

ANALYSIS OF HARP PERFORMANCE ISSUES IN *FEDERICO'S LITTLE*
SONGS FOR CHILDREN BY GEORGE CRUMB

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Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2009

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Hembreiker, Linda-Rose. Analysis of harp performance issues in *Federico's Little Songs for Children* by George Crumb. Doctor of Musical Arts (Performance), May 2009, 93 pp., 7 tables, 14 figures, 13 musical examples, bibliography, 20 titles.

During the 20th century, chamber works for harp expanded to include significantly different instrumentations, like flute, voice and harp. Indeed, a body of works for flute, voice, and harp began to develop mainly through the commissioning efforts of ensembles comprised of these instruments. This study of George Crumb's *Federico's Little Songs for Children* for flutes, soprano, and harp considers the unique advantages and challenges of this instrumentation and offers specific suggestions for performance.

Attention to various compositional elements of *Federico's Little Songs for Children*, especially as they relate to the text, is also helpful in preparing to perform this work. The form, pitch material, and text-painting in the work allow for special opportunities to convey meaning to audiences in ways that do not rely on traditional tonal relationships. Accompanying the shift away from traditional tonal relationships, the development of the harp repertoire in chamber and solo settings during the 20th century also led to the development of many extended- techniques for this instrument. For the most part, these techniques have been described and given various notational symbols but not discussed in detail with regard to execution. *Federico's Little Songs for Children* itself requires several unique extended-techniques. Recommendations are given in this paper concerning how to achieve the extended-techniques in Crumb's work in a stylistically appropriate and effective manner.

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CHAPTER I

INTRODUCTION

Overview

During the 20th century, chamber works for harp expanded to include significantly different instrumentations, like flute and harp or voice and harp. Indeed, a body of works for flute, voice, and harp began to develop mainly through the commissioning efforts of ensembles comprised of these instruments. This study of George Crumb's *Federico's Little Songs for Children* for flutes, soprano, and harp considers the unique advantages and challenges of this instrumentation and offers specific suggestions for performance.

Attention to various compositional elements of *Federico's Little Songs for Children*, especially as they relate to the text, is also helpful in preparing to perform this work. The form, pitch material, and text-painting in the work allow for special opportunities to convey meaning to audiences in ways that do not rely on traditional tonal relationships.

Accompanying the shift away from traditional tonal relationships, the development of the harp repertoire in chamber and solo settings during the 20th century also led to the development of many extended- techniques for this instrument. For the most part, these techniques have been described and given various notational symbols but not discussed in

detail with regard to execution. *Federico's Little Songs for Children* itself requires several unique extended-techniques. Recommendations are given in this paper concerning how to achieve the extended-techniques in Crumb's work in a stylistically appropriate and effective manner.

Background and Significance

Federico's Little Songs for Children was commissioned by the Jubal Trio.¹ Since receiving the Naumburg Chamber Music Award in 1977, the Jubal Trio has commissioned, premiered and recorded many new works. As a result, the combination of flute, harp, and voice was transformed from an esoteric and novel grouping into a captivating instrumentation capable of performing dramatically varied styles. The Jubal Trio's commissions have resulted in works for flute, harp, and voice from major contemporary composers including Joseph Schwantner, Susan Botti, Peter Schickele, and George Crumb.

Federico's Little Songs for Children was completed in the summer of 1986 and premiered at Merkin Hall in March of 1987. Setting the poetry of Federico García Lorca's *Canciones para Niños (Songs for Children)*, this work offers an opportunity for the harpist to explore:

1. Ways in which compositional elements guide relationships between the instrumental parts and affect the manner in which the harp part should be played
2. Specific strengths of the flute, harp, voice instrumentation

¹ The Jubal Trio is comprised of soprano Christine Schadeberg, flutist Sue Ann Kahn, and harpist Susan Jolles.

3. The need for and creation of clear methods for executing extended-techniques on the harp, particularly as they relate to the works of George Crumb

Such explorations can be directly or indirectly applied to other works within the harp literature, particularly other contemporary pieces for this instrumental combination and other works by George Crumb that include the harp.

A detailed consideration of these issues is important particularly because attention has not been given to them in many primary harp resources. While compositions for harp in solo and chamber settings have steadily required the integration of extended-techniques with more traditional practices,² the focus of harp scholarship has not yet adjusted to this development.

In addition, there are no writings on *Federico's Little Songs for Children* or on George Crumb's music in general available in the most respected sources for harp scholarship. These sources include *The World Harp Congress Review*, the *American Harp Journal*, and the major historical text on the harp, Rosalyn Rensch's *Harp and Harpists*.³ In fact, there is no mention of the piece in the *American Harp Journal's* review of newly performed and published music for the years 1987-1988 nor does the piece appear in the section of the *World Harp Congress Review* devoted to news of performances, publications and other successes in the harp community of the United States during those years.⁴ Musicological publications have reviewed Crumb's works or considered them from various theoretical angles but do not include research on harp

² Consider, for instance, the trajectory of chamber works with harp from Luciano Berio's *Circles* (1960) through Toru Takemitsu's *And Then I Knew 'Twas Wind* (1992).

³ The second edition of *Harp and Harpists* was recently published, in 2007.

⁴ The work would not have appeared in these publications for 1986 since it was not premiered until 1987 and not published until after that, though it had been completed by 1986.

performance issues.⁵ Indeed, if the harp part has been mentioned at all in a consideration of Crumb's works, it was generally in the context of a discussion of pitch material but not of the interrelationships between the harp and other instruments,⁶ or of the idiosyncrasies of the harp parts themselves.⁷

In short, although he has written many works with harp parts in addition to this work, very few if any published discussions or documented dissertations address issues of harp performance in the works of George Crumb. A list of such works includes:

1. *Ancient Voices of Children* for mezzo-soprano, boy soprano, oboe, mandolin, harp, amplified piano (and toy piano), percussion (three players)
2. *Quest* for guitar, soprano saxophone, harp, double bass, percussion (two players)
3. *Madrigals, Book III* for soprano, harp, percussion
4. *Madrigals, Book IV* for soprano, flute/alto flute/piccolo, harp, double bass, percussion

These works often include extended-techniques. At times, the notation of extended-techniques in Crumb's pieces is unique, and detailed descriptions of execution are not provided in the score.⁸

⁵ See: Steven Bruns, "Vocal Music Review: *Federico's Little Songs for Children* by George Crumb," *Notes* 51 no. 4 (1995): 1466-68; Victoria Adamenko, "George Crumb's Channels of Mythification," *American Music* 23, no. 3 (2005): 324-54.

⁶ Examples of this include sections where the interplay of gestures given to each instrument serves to illustrate the text. For example, in the fourth movement, the bass flute has round, hollow-sounding harmonics which relate to the watery quality of the tuning-key glissandi in the harp part (mm.5-12), allowing both to give added expression to the text describing a snail. An example of phrases broken between the instruments can be found in the second movement; the barcarolle figure which opens the movement in the harp returns later with the flute playing the end of each figure (mm.10-14).

⁷ See: Thomas de Dobay, "The Evolution of Harmonic Style in the Lorca Works of Crumb," *Journal of Music Theory* 28, no. 2 (1984): 89-111.

⁸ Coverage of harp performance issues and notation in relation to the works of George Crumb is

In addition, the combination of flute, harp, and voice is unusual but becoming more common, particularly through the efforts of the Jubal Trio. This has resulted in the performance and publication of many works by well-known composers, such as: Donald Freund's *Backyard Songs* (1990), Harvey Sollberger's *Life Study* (1982), Tania Leon's *Journey* (1990), and Eric Stokes's *Song Circle* (1993).⁹ Considering this body of works, the use of flute, harp, and voice together should be recognized not as a combination for a single composition, but rather as an emerging genre of chamber music that poses valid performance issues.

Extended-techniques for harp are discussed in various technical method books and compositional guides. The following sources contain lists of symbols and definitions for many of these techniques: Carlos Salzedo's *Modern Study of the Harp*;¹⁰ Lucile Lawrence's and Carlos Salzedo's *Method for the Harp: Fundamental Exercises With Illustrations and Technical Explanations (as an Introduction and Complement to Carlos Salzedo's "Modern Study of the Harp")*;¹¹ Stanley Chaloupka's *Harp Scoring*;¹² Ruth K. Inglefield's and Lou Anne Neill's *Writing for the Pedal Harp: A Standardized Manual*

difficult to find, but several dissertations have been written on these subjects relating to piano and percussion. See: Kenneth Lee Broadway, "An analysis and investigation of percussion performance practice in *Madrigals, Book II* by George Crumb" (DMA dissertation, University of Georgia, 1996); John Robert McKay, "Notational Practices in Selected Piano Works of the Twentieth Century" (DMA dissertation, Eastman School of Music, 1977). In addition, the topic of notation and performance of Crumb's works for voice has had some attention; see: Barbara Kinsey Sable, "On Contemporary Notation and Performance," *NATS (National Association of Teachers of Singing) Bulletin* Vol. XXXII/4 (May 1976): 26-31.

⁹ *Backyard Songs* and *Journey* were both written for the 15th anniversary of the Jubal Trio in 1990.

¹⁰ Carlos Salzedo, *Modern Study of the Harp* (Milwaukee: Schirmer, 1919).

¹¹ Carlos Salzedo and Lucile Lawrence, *Method for the Harp* (Milwaukee: Schirmer, 1929).

¹² Stanley Chaloupka, *Harp Scoring* (Glendale, CA: Glendale Instant Printing, 1979).

for *Harpists and Composers, 2nd ed.*¹³ and Yolanda Kondonassis's *On Playing the Harp*.¹⁴ In addition, Isabelle Perrin and Barbara Fackler compiled an online reference for the works of Bernard Andrès that has been used by other composers.¹⁵

The variety of sources above demonstrates that the notation of extended-techniques for harp is far from standardized. As a result, many harp compositions contain slightly different notations for extended-techniques. Beyond this, coverage of extended-techniques in harp methods traditionally has not moved past describing a notational device and defining the specific technique's effect. Very few suggestions have been included that explain how to produce the desired gesture from a technical perspective.¹⁶

The publication of more detailed explanations would clarify the methods for obtaining the best sound via the most effective physical motion in the manner that more traditional parts of harp technique have been thoroughly described. Harmonics at the octave is one example of a more traditional technique harpists have employed in etudes and studies. Many texts describe exactly where the hand should be placed on the string and when the various portions of the hand should come into contact with and leave the

¹³ Ruth K. Inglefield and Lou Anne Neill, *Writing for the Pedal Harp: A Standardized Manual for Harpists and Composers, 2nd ed.* (Bloomington, IN: Vanderbilt Music Company, 2006). It should be noted that this source does mention Crumb four times, although each is just in passing. Though there is no mention of specific works by Crumb in the text of this manual, the bibliography includes Crumb's *Ancient Voices of Children*, *Madrigals Book III*, and *Madrigals Book IV*. The second edition of this manual was published twenty years after *Federico's Little Songs for Children*, yet there is no mention of this work or of the innovative extended-techniques employed in its harp part (including the harpist using a percussionist's wire brush to create a tremolando on the wire strings, scraping a 15-inch strip of wood or metal along the wire strings, or using multiple-finger nail scrapes).

¹⁴ Yolanda Kondonassis, *On Playing the Harp* (New York: C. F. Peters, 2003).

¹⁵ Isabelle Perrin and Barbara Fackler, "A Guide to the Harp Notation Used in the Compositions of Bernard Andrès" (<http://hornandharp.com/publications/andresProject.html> accessed 27 April 2008).

¹⁶ One reason for the incomplete treatment of extended-techniques might be that many harp methods were published before pieces featuring extended-techniques had been widely accepted as part of the standard repertoire.

string for playing harmonics. Alterations also have been explained for playing “false” harmonics on wire strings as opposed to the much more common “true” harmonics executed on gut strings. However, other extended-techniques remain un-discussed, such as playing the strings with the nails, even though these techniques can be executed more or less effectively depending on many factors. Factors to be considered for nail sounds include: the approach to the string, the portion of the nail on the string and the amount of the string pushed between the nail and the flesh underneath the nail, the type of string being played (wire or gut), and the desired result. Harpists have recommended changing the execution of traditional techniques to match the style of specific compositions but have made few similar recommendations for extended-techniques.¹⁷

A study of extended-techniques taking into account the requirements of various pieces in the harp repertoire is clearly needed for performers. While that is beyond the scope of this document, a careful consideration of the extended-techniques used in George Crumb’s *Federico’s Little Songs for Children* from such a perspective is provided in the third chapter of this dissertation. Crumb’s work offers a nice opportunity to explore several facets of harp performance.

The lack of current scholarship on George Crumb’s works for chamber groups with harp and its attendant particular notation reveals the need for greater consideration of these pieces. More attention to the combination of flute, voice and harp as an

¹⁷ For example, the short articulation is used in the *Divertissement à la française* of André Caplet and in the opening chords of the *Danses sacrée et profane* of Claude Debussy, while the deep articulation is deemed necessary for the chords of the Reinhold Glière *Impromptu for Harp*. The method that attends most consistently to applying variants of traditional techniques to individual pieces is Henriette Renié’s *Complete Method for the Harp* (Paris: Leduc, 1943).

instrumentation in its own right is necessary. Finally, the explanation of extended-techniques as physical motions rather than aural effects points to a need for scholarship on these issues from the specific perspective of harp performance.

Purpose

The purpose of this dissertation is to offer an analysis of the performance issues in George Crumb's *Federico's Little Songs for Children* in order to:

1. Explore and identify Crumb's specific treatment of the harp in relation to the text
2. Highlight characteristics of the instrumentation that affect performance
3. Clarify the meaning of Crumb's notation for extended-techniques on the harp

The results of this inquiry will be useful for those who perform *Federico's Little Songs for Children* and are applicable to other pieces in the harp repertoire.

State of Research

There are no published discussions of performance issues relating to the harp in works of George Crumb either in general or specifically in reference to *Federico's Little Songs for Children*. A limited number of dissertations and articles address Crumb's works from the perspective of percussion, piano, or voice performance. Much of the scholarship devoted to Crumb's output, most notably by David Lewin, focuses on musical elements of his work, especially on pitch class sets and other highly specialized analytical techniques.¹⁸ Also, a reasonably sized body of writing exists about Crumb's use of texts by Federico García Lorca. Douglas Bell Reeder's dissertation focuses on text painting in Crumb's works in general without reference to *Federico's Little Songs for*

¹⁸ David Lewin, "Some Ideas about Voice-Leading between Pcsets," *Journal of Music Theory* 42, no.1 (1998): 15-72.

Children.¹⁹

Despite the lack of writing about harp performance issues in the works of George Crumb, there are many interviews and treatments of Crumb's works as a whole. All of these writings have served as a strong foundation for this dissertation, in addition to the methods and compositional guides mentioned above in regard to the notation of extended-techniques for harp. In addition, two recordings of *Federico's Little Songs for Children* are commercially available, one recorded by the Jubal Trio and the other recorded by Susan Narucki, soprano, with Susan Palma Nidel (flute), and Stacey Shames (harp).²⁰

Method

Several different methods have been employed in this study, each designed for the specific issues pursued.

Understanding the Lorca text is integral to making sense out of the gestures and techniques that serve to illustrate it. Therefore a large part of this dissertation analyses the Lorca text and the translations provided in the score. A consideration of formal compositional elements, the articulation of these elements by the various instruments, and the relationship of these to the text ensue, as these are of invaluable importance in creating a working understanding of the harp part in a manner that effectively communicates the musical and textual events to the audience.

