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Musical Transcriptions:
A creative and analytical exploration of aspects of music in text

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Table of Contents

Abstract iv

Declaration /Copyright v

Acknowledgements vi

Chapter 1: Introduction 1
Purpose of the Study 1
Purpose of the Creative Writing Component 1
Problems and Significance 2
Definition of Terms 4
Limitations 6
Delimitations 9
Assumptions 10

Creative Component: *Diary of a Song* .... Error! Bookmark not defined.

Critical Component: Musical Transcriptions 11

Chapter 2: The Influence of Classical Musical in *Sonata Mulattica* by Rita Dove 12
Introduction 12
An Introduction to the Influence of Sonata Mulattica on Diary of a Song 14
A Background to Sonata Mulattica: Elements Outside the Text 17
A Musico-Textual Analysis of Sonata Mulattica 21
The title—Sonata Mulattica 21
Sonata form in Sonata Mulattica 26
A detailed analysis of the sonata form in Sonata Mulattica 29
The Musical Structures in Diary of a Song 49
The employment of micro-musical structures within sonata form in Sonata Mulattica 58
The bridge section of sonata form 65
The Employment of Musical Forms in Sonata Mulattica 69
An Examination of the Influences of Sonata Mulattica on Diary of a Song 78
The Use of Cadences in Sonata Mulattica 80
Summary .... *Error! Bookmark not defined.*

Chapter 3: The Influence of Jazz in *Água Viva* by Clarice Lispector 85
Introduction 85
A Background to the Text: Elements Outside the Text 89
A Musico-Textual Analysis of Água Viva 99
Jazz performance practice in Água Viva 99
The distinctive use of jazz voice in Água Viva 101
Improvisational qualities in Água Viva 112
The influence of jazz structures in Água Viva: The riff and the call and response 120

Summary 142

Conclusion 143

References 146

Figure

Figure 1: The sonata form of *Sonata Mulattica*……………………………………………………….134

Abstract

This dissertation addresses the meaning of a musical text and how music, when re-imagined or represented in text, acts as a significant shaping element. I define a musical text as one that incorporates music principles and thematic elements as part of its determined construction, affecting the way the narrative makes and communicates meaning. The investigation applies to the creative component of my work, *Diary of a Song*, and is the basis of the critical component in the musico-textual analyses of *Sonata Mulattica* by Rita Dove and *Água Viva* by Clarice Lispector. *Diary of a Song* is a book-length work in prose-poetry on the subject of the art of singing. The musico-textual analyses adopt a case study approach, and I argue that all the texts are demonstrations of a musical text understood by the application of a framework of definition. The framework is informed by, the intermedial theories of Werner Wolf, the interart theories of Steven P. Scher, the musicological theories of Heinrich Schenker and the scholarship of Gunther Schuller. This musico-textual analysis is viewed through the balanced lens of a musicological and literary analysis.

Declaration

This thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

XHanusiak Date: 11 April 2015

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Chapter 1: Introduction

Purpose of the Study

My research project is the examination of a musical text and how the participation of music, when re-imagined or represented in a text, acts as a significant shaping element. I investigate the notion of a musical text and apply the investigation to the creative writing component, *Diary of a Song.* This exegesis adopts a case study approach. I use *Sonata Mulattica* by Rita Dove (2009) and *Água Viva* by Clarice Lispector (2012) as two works that exemplify the contextual framework of the definition of a musical text and reflect the musical themes and references explored in *Diary of a Song.* The two works were chosen because of their contrasting appropriations of musical references. *Sonata Mulattica* demonstrates a musical text that is influenced by western classical music, and *Água Viva* is influenced by the aesthetics of jazz. The study demonstrates how these works qualify as musical texts under these particular circumstances. I discuss the respective influences of the musical techniques of these texts in the construction and completion of *Diary of a Song.*

Purpose of the Creative Writing Component

The creative component, *Diary of a Song,* is a book-length text of prose poetry, built on the themes of the search for identity through the creative process of opera singing. The theme is expressed through multiple perspectives. The work is based on my personal experiences as a professional opera singer and musicologist. In particular, the work is inspired by a period of vocal lessons I undertook in Paris with Madame Janine

Reiss, an acclaimed French singing coach who was the mentor and teacher for Maria Callas.

The prose poetry work, composed in short movement fragments of various lengths, is articulated through the multiple perspectives of the novice student, the retiring singer, the teacher, and my own voice as silent interlocutor. The thematic explorations concern the creative process of becoming a singer, the lacuna between the private self and the public performer, and the contextualization of romantic love in this process. These principal themes, organized by the structures of the libretto, are set against the backdrop of the mechanics of an operatic performance, its rituals, and an exploration of the relationship of the opera singer with her audience.

The structural spine of the text employs organizational forms inspired from classical opera. I employ the term “classical” to mean the period of music designated as the First Viennese Classical Period (c. 1750-1810) and represented chiefly by the composers Haydn, Mozart, and Beethoven. These forms include aria, recitative, intermezzo, duet, trio, chorus, and overture. In my text, the use of these various forms mirrors the same function as their musical setting. For example, the recitative is used in its function as a transitional vocal work, which delivers action and promulgates the narrative, while the use of the aria concentrates its function as a static contemplation of a single emotion or thought.

Problems and Significance

Although the notion of a musical text or musical fiction is yet to be defined as a sub-genre, the desire to integrate musical thematics has been a prominent pre-

occupation over the course of the twentieth century. In his work, *Listening In*, Eric Prieto (2002) argues that some of the chief representatives of the form include Symbolist writers, such as Stéphane Mallarmé and Édouard Dujardin, and musical novelists, such as Marcel Proust and James Joyce. In my research I consider, Milan Kundera, Elfriede Jelinek, Roland Barthes, Albert Camus, Samuel Beckett, Rita Dove, Clarice Lispector, and Anthony Burgess as being other contributors to the field.

The study of musico-textual relations is a relatively recent discipline, finding its pioneering foundation in Calvin S. Bowman's 1948 seminal work, *Music and Literature*. The study of words and music since this publication has been continuous and reasonably prevalent, but the focus is divided by musicologists on the one hand and literary scholars on the other, each bringing to the discussion two distinct sets of terminologies and paradigms. Since its formation in 1977, the International Association of Word and Music Studies[1] has been instrumental in collating essays and conference papers in collected editions that incorporate contributions from leading advocates from the musical and literary spheres including the following: Steven P. Scher, a scholar recognised for his work in German Literature; Werner Wolf, who focuses on Anglo-American fiction and theories of intermediality, and Lawrence Kramer, a musicologist and composer. I reference the theoretical foundations of these scholars in this study and refer to the interdisciplinary scholar Deborah Weagel, the musicologists Alan Durant and Gunther Schuller, and the prominent Austrian music theoretician, Heinrich

[1] The International Association for Word and Music Studies aims "to promote trans-disciplinary scholarly inquiry devoted to the relations among literature, verbal texts, language and music" (http://wordmusicstudies.org).

Schenker, who is frequently quoted and referred to by scholars in the field, most notably by Weagel and Scher.

Rather than considering these multi-dimensional views from musical and literary perspectives as barriers to the research, I consider the shifting parameters of the relationship between words and music and the diversity of its studies offer a dynamic and elastic approach to the growth of the research and in particular my research, which benefits from contributions from both fields. While the challenges from the fields of music and literature reside in the fact that a shared critical vocabulary has yet to be developed, my critical study references both literary scholars and musicologists. However, my approach in the critical component specifically begins from a musicological foundation, recognising that this is a gap in the analytical literature of the works under this review and in the broader context.

There is further significance of the study. A musico-textural analysis of *Sonata Mulattica* and *Água Viva* has not been completed, and the influence of jazz music in literature has largely been restricted to American literature and in particular African-American literature.

Definition of Terms

I describe my process as a musico-textual analysis, which I use to mean as a musical analysis of text. My analytical process involves the explication of musical terminologies in a generalised way on the basis that the clarification and definition enhances the musico-textual analysis and forwards the vocabulary in inter-art discussions. The explication of musical terms is discussed in the body of the text and in

the footnote format. The scope of explanation is considered by its relevance to the analysis and its recognition usage in the critical canon.

A challenge of the domain concerns the lack of precision in regard to the use of the term, "musical," due to the breadth and extent of what music has evolved to mean and its wide implications of nationalist traditions. Secondly, it is not possible to set a fixed gauge or level of musical reference to determine the musical status of a text. Since the recognition point of a musical text is not fixed, and since a musical text is not a specific quantitative form, I propose certain distinguishing markers.

My appropriation of the term, "musical," applies to references to music in a work that is not merely arbitrary or simply poetic. I agree with the Swedish scholar, Ulla-Britta Laggerroth (1999), who considers a "musicalized text or a musicalization of text . . . as a text where the idea of music is integrated as a dynamic agent" (p. 206). My choices of *Sonata Mulattica* by Rita Dove and *Água Viva* by Clarice Lispector support my definition. The ideas of music utilised in these works focus on the mimetic adoption of musical forms, the employment of music as full or part of the subject matter, and the engagement of musical elements as dominant metaphoric devices.

While primarily concerned with his appreciation of "intermediality," Werner Wolf's systematic and encyclopedic overview in *The Musicalization of Fiction* considers a musicalized text as one where the "presence of music can indirectly be experienced while reading" (1999a, p. 52). My determination of *Sonata Mulattica* and *Água Viva* as exemplars of musical text is influenced by the guidelines offered by Wolf. Wolf's scientific approach provides a framework that assists scholars in their analysis of musical

elements in a text. His systematic approach is useful to this exploration since it makes a number of suggestions to determine the musicality of a work. These include the “specificity or concreteness of the thematization,” the “range of reference” the “frequency and extent of musical thematizations,” the “specificity and function of reference” and the “reliability of the thematization” (p. 80-82). I concur with Wolf on these points and summarise that a text can be described as musical only when it contains a high incidence of musical themes and representations.

Limitations

For my critical component, I chose two exemplary texts that reflect the musical themes, constructions, and techniques found in *Diary of a Song*. As comparative case studies, *Sonata Mulattica* and *Água Viva* capitalize on two distinct and different ranges of musical references and thematizations. *Sonata Mulattica* builds its musical profile primarily through references and foundations found in classical music, and Lispector’s text seeks its textual inspiration from forms and idioms particular to jazz. The diverse aesthetic and performance values of classical music on the one hand and jazz on the other provide a forum to illustrate the various ways in which texts offer different affinities with music that can be applied to other texts in the canon.

Dove’s levels of musicality in terms of specificity, reliability, range, and concreteness of musical application are considerable. Basing her work on a historical premise, Dove uses music as a major thematic motif. *Sonata Mulattica* is a multi-perspective, multi-voiced text based on the life of the nineteenth-century mulatto violinist, George Polgreen Bridgetower. Dove’s secondary exploration concerning the

creative process of making music relies on specific musical insights garnered from her experience as a professional musician. *Sonata Mulattica* is also a prime example of a textual adaptation of musical structures and form. Dove extends the use of musical structures over the entire form of her work and in short episodes. As my analysis of *Sonata Mulattica* seeks to demonstrate, the structure of Dove's text is governed by the use of the macro-structure of the larger classical form of the sonata—and in particular the influence of Beethoven's *Kreutzer Sonata*—and microstructural forms, such as Theme and Variations, and Tafelmusik.

As a contrasting perspective, my analysis of *Água Viva* argues that Clarice Lispector borrows a range of elements from jazz textures and techniques. The elements range from immediately perceptible and essential aspects of the genre associated with live performance including concepts of improvisation, jazz riffs, and call and response patterns to qualities of jazz including spontaneity and immediacy. I shall demonstrate "how" rather than "why" the engagement and imitation of these quintessential musical elements of jazz contribute to Lispector's writing and act as guiding metaphors in the work, as well as showing how Lispector's musical outcomes influence and reflect the writing of *Diary of a Song.* The analysis of Lispector's utilization of jazz textures and techniques recognises that there are historical, nationalist, and stylistic differences in melody, improvisation, harmony, and structures from New Orleans jazz, to Be-Bop and focuses the study on the core traits that unite the various musicological and historical understandings of what jazz means.

My discussions of all the texts under my close-reading analyses are restricted to the most salient musical elements present. Each case study is not an attempt at a complete analysis. I illuminate the specific usage of the word "borrowing" as an indicator of each text's aspirational quality towards music and its imitation of music, rather than re-production. As musical texts, the works under my review do not attempt to become music since any work of text is incapable of many music properties. The level of precision achieved in music as to pitch, dynamics, tone, and rhythm can never be achieved in a literary work. Music and language share commonalities, including the quality of temporality. As Emily Petermann (2014) indicates in *The Musical Novel*, a key difference between language and music is the attribute of simultaneity. She says, "though language also employs several features at once, particularly suprasegmental elements such as tone, intonation, and stress, music's capacity for presenting multiple pieces of information simultaneously extends far beyond that of language" (p. 31).

I use the description of "text" as a generic term to describe the works under my review since each is not genre-specific and crosses multiple boundaries. Lispector's *Água Viva* is an intimate, open-ended, free-floating associational monologue. It is fictional and non-fictional, poetic and prosaic, and written in a fragmentary structure. Rita Dove's *Sonata Mulattica* is a multi-perspective and multi-voiced text. *Diary of Song* inherits the same multi-generic position. It is a collation of musico-prosaic fragments with an inflection of the poetic. The analysis of the work's genre is not germane to this musico-textual discussion but will be considered as it relates only to the analysis.

Delimitations

All the texts under review can be seen as examples of intermediality. The term, "intermediality," has been used broadly, but at its most fundamental level, it can be applied as a meeting place of words and music that Wolf describes as "an involvement of two medias . . . whereby at least in one instance more than one medium is present in an artefact" (Wolf, 1999b, p. 42). The scope of my discussion does not allow me to expand in depth on Wolf's contributing theories of intermediality. I present the notion here as an indication that, my creative component *Diary of a Song*, *Sonata Mulattica,* and *Água Viva* all attempt to translate, replicate, and imitate certain musical forms and techniques, and that the use of musical elements exceeds the average text.

