THREE VOICES

A CHAMBER ENSEMBLE FOR

VOICES, WOODWINDS, PERCUSSION, AND STRINGS

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Composed for soprano, tenor, and baritone voices, woodwind, percussion, and string instruments, *Three Voices* is a polyglotic work that includes German, Chinese, and Spanish texts. The texts are chosen from Brecht Bertolt's *Das Schiff*, Po Chu I's *Lang T'ao Sha*, and Frederico Garcia Lorcá's *Mar*.

Significant features of the piece are 1) application of Chinese operatic singing methods to vocal material in the sections that use Chinese text, 2) use of western instruments to emulate the sound of certain Chinese instruments, and 3) employment of Sprechstimme and dramatically inflected speech to create theatrical effects and highlight the sections that use German and Spanish texts.

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COMPOSITIONAL OVERVIEW

The initial elements that stimulated the development of *Three Voices* include my previous composition *Marrrrr,* as well as the influences from several twentieth-century and contemporary composers: e.g., Arnold Schoenberg, Luciano Berio, and George Crumb.

Marrrrr is an important precursor to *Three Voices.* The selection of the poem written by Federico Garcia Lorca was decided after having studied numerous composers, such as George Crumb, who adapted his poems to coordinate creative compositional ideas. George Crumb's *Ancient Voices of Children* (1977) and numbers of his vocal pieces stimulated my desire for writing a composition for voices and instruments. The idea of making use of human voices provides another creative dimension with numerous timbral effects.

Berio's *Sinfonia*, composed for eight voices and orchestra (1968), brought me to the view of using different languages within one composition. *Sinfonia,* uses three different languages – English, French, and German – and was an important stimulus for me to construct a polyglotic type of composition.

Three Voices uses poems written in German, Chinese and Spanish. Each of the languages has a very distinguishing way of pronunciation: German is pronounced gutturally, Chinese is pronounced syllabically, and Spanish is pronounced lyrically. Instead of concentrating on the coordination of musical ideas and the meaning of the

texts, I hope to create a unique sound fusion and mixture of languages by employing the

distinguishing way of pronunciation in each of the languages.

INTRODUCTION

Three Voices, influenced by a polyglotic style of writing, is a composition in which texts in three different languages interact with one another in the context of a work for voices and chamber ensemble. The texts are chosen from three different poems written in German, Chinese, and Spanish.   The subject matter of these texts, all of which are about sea and water, create a linear relationship among the texts.

The sections are arranged in single and multiple text layers. Each section with a single text layer establishes the characteristics and musical ideas of the employed text. For instance, the imitation of Chinese instrumental gestures, the appearance of pentatonic scales, and Chinese operatic singing methods are clearly brought out in the Chinese passages. The multiple-text section is the result of an overlapping of different languages, which provide a fusion of vocal timbres, and a mixture of various musical ideas, thus enriching the musical texture.

Various ways of expressing texts such as *Sprechstimme*, recitation, Chinese opera singing, dramatized speech, word repetition, etc. are applied to establish theatrical effects. In the German text sections, the subject of *Sprechstimme* presents a historical outlook in the western music aspect. The uses of Chinese operatic singing and fast word repetition in the Chinese text sections provide contrasting aspects of old and new for Chinese music. The dramatized speech and sustaining or repetitive words applied in the Spanish text sections show the influences of contemporary compositional ideas.

Each language has its own distinguishing musical approach, selection and arrangement of materials, and characteristics which accompany the text. For example, contrapuntal techniques are applied in the German text sections, providing thematic contrasts. The pentatonic scale builds the harmonic structure of the Chinese text sections vertically and horizontally. The layout of the accompanying musical texture of the Spanish text sections is based on intervallic chordal structures.

Emulation of Chinese musical gestures played by western instruments and imitation of electronic effects derived from my previous composition, *Marrrrr*, will be emphasized in the body of the thesis for further discussion of the instrumentation.

TEXTS

The texts are chosen from three different poems written in three different languages: German, Chinese, and Spanish. Bertolt Brecht's *Das Shiff* is used as the German text. Po Chu I's *Lang T'ao Sha* is used as the Chinese text. Federico Garcia Lorca's *Mar* is used as the Spanish lyrics. (All texts and English translations are included in the Appendices.)

The subject of these poems is related to sea and water. The decision for choosing such a subject was based on my previous composition *Marrrrr* which uses Federico Garcia Lorca's poem *Mar*, "sea" as the English translation. In order to make the linear connection, I selected poems with the same subject written in German and Chinese.

Bertolt Brecht's *Das Schiff*

Bertolt Brecht, born in Augsburg in February 1898, was one the most famous writers of the twentieth century. He was a poet, a playwright, a director, a theorist of a new type of drama whose "epic theatre departed from the conventions of theatrical illusion and developed the drama as a social and ideological forum for leftist causes."[1] Numbers of his plays have been professionally performed, such as *Mother Courage* and *The Caucasian Chalk Circle*, and yet a great deal of his work has remained untranslated including most of the poetry.

