INTERPRETING ART SONG USING EDWARD T. CONE'S *THE COMPOSER'S VOICE*:

A PRACTICAL GUIDE FOR SINGERS

by

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(Under the Direction of Emily Gertsch and Frederick Burchinal)

ABSTRACT

Art song, as a genre, presents significant interpretative problems for the singer. While musical intuition is, by far, the most important interpretative tool, singers can benefit from Edward T. Cone's idea of the persona from *The Composer's Voice*, since analysis using this theory can lead to fresh and musically supported interpretations. This project will contain three components: 1) a thorough examination of Edward T. Cone's idea of the persona as it applies to art song; 2) a practical guide for singers that explains how to identify and analyze the different personas of songs, and 3) sample analyses that utilize this practical guide using standard undergraduate song repertoire. It is my hope that, through this project, singers may gain an analytical tool that allows them to synthesize analysis and interpretation in order to create compelling performances of art song.

INDEX WORDS: art song, music theory, analysis, interpretation, Edward T. Cone

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DEDICATION

I am dedicating this document to my parents, Brad and Ruth Slaten. They have been a constant source of encouragement, patience, and love. I would not be where I am today without their prayers, support, and guidance.

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Introduction to the Project

Interpretation is one of the most challenging aspects of art song performance. Recitals of art song have the potential to touch listeners in an emotionally enriching way that poetry and absolute music cannot. This level of expression may be the goal of performers, but how many singers have the tools, knowledge, work ethic, or desire to create such an experience for their listeners? Without an emotional connection that goes beyond a well-trained voice and good diction, both opera and art song performance can sound dull and even boring to listeners. Uninspired performances of art song can be the result of a missing link between musical analysis and a singer's interpretation of song.

One approach to art song analysis that I have found to be effective in solving interpretative problems is Edward T. Cone's idea of the persona from his 1974 book *The Composer's Voice.*[1] While *Cone's* book is well known in music theory and musicology circles, vocal students do not often study it, as it contains a rather dense text with many subtleties. In addition, *The Composer's Voice* is not a practical tool for singers because it does not clearly explain the interpretation phase of song analysis, which is precisely the aspect that is most important to performers.

In this essay and lecture recital, I will provide a thorough examination of Cone's theory as it applies to art song, and then construct a practical guide that explains how to analyze, synthesize, and implement his theory to create compelling interpretations of this repertoire. This

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[1] Edward T. Cone, *The Composer's Voice*, (Berkeley: University of California Press, 1974).

guide will then be used to provide sample analyses of art songs from the 18th through the 20th century. Through this project, I will demonstrate the effectiveness of Cone's approach by developing a useful pedagogical tool for singers that makes the vital connection between analysis and interpretation.

The Problem: Interpreting Art Song

Shirlee Emmons, author of *The Art of the Song Recital,* claims there has been a decline of art song recitals in recent years and blames boredom as well as factors including recitalists who are "musically skilled and sophisticated but dramatically haphazard and amateurish."[2] While we may never know the exact reasons for the suggested decline of song recitals we do know that such recitals began "in the drawing-room as something private, as soliloquy, or as a most intimate declaration of feeling"[3] which, by nature, should not be boring or dramatically amateurish. When performed by a thoughtful singer, song recitals can be genuine and inspiring affairs that are capable of moving even the most unknowledgeable listeners.

What are some characteristics of a great song recitalist? Carol Kimball, author of *Art Song: Linking Poetry and Music*, suggests singers be able "to sustain an audience's interest by communicating drama, emotion, mood, and stories throughout a program of varied song styles and composers."[4] She goes on to say the ultimate artistic goal is achieved "when the singer is able to draw the listener into the song on an emotionally responsive level."[5]

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[2] Shirlee Emmons and Alma Thomas, *Power Performance for Singers: Transcending the Barriers*, (Oxford: Oxford University Press, 1998), 3.
[3] Dietrich Fischer-Dieskau, George Bird, and Richard Stokes, *The Fischer-Dieskau Book of Lieder: The Original Texts of Over Seven Hundred and Fifty Songs*, (New York: Limelight Editions, 1998), 25.
[4] Carol Kimball, *Art Song: Linking Poetry and Music*, (Milwaukee, WI: Hal Leonard, 2013), 9.
[5] Ibid.

Lotte Lehmann, a leading German soprano of the 20th century in opera and on the recital stage, outlines her ideas on the job of a song interpreter in *More Than Singing, The Interpretation of Songs*. First, she believes proper vocal technique must be mastered, for without this the voice will be ill equipped to perform at the high level needed for artistic singing. Control of the voice is the foundation, "the soil from which interpretation springs."[6] Once the voice is established, she advises the singer to develop his or her own personal interpretation of the song by capturing "the balanced interweaving of words and music…welding word and tone with equal feeling into one whole, so that the poet sings and the composer becomes poet and two arts are born anew as one," and by discovering the underlying emotions and ideas of a song. Lehmann describes her personal interpretative goal as picturing the scene set by the song so clearly in her mind that she feels as if her own soul and being are spontaneously creating it as she sings.[7]

Pierre Bernac, master interpreter of French mélodie and author of *The Interpretation of French Song*, has many thoughts on the topic of song interpretation. He agrees with Lehmann that the voice should first be technically solid, but suggests that accuracy and precision in the performance should also be a preliminary step before an artistically satisfying performance of a song can take place. In addition he encourages the performer to "be totally submissive to the musician's (composer's) idea, which he must adopt in order to express it with utter sincerity, lacking which, he is unworthy of the title of interpreter."[8] How does the singer begin to understand the composer's idea? Bernac recommends analyzing, and more importantly synthesizing, the two elements of a song: the musical text and the literary text. "The true beauty, the true value of singing is the combination, the mixture, the indissoluble union, the mysterious

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[6] Lotte Lehmann, *More Than Singing, The Interpretation of Songs*, (New York: Boosey & Hawkes, 1945), 17.
[7] Ibid., 12.
[8] Pierre Bernac, *The Interpretation of French Song*, (New York: Norton, 2001), 6.

alloy of melody and words."[9] He reinforces Lehmann's idea, saying "All the interest of the performance lies in the act that, to be faithful to the work he performs, the interpreter has to give his personal vision of it. Only the performer's presence can give expression to his rendering."[10] While we may never be able to know the "true" intention of a song's composer, approaching our music with the attention to detail suggested by Bernac will certainly help us to develop a compelling personal interpretation.

Emmons, Kimball, Lehmann, and Bernac suggest a need to understand the text and music before the performer can provide an artistically satisfying performance. Bernac implies that understanding the synthesis of words and music is most important for creating a performance. But how do we as singers begin to analyze and synthesize musical parts that make a complete song? What is the process of understanding and implementing? Academic endeavors help students to understand theoretical elements of music such as form, key areas, and the melodic line, but often do not go far enough to detail real meaning and interpretive implications from analysis. In general, there is a missing link between theoretical analysis of music and a singer's interpretation and performance of song, and this project will attempt to bridge the gap between analysis and interpretation in art song.

Methodology

This project will contain three components: 1) a thorough examination of Edward T. Cone's idea of persona as it applies to art song; 2) a practical guide for singers that explains how to identify and analyze the different personas of songs, and 3) sample analyses that utilize this practical guide using standard undergraduate song repertoire. It is my hope that, through this

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[9] Ibid., 4.
[10] Ibid., 3.

project, singers may gain an analytical tool that allows them to synthesize analysis and

interpretation in order to create compelling performances of art song.

CHAPTER 2: EDWARD T. CONE: *THE COMPOSER'S VOICE*

Edward T. Cone's *The Composer's Voice* is a collection of lectures that philosophically

address the relationship between composition and performance. Cone is in agreement with the

song interpretation authorities previously discussed that, at its very core, the art song is a

dramatic musical form. He goes further and suggests that art song relies on dramatic

impersonation on every level. The composition itself demands that a composer assume a role, or

persona, as he musically reinvents the poetic persona that the text projects. According to Cone,

the optimal performance depends on performers, who can become the living personification of

the composer's persona and make it clear and understandable to the listener. Cone suggests that

the way to understand the composer's persona is to study the different personas inherently found

in art song.

Cone defines art song, or a lied-like composition, as "a song in which a poem (in any

language) is set to a precisely composed vocal line united with a fully developed instrumental

accompaniment."[11] It is true that the composer's voice, the persona brought to life by the singer,

is not found solely in the vocal line, "but in a progression that synthesizes the voice with

accompaniment, and explicit with symbolic utterance."[12]

Cone suggests that the composer's persona in an art song is made up of two distinct

personas, the *poetic-vocal persona* and the *instrumental persona*. The poetic-vocal persona is the

result of the poem being combined with a vocal melody to express the composer's view of how

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[11] Cone, 5.
[12] Ibid., 17.

the poem should be read, resulting in the development of the song's protagonist. The instrumental persona is a term used to describe the song's accompaniment and various roles it might assume in a song, be it narrator, subconscious, or other. The *implicit musical persona* is a result of the interaction of the two personas. The performer must understand each persona in order to artistically express a song's meaning, the composer's voice, and most importantly, how they work together.

Determining the Poetic-Vocal Persona

Cone explains the poetic-vocal persona by first addressing the text alone. He asks the question: "Who is speaking?" In the original poem, it is of course the poet himself (i.e. Goethe, Heine, Eichendorff) assuming different personas. Cone helps the reader understand poetic personas, or voices, by relating them to Aristotle's description of forms in fictional literature. "In the lyric [poetry], the poet speaks in his own voice; in the drama, he speaks only through the voices of his characters; in the narrative, he combines both techniques."[13] Like the composer, the poet is always assuming a role, be it narrator, character, himself, or a combination.

When the composer then takes up the poem, he combines the poetic persona that the poet has provided and transforms it into a poetic-vocal persona. The text now has a melody and musical form that expresses the composer's opinion of how the poem should be read, regardless of how the poet might have laid it out originally. The poetic-vocal persona of a song is, in effect, the protagonist who the singer must effectively impersonate, and therefore "the singer's first task is to determine the nature of the protagonist."[14] To do this we must first realize that the protagonist is "moving on three different levels simultaneously: 1) the poetic, which is strictly

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[13] Ibid., 1.
[14] Ibid., 23.

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verbal; 2) the vocal, which conjoins the words with a melodic line; and 3) the vocal-instrumental, which embeds the line in a total musical texture."[15]

Understanding the strictly poetic persona is vital when determining how the original meaning is transformed by the composer's new setting. Schubert's "Erlkönig" is the first example Cone uses to explain the idea of the poetic persona being transformed into a vocal persona. One of the many interesting features of this poem is that it can be read in different ways, though Goethe's stanza form is clear. Schubert chose to read the poem as one voice, a narrator, quoting three different characters -- N (X, Y, Z) where N is the narrator. (This formulaic illustration of voices will be helpful in my analyses.) He effectively rejects Goethe's original poem and "imposed his own unity on the vocal line, binding each part to the next in a continuous melodic thread."[16]

"Der Tod und das Mädchen" is the next example and in it Cone points out that Goethe's original poem was dramatic in form and presents two distinct characters. Schubert again chose to defy Goethe's original form and uses a narrator to quote the characters, N (X,Y). In both examples the protagonist—who the singer will be impersonating—is the narrator of the story who also must convincingly quote the different characters. The composer defines a new reading of a poem. In effect he composes a new poem altogether. Theorist David Lewin describes this new work—an art song—as a poem on a poem.[17]

Thus the vocal line transforms the poetic persona into a new poetic-vocal persona that Cone calls the *protagonist*. Beyond creating something new, Cone suggests that the vocal line also differentiates between the conscious and subconscious of the protagonist. The text, of

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[15] Ibid.

[16] Ibid., 8.

[17] , David Lewin, "Auf dem Flüsse: Image and Background in a Schubert Song," *19th-Century Music* 6, no. 1 (1982): 47-59.

course, is what the protagonist is aware of speaking, what he or she wants to express verbally. The vocal line expresses the subconscious of the protagonists. There are a few instances in opera where the character is aware of singing, however in art song this is rarely the case. It is important for the singer then to analyze what the vocal line is revealing about the subconscious of the protagonist. In turn, that should help the singer to make decisions about how to interpret certain phrases.

Suggested Steps for Determining the Poetic-Vocal Persona:

1. Analyze the poem alone. Determine who is speaking (ex: Narrator, Character, or both).

2. Analyze how the vocal line changes the poetic meaning. Are lines of text repeated or left out? Are stanzas clearly marked on paper clearly delineated by the music or does the music reshape how the poem is read?

3. Analyze how the vocal line combines with the text to express the subconscious of the protagonist.

Determining the Instrumental Persona

Cone is convinced that "there is no model that will do justice to the complexity of the simplest accompanied song."[18] However, in an effort to clarify his concept of the instrumental persona, he continues to rely on literary analogies. The first analogy Cone presents is in the form of a mathematical comparison:

Accompaniment : Vocal Persona : : Narrator : Poetic character[19]

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[18] Cone, 15.
[19] Ibid., 12.

Like the narrator in a story, the accompaniment is omniscient and omnipresent. When the instrumental accompaniment is added, it "amplifies, and completes the voice part."[20] The instrumental persona can "convey certain aspects of the subconscious of the vocal protagonist" or refer to the environment of the character, or his actions, gestures, or physical conditions. The accompaniment can present its own point of view or represent the characters, or both. It understands the motivations of all participants.[21] The instrumental persona is not as explicit as the vocal persona as it does not communicate directly through words. However, it does directly comment through musical gestures that communicate meaning. Therefore it is important for the singer to fully understand what the accompaniment is expressing and how the vocal line functions in relation to it.