As a further note of contextualisation of this point, I refer to the observations made by Steven P. Scher (1982). In his article, "Literature and Music," Scher explains that scholars should be aware that certain correlations between words and music should not be viewed literally, but rather, as he suggests from a "metaphorical" perspective. Scher points to the parallel nature of the discussion by citing that it is possible to "create music-like structures" by experimenting with certain patterns involving "rhythm, stress, pitch (intonation) and timbre (tone colour)" (p. 181). He also notes that through devices "such as alliteration, assonance, consonance and rhyme schemes" (p. 181), literature can allude to music but cannot literally replicate it.

In terms of the organisation of each case study, I begin the study by implementing Wolf's (1999a) process of analysing "elements outside of the text" (p. 73) as explored in *The Musicalization of Fiction.* In Wolf's view, "an author's knowledge of,

or at least general interest in, music and his or her playing an instrument may contribute to rendering an experiment with a musicalization of the work of the writer as plausible." (p.73) Pointing to the fact that evidence of a writer's interest and knowledge in music may be "circumstantial" and of "reduced indicative value," Wolf also argues that the "general cultural context and the concepts of music and literature prevailing in an author's lifetime" (p. 73) can act as markers that deserve analytical attention. The musical practice of the writer, the writer's musical approach, and an examination of the writer's process and practice provide a heuristic tool for the comprehension of my own creative work and the texts under discussion.

From this position, I analyze the elements of music in the texts with a view to investigate how the engagement of specific musical elements contributes to the text. In the case study of *Sonata Mulattica,* my analysis of Dove's use of the sonata form opens an analysis of the use of operatic forms in *Diary of a Song.* I use the same organizational structure in my analysis of *Água Viva*, but refer to Lispector's textual application of jazz improvisation. By analyzing the texts through the influences of both classical music and jazz, this critical study offers expansive feedback that may be used as a template for further works.

Assumptions

A musical text is defined as a text where music is represented in a literary format. The texts under this review are not performance texts. In particular, my creative work is a creative non-fiction work that is a musico-poetic-narrative.

Critical Component: Musical Transcriptions

A creative and analytical exploration of aspects of music in text

Chapter 2: The Influence of Classical Musical in *Sonata Mulattica* by Rita Dove

Introduction

In this chapter, I employ the case study of *Sonata Mulattica* (2009) by the American writer, Rita Dove, as my first musico-textual analysis. *Sonata Mulattica* has been instructive to the development of the musico-poetics in my creative component. In this chapter, I suggest that *Sonata Mulattica* is informed by musical forms and themes from the classical period. Specifically, I understand classical music to represent the period of music called the First[2] Viennese Classical Period (c. 1750-1810) and represented chiefly by the composers Haydn, Mozart, and Beethoven.

I open the chapter by referencing the relationship and influences of *Sonata Mulattica* to my creative process. This exploration is followed by an insight into Dove's personal viewpoint of musical literacy, the cultural context prevailing in the author's lifetime, and the biographical influences of music in her writing. This three-point background study concurs with the indicators of a musical text set by Werner Wolf as "types of evidence and criteria for identifying musicalized fiction" (Wolf, 1999a, p. 73). Following this, the major and central part of this chapter is devoted to a musico-textual analysis of *Sonata Mulattica*, focussing on the writer's use of the sonata form (a representational form of the period), an examination of the principal musical themes of the text, and an analysis of the range of musical applications that influence the qualities

[2] The designation of "First" is added here to distinguish it from the Second Viennese School (c. 1903-1925), represented by Berg, Webern, and Schoenberg.

of the text. An examination of musical applications and similar processes adopted in *Diary of a Song* dovetails this discussion.

Dove's comprehensive employment of musical elements, including form, themes, and metaphor, exceed the average text and pass Wolf's rigid but beneficial tests of "specificity," "reliability," "range," and "concreteness" (1999a, p. 81-82) in their application throughout the work. With these markers and the author's musical background, I shall indicate that the work is a prime example of a musical text. As a work from later in her career and written a quarter of a century after her first publication, *Sonata Mulattica* benefits from a combination of technical, poetic skill, and a profound musical competence that offers precision and "concrete" affinities with music that meet Wolf's markers and my own calibration of a musical text as outlined in the introduction.

My encounter with the American poet Rita Dove and her thirteenth work, *Sonata Mulattica,* occurred during the final stage of the composition of my creative component. The poetic imagination and craft of this work by the Pulitzer-Prize winning writer are supported by the numerous influences of her personal musical biography. These musical influences are developed through her entire opus. *Sonata Mulattica,* as a musical text, sets an example for multiple reasons. In *Sonata Mulattica*, Dove uses music as a major thematic motif. *Sonata Mulattica* is a multi-perspective, multi-voiced verse sequence based on the life of the nineteenth-century mulatto violinist, George Polgreen Bridgetower. Dove uses formal designs of music as structural scaffolds. In *Sonata Mulattica,* Dove uses the sonata form as her meta-structural spine, and smaller and

numerous forms, such a Tafelmusik and a Gavotte, as stand-alone forms within the work, as internal movements of the sonata form. Dove also draws on re-creating and re-imaging the spatial and aural qualities of music by creating texture and perspectives into time through her typographical settings of her poems.

Sonata Mulattica offers a comprehensive, immersive, and direct application of an author's professional music practice. While Dove's professional musicianship, as shall be revealed in this chapter, is garnered from a wide range of styles from early music to chamber music through to jazz and rap, the application of her classical music studies is integral to *Sonata Mulattica*. In the work, Dove's appreciation of jazz and contemporary Afro-American music provides a parallel for her classical music subject matter.

A common link between Rita Dove and my own professional profile is that we have both spent over thirty years of our writing lives as professional musicians. This experience informs our writing and shall be examined later in this chapter as a "potential indicator" and "circumstantial evidence" (Wolf, 1999a, p. 73) that identifies the text as musical.

An Introduction to the Influence of *Sonata Mulattica* on *Diary of a Song*

By the time I read *Sonata Mulattica*, *Diary of a Song* was already conceived as a memoir-libretto. At this stage of the writing process, the use of multiple voices was established, and the intention to organise the work with the sub-structures derived from the operatic form was also established. My aspiration to imbue my writing with qualities that imitate vocal forms and articulations was built on the motivations of my creative intentions. Dove's application of forms and her use of musical textures and

nomenclature as demonstrated in *Sonata Mulattica* emerged as influential lessons during the writing of *Diary of a Song.*

Additionally, my close analysis of *Sonata Mulattica* offered new interrogations and insights. In particular, Dove's work forced me to consider my musical writing techniques in terms of intuitive versus deliberate processes. At this point of my draft, sections of *Diary of a Song* offered intuitive musico-textual approaches, while other sections utilized deliberate considerations. Examples of intuitive processes in *Diary of a Song* include the use of refrain and repetition and a sense of arch and balance in the phrase and the use of cadences. I have grown accustomed to the use of these devices through my musical practice.

On this point, and in respect to the case of Rita Dove and my own work, the use of musical elements in a text is built on a foundation of professional music practice. This is a convincing point made by both Wolf and Ulla-Britta Laggerroth, who each emphasize that the musicalization of a text is not an arbitrary process. According to Wolf (1999a), specific musical biographical information "may contribute to rendering an experiment with a musicalization of the fiction written by [an] author plausible" (p. 73). I consider that in order for a musical text to be convincing and for the successful appropriation of music to be "integrated as a dynamic agent" (Laggerroth, 1999, p. 206), the extent of an author's participation in music presents itself as a validating factor in a work's identification as musical.

My informed use of operatic forms such as aria and recitative in *Diary of a Song* demonstrates an example of where I believe my musical biography as the author

creates a convincing and trustworthy work, or in Wolf's (1999a) terms, a "plausible" (p. 73) one. When a writer does not present any musical participation, Wolf describes the criteria as an example of "negative evidence" (p. 73). This so-called "negative evidence" does not preclude a work from being nominated as musical. In the interests of the "positive evidence," supporting *Diary of a Song*, my musical biography includes an intensive Conservatorium education, followed by a career as an opera singer, musicologist, and music reviewer.

While it is neither the aim of this musical analysis nor germane to the discussion, a second point of interest connecting *Sonata Mulattica* and *Diary of a Song* is that both works fall outside of a defined genre. Dove subtitles *Sonata Mulattica* as "A Life in Five Movements and a Short Play" (p. 125). As a narrative cycle of movements containing poems and a play, *Sonata Mulattica* also serves as a creative non-fiction. Dove is instructive to her readers in the preface of the book about her positioning: *"*My tale is woven from historical events just as surely as the incidental details have been subjected to literary imagination. All the principal players once lived real lives" (p. 15). Further, the publishers also serve a cautionary notice of the work's historical intentions and accuracy with their opening remarks citing that "although this book is a work of literature, any resemblance to actual people, events, or locales is deliberate" (p. 13). *Sonata Mulattica* concludes with a comprehensive chronology of the historical events on which it is based, together with a table of highly informed notes. *Diary of a Song's* genre orientation is a prose poem. It contains elements of narration and is fragmentary in construction. The work mirrors Dove's themes in that the events in my work are woven

from an assembly of true-life events and details that stem from my imagination. In this sense, it can also fall into the genre of creative non-fiction. Music is the deliberate core of the literary imagination of both works. *Sonata Mulattica* represents a template of a musico-literate work. The use of musical forms and themes and the work's aspiration to emulate music's qualities of temporality and aurality influence and steer the work towards an out-of-genre categorisation.

A Background to *Sonata Mulattica*: Elements Outside the Text

This section gives an overview of the musical influences engaged by Rita Dove in *Sonata Mulattica* and an introduction to the historical background and themes of the work. The musical intelligence at work in *Sonata Mulattica* is the sum of two parts: firstly, Dove's education and participation in classical music as a cellist and singer, and secondly, her pursued dedication to musicality as part of her literary craft. Dove grew up in a middle-class household in Ohio, where the blues singing of Bessie Smith and Fauré flute sonatas were heard in equal measure.[3] It was expected, due in part to the influence of her musical grandparents, that Dove would learn music. She began playing the cello at the age of ten. Her training continued for fifteen years to the college level where, citing shyness, she decided not to pursue her studies to a fulltime career. Dove's high-level immersion in music continues today. She plays the viola da gamba, performs in an early music ensemble, and is an accomplished singer.[4]

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[3] In an interview in 1992 Dove said, "Music was always played in our house. There was Bessie Smith and Josh White, but there was also Fauré's flute sonatas" (Ingersoll 2003, p. 113).

[4] In a 1989 interview with Susan Swartwout Dove says, 'I'll start back a little bit. I played cello for about fifteen years. I was really very serious about it, and then decided in college that I really didn't want to be a performer. I really didn't want to get out there on stage: I was very shy" (Ingersoll, 2003, p. 61).

Much of what we know about Dove's musical approach, craft, and background can be located in the numerous public and published interviews she has given and continues to give throughout her career. In an interview with Steven Ratiner in 1992, Dove's personal statement regarding the centrality of music in her approach is unequivocal:

> The music is so important to me; I can't stress that enough. A poem convinces us not just through the words and meaning of the words, but the sound of them in our mouths – the way our heart beat increases with the amount of breath it takes to say a sentence, whether a line of poetry may make us breathless at the end of it, or give us time for contemplation . . . There are times, in fact, when the music of language guides me as much as any plot or meaning. (Ingersoll, 2003, p. 115)

Dove's account is indicative of the creative process adopted in *Sonata Mulattica* that she has developed throughout her opus. By the time of *Sonata Mulattica*, the critical influence of music on Dove's work is articulated by her ability to cross musical boundaries, her manipulation of time and history through musical forms, and her subtle contextualization of personal musical experiences within a fictional setting.

In *Sonata Mulattica,* Dove returns to the theme of her first volume of poems, *The Yellow House on the Corner* (1980), where the figure of the cultural mulatto first appears and Dove's preliminary exploration on assimilation in modern American life first

takes root. In *Sonata Mulattica,* the theme of assimilation appears in the setting of early nineteenth century Europe. Bridgetower, the son of a Polish mother and West Indian father, first came to the attention of music circles in Europe where he was recognised for his talent by Joseph Haydn. Considered a child prodigy, Bridgetower made his debut in Paris at the age of nine. Dove's narrative poem focuses on a single, unfortunate, yet pivotal event in Bridgetower's career that became his unravelling moment and one that ultimately relegated his contribution to western classical music to a footnote in its history. By paying attention to it in the form of a creative non-fiction text, Dove re-opens the case.[5]

The inciting event took place in Vienna. At the age of twenty-three, Bridgetower became friends with Beethoven. In 1803, Beethoven composed a sonata for him: *Sonata Mulattica composta per il Mulatto Brischdauer, gran pazzo e compositore mulattico.* Bridgetower, Beethoven's so-called crazy genius *(gran pazzo*), performed the fiendishly difficult work only once, since not long after the premiere, a quarrel with Beethoven, reportedly over a woman, resulted in Beethoven removing the dedication and reassigning the Sonata no. 9 in A Major opus 47 to Rodolphe Kreutzer. Kreutzer refused to perform the work describing it as "outrageously unintelligible" (Stanley, 2007, p. 45), and commenting, "Beethoven does not understand the violin" (Dove, 2009*,* 41). The sonata is still known today as *The Kreutzer* without Kreutzer ever playing it and is regarded as one of the most daring and technically "impossible" (Dove, 2009, p. 20) works of the violin repertoire.

[5] *Sonata Mulattica* provides a substantial preface, chronology of events, notes and evidence in the body of the poetry to support this. "The great cautionary anecdote is true" (Dove, 2009, p. 15).

Dove's narrative steers the reader through Bridgetower's post-sonata, post-Beethoven life and ends in a sombre, depressed mood. Bridgetower's musical life at the end of the work is a contrast to the glittering *enfant terrible* entrance into classical music from the work's beginning. In her five movements, Dove highlights the young violinist's stellar successes before considering his dejected disengagement with music as well as his progressive and pervasive animosity toward Beethoven and the sense of isolation he experienced in the classical music world. Dove re-interprets Bridgetower's inciting incident with Beethoven at the end of the work in the form of romping burlesque intermezzo, "Volkstheatre: A Short Play for the Common Man," before closing her tribute with Bridgetower's lonely death, near the age of eighty in a London cottage.