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[1] *Encyclopaedia Britannica,* "Brecht, Bertolt." Available from http://www.britannica.com/bcom/eb/article/9/0,5716,16549+1,00.html; Internet; accessed 29 July 2000.

Das Shiff was one of his the early poems written before 1933. As Whitaker states,

the early poetry "is characterized by a high degree of ironic mobility, by an elusiveness

which operates against definition. Nevertheless, the poems have a common source and

stand in ultimate relationship with one another."[2]   Whitaker continues,

> Experience of material reality is through the senses: what is experienced directly, felt immediately, is reliable to a degree unattainable by mediated intelligence. It is, after all, abstract reflection which produces false and inadequate metaphysical ideals. Much of Brecht's early poetry is concerned with the attempt to establish an area of material fact on the basis of sense-experience….The frequency and variety of color adjectives have the cumulative effect of evoking a rich and changing visual environment. The impression of movement is a virtual element, at least peripherally."[3]

There are six stanzas in *Das Schiff* of which the first three are employed in this

thesis.

Po Chu I's Lang T'ao Sha

Po Chu I (A.D. 772-846), one of the famous poets in T'ang Dynasty, was an

official who experienced promotion and prosperity when in favor, and dismissal and

temporary banishment when out of favor.[4] He generally expressed the ups and downs of

his life in his verse.

In *Lang T'ao Sha,* Po Chu I chose to draw his comparison on a geological scale.

There are six stanzas of which only three are used. This poem gives a pictorial

description of the tides coming and going, stirring and scouring the shore, slapping

against the boat, and connecting to the horizon.

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[2] Peter Whitaker, *Brecht's Poetry: A Critical Study* (Oxford: Clarendon Press, 1985), 5.

[3] Ibid, 14.

[4] *A further Collection of Chinese Lyrics*. Rendered into verse by Alan Ayling from translations of the Chinese by Duncan Mackintosh in collaboration with Ch'eng Hsi and T'ung Ping-Cheng. (London : Routledge & Kegan Paul, 1969), 15.

<u>Federico Garcia Lorca's *Mar*</u>

Born in Fuente Vaqueros, Granada, Spain in June 1898, Federico Garcia-Lorca is one of the most deeply appreciated and highly revered poets and dramatists of Spain. As a poet, his early reputation brought to him by the *Romancero Gitano, the poems of Poema del Cante Jondo, and Llanto por Ignacio Sanchez Mejia.* As a dramatist, early romantic pieces with social implications and political related subjects such as *Mariana Pineda* and the comic invention *La zapatera prodigiosa* promoted his fame to the public. His murder by the Nationalists on August 19, 1936 at the start of the Spanish civil war brought tremendous international attention and was a tragedy for the world.

In Allen's *The Symbolic World of Federico Garcia Lorca*, he interprets *Mar*, translated *Sea* in English, as being in the Ocean-symbol category along with other poems, such as *Fable.* He states, " …we must say that Garcia Lorca chose the ocean because it was for him the ultimate genesis-symbol. It was a symbol which he grasped and with which he lived in all its primal genetic significance."[5]   In general, symbols are used to explain the empirical reality and to express a psychological situation – such as dream symbols. Garcia Lorca, however, applies mythological figures as symbols as well in his poetry. Allen makes an interesting statement:

> Now mythological figures are symbols – of this there can be no doubt – but they are not faithful reflections of the phenomenal world. Obviously they are based upon the phenomenal world, but the finished products of mythology have their origin elsewhere. Nor are we free to believe that mythological creatures are deliberate and conscious inventions. Rather than intellectual constructs, they are intuitions: they express a grasp of the human condition in the same way as the poem – for the poem itself is not primarily a linguistic phenomenon, but rather a

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[5] Rupert C. Allen, *The Symbolic World of Federico Garcia Lorca*" (Albuquerque: University of New Mexico Press), 175.

symbolic act. The words of the poet convey a symbolic intuition, and it is a primary example of the creative powers of the unconscious mind."[6]

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[6] Ibid, 183.

INSTRUMENTATION

The chamber ensemble used in *Three Voices* includes four families: voices, woodwind, percussion, and string. The woodwind family includes flute, piccolo, alto flute, B♭ clarinet, and bassoon. The percussion family includes a piano and three groups of mixed percussion instruments. There are three voices, each associated with a different language. Soprano (the only female voice) is used for the Chinese text, tenor is used for the Spanish text, and baritone is used for the German text. The string family includes two violins, viola, cello, and bass.   The use of these instruments is varied according to the language to which they are applied.