A discussion of instrumentation focuses on passages in the score and/or recordings

¹⁹ Douglas Bell Reeder, "Symbolism and Textual Painting in Four Vocal Works by George Crumb" (DMA Dissertation, Ohio State University, 1997).

²⁰ George Crumb, *Jubal Trio: Jubal Songs*, compact disc, Composers Recordings, Inc. CR I738, 1997. Crumb, *Susan Narucki: Speculum Musicae*, compact disc, Bridge Records 9069, 1996.

where problems specific to the combination of flute, harp, and voice have been identified. Identifying these logistical or idiomatic problems has resulted in a clear performance guide based on instrumentation for this work.

Finally, a treatment of extended-techniques for *Federico's Little Songs for Children* has been handled in several ways for this study. First, a comparison between the notational systems outlined in the various harp methods and compositional guides mentioned above and the provided notational system used by Crumb in *Federico's Little Songs for Children* is given. This reveals points of reference for identifying the anomalies within Crumb's notational system as they apply to extended-techniques for harp. Following this, a description of the means for executing these techniques in a manner which is:

- 1) Both efficient and practical for the harpist
- 2) Adheres to the specifications and requirements of Crumb's notated intentions on the score and to the ideas expressed in the text
- 3) Able to blend with the other instruments.

This information has been developed through a period of physical exploration on the harp. Photographs are included in an appendix for further reference on how to execute the extended-techniques. Another appendix provides a chart listing the various extended-techniques for harp in *Federico's Little Songs for Children*. This chart notes the technique, whether the technique is pitched or non-pitched, chromatic or not chromatic, and the movements in which the technique appears.

CHAPTER II

COMPOSITIONAL STRUCTURE AND TEXT-PAINTING AS GUIDES TO PERFORMANCE INTERPRETATION

Text

Federico García Lorca was a Spanish poet who wrote *Canciones para Niños* between 1921 and 1926. Later these poems were published as one part of a collection entitled *Canciones*. Lorca's poems include unexpected, dreamlike combinations of ideas and images, in keeping with the Surrealist style. His language is full of drama and ambiguity. Several recurring elements are found in Lorca's poetry. These include desire, cultural difference, color, personification, and nature. Specifically, birds, insects, snails and rivers often appear in his works. The poems in *Canciones para Niños* include these elements.

Writing in the introduction to *Federico García Lorca: Collected Poems*, Christopher Maurer explains that during this time Lorca did not usually write his poems as collections but rather as discrete entities that were later gathered together.²¹ Indeed, in

²¹ *Federico García Lorca: Collected Poems*, ed. Christopher Maurer (New York: Farrar, Straus, and Giroux, 2002), xxxiii. *Canciones para Niños* bears the inscription, *a la maravillosa niña Colomba Morla Vicuña, dormida piadosamente el día 12 de agosto de 1928 (to the marvelous child Colomba Morla Vicuña, who fell piously asleep on August 12, 1928)*. Five of the poems in this collection also bear dedications. The two poems that do not have dedications are *Canción Cantada* and *Canción Tonta*.

his notes on *Canciones para Niños*, Maurer says that Lorca made many editorial choices in presenting these works as a collection. This included omitting two poems connected to *Canción Tonta*, which appear together in a manuscript of 1925 titled *Canciones tontas del niño y su mama (Silly Songs of the Child and his Mother)*.²² *Canciones para Niños* includes the following poems: *Canción china en Europa*, *Cancioncilla sevillana*, *Caracola*, [*El largato está llorando*], *Canción cantada*, *Paisaje*, and *Canción tonta*. The order of the texts in *Federico's Little Songs for Children* is significantly different, and several of the titles have been changed. *Canción china en Europa (Chinese song in Europe)* has been changed to the first phrase of its text, *La Señorita del abanico (Señorita of the fan)*. *Paisaje (Landscape)* has also been changed to the first words of its text, *La Tarde (The afternoon)*. Crumb notes these changes when providing the texts and translations at the end of his score.²³ The one change that Crumb does not mention relates to [*El largato está llorando*] (*The Lizard is Crying*). This poem does not actually have a title. In discussions, it is referred to by its first phrase, "*El largato está llorando*." Crumb uses this phrase as the title but also ascribes exclamation points to it, *¡El Largato está Llorando!* The order of texts in *Federico's Little Songs for Children* is as follows: *La Señorita del abanico*, *La Tarde*, *Canción cantada*, *Caracola*, *¡El Largato está Llorando!*, *Cancioncilla sevillana*, and *Canción tonta*.

²² Ibid., 915.

²³ The score includes a full translation of the text, some of which was done by George Crumb. Crumb, *Federico's Little Songs for Children* (New York: C. F. Peters Corporation, 1994), 25. The text and translations are also available on George Crumb's website, (<http://www.georgecrumb.net/comp/federi-t.html> accessed 7 Sept. 2008). More discussion regarding the text can be found in the "Text-Painting" section of this paper, beginning on page 18.

Before approaching the text's meaning, issues of translation must be considered. The English translations provided in the score have been used to interpret the text in this study of *Federico's Little Songs for Children*. Since several of the translations were done by Crumb himself, and a translation of each text has been provided in the score, it seems logical to assume that these are the translations Crumb consulted in setting the Lorca texts. This being said, some of these translations could be more accurate or could better convey the mood found in the original Spanish poems. The English version of *Caracola* provided in the score is a prime example of this translation issue between the two languages. Translated by William J. Smith, the poem describes the narrator's contemplation of a snail. Smith translates the title of the poem *Caracola* as "snail." *Caracola* can mean "snail" but more often means "shell," and specifically "snail shell." As it is more logical that a child would be brought a snail shell than a live snail (though not impossible by any means), this is a more logical translation. More significantly, the line *Dentro le canta* (*inside it sings*) relates to an empty shell, and one can imagine the child pressing the empty shell against his or her ear and hearing the shell sing. While this is a question of interpretation, the translation of *sombra* is much more definite. In the provided translation, the fish are described as brown and silver though the poem says *sombra y plata*. While *plata* means "silver," *sombra* does not mean "brown." *Sombra* means "shadow."

When going to the beach at night and looking down in to the water from the pier, it is common to see fish near the pier pilings. The fish that catch the lights on the pier often gleam silver while the others are shadows swimming back and forth. The same images

can be seen from a boat or while swimming in coves. Thus *Sombra* as “shadow” is a more logical choice than *sombra* as “brown.” Below is the original poem and Smith’s translation:

Me han traído una caracola.

They have brought me a snail.

*Dentro le canta
un mar de mapa.*

Inside it sings,
a map-green ocean.

*Mi corazón
se llena de agua,
con pececillos
de sombra y plata.*

My heart
swells with water,
with small fish
Of brown and silver.

Me han traído una caracola.

They have brought me a snail.²⁴

The translation of *Caracola* provided in *Federico García Lorca: Collected Poems* offers an alternative to Smith’s translation. This translation was made by Alan S. Trueblood.²⁵

Someone brought me a seashell.

Singing inside
is a sea from a map.
My heart
fills up with water
and little tiny fish,

²⁴ Crumb, *Federico’s Little Songs for Children*, 25.

²⁵ *Lorca: Collected Poems*, 465.

silvery, shadowy.

Someone brought me a seashell.

This translation is closer to the meaning of the Spanish text but also uses a large amount of poetic license. Below is an alternative translation:

They have brought me a snail shell.

Inside it sings
mapping an ocean.
My heart
is full of water,
with tiny fish
of shadow and silver.

They have brought me a snail shell.²⁶

Through the order of the poems that Crumb has chosen, a trajectory of desire is developed. Desire is introduced boldly, with the *señorita del abanico* searching for a husband. A dichotomy quickly appears, between the one who searches and those who are already satisfied. In this case the dichotomy exists between the woman searching for a husband and the men who are already married. Soon nature is added to the background,

²⁶ Author's translation.

as crickets hum in the greenery. The river that the *señorita* crosses can also be seen as a symbol of desire, rushing along like the protagonist. Another dichotomy, one of cultural difference, is found in *La Señorita del Abanico*. The gentlemen wear waistcoats, a very European style of dress. Meanwhile the woman is referred to as a *señorita* of the fan rather than a lady, implying the ethnic connotations of the *maja* dress.

From this introduction of the dichotomy between desire and satisfaction, the song cycle moves to contemplate the shape-shifting of nature in *La Tarde*. The afternoon is personified as a mistaken female, connecting this text to the *señorita* hurrying over the river and searching in vain for a husband among married gentlemen and crickets. The afternoon may be mistaken, but it has passed from futile searching and instead stretches out alongside the river. Meanwhile birds cover a yellow tree and red roof-tiles are blurred with mist, as removed from the mistaken afternoon as the crickets are from the *señorita*.

The narrator shifts again, this time from the cold afternoon and the river to the dense grey fog hinted at by the mist on the roof-tiles. The fog, where everything loses its shape, seems to be a required state that the narrator must pass through. Perhaps this daze is similar to the *señorita's* state of mind. The dichotomy between desire and satisfaction is hinted at in *Canción cantada*, where the desire to see full forms is left unfulfilled due to the fog. The narrator sees the mythical Griffin bird, and must accept the fog's shroud in order to fully enter the greyness.

The fourth movement, *Caracola*, draws the narrator out of the fog and into the full mystery of nature. The narrator's imagination travels down to the ocean floor,

contemplating a snail shell and the physical experiences of living under water. A shadowy acknowledgement of unfulfilled desire is found in this movement, as the narrator can only imagine and never actually know what the snail's experience was like.

These images of water are transformed into tears as the narrator moves on to a pair of crying lizards. The encounter with these old lizards returns the narrator to the subject of marriage, as the lizards have lost their wedding ring. In this movement, the dichotomy between desire and satisfaction is consciously regained. The birds and sun continue their relationship with the sky, indifferent to the continual cries of loss from the lizards.

In *Cancioncilla sevillana* the text is still concerned with desire, now returning to the frantic search of the *señorita*. In this poem, bees search for honey in an orange grove. The child Isabel wonders where the bees will find the honey. She is told that the bees will find honey in a blue flower. Observing the bees searching, Isabel sings a folk song about a Moor and his wife, further pointing to cultural complexities.

Finally in *Canción tonta*, a child reveals several impossible desires, including wanting to be made of silver or of water. The practical mother gently comforts the child by pointing out the negative aspects of such impossible desires. If the child was made of water or silver, the mother points out that the child would be very cold. At last the child develops a desire that can be fulfilled. The child wants to be embroidered on the mother's pillow. The mother not only agrees to do this, but agrees to embroider the pillow immediately. Thus the collection of poems and the song cycle both begin with the

señorita unsuccessfully searching for a solution to her desire and end with the child happening upon a successful desire that will be easily satisfied.

Text-Painting

Crumb clearly develops strong musical ideas from Lorca's language. *Federico's Little Songs for Children* is the eighth of Crumb's works to use a Lorca text. The following pieces by Crumb are settings of Lorca texts:

1. *Night Music I*
2. *Madrigals, Books I-II*
3. *Songs, Drones, and Refrains of Death*
4. *Night of the Four Moons*
5. *Madrigals, Books III-IV*
6. *Black Angels (Images I)*
7. *Ancient Voices of Children*

The program note Crumb provides at the end of the score for *Federico's Little Songs for Children* refers to these works as a Lorca Cycle that began in 1963 when he composed *Night Music I*. The last work of this cycle was *Ancient Voices of Children*, completed in 1970. Crumb writes:

“In 1970 ... I felt that I had exhausted the potential of Lorca's poetry as a catalytic agent for my own music ... however, there remained a number of Lorca's poems which I eventually hoped to treat musically, should inspiration return. Among these, *Canciones para Niños* especially intrigued me, perhaps because the light-hearted and whimsical character of these little poems contrasted so sharply with the more somber poetry I had chosen for my earlier settings. And

thus, after a hiatus of sixteen years, I found myself once again immersed in Lorca's magical imagery."²⁷

Crumb has indeed created many "light-hearted" and "whimsical" moments in *Federico's Little Songs for Children*, but portions of the text point to adult concepts. One of the most fascinating strengths of *Federico's Little Songs for Children* is Crumb's ingenious setting of Federico García Lorca's text. Lorca's Surrealist, Spanish text is dense with the rich visual imagery of dreams. It offers mystery and exoticism, highlighting the contrasting innocence and sophistication of childhood. Shaping performances through an understanding of the imagery in the Lorca text will ensure successful communication of Crumb's ideas in *Federico's Little Songs for Children* for the audience.

Lorca's imagery in *La Señorita del Abanico* offers many opportunities for text painting. The description of a senorita with her "skirts a-flying" while seeking a husband is particularly rich in its references to the act of frantic searching. Crumb's setting of this text makes use of these images through tempo, articulation, timbre, and interaction between instrumental parts. The tempo marking of *La Señorita del Abanico* is *Vivace, giocosamente*: a very fast tempo that imparts energy to the music. The constant sixteenth-notes and repeated pitch material of the vocal line, with staccato articulation, further the sense of breathless continual motion. Grace notes in the piccolo and voice part strengthen this impression. The accented notes in the harp part punctuate the continual motion just as a Spanish fan dancer punctuates her movements with the opening and closing of her

²⁷ Crumb, *Federico's Little Songs for Children*, 23.

fan. Here, an interesting contrast of timbres is achieved through the use of different articulations in the harp part. The articulations of the harp part in these sections vary from playing in normal position at the *sforzando* dynamic, to playing harmonics at a *piano* dynamic.²⁸ In other sections of this movement, the harp part has longer melodic motives that imitate or counter the lines of the piccolo and voice.

The speed and motion of *La Señorita del Abanico* is often interrupted by silence. These pauses separate musical phrases and are usually one measure in duration. At rehearsal number 4 and rehearsal number 6, the tempo and mood are significantly different from the rest of the movement. The piccolo begins to take on the identity of the chirping crickets mentioned in the text and continues that association to the end of the movement. The vocal line becomes more fluid and less constant than before, with unspecified pitches, vocal glissandi, and a slower, freer tempo. An interesting extended-technique for harp is used in these sections: a tremolando executed with a wire brush. This tremolando suggests both the swishing sound of the señorita's skirts and the buzzing of crickets. After this section, the tempo and mood of the beginning return. Though the motives heard in the beginning are now complicated by the addition of some material from the second section, the sense of constant motion is maintained until the voice fades at the end of the movement as if the señorita had hurried away.