In *Sonata Mulattica,* Dove examines anxieties about race, identity, and culture through the lens of the creative process of a mulatto child prodigy musician, bringing to the forefront themes of displacement, social awkwardness, and assimilation in nineteenth-century Europe. The scene is played out within the hierarchical and restricted classical music circles in Paris, London, and Vienna and throughout the work Dove presents the case as a contemporary issue. In her critical essay "Understanding Rita Dove," scholar Pat Righelato (2006) considers Bridgetower as a Michael Jackson figure of the early nineteenth century, sharing the fate of a young, gifted, and exotic "celebrity" who is "commercially exploited by his father" (p. 1373). Bridgetower knocks at two doors: the world of classical music and his own ethnicity. Eager to assimilate in either, he eventually becomes an outsider in both worlds. Dove's manipulation of time and her characterisation of Bridgetower and Beethoven as "rock-stars" (p. 2)

throughout the work make it so that it is not difficult to see how Righelato makes the contemporary parallel.

In this part of this chapter, I have sought to suggest how Wolf's "elements outside of the text" (1999a, p. 73) are active in Dove's work. I believe Dove's classical music experiences as an Afro-American woman inform the creative and thematic consideration of considerations of *Sonata Mulattica.*

A Musico-Textual Analysis of *Sonata Mulattica*

The title—*Sonata Mulattica*

This section begins the musico-textual analysis of *Sonata Mulattica* via a discussion of the work's title that provides an insight into Dove's musico-textual working processes. Dove's title is an important marker to the deeper musical structure of the book, signalling her resolute and crafted use of the sonata form and offering the first achievement of Wolf's measurement of "reliability" (1999a, p. 82). Wolf points out that the use of a musical title may not necessarily indicate a work as musical, noting that "even the concrete use of a musical expression in the title of a novel such as *Symphonie Pastorale* (1919) by André Gide may be treacherous as to the actual musicalness of the text" (p. 82). While Gide's work includes a performance of Beethoven's Sixth Symphony (*Pastoral*) the structure of the work is not in symphonic form and cannot be described as a musical text because it is casual in its intention of the use of the form and takes a general approach to use of musical elements. Dove's title, on the other hand, reflects the musical structure and the themes of her work.

By appropriating and maintaining the title of Beethoven's first draft of the sonata for her narrative poem, Dove reminds contemporary readers that Bridgetower is the rightful dedicatee of the now so-called *Kreutzer Sonata*. As a means of ushering in her persuasions in the book, Dove exerts her political canniness and musicologist's expertise by leveraging an opportunity to re-address the historical controversy. She also petitions that Bridgetower's legacy deserves to be reappraised.

The alignment and confrontation of diverse taxonomies is a particular interest for Dove. While *Sonata Mulattica* is an appropriated title, it is in keeping with one characteristic of her opus and her creative process. As a creative exercise, Dove often cuts words onto small cards, throws them in the air to see where they land. She then makes sense of their juxtaposition by finding new meaning in their chance attraction. She remarks, "Words start to reverberate by virtue of their proximity to one another. That's a spacial thing as well as a temporal one" (Dove, 1996, p. 107). The juxtaposition of the words "Sonata" and "Mulattica" exemplifies Dove's approach. The equal-billing title articulates from the start of the book's dustcover, without the reader having any prior knowledge of the historical precedent, an anxious intersection where two diverse cultures meet. The two words "sonata" and "mulatto" are cultural and racial markers. When placed alongside each other, they attract attention and curiosity. The term sonata, referencing the musical form established in the period of classicism, is accompanied by an inflection of high art that is exclusive and, in rudimentary terms,

white. The Eurocentric term, while Italian in origin,[6] is also specifically Germanic, since the sonata form as Beethoven adopted it was developed in central Europe during the period I refer to as the Viennese Classical period (c. 1750-1810). Dove, who considers the term "psychologically oppressive" (Ingersoll, 2003, p. 162) points out that:

> When we say 'mulatto' we only think of a Black who has white blood, but never the other way around—I mean, never that there are whites who have all sorts of ethnic blood mixed in. It's the way that it marginalizes again that makes me uneasy with the term, that's all. (p. 162)

The word sonata, even without any musical knowledge on the reader's part, implies a specific form with structural regulations, suggesting a metaphoric role as a cultural gatekeeper. Sonata is a high-end art form term and is associated in broadest terms with the more generic understanding of what we call classical music. However, supported in large part by her well-recognised, sometimes polarizing and self-documented world-view approach to the portrayal of black ethnicity, Dove's custody of Beethoven's title two centuries later does not adopt a binary, black versus white platform. By appropriating Beethoven's title, she is seeking a balanced position and refers to the structure of the work at the same time.

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[6] David Fallows (2001) writes that both Italian music and culture were so prevalent in Europe during 1600-1750, the "years in which tempo and expression marks were not only introduced but developed into a system that the international vocabulary for these words inevitably became Italian" (p. 272).

The assessment of Dove's work as cosmopolitan is an often-examined discussion by contemporary scholars. This theme is given particular focus in Malin Pereira's (2003) *Rita Dove's Cosmopolitanism,* in which Pereira examines Dove's articulation of black identity in earlier works. Pereira views Dove's articulation of black identity as both a source of uncomfortable controversy and as a foundation for her outsider status in African American literature.

Because Dove is a poet whose writing is "disciplined by a measuring of distances and a prizing of objectivity" (Rampersad, 1986, p. 58), the title *Sonata Mulattica* taken in this context suggests a strategy that seeks to embrace a broad audience. Dove's understanding as an outsider is influenced by her experience growing up in middle-class America and her cosmopolitan musical platform is contextualised by her first-hand experience as a black woman who chose to play the cello and was questioned as to why she did not opt for a stereotypical 'black' jazz instrument. She says:

> Finally, here (Bridgetower) was a person who I understood. These are things that I have been thinking about all my life . . . That says something about our supposed colour blindness . . . So part of that other sense of otherness I could translate into exploring Bridgetower's sense of otherness. (Sussman, 2012)

As an exploration of Old-World racism, Dove's commentary in *Sonata Mulattica* extends to exploring the role of music and the musician in a stratified society. Both Dove's experiences as a classical musician, and her personal appreciation of a multi-

cultural experience, are voiced through Bridgetower. In her essay, "Rita Dove: Crossing Boundaries," Ekaterini Georgoudaki (1991) expands this distinction:

> As a black person living in the predominantly white societies of the Old and New World having entered an inter-racial and inter-cultural marriage (her husband is a German writer) and trying to forge an autonomous female poetic verse against the background of a male-dominated Euro-and Afro-American literary tradition, Dove has often crossed social and literary divides. (p. 421)

In *Sonata Mulattica,* Dove probes the anxieties of the mulatto experience through the exploration of not only how Bridgetower is accepted into European society, but also how he is accepted into the classical music world. Using the agency of this particular historical incident and the circumstances of the period when it occurred, Dove reflects on the universal themes of the creative process of the musician, the status of the musician in society, the fleeting nature of fame, and the lacuna between the public performer and the private self. She contextualises these universal themes in an overarching question that contemplates the status of black musicians in classical music. The black versus white preoccupations are set up in the opening poem, with an elusive unanswered question of "what if":

> If was at the Beginning. If he had been older,
>
> if he hadn't been dark, brown eyes ablaze

in that remarkable face (p. 19)

Dove roots her arguments and personal experience from the beginning of the work. The interrogating motif continues throughout the work and is articulated via all the orbiting characters in the work.

Sonata form in *Sonata Mulattica*

To achieve her thematic explorations and to accomplish the various stages of Bridgetower's career, Dove uses the musical form of the sonata. The Sonata form has been the subject of numerous attempts of utilization within a literary context and its employment in literary works has received reciprocating scholarly analysis. An example includes Robert K. Wallace's[7] (1997) argument that Edgar Allan Poe's short story, *The Murders in the Rue Morgue*, is fashioned according to Beethoven's *Pathétique Sonata.* In a similar way, I make a new case for *Sonata Mulattica,* emphasizing that Dove's use of sonata form is intrinsic to her self-documented use of musical form as an intrinsic aspect of her poetic craft. Dove's use of sonata form suggests a literary realization of a musical model in a manner that is, according to Wolf (1999a), "concrete" (p. 80) and further supports his musicalization theories of "showing" rather than "telling" (p. 44). With respect to Wolf's categorisations, Dove's use of sonata form does not merely reference the musical form in a mode of "telling" but incorporates the form as part of the work as an example of "showing." Wolf offers the distinction of "telling" and "showing" to

[7] "Essentially, my argument is that . . . is comparable to the first movement of Beethoven's *Pathétique* in that the story can be meaningfully be said to possess an exposition, a development and recapitulation . . . Pole listened to piano music and during his lifetime the *Pathétique* was extremely popular among both professional and amateur players" (Wallace, 1977, p. 176).

articulate the view that in order for a work to be considered musical, the choices are always part of a considered rather than arbitrary process.

In an interview with Malin Pereira in 1998 featured in his book *Rita Dove's Cosmopolitanism*, Dove said that her choices of "musical structure affects even how the poems are ordered in the book. Each of the poems plays a role: sometimes it's an instrument, sometimes several of them are a section, and it all comes together that way too" (2003, p. 54).

I suggest that the use of sonata form in *Sonata Mulattica* presents as an ideal vehicle for Dove's multi-layered themes and multi-voiced approaches. Developed in the classical period with the distinct sections of introduction, exposition, development, recapitulation, and coda, the sonata form continued to evolve in the nineteenth and twentieth century with emphasis shifting from the organisation by themes to organisation via harmonic modulations.

The sonata, as one of the most flexible and, at the same time, the most structured of musical forms, has multiple uses. As a term, it is exercised as a global overarching construction of a multi-movement work that can be used as an independent movement in a work or as a sub-section of a single movement. Dove uses all three. The overall work is called a sonata, the five-movement work is organised into sonata form, and individual poems, such as "The Performer," take on the tempo markings of Adagio sostenuto/Presto/Tempo primo as an example of sonata form's practical use as a subset form.

The sonata form's distinct sections serve to highlight and promote contrasts in tonality, themes, textures, and rhythmic motion, to convey a sense of continual yet stable conflict or opposition. Within this organisation, the sonata form allows the composer ample compositional freedom since its structural clarity has a harnessing quality that guides both the interpreter and the listener. In the hands of a capable composer, the listener is not aware of the mechanical trafficking of form in the moment of listening. The same parallel can be said of Dove's technique. Dove capitalises on the multifarious and constantly evolving traits of the sonata form throughout its developing history, but at the same time utilises its stable qualities of defined sections that are always concluded by defining cadences. The structure enables Dove to articulate her themes clearly through independent poems within the larger "movements." In *Sonata Mulattica,* Dove adopts the role of the composer as she guides her diverse range of themes and expressive qualities through this highly structured form. Scholar Pat Righelato (2006), in her essay in *Callaloo,* views Dove's poetic narrative through literary and theatrical lenses. Her assessment is useful to this discussion in terms of the multi dimensionality of the work:

> *Sonata Mulattica* is an ensemble in which morality fable, history, poetry, fiction, and drama are the instrumental elements, an ensemble which is metageneric in the self-questioning of what can be delivered to the whole by interactions or hyperbolic conflations of genres. (p. 1373)

A detailed analysis of the sonata form in *Sonata Mulattica*

In its initial and most normative classical form as practised by Mozart, Beethoven and their contemporaries, the sonata form is divided into distinct sections that culminate at various junctures in dissolved and undissolved cadences. Each section performs particular functions working towards the work's purpose. Typically, the sonata form begins with an introduction and then proceeds to an exposition where primary themes are articulated. These thematic and harmonic threads are connected by a modulating transition, or in some cases, multiple modulating transitions.

In the development section, the harmonic and thematic materials are further explored through investigations of the melodic material and work through various related keys. In the Classical era, the modulations to different key centres remain typically stable and easily discernible, moving to the relative major, minor, dominant, or sub-dominate key. In the Romantic era, due in part to the advances made in the technical capabilities of the orchestral instruments, harmonic interest begins to dominate the form and various interpretations of sonata form, such as Theme and Variations, progress.

The development section of the sonata form re-engages in a more incisive way with the thematic treatment before leading its way back to the recapitulation of the work's theme. The returning mechanism reminds the listener of the principal argument in a form of final resolution, before moving to the coda, which has the effect of offering either a new proposal or answering the questions in a different manner.

In *Sonata Mulattica,* Dove's appropriation of the macro-framework of the sonata is divided amongst the chapter sections. As signalled on her title page and mentioned at the beginning of this chapter, Dove divides Bridgetower's life into five movements. Sonata form's introduction is Dove's "Prologues." It contains two five-stanza poems of almost equal length. The exposition section entitled "The Prodigy" is composed of fourteen poems of various lengths. Dove's development section takes place in her second and third movements: the second movement, called "Bread & Butter, Turbans and Chinoiserie," contains twenty-five poems, followed by "Sturm and Drang," which contains twelve poems.

Before the recapitulation, Dove takes a slight detour from the classical sonata form and inserts an intermezzo in the form of a burlesque-like play that gives voice to her re-imagined comprehension of how the Beethoven-Bridgetower argument may have transpired. The interlude is called "Volkstheatre: A Short Play for the Common Man." The recapitulation is contained in the movements, "All is Ashes" (p. 13) and "Nomadia" (p. 11), with Dove's coda of seven poems contained as "Epilogues."

Here is a representation of Dove's employment of sonata form.

Figure 1. The sonata form of *Sonata Mulattica.*

Dove adopts the function of the introduction in the sonata form in her "Prologues" as a textbook case. The plural use of the term prologue to "Prologues" accentuates the sonata form's ability to have multiple cadence points as punctuation points. Both poems in "Prologues" offer two different introductions to the themes but are conclusive as sections through their use of cadence points.

In the first poem, "The Bridgetower," Dove announces the two main musical themes, the protagonists of Beethoven (the composer and the pianist at the premiere) and Bridgetower (the violinist) by assigning each figure his own stanza. With this choice, Dove's first prologue mirrors Beethoven's schema in *The Kreutzer Sonata.* In Beethoven's introduction, the violin and piano articulate their statements independently. The violin plays the statement first in a major key with an entry that is cadenza-like in its approach. It is an *a cappella* solo. The piano returns the flourish and reinvents the theme in a minor key. The violin and piano then embark in a collaborative

yet searching conversation before finding their connection and returning to re-articulate the themes of the introduction. Dove follows the same formula.

