

"Approach Strong Deliveress!" From George Crumb's Apparition: A Case Study in Analysis and Performance of Post-Tonal Music

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The field of analysis and performance offers theorists the opportunity to make practical contributions to their fellow musicians, and for those of us who teach advanced-level theory courses, it is among the best ways to demonstrate the value of analysis within the larger music-making and learning process. Analysis and performance is also a field, however, in which we inevitably confront some fundamental issues. Our principal problem is that we can never say with absolute assurance exactly *how* what we learn from analysis should be translated into performance. As Wallace Berry writes, "... a particular interpretive intent is subject to fulfillment in more ways than one;" and while Jonathan Dunsby notes that a performer can "draw sonic attention to [a] point in the musical architecture by adding an unprecedented expressive edge . . . at a special moment," he stops short of suggesting precisely what kind of expressive effect is called for in a particular situation.¹ Nevertheless, I believe that analysis can serve performers well by focusing their attention on certain important aspects of a piece about which interpretive decisions need to be made. This is especially true in the case of more recent music, for which interpretive traditions have not yet been established.

The vast majority of studies that deal with analysis and performance concentrate on common-practice tonal repertoire, and among the most successful of these are Schenkerian analyses that

¹Wallace Berry, *Musical Structure and Performance* (New Haven: Yale University Press, 1989), p. x.; Jonathan Dunsby, "Performance and Analysis of Music," *Music Analysis* 8 (1989), p. 10.

point out large-scale motions and motivic connections or repetitions within various levels of hierarchical tonal structures.² Only rarely have theorists approached post-tonal music from a performance perspective, and there is little if anything to be found in the theoretical literature on analysis and performance of repertoire from the post-World War II era.³ In the present study I will examine in detail a movement from George Crumb's *Apparition* with two objectives in mind. First, I propose to construct an analysis that can be applied to more recent post-tonal music in such a way that the results will be accessible and useful to performers with only a basic knowledge of twentieth-century materials and techniques.⁴ Second, I will explore some specific ways this type of analysis can be used in a classroom situation, to generate discussion about how an understanding of structure in post-tonal music might be used to inform and enhance a performer's interpretation as well as to influence the expectations and experience of listeners.

Within the corpus of late twentieth-century music, Crumb's works enjoy extraordinary popularity. In the more than thirty years since he won a Pulitzer prize for his orchestral piece, *Echoes of Time and the River*, Crumb has produced a substantial number of compositions that are widely known and frequently performed.

²See, for example, Charles Burkhart, "Schenker's Theory of Levels and Musical Performance," in *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983). For an application dealing with a specific, complete piece, see Carl Schachter, "Chopin's Prelude in D Major, Op. 28 No. 5: Analysis and Performance," *Journal of Music Theory Pedagogy* 8 (1994), pp. 27-46.

³Exceptional studies that address performance issues in the post-tonal repertoire include Berry, *Musical Structure and Performance* (Berg, Op. 5 No. 3); George Fisher and Judith Lochhead, "Analysis Hearing, and Performance," *Indiana Theory Review* 14 No. 1 (1993), pp. 1-36 (Berg, Op. 5 Nos. 1 and 2); and Christopher Wintle, "Analysis and Performance: Webern's Concerto Op. 24/II," *Music Analysis* 1 No. 1 (1982), pp. 73-100.

⁴The theoretical basis of my approach to pitch structure and form in Crumb's music is explained in Richard Bass, "Sets, Scales and Symmetries: The Pitch-Structural Basis of George Crumb's *Makrokosmos*, Volumes I and II," *Music Theory Spectrum* 13 No. 1 (1991), pp. 1-20. Also see Richard Bass, "Models of Octatonic and Whole-Tone Interaction: George Crumb and His Predecessors," *Journal of Music Theory* 38 No. 2 (1994), pp. 155-86

During the same period of time, there has also been a considerable amount of scholarly work devoted to this repertoire, yet even today, many performances fail to convey the true essence of Crumb's music. Too often performers direct their attention to the novel sounds in these works--the extended performance techniques and the array of "spooky" effects. Managing the unconventional techniques is certainly one of the challenges of performing these compositions, but the unusual timbres are ultimately of little significance with regard to purely musical content. Focusing too narrowly on the special effects can result in interpretations that treat each piece simply as a series of atmospheric episodes, each one independent of the others and repetitive or static within itself--in other words, as a concatenation of minimalist vignettes. It would seem unlikely, however, if it were indeed composed in this way, that Crumb's music could have held its appeal for so long.