La Tarde, the second movement of *Federico's Little Songs for Children*, begins with a rocking barcarolle figure in the harp. Rather than having a calming effect, the barcarolle figure is haunting and disconcerting because the figure does not return to its

²⁸ "Normal position" requires the harpist to play in the middle of each string, with the flesh of the fingertip.

initial low note. Instead, the barcarolle figure ends on a harmonic more than two octaves higher than that first low note. This shift of register combined with the difference in sound quality between a harmonic and a rich low note on the wire strings of the harp results in a sense of uncertainty that is compounded by the absence of a downbeat in the second measure. The haunting, uncertain mood created by the opening measures corresponds well to the first line of the poem, *La tarde equivocada se vistió de frío* (The mistaken afternoon was dressed in cold).²⁹ The white tone and *portamenti* in the flute and voice further serve to illustrate this text. When this material returns (mm. 15 – 20) it is set to the text, *La tarde está tendida a lo largo del río* (The afternoon stretches out along the river).³⁰ In this restatement, the barcarolle motive in the harp is extended through the flute, connecting the harp harmonic at the end of the barcarolle figure to the first notes of the vocal line. In addition to this, the word *tendida* is sung over a full measure to illustrate the *stretch* of the afternoon.³¹

The second section of *La Tarde* is intriguing because it strays from the material presented in the first section while exhibiting some rhythmic similarities. The rhythm in the right hand of the harp part fits into the barcarolle pattern but is complicated by harmonic off-beats in the left hand. The vocal line in this section also ends with the rhythm that was used to end the first phrase of the text (mm. 4). These similarities are of special interest considering that the mood and texture of the second section are quite different from the first section. In the second section, the harp part is quick and soft with

²⁹ Crumb, *Federico's Little Songs for Children*, 25.

³⁰ *Ibid.*

³¹ *Ibid.*

dry, pointed articulations. The writing includes harmonics, staccato markings, and *sulla tavola* notation³² that support images in the text like *tiembla* (*trembling*).³³

In contrast to the somber and subtle mood of *La Tarde*, a background of angular “birdcalls” in the alto flute supports the dramatic vocal line in the third movement. The harp part punctuates the voice and alto flute lines through short bursts of notes with varied timbres. At the end of *Canción Cantada*, the alto flute and harp parts interact like two birds excitedly singing together. The energy of this ending also illustrates the word *relumbraba* (sparkled) from the text.³⁴

The text for *Caracola*, the fourth movement of *Federico’s Little Songs for Children*, describes the narrator’s contemplation of a snail. The narrator’s conscious is filled with images from the sea including water and tiny fish. The first and last lines of the text frame these thoughts by announcing that a snail has been brought to the narrator. This announcement is made in a whisper by the voice, and is set to a slow, undulating line in the bass flute. The thoughts of the narrator are sung by the voice in a *Sprechstimme* style, rendering them like an incantation. As the voice recites the text, images of water develop through the repeated patterns of arpeggios and chords in the harp, combined with tuning-key glissandi and harmonics. The *canta* (singing) of the snail referred to in the text will presumably later haunt its empty shell. This singing is conveyed through harmonics in the bass flute.³⁵

³² *Sulla tavola* means to play as low on the strings as possible, close to the sounding board, with the flesh of the finger tips. For more information on *sulla tavola*, see pg. 58.

³³ Crumb, *Federico’s Little Songs for Children*, 25.

³⁴ Ibid.

³⁵ Ibid.

The introspective mood of *Caracola* gives way to a dramatic fifth movement, *¡El Largo está Llorando!* The emotional text of *¡El Largo está Llorando!* is set up by the jarring pedal glissandi in the harp part and the melismatic writing of the vocal line. The alto flute continues this drama by expressing the crying of the lizards through a sob-like and high-pitched, audible breath in the middle of musical gestures. Vocal glissandi are used to set the sighs in the text. These glissandi are particularly effective, especially when immediately followed by a harmonic in the harp as this creates a gesture similar to a tear dropping at the end of the sigh. In the second section of *¡El Largo está Llorando!*, a placid and calm mood counters the theatrical expressiveness of the beginning. This contrasting mood results from repetition of pitch materials in the alto flute and harp, monotone narration in the voice, and rhythmic regularity in all parts.

Cancioncilla Sevillana presents a more unified texture in both sections and uses the rhythms characteristic of a *habanera*. These rhythms are heard most clearly in the harp though they are used in the writing for all three parts. The *habanera* rhythms are exaggerated in the harp through rapidly changing dynamics. They are complicated in the flute through rhythmic diminution. This diminution and the high register of the flute part render it quick and energetic like the bees referenced in the text. As the bees carry out their search for honey, the flute part illustrates their quest. When the source of honey is found, the flute part has gestures that simulate the weaving and landing of a bee on a flower. The most theatrical gesture imitating the bees is found in the harp part. This gesture requires the harpist to sweep a long strip of metal or wood up the wire strings of the harp, resulting in a hissing metallic sound like the buzz created by a large swarm of

bees. Immediately following this gesture, the flute part continues its illustration of the search for honey. Here, the flute part is marked *furioso*. The flute also imitates singing in this movement, using the extended-technique of “speak-flute” to illustrate the child Isabel singing a folk song. During the “speak-flute” section, the harp has notes that punctuate the flute and voice parts. Some of the notes in the harp are fingernail scrapes on specific wire strings which result in metallic sounds similar to (but much softer than) those made by the long strip of metal or wood. These nail scrapes illustrate the frenzied bees looking for honey.

In *Canción Tonta*, the final movement of *Federico’s Little Songs for Children*, the energy of the flute part in the previous movement is carried over to a duet for the piccolo and harp. *Canción Tonta* is similar to the first movement of this work, *La Señorita del Abanico*, as both of these movements feature energetic sections of forward motion contrasted with slow sections that seem almost timeless. The energetic sections of *Canción Tonta* differ from *La Señorita del Abanico*, in that these sections display a greater intensity due to the speed, repetition, and limited pitch material of the piccolo part. In addition, the slow sections of *Canción Tonta* are still measured, unlike those of *La Señorita del Abanico*.

The text for *Canción Tonta* is a conversation between a mother and a child. The energetic sections of this movement occur before the child’s comments. The piccolo and harp parts for these sections sound like the treadle of a sewing machine as it is being used, speeding up and slowing down in response to the task at hand. The child’s statements interrupt these sections, as if the mother has stopped work in order to listen to

the child. She then continues to work until the child poses another thought. Finally the child offers an idea that corresponds to the mother's work, she asks the mother to embroider her on a pillow (perhaps this can be interpreted as the child's image or name being embroidered on the pillow), and the mother agrees, hastening to accomplish that task along with the rest of her work.

The Lorca texts thus present a cycle of desire. This cycle begins with the searching *señorita*, moves through the languishing and mistaken afternoon, and arrives in a blanket of grey fog. As the fog subsides, surreal images of water shift and change into the scene of two married lizards mourning the loss of their wedding ring. The act of searching is regained with the bees looking for honey in the orange grove, and with the child trying to find a desire that can be fulfilled. Throughout the work, desires are brought forth and deemed either possible or impossible to fulfill. While the cycle begins with an established desire and the search to fulfill it, the cycle ends with a search for the specific desire that can be fulfilled.

Form

In order to explore the compositional treatment of the harp within *Federico's Little Songs for Children*, a discussion of the work's form, significant pitch material, and distribution of melodic lines between the instruments is necessary. Sections of musical material are unified for the listener by rhythmic and melodic gestures rather than by exact pitch material. These sections are also identified through shared tempo markings, texture, dynamics, and mood. Each movement features two contrasting musical sections and each movement's form is derived from the relationships between these two sections. If the

performers articulate the appropriate mood and musical markings with a conscious attention to form, the audience receives a more coherent experience of the piece.

Audiences may bring expectations established by tonal harmony to their experience of this work. Since sections of musical material are not always clearly related by exact pitch material, this study will discuss form using the term “section” to denote material united by texture and other musical elements, rather than using the system of lettering (A, A’, etc.), to avoid implying traditional tonal relationships. At the same time, reference to “tonic-dominant” relationships will occur, in order to highlight the inclusion of such relationships in the non-traditional tonal context of the work. The terms “tonic” and “dominant” will be used in the ensuing discussion to illustrate Crumb’s manipulation of such relationships in connection to the text within the larger context of a work that does not employ a complete harmonic treatment in the manner of common practice tonality.

Federico’s Little Songs for Children is a charming set of miniatures. Each movement could be a viable piece in its own right save its brevity. The movements do not have to relate to each other since each function well as an individual song. Connections can be made from movement to movement, however, and it is possible for performers and audiences to see the cycle as a sort of mirror reflection or palindrome due to the use of the various flutes for different movements. The small, quick piccolo is used for the first and last movements, the C flute for the second and sixth movements, the alto flute for the third and fifth movements, and the languid bass flute for the middle movement.

The first and seventh movements are poetic reflections of each other in that they both feature quick tempi, changing frequently sixteenth-note time signatures, contrasting

sections focusing on an expansion of time, and textures where the harp part punctuates the piccolo and vocal lines. The second and sixth movements do not seem as superficially related, especially as the sixth movement does not have clearly contrasting sections. Each of these movements is based on a rhythmic genre. The second movement is based on the barcarolle rhythmic pattern, and the sixth movement is based on the *habanera* rhythm. The third and fifth movements feature dramatic and expansive melismatic passages. In the third movement, these passages are given to the alto flute while in the fifth movement they are found in the vocal part. The fourth and central movement is the most amorphous and meditative of all the movements. This movement can be seen as the culmination of the meditative sections from the other movements. Indeed the entire cycle moves from quick, animated action to slow, languorous expansion, and back to energetic action again.

Occasionally the movements refer to one another through musical gestures. The contrasting section of the third movement (mm. 7-8) echoes the *senza misura* sections of the first movement (m. 35 and m. 46). Meanwhile, the alto flute and harp part of the third movement's final section (mm. 9-10) is similar in texture and style to the opening of the first movement. Another connection between movements is found in the fifth movement, where the alto flute plays a triplet of descending half-steps (m. 13) in imitation of the fourth movement's ending (m. 16). The declamatory vocal line of the fourth movement's second section (mm. 5-12) is remarkably similar to the *Sprechstimme* vocal line describing the crickets in the first movement (m. 35 and m. 46). In the second movement, the opening vocal and flute parts feature successions of chromatic half-steps (mm. 3-5) which are similar to the opening of the fourth movement (mm. 1-4). The descending line

of harp harmonics that ties together the second and third sections of the second movement (mm. 13-14) is also very similar to the descending line of harp harmonics that ties together the second and third sections of the fourth movement (m. 12). While they sometimes echo each other, the individual movements have singular qualities that link them to their respective texts.

In *La Señorita del Abanico*, the text describes a *señorita* searching for a husband amidst strolling, married men in a garden full of humming crickets. The first section has a *Vivace, giocosamente* tempo, *fortissimo* dynamics, a clear rhythmic pulse, and very short articulations. The second section is set at a slower and freer *senza misura, lentamente* tempo, with soft dynamics, and longer articulations. Due to the freer tempo and the lack of a steady rhythmic pulse, the second section of this movement has a sense of timelessness. The arrangement of contrasting sections in *La Señorita del Abanico* is illustrated in Table 1:

Section I	Section II	Section I	Section II	Section I
mm.1-34	m.35	mm.36-45	m.46	m.78
<i>Vivace</i>	<i>senza misura</i>	<i>Vivace</i>	<i>senza misura</i>	<i>Vivace</i>
<i>Ff</i>	<i>pp</i>	<i>Ff</i>	<i>pp</i>	<i>ff</i>

Table 1: Tempo and dynamics for contrasting sections of *La Señorita del Abanico*.

La Tarde features a text rich in the visual images of a grey afternoon, including a yellow tree, birds, a river, and apple-colored roof tiles. This movement is similar to *La*

Señorita del Abanico through its alternation between two contrasting sections of musical material. *La Tarde* differs from *La Señorita del Abanico* in that it ends with the alternation instead of ending with material from section one, as seen in Table 2:

Section I	Section II	Section I	Section II
mm.1-7	mm.8-14	mm.15-20	mm.21-23
low to high	high to low	low to high	high to low
<i>P</i>	<i>Pp</i>	<i>p</i>	<i>pp</i>

Table 2: Range direction of the barcarolle figure and dynamics for contrasting sections of *La Tarde*.

La Tarde begins with the dotted rhythm of a barcarolle, moving from a low register to a high register and then returning to a low register. The dynamics of this section are soft and the note values are long in comparison to the previous movement. In the second section, the barcarolle rhythm is found in diminution, this time moving from a high register to a lower register and back to the high register in opposition to the motion of the first section's barcarolle. The articulations in the second section are short and pointed and the dynamics are hushed. The mood of this section is much livelier and yet much more distant than the first section.

The first section of *Canción Cantada* presents disjunct motives with rapidly changing dynamics. The texture of this section is pointillistic. Each instrument plays fragments of the musical material and no parts play at the same time. In the second section, the texture is thicker due to the lower register of both the voice and alto flute. The second section of *Canción Cantada* is also distinguished from the first by its slower

tempo and combination of instruments playing simultaneously. These differences make the return of the first section material striking (see Table 3). The text of this movement describes the narrator’s experience in a dense, cold fog where she sees a mythical lion-eagle, the Griffin.

Section I	Section II	Section I
mm. 1-6	mm. 7-8	mm. 9-10
pointillistic texture	overlapping texture	pointillistic texture

Table 3: Textures of contrasting sections in *Canción Cantada*.

The central movement of *Federico’s Little Songs for Children, Caracola*, is a mysterious poem about a snail and watery images of the sea. This movement is comprised of one large section framed by a shorter section (see Table 4 below).

Section I	Section II	Section I
mm. 1-4	mm. 5-12	mm. 13-16
text and musical material A	text and musical material B	text and musical material A

Table 4: Structure of text and musical material in *Caracola*.

The movement begins with a single phrase of text set to a slow, undulating line in the bass flute. This section is repeated at the end of the movement. The second section of *Caracola* makes up the body of the movement. It has a more flexible tempo and smoother motion than the first section. Much of the fluidity in the second section is created by the

graduated rise and fall of its musical gestures. The fluidity of *Caracola* foretells the manipulation of time in the fifth movement, *¡El Largato está Llorando!* This movement consists of a narrative that is divided into two sections through Crumb’s setting of the text, a story about two old lizards crying because they have lost their wedding ring. The first section features an expansive expression of the text through dramatic musical figures, as if the narrator nearly participates in the tragic tale being told. In the second section, the musical material contracts, with subdued dynamics and a rhythmic regularity similar to the tick-tock of a clock. This creates a clear separation between the narrator and the story of the two old lizards. The two roles of the narrator shift throughout the movement as the musical sections alternate (see Table 5), ending with the narrator acting out the story and crying like the lizards.

Section I	Section II	Section I	Section II	Section I
m.1	mm.2-6	m.7	mm.8-12	m.13
Expansive	steady rhythm	expansive	steady rhythm	Expansive

Table 5: Contrasting sections of expansion and rhythmic regularity in *¡El Largato está Llorando!*

The narrator is even more involved in *Cancioncilla Sevillana* than *¡El Largato Está Llorando!*, where the text describes bees searching for honey in the morning and is set to a lusty and sophisticated *habanera* rhythm. The sections of this movement are much more obviously related than those of the other movements. The second section of *Cancioncilla Sevillana* provides a change of mood rather than texture (see Table 6). In the second section of this movement, the flutist narrates while the voice echoes the

narration to reflect a child singing what seems like a non-sensical folk song. This section ends with a jarring hiss made by scraping a metal or wooden strip up the wire strings of the harp followed by fragments of material from Section I. The movement itself ends with a repeat of material for the first section (mm. 7-10), followed by new music in the same style.

Section I	Section II	Section I
mm.1-33	mm.34-52	mm.53-62
voice narration	flute narration	voice narration

Table 6: Alternation of voice and flute narration in *Cancioncilla Sevillana*.