Cone discusses "Erlkönig" again as an example of the instrumental persona's role as a narrator. He suggests that it functions as narrator in the story by participating in the fate of the characters. The harmonic analysis suggests a dominant opening question that modulates through the subdominant and relative major over twelve measures until the tonic response, suggesting that the narrator is harmonically predicting the course of events of the entire song linking the narrator to the fate of the characters. The instrumental persona's role as narrator is reinforced by setting a stormy mood and texture, musically representing the galloping hooves of the horse, and participating in the father's shock at the end with a change in texture.[22]

While the vocal persona represents the conscious mind of the protagonist, expressing thoughts that have risen to the level of speech, Cone suggests that the instrumental persona will sometimes represent the protagonist's subconscious. The subconscious is in the realm of psychic experience, anything from the deeply repressed to the level just below conscious. It also indicates

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[20] Ibid., 29.
[21] Ibid., 35.
[22] Ibid., 24.

attitudes, feelings, impulses, and motivations that are all essentially unverbalized, but of utmost importance.[23] When the subconscious of the protagonist is successfully represented by the accompaniment, it completes the vocal line connecting the two, making way for the implicit musical persona.

The instrumental persona can simultaneously play the role of narrator and represent the subconscious, placing the voice in a larger formal context. It can symbolically suggest the impingement of the outer world on the vocal persona as well as the subconscious reaction to it. Cone explains this point by suggesting that the sound of the hooves in "Erlkönig" or the hurdy-gurdy in "Der Leiermann" is not the actual sound, but instead the transformation of the sound in the protagonist's subconscious as interpreted by the instrumental persona.[24] In effect, when the accompaniment is suggesting external circumstances, it is usually representing their effect on the protagonist.

Not only is it important for the singer to have a full understanding of the instrumental persona, it is also imperative for the pianist with whom they are working. Just as the singer is the embodiment of the poetic-vocal persona, the pianist is the embodiment of the instrumental persona. A pianist intent on being a collaborative partner with the singer, must also take responsibility for understanding how the accompaniment works with the vocal line to shape the overall product.

Suggested Steps for Determining the Instrumental Persona:

1. Analyze the piece harmonically. What do the key areas and modulations reveal about the story?

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[23] Ibid., 33.
[24] Ibid., 36.

2. Analyze the texture of the accompaniment. Is it musically representing the protagonist's actions, environment, or emotions?

3. Analyze the role of the accompaniment. Is it helping to narrate the story or helping to give the listener a deeper understanding of the protagonist's subconscious thoughts and feelings?

Determining the Implicit Musical Persona

The *implicit musical persona*, also called the *complete musical persona* or the *composer's persona*, is simply defined the "vehicle of the composer's complete message."[25] It is what is implied from the interaction of the vocal and instrumental personas. Cone is less specific about how to identify this persona, suggesting that it is different for each song. This is where the singer must learn to draw conclusions once the other two personas are identified. Or as Lotti Lehmann might say, the singer has to use his or her imagination and develop an interpretation of the song. The singer must discover what the composer is saying overall by combining his or her knowledge of the different personas.

Suggested Steps for Determining the Implicit Musical Persona:

1. Determine when the vocal line has prominence and when the accompaniment takes over. What does that communicate about what the protagonist is feeling or thinking?

2. Decide if the instrumental persona is the impetus for the start of the vocal line, or if the vocal persona is creating the accompaniment. Why? What information does that provide about the protagonist?

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[25] Ibid., 18.

3. What is the overall flow of the story that is communicated from the interaction of the vocal persona and instrumental persona?

How to Use the Personas Interpretatively

Understanding the different personas present in all art song provides singers with the foundation of knowledge on which to build their own interpretation. They now have the information they would have been given outright in an opera: a persona, a plot, and in some instances a place. The next step is to become an actor, to build a personal version of the pieces provided.

When developing the persona the singer should answer these questions:

1. What is the protagonist trying to accomplish?

2. Who are they speaking to? Why?

3. What in his or her past experiences has prompted this song?

When developing the place the singer should answer these questions:

1. Where exactly is the protagonist singing this song? If it is described in the song, add more details to it in your mind. If the place is not referred to, imagine where the character you have built might feasibly be found singing this song.

2. Are there specific moments in the instrumental persona that represent something about the place? Does the protagonist notice or react to it in any way?

3. Does the protagonist refer to things he sees while singing? If so, be very clear about where he might be in the place you are imagining so that the focus of the singers eyes can shift believably.

Other questions to consider while developing a personal interpretation:

1. How will the protagonist stand? How will he move?

2. What is the thought or emotion prepared by each breath before a phrase?

3. How do those specific emotions change how you sing a phrase?

Significance of this Project

Art song, as a genre, presents significant interpretative problems for the singer. While musical intuition is, by far, the most important interpretative tool, singers can benefit from Edward T. Cone's idea of the persona from *The Composer's Voice*, since analysis using this theory can lead to fresh and musically supported interpretations.

CHAPTER 3: SAMPLE ANALYSES

Schumann, *In der Fremde*

In the following analysis of "In der Fremde," the first song in Schumann's Liederkreis

Op. 39 song cycle (1840), I provide a reading of the song based on Cone's approach that

examines the poetic-vocal persona, instrumental persona, and the implicit musical persona. The

analysis culminates with a sample interpretation based on the analysis of the personas that serves

as a guide to performance.

Poetic-Vocal Persona

An analysis of the poetic-vocal persona will provide an interpretation of the composer's

view of how the poem should be read, as expressed through the combination of the poetic text

with the vocal line. "In der Fremde" translates to "In the foreign place" and suggests that the

protagonist is far from home, which is confirmed in the first four lines of text.

Table 3.1. Form Chart. "In der Fremde," Op. 39, no. 1

Form	Measures	Key	Text	Translation
Stanza 1	1–9	F# Minor	Aus der Heimat hinter den Blitzen rot Da kommen die Wolken her, Aber Vater und Mutter sind lange tot, Es kennt mich dort keiner mehr.	From my homeland beyond the red flashes, That's where the clouds come from, But my father and mother are long dead, And no one knows me there now.
Stanza 2	10–21	A Major B Minor F# Minor	Wie bald, ach wie bald kommt die stille Zeit, Da ruhe ich auch, und über mir Rauscht die schöne Waldeinsamkeit,	How soon, oh, how soon the quiet time will come, Then I will rest, too, and over me Will murmur the lovely forest solitude,
Coda	22–28	F# Minor	Und keiner kennt mich mehr hier.	And no one here will know me either.[26]

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[26] Translation by Celia Sgroi, 2005, http://www.gopera.com/lieder/translations/schumann_039.pdf (accessed January 12, 2015).

It is clear that the poetic persona or protagonist is the speaker. Unlike in Cone's examples, the poet assumes the role of the protagonist, as does the composer, directly expressing his sentiments through the text like a soliloquy.

In the first stanza we learn that the protagonist associates home with fear, anxiety, and isolation. Because of the loss of his parents he knows no one there anymore and, as a result, home has lost its identity. The second stanza suggests that the protagonist longs for death, something he associates in this moment with quiet, peace, and rest. The text also suggests that death is associated with reconnecting with loved ones, finding "home" and relief from loneliness. He says "da ruhe ich auch" (then rest I also), implying that the protagonist will also be in the same state/place as his dead parents. However the final two lines imply a lingering fear that even in death the protagonist will still be lonely.

Schumann adds several textual repetitions to the second stanza of the poem, which serve to emphasize two ideas: the protagonist's longing for peace and his lingering fear of loneliness. To accentuate longing, "da ruhe ich auch" (then rest I also) is repeated, as well as "die schöne Waldeinsamkeit" (the lovely forest solitude). The repeat of "und keiner kennt mich mehr hier" (and no one here will know me either) stresses the protagonist's fear that the rest he hopes for will not end in reunion, but in loneliness.

The vocal melody adds another layer of meaning to the poetic-vocal persona by portraying the emotions of the protagonist not inherent in the words themselves. In the first stanza (mm. 1–9) the melody establishes a compact ascending scalar pattern from $\hat{1}$ (F♯4) to $\hat{3}$ (A4) with an added upper neighbor $\hat{4}$ (B4). The first two lines of text are combined into one musical phrase that is repeated exactly in the second two lines of text. In the first stanza, the

vocal line is restrained to the range of a perfect fourth (F♯4 to B4), just as the protagonist is trapped in his fear and anxiety.

The second stanza (mm. 10–22) proves more interesting musically; here the vocal line breaks through the restraint of the first stanza as the melody begins to ascend. The longing in the text is highlighted by the upward reaching motion in the vocal melody: F♯4 to B4 in m. 10, and E4 to C♯5 in mm. 10–11. The highest note of the vocal line (E5) is reached in m. 13 with the word "auch" (also), which implies that the greatest possible outcome would be reuniting with his loved ones. The vocal melody then descends to $\hat{1}$ (F♯4) at the end of the repeated "Waldeinsamkeit" (forest solitude) in m. 21. This is not the end of the song or poem; there is still one more line of text. The ♭$\hat{2}$ (G♮) comes into play in the melody of the coda, as the protagonist says no one will know him anymore. The Phrygian ♭$\hat{2}$ (which is normally supported by the Neapolitan harmony) is a tendency tone in tonal music that resolves down to $\hat{7}$. In this coda, ♭$\hat{2}$ moves up to $\hat{4}$ (m. 22) and then is pushed up further to ♮$\hat{6}$ in m. 24 before it cadences in a truly Phrygian manner (♭$\hat{2}$–$\hat{1}$) in m. 25. Since ♭$\hat{2}$ and the Neapolitan harmony has a tragic connotation in music, the fact that it ascends to $\hat{4}$ and then ascends further to $\hat{6}$ reveals a juxtaposition of a striving upward motion that can be mapped onto hope against the tragic connotation of the ♭$\hat{2}$ that can be mapped onto loneliness.

Instrumental Persona

An analysis of the instrumental persona of "In der Fremde" will reveal a narrator who plays two roles in the song: first he produces the narrative trajectory of the song as revealed through the key areas (f♯, A, b, f♯), and second he portrays the subconscious of the protagonist, which is represented by the accompanimental texture. The narration begins in the first stanza of

the song; the opening is rooted firmly in the tonic key of F♯ minor, concluding with a perfect authentic cadence in m. 9. The second stanza moves through A major (III), B minor (iv), and finally back to the tonic key of F♯ minor, and the song concludes with a four-measure coda that employs a tonic pedal. Without any connection to a text, the minor tonic key area suggests a sad opening to the story (i) and the modulation to A major (III), a moment of hope.[27] The tonicization of B minor (iv) could represent a look to the past.[28] The song concludes as expected in the tonic key.

The second role of the instrumental persona in this song is to represent the protagonist's subconscious in a way that cannot be fully expressed through the vocal line alone. A sixteenth-note arpeggiation pattern in the accompaniment is used consistently throughout the song and musically represents the protagonist's relentless anxiety. At the beginning of the second stanza (m. 10), the right hand of the accompaniment brings out a melody that mimics the vocal line. At the repeat of "da ruhe ich auch" in mm. 13–15 the vocal line and accompaniment melody are in unison. Through the remainder of the song, the rocking sixteenth-note arpeggiation continues until the vocal line ends. The accompaniment again mimics the vocal melody in the short postlude, and it is interesting to point out that the large interval in the vocal line that indicates longing between "keiner kind" in m. 24, is replicated and expanded by the accompaniment in m. 25, suggesting that the vocal line cannot fully express the depth of longing that the protagonist feels, and therefore the accompaniment represents his subconscious emotions.

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[27] Minor vs. major correlates with tragic vs. nontragic. Hatten, Robert. *Musical Meaning in Beethoven*. Indiana University Press: Bloominton, 1994, 12–13.
[28] Klein, Michael. "Chopin's Fourth Ballade as Musical Narrative." *Music Theory Spectrum* 26/1 (2004): 23–56.

Implicit Musical Persona

  Finding the implicit musical persona is the rewarding part of this type of song analysis because the singer is able to develop his/her own concept of the song based on an understanding of how the personas blend together. "In der Fremde" opens in F♯ minor, firmly establishing an association with the connotations of home described in the text (fear, anxiety, loneliness). With the move to the second stanza (mm. 10–21), the accompaniment modulates to A major (III) while the vocal line is characterized by ascending leaps. This, along with the text, suggests that the protagonist longs for death, something he associates in this moment with quiet, peace, and rest. The text also suggests that death is associated with reconnecting with loved ones, finding "home" and relief from loneliness. However, the fifth progression in the vocal melody in mm. 13–15 (E-D-C♯-B-A♯) ends on A♯4, shifting the key to B minor, giving the end of the line an unstable quality as the protagonist begins to perceive nature around him.

  In mm. 16–21 the protagonist describes the lovely forest solitude that will be over him as he dies (und über mir Rauscht die schöne Waldeinsamkeit). While that may sound pleasant, the B minor key area, when paired with the text, suggests that he is unsure if death in the woods will actually bring peace. His apprehension is intensified by the melodic descent in the vocal line under "die schöne Waldensamkeit" (D-C♯-B-A-G♯-F♯) bringing him back to the tonic key of F# minor. This strongly associates "forest solitude" with the fear and anxiety that "home" represents in the F# minor opening section. The use of these different key areas promotes an interpretation of the protagonist's inner struggle. The A major section suggests that he will find relief in death, while the move through the B minor section back to tonic implies that the even if he dies in the forest, he is fearful of dying alone. There is also no guarantee that death will reconnect him with his loved ones or dispel his fear and anxiety that comes from being alone.