Instrumental Setting for the German Text

The woodwind, percussion, and string families are used equally in both the introduction sections (mm. 1 – 9 and mm. 87 – 95) and in the German text sections (mm. 10 – 28 and mm. 96 – 114). The three-note, four-note, and five-note motives by the woodwind instruments establish the pointillistic style of writing in these sections, as seen in example 1a, 1b, 1c, 1d, and 1e.

Example 1. Three-note, four-note, and five note motives

a) Three-note motives

b) Four-note motive

c) Four-note motive
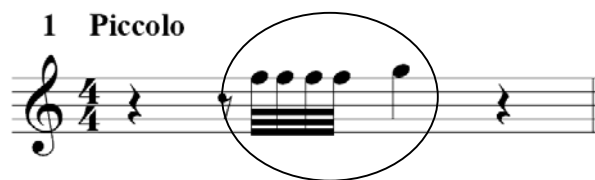
d) Five-note motive

e) Five-note motive
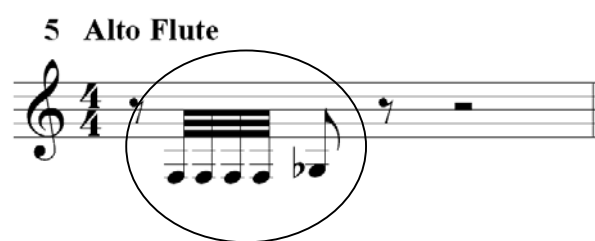
The strings are primarily used to sustain and support the harmonic sonority. The different timbres played by various percussion instruments create unexpected surprises which strengthen the pointillistic qualities.

Instrumental Setting for the Chinese Text

Roto Toms, flute, alto flute, cello, and bass are used to emulate certain Chinese musical instruments in the Chinese Text sections (mm 29 – 51 and 114 – 138). The

Chinese musical instruments emulated are Chinese Drum, ti-tzu (Chinese flute), hsiao (alto recorder), and Pipa (lute).

The history of drums in China is longer than that of wind and string instruments. The character of "drum" was first found in the inscriptions on bones or tortoise shells of the Shang Dynasty (ca. 1767 BC - ca. 1030 BC). Drums can produce different sound effects and are frequently employed in joyful and exciting occasions.

Roto Toms, developed by the American manufacturer Remo, are used to emulate the sound of the Chinese drum. The pitch of Roto Toms is similar to that of the Chinese drum, which is clear and articulate.

The ti-tzu is a bamboo flute. It has been suggested that the instrument originated in Asia Minor or Central Asia over 2000 years ago. It is a unique solo instrument and is also used extensively in ensembles and orchestras. These flutes have 6 open holes and a lovely bright sound. The range of ti-tzu is from a' to b''' as shown in example 2.

Example 2.   The range of ti-tzu
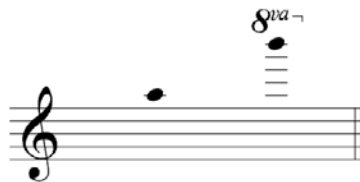
A flute is used to emulate the sound of ti-tzu. In order to emulate the sound of ti-tzu as closely as possible, the registers of the flute applied those as shown in the example 3.

Example 3.   The registers[7] of the flute used to emulate the sound of the ti-tzu
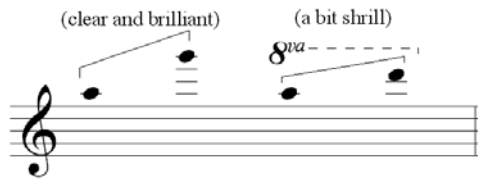
Hsiao is an end-blown bamboo flute. There are seven side holes, six of which function as pitch determinants; the mouth-hole is at the top. Unlike the ti-tzi, the hsiao produces a gentle and soft tone with most of its energy in the lower partials. The range of hsiao is from d to e'' as shown in example 4.

Example 4. The range of hsiao
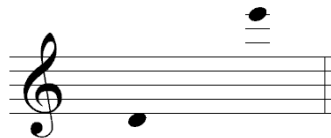
Because of the similar tone color produced when lower partials are played, the alto flute is chosen to emulate the sound of hsiao. Example 5 shows the registers of the alto flute used in the Chinese text sections.

Example 5. The registers[8] of the alto flute used to emulate the sound of hsiao

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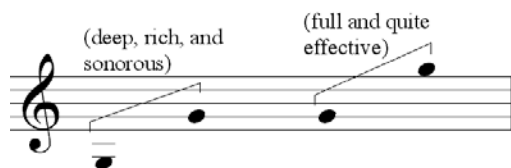
[7] The register information is from Samuel Adler's *The Study of Orchestration*, 2nd ed. New York: W.W. Norton and Company, 1989, page 169.
[8] Ibid, 179.

Pipa, a Chinese plucked lute, has a resonant, clear and enchanting timbre. It is used commonly as a solo and orchestral instrument, both in China and abroad. There are 19 to 26 bamboo frets glued to the belly of the lute. There are four strings of the pipa tuned respectively A, D, E, A.