Crumb does occasionally use stasis as a musical device, but when he does so it is usually associated with an attempt to portray vastness, or a sense of the infinite, and this is often accomplished through some abstract numerical scheme. Such strictly mechanical procedures are the exception rather than the rule.⁵ It is my contention that, for the most part, Crumb's music is far from the kind of static assemblage some people consider it to be--that even though it employs novel timbres and performance techniques, it is usually constructed in ways that follow very closely our Western compositional traditions. This calls for performances that reflect a goal-oriented view of the music as opposed to more static interpretations based on affect. Through the analysis of Crumb's music we can understand its structure as a set of relationships and formal processes that include contrast and restatement, varied repetition and development, long-range composing-out of musical ideas, and underlying motivic connections, all of which cooperate to provide both a sense of unity

⁵One such remarkable exception is the "Cosmic Canon" that concludes *Makrokosmos* IV, subtitled "Celestial Mechanics," for piano, four hands. This section of the piece combines a three-part isorhythmic structure with a six-part mensuration canon in which all parts are based on the same *talea* proceeding in the proportions 3:5:11:16:27:29.

and a structural contour that is organized around specific points of articulation or musical goals.

Apparition was completed and published in 1979, and subtitled "Elegiac Songs and Vocalises for Soprano and Amplified Piano." It has six movements, with short vocalises inserted before movements II, IV, and V. The vocal text consists of excerpts from Walt Whitman's poem, "When Lilacs Last in the Dooryard Bloom'd," an elegy on the death of Abraham Lincoln. Most of the text fragments are taken from the section of the poem known as the "death carol," which offers different views or perspectives on death. Crumb extracted text segments that present images of death such as "vast and well-veiled," "lovely and soothing," as well as the personifications "dark mother" and "strong deliveress." *Apparition* occupies a special place among Crumb's works because it was his first use of an English text. All his earlier vocal works, including the four books of *Madrigals*, *Ancient Voices of Children*, and others, are based on texts from the Spanish poet, Federico Garcia Lorca. But the basic constructional procedures in *Apparition* are generally representative of Crumb's compositions. Complete works tend to be made up of relatively short movements, and within individual movements a limited number of small units of material appear in transposed repetitions and in various combinations to comprise larger sections. The form of a movement is typically based either on sectional contrast and restatement, or on some sort of cyclic organization. Symmetrical arrangements of material are common, but Crumb often injects some foreign or disruptive element into cyclic or symmetrical patterns in order to maintain momentum and to provide continuity because, as Stravinsky remarked, "to be perfectly symmetrical is to be perfectly dead."⁶

The fourth movement of *Apparition*—"Approach Strong Deliveress!"—can serve as an excellent case study in analysis and performance, because while it is structurally interesting, it is also relatively simple. The form of the movement is closely tied to the text. Example 1a shows the verse as it appears in the "death carol" portion of Whitman's poem. Crumb's setting, given in Example 1b,

⁶Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky*, Vol. 1 (Garden City, NY: Doubleday, 1959), p. 16.

Example 1. Text for "Approach Strong Deliveress!"

a) Whitman's Original Verse

Approach strong deliveress,
When it is so, when thou hast taken them
 I joyously sing the dead.
Lost in the loving floating ocean of thee,
Laved in the flood of thy bliss O death.

b) Crumb's Arrangement of Text

- | | |
|----|--|
| I | 1 Approach strong deliveress! |
| | 2 Approach strong deliveress! |
| | 3 When it is so, when thou hast taken them |
| | I joyously, joyously sing the dead! |
| | 4 Approach strong deliveress! |
| II | 5 Lost in the loving floating ocean of thee, |
| | 6 lost in the loving floating ocean of thee, |
| | 7 Laved in the flood of thy bliss O death. |
| I' | 8 Approach strong deliveress! |
| | 9 When it is so when thou hast taken them |
| | I joyously, joyously sing the dead. |
| | 10 Approach strong deliveress! |

uses repetition and restatement of some lines and words to expand the text to ten lines cast in a ternary arrangement as indicated by the Roman numerals I, II, and I' appearing to the left of the text. Example 2 illustrates the formal structure of the movement in more detail, with subdivisions of sections represented by lower-case letters. Each letter refers to a distinctive type of musical gesture or unit that I call a "figure." The row below the figures shows the locations of the lines of text as they are numbered in Example 1b, and the bottom row indicates approximately where the figures occur in relation to

Example 2. Figures and Formal Divisions

Sections:	I	(trans.)										Coda
Figures:	a ¹ b ¹ a ² b ² c ¹ d ¹ c ² a ³ b ³	e ¹	e ²	e ³	e ⁴	a ⁴ b ⁴	c ³ d ² c ⁴	a ² b ²	c ⁵	e ⁵		
Lines of Text:	1	2	3...	4	5	6	7	8	9.....	10		
Systems:	i	ii	iii	v	vi	vii	viii	x	xii			

the twelve systems of the score. (This is in lieu of measure numbers, because only portions of the movement are metered.)