The third through sixth movements of *Federico's Little Songs for Children* feature melodic lines broken between the instruments, requiring the entire ensemble to work together as a unified voice. The final movement is comprised of two alternating duets that illustrate the text (see Table 7). The first is between the piccolo and harp, using fast, loud, and jagged musical gestures to show the diligent work of a busy mother. The second duet occurs between the voice and harp, in a soft, slow and smooth texture representing times where the child interrupts the mother's work to tell the mother of a wish that the mother then chastises gently. These interruptions are presented by the voice, while the harp provides a sense of wonder and childish fantasy with its harmonics and resonance. The harp part is then used to connect the two contrasting sections, through the short chords that accompany the piccolo. The movement ends with the voice abruptly

punctuating the piccolo and harp duet.

Section I	Section II	Section I	Section II	Section I	Section II	Section I
mm.1-3	mm.4-7	mm.8-12	mm.13-16	mm.17-23	mm.24-25	mm.26-30
pic/hp	vc/hp	pic/hp	vc/hp	pic/hp	vc/hp	pic/hp/vc

Table 7: Instrumentation of sections in *Canción Tonta*.

Consideration of Pitch Materials from a Listener's Standpoint

Federico's Little Songs for Children is a delightful display of Crumb's manipulation of tonal connotations in a work that is not written in common practice tonality. Crumb mischievously transforms intervals, matching what children might actually sing and thereby thwarting the listener's expectations. Two intervals in this work are clearly discernible by the listener: the minor second (major seventh) and the diminished fifth (augmented fourth). The importance of these intervals is found in their reliance on the aural perception of the half-step. Instances of minor seconds and major sevenths in this work function as close-spaced or open-spaced half-steps rather than discrete entities and often appear through octave displacement.³⁶ The spelling and connotation of the diminished fifth/augmented fourth interval is consistent with textual meaning and musical contour. Generally, the appearance of a diminished fifth accompanies text with a mysterious quality (in *Caracola* for instance) and often occurs at the top of descending musical lines. The augmented fourth in comparison accompanies

³⁶ To simplify terminology, these intervals will be discussed in their more compact form as minor seconds in this paper.

progressive and energetic portions of the text (in *La Señorita del Abanico*, for instance), often serving as the top of an ascending musical line.

The first movement's vocal line begins with the repetition of a minor third. Following the introduction and simple repetition of the minor third, the interval is ornamented through a falling line. The shape of this first phrase is similar to many children's songs, such as "This Old Man." The intervals between the pitches of *La Señorita del Abanico* change just as they might when a child sings a song without much care for maintaining a pitch center. This can be heard in m. 21 of *La Señorita del Abanico*, where the opening line from m. 5 occurs with a slight alteration. Instead of a minor third repeating between B and D, one of the D's becomes an E^b. This is significant because that E^b occurs with a single harmonic in the harp part. In m. 5, this harmonic created a major third between the harp's B^b and the voice's D (see Example 1). In m. 21, the harmonic rises a half step to B just as the D of the vocal line has been raised to E^b, but here this creates a diminished fourth (see Example 2).

Example 1: *La Señorita del Abanico* m. 5.

Example 2: *La Señorita del Abanico* m. 21.

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Another indication that Crumb is manipulating the concept of pitch is found in sections when the voice is not given a specific pitch. Crumb's choice of setting poetry, a text that is generally spoken but has a musical quality, also supports this idea. Given that these moments in *Federico's Little Songs for Children* are also times when the narrator is especially expressive or dramatic, it is even more realistic to have a non-specified pitch line at these points. *La Señorita del Abanico*, *Caracola*, and *¡El Largato está Llorando!* all contain non-specified pitch lines for the voice. *Cancioncilla sevillana* also requires the flutist to speak text into the mouthpiece. This technique shares a similarly haunting quality with the non-specified pitch lines of the voice. The resemblance of gestures in *Federico's Little Songs for Children* to children's songs is most apparent in this gesture. In the sixth movement, the text is a relaxed dialogue between an adult and a child named Isabel. In part of the text spoken by the flutist, the child sings what sounds like a nursery rhyme or folk song, laughing lightly between

phrases.

In addition, the association of the pitch B with the *señorita* and the pitch F with the *caballeros* (gentlemen) in the first movement is interesting. Each line of text that begins with *la señorita* also begins with B, while each line of text that begins with *los caballeros* also begins with F. Associating the *caballeros* with the stability of the “tonic” would be logical, as they are married and economically comfortable (according to the clothes they wear). Yet Crumb associates these characters with the “dominant,” F, and reserves the “tonic” for the unstable *señorita*. In this manner, Crumb calls into question the traditional tonic-dominant relationship by inserting these textual-musical associations in to a non-traditional tonal environment.

The relationship between the *señorita* and the crickets is also quite interesting. Crumb links the crickets with the pitch B^b and with indeterminate pitches in a manner that demonstrates that the crickets are forever separated from the *señorita*'s search. Each of the contrasting sections in the first movement is preceded by a B^b. These are the sections that set the text describing the crickets singing. The text is whispered in a *Sprechstimme* style with indeterminate pitches, refusing any links to the *señorita* or the gentlemen. The first contrasting section comes after a phrase describing the gentlemen, which ends on B, and before a phrase describing the *señorita*. Therefore the first contrasting section emphasizes B^b and is framed by B. The second contrasting section comes after a phrase describing the *señorita*, which ends on A, and before a phrase describing the gentlemen. Therefore the second contrasting section emphasizes B^b but rather than moving in a steady chromatic line from A to B^b to B, the section is drawn

back to F. In this way, the crickets are linked to the gentlemen, united in being unable to help the *señorita*, through the text setting.

La Tarde also illustrates the text through tricks played in this non-traditional tonal environment on the listener's expectations regarding the tonic-dominant relationship. In this movement, however, the interval of significance is the minor second. The opening barcarolle motive of *La Tarde* offers three arpeggios in barcarolle rhythm (see Example 3). In tonal music, these arpeggios might have easily outlined the tonic and dominant relationship. Instead, Crumb creates a chord for the first and third figure which in tonal harmony could be described as a diminished triad with a split third. This gesture creates a minor second between the bass note and the top of the barcarolle figure, offering a chromatic dissonance when the listener is generally used to hearing a consonance. The next barcarolle figure is missing the expected bass note (m. 2) though there is some resonance carried over from the bass note of the previous measure. The top of this second barcarolle figure is even more disconcerting, creating an augmented fourth with the remaining sound of that bass note. The dissonances in the opening of *La Tarde* are quite fitting, as the first line of Lorca's text begins with *La tarde equivocada* (The mistaken afternoon).³⁷ This text is accompanied by chromatic slides in the voice and flute labeled as *portamenti*. These melodic half-steps are then translated to intervals of a seventh in the harp part for the second section. At the end, the harp's left-hand harmonics alternate between F₄ and G[#]₄, ending on F₄ with the voice ending on G[#]₄. This gesture furthers the uncertainty of the text (see Example 4).

³⁷ Crumb, *Federico's Little Songs for Children*, 24.

Andantino quasi barcarola [$\text{♩} = 50$]

pp languidamente (non vibrato, "white tone")
(legatiss.) (port.) (port.)

Soprano La tar—de e—qui—vo—ca—da

Flute in C (port.-bend G \sharp)

Harp [C \sharp -D \flat -E \flat -A \sharp] (m.o.)
p dolce (lv. sempre) **pp** (lv.)

Example 3: *La Tarde* mm. 1-4.

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poco rit. . . .

ppp

Sopr. en los te—ja—di—llos.

Flute **ppp delicatiss.**

Harp **ppp** (lv.)

Example 4: *La Tarde* m. 23.

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The ambiguous tonal relationships of *La Señorita del Abanico* are also found in *La Tarde*. This ambiguity is particularly seen in the transformation of the barcarolle figure from mm. 1-3 in the second section, mm. 8-10. The barcarolle of the second section not only presents a triad with a split third but also presents the fourth scale degree, confusing

the identity of the “tonic.” The barcarolle of the second section presents the “tonic,” C, and the “dominant” G, but also the fourth scale degree, F. In effect, this presents two “tonic-dominant” relationships, that between C and G, and that between F and C. This presentation further destabilizes the traditional tonic-dominant relationship of the barcarolle and supports the sense of imbalance described in the text.

The third movement of *Federico’s Little Songs for Children* also uses half-step relationships effectively. Crumb uses these chromatic neighbors to disorient the listener through seemingly awkward leaps and pointillistic musical gestures. The narrator in *Canción Cantada* finds herself enveloped by a grey fog, hearing and seeing bits and pieces of her surroundings rather than entire contours. Like the narrator, the listener experiences the music as disruptive and strange gestures rather than smoothly flowing lines. Crumb achieves this through strategic placement of brief silences (rests), the fragmented musical gestures between instruments, and reliance on the interval of the major seventh.

The fourth movement of *Federico’s Little Songs for Children*, *Caracola*, features a much smoother texture than *Canción Cantada*. Interestingly, the same half-step interval creates a seamless quality, facilitated by its close-spacing (appearing as a minor second). This occurs most obviously in the tuning key glissandi of the harp part, which are meticulously notated by Crumb.³⁸ The tuning key glissandi will pass through intervals smaller than a minor second due to the nature of this effect on the harp, but the precise starting and stopping points create many important interval particularly including the

³⁸ For more information on tuning-key glissandi, see pg. 67.

minor second. These glissandi offer an incredibly fluid and watery tone as they glide through parts of the chromatic scale. They are matched by the vocal glissandi employed in the same part of the movement (m. 6 and m. 8). Chromatic tone clusters also appear in the harp part and further the glassy sleekness of the musical lines. Half-steps also comprise most of the bass flute's melody, this melody serving as a frame for the movement. The marine imagery of the text is further set through the harmonics in the harp suggesting glistening points of light, and harmonics in the bass flute offering a haunting sense of roundness during the *Sprechstimme* articulation of the text.

Another charming use of the minor second in the fourth movement may be found through considering the movement's first and final notes. The movement begins on C₃ with the bass flute. Later, C₃ is the last articulated pitch of the harp before the restatement of the opening line at the second A section in m. 13 (this pitch is articulated as a false harmonic on a C₃ string, thus bequeathing an eerie quality to the C₃ sound). The end of the movement arrives at C[#]₃. Thus, after taking a journey in examining the watery and glistening snail, one finds that in the end it has traveled just a very short distance, from C₃ to C[#]₃.

Lento, languidamente [$\text{♩} = 40$]

***)whisper (solenne, legatiss. sempre)
mp

Soprano

Me han tra-í - do

(normal vibrato)

*)Bass Flute

mp (poch.) (mp)

Example 5: *Caracola* mm. 1-2.

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Beyond the minor second, the diminished fifth plays a strong role in this movement. *Caracola* begins with the bass flute playing C₃ and articulating a slow, hollow melodic line while the voice whispers strongly, announcing that she has been brought a snail. The most important aspect in this opening is the first interval, a diminished fifth which is the structural point of the bass flute's melody (see Example 5). The first small phrase of that melody ends with half-steps returning to C₃. The next small phrase begins with the diminished fifth from the beginning, which now ornaments a diminished fifth one whole step above. An ornamented series of half-step gestures leads away before the first small phrase is heard again. *Caracola*, the middle point of the cycle, features this strong articulation of the diminished fifth both at the beginning and the end. The end, as mentioned before, is an exact repeat of the first phrase both musically and textually, with the voice articulation now at a pure whisper. The diminished fifth becomes important to the entire piece from its prominence in the central movement of this song cycle.³⁹

As if to underscore this, the following movement begins with a perfect fifth that is brashly ornamented with chromatic neighbor tones, moving from E₂ and B₂ to E₃[#] and B₂^b, through double pedal slides in the bass register of the harp. This is followed by a chromatic, melismatic passage in the voice (see Example 6). The opening gesture of the voice contains four notes: A₄, B₃^b, G₅[#], and D₅. The first three notes are all related to D in ways that have been explored in previous movements. The third created by B^b and D was explored in *La Señorita del Abanico*, appearing first as a B₄^b harmonic in the harp with a

³⁹ The diminished fifth splits the octave in half, which is significant as this further disrupts the “tonic-dominant” relationship.

D₅ in the voice (m. 5). The fourth created by A and D has been present in other movements but will begin to take on a more prominent role during this movement, as it is jarringly ornamented with chromatic neighbor-tones through pedal slides in the harp. Finally, G[#] and D create an augmented fourth (like the diminished fifths of *Caracola*).

The image shows a musical score for the beginning of the piece '¡El Largato está Llorando!'. It features three staves: Soprano, Alto Flute, and Harp. The Soprano part begins with the lyrics '¡El la - gar - to es - tá llo - ran - do!' and includes dynamic markings such as *ff*, *f*, *sub pp*, *molto*, and *ff*. The tempo is marked 'Lentamente e lamentoso' with a metronome marking of quarter note = 54, and 'ma quasi cadenza: a piacere'. The score also includes markings for 'accelerando molto' and 'a tempo'. The Harp part features a 'double pedal glissando' with a chord progression: [Cb-Eb] [-Eb-Eb-E#] [-Fb] [-Bb-Bb-Bb]. The Alto Flute part has a fermata over a note. The Harp part has a fermata over a note and a dynamic marking of *ff molto sonoro*.

Example 6: ¡El Largato está Llorando! Beginning of m. 1.
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¡El Largato está Llorando! weaves the stark, pointillistic texture of *Canción Cantada* with the fluid, watery sound of *Caracola*. This combination matches the shift in the text from images of water to images of tears as the narrator moves from the snail and its ocean to the lizard and their lost wedding ring. Half-step motion in *¡El Largato está Llorando!* is often similar to that in *Caracola*. The fast melismatic gestures of the voice and the tone-cluster arpeggios and chords from the harp part demonstrate this well. The motion of the opening melody for both movements is also similar, in that they present fermatas very early and then follow this with quicker motion in compound meter. The harmonics of the alto flute in this movement also loosely correspond to those of the base

flute and the harp in *Caracola*. The spoken portions of text in the voice for *¡El Largato está Llorando!* also mirror the whispered sections of that movement.

The fifth movement is also significantly different. The second section of this movement is precisely rhythmical in a way that is made very clear for the listener through the articulation of a steady eighth-note pulse (see Example 7). The harp part at the beginning of this section enacts a suspension-like figure. It repeats F₄ going to B₄ (an augmented fourth) and then falls back to consonance with A₄ (a major third), presents the F and B of the first movement (now complicated through the addition of the pitch A). The harmonics in the alto flute simultaneously work the opposite way; moving from a major third to a diminished fifth, returning to the major third, and ending a major second below the starting pitch.

18 **più mosso** [tempo giusto, ♩=104]
spoken (leggierissimo, molto r)
 Sopr. *p* El la-gar-to y la la-gar-ta
 (3rd partial harmonics)
 Alto Fl. *mp*
 Harp [A♭] *pp (l.v. sempre)*

Example 7: *¡El Largato está Llorando!* mm. 2-3.

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Some similar effects from the fourth movement have been subtly but powerfully

altered in *¡El Largato está Llorando!* In measure 7, the harp employs a vibrato effect that has a watery quality like the tuning-key glissandi of *Caracola*. Yet, the vibrato effect sounds like the evenness of water ripples while the tuning-key glissandi gives the impression of imbalance belonging to water drops. Instead of creating the smooth arpeggio of the tuning-key glissandi, the vibrato effect makes an elastic motion from C₄ to D^b₄ and back to C₄. The vibrato effect occurs precisely at the end of the voice glissando for a sigh in the text (m. 7). It articulates the reverberating ripples from a teardrop that falls into a pool, perhaps adding to the text's description of the crying lizards. The identical motion is found at the end of the fifth movement, but instead of using the vibrato effect, the harp has a harmonic. For each of these instances, the distance between the starting note of the vocal glissando and the main note for the vibrato effect is an augmented fourth and that for the vocal glissando to the harp harmonic is a diminished fifth.

