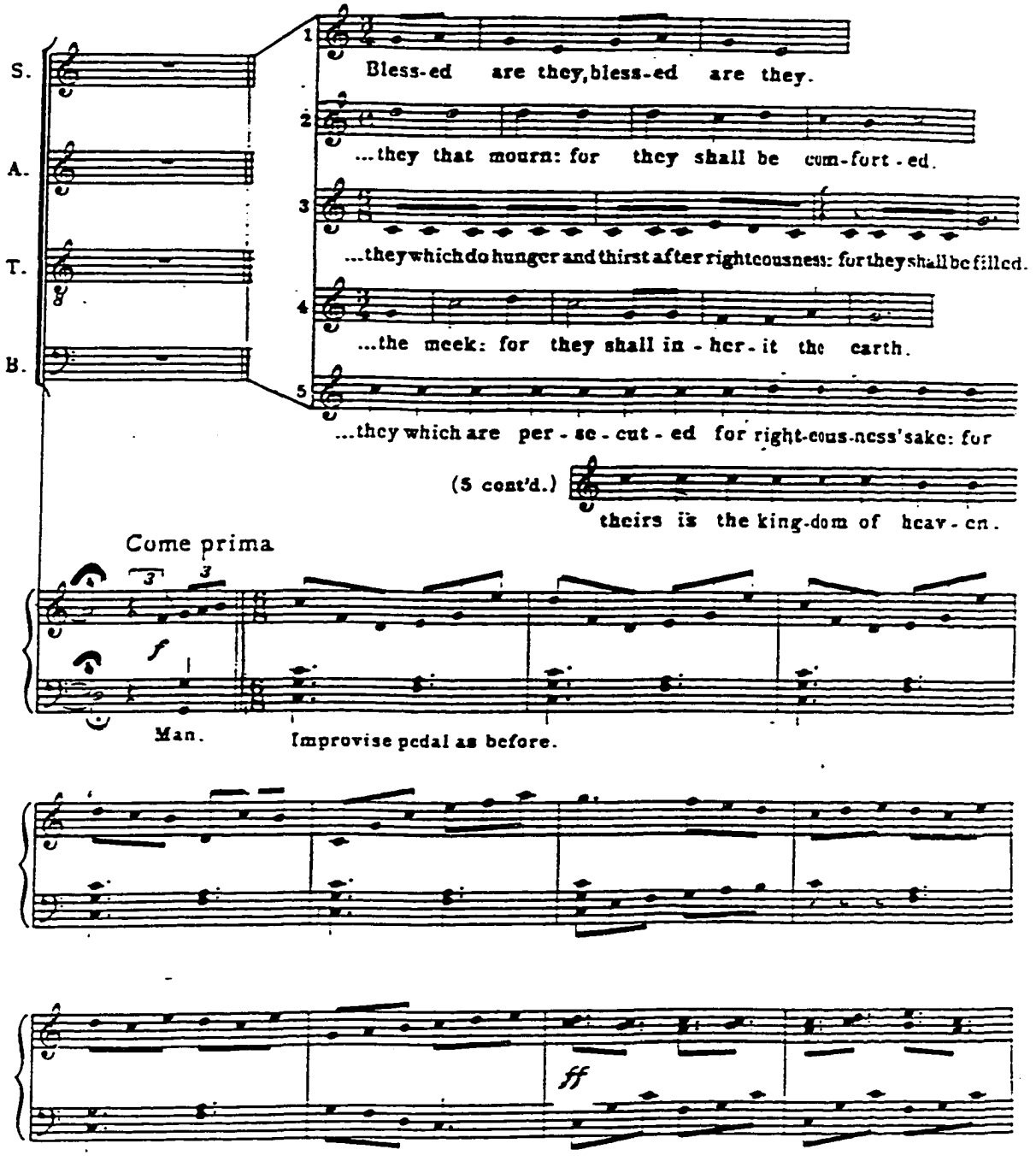


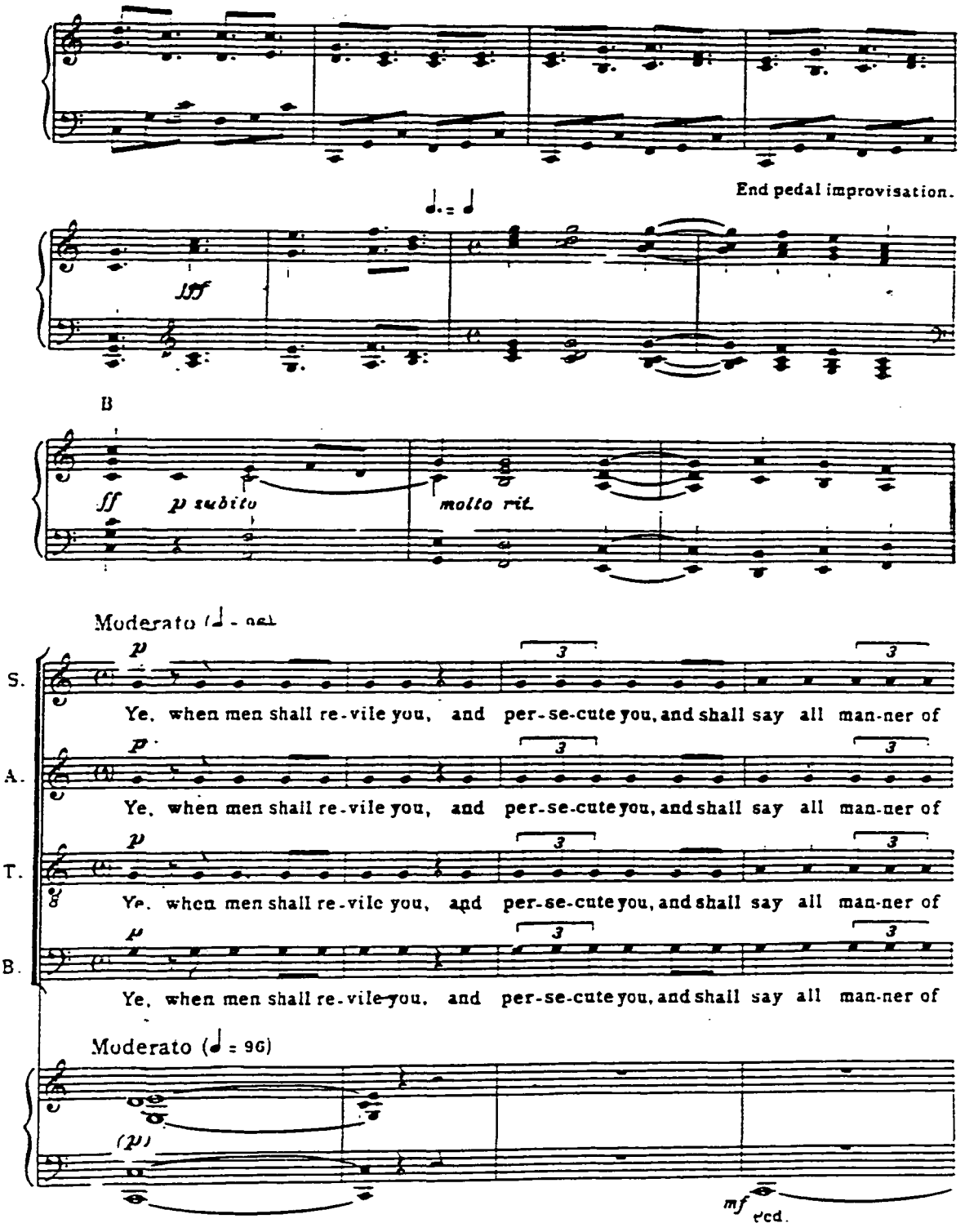
Man.