The text also provides the inspiration for the character of the movement. This is an effusive invocation for the advent of death, who is portrayed as a much desired, yet overwhelmingly powerful deliveress. The song exuberantly anticipates her arrival, and her approach is relentless and irresistible. Crumb's setting of the text effectively projects an image of death that is simultaneously wonderful and fearsome.

The beginning of the score is shown in Example 3, with letters and brackets added above the staves to indicate where the individual figures are located. The opening piano chords make up figure a1, and the next series of chords in a higher register, together with the first vocal line, are figure b1. The end of b1 overlaps with a transposed restatement of the opening chords, labeled a2, and this is followed in turn by a transposition of the second figure, b2. The end of b2 overlaps the beginning of a new, contrasting figure, c1, which leads toward the third line of text.

In light of the music's chromatic density, rhythmic drive, and timbral complexity, it is easy to understand why a performer might be inclined to view this movement as essentially repetitive within formal units, with contrast provided by juxtapositions of different units. There are, after all, just two different types of sonorities that dominate the piano part throughout the movement, and each type continues for some time before it is replaced by the other. One way of performing the piece would be to emphasize this intrasectional consistency and intersectional contrast, but such a static interpretation is too simplistic to be musically satisfying. I propose instead that a thoughtful performance of "Approach Strong Deliveress!" should reflect a sensitivity to musical process and direction within similar figures, connections among contrasting figures and sections, and the overall coherence and continuity of the piece, which can be revealed through analysis.

As is obvious from the score excerpt in Example 3, the a and b figures use similar pitch constructions. Whereas the constructions themselves remain consistent, this is just Crumb's way of achieving clarity and aural accessibility within such dense textures. Musical structure derives from the progression of these constructions through

Example 3. Apparition, Mvmt. IV ("Approach Strong Deliveress!"), systems i and ii. (© 1980 by C.F. Peters Corporation. Used by permission. All rights reserved)

Handwritten musical score for a piece titled "Alla-marcia [L=170]; with great energy, implacable". The score is written on multiple staves for various instruments and voices, including Soprano, Piano, and Soprano (Sopri). The notation is dense and includes many dynamic markings (e.g., *ff*, *sfz*, *sf*) and performance instructions (e.g., "Ap - preach - strong de - li - ver-ess!", "Grazia! subito! (each vibrations)", "Grazia! subito! (come sopra)", "Strike strings (mart) with all fingers (t.m.)", "Strike over metal winding of strings (comp from player)"). The score is divided into sections labeled a1, a2, b1, b2, c1, and c2. The tempo is marked as "Allegro" and the time signature is 2/4. The score is written in a style that suggests it is a working draft or a composer's sketch.

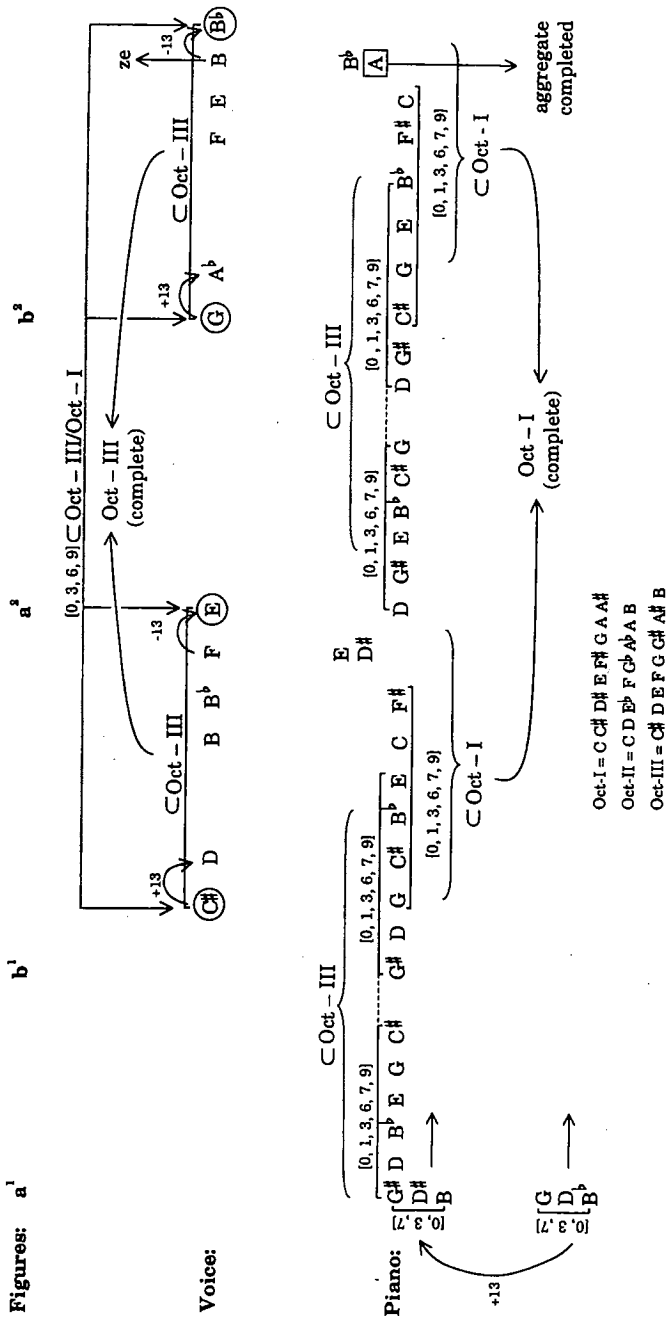
various levels of transposition. As the progressions unfold, the notes that receive emphasis tend to be those in the highest line (here, the uppermost notes of the piano, since all the voices move in parallel), those that initiate and terminate lines of pitches (in this case, those of the voice part in particular), and also the notes that occur as the highest pitches of individual figures or sections. By tracking the progression of pitches highlighted in these ways, we can see how larger pitch structures evolve, and we can use these structures to identify long-range goals of the progressions as well as underlying musical processes that give the piece a sense of direction and unity.