Two different techniques are used when playing a Pipa. The first technique is p'i in which means 'to play forward' (actually to the player's left) with the right hand. The second technique is p'a in which means 'to play backward' (to the player's right). They are equivalent to the modern terms t'an and t'iao applied to right-hand techniques in the playing of string instruments.[9]

The string instruments are used to emulate the sound of a pipa with both of the t'an and t'iao techniques. Therefore, plucking the strings becomes an essential technique applied to the string playing in the Chinese text sections. Pizzicato and snap pizzicato are widely used (see example 6.)

Example 6. Cello and Bass play snap pizzicato

34 Cello and Bass

[9] Stanley Sadie and Eric Blom, eds. *The New Grove Dictionary of Music and Musicians, Vol. 4, 5th Ed.* (London: Macmillan Publishers Limited, 1980), 270-278.

Although the western instruments can emulate the sound of traditional Chinese instruments, to make the sound as authentic as possible, the western instrumental players must understand how Chinese music is presented culturally.

Unlike western music which is explicitly notated on a score, including articulations and dynamics, Ancient Chinese music generally has only the melodic line indicated with the musical style. Therefore, to interpret the music correctly, a Chinese instrumentalist not only plays what is notated but also incorporates the cultural influence and his or her emotional response to the music.

<div align="center">Instrumental Setting for the Spanish Text</div>

The Spanish text sections are derived from my previous composition *Marrrrr*. *Marrrrr* employed electronic effects to reproduce and manipulate the sounds of the voice and harp.

The major role of the instruments used in the Spanish text sections is to imitate the electronic effects – echoing, sound undulation, and spatial alternation. The echoing effect uses two instrument families to play the same musical gestures adjacently with different dynamics (example 7a). The sound undulation effect is played by the strings with wide vibrato, while the spatial alternation effect is produced by dove tailing the violins and viola (example 7b).

Example 7. Electronic effects created in the Spanish text sections

a) Echoing effects

b) Sound undulation and spatial alternation

ANALYSIS

Form

"Three Voices" has a basic framework of A A' B. The A section (mm 1 - 86)

contains an introduction (mm 1 - 9), a German text section (mm 10 - 28), a Chinese text

section (mm 29 - 51), and a Spanish text section (mm 52 – 86.) The A' section (mm 87 -

157) consists of the repetition of the A section with different verses applied in both

German and Chinese as well as a modification in the Spanish text section. The B section

(mm 158 - 175) is the finale that creates the multi-language-layer texture and employs the

musical gestures used in the three different language sections.

Pitch Materials

Each of the language sections uses a unique scale built to reflect the musical

characteristics and to establish the harmonic structures. Example 8 shows the scale used

in the introduction. This scale, based largely on semitones, sets up the entire musical

atmosphere with a dark and mysterious mood.

Example 8. The scale used in the introduction section

The German text sections are based on two five-note whole-tone scales as shown

in examples 9a and 9b. The intervallic relationship between 10a and 10b is based on the

perfect fourth.

Example 9a. Whole-tone scale A used in the German text sections

Example 9b. Whole-tone scale B used in the German text sections

The combination of scales shown above occurs at measure ten in the alto flute part as

shown in Example 10.

Example 10. The combination of two whole-tone scales used in the German text sections
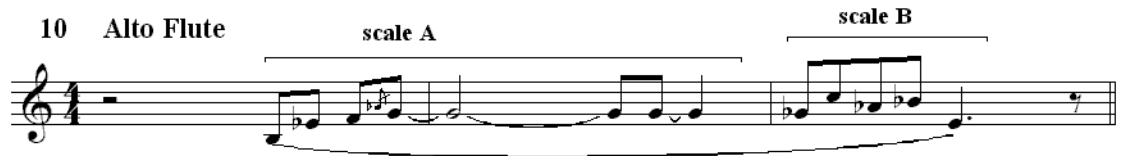
A pentatonic scale, with an adds tritone and a leading tone (example 11), is

applied to the Chinese text sections. The added notes function as auxiliary tones to the

pentatonic scale. The scale is built with whole-whole-whole-half-whole-whole intervallic

structure. A gesture from the vocal part, which primarily uses the expanded pentatonic

scale, is presented in example 12.

Example 11. The pentatonic scale used in the Chinese text sections
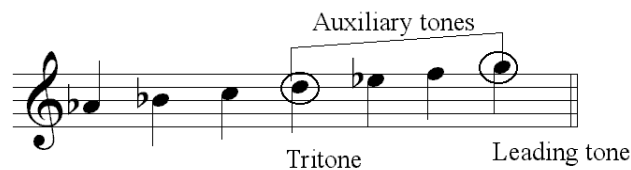
Example 12. The melody constructed with the pentatonic scale in the Chinese text sections

Another scale, shown in example 13, is also employed in the Chinese text sections played by strings and woodwinds. This chromatically-structured scale highlights the atonal musical idea, while the pentatonic scale represents the authentic Asian tradition.