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The coda is very important, as it supports the final line of new text. The underlying harmony is still tonic, but the Neapolitan chord is implied by the $\flat\hat{2}$ in the vocal line. This is very eerie and harkens back to the home's loss of identity, as if he is now realizing that in death he may lose his identity as well—death might not produce the relief he expects. The protagonist is considering how home is now a place of fearfulness and isolation and struggles with the idea that death might not be any better. Luckily, the next piece in the cycle reveals that the protagonist has found a lover, so the despair of loneliness is alleviated.

Example 3.1. Schumann's *Liederkreis*, "In der Fremde," Op. 39 no. 1 (1840)

How to Build an Interpretation

The analysis above reveals how the vocal-poetic persona and the instrumental persona work together to create an implied persona. Now I will provide a sample interpretation of how this analysis might translate into a performance. As a first step, the singer must become the protagonist on a stage, by building his/her personal version of the scene. In order to accomplish this, the protagonist must first be defined. In "In der Fremde," it could be a man or a woman, however this interpretation will refer to the protagonist as a male. Through the song, the protagonist is attempting to comfort himself, and answer some difficult questions about his life. He is alone in a forest and speaking to himself. Some past experiences that may have brought him to this point of real and raw emotions include being orphaned, likely at a young age, and forced to move away. It is possible that he is clinically depressed and sees no way to alleviate his deep loneliness. With these ideas in mind, the singer should approach singing the song with a feeling of heaviness. This idea of heaviness can be present from the very beginning of the song: it should be a struggle for the singer to inhale during the piano introduction. The protagonist is carrying a heavy burden of sadness and anxiety that the feeling will never be alleviated.

Determining the setting of the song is the next step in interpretation. In "In der Fremde" the first stanza of the poem describes the setting quite thoroughly. We know from the text that the protagonist is outside, most likely standing at the edge of a forest where he can see out across the land to where there is a storm brewing in the distance. The singer must have the place where he is standing as the protagonist clearly formed in his or her mind before the first note of the song is played. He must bring to mind the image of the place imagined, and take a breath as the protagonist. Once the pianist sees this transformation, he should begin the song. Because of the F♯ minor tonic key area, the first stanza should come from a place of deep sadness, as though the

singer is reliving the darkest days of life, losing parents, leaving home, being alone. There are many different shades of sadness, emptiness even, that can be found in this first stanza. The singer must try to connect personally with the protagonist's emotional state and allow it to influence what vocal colors he uses to communicate this state. In this edition, the editor suggests a soft beginning that gets even softer towards the end of the stanza. Dramatically, perhaps the protagonist does not feel the weight of his sadness until he begins to speak of his parents.

Once the setting has been established, the singer should continue to look to his understanding of the personas to build an interpretation of the song. The second stanza turns away from describing the setting and delves into the internal thoughts of the protagonist. The text indicates a desire for "rest," or death as we might interpret it, so that the protagonist might be reconnected with his loved ones who have already passed. The ascending vocal line paired with the A major key area suggests that he finds great hope and relief in the idea of death and reconnection. The melody in the accompaniment mirrors the vocal one, but a beat off, suggesting his heart is agreeing with and reemphasizing his hopeful longing. The singer should begin the second stanza with a slight enthusiasm that builds to "auch" on the E♮. However, he must be careful not to sing it full out, as the very next phrase indicates his apprehension that death will not actually result in reunion and rest, and the breath before the next phrase should prepare that thought.

While the protagonist repeats the most hopeful line of text, the vocal line descends into the B minor key area, arriving on A♯, giving the line an unstable quality as he begins to perceive nature of the forest around him. To other people, forest solitude provides a sense of peace and assurance; however, to the protagonist, the idea of solitude in death, where he hopes to be reconnected with family, is a great source of anxiety. The first time he says "und über mir

rauscht die schöne Waldeinsamkeit" the vocal line ascends once more, this time to D5, suggesting that the protagonist still has some sliver of hope that death in the beautiful forest will conclude in reunion. This should prompt the singer to approach this phrase with an expression not of outright hope, but with the apprehensive thought "Maybe? Just maybe this will work."

As this line of text is repeated, the vocal line descends through B minor and lands on $\hat{1}$ in the tonic key at the final syllable of "Waldeinsamkeit," firmly associating death in the forest with the same sense of hopelessness associated with home in the first stanza. The repeat should indicate the protagonist comes to this sad conclusion, with a decrescendo starting at the first syllable of the first "Waldeinsamkeit," and ending in a scared quiet on the final syllable of "Waldeinsamkeit." There is no guarantee that death will reconnect him with his loved ones or dispel his fear and anxiety that comes from being alone.

The coda, as discussed earlier, represents the protagonist's inner struggle so the singer must approach these final lines with the same sense of sadness as the first stanza, but a greater sense of anxiety. Though he has thought through the prospect of suicide, he has not come to a conclusion as to how he will proceed. The final two phrases are statements that no one will know the protagonist anymore. But as a result of the final large leap of a perfect fifth in the vocal melody in m. 24 (G4-D5), mirrored by the accompanimental melody in m. 25, the subconscious of the protagonist seems to be asking the question, "What shall I do?" The singer should approach this line with an attitude of pleading, for someone to please help him discover a way out of the hole of despair in which he has found himself.

The goal of the singer should be to leave the audience feeling completely empathetic towards the protagonist with a deep desire to help him. We should want to hear a collective

exhale the minute the last chord clears. Then we will have done our job of communicating the full meaning and emotion of the song.

Mozart, *Als Louise die Briefe ihres ungetreuen Liebhabers verbrannte*

The hallmark of W.A. Mozart's vocal music is his operas. They are performed all over the world, and some have never fallen out of the repertory since their debut. Lesser known are Mozart's songs. While German Romantic lieder did not reach its heyday until Franz Schubert, songs such as Mozart's *Als Louise die Briefe ihres ungetreuen Liebhabers verbrannte* demonstrate a compositional style that paved the way for the Romantic lieder composers of the 19th century. The following analysis of *Als Louise die Briefe* will highlight the poetic-vocal, instrumental, and implicit personas present in the song, and will conclude with a sample interpretation based on the analysis.

Table 3.2. Form Chart. Mozart's *Als Luise die Briefe*, K. 520

Form	Measures	Key	Text *Als Louise die Briefe ihres ungetreuen Liebhabers verbrannte*	Translation *On Louise's Burning of Her Faithless Lover's Letters*
Stanza 1	1–6	C Minor	Erzeugt von heißer Phantasie, In einer schwärmerischen Stunde Zur Welt Gebrachte, geht zugrunde, Ihr Kinder der Melancholie!	Begotten by ardent fantasy, Brought in a rapturous hour Into the world, perish, Children of melancholy!
Stanza 2	7-9 9-12	E♭ Major G Minor	Ihr danket Flammen euer Sein, Ich geb euch nun den Flammen wieder, Und all die schwärmerischen Lieder, Denn ach! er sang nicht mir allein!	To flames you owe your being, To flames I now restore you, And all those rapturous songs, For ah, not for me alone he sang!
Stanza 3	12-20	C Minor	Ihr brennet nun, und bald, ihr Lieben, Ist keine Spur von euch mehr hier. Doch ach! der Mann, der euch geschrieben, Brennt lange noch vielleicht in mir.	Now you burn, and soon, my dears, No trace of you will here remain. But ah, the man who wrote you, May yet long still burn in me.[29]

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[29] Dietrich Fischer-Dieskau, George Bird, and Richard Stokes, *The Fischer-Dieskau Book of Lieder: The Original Texts of Over Seven Hundred and Fifty Songs*, (New York: Limelight Editions, 1998), 39-40.

Poetic-Vocal Persona

An analysis of the poetic-vocal persona will establish an interpretation of the composer's view of how the poem should be read, as expressed through the combination of the poetic text with the vocal line. The title *Als Louise die Briefe ihres ungetreuen Liebhabers verbrannte* (*On Louise's Burning of Her Faithless Lover's Letters*), introduces the reader to the protagonist, Louise, a slighted lover. As in Schumann's "In der Fremde," the poet impersonates Louise and directly expresses her sentiments through the text.

The scene depicted in this poem is straightforward. In the first stanza of text, Louise begins talking to someone or something. It is not till the end of the stanza that we discover she is talking to the love letters that she is calling "Kinder der Melancholie" (children of melancholy). These letters are a result of an intense love affair, and she feels very strongly about them. She says "geht zugrunde" (perish) and clearly wants them to die because they remind her of a past love. The second stanza shows a slightly more rational Louise. She makes up her mind to burn the letters, since they are a result of the burning passion she once had with her lover. In the final stanza we learn Louise hopes that, by burning the letters, she will eradicate the passion she still feels for her lover. Sadly, she admits that may not be a possible outcome.

Louise's story is personal and relatable to anyone who has experienced the pangs of a broken relationship; however, the addition of music intensifies the emotions portrayed in the poem. By adding a vocal melody to the text, Mozart gives Louise specific emotions for each phrase of text effectively revealing her subconscious to the listener, and completing the poetic-vocal persona. The first stanza begins with a leap of a 6th (G4 to E♭5) with the E♭ being the longest note in the phrase (m. 2), and clearly depicts a yell as Louise begins her rant. The first two lines of text, in which Louise describes the letters, have a downward progression back to G4

characterized by chromaticism with few leaps, implying that she is more sad than angry at the thought of the letters. Immediately, her anger is rekindled in m. 4 as the vocal line leaps up yet again on "geht zugrunde" (perish); it is only a 4ᵗʰ this time, but no less emphatic as the short phrase is repeated up a minor third. At "Ihr Kinder der Melancholie!" (m. 5) the vocal line reaches the E♭5 again, however this time the line smoothly descends back to the G4 to conclude the stanza with a sad repose to Louise's emotions. It is interesting to note that $\hat{1}$ (C) is minimally important to the vocal line in comparison to $\hat{3}$ (E♭) and $\hat{5}$ (G).

There is an immediate change in the poetic-vocal persona in the second stanza. The vocal line is characterized by large leaps of fifths and octaves, which represents how her sadness has faded; Louise is both upset and angry. The vocal line also includes longer note values (dotted-eighth notes and quarter notes), on important words and strong beats making the text much more emphatic. The vocal melody of the first line of the second stanza (m. 7) "Ihr danket Flammen euer sein" outlines E♭ major and has an octave leap from E♭4 to E♭5 recalling Louise's explosive anger at the beginning of the song. With the next phrase, "ich geb' euch nun den Flammen wieder" (to the flames I now restore you), the vocal melody reaches up to the F5, signifying her anger continuing to grow (m. 8). The line quickly descends by large leaps to G4, giving Louise's words a sense of decisive determination to burn the letters.

The vocal melody in m. 9 outlines an E♭ major chord over the next line of text ("und all die schwärmerischen Lieder"), reaching the E♭5, once again revitalizing her anger at the realization that the song lyrics are also a source of hurt. At "Lieder" (m. 10) the line sinks by large leaps and lands on F♯4, the leading tone to G4, which does not resolve right away. Instead, the arrival on the leading tone halfway through the phrase suggests that Louise cannot bring herself to consider why the songs are a source of hurt. She finds courage at "denn ach!" to

explain that her lover was unfaithful, and the disjointed vocal line expresses her anger and hurt, and, with the resolution to G4 in m. 12, her sadness as well.

Sadness quickly turns into a sense of building anger once more at the beginning of the third stanza (m. 12). Once again the vocal melody begins on G4 and works its way up to E♭5, however this phrase takes place over the course of two measures and is an ascending scalar progression (G-A♭-B♮-C-D-E♭). This suggests that Louise's anger is growing more and more intense with every beat until she explodes at "ist keine Spur von euch mehr hier" in m. 14.

Louise's sentiments shift once more at "doch ach!" (m. 15) and the following line of text "der Mann, der euch geschrieben," is the first instance where she thinks of the man himself. The vocal line is composed of steady eighth notes descending chromatically to G4, suggesting Louise is not as mad at the man himself as she is at his actions. Measure 17 is interesting because, for the last line of text, "brennt lange noch vielleicht in mir," the vocal line ascends to D♭, lowered scale degree 2, which, when supported by the Neapolitan harmony, has a tragic connotation. This is followed in m. 18 by an upward leap of a minor 3rd from the C5 to E♭5, suggesting that Louise is still fighting her desire to love him. The line of text is repeated, emphasizing G4, and concludes with a leap of a descending 5th from $\hat{5}$ (G4) to $\hat{1}$ (C), giving the song a sense of strong finality and signifying Louise's continued love for the man who betrayed her.

Instrumental Persona

Table 3.3. Motive Chart. Mozart's *Als Luise die Briefe*, K. 520

Motive Name	Measures where they appear
Explosive anger	1 (RH&LH), 7-9 (truncated LH), 20 (RH)
Intense emotion	4-5 (LH)
Fire	7-9 (RH)
Thoughtful-realization	10-11, 14-16 (RH)
Inner fire	12-13, 14 (expanded)

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An analysis of the instrumental persona will reveal how the key areas, textures, and motives found in the accompaniment help to tell Louise's story. The first stanza of the song begins in the tonic key of C minor, which is firmly established by a short cadential progression in the introduction (i-iv^6-V-i) and has the connotation of sadness due to a *pianto* gesture (or sigh gesture) characterized by the half step motion from $\flat\hat{6}$ to $\hat{5}$ in the bass (m. 1). The accompaniment begins with a rhythmically interesting motive comprised of an eighth note followed by two thirty-second notes and four eighth notes that communicates "explosive anger." The remainder of the first stanza has a chordal texture that provides harmonic support for the vocal line. There is another noteworthy motive in the left hand of the accompaniment in m. 4 and m. 5, which also communicates an intense emotion. The stanza concludes in m. 6 with a Phrygian half cadence giving it an unstable quality, as well as a distinctly tragic one due to a repeat of the *pianto* gesture in the bass.