Bridgetower is introduced as the matinee idol in the opening stanza. With the title of ‘‘The Bridgetower,’’ Dove introduces the prodigious young violinist in a 16-line stanza. By referring repeatedly to Bridgetower simply as “he” (following his fanfare title as “The”) throughout the stanza, Dove takes the approach that Bridgetower’s reputation precedes him. At the same time, Dove hints at his transcendent status. She says “if he had not been so gifted, so young / a genius with no time to grow up” (p. 19). Beethoven’s entrance in the next 19-line stanza is depicted by Dove in a less flattering light: “Oh, if only Ludwig had been better looking / or cleaner, or a real aristocrat” (p. 19).

Dove then proceeds to a collaboration section in the third stanza. Again, Dove’s poem corresponds with Beethoven’s thematic juxtapositions in his sonata’s opening. In the third stanza, Dove brings the two leading subjects of Bridgetower and Beethoven together and now contextualises their partnership in a contemporary setting. This method signals Dove’s approach of historical fluidity and the broad musical canvas and expertise that pervades the work. Throughout the narrative, Dove uses time as a free-flowing agent. The inciting incident of the 1803 premiere and its aftermath will sit on a chronology that shifts forwards and backwards and vice versa.

As discussed in the earlier section, Dove views the writing of her subjects and themes as musical instruments. At one point, the same instrument may be part of a classical orchestra; at another section, it may be a part of rock band, or at other points

the same instrument can be taken to the streets in the hands of a busker. Dove's orchestration of Bridgetower's journey in the form of unrestricted time travel metaphors invites the reader to come on a dualistic contemporary/historical journey with her as she reinforces her cosmopolitan view. Concurrently, she maintains her narrative within the sonata form and represents the events with historical accuracy. Bridgetower is a classical violinist, but throughout the cycle, Dove asks us to consider his alter egos. In the work, a busking fiddler appears on London streets, and in the opening poem, Dove asks the reader to consider Bridgetower as a rock star in a band. Dove's re-orchestration of Bridgetower in various musical settings supports her continuing "what if" interrogation. What if he was a busker? What if Bridgetower lived now? Would it have been different?

In the third stanza where the collaboration of the two subjects takes place, Dove portrays Beethoven and Bridgetower as ''just a couple of wild and crazy guys strutting the town like rock stars" (p. 20), followed by a reference to Bridgetower's fleeting notoriety with a Warhol 'fifteen-minute fame'' (p. 20) reference in the fourth stanza that recapitulates the supposition:

> Who knows what would have followed?
>
> They might have palled around some,
>
> Just a couple of wild and crazy guys
>
> strutting the town like rock stars,
>
> hitting the bars for a few beers, a few laughs . . .

instead of falling out over a girl

nobody remembers, nobody knows. (p. 20)

The second poem in the "Prologues," called "Prologue of the Rambling Sort" is also an archetypal articulation of sonata form's introduction as it systematically sets out the sub-themes. In this second poem, Dove sets out her cast of orbiting characters. The list of personae that become metaphorically and harmonically important in the work is an eclectic collection of sub-principal players whose appearance in the exposition and development sections are articulated in the form of soliloquies and free verse monologues. Their roles deliver Dove's themes. Appearing on the surface as character vignettes, each historically based but imaginatively created character contributes to Dove's articulation of societal and musical critiques. The cast of historically accurate figures includes Mad King George, Mrs. Papendiek (a lady in waiting at his court who is a diarist), Haydn, Black Billy Waters (a street busking fiddler), Countess Guilietta Guicciardi, and Emperor Napoleon.

The satellite character of Mrs. Papendiek, the only female voice in the work, serves as an example of how Dove uses musical processes of modulating tonality, thematic schema, and texture within the exposition and development section of sonata form. Tonality concerns itself with harmony, key progressions, and cadence confirmations; thematic processes deliver phrases and melodic ideas, while textural processes can change the dynamic of a musical composition by various means, such as

adding or subtracting the number of lines or changing the orchestration, velocity, or amplitude.

Mrs. Papendiek's voice is articulated in five chatty diary entries designated simply with numerical values. Four of the entries appear in the exposition and development sections and adhere to sonata form, and Mrs. Papendiek returns in the coda. "Mrs. Papendiek's Diary" (p. 1) begins the tonal process in a major key. Dove sets Mrs. Papandiek's voice on the upper register of a metaphoric musical stave. She is light, dressed in "Indian muslin," and her "yellow" entry in the narrative denotes both a frivolous "yellow" (p. 42) and a chirpy canary "yellow." Dove sets Mrs. Papendiek's voice high in the tessitura as a shrill soprano by creating a duet against the lower cast "hue" of Bridgetower's "darkest bronze" (p. 41). Juxtaposing these two voicings through the use of colour, Dove's thematic process is at play. In Mrs. Papendiek's first diary entry, Dove establishes the segregated social hierarchy of the élite London music soiree as it tucks itself away behind privileged closed doors. It is here, where Bridgetower performs the Viotti Concerto for the first time:

> The son, a lad of twelve,
>
> Bore a hue that seemed cast in darkest bronze;
>
> . . . and played the Viotti
>
> Afterward we enjoyed a light supper
>
> Of cold meats and poultry

. . . I was glad to be wearing

the yellow Indian muslin…

which drew compliments from all present,

including the Moor. (p. 42—43)

Mrs. Papendiek's transition to the development continues her role as narrator-witness, giving the reader the audience's view, whilst bringing a re-imaging of Bridgetower's early performances and society's response to the mulatto prodigy. "Mrs. Papendieck's Diary (p. 2) and "Mrs. Papendiek's Diary" (p. 3) follow almost in quick succession of the other, each progressing to a more sustained, modulated tone with elongated words summoning a sotto voce texture, redolent of a whisper of a gossiper in the corner.

In the development section, Mrs. Papendiek's final entry before her reappearance in the coda reveals further emotional involvement in Bridgetower's life and brings to a cadence her role as the orator of society's viewpoint. It is Mrs. Papendiek's longest poem. Dove constructs a passing of time with her phrase "at the turn of the year" (p. 76) and extends the scenario of the scene to a span of three days. In this processional poem, beginning in the confined seating quarters of a coach and ending in Mrs. Papendiek's home, a series of dissonances ensue and a shift in the narrative erupts in a dramatic unfolding. At the onset of the poem in a clear modulation to a minor sentiment, Dove illustrates (re-orchestrates) the social divide between

Bridgetower and London musical society. Despite the fact that Bridgetower and his father had been received warmly in their respective roles as musician and impresario father in private homes for over a year, it was clear from the tonality of the restraint in the language, the thematic content, and the staged silence, that any social or public interaction outside of this closed social framework was clearly unwelcomed and regarded as out of place. At this juncture, Dove's setting of awkward silence set in a private "post coach" (p. 76) inflects an *a cappella* aria narrative for Bridgetower senior with the accompaniment of the three other protagonists referred to as "choked" (p. 76).

> Our African impresario
>
> kept up a merry stream of talk, which I attempted to counterpoint.
>
> Mrs. Herschel was embarrassed and Mr. Herschel too shocked
>
> . . . to utter more than a choked good day (p. 76)

By the third day, we learn that Bridgetower's father has abandoned him, and in a pathetic scene, the peripheral voice of Mrs. Papendiek appears as the only warm and caring figure in Bridgetower's life, bringing to a resolved cadence her role in the narrative. The cadence point as shall be discussed in depth later in this analysis is called a closed cadence.

> I held him to me as he wept;
>
> I must speak to the Court about these events. (p. 77)

This musico-textual, close reading of Mrs. Papendiek's entries serves as an example of Dove's harmonic and thematic modulations of a satellite character in the exposition and development sections. The techniques demonstrated in this section serve to illuminate Dove's use of the sonata form. Dove's developing treatment of Mrs. Papendiek offers multiple perspectives of the tale in the same way that a composer offers a theme in various keys and orchestrations.

In the presently discussed exposition and development sections, Dove's organisation of her characters and themes could be described as a typically Schenkarian interpretation of the sonata form. Heinrich Schenker was an Austrian music theoretician (1868-1935) whose approach to tonal harmony remains influential in the teaching of composition and interpretation today. Of particular use here is Schenker's theory that the tonal composition within the sonata form is built on a "foreground," "middleground," and "background" principle.[8] With the example of Mrs. Papendiek, Dove adopts a similar approach. Her role emerges in the background and the middleground, but then disappears until the coda. At each appearance, her unveiling is produced in a way that offers, as Schenker suggests, an "organic coherence" (Schenker, 1979, p. xxi).

[8] "Schenker's analytical model suggests that we can keep stripping away 'layers' of the music in order to find diminutions that span larger and larger sections of a piece Schenker eventually formalised this model by distinguishing three different *Schichten* (layers, but more often translated as levels) of a musical structure: Foreground the surface of music: Middleground depending how long a piece is, it will have a number of middleground layers that are progressively further from the surface and Background this layer of music lies furthest from the surface—a few simple progressions span the entire" (Pankhurst, 2014).

Although Bridgetower, as the principal character in *Sonata Mulattica,* remains in the foreground as the central protagonist, Dove offers insight into various aspects of the violinist's experience by allowing his thoughts and experiences to speak through other characters. This is also typical of a ghost note[9] technique found in music. Bridgetower is silent in the scene yet his presence is felt through the voice of another. A ghost voice has a literary parallel. Dove's articulations of Bridgetower's ghost note voices appear in typical Schenkerian style surfacing in the middleground and backgrounds throughout the movements. In "Haydn Overheard," while reflecting on his own servile role in the Esterházy household where he was a court composer, Bridgetower's mentor, Joseph Haydn, offers his sympathy for Bridgetower's status and comments on the role of musicians in society. Dove gives Haydn the emotionally charged and history-laden word "slave" (p. 69) in a particularly pointed form. The word is repeated and confronts the reader at the outset of the poem. Here Dove encrypts her view of Bridgetower's status in musical society through Haydn. In this first-person articulation, Haydn's portrayal of himself as a caged and trapped "prize egg-laying hen" (p. 69) asks the reader to consider the musician's position:

> It is a sad thing always
>
> to be a slave
>
> but if slave I must, better

[9] A ghost note, dead note, muted note, silenced note or false note, is a musical note with a rhythmic value, but no discernible pitch when played. On stringed instruments, a ghost note is played by sounding a muted string, muted to the point where it is more percussive sounding than obvious and clear in pitch.

the oboe's clarion tyranny

. . . with no more leave

to step outside the gates

than a prize-egg laying hen. (p. 69)

A different perspective of Bridgetower's character is articulated in a Cockney key and voiced in oom-pah-pah rhythms completed by vernacular rhymes by the busker fiddler in the poem, "Black Billy Waters, at His Pitch" (p. 67):

All men are beggars, white or black;

some worship gold, some peddle brass.

My only house is on my back.

I play my fiddle, I stay on track,

give my peg leg – thankee sire! – a jolly thwack;

all men are beggars, white or black. (p. 67)

Dove's technique, when examined through the Schenkerian principal of harmonic foreground, middleground, and background offers insight into the precision of her musicality, suggesting that her articulation of themes of secondary characters are carried through typical techniques of the classical composer.

The recapitulation section ensures an apposite return to the tonic of the narrative. The tonic key of this narrative is personified by Bridgetower and, with this metaphoric use of key, Dove creates a tonal centre. In the recapitulation, Dove maintains historical accuracy. With a view of a large-scale resolution of the multifarious perspectives, Dove also returns to each of her satellite characters by altering, fusing, expanding, and contracting their thematic responsibilities before completing the resolution with her signature use of cadence. She uses the motif of death as a form of harmonic and thematic resolution that achieves this coherence. The death motif works as a series of cadential conclusions, each death intensifying the finality of the narrative of each character before addressing and recapitulating her personal interrogation of "what if" from the opening.

In a recapitulation section that is binary in form, Dove contains the section in the two movements named "All is Ashes" and "Nomadia." In these movements, death is revealed in multiple guises. While there is the eventual physical death of the major and minor protagonists, the most poignant closure is the death of music. This is followed by a discussion of death contextualised within the strands of love and fulfilment. Dove's return to the tonic key in musical terms is a return to Bridgetower in the leading role and to his return to London.

The recapitulation emerges as a slow funeral march that accrues with growing silences. My musical reading of this section as a march, beginning in "All is Ashes," comes directly after Dove's dramatically rowdy and clamorous play enacting the inciting incident. Then follows a set of multiple experiences of resignations, exits, and deaths of

the various protagonists. Musically, the journeys of Beethoven and Bridgetower function in parallel harmonies. Bridgetower leaves Vienna for London with resentment. The refrain of bitterness tugs throughout his processional departure. First, he is forced to take up an even more servile position as a member of the "Prince Regent's" (p. 162) orchestra. Bridgetower's departure is sombre and minor-keyed, and Dove accentuates Bridgetower's lonely descent to his death through the parallel voicing of Beethoven in the form of a major-keyed countermelody. Thematically, Dove achieves this effect through content by highlighting Beethoven's continuing successes and accolades throughout Europe such as the victorious reception of his *Eroica Symphony*. However, in keeping with Dove's trope of death cadences, Beethoven also approaches his own exit from *Sonata Mulattica.* Beethoven's encroaching deafness begins to rob him of his ability to hear music and hence summons his own, arguably more devastating, death: "And then everything began to sound like / the distant post horn's gleaming tail . . ." (p. 151). Haydn, Bridgetower's surrogate "Papa," exits his Esterházy post in the form of a quiet burial, while the reliable witnesses of Mrs. Papendiek and the busker metaphorically and momentarily leave the score before their final re-appearance in the coda. The sinking dirge of the funeral march recalls a sobbing Bridgetower. Alone, isolated and melancholic, Bridgetower farewells Vienna in the departing poem "Tail Tucked" with a stinging rebuke to Vienna:

> this tiered confection
>
> of a city, this coquette

who pretends to sip

then slings the rest away,

who has spit you out

like coffee dregs (p. 144)

In the movement, "All is Ashes," Dove uses the descending implications of rain as a metaphor transition and musical trope for Bridgetower's sense of loss. Rain farewells Bridgetower from Vienna at the end of the "Tail Tucked" with, "As if on cue, / it begins to rain," and bitter London weather will greet him when he returns to the city of his birth. In "Rain" (p. 145), the second poem of the recapitulation, Dove extemporises on the falling, chromatic-like motif of rain as part of Bridgetower's emotional and final farewell to Vienna with the use of musical metaphors of "chords," "etudes," and "arpeggios" (p. 145). Dove achieves this sense of despair with musical adjectives creating a chromatic, descending bass line approach. A crumbling and fragile musical accompaniment captures the sentiment of the two movements through gesturing phrases such as "whimpered accompaniment" (p. 145). The refrain of the theme of death, as a portrayal of life without music, continues throughout the two-movement recapitulation. To realise the theme of despair, there "was something to be happy about, / wasn't it?" (p. 167) Dove relies heavily on musical metaphor. In "Rain" and throughout her recapitulation section, Dove employs musical metaphors and nomenclature with greater frequency than throughout the previous sections. Dove's intensive use of musical metaphors has the emotional effect of accentuating its loss:

Because we're wading through wreckage,

we're not even listening to all the crash and clatter—

chords wrenched from their moorings, smashed etudes, arpeggios

glistening as they heave and sink. (p. 145)

By the second half of the recapitulation beginning in "Nomadia," the articulation of music's absence is more pronounced, and Dove steers the reader to consider the lacuna between the private self and the public performer. Beethoven may have achieved public success with the premiere of the *Eroica Symphony*, but his professional work and the implied loss of self is threatened with his impending deafness.