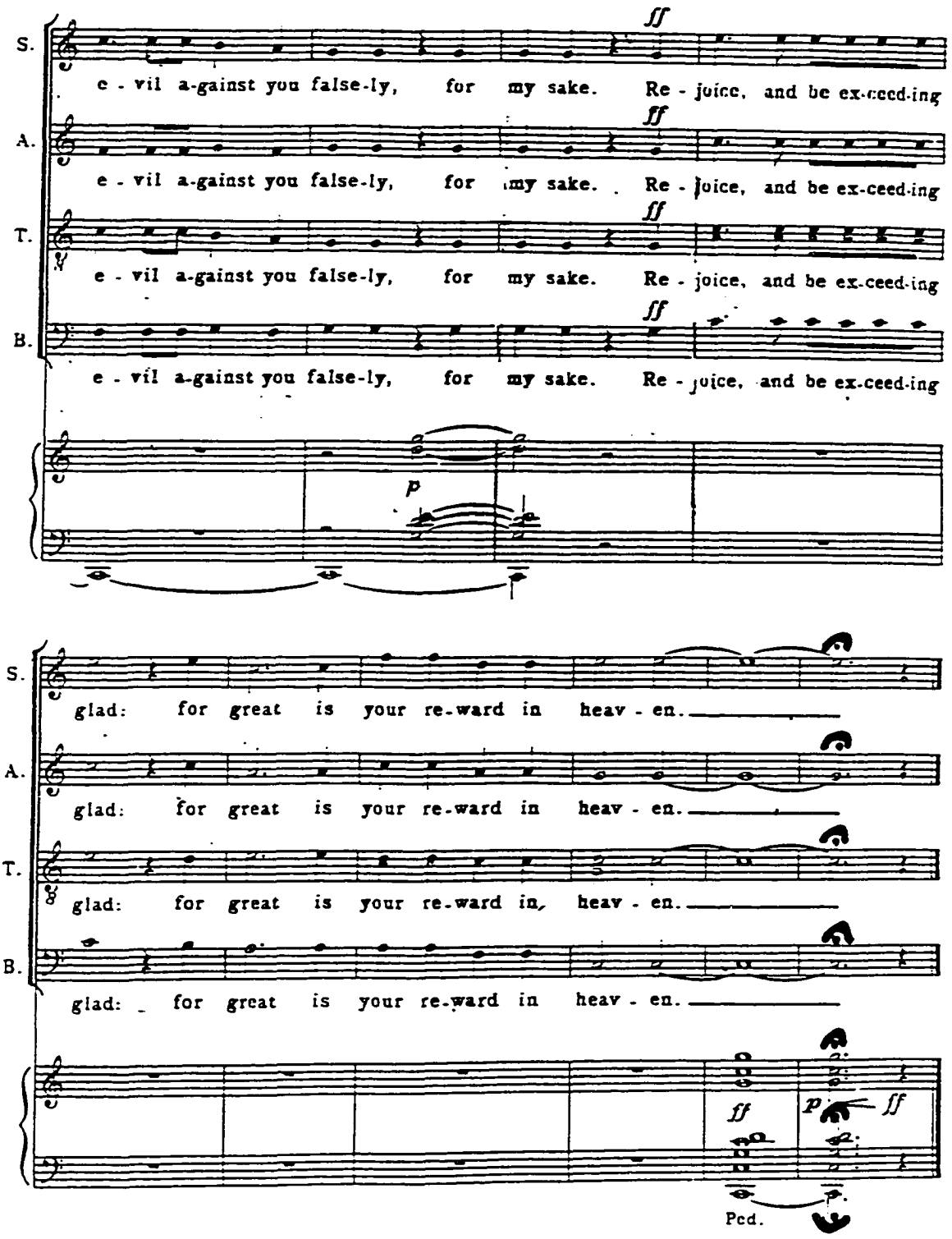
Soprano Solo



Each individual singer sings one of the five phrases below in the same manner as before and continues to repeat it to letter B (in organ part).




End pedal improvisation.
fff
B
ff
p subito
molto rit.
Moderato
S.
A.
T.
B.
Ye, when men shall re-vile you, and per-se-cute you, and shall say all man-ner of
Moderato (♩ = 96)
(p)
mf
ped.


S.
A.
T.
B.
ff
e - vil a-gainst you false-ly, for my sake. Re - joice, and be ex-ceed-ing
p
glad: for great is your re-ward in heav - en.
ff
p
ff
Ped.