Example 4 accounts for the principal aspects of pitch structure in the first four figures of the movement: a1, b1, a2 and b2. The piano part consists principally of a sonority based on the combination of two [0,3,7] pitch-class sets, or what we can describe less formally as two first-inversion minor triads, one in each hand, separated by thirteen half-steps or a "minor ninth." The transpositional progression of this sonority in figure a1 unfolds a linear series of pitches that express the set [0,1,3,6,7,9] or 6-30, an important octatonic subset also known as the "Petrushka chord" set. The example shows only the pitches of the highest line, which belong to the Oct-III collection.⁷ Figure b1 begins in the piano, using the same type of construction as a1, and also introduces the first vocal line. Already we can see some connections between figures a1 and b1. The first six chords in the piano part of b1 have the same pitch-class content as those in a1, but they are reordered. The vocal line is related to the highest line of the piano through its use of pitch classes from the Oct-III collection. It is also connected to the vertical construction of the piano part in that it begins and ends with a thirteen half-step, or minor-ninth leap--the same interval that separates the two triads in each piano chord.

The remainder of the piano part in figure b1 moves away from the Oct-III collection, unfolding a [0,1,3,6,7,9] subset of Oct-I in the highest line of the last six chords. The shift is gradual, however,

⁷In this study, forms of the octatonic collection are numbered according to the lowest-numbered pitch classes they contain. Therefore Oct-I refers to the octatonic set that contains C and C# (pcs 0 and 1), Oct-II is the collection with C and D (0 and 2), and Oct-III has C# and D (pcs 1 and 2).