In the case of Bridgetower, the ramifications of faded glory are both public and personal. In "Nomadia," with its intonations of wandering and loss inherent in the title, Dove intensifies the theme of isolation. The loss of musical and public identity, embodied as silence becomes a marked theme of the section, with Dove's particular employment of the past tense as a predominant indicator of time passed and retrospection:

I played that once.

I played that once.

I played that once.

I played that once. ("Vanities," p. 178)

In her truncation of Bridgetower's emotional state, Dove adopts a repetition mode that creates a tone that is flat and dry. Bridgetower "is a shadow in sunlight, / unable to blush" (p. 173), and the hammer blows of a past life knock four times in a macabre, imprisoned-like repetition.

In the final poem and in keeping with some often-used techniques of sonata form's recapitulation section (*Mozart's Symphony No. 41*; *Beethoven's Symphony No. 9,* and *Haydn's Piano Sonata No.52*), Dove interpolates new material, ushering in unexpected changes in rhythm, texture, and dynamics to close the section and prompt the coda. In "The Witness," Dove counteracts and counterbalances the March Funèbre that precedes it. The subito (sudden) tempo halt arrives in the voice of an anonymous Cockney-accented bystander, reminding (recapitulating) the reader of the rock star, "The Bridgetower," as he is introduced in the prologue and exposition. In the final poem of the recapitulation, Bridgetower, the "mulatto Brischdauer / gran pazzo e compositore mulaticco" (p. 19) we met at the beginning is now characterised by the anonymous witness as "Half-blood and all" (p. 197). His once-called prodigious "so gifted" talent (p. 19) is reappraised and re-textured as "something of a stunner in his day" (p. 197), and his "fifteen-minute fame" (p. 19) is re-harmonized in "Day's done, gone the sun" (p. 197). Here, Dove applies the technique of thematic compression and textual reorchestration with a fusion of the principal theme. At the same time, the change in texture contributes a transitional function as it prepares material to meet the coda. Dove's portrayal of Bridgetower's social standing both as a musician and as a mulatto

"Half-blood and all" (p. 197) is reflected and repeated in the final poem of the recapitulation. "The Witness" reads an obituary for a common man delivered by another common man. Dove reverts to vernacular speech pattern to communicate that "The Bridgetower" is no longer a name or a prodigious violinist but a fiddler. He is no longer given the title of "The Bridgetower" but a commoner called Bridgetower: "Yeah, that's him, Bridgetower":

> So he was a fiddler,
>
> Something of a stunner in his day.
>
> "Day's done, gone the sun" —
>
> ain't that a German song? Heard it
>
> somewhere. Kinda mournful.
>
> Wonder could he play that. (p. 197)

In sonata form, the coda is the section that follows the recapitulation. It is another form of restatement and resolves any themes or ideas that require conclusion. It can be a form of an underlining or a section where a new idea can begin and conclude. Dove's coda is short and precise but resolves the multifarious themes of the work. The coda is collaborated in a group of seven poems called "Epilogues." Like "Prologues," the title is deliberately plural, highlighting Dove's reinforcement to the reader that her work is viewed through multiple perspectives. The opening quotes and remarks to "Epilogues," conceived as a form of instruction, prefaces to the reader as to how Dove

will manage the closing of her history. She reinforces the open determination of history and her own view by quoting Orson Welles at the onset of the coda: “If you want a happy ending, that depends, of course, on where you stop your story” (p. 199).

In his essay, “Lives in Motion: Multiple Perspectives in Rita Dove’s Poetry,” Kevin Stein (1995) examines Dove’s earlier works: *Yellow House on the Corner* (1980) and *Thomas and Beulah* (1986). Stein suggests that Dove’s use of multiple perspectives reflects her treatment of historical subjects:

> For Dove, nothing about history is static, stitched in place like pages of high school textbook; nothing about it is placidly objective, dependable and real. (p. 51)

In “Epilogues,” Dove’s coda escapes the sadness of the recapitulation and substantiates a controlled, purposeful tone in each of the recalling of her subjects. Every one of Dove’s thematic perspectives comes to the podium through various speakers: Mrs. Papendieck, Haydn, Beethoven, Bridgetower, Bridgetower senior, and the penultimate voice belonging to music with Dove choosing the violin as its persona. The final perspective returns to Dove as she attempts to address the final cadence and answer her “what if” hypothesis from “Prologues.” In musical terms, Dove’s final cadence would be described as an open cadence. As the term suggests, an open cadence does not fully resolve and Dove’s deliberate use here is apposite.

Do I care enough? George Augustus Bridgetower,

to miss you? I don't even know if I really like you.

I don't know if your playing was truly gorgeous

or if it was just you, the sheer miracle of all

that darkness swaying close enough to *touch*,

. . . Master B, little great man, tell me:

How does a shadow shine? (p. 209)

Dove's final chord is an open resolution. The chord as a question has no sense of harmonic resolve. Beethoven takes the same approach in his sonata. The use of open and closed cadences in *Sonata Mulattica* is an essential component of Dove's literary practice. She says:

> I also think that resolution of notes, the way that a chord will resolve itself, is something that applies to my poems—the way that, if it works, the last line of the poem, or the last word, will resolve something that's been hanging for a while. (Ingersoll, 2003, p. 154)

The sonata form relies on the utilisation of open and closed cadences to distinguish its sections, helping to steer the thematic contours and hierarchies of the material. Dove's employment of cadences in *Sonata Mulattica* reveals progressions of

various lengths leading to these methods of resolve. Some are several lines long, some just one.

The Musical Structures in *Diary of a Song*

As a point of association and comparison to my analysis of Dove's use of the sonata form, I illustrate the use of recitative and aria in *Diary of a Song*. The structural spine of *Diary of A Song*, composed in the form of a memoir-libretto, employs organizational forms from classical opera. I reiterate here that I define classical as the period known as the Viennese Classical Period. The employment of operatic forms has been useful for organizational clarity and metaphorical value in *Diary of a Song.* The use of operatic forms is highly suited to my work. The structure of an opera libretto is built on independent and various self-contained movements. *Diary of a Song* is built on independent prose poems.

In this first example, I demonstrate how I use the operatic form of the "recitative" and in particular the "recitativo secco" aria as a model throughout *Diary of a Song*. I shall demonstrate my use of the recitative with two passages from my work. Denise Gallo, in *Opera: The Basics* (2006), remarks that the early Baroque theorists who coined phrases such as "stile recitativo" (p. 17) and "recitar cantando" envisioned "a style of singing that would emulate the declamatory techniques of spoken drama" (p. 17). By combining *recitare* (to recite) with *cantare* (to sing) they in essence proposed, "sung dramatic speech" (p. 17). I use this intonation of dramatic speech with vocalization as a model of mimicry in my text on the art of the voice. Through the use of musical directions, such as tempo and dynamic markings at the beginning of the score,

the acoustic quality of the text is conjured in the reader's mind. As monologues or dialogues, the recitative throughout its historical development until the 19th century "became a vehicle for plot development; in contrast, arias generally were reserved for moments of reflection, reaction or emotional expression" (p. 18). I employ the recitative and the aria with the same functions.

A "recitativo secco," as opposed to a recitativo accompaganto (which offers an orchestral accompaniment), is a vocal form accompanied by a single instrument. This accompaniment is typically a keyboard instrument such as the harpsichord or, by the late eighteenth century, the pianoforte. The use of the keyboard (continuo) allows the singer to move with greater freedom and flexibility and, as Gallo notes, the secco "accompaniment features simple chords that punctuate the recitative passage" (p. 19). My musical model is Mozart's / Da Ponte's use of the form in *The Marriage of Figaro* and *Don Giovanni.* In both operas, Mozart employs the "secco recitative" for Da Ponte's text as a transitional episode, which delivers action and promulgates the narrative. My first example is a rendition or imitation of the recitative secco and appears in the first part of *Diary of a Song.* The section I choose is an articulation of action, spoken by a singer on the cusp of her retirement. It is an example that forwards the narrative of her life. As a point of "transition," the singer begins her journey on stage at the time of the final curtain call. Following the curtain call, she moves to her downstairs dressing room by the end of the fragment-recitative. A corresponding metaphorical emotional journey mirrors her descent. I quote the passage in its entirety in order to discuss it thoroughly:

Next. She leaves. The woman leaves the stage before the applause ends. At first quietly then her footsteps move towards hearing. She runs. She flees. She flees like a deer running from the headlights of a car. Fixed for a moment. Then runs again.

CHORUS: The audience remains. Longing for one more glimpse. Of her. Their heads craned. The clapping. An ostinato. After all they had waited. For her.

And all she wants to do is escape and all she wants is someone to help. But she runs. Alone.

CHORUS: With no wind to catch her

Running down stairs running past waves of perfume running past rustling silk and now running without breath as if she is running away from someone trying to trap her in a dim dark alley. Her bodice. Suffocating every thought from her petite frame. And all she can hear is the rustle of silk. The wind trapping leaves in a tree.

CHORUS: Tick tock

Finally. She arrives at the door of her room. Jammed. Tugs its asphyxiation. Finally opens it. Closing it behind her. Her hands pressing. Loudly. Against it. As if she can lock out the chasing throbbing ostinato with her hands. Now sitting. Mirrors surrounding her. Left. Right. In front. Behind. All alight with her porcelain complexion. Now clay. Grey. Falling. She rips off her bodice. Her belly. Falling. Fallen. Lattice marked tattoos. Blue creases bruising on her back from pretty silk ribbons Mozart left behind. Criss cross. Criss cross. Criss cross stitch.

CHORUS: Tick tock

She closes her eyes. Just for a moment. But all she wants is to close them longer. Close her eyes for the length of the memory when she can no longer see herself.

Silence again.

CHORUS: Tick Tock

Now. She wants to see herself. Back. She runs up the stairs. The rustling skirts. Gone. The leaves. The clapping ostinato gone. Too late.

CHORUS: Tick Tock

Silence again

Silence again (See p. 19 above)

In terms of my application of the fundamental qualities of an operatic recitative as it was achieved by Mozart and Da Ponte, this passage adheres to three evidentiary qualities. These are a) the style of delivery is indicative of ordinary speech, b) no lines are repeated, and c) the form enables action and storytelling. A recitative's ordinary speech is represented in this passage by the use of prosaic language. In seeking to create a sense of a secco or ”dry” recitative-like performance in text, I use punctuation, direct vernacular language, and the particular use of non-repetitious content (except for "Tick Tock"). I attempt to depict dynamic ranges through the perspective of a peripatetic up and down movement: "running down stairs running past waves of perfume running past rustling silk and now running without breath-as if she is running away from

someone trying to trap her in a dim dark alley" and through framing of single words, "—left—right—in front—behind," with dashes I create a staccato effect (See p.18 above).

As further gestures of a "secco" like delivery, I attempt to offer immediacy, temporality, and aurality by mimicking the mode of the recitative's chordal accompaniment. I attempt to insinuate a textual reproduction of the accompaniment. To imitate the sparse continuo accompaniment, I adopt grammatical typography with the utilization of dashes between the phrases as the keyboard harmonies. As the style of recitative is an articulation of transitory but important dramatic action, the singer is required to sing the text as quickly as possible without tripping over the words. The harpsichordist/continuo player follows the singer as closely as possible and is an equal agent in assisting the acceleration and delivery of action points. My employment of dashes seeks to create a continuous thread of action and thought through imitation of the exchanges of vocal musical phrases and instrumental chords. The utilization of the dashes also affects the speed and delivery of the prose. When the dashes are used as a deliberate interruption, the reader's experience is changed through the flow of the reading. The effect creates a nervous atmosphere through the experiences via stumbling and jolting phrasing. When sentences are allowed to run in a ribbon-like fashion with minimal use of the dash technique, then the meaning of the sentence is allowed to permeate. Since there is nothing to hinder the tempo or the rhythm of the words, the reader's experience of the sentence and its meaning becomes more fluid. The explicit use of dashes controls the continuity of the meaning and action in much the

same way that the harpsichord interjects the voice in a recitative using harmonic changes to influence the shift of emotions or to control the speed of the delivery.

In my second example featuring the young singer "The Soubrette," I fuse the qualities of the recitative form and the aria in the same fragment. The influence of the aria in this passage is articulated by my attention on one emotional state. The emotion in this case is joy. In opera, this momentary but dedicated exploration of emotion temporarily suspends the dramatic action in order to accommodate a full exploration of the emotion. In my fusion form of tis recitative-aria, I offer the performance style of the recitative and the content of the aria.