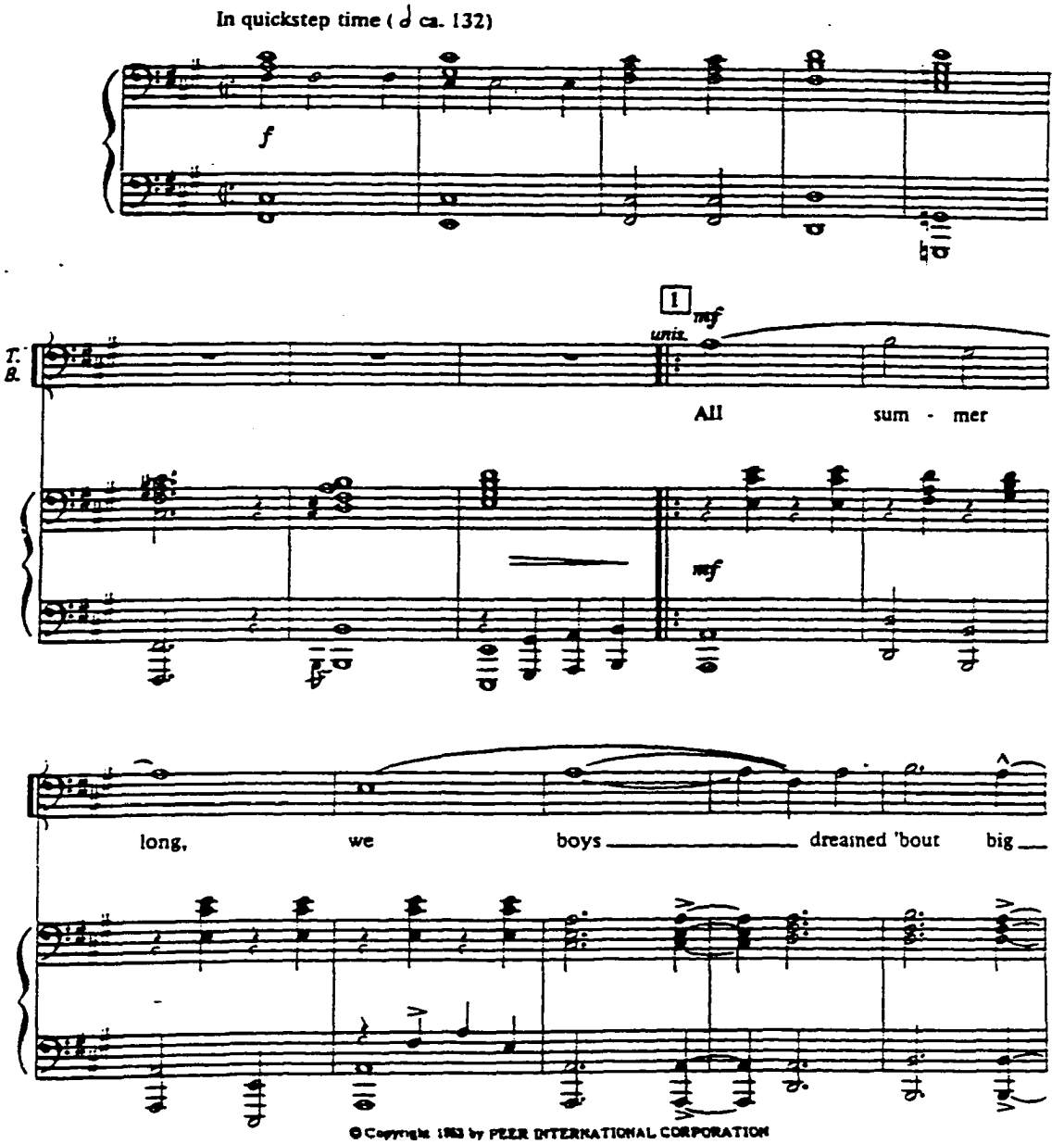
APPENDIX I

The Circus Band

For Mixed Chorus and Piano 4 Hands

Second piano

CHARLES E. IVES
Arranged by Alexander Dashnaw



PIC 2262-12

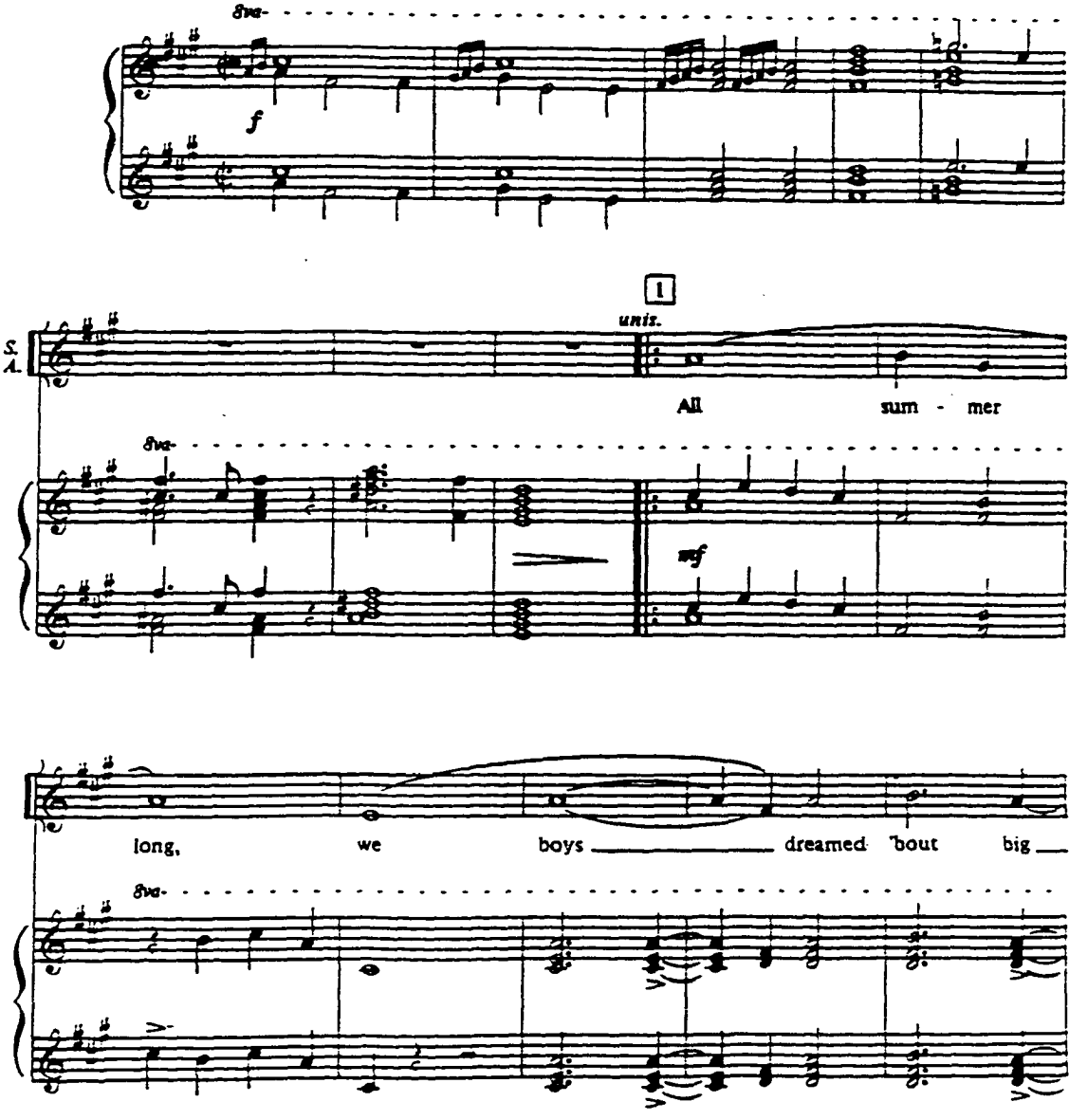