Half-step relationships are also employed in *Cancioncilla Sevillana*, in which intervals of a minor second are juxtaposed and overlapped to form melodic material. This compositional technique continues to assert the minor second as a base or "home" interval for the work. At the same time it creates a feeling of un-centeredness and jaggedness due to the unexpected leaps that appear when the chosen minor second intervals are superimposed upon one another. Any expectation the listener may harbor relating minor seconds to the continuum of a chromatic scale is broken through these leaps. The minor seconds in *Cancioncilla Sevillana* at times provide a sense of undulation connected to the sultry *habanera* in the voice and at other times present the

furious insistence of the searching bees in the alto flute.

Register also plays a highly significant role in this process. For instance, the first few bars of *Cancioncilla Sevillana* are a harp solo outlining the *habanera* rhythm that underpins the movement. The first pitch is B^b₁, followed by a large leap to F₃, another leap up to E₄ (E and F being a Major second apart), then moving down to C^b₄ (C^b being the enharmonic of B and therefore creating a minor second between the first pitch of this gesture, B^b). All of these pitches lead to a dyad on G[#]₄ and A₄ followed by the non-pitched knocking on the harp (see Example 8).

The image shows a musical score for three instruments: Soprano, Flute in C, and Harp. The tempo is marked 'Tempo di Habánera; scherzand'. The Soprano and Flute parts are mostly rests. The Harp part begins with a dynamic marking of *mp* and includes performance instructions: 'poco ironico' and 'rap wooden b of harp (knuckl)'. The Harp part features a sequence of notes: B^b₁, F₃, E₄, and C^b₄. The score also includes dynamic markings *fz* and *p*, and a note with a flat sign and '(lv)' below it.

Example 8: *Cancioncilla Sevillana* mm. 1-2.
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The flute part for *Cancioncilla Sevillana* is also comprised of many half-step relationships. The first entrance of the flute, mm. 4-5, can be divided into four and a half musical motives in which one minor second is overlapped with another (see Example 9). Again register and rhythm are used to give the musical line an angular and disjointed, capricious sound. The first motive occurs with D₅ and E^b₅ superimposed onto G[#]₆ and A₅.

This motive is followed by $F^{\#}_5/G_5$ being juxtaposed with C_6/D^b_5 , and then by E_5/F_5 being combined with B^b_5/B_4 . Finally half of a motive is left, C_5 and $F^{\#}_4$. Joined with the first two notes of the following voice entrance, D_4 and E_4 , this fragment displays another set of overlapping minor seconds, $F^{\#}_4/E_4$ superimposed upon C_5/D_4 .

Example 9: *Cancioncilla Sevillana* mm. 4-5.

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In contrast to the disjunct nature of the musical material in the flute and harp, the voice part features whole-steps and half-steps in a smooth, sinuous outline in this movement. The first entrance repeats a major second between D_4 and E_4 before jumping to a diminished fifth between D_4 and A^b_4 . Moving down to F_4 , the voice slinks back towards D_4 through a chromatic line. D_4 is then used as a grace note to ornament a return to the highest note of the phrase, the A^b of the diminished fifth (now spelled as a $G^{\#}$). Through this gesture, the diminished fifth has been transformed into an augmented fourth. The shifting identity of intervals, changing based on the direction of the line and the meaning of the text, continues throughout *Cancioncilla Sevillana*. This shifting is mirrored by the alternation between seamless chromatic motion and the jaunty spaces of

superimposed minor seconds.

Canción Tonta clearly features minor seconds and diminished fifths, making efficient use of register to create interesting contours. The piccolo part of *Canción Tonta* is comprised of direct and juxtaposed half-steps. This part is accompanied by tone clusters in the harp, where the bottom note of each cluster is separated by a seventh to create open-spaced chords. In many places, the piccolo part and the harp part outline diminished fifths and minor seconds through the positioning of one note in the harp and two alternating notes in the piccolo. For example, in m. 2, the harp plays $C^{\#}_6$ while the piccolo alternates between G_6 and D_6 (see Example 10). The same intervals, transposed, are found in m. 9 and m. 27.

The image shows a musical score for three instruments: Soprano, Piccolo, and Harp. The Soprano part is a whole rest. The Piccolo part consists of six eighth notes: G4, A4, G4, A4, G4, A4, with a dynamic marking of *ffz*. The Harp part consists of a single chord, C#6, with a dynamic marking of *ffz*.

Example 10: *Canción Tonta* m. 2.
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In the contrasting sections, minor and major thirds develop a strong role in conjunction with minor seconds. As *Canción Tonta* progresses, an increasing number of thirds are found in the piccolo and harp sections. The ending of the piece combines

seconds and thirds with the tri-tone (see Example 11).

The image shows a musical score for three parts: Soprano (Sopr.), Piccolo (Picc.), and Harp. The Soprano part is in treble clef and contains the lyrics "¡A-ho-ra mis-mo!". Above the first two notes, there is a dynamic marking of *ff* and the instruction "suberante!". Above the final two notes, there is a dynamic marking of *fff*. The Piccolo part is in treble clef and is mostly silent, with a few notes in the final measure. The Harp part is in grand staff (treble and bass clefs) and contains several notes, including a sharp sign (♯) above the final measure. The year "(1986)" is written at the bottom right of the score.

Example 11: *Canción Tonta* m. 30.

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There is a third in the harp (G_5/B_5) with a half-step ($A^\#_5$). The voice then has a minor seventh (G_4/F_5), a minor second (E_5/F_5), a perfect fifth (E_5/B_5) and a minor second (between B and $A^\#$). The final three notes also can be seen as a split fifth, with E_5 going to B_5 and also going to $A^\#$ (displaced through register to $A^\#_4$). This would leave the entire work ending with an augmented fourth and a minor second, promising upward motion appropriate to the text, which has the mother energetically starting to work on a task suggested by her child.

CHAPTER III

ISSUES WITH THE INSTRUMENTATION OF FLUTE, VOICE, AND HARP

Issues with the Instrumentation

The instrumentation for *Federico's Little Songs for Children* is quite unusual both in its use of four different flutes played by one performer and in its combination of flute, voice and harp. The pairing of flute and harp, however, is widespread and is perhaps the most common chamber setting for pieces involving the harp. Examples of this combination abound, including Vincent Persichetti's *Serenade No. 10*, Bernard Andrès's *Narthex*, Charles Rochester Young's *Song of the Lark*, J. Michael Damase's Sonatas for flute and harp, and Nino Rota's Sonata for flute and harp. More telling is the number of transcriptions created for this instrumentation, running the gamut from J. S. Bach's Sonata II in E Flat to Tchaikovsky's *Nutcracker Suite*. While many transcriptions are made from pieces originally for flute and another instrument, such as Astor Piazzolla's *History of the Tango*, flute parts also have been added to some solo harp works, including those added by Paul Hurst to the *Seven Progressive Sonatinas for Harp* by F. J. Naderman. Flute and harp also have been combined in several well-known large-ensemble pieces, including Bizet's *L'Arlessienne Suite No. 2*, Berlioz's *Trio and March of the Ishmaelites* from *L'Enfance du Christ*, and of course in concerto settings like the

Mozart Concerto for flute and harp and Howard Hanson's *Serenade* for flute, harp, and strings. In harp music catalogues, pieces for flute and harp frequently earn their own section within the chamber music listings due to their popularity and profusion.

The combination of voice and harp is also quite common, and pieces for voice and harp (both original and transcriptions or arrangements) are also often given a separate heading within the chamber music listings although these listings are much less exclusive than those for flute and harp. For instance, works for one voice and harp such as Benjamin Britten's *A Birthday Hansel* and *Eight Folk Songs* are often listed along with Johannes Brahms's *Four Songs* for women's choir, two horns and two harps and George Crumb's *Madrigals Book III* for soprano, harp, and percussion.

Works for flute, voice, and harp are much less numerous. Two of the three main retailers of harp music do not list any works for flute, voice, and harp, even within the "harp with miscellaneous instruments" category,⁴⁰ though the number of works for flute, voice, and harp is quickly growing through the efforts of ensembles like the Jubal Trio.⁴¹ The unique charm of this instrumentation is put to particularly good use in George Crumb's *Federico's Little Songs for Children*; much can be gained by examining the instrumental writing in this work.

In *Federico's Little Songs for Children* Crumb deftly blends the ranges of these instruments, taking advantage of large spans where their ranges overlap. The ranges of

⁴⁰ The three main harp music companies used by American harpists are Lyon and Healy West, Vanderbilt Music Company, and International Music Services (Lyra Music Publications). International Music Services lists "flute, voice, and harp" as an entry in its catalogue, where pieces for flute, voice, and harp plus additional instruments can be found. None of the three currently list *Federico's Little Songs for Children*.

⁴¹ Examples of this repertoire include Donald Freund's *Backyard Songs*, Harvey Sollberger's *Life Study*, Tania Leon's *Journey*, and Eric Stokes's *Song Circle*.

the soprano and flutes are quite high, with the harp sharing this range and extending below it. The high shared-range is uncommon without a compensating low range and lends itself greatly to the otherworldly character of the text. This is partly due to a lack of grounding that could have been provided by a steady low voice similar to the role of the cello in a string quartet. The shared range of these instruments also offers many opportunities for blending and matching. This allows for smoothly shifting roles within the ensemble and results in a composition in which variations in timbre are at least as significant as changing pitches.⁴²

Challenges inherent to this instrumentation also result from the overlapping ranges. Careful attention must be given to balancing the notated differences in volume and articulation between the instruments. Due to the ranges involved, the harp serves as the lowest voice on many occasions. The low range on the harp is not as clear and bright as the higher ranges, and has a tendency to become “muddy” without muffling. This lack of clarity in the lower ranges of the harp renders having the harp as the foundational bass voice particularly problematic in *Federico’s Little Songs for Children*, as the piece consistently calls for clear, precise articulations even in the bass of the harp while still requiring most notes to ring without being muffled. In addition to the issue of ranges, the musicians also must contend with technical issues of balance and timing. These challenges are enumerated below for the purpose of performance preparation.

⁴² An idea related to Schoenberg’s *Klangfarbenmelodie*.

Ensemble Notes for Federico's Little Songs for Children

La Señorita del Abanico (Señorita of the Fan)

In the first section of this movement, the entire ensemble must work together to create a connection between their timbres, since the lines are divided between the parts. This is particularly true between the piccolo and harp, as the harp part serves to punctuate the piccolo line throughout this movement. The interlocking of the piccolo and harp parts is especially noticeable in mm. 16-21 and mm. 51-57. Overall, the harp must balance its *piano* and *pianissimo* dynamics with the piccolo. The entire ensemble faces a similar issue from mm. 25-34. Usually this means that the harp's softer dynamics must rise slightly to meet the piccolo. Generally the piece should feel breathless and the end of the movement should seem like the music hurried away.

La Tarde (The Afternoon)

The main ensemble issues in *La Tarde* are timing and blending, as many phrases are broken between the instruments. Entrances in the first section, from mm. 1-7, must be as smooth as possible for this reason. When this material returns, it is especially important that the musical lines are seamless as the flute now fills out the figure in the harp and connects that figure to the voice entrance. The harpist can use gestures that keep the hand moving at all times to give the audience a sense of length and continuity of phrasing. At the beginning of the contrasting sections, the voice and harp must maintain a light, pointed articulation in contrast with the hollow shimmer of the flute harmonics. For these contrasting sections, the harpist can use quick, short gestures to further the sense of lightness. As these sections progress, they must bridge this distinct articulation with the

evenness of the other sections.

Canción Cantada (A Song Sung)

Throughout this movement the musical lines are fragmented between different instruments, requiring a seamless trade of phrases from one instrument to another, similar to *La Tarde*. Rather than having entrances blend, however, each entrance must sound like it is interrupting and out-doing what comes before with a large amount of drama. Taking care to follow the articulation and dynamic markings exactly will create this sense of disjointed entrances, since these markings are continually changing. In addition to these markings, Crumb allows hardly any of the entrances in the first section, mm. 1-6, or the third section, mm. 9-10, to overlap. This ensures a lack of connection between the instrumental lines. At the end, the piece must gain intense momentum until it is quickly finished, in accordance with the *pressando!* marking.

Caracola (Snail)

In a similar manner to *Canción Cantada*, timbres and entrances in *Caracola* need to sound independent of each other. Each instrumental line must be smooth and glassy, like water, without any breaks or hesitations. The second section of *Caracola*, mm. 5-12, requires particular care regarding this smoothness. The gestures in each instrument require a continual flow in order to provide a sense of fluidity like the water referred to in the text. Any hesitations or breaks in phrasing during this section will result in a sense of awkwardness that does not match the phrasing lines indicated in the score. Using gestures in the harp that keep the hand moving will further the seamless quality of the music, particularly in the descending line of harmonics that links the second section with the

final phrase (m. 12). The instrumental lines must also remain complementary to each other. Timing is especially crucial in this movement. The voice and bass flute have gestures that require reasonable speed to execute (particularly the vocal glissandi in m. 6 and m. 9). Yet the harp has to contend with the tuning-key glissandi, which require more preparation time during the performance than normal playing. If the players are aware of these opposing needs, it is possible to find a pace which accommodates the ensemble and matches the *lo stesso tempo* [*Lento, languidamente*]; *a piacere, molto flessibile* marking.

¡El Largato está Llorando! (The Lizard is Crying!)

Timing and coordination are integral to this movement as well. Indeed, when comparing the movements, *Canción Cantada*, *Caracola*, *¡El Largato está Llorando!* and *Cancioncilla Sevillana* are like puzzles where each instrument has several of the pieces. At rehearsal number 18 and rehearsal number 20, the alto flute and harp trade roles. They must also mimic each other's mood and tone at these points. In addition, the harp vibrato effect and the harp harmonics serve as explanation points to the text, "ay," and must be rhythmically locked in exactly. These entrances have to end precisely when the voice does in order to achieve maximum effectiveness. Throughout this movement, the gestures of the harpist must be strong and confident to support the dramatic writing of the harp part.

Cancioncilla Sevillana (A Little Song from Seville)

As directions in the score indicate for each part, this movement must be as sultry and sophisticated as possible. Using the warmest and fullest tone possible for each instrument will assist in achieving this, as will stretching the timing of phrases. The harp

part is marked *poco ironico* that for performance translates as playing in a dramatically stylized manner. Stylizing the gestures in playing will help the harpist to accomplish the sense of irony. The “ironic” mood of the harp part contrasts with the *capriccioso* character of the flute part. Due to the nature of the *habanera* style being quoted here, the voice will push and pull the tempo significantly. Indeed, in this movement, the voice controls the tempo and subtle changes in tempo will greatly assist in achieving the sultry and sophisticated ambiance of the movement. The ensemble will need to be in rhythmical agreement with the voice at all times since there are many instances where a musical idea is begun by one instrument and ended by another. For this reason, rhythmic integrity is of the utmost importance in *Cancioncilla Sevillana*.