The immediate direct modulation to E♭ major (III) in m. 7 that begins the second stanza is a bit surprising. Major key areas generally have a nontragic connotation, however in this situation, perhaps it has another meaning that will be discussed with the implicit musical persona. The harmonic rhythm is broader in this key area as well, with one harmony per measure. The texture changes dramatically in this stanza, as the left hand opens with the first four notes of the "anger motive," while the right hand begins a repeated figure of four thirty-second notes. The right-hand figure may musically represent the actual fire that Louise is throwing her letters into, or it could symbolize the fire of anger that is burning inside of her. However, the repetition of the "anger motive" in the left hand throughout the E♭ major key section implies that the left hand represents Louise's inner feelings, while the right hand motive is a musical depiction of the actual fire.

Half way through stanza 2 (m. 9) the song modulates to G minor (v), drawing the scene back to a tragic place. The Neapolitan of the minor dominant key, (A♭), which has a tragic connotation, is highlighted in m. 11 and serves as the pivot chord back to the tonic key in m. 12. The texture in the G-minor key area mirrors the opening with a sparse chordal accompaniment that supports the vocal line as well as a faster harmonic rhythm. A chromatic melody in the right hand stands out in m. 10, and connects the V chord to the ♭II in m.11, highlighting the sadness of the Neapolitan and adding a sense of thoughtfulness and realization to the line.

After an arrival in G minor in m. 12, there is a transition back to the tonic key of C minor. Here the texture of the E♭ major section is mirrored, however this time the left hand participates and acts as a driving force with eighth-note pulses. The right hand figure begins on G4 and parallels the ascending vocal line through m. 13. At m. 14 the compact right hand figure opens up into full chordal arpeggiation until the half cadence at the end of the bar. The texture once again reverts to the chordal style that supports the vocal line until the end of the piece. It is interesting to point out that the "thoughtful-realization motive" is again present as the transitional material between sections of intense emotion and more reflective times.

Implicit Musical Persona

Now that we understand the poetic-vocal persona, and how the instrumental persona might comment on the story, we must discern how the story is expanded when the two personas come together. *Als Louise die Briefe* begins with the "anger motive" in the key of C minor, so not only is the protagonist Louise mad, she is also sad. The first phrase of the vocal line comes out of that "anger motive" as the protagonist "yells" the first line of text, symbolized by the large leap of a 6th. The thin accompanimental texture allows for the words of the vocal line to be

understood easily, and suggests that the vocal melody fully represents her subconscious feelings that have risen to the surface. After the vocal line wafts down to G4 (m. 4), the motive in the left hand of the accompaniment represents intense feeling, and sets up the text "geht zugrunde" (perish), suggesting that the feeling represented by the motive is hatred for the letters. The first stanza concludes in m. 6 with a Phrygian half cadence, which implies that the protagonist is not sure how to deal with her sadness and anger.

The second stanza begins in m. 7 with a direct modulation to E♭ major, and with the "fire motive" in the right hand and "anger motive" on the downbeat in the left hand. All traces of sadness are gone with the shift into a major mode. The sadness is replaced with raw anger and resolute decisiveness expressed in the vocal line. In m. 7 the "fire motive" begins a half bar before the voice suggesting that Louise turns to look at a real fire as she makes the decision to burn the letters. The vocal line, with leaps and dotted rhythms, expresses her anger and emphatic desire to destroy all evidence of her lover. The accompaniment represents not only the setting, Louise in front of a fire, but also the symbolic burning anger that is present within herself which is supported by the repeated "anger motive" throughout the E♭ major section.

As Louise realizes that she will be destroying love songs as well, the key area pivots into G minor (m. 9). The "thoughtful-realization motive" in the right hand of the accompaniment precedes the recognition of why she is sad and angry; her lover betrayed her. This sad realization leads to a perfect authentic cadence in G minor on the downbeat of m. 12, which also serves as the impetus for a change in accompanimental texture as well as the modulation back to the home key of C minor.

The compacted version of the "fire motive" in m. 12 prepares the last stanza of text and parallels the rising chromatic vocal line. It musically represents the building anger and frustration

inside of Louise that she is trying to control. Her anger climaxes in m. 14 with an expanded arpeggiated motive in the right hand and octaves in the left as she screams "ist keine Spur von euch mehr hier" (no trace of you will here remain) on a high E♭5. The half cadence at the end of m. 14 suggests that Louise is not as committed to the destruction of her lover's memory as her words insinuate. This is supported by the "thoughtful-realization motive" that follows the cadence and leads into the first mention of her lover in the descending stepwise vocal line.

The measure following the "thoughtful-realization motive" (m. 17) contains an interesting musical moment. The vocal line brings out the Neapolitan scale degree (D♭), and while it seems to be supported in the accompaniment, the inner voices clearly define an A♭ major chord (VI). The juxtaposition of the voice and accompaniment musically represents the conflicting emotions going on inside of Louise herself; she hates her lover, but she still loves him at the same time.

The song concludes with a deceptive cadence at the end of the last line of text "brennt lange noch viellecht in mir" (m. 18), and the final perfect authentic cadence arrives after the repeat of the final line (m.19). The implied meaning here influences how we look at the entire song. The final perfect authentic cadence consists of a $\hat{5}$ (G) to $\hat{1}$ (C) leap down in the melody that gives the line a strong sense of finality. This is the first moment in the song where $\hat{1}$ is a pronounced arrival point. Throughout the piece, $\hat{3}$ (E♭) and $\hat{5}$ (G) are consistently the more important pitches. If we assign $\hat{1}$ (C) an implied meaning of deep love, we can conclude that Louise's subconscious knows that she will always love the man, but her conscious brain, expressed through the text, and her surface level emotions, expressed through a vocal line that highlights $\hat{3}$ and $\hat{5}$ and avoids $\hat{1}$, are fighting against those feelings of love. With the exaggerated arrival on $\hat{1}$ at the final cadence, it is clear that, though Louise has fought vigorously to hate her

lover (through the key areas E♭ major (III) and G minor (v)), she will never eradicate her love for the man who betrayed her. The song concludes with a short accompanimental postlude that consists of the "anger motive," reiterating Louise's anger; however this time, she is also mad at her own inability to forget her love.

Example 3.2. Mozart's *Als Louise die Briefe*, K. 520

How to Build an Interpretation

I will now provide a sample interpretation of *Als Louise die Briefe* based on the understanding of the poetic-vocal, instrumental, and implicit personas, present in the song. The protagonist of this song is easily identified. Her name is Louise and she is young enough to have a romantic relationship, but old enough to have a stockpile of letters and to understand her own emotions. For the purpose of this interpretation, she is in her early to mid twenties. She has learned to feel and love deeply, and her heart is ripped apart when she discovers her lover's betrayal.

It is important to also define the relationship between Louise and her lover. Were they husband and wife? Lovers? A beau from her youth? If they were married, her reaction to the betrayal might have been slightly less explosive. For example, the Countess in Mozart's *Le nozze di Figaro* responds to her husband's infidelities with the aria "Porgi amor" which is filled with sad resignation and sweeping melodies. This song incites a passion in Louise that suggests this was a lover who broke her heart.

The setting of this song must also be clearly defined. This scene takes place perhaps in a living room or study in a house, where there is a desk for writing and keeping letters. It must also be a room that includes a fireplace as the fire motive suggests that Louise is looking into a fire and plans to destroy her letters by burning them.

Once the setting has been established, the singer should continue to look to his or her understanding of the personas to build an interpretation of the song. Before the opening anger motive in m. 1, the singer must imagine herself as Louise discovering her lover's betrayal. The breath taken in that moment signals the pianist to begin, and the anger motive depicts her inward feelings as well as her physically finding the letters. The breath before the first line of text should

be quick, and filled with emotion that propels the large leap at the beginning of the phrase. Similarly the two breaths taken in the rests before "geht zugrunde" should heighten the intensity of the feelings driven by the text and the accompanimental motive underneath. Though it is not written in the score, the singer should allow the tempo to gradually slow down under "ihr Kinder der Melancholie" until the arrival on the half cadence.

The rest after the cadence allows the singer to shift her emotions, and have a thought that initiates the next stanza. Though Louise's anger sinks into sadness at the cadence, in that brief moment of repose, she turns to the fire and quickly decides to burn the letters (m. 7). Her vocal melody comprised of notes with longer rhythmic values on strong beats, suggests she is completely committed to getting rid of the letters and the memories associated with them. The break in the accompaniment in m. 10 is another moment where the singer can use the rest to slow down the tempo and better communicate the shift in thought process at "denn ach!" The singer should use the following "realization motive" in the accompaniment to think, "how could he do that to me" before singing, "er sang nicht mir allein," and transition from sadness back to anger at the downbeat of m. 12.

The condensed fire motive begins in m. 12 and Louise's clarity of purpose in destroying the letters becomes more extreme as she begins to sing "Ihr brennet nun." The singer should start the phrase at a softer dynamic but with intensity, and grow over the course of the phrase until the climax in m. 14. Here again, there is a moment of repose where the singer must shift her thoughts as suggested by the change in accompanimental texture and the "realization motive." Louise wrestles with the idea that she will always love him in m. 17, with the juxtaposition of the Neapolitan and VI, as discussed earlier. The repeat of the line after the deceptive cadence must have a sense of finality in the vocal quality and a heartbroken expression. The "anger motive"

concludes the song, suggesting that Louise is still burning with anger and passion. The difference from the beginning lies in her realization that her love will never die, and she will have to live with the betrayal forever.

Fauré, *Mandoline*

This analysis of *Mandoline*, the first song from Gabriel Fauré's Op. 58 (1891) mélodies on poems by Paul Verlaine, will differentiate the poetic-vocal, instrumental, and implicit musical personas present in the song. I will also provide a sample interpretation based on the understanding of the personas that can be used as a guide to performance.

Table 3.4. Form Chart. Fauré's *Mandoline*, Op. 58, no. 1

Form	Measures	Key	Text	Translation
Stanza 1	1-10	A♭ Major E Minor	Les donneurs de sérénades Et les belles écouteuses Échangent des propos fades Sous les ramures chanteuses.	The men serenading And the lovely ladies listening Exchange affected pleasantries Under the singing branches.
Stanza 2	11-18	A♭ Major E♭ Major	C'est Tircis et c'est Aminte, Et c'est l'éternel Clitandre, Et c'est Damis qui pour mainte Cruelle fait maint vers tendre.	Tircis is there and Aminte, And the inevitable Clitandre; And there is Damis, who for many A cruel maid makes many tender verses.
Stanza 3	19-23	A♭ Major C♭ Major	Leurs courtes vestes de soie, Leurs longues robes à queues, Leur élégance, leur joie Et leurs molles ombres bleues,	Their short silk jackets, Their long gowns with trains, Their elegance, their joy And their soft blue shadows
Stanza 4	24-29	Transitional	Tourbillonnent dans l'extase D'une lune rose et grise, Et la mandoline jase Parmi les frissons de brise.	Whirl in the ecstasy Of a rose and gray moon, And the mandolin babbles on In the quiverings of the breeze. [30]
Stanza 1	30-39	A♭ Major	Les donneurs de sérénades …	The men serenading …

Poetic-Vocal Persona

An analysis of the poetic-vocal persona will provide the reader with a better understanding of the poem, and how it is combined with the vocal line to define both the

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[30] Philip Lieson Miller, *The Ring of Words; An Anthology of Song Texts*, New York: W.W. Norton (1973), 370-71.

protagonist of the song and the scene. The poem *Mandoline* beautifully describes a pastoral party scene in four quatrain stanzas. The first stanza gives an overview of the scene where young men and women are gathered together enjoying one another's company. The second stanza introduces the characters present at the party. Verlaine interestingly chose to include stock characters from early pastoral literature. For example, the first character introduced is Tircis, a shepherd from the fables of French 17th-century writer Jean de La Fontaine. The references to famous fables would automatically bring to mind pastoral scenes to a French reader. The third stanza describes the clothing and general aura of joy and elegance surrounding the characters. The fourth concludes the poem describing the characters whirling in the moonlight to the sound of a mandolin.

It is clear from the descriptive nature of the poem that the speaker is a narrator. He is simply describing a scene of pastoral joy and is not necessarily present or part of the scene. The added vocal line transforms the narrator into the poetic-vocal persona. The melody supports the description of the different parts of the scene focused on in the text. The two beginning stanzas serve the same introductory purpose. The first introduces the scene and the second introduces the characters, so it is fitting that they share a similar vocal melody. The phrase structure of both stanzas is sentential (presentation + continuation); they share the same basic idea and cadential material, but the continuation is slightly altered in the second stanza to highlight the text (in this case the text describes the character of Damis (m. 15)).