The Circus Band

For Mixed Chorus and Piano 4 Hands

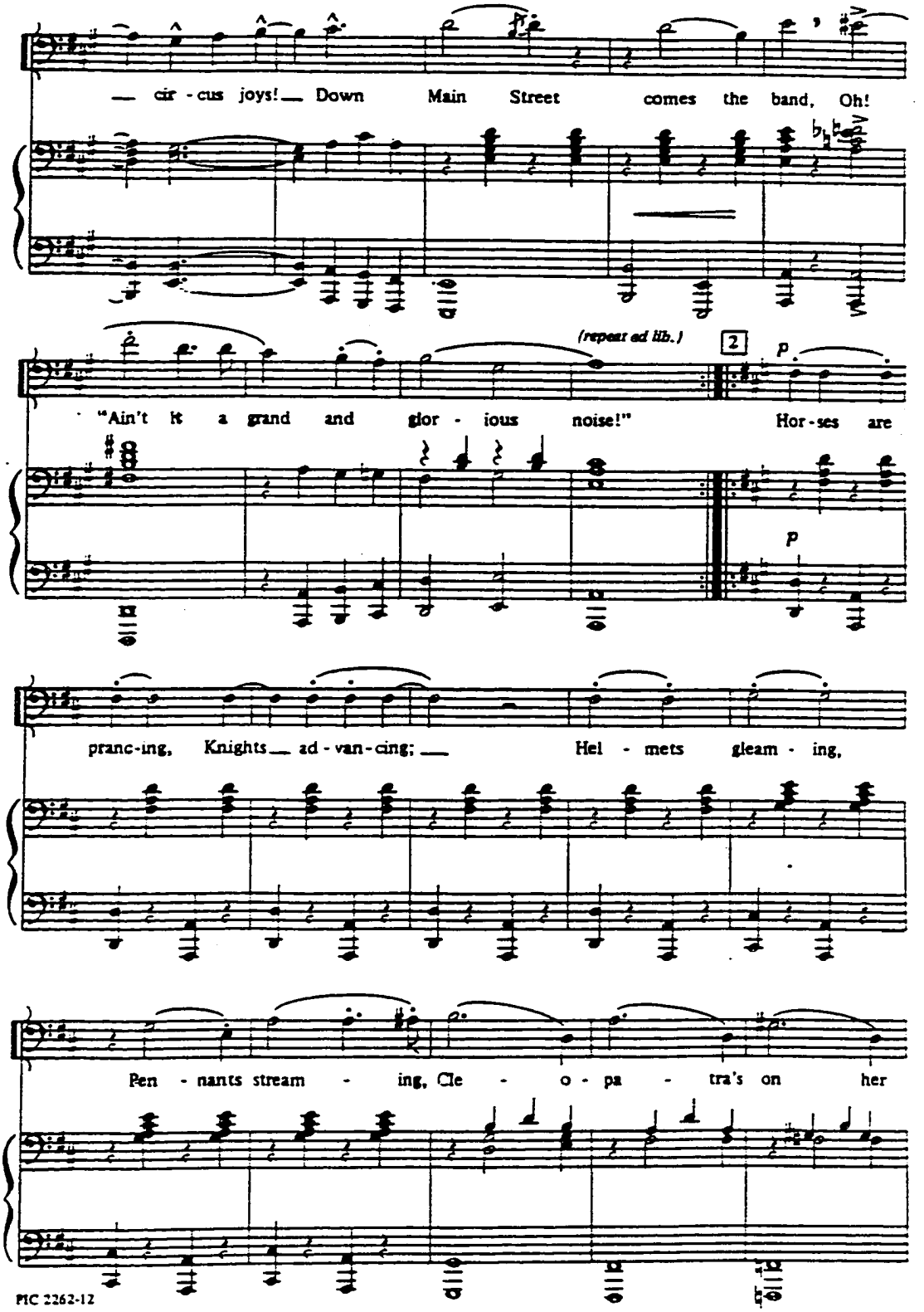
First piano

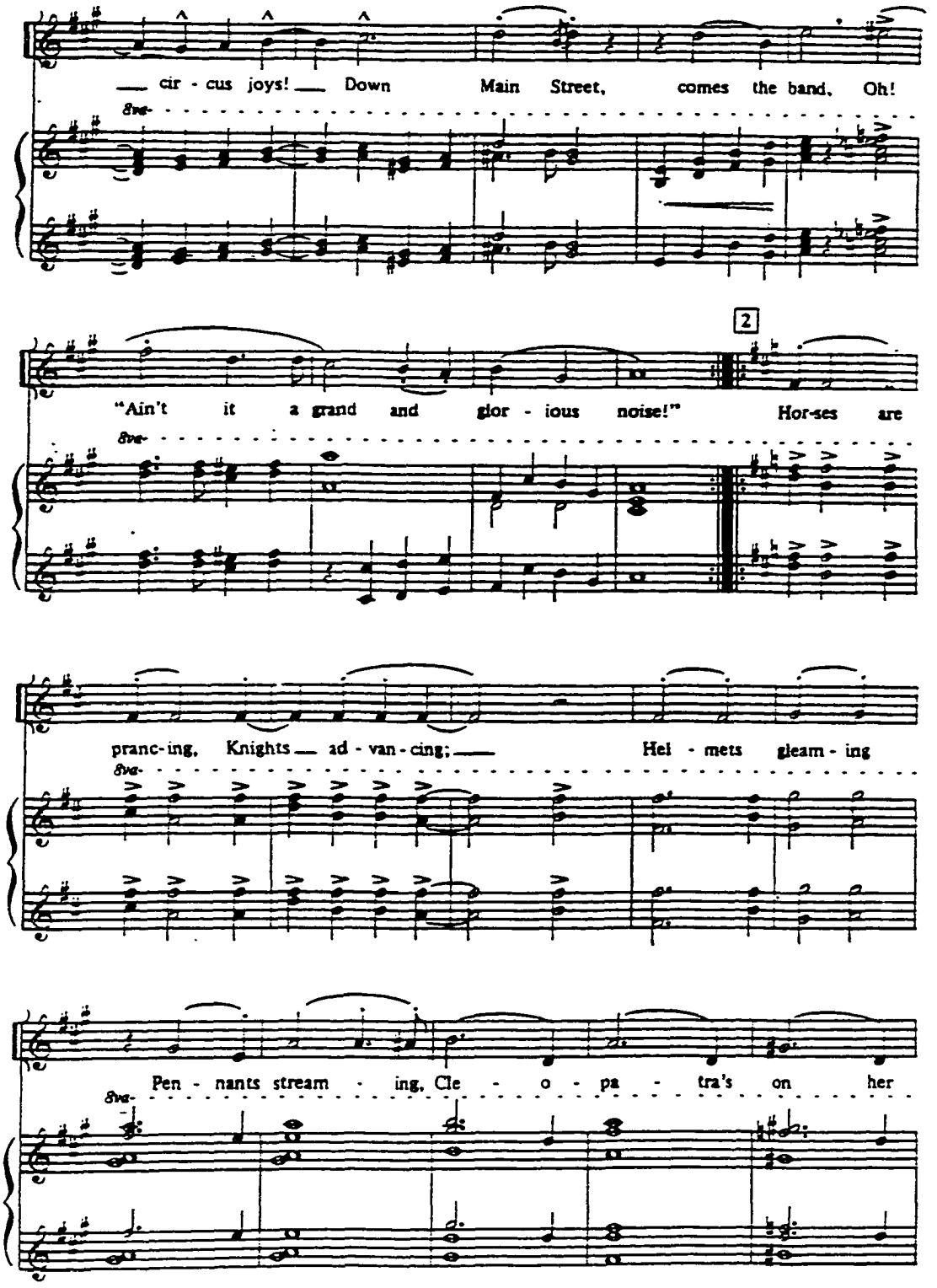
CHARLES E. IVES
Arranged by Alexander Dashnaw

In quickstep time (♩ ca. 132)