> You may not believe it—but those of you who have entered a room in the sky—for the first time—or another like it—the moment not even—between—the idea of heaven—not something to wait for after—but to have it now in the grasp of reaching and at this moment—at this interval life turns to its highest pitch—suddenly—all the songs that had been hiding in her briefcase for years—are now flying around the room—every single one of them—one hiding behind the curtains—the other settling on a window ledge and another flying so high it reaches the ceiling colliding with the lamp above—and there she is trying to catch each one of them—standing on chairs—up—down—in front—behind—a giddy joy that makes some people suspicious—and others jealous—calling the joy, strange—anything other than the word—as they—the others cannot understand it—simply because they have not experienced it themselves. The

> names of strange—she was called them since she was a child—no matter—not now—since—she—straight away—knows—in that instant—in that airiest of seconds in an hour where she all wants is to climb onto the skin of the sky—that she has arrived in a room where for the first time she recognizes herself—the same moment that she understands very many years later that the teacher —the warm voice was her and her again —a clock in unison—on the first day of anything. (See pp. 39-40, above)

The emotion of joy is metaphorically represented by the action of the books flying around the room. Here, the use of dashes as a mechanism reminds the reader of the recitative-like qualities established in the earlier recitative and once again situates the continuo player as an imagined protagonist. The dashes as representation of harmonic chords punctuate the singer thoughts (musical phrases) and act as mimicking devices for her breathless excitement. In particular, this recitative-aria illustrates the influence of Mozart in my text. I refer specifically to the symmetries between my recitative-aria and Mozart/Da Ponte's Cherubino's aria in Act one of *The Marriage of Figaro* (1786). Da Ponte's short textual phrases punctuated by commas offer Mozart's orchestration a text that paints a portrait of the adolescent pageboy, Cherubino, who is discovering love for the first time. Da Ponte's libretto, as excerpted below, shows the deliberate and concentrated use of commas. My remarks are only relevant to the original Italian version:

Non so più, cosa son, cosa faccio,

Or di foco, ora sono di ghiaccio,

Ogni donna cangiar di colore,

Ogni donna mi fa palpitar.

Solo ai nomi d'amor, di diletto,

Mi si turba, mi s'altera il petto (Da Ponte, 2014)

As a response to Da Ponte's libretto, Mozart honours the fragmentary style with short melodic phrases and a frugal, light string orchestral accompaniment. The combination of Da Ponte's text and Mozart's musical setting produces an effect of Cherubino's excited palpitating heartbeat. I used my musical memory of Mozart's setting as an inspiration point for the rhythmic choices of my words and opted for short words similar to Da Ponte's text. I also utilize the punctuation of dashes as a source of musical imitation of the recitative aria as a recurring template.

In my example, the reader is asked to follow the pitches of the singer's transformations of emotions from realisation to ecstasy through the articulation of the phrases of various lengths. As a measure of setting my own lexicon of musico-textual signs, I repeat the use of single words to articulate the emotion state of the character: "no matter—not now—since—she—straight away—knows—in that instant." I sashay between the use of single words and longer phrases for their contrasting rhythmic values as a means to express the various manifestations of joy in a young singer. The employment of longer phrases is a tool that allows the section to follow a progression

towards a thematic climax or, in musical terms, as a cadence point: “in that airiest of seconds in an hour where she all wants is to climb onto the skin of the sky.” In respect to the articulation of time and climax points, I refer to Deborah Weagel’s appreciation of the parallel use of time in literature and music in her recent work *Words and Music* (2010). She says:

> Both literature and music unfold in time. A person reads a novel or listens to a symphony over the course of time. Their structure is such that there is often a progression towards a climax, followed by a denouement or resolution of some kind. (p. 22)

In the recitative-aria, I suggest that the organisation of climactic points in the narrative are influenced and structured through the musical reference of the cadence point.

If I were able to assign a musical style to the singer’s pitch, it would best be described as a coloratura soprano, the particular style of a high-voiced female in which the singer is able to negotiate high-pitched passages of great velocity. There is an implied sense of the coloratura style through the metaphoric telling of the books flying to the ceiling and the use of strategic adjectives such as “giddy.” It is also anticipated that reader receives a sense of the delirium with the feeling that the ever-reaching higher pitches are now spiralling upwards outside the realm of the pitch of the reader’s normal speech patterns. When the singer/narrator says, “a giddy joy that makes some

people suspicious —and others jealous—calling the joy, strange—anything other than the word—as they cannot understand it” (See p. 39, above).

As a fusion of recitative and aria forms, I conceived this fragment as a through-composed aria. Since I employ new text in each phrase, it emulates a through-composed aria that “employs different music for each line of text” (Gallo, 2006, p. 25). My musical parallel use of different text at each point without repetition emulates this quality.

The employment of micro-musical structures within sonata form in *Sonata Mulattica*

Within the framework of the sonata form, Dove achieves stylistic diversity by adopting various smaller internal movements as scaffolds for different poems. This is an accepted method in sonata form. In keeping with her cosmopolitan aspirations and multi-perspective approach, Dove borrows from musical forms across multiple, historical chronologies. Afro-American raps (“Janissary Rap”), Theme and Variation forms in the multiple use of “Andante con Varazioni,” and self-referential poems entitled “Tafelmusik,” “Old World Lullaby,” and “Floating Requiem” are scattered throughout the exposition, development, and recapitulation sections.

“Tafelmusik (p. 1)” and “Tafelmusik (p. 2)” are the titles for two poems in the development and recapitulation sections. Probably and possibly inspired by Dove’s more recent uptake of the Viola da Gamba as part of her musical practice,[10] Tafelmusik is not strictly a form; the term literally means “table music,” and has been used from the 16th century onwards for a collection of music played at feasts and banquets. By virtue of its utilitarian value, the music is light and diverting. Dove’s appropriation of its

[10] In a 1989 interview with Susan Swartwout, Dove said: “Right now I’m playing in a gamba group. A gamba is an early instrument, like a cello” (Ingersoll, 2003, p. 61).

frivolous qualities and practical value mirrors the contents in her poems. In "Tafelmusik" (p. 1)" Dove juxtaposes a "braised turkey shank" and "petticoats" (p. 85), giving a further example of Dove's use of provocative and vibratory word alignments at the same time as providing a visceral forum for Beethoven's boastful play for a woman. She is both "a braised turkey shank, dressed in the paper petticoats of State" (p. 85).

Dove's use of contemporary African American forms, such as rap and jazz, within the context of the meta sonata form provides a second avenue for time displacement, refreshes Dove's explorations on racial identity and assimilation, and provides a contrasting sensory immediacy that is a contrast to the sobriety of the concert hall setting.

In "Janissary Rap"[11] (p. 61), Dove brings vividness to her enactment of the street parade of African street musicians performing on London streets. The use of rap through the use of rhythm of the words brings a strategy of interruption, reminding the reader of Bridgetower's sense of displacement in the world of classical music as a black musician. Does Bridgetower belong to the street musicians or does he belong in the concert hall? He is the outsider in both worlds. Through syncopated rhythms, strophic form, repetition, suggestive punctuation usage such as exclamation marks that denote rising and falling cadences, Dove's ability to conjugate diverse musical forms marks her as a distinctive musical literary voice able to cross-stylistic voices. The confrontation of

[11] "Janissary Rap: Dressed in the lavish garb of an imaginary Levant – balloon trousers, sashes and plumed turbans – these African musicians marched through London, flashing tambourines and jingling "Johnny bells," a type of glockenspiel festooned with ribbons. (Dove, *Sonata Mulattica,* 212).

the words, “Janissary” and “Rap” (p.61), is a further example of Dove’s technique of word juxtaposition. Dove aligns two terms that do not naturally sit together.

> O here comes the Janissary,
>
> Janissary, Janissary!
>
> Here comes the Janissary
>
> dream boy band! (p. 61)

With the use of the phrase “dream boy band,” Dove takes the reader back to the “Prologues,” with Dove’s early characterization of Beethoven and Bridgetower as “just a couple of wild and crazy guys strutting the town like rock stars” (“The Bridgetower,” p. 20). With the present-day resonance of the boy band, Dove reminds the reader that the historical precedence under her view has contemporary resonance. Dove also brings a broader readership to the historical subject.

With the form of Theme and Variations, Dove pays distinct homage to Beethoven and in particular to the *Kreutzer Sonata*. In “Andante con Variazioni” (p. 157) of the recapitulation section, Dove mirrors to the level of the title and the key schema the second movement of the sonata. Beethoven’s second movement is the central slow movement of the work. The use of Theme and Variations in the sonata form context grew particularly in the later classical and the array of developmental progressions from melodic to fixed forms and free variations continued into the twentieth century. In *Sonata Mulattica,* Dove restricts herself to melodic variations. In terms of verbatim

appropriation of the key centers and rhythmic devices in “Andante con Variazioni,” Dove follows Beethoven’s example as a textbook copy. Where Beethoven articulates a theme and the same four variations, Dove take on the exact same model. The first two stanzas of “Andante con Variazioni,” are in a major key. The third “Minore” variation modulates to a parallel minor key, and the fourth variation is also called “Maggiore.” In terms of rhythmic choices, Beethoven’s first variation is played mainly by the piano as triplet sixteenth notes, and this motif presents as the dominant rhythmic foundation of the variation. Dove’s rhythmic figures play out in “frills buoyant/on bosoms, each flippant tit” (p. 157). Beethoven’s second variation belongs to the violin, and Dove follows suit. Bridgetower is in pursuit of a woman with “quick flicks,” and the pace sharpens in quick successions in the guise of the thirty-second notes of Beethoven’s second variation with “ah trippingly, sir, trippingly” (p. 158). The “trippingly” motif is a literal articulation of Beethoven’s triplets to the level of an aural quote. The third and fourth stanzas create synergistic parallels to Beethoven’s corresponding modulations to a minor key in “Var. III. Minore”: “My bed is a curse to me, it reeks of dreams, / darkness complete . . . I can hear this silence, too, silence I’m meant to fill / with chatter, obsequies, and O Lord music” (p. 158) before returning to the major key in “Var. IV. Maggiore”: “But that long breath of a bow / drawn across it, that feathered sigh swelling to a moan, / to ecstasy—no bird nor mammal utters thus” (p. 159).

Dove summons a second level of musical parallelism by appropriating the directive meaning of andante to the thematic content of the poem “Andante con Variazioni.” Andante is an Italian term that is in use universally by composers to indicate

a desired tempo. Denoting a walking pace, Dove adopts the literal meaning to develop a scenario of Bridgetower's daily promenade. The day and its variation of outcomes becomes the central *raison d'être* of the poem. Bridgetower finds sustenance, and from the warmth of the sun, "A day like all others, / blessed with sun, or not" (p. 157); diversion from the pretty women: "Sun's out and all the tender ladies are in light cloth, frills buoyant/on bosoms, each flippant tit" (p. 157); interest from the obtrusive sounds of the streetscape: "The city thuds on – / clangs, bells, whipcrack and whinny," (p. 158) and further inspiration from the mesmeric rhythm of the rowers on the Thames:

> When I go for a stroll and happenstance takes me
> Inevitably to the Thames, there
> I can stand and watch the ashen waters
> Rippling the boaters' oars, and I feel
> for hours afterwards
> a sustenance. (p. 159)

Dove's second appropriation of the Theme and Variations form is found in "The Performer." She again impresses with a textbook case, but this time employs the mode of the melodic variation use of the form. In the melodic variation, the original theme remains the central focus and the extent to which the melody is varied from *cantus firmus*, figural and contrapuntal to embellishment methods that belong to the composer's creative decision. In this second "Andante con Variazioni" of the work and

her second homage to the *Kreutzer Sonata,* as part of the final poem in the development section, Dove employs the theme of Beethoven's and Bridgetower's post-concert reception as her setting. In particular, Dove concentrates on Bridgetower's interaction with the audience and the obligatory and tedious duty of the musician's post performance ritual. I present a musical analysis of the four-stanza poem. In stanza one, the theme is stated in eight phrases. Bridgetower and Beethoven have just completed the premiere of the *Kreutzer Sonata.*

> Thank you. It was a privilege. You are so kind.
>
> It is all his doing; I am merely the instrument.
>
> To have the honor of this premiere . . .
>
> A beauty of a piece, indeed. (p. 120)

Stanza 2: This first variation is a representation of a figural variation in which the theme is presented with diminution (i.e. melodic and rhythmic elaboration). Here, Dove restates the theme. The language is heightened to an ironic quasi-melodramatic status. The word choices are embellished, edge towards sarcasm, and are offered hyperbolic assistance with the use of an exclamation mark and an ironic shift to German in emphasized italics.

> What an honor! Countess, I am enchanted.
>
> I only wish I could better express my gratitude

In your lovely language: *Vielen Dank*

It is all his – why, thank you, sir. I am speechless. (p. 120)

Stanza 3: Variation II is an example of contrapuntal variation where the theme is treated in imitation by a series of suspensions that also may employ fugal and canonic procedures. The suspension occurs in line two:

Gern geschehen, Madame; did I say that correctly?

(God I sound like my father.)

I believe he is pleased. I sincerely hope so . . .

but you are kindness incarnate. No, my privilege entirely. (p. 120)

Stanza 4 is the final variation and works as an apt example of a character variation. In most cases of a character variation, the choices of the changes in the rhythm and texture produce an effect contrary to the character of the theme or brings out an opposite dimension.

Herr van Beethoven is indeed a Master, and Wien

an empress of a city. My apologies—

I only meant that she is . . . magnificent,

(Ludwig, get me out of here!) (p. 120)

In this final stanza of the second movement of "The Performer," there is a marked distance of language and nuance from original theme. The once syrup-throated, obligingly forced, yet polite tone of Bridgetower of the first theme incrementally morphs as a transformation through two variations. By the time of the final stanza, Bridgetower's nuance is a markedly rough and angry tone. The final variation bears Bridgetower's honest emotions and his expressions of boredom and disengagement in the post-performance reception. In both uses of Theme and Variation form, Dove uses Beethoven's model in the *Kreutzer Sonata.*

In summary, the three discussed representations of form within a form structures: Tafelmusik, jazz, rap, and Theme and Variations serve as examples of how Dove capitalizes on the full gamut of sonata form variations. By inserting different forms within the global architecture, Dove mirrors Beethoven's architecture in the *Kreutzer Sonata* and expands our comprehension of Dove's extensive employment of musical forms to disclose multiple themes. The use of the various forms supports Dove's manipulation of time and the use multiple chronologies.

The bridge section of sonata form

An important developmental bridge structure of the sonata form is the modulatory transition. The transition is important as a connector between sections and subsections, themes, and modulations. Used expertly, it fuses fluctuations in tempo and tensions and creates a seamless transition. The modulatory transition can take the form of a passing key, a discreet development of a motivic cell, or an insertion of bridge-like material. When understood through Shenkerian theory, a modulatory transition can

also be understood as middleground or background material, and in this functionary approach, maintains an ongoing relationship with the principal themes. Through the voice of her musical experiences Dove's autobiographical presence as a hovering voice fulfils the role of the modulatory transition. In *Sonata Mulattica,* Dove speaks in her own voice as one of the members of the cast of the *dramatis personae*. She also contextualizes her own musical experiences through the characters, but principally through Bridgetower.