Example 4: Pitch Structure, Section I: Figures a¹ - b²



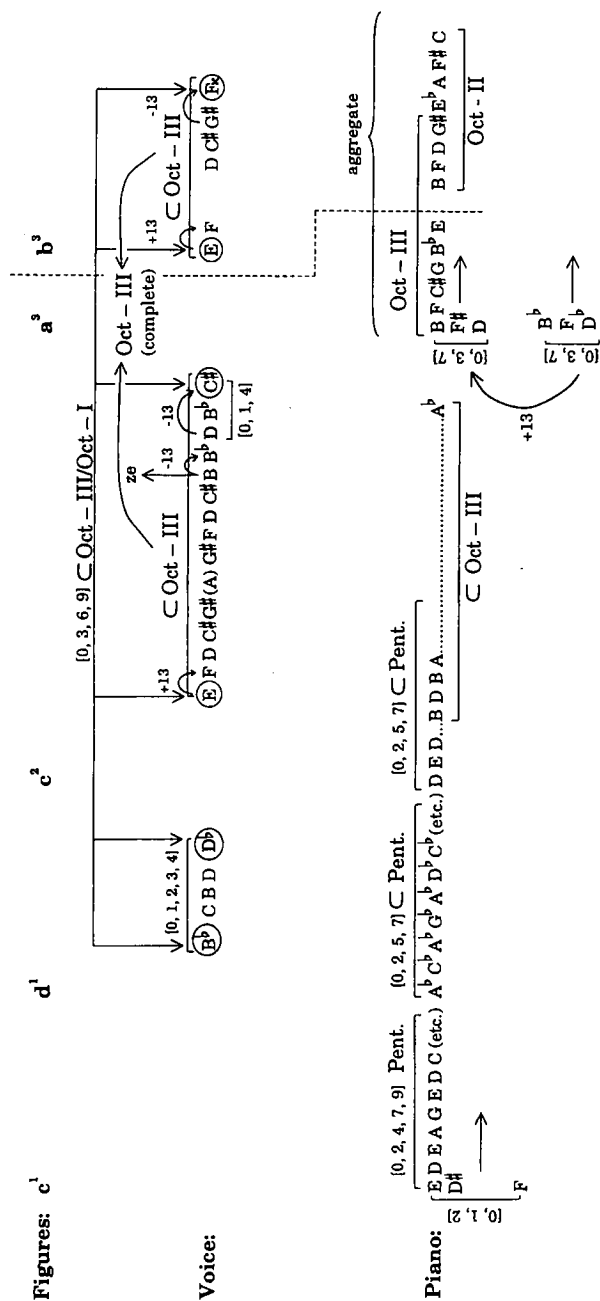
because the four pitch-classes in the middle of the progression are those that are shared between the Oct-III and Oct-I collections: the diminished-seventh chord set $C\sharp-E-G-B\flat$. The final piano sonority in b1 is the chromatic dyad $D\sharp-E$ in a higher register, also belonging to the Oct-I collection.

Figures a2 and b2 are an exact transposition of a1 and b1 a tritone higher--a simple procedure, but one that makes evident a process of pitch-class accumulation to achieve completion of the octatonic collections as well as the chromatic aggregate. Because the "Petrushka-chord" set is transpositionally symmetrical at the tritone (T_6), the pitch-class content of the piano's highest line in a2 and b2 is the same as before for all the sonorities except the final chromatic dyad. Therefore the Oct-III content is unchanged in the piano, but it is completed in the voice part with the combination of figures b1 and b2. The chromatic dyads in the piano combine with the preceding Oct-I subsets in b1 and b2 to complete the Oct-I collection, and the note A in the final dyad completes an aggregate as well. A final pitch-class connection that contributes to the unity of this passage is provided by the set of pitches that begin and end the two vocal segments-- $C\sharp$ and E in b1, G and $B\flat$ in b2, which are circled in Example 4: these are again the four pitch classes that are shared between the Oct-III and Oct-I collections. The example also points out the highest vocal pitch within these figures, which is the pitch B^5 near the end of figure b2, marked "ze" as an abbreviation for "zenith." These four figures, taken together, form a structure that is largely self-contained, yet there are also implications, or possibilities, here that Crumb pursues as the movement proceeds.

As with the a and b materials, all the figures labeled c and d are related by their use of similar constructional units. The pitch structure of figures c1, d1 and c2 is illustrated in the first part of Example 5.⁸ The piano's basic unit is the chromatic trichord [0,1,2], arpeggiated and arranged to cover the span of a major seventh. This represents an expansion of interval-class 1 as a basic element

⁸Although the pitch content of the movement is largely represented in the analytic examples, the reader will benefit from viewing them together with the published score: George Crumb: *Apparition: Elegiac Songs and Vocalises for Soprano and Amplified Piano* (New York: C.F. Peters, 1979).

Example 5: Pitch Structure, Section I: Figures c¹ - b³



expressed earlier in the relationship between the two minor triads of the piano sonority, the minor-ninth skips in the voice, and the piano dyads that complete figures b1 and b2. But the transpositional pattern in figures c1, d1 and c2 is based on pentatonic, rather than octatonic, content.

The pitches in the uppermost line of the piano trichords form a complete pentatonic set, or [0,2,4,7,9], in figure c1, then a [0,2,5,7] tetrachordal subset of a different pentatonic collection in figure d1. At this point the voice presents the line "When it is so, when thou hast taken them" as a pentachordal chromatic set, carrying further the expansion of the chromatic collection.

In figure c2, the piano shifts to a [0,2,5,7] subset of another pentatonic collection, but by the end of the figure it emphasizes pitches that belong to the Oct-III collection. At the same time, the voice also returns to Oct-III content with a melismatic flourish that features minor-ninth leaps similar to those in the earlier figures, with a zenith once again on the pitch B⁵. The minor-ninth span from D⁵ down to C^{♯4} at the end of the line now appears with an interpolated B[♭] to form a [0,1,4] trichord--a new gesture that is carried into the middle section of the movement.