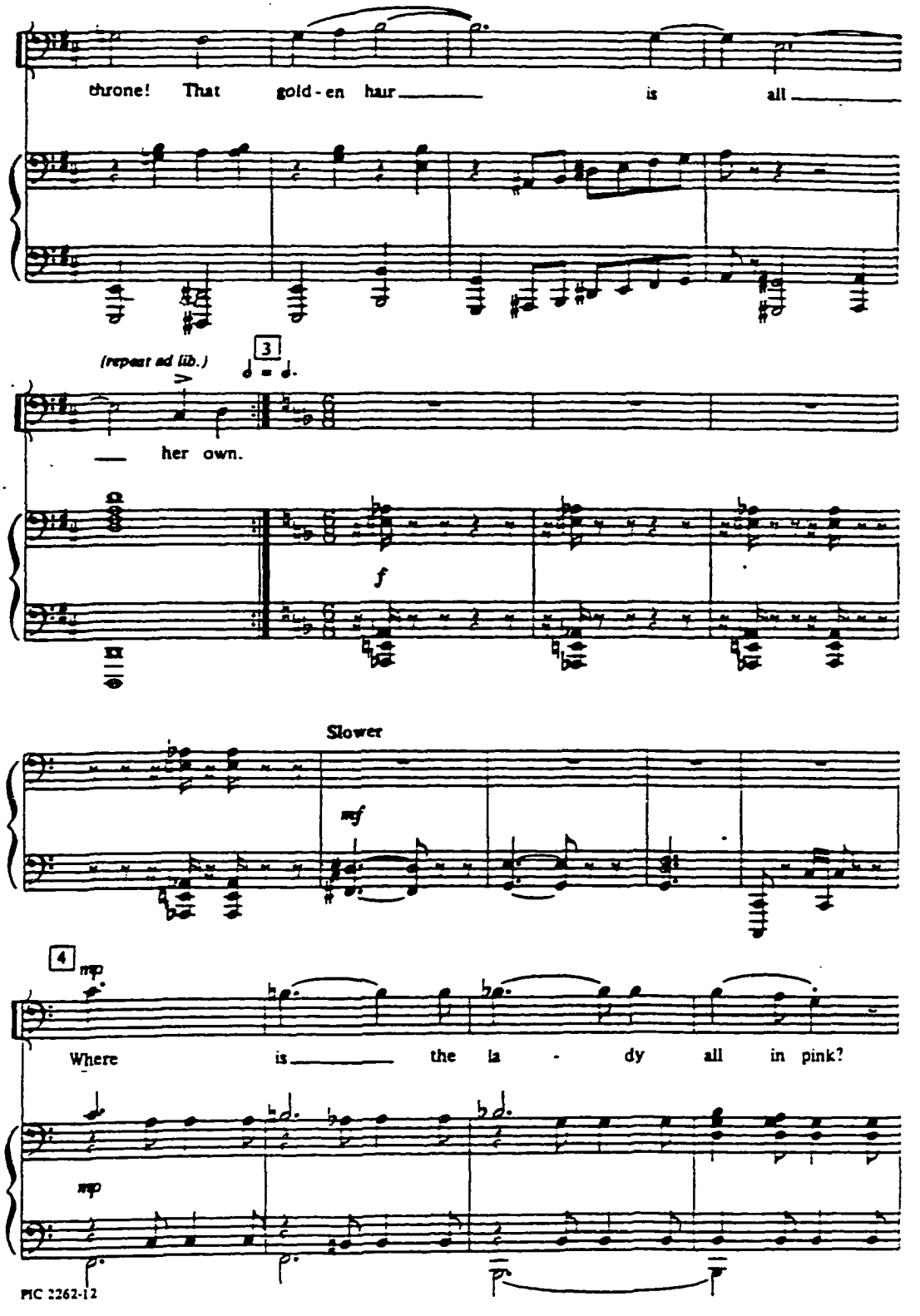


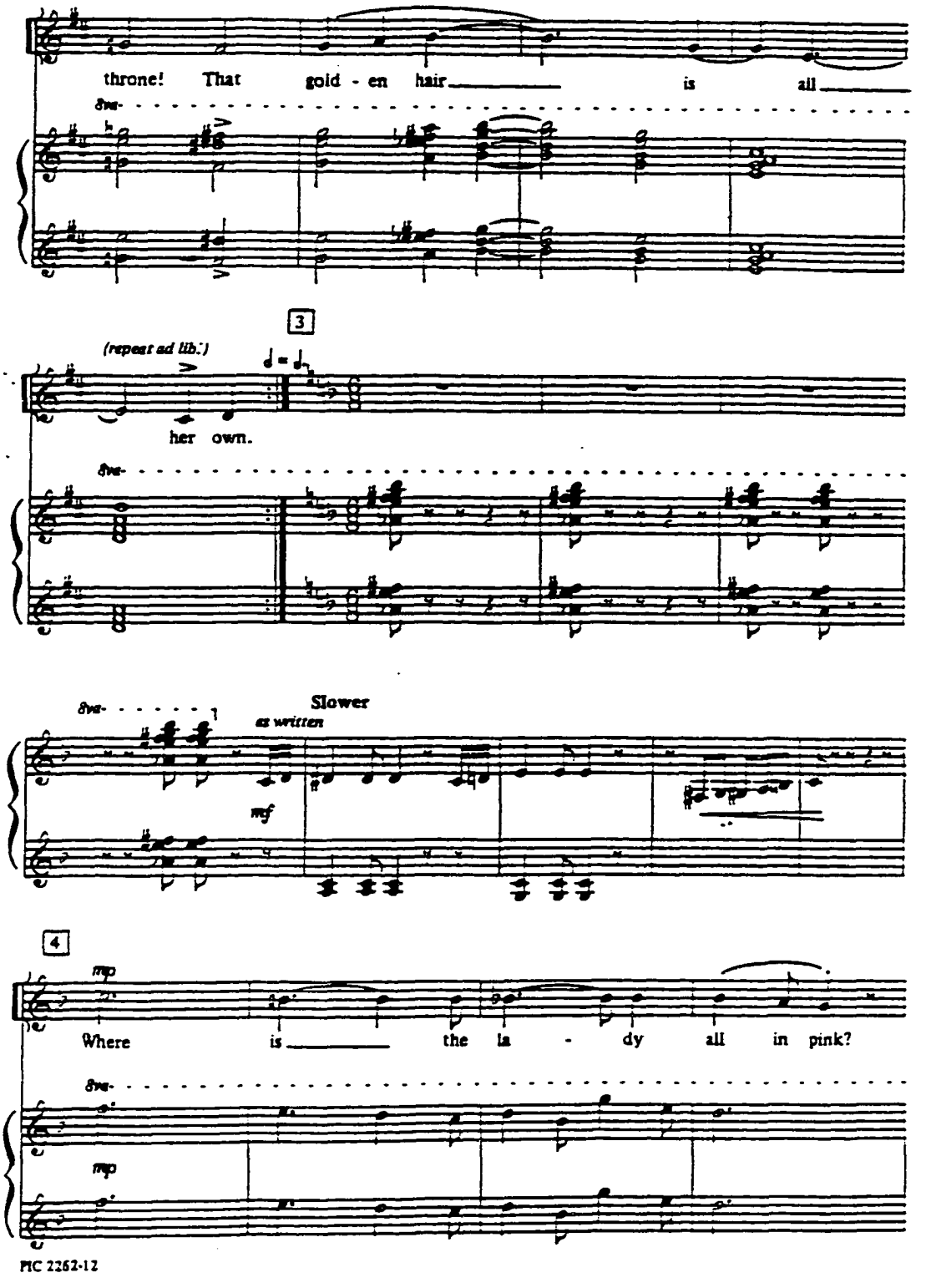
PIC 2262-12


— cir - cus joys! — Down Main Street comes the band, Oh!
(repeat ad lib.)
2
p
"Ain't it a grand and glor - ious noise!" Hor - ses are
p
pranc-ing, Knights — ad - van - cing; — Hel - mets gleam - ing,
Pen - nants stream - ing, Cle - o - pa - tra's on her
PIC 2262-12