The melody itself is made of beautiful arching lines that feature stepwise motion and a few elegant leaps. The rhythm of the vocal line is conducive to French speech rhythms, bringing out the natural beauty of the French language and the expressive nature of the text. For example the second line "Et les belles écouteuses" (mm. 5-6), *belles* is elongated by a dotted quarter note and *écouteuses* is extended by a half note on a lovely F5. These rhythms mirror how one might

expressively speak the text and highlights how beautiful the ladies are in the scene. A vocal melisma concludes both stanzas (m. 9 and m. 17) and has an almost improvisatory feel, but nevertheless serves a cadential function. Perhaps these improvisatory sounding cadences musically represent the joy that the narrator takes in describing the beautiful scene.

In m. 19 the third stanza goes into more detail about the characters in the scene. The narrator describes their beautiful clothes and joyful aura that surrounds their reverie. The vocal melody here is new and emphasizes the detailed description of the characters. The poetic persona alone might accentuate the descriptors, here however the vocal melody highlights the initial word in the first three lines of the stanza, "leur" (their). The downbeat of the vocal melody, on the word "leur" (m. 19), is the highest pitch (E♭5) and one of the longest notes in each of the one bar phrases. This suggests that the narrator is more excited about the characters themselves rather than what describes them. Instead of the lovely arching melody of the previous lines, the melody shifts in m. 22 for the final line of the stanza, "Et leurs molles ombres bleues" (and their soft blue shadows). The voice diminuendos to a *piano* at "molles ombres bleues" and into a sustained G♭4 over six and a half beats. This change suggests the narrator is fascinated not only by the characters themselves, but by the aura that they collectively give off.

The fourth stanza ushers in yet another change in melody that illuminates the text. Like the previous stanza the melody begins with the highest note of the phrase (E♭5) and wafts down in a scalar pattern through a sustained G♭4 and all the way back to E♭4. Once again dotted rhythms highlight the most important words of each phrase while bolstering natural speech rhythms. The juxtaposition of the dotted and straight rhythms gives the line an enjoyable dance-like quality that musically depicts the fun the characters are having whirling in the moonlight to the sound of a mandolin. The dynamic marking at the beginning of the stanza is *piano sempre*

(always soft), and this, combined with the descending vocal line, musically suggests that the characters in the scene are slowing down into a reposed place of joyful exhaustion. It also suggests that the narrator has come to the end of what he is describing.

After the repose at the end of the fourth stanza, the narrator repeats the first stanza (m. 30), again describing an overview of the scene. The initial melody is revived, however on the final two lines of text where the melody slows down and the dynamics diminish. Instead of a melisma that acts as a cadential figure for the stanza, the melody in mm. 36 - 37 leaps from a sustained G4 ($\hat{7}$) to a sustained C5 ($\hat{3}$) and the vocal melody ends. The leading-tone resolution is denied with the leap to C5 ($\hat{3}$) leaving the vocal line incomplete at the end of the song. Perhaps this is Fauré's way of suggesting that, though the narrator has finished describing the scene, the party continues on into the night.

Instrumental Persona

The analysis of the instrumental persona will show how it helps support the story by differentiating between the stanzas using key areas and texture changes. The accompanimental texture throughout the song represents the sounds made by mandolins. The opening texture is that of a plucked mandolin with staccato block chords juxtaposed with staccato arpeggiations. The first two stanzas are characterized by this texture, however both stanzas conclude with a smoother mandolin texture when the cadential melodic material occurs in the right hand (m. 10 and m. 18). The accompaniment of the third stanza supports the vocal line in emphasizing the text "leur" with a sweeping arpeggiated figure spanning over two octaves on the downbeats of the first three measures, followed by the plucked mandolin texture to fill out the bar. The third stanza does not conclude with the smooth texture and cadential melodic material, instead the

sweeping figure morphs into a whirling figure in the fourth stanza that gradually descends in a stepwise pattern. This stanza is broken into sections and the cadential melodic material in the right hand and the smooth mandolin texture in the bass conclude both of them. The final stanza is a repeat of the first, and a plucked mandolin once again characterizes the texture. Interestingly, the cadential texture found throughout the other stanzas is present here, but in places that are not cadential. The first instance is in m. 31 where this figure bridges the two basic ideas of the melody. In the second instance (mm. 35-36) this figure leads to a cadence in m. 37 instead of being the arrival point itself. The piece concludes with the plucked mandolin texture and a staccato chord composed of open fourths and fifths.

The overall motion of *Mandoline's* harmonic landscape proves helpful in describing the pastoral party scene. There are few moments of functional tonality giving the mandolin-like accompaniment an improvised sound. The first three stanzas begin in the tonic key of A♭ major, but they each cadence in a different and often distant key. A♭ major represents the narrator's focused mind on describing the scene, but as each stanza concludes, the cadence in a different key represents his mind getting wrapped up in the scene he is describing. Each time he begins a new stanza the key immediately returns to tonic.

The third stanza does not conclude with cadential material like the other two stanzas. Instead it moves to C♭ major (a chromatic mediant relationship) linking the end of the third stanza to the beginning of the fourth stanza. The fourth stanza is almost an extension of the third and the text supports this: the third describes the character's clothes, while the fourth describes the energy of the scene as whirling to mandolin music. The narrator seems to get caught up in the experience of the party that he is describing; he is reminiscing or perhaps just has a very vivid imagination. The harmony and accompanimental texture has a whirling character as well. The

harmony shifts between variations on C♭, E♭, and A♭ chords, but has little harmonic function other than to slowly bring the song back to the home key of A♭ major (m. 29). While it takes five full measures to arrive at tonic, the texture of the accompaniment consists of downward arcing sixteenth-note figures, musically representing the whirling of the characters and the state of mind of the narrator. The cadential material present in the vocal line at the end of earlier stanzas is mirrored here in the accompaniment breaking the final stanza into two parts: whirling people and whirling mandolin music. The falling progression of harmonies represent the narrator slowly coming back from being caught up in the moment to finish his description of the scene.

The final stanza of the song is a repeat of the first, and it begins in the tonic key of A♭ major. Though cadential material is present twice in the accompaniment of this stanza, the harmonies remain diatonic in the home key of A♭ and eventually cadence in m. 39. The return to tonic to end the song serves an interpretive purpose as well. Each of the other stanzas involves key areas that move away from tonic. We can interpret the harmonic motions thus; A♭ major represents the narrator describing the scene in the present. Each stanza moves away from tonic, representing the narrator getting caught up in the thrill of what he is describing. The first stanza modulates down to E-minor (♮v or enharmonically reinterpreted ♭vi) musically demonstrating "Sous les ramures chanteuses" (under the singing branches). The second stanza modulates from tonic to E♭ major (V), a more normal key relationships for a major mode piece. The third stanza modulates up from tonic to C♭ major (♭III), only a major third above tonic, suggesting that the narrator is closer to the characters, or that the memory of them is becoming more real. The fourth stanza is transitional moving from C♭ major back to tonic where it remains for the repeat of the first stanza. This could be interpreted to mean that the narrator has recalled so much of the memory of the party that it seems real to the narrator and that he is reliving it in the present. Or

perhaps it demonstrates that the narrator is finished describing the party and is now an active participant in the event.

Implicit Musical Persona

The next step of this analysis is to determine the implicit musical persona: how the vocal and instrumental personas combine to express the composer's complete message, which will directly effect how the singer will interpret the song. *Mandoline* has a different implicit musical persona than other songs discussed in this project; here the poetic-vocal persona is a narrator, simply describing the scene. The vocal line helps to highlight the words and suggests the narrator's excitement over the scene being described. The instrumental persona is also unusual because it musically represents a mandolin throughout the entirety of the song. The mandolin accompaniment places the narrator in a sonic environment. He is either in the presence of a mandolin, or playing it himself. The notion that the narrator is playing the mandolin is supported by the fact that the texture of the mandolin changes and shifts to highlight the different stanzas of text, implying that the narrator is in control of the mandolin accompaniment. This is also supported by the fact that the voice is the first to introduce the melismatic melodic material (m. 9) and the mandolin mimics it in the following bar, like the narrator is improvising the melody in his head and playing it back to himself on the mandolin.

With that in mind, the scene could be interpreted in two different ways. The first is that the narrator is a participant in the scene, providing the party music while accompanying himself on the mandolin and introducing the listeners, audience or newcomer to the party, to the rest of the characters in the scene. This interpretation of the implicit musical persona is supported
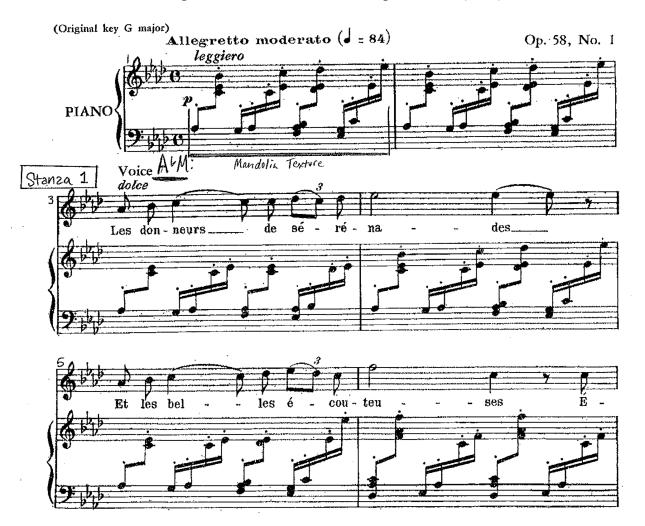
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strongly by the use of the present tense in the text. He describes the scene as though it is happening in front of his eyes saying, "Tircis is there and Aminte…and there is Damis."

Perhaps a more convincing interpretation of the implicit musical persona is that the narrator is the playing his mandolin in the present. All the while he describes a party that he is vividly reliving in his minds eye, which explains why the text is in the present tense. The key areas and the ending of the song support this interpretation. The key areas of the first three stanzas begin in the home key A♭ major. Even if the previous stanza cadences in a distant key, it immediately returns to tonic at the beginning of the new stanza. The pattern of beginning the stanzas in tonic then moving away to a different or distant key for each new stanza suggests that the narrator begins each memory in the present then gets more drawn in to the scene in his mind.

The fourth stanza stays in C♭ major after a cadence in that key at the end of the third stanza. As previously discussed this suggests that the sights and sounds described in the fourth stanza are connected to and coming from the third stanza. This also implies that the narrator is even more wrapped up in reliving his past experience. The whirling figure in the accompaniment is not only a portrayal of the actual mandolin sounds, but also a representation of the narrator's inner excitement that he is re-experiencing. The return to A♭ major and the repeat of the first stanza brings the narrator back to the present, where he stays until the final cadence that ends the song.

Another thing that supports this interpretation, in which the narrator is reliving the scene in his mind, is the way the song ends. The vocal melody approaches the final cadence in A♭ major by bringing out the leading tone (G4). Instead of resolving the leading tone by step to $\hat{1}$ (A♭), it leaps up to cadence on $\hat{3}$ (C5), taking away any strong sense of finality or closure. The

vocal melody as a result seems dream-like, suggesting that the narrator can return to the memory

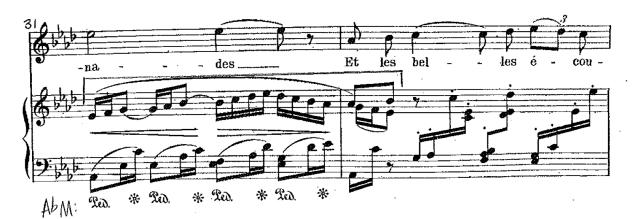he has just relived any time he likes because it has not been concluded or closed on Î (A♭).

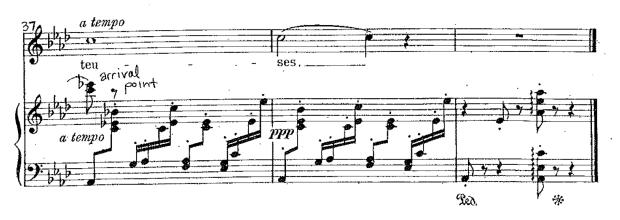**Example 3.3. Fauré's *Mandoline,* Op. 58, no. 1 (1891)**

Sample Interpretation

The analyses of the poetic-vocal, instrumental, and implicit personas have provided a thorough understanding of *Mandoline*. I will now provide a sample interpretation based on these findings. First, it is important to define the protagonist of the song. In *Mandoline* the protagonist has very few defining characteristics, compared to other songs studied in this paper. The gender is not specified, in fact, the only thing that is concrete is that the protagonist plays the mandolin, has been to the amazing pastoral party described throughout the song, and has at least four friends, Tircis, Aminte, Clitandre, and Damis.

The lack of a prescribed character to embody is freeing for the singer in this situation. Instead of stepping into the angry shoes of Louise or the anxious shoes of Schumann's protagonist of "In der Fremde," the singer can be himself or herself in this moment describing his or her own memories. However, this is all contingent on whether the singer has a sufficient memories to conjure. If not, then the singer must imagine all the details of the scene described in *Mandoline* so that it becomes real in his or her minds eye. This step is imperative to successfully impersonate the protagonist, or narrator in this case.

Hopefully, impersonation can be dispelled with and the singer can call to mind personal memories that are similar to what the song describes. One vivid way of connecting a singer's personal experiences with the text is by assigning to the characters of the song specific personalities of the singer's friends. This will provide the singer with a clear mental image of the person they are describing instead of random characters. The more real the scene is to the singer, the more real it will be to the audience.