Example 13. The chromatically-structured scale used in the Chinese text sections

The pitches, shown in example 14, serve as the fundamental bases for the vertical pitch structure in the Spanish passages. The vertical pitch structure is built by adding a note below the fundamental pitch. This added interval is usually a perfect fifth, perfect fourth, augmented fourth, major third, or minor third. Example 15a and 15b demonstrate the interval usages in the Spanish text sections.

Example 14. Pitch materials used in the Spanish text sections

Example 15. Interval usages in the Spanish text sections

    a) Intervals of minor third and perfect fourth

    b) Intervals of augmented fourth and minor third

<div align="center">

<u>Musical Gestures</u>

</div>

The musical gestures from five main areas are discussed here: introduction, German text sections, Chinese text sections, Spanish text sections, and finale. (Note: since the A and A' are identical in the musical setting, only the A section is discussed, with reference to musical examples with measure numbers in A'.) Each of the first four sections is constructed using unique melodic patterns and musical elements. The introductory section focuses on the use of pointillistic gestures. The German text section combines pointillism, contrapuntal gestures, and accelerando and ritardando groupings. The Chinese text section also applies accelerando and ritardando in both vocal and instrumental parts, as well as the western instruments emulating Chinese instruments. The Spanish section emphasizes echoing, spatial effects, and chordal structures. The

finale combines gestures used in the three language sections to create the mixed texture and multi-dimensional effect.

Pointillism is the main musical approach used in the entire nine-measure introductory section. The unexpected occurrences of the 32nd-note gestures played by the woodwind instruments become the main focus of this section, while the strings and marimba play long sustained notes to give harmonic support. The use of the pointillistic idea is extended to the German text section. The same chordal structure, $A^b - B^b - C - D^b - E$, is played in measures 1 and 9, the beginning and end of this section.

The contrapuntal gestures in the German text section are played by the woodwinds – flute, alto flute, and clarinet. The alto flute initializes the main melodic line in measure 10. The flute joins in measure 11 and takes over the melodic line in measure 13. The clarinet comes in measure 12 and plays only one single note, B^b, as a bass note that supports the vertical harmonic structure (see example 16).

Example 16. The contrapuntal gestures used in the German text sections

The accelerando and ritardando gestures are used intensively from measures 16 to 19. When playing the accelerando and ritardando gestures, the instruments simply repeat one single note while the volume fades in or out. Along with the accelerando and ritardando gestures, the rapid sixty-fourth-note upward scale patterns played by the piano in measures 17 and 19 and by the flute in measure 18, help to lead to the climax for the next stanza that is marked "Agitato". The pointillistic gestures that appeared in the introductory section return in measures 19 to 27 (see example 17.)

Example 17. The accelerando and ritardando gestures and the fast sixty-fourth-note upward scale played in the German text sections

As stated in the section on instrumentation, the instruments in the Chinese text section were chosen primarily to emulate the sounds produced by specific Chinese instruments. Rolling gestures in the Roto Toms, used to emulate the Chinese drum, are employed in the opening of the Chinese text section to symbolize the title of the Chinese poem "The Waves Scouring the Sand" (see example 18). The snap pizzicatos played by the cello and bass following the drum roll in measure 34 increases the tension until it reaches the chord played on the first beat of measure 35 (see example 19).

Example 18. Rolling gestures played by the Roto Toms in the Chinese text sections

Example 19. Snap pizzicatos played by the cello and bass in the Chinese text sections

The most distinguishable sound gestures used in the Chinese text section are glissandos for the woodwind and voice, fluttertonguing for the woodwinds, and snap pizzicatos for the strings.

The alto flute, used to emulate the Chinese end-blown bamboo flute "hsiao", adopts both glissando and fluttertonguing techniques. Glissando is one of the most frequently used playing techniques for Chinese instruments. In example 20a, a glissando gesture, which is played from B$^\flat$ to C, is illustrated from in measure 41.   The extensive use of fluttertonguing technique can be seen in measures 44 and 45 as shown in example 20b.

Example 20. Glissandos and fluttertonguing gestures played by alto flute in the Chinese text sections

a)

b)

Another interesting technique that the alto flute uses to emulate the hsiao is to speak the syllable "tu" and blow the pitches simultaneously (example. 21). This produces one of the most characteristic sounds of the hsiao.

Example 21. The alto flute emulates the hsiao by speaking the syllable "tu"

Glissando and note repetition are vocal techniques used in the Chinese opera. This will be discussed in detail under "Vocal Techniques" in page 26.