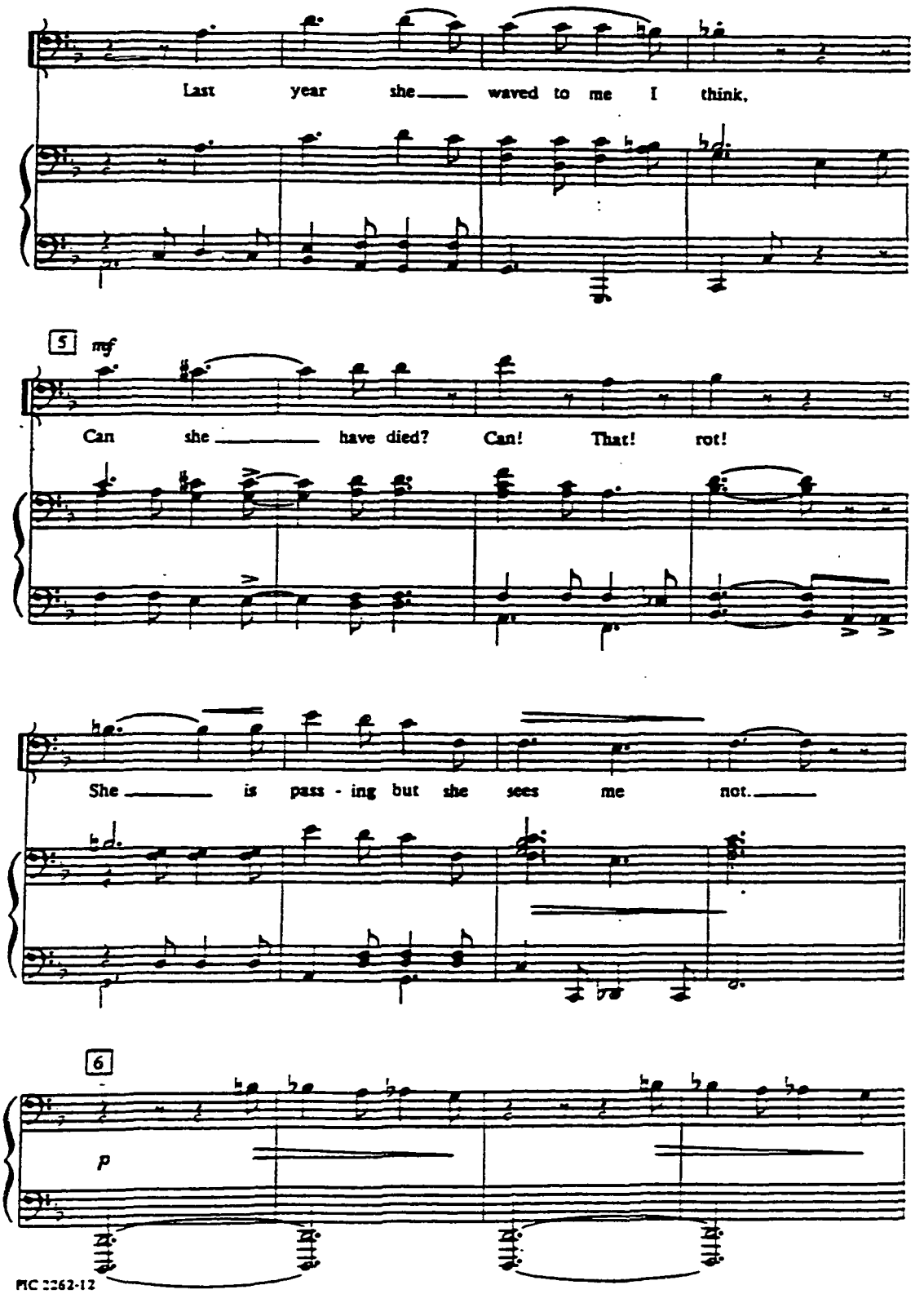

cir - cus joys! Down Main Street, comes the band, Oh!
8va
2
"Ain't it a grand and glor - ious noise!" Hor-ses are
8va
pranc-ing, Knights ad - van - cing; Hel - mets gleam - ing
8va
Pen - nants stream - ing, Cle - o - pa - tra's on her
8va