Determining the setting of the song is slightly different in this case as well, because it is taking place in two different locations simultaneously. The first place is the location of the party

in the narrator's/singer's mind. It is essential that the singer take the time to imagine the pastoral party scene as described in the poem, or recall a similar personal experience. There must be music and different people interacting and having a wonderful time. A wedding reception might be the most suitable comparison.

The song is concurrently taking place in the present, at whatever location the narrator is reminiscing. As the singer impersonates or becomes the narrator, the song recalling the scene takes place on the stage of a recital hall. Obviously the singer will not be playing the mandolin. Instead the singer must listen and work with the accompaniment so as to imply that it is an expression of his or her memories and inner emotions and that they are the impetus for the accompaniment.

A song like *Mandoline* can be performed on a recital as a fun piece that lightens the mood of a set. However, performed by a singer who understands the different personas and how the song transports the singing narrator to the memory of a glorious party, this song can transport the listeners to their own beautiful memories. By taking the time to understand the song and imagine/recall experiences and people, the performance will be authentic and truthful.

Barber, *The Monk and His Cat*

The following analysis of "The Monk and His Cat," the eighth song in Barber's cycle *The Hermit Songs*, will explore the poetic-vocal, instrumental, and implicit musical personas to reveal the composer's voice. An understanding of the composer's voice will serve as the foundation for a sample interpretation that can be used in performance preparation.

Table 3.5: Form Chart. Barber's "The Monk and His Cat" Op. 29, no. 8

Form	Themes	Measure	Key	Text
A	Melody a	1-7	F Major (I)	Pangur, white Pangur, How happy we are Alone together, Scholar and cat.
	Melody b	8-15		Each has his own work to do daily; For you it is hunting, for me, study.
	Melody a	16-21		Your shining eye watches the wall; My feeble eye is fixed on a book.
B	Melody c	22-27	C Major (V)	You rejoice when your claws entrap a mouse; I rejoice when my mind fathoms a problem.
	Melody d	28-38	F# Major (♭II)	Pleased with his own art Neither hinders the other; Thus we live ever Without tedium and envy.
A (truncated)	Melody a	39-52	F Major (I)	Pangur, white Pangur, How happy we are, Alone together, Scholar and cat.

Poetic-Vocal Persona

An analysis of the poetic-vocal persona will reveal the composer's reading of the poem as well as provide a clear picture of the song's protagonist. It is important to first analyze the text alone, without any connection to the vocal line. The set of poems that make up *The Hermit Songs* were written by anonymous Irish monks and scholars in the 8th through the 13th centuries, and was translated for Barber into English by W.H. Augen.[31] The poetic persona that the poet has assumed is a scholarly monk who owns a cat named Pangur. The text reflects the monk talking to his cat, describing and contemplating their relationship. He finds joy in thinking about their complementary differences and having a companion who shares his love for daily work.

The poem is simple yet beautiful, and that exactly describes Barber's vocal melody of the poetic-vocal persona. When the melody is added to the text, the poem that originally may have

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[31] Rose Marie Chisholm, "Notes on the Hermit Songs Texts," *Journal Of Singing* 66, no. 1 (2009): 8, 11.

been one long stanza is broken up into six sections of diverse lengths, and four distinctive melodies, none of which have a specific meter. The first three lines of text comprise the first section and first melody (a). We learn that the cat is named Pangur, and that they are happy alone together. Other than the syncopations, melody a is rather simple and diatonic, built from an F major (tonic) triad. The syncopated rhythms emphasize natural speech rhythms, highlighting the text's upmost importance. The melody itself is less about a tune, and more about natural speech inflections. The vocal line in this section starts on the offbeat of beat 1 in each bar, giving the vocal melody momentum into the second beat. Many of the important words in the section are approached by leaps, similarly to how one would speak, and line up with the strong second beat of the measure.

The second section begins in m. 8 and, as the monk describes their daily work, the melody becomes much more chromatic though it still reflects natural speech inflections. The chromaticism here suggests that work is not the most enjoyable part of the monk's day. As the text juxtaposes the different types of work, hunting and studying, the vocal line represents the monk's inner opinions. He thinks that the cat must enjoy his hunting, because the vocal line is composed of interesting intervals. He thinks his own work ordinary and perhaps boring. The vocal line on "study" is a whole step from G4-F4 (m. 13) with tenuto marks on both notes and a slide between, musically representing a groan.

The third section of text is set to melody a, as the monk again describes how they happily spend their time together. He reads and the cat keeps a look out. The fourth section ushers in melody c, a boisterous description of a joyful part of their day. The cat rejoices when catching mice. The cat's joy is musically characterized by a vocal melody that sounds like church bells (m. 22), as well as musically represents the cat pouncing on a mouse with large leaps, both up

and down in m. 23. The monk's joy is found when his "mind fathoms a problem." The action itself is almost the opposite of the cats, and the vocal melody highlights the distinction with a long diatonic line that arches up to D5 on "mind" and descends back to A4, which leads the song into the next section.

The fifth section of text is characterized by melody d, which is much more thoughtful than the other melodies and has a chant-like quality, as the monk contemplates why he and the cat are so happy together despite their differences. In the previous section the monk states he takes joy in thinking about problems while the melody returns to A4. Melody d flows out of that place, centers on A4, and returns to a natural speech inflection contour. Here, the monk is putting his mind to work in discovering why he and the cat get so much joy from their friendship. The A4 centered melody moves by step the majority of the time making the text seem more personal and introspective. The chant-like melody serves to heighten the monk's thoughts to almost prayer-like reverence. Only when he comes to the conclusion "Thus" does the melody begin to include a few short leaps.

The return of melody a and the first section of text takes place in m. 40. This brings the monk back to his original state of happiness in the presence of his cat. His work of studying and problem solving for the day is done, now he can just simply sit back and enjoy watching his cat.

Instrumental Persona

An analysis of the instrumental persona will reveal two functions within this song. First it represents and differentiates the monk and the cat through distinctive textures throughout the song. Secondly, the key areas reveal the monk's state of mind.

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The instrumental persona of *The Monk and His Cat* has three distinct yet sometimes overlapping textures. The first texture consists of block chords in one hand of the accompaniment and a continually smooth rocking arpeggiation figure in the other. It is pervasive throughout the song and seems to represents the monk's happy contemplative state. The second texture overlaps the rocking arpeggiation and consists of ascending groups of two eighth-note dyads, half-step relations that resolve to thirds, which sound like someone clumsily hitting notes on the piano (mm. 6-7). This texture acts as connecting material between the different sections of the song. The eighth notes could represent the cat, however the rocking arpeggiated figure is still present underneath suggesting the monk is still present. The third texture is a complete break away from the first and second. The smooth rocking pattern is completely gone, replaced by a texture of sounds that a cat might make if walking across the keyboard of a piano. This happens for the first time in mm. 8 through 13. The cat-like eighth-note dyads are present in m. 8, and are followed by a chromatic melody in the right hand. Measures 12 and 13 musically represent the pouncing and movement of the cat while hunting. The same pounce-like texture is even more present in m. 22 and m. 23.

The instrumental persona includes specific modulations throughout the song that prove significant. The first three sections of text are in the tonic key of F major. The first key change takes place in m. 22 directly moving to C major (V) as the monk says, "You rejoice when your claws entrap a mouse; I rejoice when my mind fathoms a problem." Modulating to the dominant differentiates the contented happiness each finds in their friendship, represented by the F major key area, with the external joy they both find in their work, represented by C major.

In a startling move, m. 28 ushers in a direct shift F♯ major, an enharmonic ♭II key relationship with the tonic key of F major. While the Neapolitan harmony carried a tragic

connotation in music of the 19th century, in this song the move to the ♭II key area seems dreamy and thoughtful when combined with the arpeggiation texture. Here the opening rocking contemplative texture is inverted. The arpeggiation pattern shifts to the right hand giving the entire section a dreamlike quality, which when paired with the Neapolitan key area, is only exacerbated.

The opening F major section of the song returns almost identically in m. 39 to conclude the song. The monk's contemplative texture is present, with the transitional cat-like dyads connecting the two iterations of melody a and closing the song.

Implicit Musical Persona

The implications that arise from the poetic-vocal persona and the instrumental persona coming together to embody an art song are frequently complicated, but beautiful. The implicit musical persona found in *The Monk and His Cat* is that and more. The most foundational aspect of this song's implicit musical persona is its form. The different vocal melodies presented, coupled with the key areas and textures in the accompaniment combine to reveal a large ternary form. There are three large sections: A, consisting of melodies a and b, B, consisting of melodies c and d, and the truncated return of A, consisting of only melody a. These broad sections serve to help us understand the full extent of what Barber desired to communicate through this song.

The A section is the first 21 measures of the song and incorporates the F major key area, the contrasting melodies a and b, and transitional material that represent the cat. Melody a, coupled with the contemplative rocking texture in the accompaniment, represents the monk who is in the present moment getting great joy from contemplating friendship with the cat. The monk sets up in the first section of melody a what the rest of the song will explain.

Melody b arrives in m. 8, but not before the transitional material bridges the gap between the monk's contemplation, and the present representation of his cat. The transitional material musically represents the cat getting his master's attention by walking across the piano keys. This pulls the monk out of his contemplative state and into the b melody. This is a place where he is not thinking. Instead he is reacting to and focused on the actions of his cat, which are represented by the accompaniment in mm. 8 through 13. The block chord in m. 12 clearly represents the cat jumping off of the piano to go in search of a mouse.

The transitional material is repeated before the return of melody a. The repeat however, does not represent the cat on the piano in actuality, because he has already jumped off. Instead the monk has associated the cat walking with the sound he made on the piano (repeated groups of eighth-note dyads), so that is what he hears when watching his cat walk around the room. The return of melody a (m. 16) takes the monk back into a happy contemplative state as he discerns the differences in how he and his cat see and what they look at.

The transitional material closes the A section and leads to the B section, which begins in m. 22. There is an immediate change in the texture and key. The texture becomes block chords, not unlike the one representing the cat jumping in m. 12, and the key area modulates directly to the dominant key of C major. The key change represents a shift in the monk's mindset; the motion up to the dominant suggests his joy found in contemplation is heightened as he remembers what it is like to watch his cat joyfully hunt. The block chords represent the cat pouncing on mice, however this time he is reliving the memory in his minds eye as predicated by the dominant key area. As he acknowledges what he enjoys—fathoming problems, as a contrast to the active cat—the texture of melody a returns. This time however, the pattern is condensed

from $^9_8$ bars to $^6_8$ bars, speeding up the harmonic rhythm and suggesting an improved sense of concentration on what makes the monk happy as well.

The shift from the first melody (c) of the B section to the second melody (d) is very deliberate. There is no sign of the transitional "cat" material, further implying that these thoughts are happening in the mind of the monk, and are not a result of looking at the cat or in reaction to him. Instead the realization that he is most happy when fathoming problems, leads him to solve the problem he has arrived at in this song (m. 28): how do two beings, so completely different in every way, make the other happy?

The monk begins to work out the answer to the problem in the melody d section. A direct modulation to F♯ major, the enharmonic Neapolitan key area, takes place at the downbeat of m. 28, while the texture becomes an inverted version of the texture from the previous theme. The continually smooth rocking arpeggiation figure of the present in the A section is placed in the right hand while the left hand consists of blocked chords. The accompaniment's Neapolitan key area coupled with the rocking contemplative arpeggios in the higher register as well as a vocal melody that mimics a prayer-like church chant represents a move toward transcendence.[32] The monk is taken completely out of the present moment into a place of higher thought as he contemplates the answer to his question. He arrives at the conclusion, "Pleased with his own art Neither hinders the other; Thus we live ever Without tedium and envy."

Once the question is answered, the monk snaps back to reality as a truncated version of the A section returns in m. 39 with a direct modulation back to F major and the return of the a melody. Transitional material connects the first reprise of melody a and its repeat, symbolizing the cat once again. Measure 47 is the only place in the song where the vocal melody is clearly heard in the accompaniment. The implied meaning could be that the monk is trying to get the

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[32] Robbert Hatten, *Musical Meaning in Beethoven*, Indiana: IU Press, 1994, pp. 11-28.

attention of his cat by whistling a little of the melody. The transitional material closes the piece

and represents the cat happily walking over the monk, and sitting on his lap.

Example 3.4. Barber's "The Monk and His Cat," *The Hermit Songs,* **Op. 29, no.8**

claws En-trap a mouse; I re-joice when my mind Fath-oms a prob-lem.

Melody D

Pleased with his own art,— Neith-er

F#M:

hin-ders the oth-er; Thus we live e-ver With-out te-dium and en-

A-truncated

vy.

Tempo I Contemplative texture

FM:

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How to Build an Interpretation

An analysis of personas based on Cone's approach to art song, provides the singer with a deep understanding of what the composer is trying to express through the song. It is the job of a singing actor to build a personal interpretation based on his or her understanding of the composer's voice. In *The Monk and His Cat*, the protagonist has been clearly defined through the title and text; the singer will be impersonating the scholarly monk. The text informs us that the monk studies, reads, thinks and most importantly, enjoys time with his cat. He does not see well, perhaps he is old, perhaps he does not move well either. This realization will dictate how the singer will move on stage. Because the monk loves to spend time pondering, this is where we find him in the song's scene. He is taking a break from his studies to happily contemplate the friendship he has with the cat.