The cello and bass perform as a plucked instrument; they are used to emulate the Chinese instrument "pipa", a Chinese plucked lute. As stated under the section on instrumentation, pipa refers to two playing techniques – t'an and t'iao – which actually sound similar to pizzicatos. The example can be seen in measure 45 (see example 22). Another interesting technique that the pipa uses is the 'fingernail pizzicato' which means 'to play upward' by lifting the string with the fingernail and allowing the string to bounce back to the sounding board upon release. This effect is represented by the snap pizzicato in the cello and bass, as demonstrated in measure 34 (see example 19).

Example 22. Pizzicato used to emulate the sound of Pipa in the Chinese text sections

The Spanish text section, as stated before, is derived from my previous composition *Marrrrr*, a theatrical piece using the electronic sound system to generate the music performed by a male voice and a harp. The sound was designed to project from eight speakers located in eight different locations. Several sound effects were produced in the Spanish passages as well: echoing, sound undulation, and spatial alternation. The musical gestures for these effects are illustrated in example Nos. 7a and 7b on page 18.

A vertical pitch structure approach is used instead of a linear one, which is one of the distinctive features differentiating it from the other two language sections. This is illustrated in example Nos. 15a and 15b on page 17.

The finale is a comprehensive section that combines the musical gestures used in the three language sections described above. The composite textural effect is that of three languages performed simultaneously with several different vocal techniques: *Sprechstimme*, Chinese opera singing, and spoken or speaking and recitation. The meanings of the words are no longer important; rather, the mixture of the language

creates interesting linguistic and phonetic sound gestures. The musical gestures

associated with each language appear accordingly.

<div align="center">Rhythm</div>

Different rhythmic patterns exist in each of the sections. The introduction

consists of the sixty-fourth-note rhythmic gestures (example 23). A variety of triplet

patterns (ex. 24) are used in the German text section, where simple eighth-note and triplet

patterns are applied to the vocal part (example 24.) The combination of triplets,

quintuplets, and sextuplets are employed in the Chinese text section (example 25.) The

rhythmic gesture of a sixteenth-note followed by a dotted eighth-note is an important

pattern which is used in the Spanish vocal part (example 26.) In addition to the specific

gestures mentioned above, the use of ornamentation appears frequently through the entire

composition (example 27.)

Example 23. The sixty-fourth-note rhythmic gestures

Example 24. Simple eighth-note rhythmic pattern applied to the German text sections

Example 25. The combination of triplets, quintuplets, and sextuplets

Example 26. The rhythmic gesture of a sixteenth-note followed by a dotted eighth-note used in the Spanish text sections

Example 27. Ornamented gestures

Vocal Techniques

Several vocal techniques, including the theatrical effects, are applied to the three languages: *Sprechstimme*, Chinese operatic singing methods, and spoken or speaking with voice inflection and recitation. *Sprechstimme*, first introduced in Schoenberg's *Pierrot Lunaire, Op. 21* in 1912, is the primary singing method used for the German text. Chinese operatic singing methods with intensive uses of glissandos and single note repetition with accelerando, and spoken text are adopted for the Chinese text. Spoken or speaking with voice-inflection and recitation are the techniques employed with the Spanish text.

*Sprechstimme*, as described by Morgan, is "a type of vocal delivery somewhere between speech and song, and its eerie, almost inhuman, quality vividly reflects the world of madness and decadence…"[10] seems the most appropriate singing method that applies

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[10] Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and American* (New York: W.W. Norton & Company), 75.

to Bertolt's *Das Schif.* Its chaotic effect with dark and helpless tones can be well

expressed by *Sprechstimme.* The notation used can be illustrated in example 24.

Two vocal techniques are used in the Chinese text, Chinese operatic singing and

speaking. The former is derived from Chinese opera, a form of theater that combines

music, singing, libretto, customs, acting, and make-up. Unlike European opera,

characters in the Chinese opera are categorized by the kind of person represented, not by

vocal range. There are four basic types: the sheng, tan, ching and ch'ou. Tan is the

character for which the Chinese vocal part in this work is composed. One of the main

classifications for Tan is civilian, and the main civilian tan are the ch'ing-I and hua-tan

('flower tan'). Ch'ing-I sings with a high falsetto and acts as the virtuous daughter or

faithful wife; her singing is of a pure, high-pitched quality. Hua-tan's facial expression

and eyes are much more lively. [11]

There are two Chinese operatic singing methods used here: glissandos and single

note repetition with accelerando. The glissando is indicated as circled and the note

repetition as boxed in example 28.

Example 28. Pitch glissando and note repetition applied in the Chinese text

[11] Stanley Sadie and Eric Blom, eds. *The New Grove Dictionary of Music and Musicians, Vol. 4, 5th Ed.* (London: Macmillan Publishers Limited, 1980), 256.

Spoken text, as in most of the theatrical performance as well as Chinese opera, is also used in the Chinese text sections (see example 29). The note is indicated with a cross symbol with no voice inflection.

Example 29. Spoken or speaking vocal gesture used in the Chinese text sections

Several vocal techniques are used to help create the theatrical effects in the Spanish section: dramatized speech with voice-inflection, recitation, glissandos, word repetitions, single note repetitions with accelerando, and stage whisper (see example 30a, b, c, and d.)