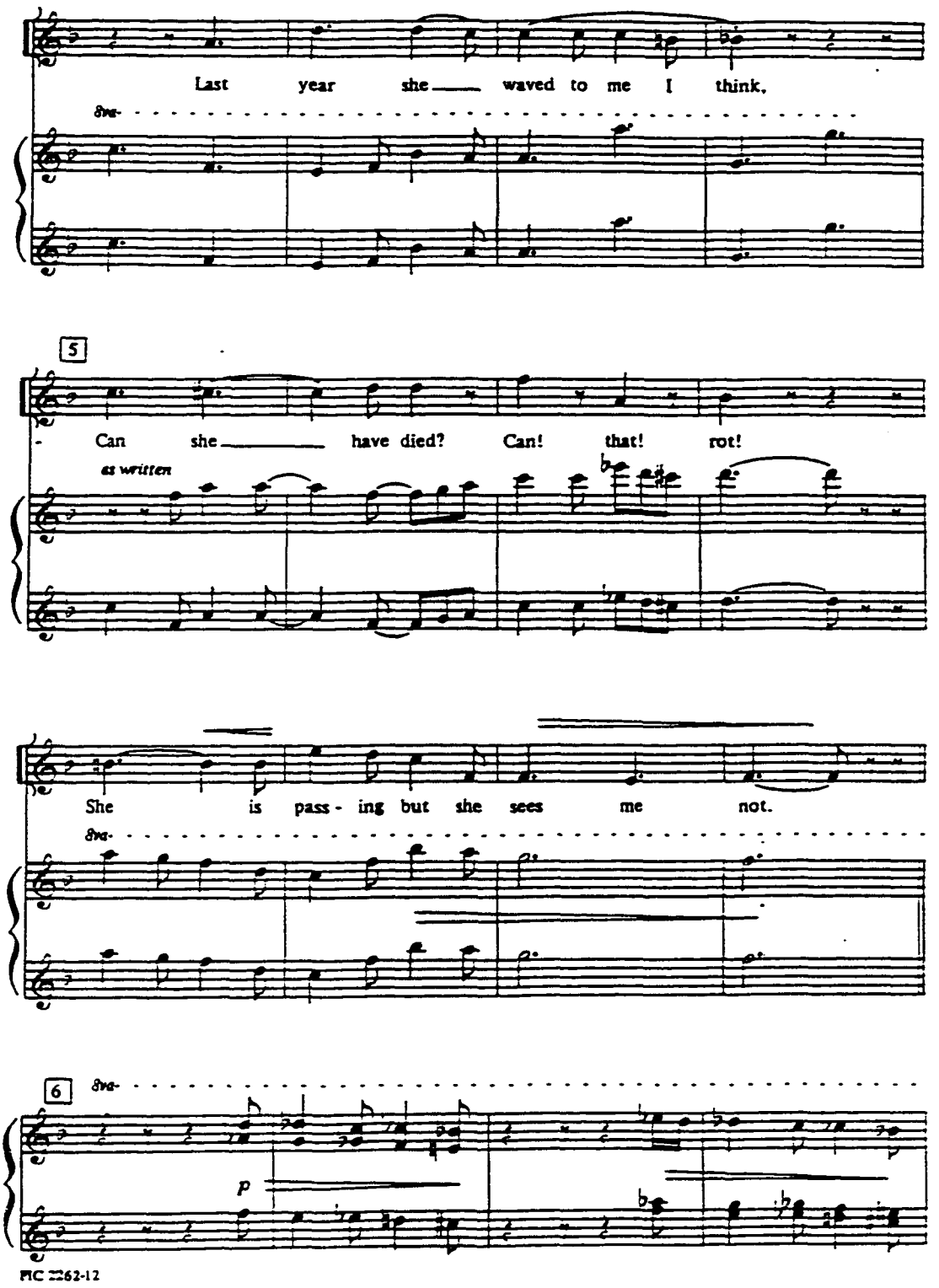
PIC 2262-12

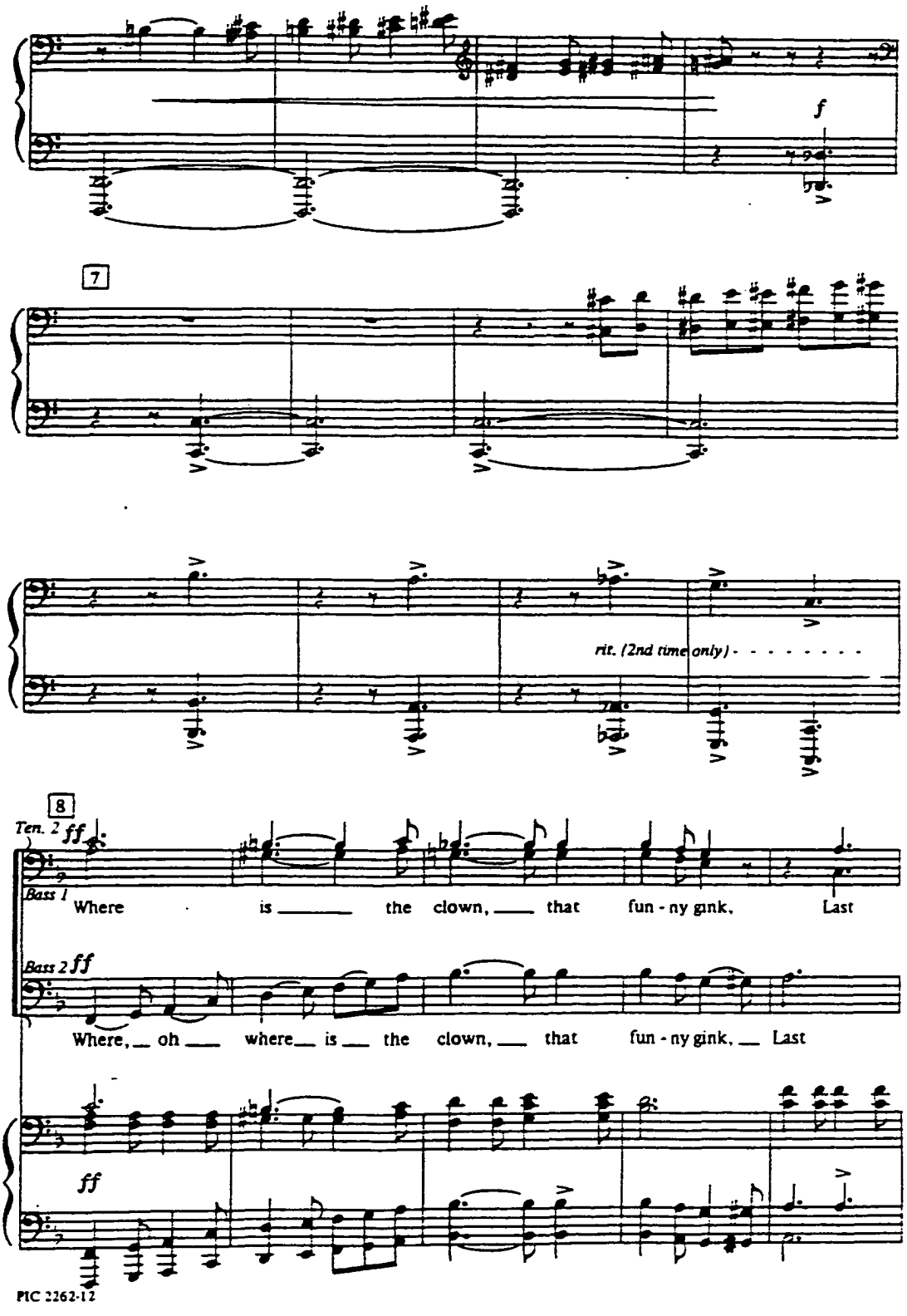

throne! That gold - en hair is all
(repeat ad lib.)
3
= .
her own.
f
Slower
mf
4
mp
Where is the la - dy all in pink?
mp
PIC 2262-12

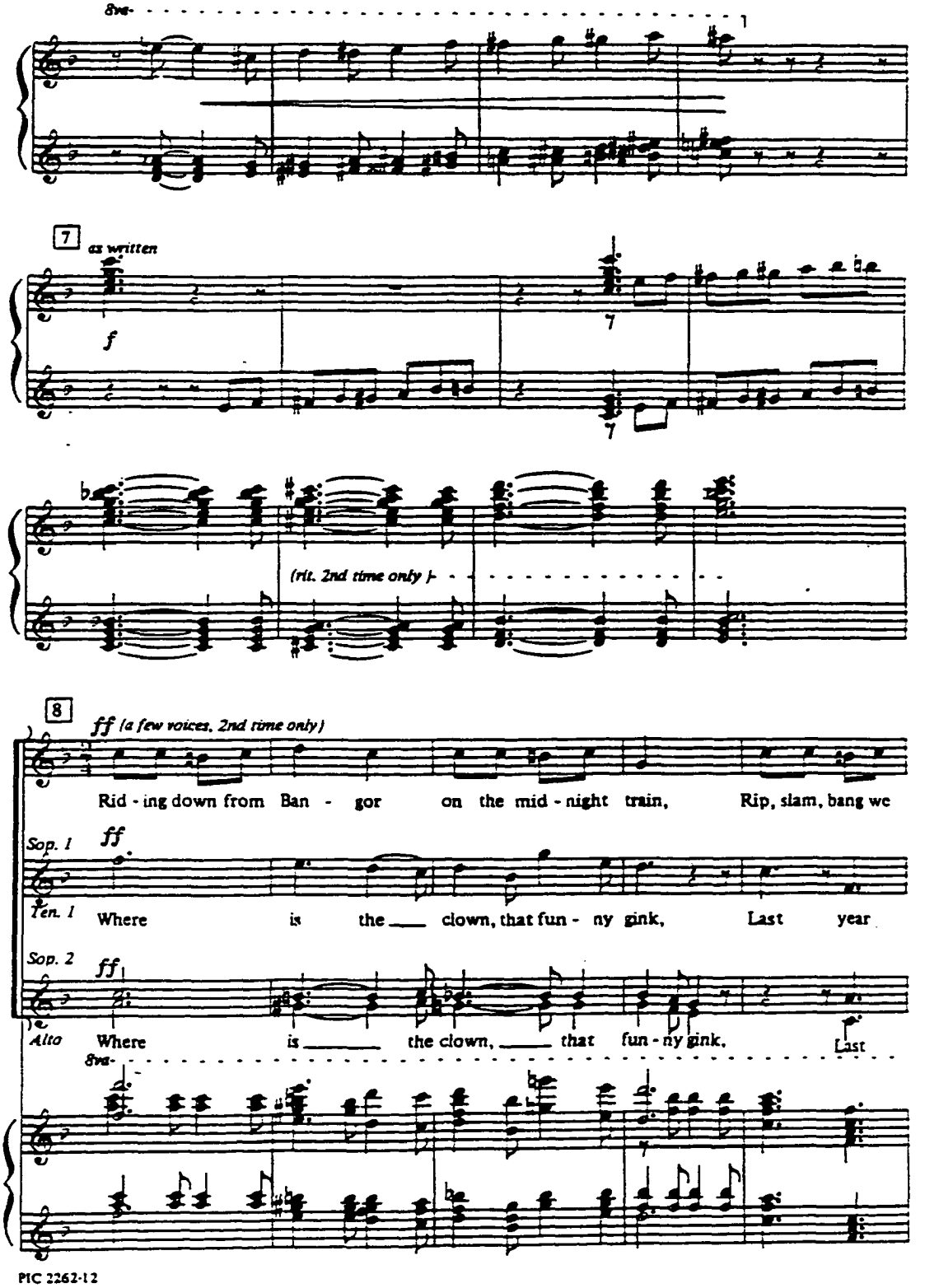

throne! That gold - en hair is all
8va
3
(repeat ad lib.)
her own.
8va
8va
Slower
as written
mf
4
mp
Where is the la - dy all in pink?
8va
mp