The text gives us very little information about the setting of the song; luckily the instrumental persona suggests the presence of a piano (transitional cat material). When given very little concrete information, the singer must imagine the scene for himself or herself. The monk reads and thinks, so perhaps the scene is set in his study where there is also a piano. The presence of a piano suggests the song does not take place in the time period of the original poetic text. Perhaps it is the turn of the century, when personal pianos were more common. The singer must imagine the cat, Pangur in all his white fur, and also envision the chair the monk is sitting in in the study. All of this must be clearly envisioned in the singer's mind before a note is played on the piano.

Once the singer has developed his or her version of the protagonist and has imagined the setting of the scene, they must continue to rely on his or her knowledge of the personas to influence his or her interpretation of the song. The different sections outlined by the song's

ternary form are a helpful tool in interpretation. The A section of the song is a result of the monk reacting to what the cat is doing, whether it is walking on the piano, jumping down, sitting, or meandering around the room. Before the accompaniment begins, the singer must imagine he has been reading and then puts down his book to look at the cat. When the pianist sees the change in demeanor, and a sigh of contentment from the singer, then they should begin the introduction.

Melody a of the A section requires that the singer impersonate the monk in a state of happy contentment as he contemplates his friendship with the cat. The singer should be very careful to express the meaning of the text and incorporate all the markings in the vocal line. When the transitional cat material enters in m. 6, the singer should imagine watching the cat walk across the piano. This leads into melody b, a discussion the monk has with himself as to the differences between him and his cat. Melody b's accompaniment represents the cat walking and jumping off the piano. This gets the attention of the monk as he speaks directly to the cat. In the transition back to melody a, the singer must imagine the cat walking away to sit down to look at the wall.

The B section comes as a surprise in m. 22, quite like the idea that comes to the monk in this moment. He remembers watching the cat have fun hunting for mice. The monk then realizes that he is having just as much fun sitting still and contemplating as the cat has being active. Vocal colors should differentiate the two actions; the description of hunting should be bouncy, making the most of the large leaps in the vocal line, while the description of the monk's thoughtfulness should involve very legato singing.

The transition between the B section's melody c and melody d is perhaps the most poignant moment in the song. The monk states he is most happy fathoming problems, and the second theme ushers in a time of deep contemplation as represented by the key area and

accompanimental texture. The monk's problem he gets to work out is, "How are we so happy together, yet so different?" The singer must ask that question in his or her mind before they begin to work out the answer by singing "Pleased with his own art…"

Once the monk comes to the conclusion that they are happy because they are different, not in spite of that fact, the monk snaps back into reality, a contented place of contemplation (the reprise of the A section). The repeat of melody a should have an even sweeter quality than before because the monk has worked out his mental problem and now can simply enjoy life with the cat. Measure 47 is a fun moment in the song where the vocal melody is in the accompaniment and it suggests the monk whistles his melody to get the attention of the cat. The song closes with the transitional cat material as the postlude. The singer must imagine the cat walking up to his chair and sitting on his lap. The singer should conclude the song with a happy sigh of contentment.

CHAPTER 4: CONCLUSION

Performances of art song have the potential to be deeply inspiring affairs. However, without a deep understanding of the music and text, the singer will struggle to develop a meaningful interpretation. In this document I have introduced Edward T. Cone's approach to art song, outlined in his book *The Composers Voice,* as an effective link between analysis and interpretation. His approach outlines different personas inherently found in art song: the poetic-vocal persona, the instrumental persona, and the implicit musical persona.

After an introduction and explanation of the different personas, I developed a step-by-step guide that explains how to analyze art song using Cone's approach. I also suggested a way of utilizing the newfound understanding of the personas to develop a meaningful and, most importantly musical, interpretation of the song. Lastly, I provided sample analyses using songs from the standard undergraduate repertoire that reveals how to use this practical guide. It is my hope that the knowledge, analytical tools, and examples found in this document will be helpful to young singers as they begin his or her study of art song repertoire.

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APPENDIX A: LECTURE RECITAL SCRIPT

Good afternoon and welcome. Today I will discuss how to interpret art song using ideas found in Edward T. Cone's book, *The Composer's Voice*. Interpretation is one of the most challenging aspects of art song performance. Recitals of art song have the potential to touch listeners in an emotionally enriching way that poetry and absolute music cannot. This level of expression may be the goal of performers, but how many singers have the tools, knowledge, work ethic, or desire to create such an experience for their listeners? Without an emotional connection that goes beyond a well-trained voice and good diction, both opera and art song performance can sound dull and even boring to listeners. Uninspired performances of art song can be the result of a missing link between musical analysis and a singer's interpretation of song.

One approach to art song analysis that I have found to be effective in solving interpretative problems is Edward T. Cone's idea of the persona described in his book *The Composer's Voice*. In this book Cone defines art song, or a lied-like composition, as "a song in which a poem (in any language) is set to a precisely composed vocal line united with a fully developed instrumental accompaniment." Cone suggests that at its core the art song is a dramatic musical form. The composition itself demands that a composer assume a role, or persona, as he musically reinvents the poetic persona that the text projects. Cone suggests that the way to understand the composer's persona or voice is to study the different personas inherently found in art song. According to Cone, it is important for the singer to understand the composer's voice

because they must become the living personification of the composer's persona on stage and make it clear and understandable to the listener.

Cone suggests that the composer's persona in an art song is made up of the interaction of two distinct personas, the *poetic-vocal persona* and the *instrumental persona*. The poetic-vocal persona is the result of the poem being combined with a vocal melody to express the composer's view of how the poem should be read, resulting in the development of the song's protagonist. The instrumental persona is a term used to describe the song's accompaniment and various roles it might assume in a song, be it narrator, subconscious, or other. The *implicit musical persona* is a result of the interaction of the two personas. The performer must understand each one in order to artistically express a song's meaning.

Cone explains that to **determine the poetic-vocal persona**, we must first address the text alone. He asks the question: "Who is speaking?" In the original poem, it is of course the poet himself assuming different personas. Cone helps the reader understand poetic personas, or voices, by relating them to Aristotle's description of forms in fictional literature. "In the lyric [poetry], the poet speaks in his own voice; in the drama, he speaks only through the voices of his characters; in the narrative, he combines both techniques."

When the composer then takes up the poem, he combines the poetic persona that the poet has provided and transforms it into a poetic-vocal persona by adding a melody and musical form. The poetic-vocal persona of a song is the protagonist who the singer must effectively impersonate. Understanding the strictly poetic persona is vital when determining how the original meaning is transformed by the composer's new setting.

Schubert's "Erlkönig" is the first example Cone uses to explain the idea of the poetic persona being transformed into a vocal persona. One of the many interesting features of this

poem is that it can be read in different ways, though Goethe's stanza form is clear. Schubert

chose to read the poem as one voice, a narrator, quoting three different characters: N (X, Y, Z).

N represents the narrator, while the other letters represent the different characters (Father, Son,

and Erlkönig). He effectively rejects Goethe's original poem and "imposed his own unity on the

vocal line, binding each part to the next in a continuous melodic thread." In this example the

protagonist—who the singer will be impersonating—is the narrator of the story who also must

convincingly quote the different characters. I will now sing Schubert's Erlkönig in order to

demonstrate a narrator differentiating the characters present in the song.

The composer defines a new reading of a poem. In effect he composes a new poem

altogether. Theorist David Lewin describes this new work—an art song—as a poem on a poem.

Thus the vocal line transforms the poetic persona into a new poetic-vocal persona that Cone calls

the *protagonist*. Beyond creating something new, Cone suggests that the vocal line also

differentiates between the conscious and subconscious of the protagonist. The text, of course, is

what the protagonist is aware of speaking, what they want to express verbally. The vocal melody

expresses the subconscious of the protagonists. It is important for the singer then to analyze what

the vocal line is revealing about the subconscious of the protagonist. In turn, that should help the

singer to make decisions about how to interpret certain phrases.

Suggested Steps for Determining the Poetic-Vocal Persona:

1. Analyze the poem alone. Determine who is speaking (ex: Narrator, Character, or both).

2. Analyze how the vocal line changes the poetic meaning. Are lines of text repeated or left

    out? Are stanzas clearly marked on paper clearly delineated by the music or does the

    music reshape how the poem is read?

3. Analyze how the vocal line combines with the text to express the subconscious of the protagonist.

Cone is convinced that "there is no model that will do justice to the complexity of the simplest accompanied song." However, in an effort to clarify his concept of the instrumental persona, he continues to rely on literary analogies. The first analogy Cone presents is in the form of a mathematical comparison:

Accompaniment : Vocal Persona : : Narrator : Poetic character

Like the narrator in a story, the accompaniment is omniscient and omnipresent, and can "convey certain aspects of the subconscious of the vocal protagonist." It can also refer to the environment of the character, or his actions, gestures, or physical conditions. The instrumental persona is not as explicit as the vocal persona as it does not communicate directly through words. However, it does directly comment through musical gestures that communicate meaning.

It is important to point out, not only is it important for the singer to have a full understanding of the instrumental persona, it is also imperative for the pianist with whom they are working. Just as the singer is the embodiment of the poetic-vocal persona, the pianist is the embodiment of the instrumental persona. A pianist intent on being a collaborative partner with the singer must also take responsibility for understanding how the accompaniment works with the vocal line to shape the overall product.

Suggested Steps for Determining the Instrumental Persona:

1. Analyze the piece harmonically. What do the key areas and modulations reveal about the story?

2. Analyze the texture of the accompaniment. Is it musically representing the protagonist's actions, environment, or emotions?

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3. Analyze the role of the accompaniment. Is it helping to narrate the story or helping to give the listener a deeper understanding of the protagonist's subconscious thoughts and feelings?

Determining the Implicit Musical Persona.

The *implicit musical persona*, also called the *complete musical persona* or the *composer's persona*, is simply defined the "vehicle of the composer's complete message." It is what is implied from the interaction of the vocal and instrumental personas. Cone is less specific about how to identify this persona, suggesting that it is different for each song. This is where the singer must learn to draw conclusions once the other two personas are identified. The singer must discover what the composer is saying overall by combining their knowledge of the different personas.

Suggested Steps for Determining the Implicit Musical Persona:

1. Determine when the vocal line has prominence and when the accompaniment takes over. What does that communicate about what the protagonist is feeling or thinking?

2. Decide if the instrumental persona is the impetus for the start of the vocal line, or if the vocal persona is creating the accompaniment. Why? What information does that provide about the protagonist?

3. What is the overall flow of the story that is communicated from the interaction of the vocal persona and instrumental persona?

How to Use the Personas Interpretatively.

Understanding the different personas present in all art song provides the singer with the foundation of knowledge on which to build their own interpretation. They now have the information they would have been given outright in an opera: a character, a plot, and in some

instances a place. The next step is to become an actor, to build a personal version of the pieces provided.

When developing the character the singer should answer these questions:

1. What is the protagonist trying to accomplish?

2. Who are they speaking to? Why?

3. What in their past experiences has prompted this song?

When developing the place the singer should answer these questions:

1. Where exactly is the protagonist singing this song? If it is described in the song, add more details to it in your mind. If the place is not referred to, imagine where the character you have built might feasibly be found singing this song.

2. Are there specific moments in the instrumental persona that represent something about the place? Does the protagonist notice or react to it in any way?

3. Does the protagonist refer to things he sees while singing? If so, be very clear about where they might be in the place you are imagining so that the focus of the singers eyes can shift believably.

Other questions to consider while developing a personal interpretation:

1. How will the protagonist stand? How will he move?

2. What is the thought or emotion prepared by each breath before a phrase?

3. How do those specific emotions change how you sing a phrase?

Now I would like to demonstrate how singers might use my guide for analysis with their own repertoire. We will look at four sample songs and I will walk you through how to apply Cone's approach to each. I will sing each song prior to the discussion without any interpretation,

and then following the discussion of the song's analysis, I will again sing the song implementing the persona-based interpretation.

I will begin by singing our first example, "In der Fremde," the first song from Schumann's *Liederkreis* Op. 39. Please don't worry about watching me, as I will be singing without an interpretation. Instead familiarize yourself with the text and translation.

Let us begin analyzing this song by determining the poetic-vocal persona. First we must analyze the poem alone and answer the question, "Who is speaking?" The text presents a protagonist who is far from home and struggling with loneliness and fear. As a result he begins to contemplate the peace that might come with death. The final line of text suggests that he will find no relief from loneliness in death, and therefore he is conflicted.

When the vocal line is added to the text, the full poetic-vocal persona emerges exposing the protagonist's emotions. In the first stanza, the vocal line is restrained to the range of a perfect fourth musically representing the protagonist trapped in his fear and anxiety. The second stanza proves more interesting musically; here the vocal line breaks through the restraint of the first stanza as the melody begins to ascend. The longing in the text is highlighted by the upward reaching motion in the vocal melody. The highest note of the vocal line (E5) is reached on the word "auch" (also), which implies that the greatest possible outcome would be reuniting with his loved ones in death.

The most interesting part of the poetic-vocal persona is presented in the coda. The Phrygian scale degree $\flat\hat{2}$ comes into play in the melody, as the protagonist says no one will know him anymore. $\flat\hat{2}$ scale degree has a tendency in tonal music to resolves down to scale degree $\hat{7}$, and when paired with the Neapolitan harmony has a tragic connotation. However in the coda, it moves up to $\hat{4}$ and then further up to $\natural\hat{6}$. Here we really see the protagonist's inner conflict. The

Neapolitan harmony suggests sadness while his upward striving vocal line suggests he longs for death and still has hope that it will bring an end to his loneliness.