Example 30. Vocal techniques used in the Spanish text sections

a) Dramatized speech and glissandos

b) Word repetitions and Single note repetition with accelerando

c) Stage whipser

CONCLUSION

*Three Voices* combines influences from the west and east. The western influences, especially from the twentieth-century and contemporary musical approaches, are clearly presented in the vocal parts of German and Spanish text sections. *Sprechstimme*, whole-tone and synthetic scales, and the theatrical effects are derived from the twentieth Century contemporary repertoire. The eastern influences, which are related to my own cultural background, bring significant contrasting elements to the piece. The eastern elements can be found from the use of the pentatonic scale, emulations of certain Chinese instruments, and Chinese operatic singing methods.

Two of the most important aspects of *Three Voices* are the mixtures of different languages and the individual musical settings in each language. Rather than focusing on the meaning of the texts, a listener should concentrate on the musical elements and vocal techniques used in this piece. Voices are used as instruments instead of conveying the meaning of the texts. In addition, linguistic and phonetic elements should be brought to the listener' attention in the finale section.

Although western instruments are capable of emulating the sound of Chinese instruments, a western instrumental player must understand that Chinese instrumental playing is interpreted not only as notated on a score but also as influenced by the cultural and historical backgrounds.

APPENDIX A

Das Schiff by Bertolt Brecht

1

Durch die klaren Wasser schwimmend vieler Meere
Löst' ich schaukelnd mich von Ziel und Schwere
Mit den Haien ziehend under rotem Mond.
Seit mein Holz fault und die Segel schlissen
Seit die Seile modern, die am Strand mich rissen
Ist entgernter mir und bleicher auch mein Horizont.

2

Und seit jener hinblich und mich diesen
Wassern die entfernten Himmel ließen
Fühl ich tief, daß ich vergehen soll.
Seit ich wußte, ohne mich zu wehren
Daß ich untergehen soll in diesen Meeren
Ließ ich mich den Wassern ohne Groll.
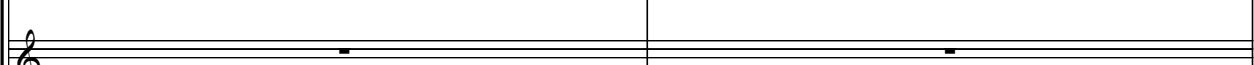
3

Und die Wasser kamen, und sie schwemmten
Viele Tiere in mich, und in fremden
Wänden freundeten sich Tier und Tier.
Einst fiel Himmel durch die morsche Decke
Und sie kannten sich in jeder Ecke
Und die Haie blieben gut in mir.

4

Und im vierten Monde schwammen Algen
In mein Holz und grünten in den Balken:
Mein Gesicht ward anders noch einmal.
Grün und wehend in den Eingeweiden
Fuhr ich langsam, ohne viel zu leiden
Schwer mit Mond und Pflanze, Hai und Wal.

5

Möw' und Algen war ich Ruhestätte
Schuldlos immer, daß ich sie nicht rette.
Wenn ich sinke, bin ich schwer und voll.
Jetzt, im achten Monde, rinnen Wasser

Häufiger in mich. Mein Gesicht wird blasser.
Und ich bitte, daβ es enden soll.

6

Fremde Fischer sagten aus: sie sahen
Etwas nahen, das verschwamm beim Nahen.
Eine Insel? Ein verkommnes Floß?
Etwas fuhr, schimmernd von Möwenkoten
Voll von Alge, Wasser, Mond und Totem
Stumm und dick auf den erbleichten Himmel los.

The Ship

1

Through the clear seas of countless oceans swimming
With sharks as escorts under red moons skimming
I tossed and shed direction, cast off gravity.
My timbers rotting and my sails in tatters
My ropes decaying in the salty waters
My horizon grew remoter, paler too my sky.

2

Since it turned paler and the remote horizon
Left me abandoned in my watery prison
I knew I must go down, and understood.
Once I had realized that there's no resistance
These seas must put an end to my existence
I left the waters take me where they would.

3

And the waters came, and swept vast numbers
Of creatures through me, so that in my timbers
Creature befriended creature in the gloom.
Once the sky fell through the rotting hatches
And they knew each other in the watches
And the sharks inside me felt at home.

4

Three moons passed, I filled with floating seaweeds
Which clutched my wood and greened across my bulkheads
Green and groaning deep below my middle
Slowly I moved, suffering but little
Weighed down by weed and moon, by shark and whale.

5

To gulls and seaweed I was a kind of haven
Not to be blamed because I failed to save them.
How slow and full I shall be as I drown
Now, eight moons gone, the waters spurting quickly
Through all my flanks, my face grows yet more sickly.
And I pray that I may soon go down.