PIC 2262-12

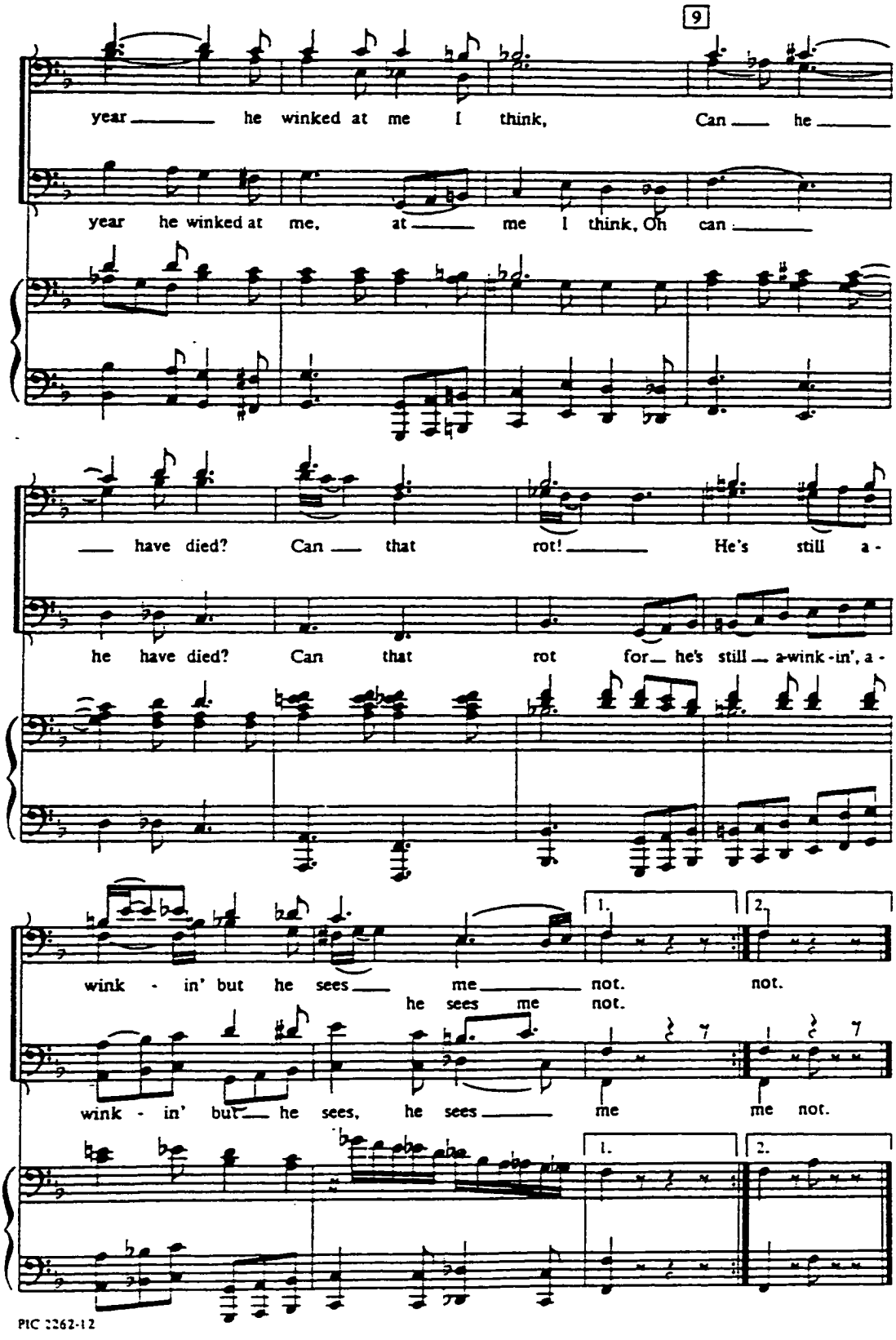

Last year she waved to me I think,
5
mf
Can she have died? Can! That! rot!
She is pass - ing but she sees me not.
6
p
PIC 2262-12

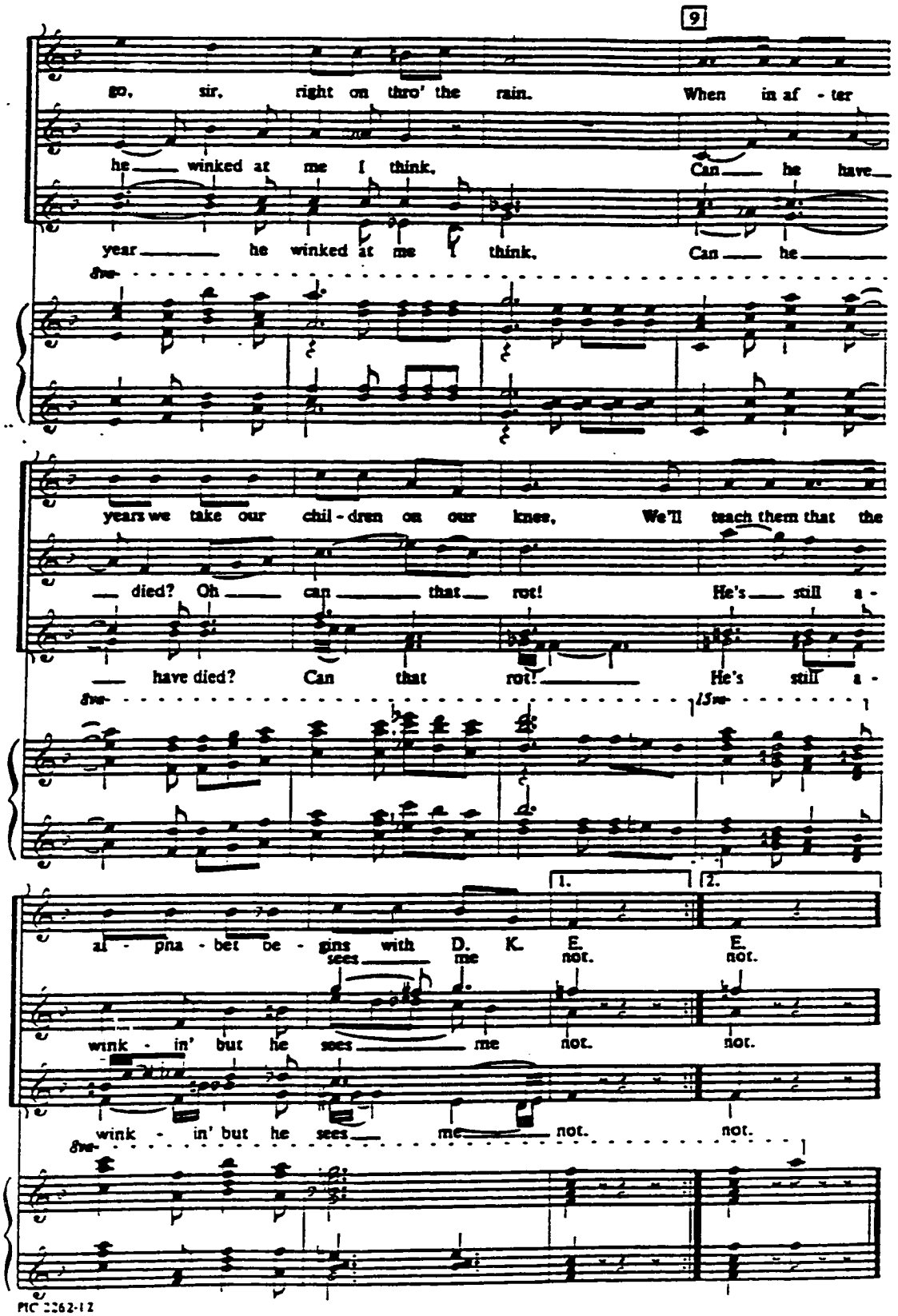

Last year she waved to me I think,
8va
5
Can she have died? Can! that! rot!
as written
She is pass - ing but she sees me not.
8va
6
8va
p


f
7
rit. (2nd time only)
8
Ten. 2 ff
Bass 1
Where is the clown, that fun - ny gink, Last
Bass 2 ff
Where, oh where is the clown, that fun - ny gink, Last
ff
PIC 2262-12


8va
7
as written
f
(rit. 2nd time only)
8
ff (a few voices, 2nd time only)
Rid - ing down from Ban - gor on the mid - night train, Rip, slam, bang we
Sop. 1
ff
Ten. 1
Where is the ___ clown, that fun - ny gink, Last year
Sop. 2
ff
Alto
Where is ___ the clown, ___ that fun - ny gink, Last
8va

PIC 2262-12


9
year he winked at me I think, Can he
year he winked at me, at me I think, Oh can
have died? Can that rot! He's still a-
he have died? Can that rot for he's still a-wink-in', a-
wink - in' but he sees me not. not.
he sees me not.
wink - in' but he sees, he sees me me not.
1.
2.
PIC 2262-12


9
go, sir, right on thro' the rain. When in af - ter
he winked at me I think. Can he have
year he winked at me I think. Can he
years we take our chil - dren on our knee. We'll teach them that the
died? Oh can that rot! He's still a -
have died? Can that rot! He's still a -
1.
2.
al - pha - bet be - gins with D. K. E.
sees me not.
E.
not.
wink - in' but he sees me not. not.
wink - in' but he sees me not. not.
8va
15ma
PIC 2262-12