The Oct-III pitch classes in figure c2 lead naturally into the return of the opening material as figures a3 and b3, shown near the end of Example 5. The piano in a3 is a transposition of a1 (specifically, at T₃), but the transpositional pattern in b3 is altered, and the result is two complete, overlapping octatonic sets in the highest line, completing the aggregate in half as much space as in the earlier a and b material. Figure b3 is also the first to introduce the remaining octatonic collection, Oct-II, and serves to complete a larger scheme in Section I that cycles through all three forms of the octatonic set. The voice in figure b3 enters much earlier than before in relation to the piano, overlapping the end of a3 in a dramatic representation of death drawing nearer.

The vocal pitches in figure b3 belong to Oct-III and complete the collection begun in c2—a process similar to that of b1 and b2, but occurring this time between two contrasting, rather than similar, figures. Another connection with the earlier vocal material is the continued use of the same four pitch classes for the beginnings and

ends of figures, which is the most consistent large-scale scheme thus far in the movement.

The middle section, consisting of figures e1 through e4, is related to the preceding figures in some obvious ways. As illustrated in Example 6, the piano makes exclusive use of the vertical construction found in the a and b material, while the voice takes up the chromatic-trichord gesture from the piano part in the c and d figures. The vocal lines at e2 and e3 end with [0,1,4] trichords that refer back to the conclusion of the melismatic passage of figure c2; and all the pitch classes in the highest line of the piano belong to the same diminished-seventh set expressed earlier by the initial and terminal notes of all the vocal figures. The uppermost pitches of each trichord in the voice belong to the Oct-III collection, and the first vocal pitches in e2 and e3 are members of the diminished-seventh set emphasized in the piano. There is a remarkable alteration in the transpositional pattern at figure e4, however, which is four half-steps rather than three half-steps higher than e3. The resulting [0,3,7] transpositional scheme unfolds a large-scale minor triad in the vocal part that parallels the use of the same triad-type as a basic unit of construction in the piano part. The first pitch produced by the altered transposition of figure e4 is $A\flat^5$, which is the highest pitch of this section.

The short, transitional gesture in the piano following Section II dissolves the Oct-III collection by introducing the pitch classes $E\flat$ and A, which lead to an emphasis on Oct-II at the beginning of figure a4. Example 7 shows the arrangement and structural content of most of Section I', through figure c4. Its similarity to Section I is apparent, but there are some significant differences between the two sections as well. There is only one pair of a and b figures at the beginning of the section. The highest pitches of the piano part "modulate" from an Oct-II to an Oct-III subset in b4, while the voice continues to use Oct-III pitch classes as in most of the earlier figures (that is, all except d1). The descending minor-ninth leap in the voice at the end of b4 is displaced to the lower octave, evading what would have been a new melodic zenith on D^6 , replacing the B^5 zenith of Section I.

In the c and d material of Section I', the piano shifts as before to chromatic trichords in a pentatonic transpositional scheme, but its pentatonic organization dissipates as the voice presents a melisma in figure c4 that is longer and more elaborate than the

Example 6: Pitch Structure, Section II: Figures e¹ - e⁴ and transition.

