MTO 22.3 Examples: Kaminsky, Listening to Performers’ Writings and Recordings

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.16.22.3/mto.16.22.3.kaminsky.php

Figure 1. Schematic for performers’ commentaries

I. Vocal technique
   • Diction
   • Breathing
   • Timbre (and tessitura)
   • Dynamics and articulation
   • Tempo

II. Interpretation
   • Expression (poem/music)
   • Form (poem/music)
   • Music-structural elements (besides form—e.g., harmony, motive, phrase, cadence)
   • Timing
   • Shape (gesture, highpoint(s))
Figure 2. Verlaine’s poem “Colloque sentimental” with Rolf’s (2013) annotations (translation by Rita Benton)

Sentimental Colloquy

In the old park, solitary and icy,
Two forms have just passed by.
Their eyes are dead and their lips are slack,
And one hardly hears their words.
In the old park, solitary and icy,
Two specters have evoked the past.
“Do you remember our former ecstasy?”
“Why do you want me to remember it?”
“Does your heart still beat merely when hearing my name?
Do you still see my soul in your dreams?” “No.”
“Ahl! the lovely days of inexpressible happiness
When we used to join our lips!” “It is possible.”
“How blue it was, the sky, and how great the hope!”
“Hope has fled, vanquished, toward the black sky.”
Thus they walked in the wild oat-grass,
And only the night heard their words.
**Figure 3.** Debussy's "Colloque sentimental" outer form (after Bernac)

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Example 1. The “Nightingale Motive” in Debussy’s “En sourdine” and “Colloque sentimental”
Example 2. Salient pitch events in the prelude and opening narration

Example:

- **Example 1**: Triste et lent
  - (1) C7 (026)
  - (2) Bb res. to A
  - (3) Bb → A
  - (4) E unresolved to F
  - (5) Bb7 → S2 response chord
  - (6) C remove Bb
  - (7) dissonant pedal through dialogue

- **Example 2**: Chant
  - (1) C7 (026)
  - (2) Bass semitone down to cadence (Fr+6 → FMaj7)

- **Example 3**: Text:
  - (4) E → E
  - (“Dans le vieux parc solitaire et gla-cé”)
  - (5) FMaj7
  - (6) “Deux”
  - (7) “Dans le”

- **Example 4**: Piano
  - (1) C7 (026)
  - (2) Bb res. to A
  - (3) Bb → A
  - (4) E unresolved to F
  - (5) Bb7 → S2 response chord
  - (6) C remove Bb
  - (7) dissonant pedal through dialogue

- **Example 5**: Mixed
  - (1) C7 (026)
  - (2) Bb res. to A
  - (3) Bb → A
  - (4) E unresolved to F
  - (5) Bb7 → S2 response chord
  - (6) C remove Bb
  - (7) dissonant pedal through dialogue
(6) Add C, remove Bb from (5) 
\[ \text{D\textsubscript{e}4/3} \]

“Nightingale” motive (varied quotation from “En sourdine,” 1891)

(7) Ab\textsubscript{3} as dissonant pedal pt throughout dialogue

“Arabesque”
Example 3. “Gendered” harmonic reduction of dialogue in “Colloque” (mm. 19-40)
Example 4. S1 (the “woman-ghost”) and her voice-leading/cadential success (after Bernac)
Example 5. End of dialogue, mm. 40-50

The Nighthorse's song

He reveals A♭ as the void

Filled vocal line

Fiddles Fp in place

This reponse (Eb-Dp)

(1) She controls bass

(2) She reponses

(3) She exclues in repeating

(4) He reasses control over bass and

(5) He reprises Nighntale chords

...From beneath the sky, and last

In the black sky

Least clear Full...
Example 6. “Colloque” ending and Bathori’s expressive performance, mm. 49-end

S1 evoked by tessitura and rhythm
Retenu
1’ Tempo

Rit

Laissez
vibrer

S2 evoked by tessitura and rhythm
Beaucoup (!)

Plus lent

Et la nuit seule en tenant dit leurs paroles.
On ly the night their se cri knowling.

3 vocal scoops

Portamento ---------