Canción Tonta (Silly Song)

Rhythmic integrity is also imperative for this movement, not because the lines are fragmented but rather because they are aligned so clearly and audibly. Matching tone qualities between the instruments requires the most attention from the ensemble in this movement, a series of contrasting duets. For the most part, this responsibility lies with the harpist because the harp is the instrument that plays in each section while the piccolo and the voice alternate. The harpist’s gestures need to be quick and sure when playing with the piccolo, smooth and constantly moving when playing with the voice. These gestures will help convey the varying moods of the movement to the audience. At the very end of the movement, the voice interrupts the piccolo and harp duet. This should sound like a determined and strong interruption; the second time it should be even more dramatic in a way that leads to the end rather than presenting the end as a surprise. It should feel like a

crescendo of energy similar to the end of the third movement but already fast enough to not need an *accelerando*.

Overall, *Federico's Little Songs for Children* is a rewarding piece for an ensemble whose players lock in to each other as one larger instrument, and who maintain a consistent, coherent, and shared understanding of the piece. The instrumentation itself is shown to good advantage in this work with its thin, soloistic texture; indeed this texture is effective due to the challenging trade of musical ideas between the parts. Performers of this work will be especially successful if each player capitalizes on the visual qualities of their instrument, particularly in regard to extended-techniques. Many of the physical gestures used to create the extended-techniques on each instrument are clearly noticeable to the audience and can serve to heighten the communication of the music itself.

CHAPTER IV

EXTENDED-TECHNIQUES FOR HARP IN *FEDERICO'S LITTLE SONGS FOR CHILDREN*

Notation of Extended-Techniques in Federico's Little Songs for Children

This section of the study aims to accomplish the following:

1. Explain Crumb's notated effects
2. Compare the notation with various systems of notation published in harp method books and compositional guides
3. Offer clear suggestions for executing these effects where needed

Harmonics

Harmonics are generally accepted as part of traditional harp technique and not as a special effect. The possible notations for harmonics, however, makes it important to note that the harmonics in *Federico's Little Songs for Children* are written where they sound and not where they are played. Therefore the harmonics will be played one octave below where they appear in the score. Crumb does provide a note explaining this at the beginning of the piece. This notational choice is interesting because it is not as common as writing the harmonics where they are played (the harmonics then sounding an octave higher than printed in the score). *Federico's Little Songs for Children* contains many

harmonics, including some on the wire strings (*Caracola*) and several instances of triple harmonics in the left hand (*La Señorita del Abanico* and *Canción Tonta*). The triple harmonics are closely-spaced, making them quite idiomatic.

Sulla tavola

Sulla tavola is a common extended-technique for harp. Traditionally, harpists play in the middle of the strings. Harpists play as low as possible on the strings for the *sulla tavola* technique, creating a less resonant sound that is usually described as “nasal” or “guitar-like.” This is a technique that is frequently used to imitate the guitar or the lute, or simply to provide a change in timbre. Passages marked *sulla tavola* appear in mm. 8-10 and mm. 21-23 of *La Tarde* and in m. 59 of *Cancioncilla Sevillana*.

Nail Sounds

Nail sounds in *Federico’s Little Songs for Children* are indicated through the written note “with fingernail” rather than with the half-moon symbol commonly used in harp notation. These nail sounds usually occur in the higher registers of the harp, as single notes. Usually they are articulated by the right hand but occasionally by the left hand (as seen in *La Señorita del Abanico*, where the left hand makes a nail sound while the right hand is making the wire-brush tremolando). Nail sounds in the piece are marked with a variety of dynamics. The most effective way to consistently play nail sounds with varying dynamics is to keep the hand and fingers in normal playing position. For softer dynamics, simply close the finger slightly so the nail is on the string instead of the fingertip. For loud dynamics, close the finger slightly, so the nail is on the string instead of the fingertip. In this instance it is important to actually get the corner of the nail on the

string.⁴³ Be sure the hand and fingers are still in normal position and that the fingers have not moved parallel to the floor. The method described here for loud nail sounds will result in a very aggressive and effective sound that is perfect for the dynamics and accents notated in *Federico's Little Songs for Children*. Beware that getting the string under too much of the nail corner can be painful.

Nail Scrapes

One of the most frequent extended-techniques in *Federico's Little Songs for Children* is the nail scrape. The nail scrape effect results in a metallic whistle, and is created when the harpist scrapes one or more fingernails vertically along a wire string. In *Harp Scoring*, a compositional guide written by harpist Stanley Chaloupka, the direction for executing a nail scrape is written: "With L.H. thumbnail, slide rapidly upward on metal string (written below bass clef staff)."⁴⁴ In *Federico's Little Songs for Children*, single nail scrapes (found in *Cancioncilla Sevillana*) are notated on specific pitches with the following note: "scrape along metal winding of string with a fingernail (a single very rapid upward stroke)."

These single-nail scrapes can be executed with the left-hand thumb as Chaloupka recommends. This method ensures consistency and accuracy in execution. It is also possible to execute these scrapes with the second or third finger of the left hand in normal position. This method would maintain more technical consistency with the execution of multiple-nail scrapes also called for in the piece – as well as one option for executing single-nail grace notes – but requires much more practice to ensure adequate

⁴³ See Figure A1 in Appendix A.

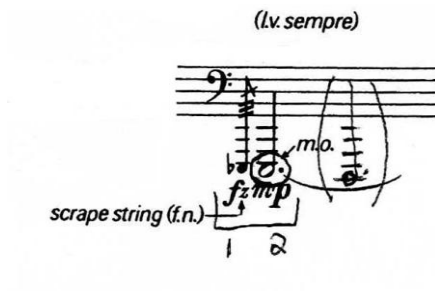
⁴⁴ Chaloupka, *Harp Scoring*, 33.

dependability and volume. If using the thumbnail, beware of placing the second finger on the opposite side of the string in order to brace the thumbnail.⁴⁵ Bracing the thumb with the second finger ensures a strong sound from the thumb nail but the second finger must be placed lightly on the string. If it is placed too firmly on the string, it will be burned as it slides quickly up the metal winding of the string. This should be avoided since it is painful, not advantageous to the fingers, and not necessary for executing the effect. Nail scrapes will also eat away at the end of the nail being scraped, so practicing them too frequently before a concert is not advisable since the angle of the finger will need to be altered to use what part of the nail remains.

Single-nail scrapes notated as grace notes are found in *Canción Cantada*, where they ornament the same pitch played “in the normal manner,” (the normal manner being to play the string with the fingertip and not the nail). This presents a challenge that is unidiomatic for the harp, as the same string on the harp must be played twice in rapid succession. The difficulty of its execution is increased due to the register of the notes, since the right hand cannot reach this register. This problem can be solved in two ways: 1) scrape the string with the left-hand thumb nail, playing the pitch with the second finger in the ordinary manner. This seems to be the most dependable of any option that uses one string for both the grace note and the main note. 2) use an enharmonic spelling to provide two strings with the same pitch. With this option, one string would be played with the nail while the other was prepared. This successfully eliminates the space between the grace note and the main note that must occur if played on the same string. In

⁴⁵ See Figures A2 and A3 in Appendix A.

this case, the left-hand thumb would scrape the written pitch and the left-hand second finger would play the enharmonic of that pitch in the ordinary manner (see Example 12).



Example 12: *Canción Cantada* from m. 5.
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Using enharmonic spellings will require the lowest D (D_1) to be tuned to $D^\#$ before playing the piece, and will also necessitate an extra pedal change in measure three of this movement (*Canción Cantada*) where several pedal changes are already occurring due to a *l.v.*⁴⁶ marking in the previous measure.

The most demanding nail scrapes in *Federico's Little Songs for Children* are quadruple nail scrapes in the low register of the harp. These are found in *La Señorita del Abanico* and at the end of *Cancioncilla Sevillana*. Quadruple nail scrapes present a challenge to the harpist because they require all four fingers of the left hand to scrape on the strings.⁴⁷ This is a very precarious and unreliable gesture because it is so far removed from traditional harp technique. These nail scrapes can be executed successfully if the fingers are placed on four consecutive wire strings in normal position, with the wire

⁴⁶*l. v.* means "*laissez vibrer*" or "let vibrate," meaning that the harpist must let the strings ring until they stop of their own accord rather than stopping them early with a muffle.

⁴⁷ Traditional technique for the double-action pedal harp requires the harpist to use the thumb, second, third, and fourth fingers in playing but not the fifth (pinky) finger.

strings pressed in between the finger and the nail at a diagonal (this is equivalent to where the string should be on the flesh of the fingertip, see figure A5 in the Appendix).⁴⁸ This position must be maintained while the entire hand slides rapidly up the string. In order to maintain the position, it is helpful to actively press the second, third, and fourth fingers toward the strings while pressing in with the thumbnail for a loud volume. It is also beneficial to begin by practicing the nail scrape with the second, third, and fourth fingers but without the thumb, adding the thumb once the other fingers have become familiar with this technique. When the thumb is added, it is important to note that it must stay quite straight, with no knuckles collapsed in order to maintain contact with the string. This is not as large of a concern with the single nail scrapes executed by the thumb, but the opposing force of the other fingers requires the thumb to be more securely positioned on the string.

Metal Scrape

Cancioncilla sevellana also calls for a scrape on the wire strings executed with a strip of metal or wood. The notation for this gesture is similar to that used by Crumb to indicate quadruple nail scrapes. The direction given for this is: “scrape over metal winding of low strings with a 15-inch strip of metal or wood (a single rapid upward stroke).” A good choice for the strip of metal or wood is a yardstick cut to the 15-inch measurement. There are many ways to place the strip against the strings. Some choices

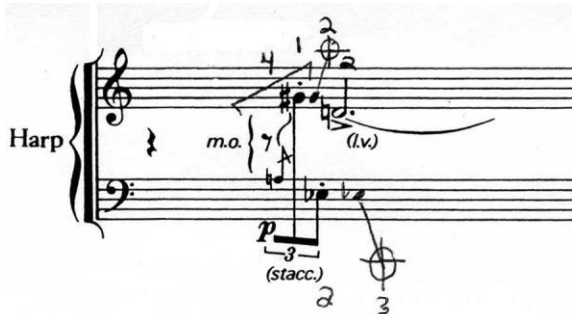
⁴⁸No specific pitches are indicated for the multiple nail scrapes, but they are written below the bass-clef staff and the accompanying note reads, “(l.h.) scrape along low strings with four fingernails (a single, very rapid upward stroke).” The close spacing of four consecutive notes allows for greater control of the fingernails, which is greatly needed in executing this technique. In addition, the number of fingernails being used indicates that the metallic whistle is more important than the precise pitches. The specified pitches of the single-nail scrapes in *Cancioncilla Sevellana* are noticeable, however.

include drawing the thinnest side of the strip up the strings. Other choices involve drawing the larger side against the strings. Both sides will create an audible sound, but placing the thin edge against the strings creates more of a scrape and a much louder dynamic in accordance with the score. Due to the time it takes to pick up the strip, playing all notes in the preceding four measures with the right hand is helpful. It is also beneficial to place the strip on the stand, directly in front of page 20 on the score, so that it will be available when needed. After playing, the strip can be returned to the stand, this time in front of pages that have already been played. Between the sixth and seventh movements, the strip can be placed silently on the floor next to the harpist's bench.

Muffling

From the beginning of *Federico's Little Songs for Children*, all notes are marked "*l.v. sempre*." This marking results in some tricky pedal passages but is very idiomatic. There are three instances in *Federico's Little Songs for Children* that require muffling. The first instance occurs in the second and third measures of *Canción Cantada*. Here, some notes are accompanied by the word *staccato*, and the notes that follow are marked *l.v. sempre*. Staccato markings in harp music can be interpreted several ways. At times they are interpreted to simply mean more space between the notes, accomplished through leaving the string abruptly. At other times they are taken to mean "muffling" or stopping the sound rather than letting it die away on its own. The label "*staccato*" followed by the label "*l.v. sempre*" in this circumstance clearly indicates that the duration of sound for the staccato notes should be significantly different from the surrounding notes. To achieve a staccato articulation that allows space between the notes and also shortens the duration of

sound, these notes should be placed and muffled individually. This means placing the fingers one at a time as they play and using individual finger muffles (see Example 13).



Example 13: Suggested fingerings for individual muffles in m. 3 *Canción Cantada* from m. 3. Copyright 1994 by C. F. Peters Corporation. Used by permission. All Rights Reserved.

Individual muffles are also needed in *Cancioncilla Sevillana*. This movement's *habanera* rhythm includes a dyad split between the hands. The right hand plays the top note (a sixteenth-note) immediately followed by a muffle and rests. The left hand plays the bottom note (one string below the right hand), a half-note marked *l.v.* Due to the proximity of the notes, a finger muffle is appropriate for this note in order to ensure that the duration of the left-hand note is not accidentally shortened in a full hand muffle. As a result, the short articulation will be quickly executed and the note will speak distinctly as the dynamics indicate. Since the right hand needs to rapidly cover a large distance to be in place for its next gesture (knocking on the soundboard) the speed of the finger muffle is helpful.

Canción Cantada and *Cancioncilla Sevillana* require additional muffling for some sixteenth-note chords. Each of these movements has muffle signs and rests occurring immediately after a single sixteenth-note chord in the treble-clef staff. The muffle symbol is placed above the treble-clef staff although muffle symbols are placed

below the bass-clef staff or between the staves in standard practice even if the actual register to be muffled is higher.⁴⁹

There are many possibilities for executing this muffle. One possibility would be to have a complete muffle with the flat palms of the right hand or both hands together. The hands would be placed over the strings where the chord was played. This method allows for the maximum amount of sound to be stopped. The disadvantage to this solution is that it takes more time to accomplish so there will be an audible span of reverberation before the sound is stopped. This will in effect make the chord rhythmically longer than what is notated. An alternative solution is to immediately return to the strings that were played with the same fingers, creating an individual muffling for each chord note. This can happen quickly enough to maintain the integrity of the rhythm but will not muffle all of the sympathetic vibrations. Since these chords are played in the middle to upper registers of the harp, the sympathetic vibrations are not nearly as audible or as long as they could be in lower registers. Therefore the individual muffling of these chords is a better option.

The full muffle with either the right hand or both hands is a suitable choice for other instances in *Federico's Little Songs for Children*. The end of *Canción Cantada* and the ends of several phrases in *Canción Tonta* are notated with a muffle above the treble-clef staff. These muffles follow a series of chords marked with open ties (a notational device equivalent to *l.v.*) and occur at moments when both hands have time to execute a full muffle. In these cases, the full muffle with the right hand or both hands in the middle to upper registers furthers the sense of abruptness created by the music and the text.

⁴⁹Exceptions to this practice occur when a series of isolated sounds are written for the right hand or when notes in the treble clef are expected to be played while the strings are muffled.

Tremolando with Wire Brush

One of the most interesting extended-techniques in *Federico's Little Songs for Children* is the tremolando with a wire brush. Crumb has indicated this technique with the dark block used for the “gong” or striking effect (harpist hits the wire strings with the flat palm of the hand). He has added a square fermata and a trill to this sign. The notation also includes three written notes, “(r.h.) a rapid tremolando with a percussionist’s wire brush,” “(*sempre distinto!*)” and “Continue tremolo until the very moment the plucked chord is sounded!”