trans. e^3 e^4

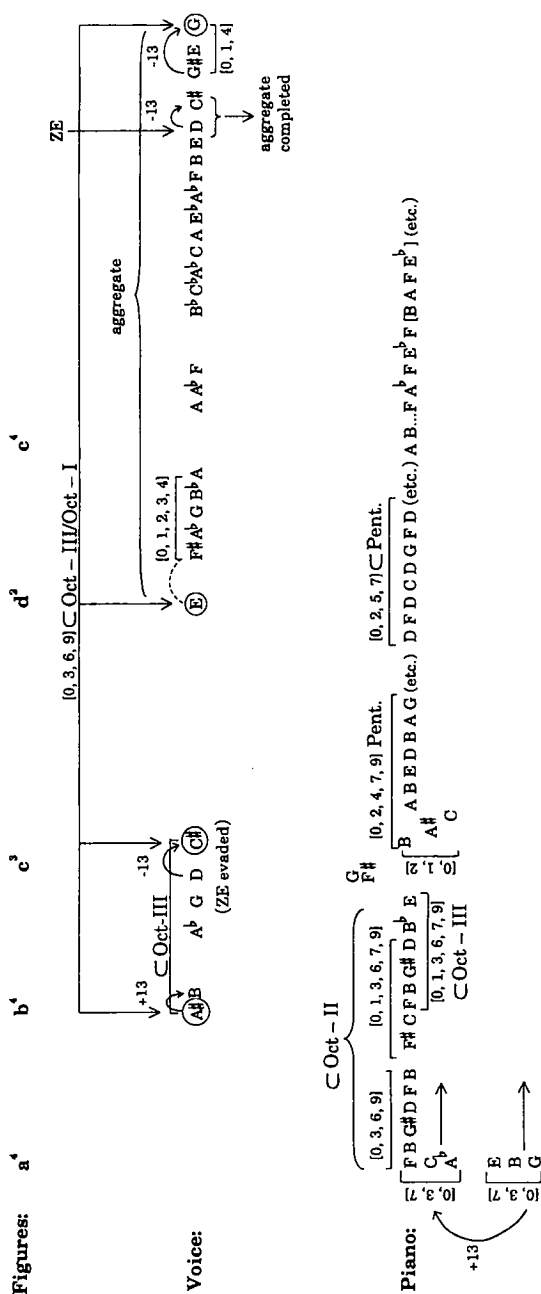
Figures: e^1 e^2 e^3 e^4

Voices:

Piano:

(D G# E $\flat$ A G)

Example 7: Pitch Structure, Section I: Figures a⁴ - c⁴.



corresponding line of c2. The line in figures d2 and c4 expresses a complete aggregate in the voice for the first time in the movement, and the completion occurs at the climactic, descending minor-ninth leap from D to C $\sharp$. This passage that contains the aggregate is framed by pitches belonging to the same diminished-seventh chord set as before. The upper note of the minor-ninth leap is the pitch D 6 that was anticipated, but avoided, earlier, through the octave displacement in figure b4, creating a clear correlation here between the dramatic climax--that is, the melodic zenith of the entire movement (and in fact in the whole of *Apparition*)--and a point of structural articulation within the larger scheme of aggregate completions. Crumb provides an *ossia* at this point, which places the last four notes of the melisma in the lower octave. This did not appear in the original version of the published score, but was added in subsequent printings because Jan DeGaetani, who premiered and recorded the work with Gilbert Kalish, used the *ossia* herself.⁹ Nevertheless, because this is such a focal point of the piece, the original, higher octave should be taken if at all possible.

Section I' concludes with a restatement of figures a2 and b2 (not shown in Example 7), which reestablishes the Oct-III emphasis in the voice and at the same time completes a cycle of octatonic subsets in the piano part of the section: Oct-II moving to Oct-III in figures a4 and b4, with Oct-III moving to Oct-I in the final appearance of a2 and b2. A short piano coda recalls the chromatic-trichord gesture in figure c5, and material from the middle section in figure e5. The final two sonorities of e5 are the same as the first two of a1, but in reverse order, so that the movement ends with the same chord as it began.

This analysis shows how Crumb uses a limited number of simple constructions as basic materials for a piece, but it also points out long-range goals and large-scale processes within which the smaller structures operate. In this movement, restatements of figures involve changes that disrupt what otherwise would be a

⁹This reason for the addition of the *ossia* was acknowledged by Crumb in remarks made during a special session on *Apparition* at the annual meeting of the Society for Music Theory in Philadelphia, November 9, 2001.

straightforward pattern or cycle of transpositions. At the same time, seemingly contrasting figures are connected through similarity of pitch-class content and set types, and through an emphasis on specific pitch classes. The persistence of the Oct-III collection in the voice is counterbalanced by the quasi-cyclic presentation of all three octatonic collections in the piano. Pitch classes taken from a single diminished-seventh chord set that appear as the first and last notes of vocal figures in Sections I and I' occur as the highest notes of the piano chords in Section II. Conversely, a disruption in the transpositional pattern of the voice part in Section II moves out of the diminished-seventh collection, using instead a [0,3,7] pattern that refers back to the vertical minor triads in the piano. The line of text at the point of disruption is the only line that is stated just once in Crumb's recasting of Whitman's text.

Processes of octatonic and aggregate completions are important structural features of the music that convey on some level the totality and all-encompassing nature of death. In the first four figures (a1, b1, a2 and b2), the voice assembles the Oct-III collection while the piano simultaneously completes both the Oct-I collection and the aggregate. The voice presents another complete Oct-III collection later in Section I, in figures c2, a3 and b3, and the piano completes the Oct-II collection as well as the aggregate in a compressed space in figures a3 and b3. Finally, in Section I' it is the voice that unfolds the aggregate, and the point of completion coincides with the melodic climax of the movement.

"Approach, Strong Deliveress!" is well suited for use in a theory class that seeks to explore relationships between analysis and performance. Students typically encounter post-tonal analysis at this moderate level of sophistication during their junior or senior year, and this is also a time when, in their applied studies, they are likely beginning to move away from musical expression that relies almost completely on their teachers' instructions or demonstrations, and toward a more autonomous approach to interpretation. This is therefore an opportune time to introduce students to some of the benefits analysis can bring to performers and listeners.