As referred to in the opening section, Dove grew up as an African American in Ohio. She experienced an early sense of otherness and expressed her awkwardness via the tension between classical music and her African American peers. These experiences are verified, by Dove's authorial statements, including the media interviews outlined here. Dove recalls the opposition she encountered when she chose to play the cello. As a young musician, she was often questioned as to why a black woman would choose a classical instrument over jazz and why an African American woman would learn German and follow an academic path (via a Fulbright scholarship) to study in Europe. In an interview for *The Phoenix New Times*, Doves said, "Why is it an oddity for a black woman to play the cello or to study German and actually like German? (Sussman, 2012, p. A1). Dove brings these personal insights and experiences into S*onata Mulattica* in the role of a bridge modulation. Her experience pervades the text from the beginning by establishing her sympathies for Bridgetower's experiences as the outsider in classical music. Her presence as a musician/writer and lover of music beats through the lifeblood of her romantic hero in the foreground, middleground, and background. She says:

> As a writer I just happen to Black and a woman, and those perceptions may appear on the page more often that not because those are the viewpoints I'm most intimate with, and so I filter my intentions, my subject matter, through them . . . As an artist I shun political considerations and racial or gender partiality (Ingersoll, 2003, p. 81).

From these interviews, it is clear that Dove's experiences directly inspire and lead her to defend the stereotypical expectations of her race in her portrayal of Bridgetower. The sense of racial discomfort personified as a "shadow" (p. 197) experience is never far from Bridgetower's journey through music despite his momentary limelight on the musical stage. Thus, it is prophesized that "This is a tale of light and shadow" (p. 21) at the outset in "Prologue of the Rambling Sort."

In *Sonata Mulattica,* Dove adopts the persona of a detective opening a cold case. Her voice is reasonable and passionate at the same time. While full of conjecture when she opens the inquiry, her voice displays a steely resolve: "Who knows what would have followed?" (p. 20) as she asks in "Prologues." Her interrogating voice becomes more personal and involved as the work proceeds and she completes her reflections in the final prologue, consistent with her authorial comments in regard to race and the positioning of the African-American musician in classical music.

> Do I care enough, George Augustus Bridgetower

to miss you? I don’t even know if I really like you.

I don’t know if your playing was truly gorgeous

Or if it was just you, the sheer miracle of all. (p. 209)

Here, Dove’s personal involvement with Bridgetower takes a more intimate approach. This climactic scene is the culmination of Dove’s commitment to Bridgetower, revealed not only through her detailed musicological research and represented through her historical chronology in the book, but also through her musician’s experience. Dove’s modulatory role is evident as a constant motif within and around each of Bridgetower’s entrances. By bringing her musical experience to Bridgetower’s tale, Dove’s emotional attachment brings the reader closer to the humanity of the story and to the exploration of the art of making music. When Dove says, “This is a story / about music and what it does to those / who make it, whom it enslaves . . . yes, / slavery of all kinds enters the mix” (p. 21), it is the kind of sentiment that benefits from the voice of a writer who has experienced the breadth of musical commitment. This statement reveals Dove’s biographical experience as direct evidence of a musical text. Similarly, when Dove articulates Bridgetower’s sense of marginalisation and his desire to assimilate when he steps out onto the street as is not able to become “one of them / one of anything” (“The Performer,” p. 121), there is a recognition of a shared and felt biographical experience.

This section has demonstrated that Dove’s choice of the sonata form, as her architectural structure is useful on many practical levels. When used in music, sonata

form is a guide to a composer's schematic framework and for interpreters to understand the grammar of the work so that listeners can attend to appreciating and experiencing the significance of the music. In particular, the sonata form is able to articulate dramatic oppositions and contrasts in textures and themes; through its use of cadence bookends, it is able to offer multiple perspectives. In his college text-book *Analysis of Musical Form,* James Mathes, summarises the expert use of the form: "Well-constructed sonata forms integrate these contrasting elements in such a way as to convey a sense of coherence and continuity" (2007, p. 143). Dove achieves this coherence and continuity. Her multi-perspective narrative charted on a macro-organisational pattern offers the reader stewardship. With this discipline, Dove is able to produce multiple levels in tension and relaxation of tone, to sashay between thematic intents, to move from character to character, and to create fluctuating instabilities in mood and rhythm.

The Employment of Musical Forms in *Sonata Mulattica*

The use of sonata form is an emancipating technique for Dove. It allows her the opportunity to cover a wide range of themes, including the exploration of the creative process of the musician, which shall be examined in this section. Dove's virtuosity lies in her dexterity of musical form and ability to vividly re-create the musician's experience in text. This skill is born of a writer who is not only a professional-level musician, but one who has a commensurate mastery of poetic technique. This matching skill set enables Dove to bring the two art forms together, and, as a musically-literate writer, she is able to translate various and distinct traits of music and musical performance, including its ineffable qualities through textural applications that promote a sensory immediacy.

In *Sonata Mulattica,* Dove's articulation of the performer's experience is accomplished through the spatial notation of the words on the page, distinct typography, and a judicious choice of words. When working in concert, these elements reproduce various moments of the musician's experience, whether that is the striking of the bow against the strings, an opening chord of a work, or the precipice moment in a performance before a note is created. In an early poem in the cycle, "The Lesson: Adagio," Dove creates the personal and tactile experience when the musician's bow meets the strings of the violin. The poem is a depiction of one of Bridgetower's first music lessons. Dove's literary imagination brings lyricism to the scene, immediately transporting the reader to the privacy of the private studio. For Dove, this hallowed room is a "safe harbour. No treachery creaks the stair" ("Eroica," p. 151). Throughout *Sonata Mulattica,* Dove seeks to impart to the reader her appreciation of the music room as a sacred space. Dove initiates the notion in "The Lesson: Andante," entreating the reader to consider the music lesson in the studio as a place of retreat. The poem is reproduced in full:

To bow

is to breathe: open

then

fold again, slowly:

deep inside

a wounded angel's

wing throbs & you

must find it:

probe

touch

heal

In

   &

out,

like breathing: (57)

The slow tempo of the depiction of the lesson is dictated by the precision of the word placement and the choice of simple words such as “in” and “out”. By suspending singular words on independent lines, Dove metaphorically sets each word on an altar-like platform. Words such as “probe,” “touch,” “heal,” “in,” and “out” (p. 57) take on reverential, religious, and sensual status. By placing the words in isolation, Dove also asks the reader to consider the preciousness of each moment in her enactment when the bow meets the strings of the violin. Dove’s pedestal placing word-setting effect is utilised only three times throughout the entire work, suggesting that her judicious decision is indicative of the particular quality and texture she wishes to reserve solely for moments that articulate the musician’s creative process. Further, she utilises

temporal and spatial words such as "open" and "fold" to recreate the rise and fall of the violin bow, suggesting at the same time a musical semblance of space and time.

Space and brevity are signature techniques in all these settings. With the combination of suspensions of single words and the diminution of words such as "and" to "&" (p. 57) as a device not to distract from the potency of other words, the description of the action of a bow in "The Lesson" emerges as a transcendent, but private experience of lyricism that offers the texture of whispers and breath. As a metaphor, Dove uses her "page" as a musical stave. She "scores" the manuscript page with empty bars (blank spaces) and interpretations or imitations of the semibreve (full-note) rests are realised in typographical settings. Dove's musical parallelism offers long notes in the forms of tenuto (held) minims or semibreves (with words such as "probe"). With this setting technique, Dove is able to conjure textual representations of silence and sound with limited resources.

In an appendix interview with Malin Pereira (2003) in his book, *Rita Dove's Cosmopolitanism,* Dove speaks about her particular method of word placement in terms of the reference used in musicological analysis of a composition, saying it is what "you don't say in the white but also in the sound of the word" (p. 168). Dove reinforces her spacial techniques through musical terminology.

Further in *Sonata Mulattica,* the portrayal of the violinist's bow against the string is developed in the three-movement poem, "The Performer." As discussed earlier, this poem is also a tribute to Beethoven's *Kreutzer Sonata,* and its first stanza "Adagio sostenuto / Presto / Tempo Primo," like the second movement, "Andante con

Variazioni,*"* is a direct quote of Beethoven's first movement. In Beethoven's *Kreutzer,* the violin opens the sonata. Beethoven gives the violin a four-bar theme of cadenza-like chords in three quarter time in A Major. The feature of the moment is that the theme is presented in isolation. There is no piano accompaniment, and the violinist must render the courage to begin in silence.

Dove captures the sense of the cadenza and the chord-like bows of the strings as it summons its prefatory silence by setting it metaphorically alight with sound; in Dove's rendering, it creates the moment as a matchstick across a flint. Dove discovers a poetic metaphor that enacts the movement of the bow on the string to produce a chord:

> I step out.
>
> I step out into silence.
>
> I step out to take
>
> my place; my place is silence
>
> before I lift the bow and draw
>
> a fingerwidth of ache upon the air.
>
> This is what it is like
>
> to be a flame. ("The Performer," p. 119)

In *Sonata Mulattica,* Dove's recreation of sound, silence, a cadenza, or the physical motion reveals her ability to encapsulate the breadth of a musician's experience. As revealed, her sparse compositional textures in her reproduction of the

process of playing the violin attempts to re-produce the sensate experiences of touch and sound. In contrast to “The Lesson: Adagio,” Dove creates a frenetic mood and pace in Bridgetower’s internal monologue, “Polgreen Sight-Reading.” Here, the reader is given a view to the hidden anxieties experienced by the performer in the liminal space between the music on the page and the musician’s application of sound. Using Bridgetower’s silent middle name, “Polgreen,” which bears the ethnicity of his Polish mother, Dove alerts the reader that the poem will disclose a perspective on the musician’s creative process and shed new light on Bridgetower. In the poem, Dove focuses on the process of musical sight-reading. The achievement of this poem lies in the accomplishment that Dove creates an audible, verging on high-decibel reading of a silent, private, pre-performance sub-conscious of the performer:

> Harder to play long
> than fast. It’s more stretching
> a line – suspension is what we yearn for . . .
>
> Not light but spark – no,
> The dark thread between sparks
> How your eye can read
> a firefly’s glimmering trail . . .
>
> . . . but it’s as if I’m skating

on his heart, blood tracks

looping everywhere (p. 113 – 114)

Here, Dove creates a sense of the quixotic and impulsive mood of the violinist as well as recapitulating the flame and fire imagery explored earlier in “The Performer.” The reader feels, sees, and hears Bridgetower’s heart pounding, “I’m not making sense” (p. 114); his eyes dart around the musical page as he tries to effect interpretative sense of the freshly composed Sonata that was written expressly for him to premiere. Bridgetower must learn the work quickly, and Dove honours this ecstatic tension with an all-encompassing use of the senses, exploiting the dimensions of sight, sound, touch, and voice to produce a sense of the moment being played in the present moment of reading. This palpability is driven via Dove’s visceral use of the physicality of the body as its central focus. In this intense moment of three stanzas, synchronous with Beethoven’s three movements, Bridgetower’s scattered thoughts appear to pile upon each other, in double or even quadruple time to the speed of the adagio of the former poem, “The Lesson: Adagio.” In “Polgreen Sight-Reading,” Dove steers the reader to adrenalin-propelled cadences with onomatopoeic words such as “sparks,” “crash,” “dips,” “curves,” and “mired avenues” (p. 113-114), insinuating the sense of a rollercoaster ride with its giddy “loops” (p. 113). In the poem, the experience of musical sight-reading is set on a rollercoaster that teeters on the edge of a muddy, steep cliff. The moment is redolent of a musician’s pre-performance jitters. Dove’s musical biography as a cellist

who has experienced sight-reading techniques offers experiential support to her literary imagination.

As an illustration of accuracy in portraying the creative process, I suggest that Dove sets a template in the poetic canon in musico-literacy. *Sonata Mulattica* offers readers a documentary of musical experiences through a poetic lens. Further, Dove's advanced musical expertise and the musical scholarship in the work promotes a level of trustworthiness that offers a distinctive connectivity with the reader.

With the example of these poems, I have shown the range of Dove's musical textures in her pursuit of articulating the creative process. In her re-creations of the moment in play, Dove takes a broad approach in terms of tempo and spatiality. While she hones in on the process of the tactile relationship of the musician to the instrument, recreating moments ranging from vulnerable to the ecstatic, Dove also brings her sociological concerns of racism and ethnicity into the same frame of the reflection. Words such as "shadow" are poised strategically in the Schenkerian background of the text by reminding the reader of the ever-prevailing issue. Once again, Dove does not take a limiting approach and reiterates, as Pereira suggests, a "cosmopolitan" view that is able to conjugate personal and universal concerns concurrently.

Dove's musical literacy is intrinsic to the success of *Sonata Mulattica* and the articulation of her themes. As discussed, Dove's easy exchange and transference between musical terminology and literary terms in interviews on the public record articulate her fluid musical literacy. When speaking about the different techniques in her poetic writing and her prose forms, Dove distinguishes her techniques between the

different genres by the weight of the word, which in musical nomenclature is length and time value.

> I think that [it] has something to do with the way that language itself then gets used in various genres, the weight of each word too . . . Once I figured out two things, the key signature and the time, then it became much easier . . . I figured out each individual note how individual note . . . how much weight each different note had (Pereira, 2003, p. 167-168)

Dove capitalises on these techniques in *Sonata Mulattica*, and her musical method of word weighting is exemplified most aptly in poems where she seeks to articulate creative processes such as learning the violin ("The Lesson: Adagio") or the moment of sight-reading ("Polgreen: Sight-Reading"). Where Dove seeks to articulate her personal views, she adopts nuances of narrative language and chooses words commensurate with her prose writing:

> Will I cry for you, Polgreen? Will I drag out your end
> though it is long past, though I drove slowly past
> the place of your dying days and recorded what I knew I'd find there
> families in townhouses, a sensible Vauxhall
> parked askew in the carport behind the green grate? (p. 208)

Dove's contextualisation of music's nomenclature expressed in her views on word weighting and its relationship to poetic and prose approaches, augments another dimension to the verification of *Sonata Mulattica* as a musical text as defined by Wolf (1999a, 1999b).