In order to execute this effect consistently, the brush must be situated securely in the hand so that the second through fifth fingers are gently wrapped around the handle of the brush and the thumb is resting on the other side of the handle (see Figure A11 in Appendix A). The wires of the brush should then be extended through the wire strings, being sure that they go in between three wire strings. This will ensure the clarity and distinction called for in the score. As the brush will have to be inserted between the strings before the sound begins, take care not to make noise by rubbing the bristles against the wires when preparing. By oscillating the wrist gently in a shaking motion, the tremolando should be distinct, rapid and consistent. This is an effect that one has to let happen rather than make happen. At the end of the gesture, the harpist should focus on the chord in harmonics to be executed by the left hand rather than on the right hand tremolando. Focusing on the harmonics will ensure a continuum of sound between the tremolando and those harmonics, as called for in the score. Thinking too much about the right hand will create a space between these two events that is contrary to what is notated.

The wire brush should be placed securely on the bench next to the harpist before beginning the piece, since there is not a large amount of time between playing in the ordinary manner and picking up the wire brush. The wire brush can be replaced in the same location between uses, and then silently placed on the floor after playing.

Tuning-Key Glissandi

Tuning-key glissandi⁵⁰ illustrate some of the most magical and mysterious images in *Caracola*. Crumb's notation for tuning-key glissandi is very concise. It is similar to that recommended in *Writing for the Pedal Harp*⁵¹ and that recommended in *On Playing the Harp*.⁵² Crumb notates the string that is to be used for each glissando, the desired pitches, and makes clear exactly when the harpist should re-articulate the string. The two notes accompanying the tuning-key glissandi in the score say, "with metal tuning key (*sempre glissando*)," and "Slide tuning key along the string to produce the indicated pitches (the pitches must be accurate!). Each phrase begins with the key at the precise center of the string. Pluck string only at points indicated by the [appropriate] symbol."

When practicing, it is advisable to alternate between playing the string used for the glissando and the string of the actual pitch to be heard in order to maintain accuracy and to identify the distances that must be traveled along the string by the tuning key in order to reach the desired pitches. There is very little time to pick up the tuning key and place it between the strings in preparation for these tuning-key glissandi. Therefore it is of the

⁵⁰Tuning-key glissandi are well discussed in Carlos Salzedo's *Modern Study of the Harp*. Salzedo refers to these as "Fluidic Sounds" and "Fluidic Glides." He also notes that if it is difficult to find the necessary pitch on the string being used for the glissando, playing the string of the desired pitch and then playing the tuning key glissando should help. Salzedo, *Modern Study*, 23-24.

⁵¹ Inglefield and Neill, *Writing for the Pedal Harp*, 40.

⁵² Kondonassis, *On Playing the Harp*, 50.

utmost importance that the tuning key be placed as close as possible to the right hand and that it also be placed securely. The tuning key will have to be returned to this location quickly and securely after each tuning-key glissando. At the end of the fourth movement, it can be placed on the floor.

Pedal Slides

¡El Largato está Llorando! makes dramatic use of double-pedal slides. The pedal slides are notated in a manner that matches suggestions made by harp method books and compositional guides. There are two challenges with these pedal slides. The first is in executing the pedal slides consistently, particularly because they are double-pedal slides with the feet moving in opposite directions. The key to executing these slides well is to have a very clear mental picture of which direction each foot is moving, and to have a clear picture of both feet moving in the necessary directions at the same time. Practicing the pedal movements by themselves (without playing) is invaluable here. The second challenge is in achieving the extreme dynamics noted in the score. The top two notes being played are not on wire strings so the pedal slides for those notes will not be as strong as those on the wire strings. The non-wire strings must be squeezed towards each other firmly before being played. The two wire strings also need to be squeezed slightly before being played. This will ensure the large and full volume necessary for the pedal slides.

Vibrato Effect (Pitch Bending)

¡El Largato está Llorando! also calls for the vibrato effect, which is a form of pitch bending. The notation for this effect is also very clear because the pitch to be played, the

half step that will be heard when the string is “bent,” and the return to the original pitch are all notated. An arrow that points to the half step indicates when the thumb should press against the string, and the gesture is accompanied by the written direction, “bend pitch by pressing string above bridge.”

The execution of the vibrato effect has been well-described by Carlos Salzedo and Lucile Lawrence in *The Method for the Harp*⁵³ and by Yolanda Kondonassis in *On Playing the Harp*.⁵⁴ In general, the right hand plays the string while the left hand holds the neck of the harp. The left-hand thumb is placed on the string being played, just above the string groove. Though Salzedo and Kondonassis write that the left hand thumb must move rapidly to make a tremolo, Crumb’s indication requires the left-hand thumb to press only once on the string after it has been played. As both Salzedo and Kondonassis mention, the vibrato effect is most successful on open strings (flat notes for the harp). Since the notes Crumb has chosen are C and F[#], the vibrato effect is harder to produce in this piece since there is more tension on the strings. The F[#] is especially difficult to produce. Using the enharmonic G^b for the F[#] greatly increases the effectiveness of this gesture. The volume and success of the vibrato effect used in *Federico’s Little Songs for Children* is increased if the harpist presses the left hand on the string before the right hand plays, thus preparing the string for bending. If the harpist uses an older harp, this technique is much more effective as older harps normally have a larger space between the tuning pin and the string groove (see Figures A12-A13 in Appendix A).

⁵³ Salzedo, *Modern Study*, 43-44.

⁵⁴ Kondonassis, *On Playing the Harp*, 47.

Knocking on the Harp

As mentioned above, *Cancioncilla Sevillana* employs knocking on the harp to articulate part of its *habanera* rhythm. The knocking is notated in the score like a percussion part that interrupts the treble-clef staff. This notation is accompanied by the direction, “rap wooden base of harp (knuckles).” This is a particularly effective gesture given the sparse texture of the writing in this movement. The location of the technique is a little unclear since the base of the harp is actually the very bottom, front of the harp that would be unreachable while playing. One can either knock on the soundboard (although it’s unlikely that this would have been referred to as the „base” of the harp) or one can knock on the body of the harp. The sound quality of knocking on the body of the harp is much richer and seems to be the optimal choice of the two.

Dampening Strike

Cancioncilla sevillana finishes with a dampening strike, where the wire strings are hit with the flat palm of the left hand in an audible muffle. The notation of this gesture conforms to that listed in the harp method books and compositional guides for the “gong” or “strike” effect, yet the desired outcome is different. As is noted in the score, the harpist should “strike the strings with palm (thereby dampening).” To achieve this, the harpist must begin the gesture for creating the “gong” or “strike” effect. The hand must move firmly, in a continual arc towards and away from the strings. The fingers must be together and the hand must be flat. As this piece requires the strike to muffle, however, the hand will stop after reaching the strings rather than continuing away from the strings. It is important for the harpist to think of stopping after reaching the strings rather than when

reaching the strings. Otherwise the impact of the hand will be slightly arrested and the desired volume will not be reached.

Generally, extended-technique notation in *Federico's Little Songs for Children* is very clear. In instances where there is potential for confusion, it is important to choose the option that comes closest to maintaining the integrity of the score, particularly in regard to rhythm and dynamics. *Federico's Little Songs for Children* requires the harpist to employ several tools in executing extended-techniques. These tools can be placed on a small, low table or harp bench next to the harpist. The speed with which the tools are needed requires that the harpist keep the tools on the bench if possible. Being able to produce the tools subtly will also add to the aura of mystery created by the work. Fully using the visual impact of extended-techniques on the harp will further communicate the work's musical ideas to the audience, since there are so many overt physical gestures involved in executing the extended-techniques.

CHAPTER V

CONCLUSION

Federico's Little Songs for Children is a captivating work illustrating the creativity of George Crumb's text setting, the strength of the flute, voice, and harp instrumentation, and the innovative quality of extended-techniques for harp used in this work. A consideration of the compositional techniques in this work, particularly concerning the text, is necessary for an effective performance. For this consideration, emphasis should be on the compositional techniques related to the textual meaning through a consideration of form, pitch relationships noticeable to the average listener, and text painting. Since many of Crumb's works involve extensive and masterful treatment of text, the considerations of these items can be easily applied to his other works including: *Ancient Voices of Children*, *Quest*, *Madrigals Book III*, and *Madrigals Book IV*.

The work's instrumentation of flute, voice and harp has two main difficulties: 1) balancing volume and timbre differences between the instruments, and 2) adjusting the timing for each instrument's accomplishment of extended-techniques. This instrumentation poses particular challenges to the harpist, as the harp must serve as the foundational bass voice for the ensemble despite the natural lack of clarity in the lower registers of the harp. Several of the extended-techniques employed by Crumb in this work

also require the harpist to manipulate tools that further complicate issues of timing for the ensemble. The concerns listed above refer to the instrumentation itself rather than the writing in this piece. An awareness of these difficulties and the possible solutions proposed in this study will greatly assist in performance preparation of other works for flute, voice, and harp.

This instrumental combination also has several general benefits. The complementary ranges of the instruments allow them to blend and mimic each other. At the same time, the unique timbres of the instruments gently assert themselves within the ensemble, creating a soloistic quality to each part. This quality is especially capitalized in *Federico's Little Songs for Children* through the sparse texture and fragmented melodic lines. The visual impact of each instrument, particularly in regard to extended-techniques, also adds to the effectiveness of the work.

The consideration of extended-techniques included in this study also can be applied to works by other composers. Notation for harp extended-techniques is not strictly standardized and some of Crumb's notations are different from those suggested in harp method books and compositional guides. Several of the extended-techniques used in *Federico's Little Songs for Children* have not been documented in these books (including the tremolando with a wire brush executed by the harpist, the quadruple-nail scrape, and the scrape with a metal or wooden strip). Other techniques that are documented in these books have been enhanced by Crumb, most notably the single-nail scrape that Crumb notates to be executed on a specific pitch where the methods and guides include the single-nail scrape as a basically indeterminate-pitch effect. Crumb's

notation of extended-techniques for harp is not always clear and the suggestions given in this study are directed at maintaining the most musical integrity for the work, with special regard to text and rhythm in addition to pitch.

This dissertation has been written with harpists particularly in mind, but may also be found useful by ensembles and composers. At the least, I hope it will encourage more performances and consideration of *Federico's Little Songs for Children*.

APPENDIX A
PHOTOGRAPHS OF EXTENDED-TECHNIQUES

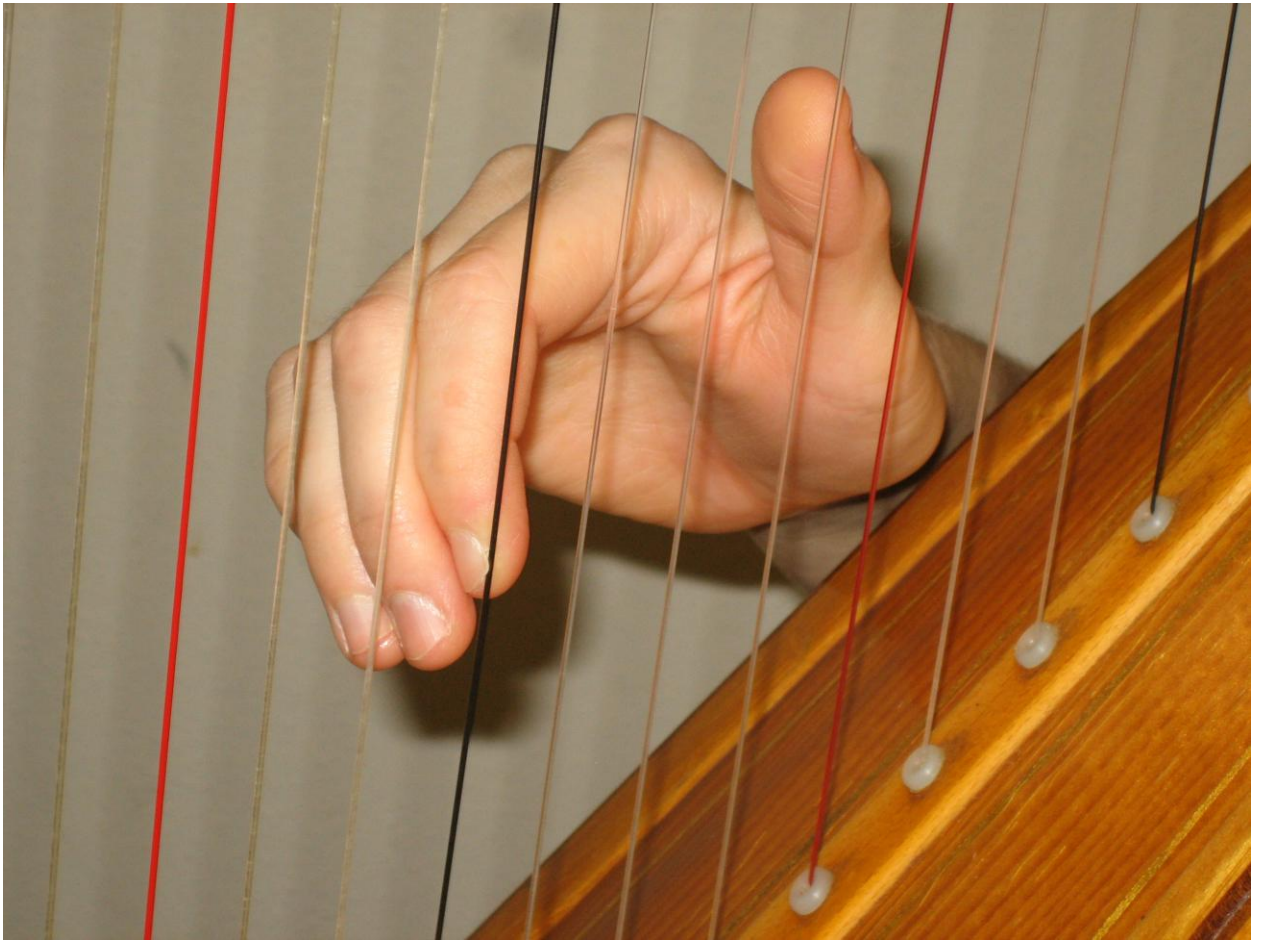


Figure A1: Suggested position for individual nail sounds in the high register.



Figure A2: Suggested position for single-nail scrape using thumb with 2nd finger bracing.



Figure A3: Position for single-nail scrape using 2nd finger.



Figure A4: Suggested position for single-nail scrape grace notes with the thumb, immediately followed by the same pitch in normal playing position. Using thumbnail for the scrape and 2nd finger on an enharmonic for the repeated note.



Figure A5: Suggested position for quadruple-nail scrape.



Figure A6: One option for scraping the wire strings with a wooden or metal strip.