In this analysis I have employed some rudimentary terms and expressions from set theory, but I have also described materials and procedures in less formal ways that performers can grasp on a more

intuitive level: minor ninths, minor triads, and diminished-seventh chords; octatonic, pentatonic, and chromatic collections or "scales;" transposition; and melodic climax or zenith. What I call "figures" are comparable to phrases, and larger formal divisions arise from the ways in which figures are grouped. Of particular importance is the identification of points of structural articulation that grow out of the disruptions or completions of processes. Such moments serve as musical goals, and directed motions into and out of these goals are essential aspects of the performers' interpretation. By using the points of structural articulation identified in the analysis as the focus of class discussion, students can be encouraged to contribute specific ideas related to interpretation of the music. I offer the following questions and comments for guiding the discussion:¹⁰

Question 1. Among the points of structural articulation noted in the analysis, which ones (if any) should the performers take special care to emphasize?

There are numerous spots in the piece that might be discussed in response to this question, but two in particular seem to warrant special consideration: the D⁶-C^{♯5} leap in the voice in figure c4, which comes at the end of the longest melisma, acts as the melodic zenith of the vocal line, and also completes a process of aggregate accumulation in the voice in figures d2 and c4; and the A^{b5} at the beginning of figure e4, which is the vocal zenith of the middle section, initiates the only line of text that is not restated elsewhere in the movement, and which disrupts the ascending minor-third transpositional pattern to create an expanded reference to the minor-triad sonority that is most prevalent in the piano part throughout.

Question 2. How much emphasis, if any, would you expect the performers to add to the emphasis that would flow naturally from simply following the composer's indications given in the score?

¹⁰The instructor may also wish to draw from the more comprehensive list of questions given in Berry, pp. 10-44

Referring, for example, to the two events noted in the comments to question 1 above, consider what information in the score already creates emphasis: the A^b_5 in figure e4 begins the last of three related vocal figures in Section II, and the only one marked *forte* (the preceding two begin *pianissimo* and increase to *mezzo-piano*). This increase in dynamic intensity, together with the higher tessitura, will place this note in relief to a considerable extent, but could the performers still contribute some subtle enhancement to the arrival of this note?. The $D^6-C\sharp_5$ leap in figure c4 is also marked *forte*, but it is not the dynamic climax of Section I'. The extremely high register of the D^6 is so striking in its effect that a louder dynamic marking is hardly required, but if the singer finds it necessary to take the *ossia*, with the leap in the lower octave, how much compensation should she make in other ways, to draw the listener's attention to this structural event?

Question 3. *Assuming that the performers decide to contribute, as Dunsby states, an "expressive edge" at certain moments (see note 1 above), what types of emphasis might be considered?*

Some things, like pitch and rhythm, would of course not be subject to interpretive license because they are so specifically notated. However, dynamic shaping leaves some room for flexibility, as do other aspects such as timbre (for the singer) and voicing (for the pianist). Slight fluctuations in tempo, and agogic accent are particularly useful in focusing the listener's attention on structural points in the music. In any piece, however, some interpretive decisions will be more appropriate than others, and expression poorly applied can damage the essential character of the music. In "Approach, Strong Deliveress!" for example, *too* much flexibility of tempo, or "holding back" just before points of arrival such as those mentioned under question 1 above, could detract from the relentless quality of the movement. Therefore the performers must consider ways of emphasizing specific events in the piece without altering the essential character of the music.

It is in response to this final question that students will begin to suggest various expressive techniques, both vocal and instrumental, that would influence not only their interpretation

of the work as hypothetical performers, but also their expectations as listeners. The goal is not to achieve consensus about a certain set of interpretive decisions, but rather to engage students in a discussion that centers on connections between analytical findings and musical expression. When analysis is able to bring together aspects of compositional structure, performance, and listening in this way, it can be especially rewarding, particularly for students whose musical interests are centered primarily on performing. It is important that the analysis itself does not represent an attempt to prescribe a specific interpretation; it should be clear, however, that the relationships and processes it reveals argue for a performance that takes into account not just the novel timbral effects of the music and the effective execution of the various types of figures, but also, and especially, the overall structural contour of the piece.¹¹

¹¹I have limited discussion in this study to intramovement relationships in "Approach, Strong Deliveress!," but there are also numerous connections between the musical materials in this movement and other sections of the piece. Some of these are surface details that are easily recognizable in a performance, whereas others are somewhat more subtle. In any case, these relationships contribute to the continuity of the complete work in the same way that the aspects of structure explored here provide unity within a single movement, and they have similar implications for performance.