The next step in analyzing the song is to determine the instrumental persona. In this piece the instrumental persona plays two roles. First, it acts as the narrator, using the key areas to reveal the song's narrative trajectory, and second it portrays the subconscious of the protagonist, which is represented by the accompanimental texture. The song begins is f♯ minor (i) suggesting a sad opening to the narrative. A modulation to A major (III), suggests a moment of hope, while the tonicization of B minor (iv) could represent a look to the past. The song concludes as expected in the tonic key, bringing the story back to a place of sadness.

The second role of the instrumental persona in this song is to represent the protagonist's subconscious in a way that cannot be fully expressed through the vocal line alone. A sixteenth-note arpeggiation pattern in the accompaniment is used consistently throughout the song and musically represents the protagonist's relentless anxiety. The accompaniment also mimics the vocal melody in the short postlude, and it is interesting to point out that the upward striving of the vocal line discussed earlier, is replicated and expanded by the accompaniment in in the postlude, suggesting that the vocal line alone cannot fully express the depth of longing that the protagonist feels, and therefore the accompaniment represents his subconscious emotions.

The implicit musical persona of "In der Fremde," is the meaning that is implied by the two personas combining. Let me demonstrate how it is discovered. The accompaniment begins the song in F♯ minor with the anxious texture below as the protagonist describes his home. When the two personas interact, we discover the implied meaning is that home is associated with being trapped in anxiety, fear, and loneliness. The second stanza modulates to A major as the protagonist describes his longing for the peace and quiet death will bring which is supported by

upward leaps in the vocal line. The implied meaning here is that the idea of death is associated

with relief from loneliness and anxiety. The anxious texture continues throughout the A major

section and implies that on a deep level, the protagonist is still fearful of what death might bring.

The texture connects the A major section to the B minor area. Here the implied persona is

one of inner conflict. The protagonist describes the beautiful forest solitude that will be over him

as he dies, but the B minor key area, suggesting a look to the past, is his subconscious

remembering the anxiety and loneliness of home. What is implied is that the protagonist is

worried and unsure if death will actually bring peace. The return to tonic implies his hope that

death will bring relief from his woes is gone.

The coda takes place in the tonic key while suggesting a Neapolitan harmony, and the

vocal line highlights the Phrygian $\flat\hat{2}$ and upward striving leaps. This combination implies that

the protagonist is fighting to regain hope. Sadly, the song cadences in a truly Phrygian manner

($\flat\hat{2}–\hat{1}$) leaving the protagonist realizing that home is a place of anxiety and isolation, and

struggles with the idea that death might not be any better. Luckily, the next piece in the cycle

reveals that the protagonist has found a lover, so the despair of loneliness is alleviated. I will now

sing "In der Fremde" once again with an interpretation developed from the persona-based

analysis I've just described.

The next example I will present is Mozart's *Als Louise die Briefe ihres ungetreuen*

Liebhabers verbrannte. Again, let's begin by asking, "Who is speaking?" Through the text we

meet our protagonist Louise, a slighted lover who contemplates, then burns her love letters.

When the vocal line is added, it helps to express her emotions of anger and sadness. The vocal

melody throughout the song is characterized by large leaps that represent her anger juxtaposed

with stepwise motion that represents her trying to control that anger and also perhaps sadness. At

some moments the vocal line includes longer note values on important words and strong beats, making the text much more emphatic.

The song concludes with Louise realizing that even after burning the letters, she will still continue to burn with love for her former lover. The vocal melody is characterized by stepwise motion, but interestingly brings out lowered scale degree 2, which, when supported by the Neapolitan harmony, has a tragic connotation. It is followed by a leap of a minor 3rd, however this time the leap represents Louise fighting against her love for the man. The line of text is repeated and concludes with a leap of a descending 5th from $\hat{5}$ to $\hat{1}$, giving the song a sense of strong finality and signifying Louise's continued love for the man who betrayed her.

The instrumental persona is made up of five motives that help tell the story and give us insight into Louise's subconscious. The first four are motives that represent an emotion or thought that Louise has, the first is the "explosive anger" motive, the second, "intense emotion," the third, "thoughtful realization," and the fourth, "Inner fire." The fifth motive, "fire," does not represent an emotion, but instead the musical representation of the real fire where Louise throws her letters.

The implicit musical persona in this song is discerned by drawing conclusions from the interaction of the vocal persona and the motives present in the instrumental persona. The implicit musical persona of this song is best understood if we define the instrumental persona as Louise's deeper-level emotions that rise to the surface and are expressed through the poetic-vocal persona. For example, the "anger" motive begins the song representing Louise's subconscious emotions; the vocal line comes out of that anger. The first two stanzas are characterized by the "anger," "intense emotion," and "fire motives" as she introduces the letters, and decides to burn them by looking into the fire.

The scene becomes much more interesting after Louise exposes her desire to burn the letters. She says "denn ach!" (For oh!), and we hear the "thoughtful-realization" motive before she finally admits the source of her anger is that her lover betrayed on her. This immediately prompts the "inner fire" motive supporting a slowly ascending vocal line, which represents Louise's building anger as she watches the letters burning. The vocal line reaches its height as the letters disintegrate in the fire as she says, "no trace of you will here remain." The half cadence that follows suggests that Louise is not as committed to the destruction of her lover's memory as her words insinuate. This is supported by the "thoughtful-realization motive" that follows the cadence and leads into the first mention of her lover in the descending stepwise vocal line.

As she says "[Love for him] may yet still burn within me," the vocal line brings out the Neapolitan scale degree (D♭), and while it seems to be supported in the accompaniment, the inner voices clearly define an A♭ major chord (VI). The juxtaposition of the voice and accompaniment musically represents the conflicting emotions going on inside of Louise herself; she hates her lover, but she still loves him at the same time. The song concludes with a short accompanimental postlude that consists of the "anger motive," reiterating Louise's anger; however this time, she is also mad at her own inability to forget her love.

The implicit musical persona has made Louise's actions and thought process clear. It is my job as the singer to impersonate Louise and act out the scene that the analysis of the personas has suggested. Please enjoy my performance of *Als Louise die Briefe ihres ungetreuen Liebhabers verbrannte*.

We will now move out of German lieder, and consider how this process of analysis might be applied to other art song genres. I will now sing for you *Mandoline* by Gabriel Fauré.

The poetic-vocal persona here is different than the others we have discussed. It is clear from the descriptive nature of the poem that the speaker is a narrator. He is simply describing a scene of pastoral joy, but is not necessarily present or part of the scene. The added vocal line transforms the narrator into the poetic-vocal persona. The melody supports and illuminates the description of the different parts of the scene focused on in the text.

The first two stanzas have beautiful arching lines that feature stepwise motion and a few elegant leaps. The vocal melody of the third stanza changes to highlight the descriptions of the characters themselves. The first word of the stanza, "leur" (their), is the most prominent because of the high tessitura and rhythmic length, suggesting the narrator enjoys describing the characters. The fourth stanza ushers in another shift in the melody that musically depicts the characters whirling in ecstasy and the babbling of the mandolin. The dotted rhythms highlight the most important words of each phrase while bolstering natural speech rhythms. The juxtaposition of the dotted and straight rhythms gives the line an enjoyable dance-like quality.

After the melody wafts down to a point of repose, the narrator repeats the first stanza and melody. It is interesting to point out that the conclusion of the vocal line denies a leading-tone resolution with a leap up to scale degree 3, leaving the vocal line incomplete at the end of the song. Perhaps this is Fauré's way of suggesting that, though the narrator has finished describing the scene, the party continues on into the night.

The instrumental persona also has a different role than the other's we have studied, as it does not seem to represent the subconscious of the protagonist. Instead it acts like a narrator itself, changing to help differentiate the stanzas of text and support what is being described. The accompanimental texture throughout the song represents the sounds made by mandolins, surprise. The opening texture is that of a plucked mandolin with staccato block chords

juxtaposed with staccato arpeggiations. The accompaniment of the third stanza supports the vocal line in emphasizing the text "leur" with a sweeping arpeggiated figure spanning over two octaves. This sweeping figure morphs into a whirling figure in the fourth stanza that gradually descends in a stepwise pattern. And the original texture returns with the reprise of the first stanza of text.

I have introduced a narrator protagonist who is describing a party scene, and I have shown how the instrumental persona supports the narration by changing textures to help differentiate the stanzas. So what is the implicit musical persona? The mandolin accompaniment places the narrator in a sonic environment. He is either in the presence of a mandolin, or playing it himself. We can presume he is playing it himself because the texture changes and shifts in conjunction with the text, implying that the narrator is in control of the mandolin accompaniment. This leads us to interpret the implicit musical persona as a narrator who is playing his mandolin in the present. The question now is, is he presently at the party? Or is he reliving the experience in his minds eye? I think the most interesting interpretation is that he is reliving the experience as he describes the scene to his listeners.

This implicit musical persona leaves the singer with a lot of interpretive leeway. It does not provide a specific character with specific emotions like the other songs we have looked at. Instead the singer can be himself or herself in this moment describing his or her own memories of a fabulous party. However, this is all contingent on whether the singer has sufficient memories to conjure. If not, then the singer must imagine all the details of the scene described in *Mandoline* so that it becomes real in his or her minds eye. This step is imperative to successfully impersonate the protagonist, or narrator in this case. Please enjoy my interpretation of a fabulous party as I once again sing *Mandoline*.

The final song we will discuss today is "The Monk and His Cat," from Samuel Barber's cycle *The Hermit Songs*. The poetic persona here is a scholarly monk who owns a cat named Pangur. The text reflects the monk talking to his cat, describing and contemplating their relationship. The poem is simple, yet beautiful, which also describes Barber's vocal melody of the poetic-vocal persona. The syncopated rhythms emphasize natural speech rhythms, highlighting the text's upmost importance. The melody itself is less about a tune, and more about natural speech inflections.

There are four distinct melodies that divide the original one stanza poem into six different sections. Melody a is repeated three separate times, while melodies b, c, & d are not. The melodies change to distinguish the different things the monk describes about himself and the cat. Listen to the beginnings of the other three melodies so you can recognize them: melody b, melody c, and melody d.

The instrumental persona has two roles, first the different textures represent the monk and the cat, and secondly the key areas, when paired with the different melodies, delineate a form that gives us insight into the protagonist. The main texture consists of block chords in one hand of the accompaniment and continually smooth rocking arpeggiation figure in the other. It is pervasive throughout the song and seems to represents the monks happy contemplative mindset. Any other textures present represent the actions of the cat. For example, the ascending groups of two eighth-note dyads musically represent the cat walking. We could even go so far as to say that these sounds indicate that there is an actual piano in the room where the monk is singing and the cat is actually walking along the keys. There are some places where the accompaniment also represents the cat pouncing on top of something.

The key areas of the instrumental persona also prove important. The song begins in F major, moves to the dominant key (C major), then surprisingly modulates to the Neapolitan key of F♯ major, and closes back in tonic. In music of the 19th century the Neapolitan harmony carried a tragic connotation, however, in this song the move to the ♭II key area seems dreamy and thoughtful when combined with the arpeggiation texture.

The poetic-vocal and instrumental personas of this song are not terribly revealing on their own, but when they are combined, the implicit musical persona inferred tells a more complete story. The most foundational aspect of this song's implicit musical persona is the form that is revealed by the vocal melodies coupled with the key areas. They combine to reveal a large ternary form. These broad sections serve to clarify the mindset of the protagonist.

The first section, Big A, begins in F major and utilizes melodies a and b. The monk introduces himself and the cat, claiming they are very happy together, though they are different, and he proceeds to describe their differences. We can imagine the monk sitting in his study, watching his cat as he begins to sing, or more accurately, think, the song. The dyad cat texture in the accompaniment represents the cat walking across a piano in his study, and the monk reacts to his movements.

The B section ushers in an immediate change of texture and key. The arpeggiated monk texture becomes block chords, representing the cat pouncing, as the text might suggest, while the key area modulates directly to the dominant key of C major. The key change represents a shift in the monk's mindset; the motion up to the dominant suggests the monk's joy is heightened as he contemplates what makes the pair most happy. The active cat enjoys hunting, while the monk rejoices in fathoming problems. This leads him to ask an internal question: how do two beings, so completely different in every way, make the other happy?

The monk begins to work out the answer to the problem in the next section. The key modulates deliberately to the Neapolitan while the voice introduces the final melody. There is no sign of the "cat" texture, implying that these thoughts are happening in the mind of the monk, and not a result of looking at the cat or in reaction to him. The accompaniment's Neapolitan key area coupled with the rocking contemplative arpeggios in the higher register as well as a vocal melody that mimics a prayer-like church chant, and represent a move toward transcendence. The monk is taken completely out of the present moment into a place of higher thought as he contemplates the answer to his question. He arrives at the conclusion, "Pleased with his own art Neither hinders the other; Thus we live ever Without tedium and envy." Once the question is answered, the monk snaps back to reality as a truncated version of big A returns with a direct modulation back to F major and the return of melody a.

It is my job as the singer to impersonate the monk in this moment and bring his thoughts to life.

Performances of art song have the potential to be deeply inspiring affairs. However, without a deep understanding of the music and text, the singer will struggle to develop a meaningful interpretation. Today I have introduced Edward T. Cone's approach to art song, outlined in his book *The Composers Voice,* as an effective link between analysis and interpretation.

Thank you for attending this afternoon's lecture recital. I hope that the explanation of the different personas, my step-by-step guide that explains how to analyze art song using Cone's approach, and my musical examples will prove useful and inspiring as you work to develop your own meaningful and, most importantly musical, interpretations of your songs.