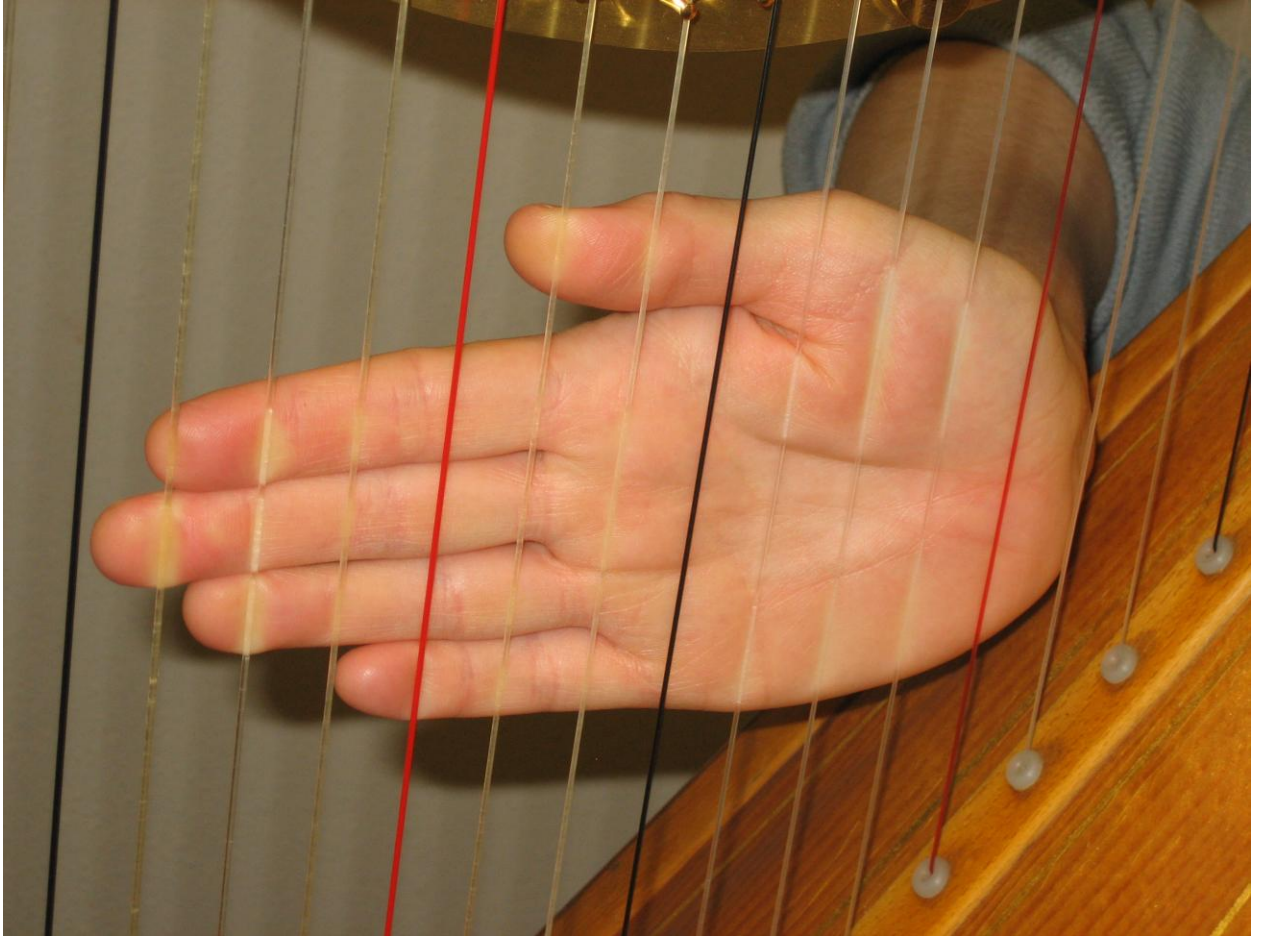


Figure A7: Muffle in the high register of the harp, right hand only.

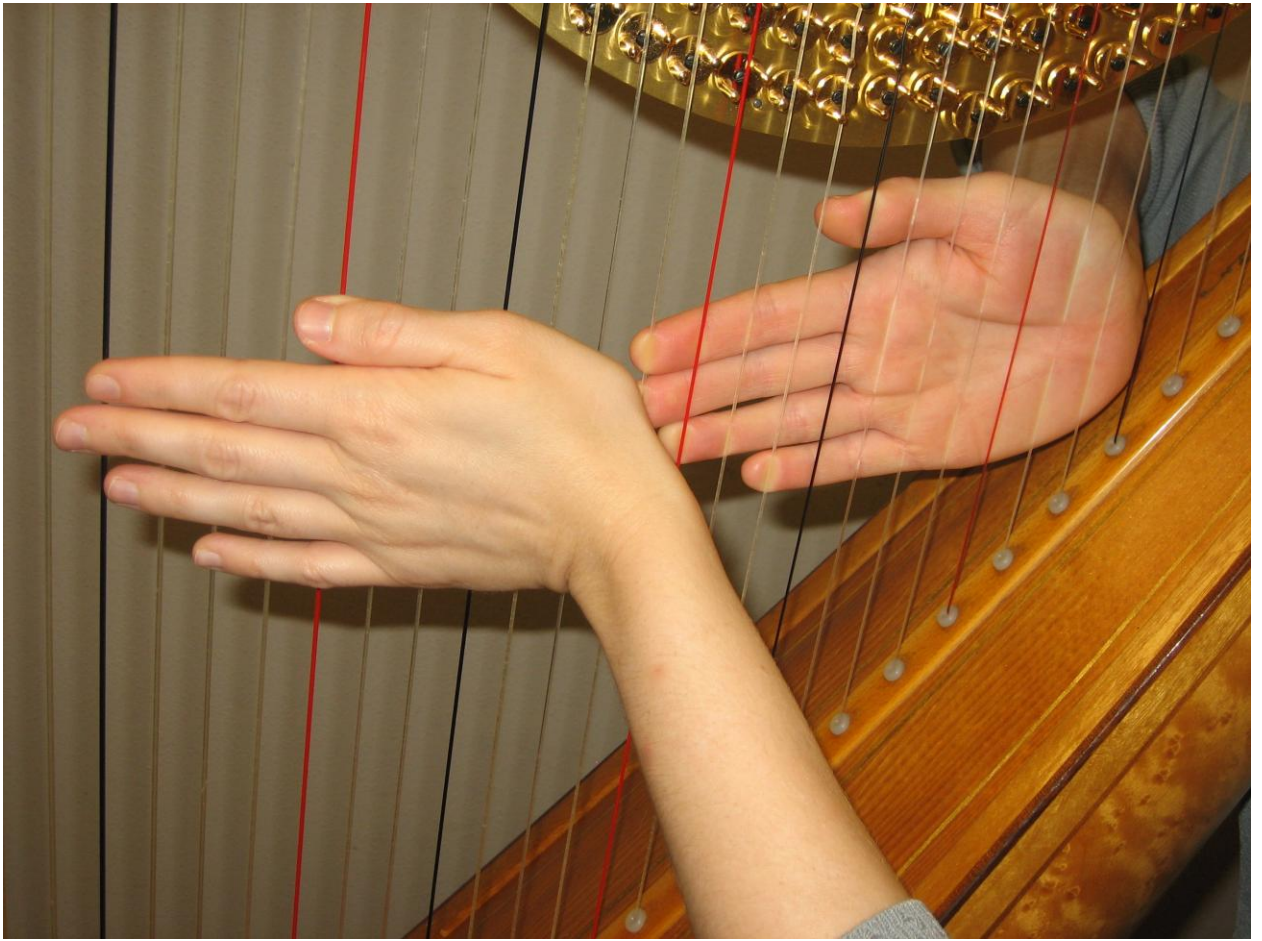


Figure A8: Middle register muffle with both hands.



Figure A9: Placing for tuning-key glissandi according to score notation.



Figure A10: Suggested “base of the harp” for knocking.



Figure A11: Wire brush tremolando.



Figure A12: Vibrato effect.

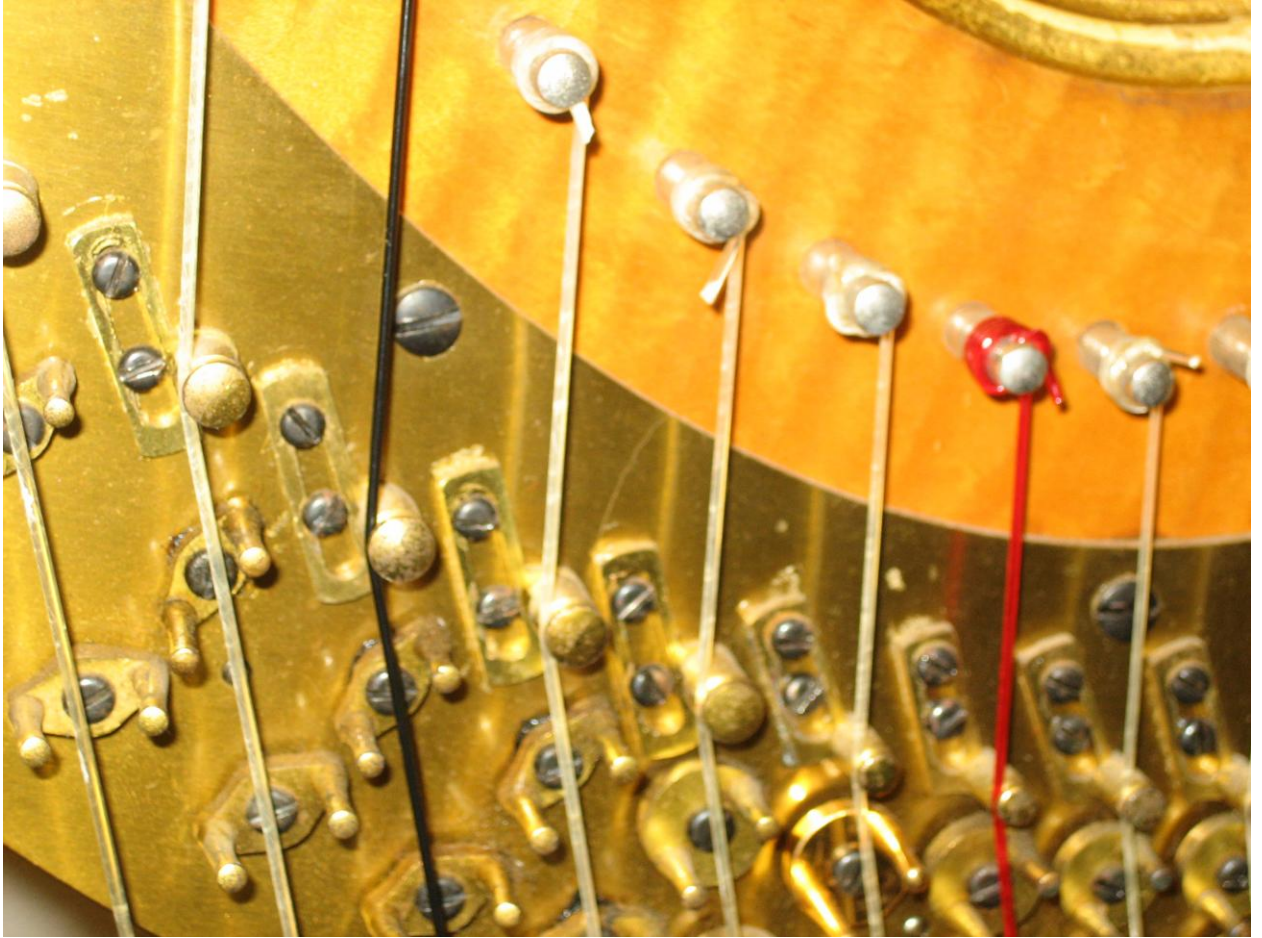


Figure A13: Distance between tuning pins and string groove on an older Lyon and Healy harp (here showing D4-D5).

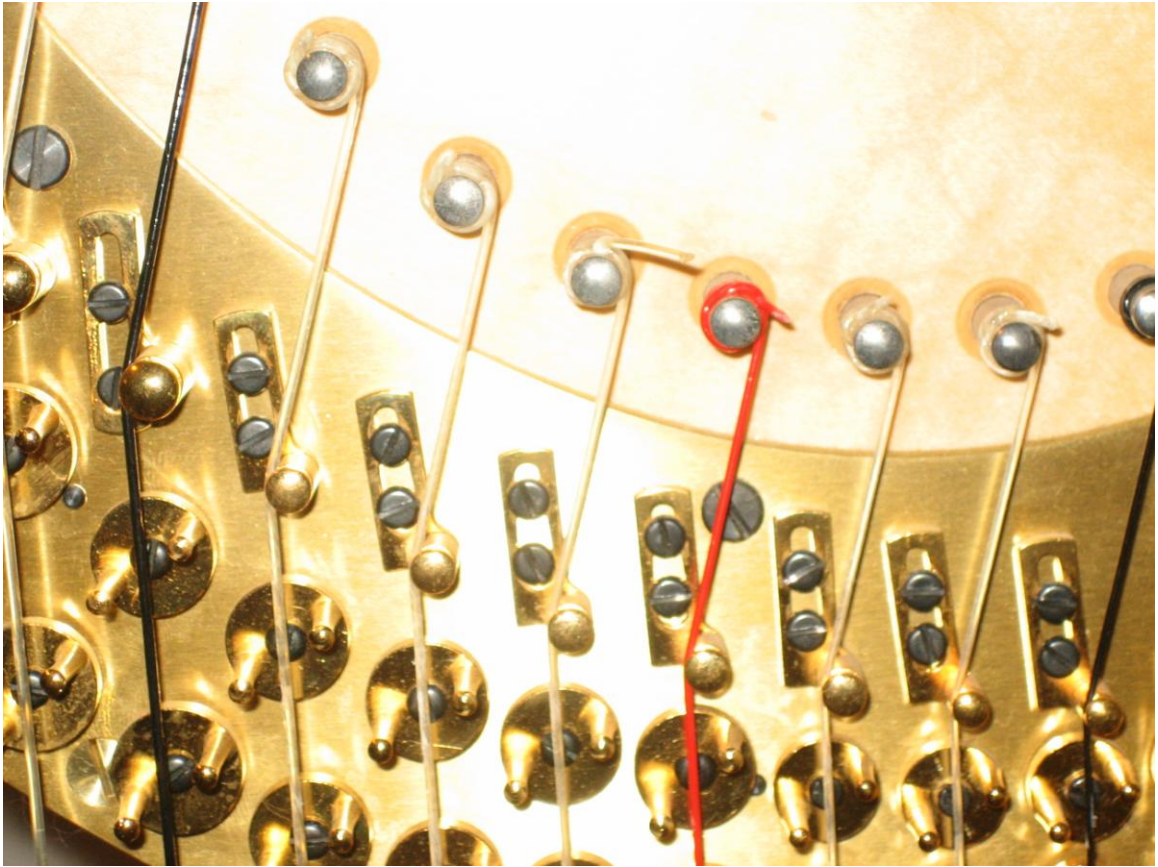


Figure A14: Distance between tuning pins and string groove on a new Lyon and Healy harp (here showing F4 through F5).

APPENDIX B

CHART OF EXTENDED-TECHNIQUES

extended-techniques	pitch	chromatic	movements
harmonics	pitched	can be	1,2,4,5,6,7
<i>sulla tavola</i>	pitched	can be	2,6
nail sounds	pitched	can be	1,3
single nail scrape	specified pitch	can be	6
single nail scrape	non-specified	can be	1
grace note nail scrape	specified pitch	can be	3
quadruple nail scrape	non-specified	can be	6
metal scrape	non-pitched	n/a	6
wire brush tremolando	non-pitched	n/a	1
tuning-key glissandi	pitched	must be	4
pedal slides	pitched	must be	5
vibrato effect	pitched	must be	5
knocking on the harp	non-pitched	n/a	6
dampening strike	non-pitched	n/a	6

Extended –techniques in *Federico's Little Songs for Children* according to pitch, chromatic possibilities, and location in the piece.

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