6

Unknown fishermen saw something nearing
Which as it neared seemed to be disappearing.
Was it an island? Or a raft passed by?
Something moved, agleam with seagulls' spatter
Loaded with moon and corpses, weed and water
Silent and stout towards the washed-out sky.

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浪淘沙 by Po Chu I

一泊沙来一泊去, 一重浪滅一重生.
相攪相淘無歇日, 會教山海一時半.

白浪茫茫與海連, 平沙浩浩四無邊.
朝去暮來淘不住, 遂令東海變桑田.

青草湖中萬里程, 黃梅雨裏一人行.
愁見灘頭夜泊處, 風翻暗浪打船聲.

借問江潮與海水, 何似君情與妾心.
相恨不如潮有信, 相思始覺海非深.

海底飛塵終有日, 山頭化石豈無時.
誰道小郎拋小婦, 船頭一去沒回期.

隨波逐流到天涯, 遷客生還有幾家.
卻到帝鄉重富貴, 請君莫忘浪淘沙.

The Waves Scouring the Sand

1

One wave brings the sand, another sucks it back again;
One wave dies away, another wave is born.
This constant stirring and scouring of wave on sand
Turns at last the hills and seas to level land.

2

White waves everywhere are melted into ocean;
Unendingly the level sands spread wider all around.
Morning passes, evening falls, the scouring, does not end;
Finally the mighty seas are turned to farming land.

3

To the Ch'ing-ts'ao lake is a interminable journey;
Travel alone in apricot time with the rain pouring
And the dismal sight of a bank of sand for the night's mooring
And the wind tossing the dark waves to slap on the boat.

4

Ask the waters of the tides and the ocean
What a man's affections or a girl's heart are like.
Lover's feelings are not changeless like the tidal flow
And ocean's depths to those who share true love appear shallow.

5

The dust will have its day and fly where ocean had its bed:
A time will come when fossils lie exposed among the hills.
And who can swear a callow boy has cast his wife away?
Can a ship that's outward bound not return one day?

6

Swept afar by each successive way to the horizon,
Of all who suffered banishment, how many have survived?
But should Imperial favour make you once more rich and grand
Please, Sir, never forget the waves scouring the sand!

Translated by Duncan Mackintosh

APPENDIX C

Mar by Federico Garcia Lorcá

El mar es
El Lucifer del azul.
El cielo caído
Por querer ser la luz.

¡Pobre mar condenado
a eterno movimiento,
habiendo antes estado
quieto en el firmamento!

Pero de tu amargura
Te redimió el amor.
Pariste a Venus pura,
Y quedóse tu hondura
Virgen y sin dolor.

Tus tristezas son bellas,
Mar de espasmos gloriosos.
Mas hoy en vez de estrellas
Tienes pulpos verdosos.

Aguanta tu sufrir,
Formidable Satán.
Cristo anduvo por ti,
Mas también lo hizo Pan.

La estrella Venus es
La armonía del mundo.
¡Calle el Eclesiastés!
Venus es lo profundo
Del alma…

… Y el hombre miserable
es un ángel caído.
La tierra es el probable
Paraíso perdido.

Sea

The sea is
The Lucifer of blue.
The sky fallen
For wanting to be the light.

Poor sea!   condemned
to eternal movement
having been before
a stillness in the firmament.

But from your bitterness
love redeemed you.
You brought forth Venus
        without blemish
your depth diminished
without travail . virgin .

Your glooms are beautiful, sea,
your glorious spasms.
Besides, today, in place of stars
you have cuttlefish, viridescent.

Formidable Satan
suffers when you suffer.
Christ walked upon you, but
then, so did Pan.

The star Venus is the world's harmony
Calle El Eclesiastes!
Venus is the soul-depth of
        the soul…
…And man, miserable, a
        fallen angel.
And earth is the probable
paradise that was lost.

Translated by Paul Blackburn

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PERFORMANCE NOTES

	Hard Mallets
	Median-hard Mallets
	Soft Mallets
	Ritardando with decrescendo
	Accelerando with crescendo
	Ritardando/Accelerando with Decrescendo/Crescendo
	Accelerando/Ritardoando with Crescendo/Decrescendo
X : 2 X : 3 X : 5	Play the note grouping for the duration of beats indicated
	Sprechstimme
	Spoken Text

Dampen sound

Glissando

5

t(u) t(u) t(u) t(u) t(u)

Speak the syllable "tu" while playing the notes

Repeat material within brackets for the duration indicated

Three Voices
for Voices, Woodwinds, Percussion, and Strings

Man-Mei Wu
August 2000

German: Strand mich ri - ssen Ist ent - fern - ter mir und blei - cher auch mein Ho - ri - zont.

34

* Play as fast as as possible.

相　　攪　　相　　淘　　無歇日

un - ter - ge - hen soll in die - sen Mee - ren

Lies ich mich den Wa - ssern

* **Play as fast as as possible.**