An Examination of the Influences of *Sonata Mulattica* on *Diary of a Song*

My comprehension of Dove's musico-poetic-narrative processes, together with my analysis of *Sonata Mulattica*, offers me a departure point in the "What next?" decision of my third phase creative process. My close reading analysis and research of Dove's working methods asked me to reconsider aspects of my work-in-progress. It asked me to re-evaluate the discarded choices of early drafts and to consider present processes with the aim of strengthening *modus operandi* such as relying on musical intuition on the one hand and the choice of deliberate processes on the other.

The fragments employed poetic, prosaic, and aphoristic language that were not placed in chronological order nor followed any specific narrative intention. At the first stage of the process, each indeterminate length of prose poetry was prefaced with a title. The titles were discarded in the second phase as an experiment in gauging my relationship with the reader. By removing the titles in the second draft, I offered the reader less navigation. The re-inclusion of titles in the final stage offered more direction for the reader and tendered insights into the themes of the following passages. This same technique is used in *Sonata Mulattica.* Dove's' titles offer specific and historically accurate details. She includes accurate dates and place names, such as "Concert at Hanover Square / *June 2, 1790. George Bridgetower and / Franz Clement: child*

prodigies, of an age" (p. 63). Other titles appear as prefaces that offer situational emotional states, such as *"*Abandoned, Again" (p. 75) and as has already been discussed, musical movements "Andante con Variazioni" (p. 157) are appropriations from Beethoven's sonata. Dove's distinctive employment of titles is a technique of navigation that allows her to steer her large cast of characters, themes, and timespan. After reading *Sonata Mulattica,* I re-instated my titles. As my work was already fragmentary, the decision to reinstate the themes provided a necessary guide for the reader. However, in contrast to *Sonata Mulattica*, I implement a different function for my titles. As an example, some of my titles are based on the vocal forms found in operatic scores. As an extension of the musical template, my titles also offer interpretative directives, such as expressions of tempo or dynamic markings found in a musical score that indicate not only on how the text is being articulated by the subject speaking but also as a form of instruction as to how I am asking the passage to be read. In this instruction, I am not seeking for the text to be read out loud or performed but rather pursuing a communion with the reader who re-imagines himself or herself in the role of a musician who must interpret the text. I am also interested in conveying the character of the piece in musical terms. My musical influence for the application of this level of detail in the direction is influenced by Beethoven, who wrote in a letter to Hofrat von Mosel that "the words that indicate the character of a piece" are important and that "these terms refer actually to its spirit, which is what I am interested in" (Weagel, 2010, p. 272).

Further, my operatic form titles offer character details of the person speaking. In "The Soubrette: the first recitative of ordinary speech: she sings lightly and fast,

sometimes faster than her own life" I offer several functions and insights. The choice of "The Soubrette" indicates the youth of the character and her voice type. The Soubrette part in an opera is usually played by the youngest soprano in the cast. The voice type is light. The instruction of "ordinary speech" suggests the performance style of the recitative and indicates that the language used in the section will be functional. The instructive manner of my titles is also conceived as a form of caution, so that when the reader approaches the long sentences that deliberately trip over each other without commas in the body of the text, the reader will be forewarned. It is conceived that the reader may also appreciate and follow the intended acceleration as part of their reception. In this I seek to prioritise aurality and temporality of the passage over the content. The technique of offering prescriptive musical direction to the reader is part of the creative process of the composer.

The Use of Cadences in *Sonata Mulattica*

The use of cadences within *Sonata Mulattica* has been discussed in this analysis as part of Dove's intrinsic use of the sonata form. As mentioned in particular, the sonata form relies on the use of cadences to distinguish its sections and to give meaning to the melodic shapes and hierarchies of the musical material. In *Diary of Song,* the use of cadences is part of my technique. Dove says this:

> I also think that resolution of notes, the way that a chord will resolve itself, is something that applies to my poems – the way that, if it works, the last line of

> the poem, or the last word, will resolve something that's been hanging for awhile. (Ingersoll, 2003, p. 154)

In terms of the employment of cadences, each fragment or sub-section within a fragment of *Diary of a Song* concludes with either an open or closed cadence. Like Dove, I emulate the musical functions of both styles of cadences. A closed cadence returns the listener to the tonic key and gives a strong sense of completion of a subject while an open cadence has the opposite effect. When an audience hears a return to the tonic key in the form of a closed cadence, it is a point of recognition and finality. Transposed to a literary context, the use of open and closed cadences offers a host of highly practical and effective functions. Since an open cadence does not return to the tonic key, it proposes, as the title suggests, an open-ended proposition. Used in a literary context, this use suggests that the theme under examination will be re-considered later in the work. Secondly, the open cadence can propose a form of a question to the reader at the end of a section. It can create a sense of urgency and build a platform of anticipation. This can have the same role in literature, in which the reader seeks to turn a page quicker.

I employ the open cadence with all three functions in mind. In an introductory fragment of my work, I use repetition as a form of open cadence to indicate that the scenario being read is part of a continuum that will keep repeating. The repetitious action of the curtain rising and falling as shown in the example is a form of an open cadence. In this following example, the open cadence acts as a metaphor for the

continuing cycle of rebirth in the singer's career:

> A figurine, in a porcelain shop. Poised. More applause. She is admired, even loved. In the presence of others she always wears her best dress. The curtain falls and rises and falls and rises. And falls again. (See p. 16, above)

In contrast, I use a closed cadence in a later scene that occurs in the waiting room of the singing lesson. The finality of the accruing statements lets the reader know that the writer will not return to this scene. This finality is also achieved through the repetition that precedes the resolution of the final sentence. Taken to a musical analogy this particular use of repetition represent the necessary chords needed to resolve the music to a harmonic resolution:

> This is the pose waiting in the wings. The singer waiting for her turn. This is a pose you have never seen until it is your turn.
>
> This is the interval of the wings. (See p. 29, above)

The use of cadences in *Diary of a Song* and *Sonata Mulattica* are examples of processes in musical texts. As comparative texts, *Sonata Mulattica* and *Diary of a Song* share manifold themes. These themes include the creative process of the musician, the exploration of the setting of the musician's studio as a sacred and secret place, the role of the teacher as mentor and parental figure, the investigation of silence as it is

articulated in music and as a metaphor for the isolation experienced in the professional and personal life of the musical performer, and the lacuna of the private and public self. Both *Sonata Mulattica* and *Diary of a Song* are episodic in their pursuit of the themes, and both works offer vignette-styled staging that mimics scenes or movements performed on a stage by a musical ensemble or by singers. In *Sonata Mulattica,* the vignettes appear as performances on a concert stage. *Diary of a Song* chooses to perform its fragments as vocal pieces in an operatic performance.

Summary

In *Sonata Mulattica,* Dove demonstrates her fluid interplay of musical forms and textures, allowing her to cross cultural boundaries and thematic interests. The historical figure of George Polgreen Bridgetower provides the basis for a sensorial, evocative narrative that articulates the creative processes of a musician and the lacuna between the performer and 'real' life within the specific framework of African-American experience in the classical music world. In this non-fiction poetic work, there is a technical assurance and confident musical voice mastering the musicality of the text.

Through the emulation of Beethoven's compositional techniques, Rita Dove achieves structural coherence. As a case study, it demonstrates a textbook example of a climactic synthesis of a writer's musical craft, and style. The work succeeds as musical text through the systemization provided by Werner Wolf, since, as this analysis has shown, "specificity or concreteness of the thematization," the "range of reference" the "frequency and extent of musical thematizations," the "specificity and function of reference" and the "reliability of the thematization" (1999a, pp. 80-82) tick all boxes.

The work also fulfils my determination of a musical text through the resolve of the musical elements to influence text.

Chapter 3: The Influence of Jazz in *Água Viva* by Clarice Lispector

Introduction

For this critical component, I have chosen two distinct examples of musical texts that exemplify fundamentally different and opposite approaches to musicality. The case study of Rita Dove's *Sonata Mulattica* offered an illustration of a musical text prompted and assisted by the author's direct[12] experience of music. As this second case study of *Água Viva* by Clarice Lispector will demonstrate, there is an absence of the author's direct experience of music and what Werner Wolf designates as "negative evidence" (1999a, p. 73). While Wolf's choice of "negative influence" reflects his scientific approach to his clarification system of musicalization, I suggest Lispector's indirect musical experience reveals a different rather than "negative" source for the musicality in her work. In Lispector's case, it is the author's imagination and indirect experience of music that evokes a different kind of musicalization. Since Lispector's use of musical metaphor is not verified by a formal study of music, or practice as a musician, the musicality of her text is constructed and driven in one part by her personal interpretation of the reference and in another by what she hopes the metaphor will achieve. The lack of direct musical experience does not discount *Água Viva* as a musical text.

In further distinctions between the two texts, *Sonata Mulattica* presents an imitation of a musical form, namely the sonata form. Dove's text uses music as a model

[12] Direct experience is qualified by the fact of whether the author has played or plays a musical instrument at amateur or professional level or has studied music as a performer or musicologist.

for a narrative that is "on a large scale, in the construction" (Huxley, 2001, p. 301); whereas *Água Viva* adopts gestures of a genre, namely jazz. *Sonata Mulattica* is based on a single piece of classical music (Beethoven's *Kreutzer Sonata),* while *Água Viva* embraces traits that are common to an entire genre. In another difference, *Sonata Mulattica* employs a musical title as an indicator of the musical contents of the work. *Água Viva* literally means "living water" and Lispector refers to her title as "a thing that bubbles"[13] (Lispector, 2012*,* p. xiii). The title does not indicate any contents of music in the work.

As mentioned in the introduction, my approach to the term jazz is not defined by a particular musicological definition or nationalistic parameter. This approach reflects Lispector's generic treatment of jazz metaphors in the work. I focus on the structural elements of jazz that distinguish the genre from other varieties of music and which are core to the multiplicity of jazz styles. In particular, I focus on jazz's particular performance aesthetic of creating music in the present, in contrast to classical music, which is involved in a performance aesthetic that seeks to reproduce a pre-composed score. In respect to their different aesthetic performances, I refer to the American composer, author, and historian Gunther Schuller:

> Whereas we are interested in the *Eroica* and only secondarily in someone's performance of it, in jazz the relationship is reversed. We are only minimally

[13] In terms of the English language this is a "ready translation" (Lispector*,* 2012, *xii)* and Lispector's Portuguese title is maintained in the 2012 translation to reflect this fact.

> interested in West End Blues (sic) as a tune or a composition, but primarily interested in Armstrong's rendering of it. (Schuller, 1958, p. x)[14]

Schuller's view is helpful since it underlines an often-discussed difference between the two musical genres. The multiple and contrasting features that distinguish classical music from jazz leverage the analysis of the two cases studies to highlight the multifarious manifestations of musicality in a text.

In this chapter devoted to exploring the jazz aesthetics found in *Água Viva,* I investigate Lispector's parallel jazz gestures in her textual methodologies. The analysis concentrates on distinct passages that reflect the features of jazz musicality under review. For the purposes of this study, all the principles of music that are presented assume the western jazz music model. The words tone and note may sometimes be used interchangeably.

The structure of this second case study follows the organisation of the first chapter. The chapter begins with an introduction to the author's background, followed by a close musico-textual analysis of the text. As part of the analysis, I articulate the influences of Lispector's text in *Diary of a Song.* The references to *Diary of a Song* are embedded in the analysis. As in the previous chapter, I shall canvas critical analysis from both musicologists and literary scholars. As in second chapter of the thesis, the models of clarification offered by Werner Wolf and the contributions of Paul Scher will provide a

[14] When Schuller is referring to the *Eroica* he is referring to Beethoven's Third Symphony, and when he is referring to Armstrong he is referring to Louis Armstrong who was an American jazz trumpet player who came to prominence in the 1920's until his career ended in the 1960s.

basis for the analysis. There is equal value in considering Wolf's "frequency of musical thematization" (1999a, p. 82) and aspects of "concreteness" (p. 82) in this chapter, and I reiterate that this discussion focuses on the use of music primarily in its metaphoric function as defined by Scher. An explication of musical concepts, supported by jazz musicologists including Gunther Schuller and Alan Rice, will assist the musicological contributions of the case study. Biographical research is supported by Lispector's two chief biographers: the American writer and translator, Benjamin Moser, and the Brazilian scholar, Nádia Battella Gotlib, as well as the primary source materials that are collated in volumes such as *Discovering the World*. I refer to the literary scholars Marília Librandi-Rocha, Earl E. Fitz, and the French theorist and writer, Hélène Cixous, who was instrumental in bringing the work of Lispector to European audiences. There is an explanation of the translation of the work as it pertains to my analysis at the end of this first chapter.

Following a brief discussion of Lispector's biographical details, the textual analysis will be divided into three sub-sections. The first section, entitled "Background to the Text," offers an introduction to Lispector and the text through the analysis of a musical text as examined by Werner Wolf. The second section, "A musico-textual analysis of *Água Viva*," discusses various elements of jazz associated with live performance and imitated by Lispector. These include the role of the composer/performer, improvisation, and the qualities of immediacy and spontaneity prevalent in jazz performance. I shall demonstrate Lispector's textual articulation of these qualities in her work through her strategies of syntax, the use of the present tense

and the first person, the use of deictic expressions, temporal word choices, and compound words.

The section of the musico-textual analysis will focus on structural patterns found in jazz including call and response strategies (antiphon) and the "riff." Lispector relies on these jazz structures to steer her textual treatments in punctuation, syntax, thematic structures, repetition, and recurring metaphors. Each section will reference *Diary of a* Song as it pertains to the use of jazz-like structures and the performance qualities of jazz.

A Background to the Text: Elements Outside the Text

In his investigation of the "types of evidence and criteria for identifying musicalized fiction" (1999a, p. 73), Werner Wolf points out in the *Musicalization of Fiction*, "As a first step towards a systematic overview of these potential indicators one may distinguish circumstantial or contextual evidence from textual evidence (i.e.) evidence directly contained in the work under scrutiny" (1999a, p. 73). Wolf further notes that this "circumstantial or contextual evidence contains indirect or peripheral documents and facts, that is, elements outside the text . . . that are suitable for making a musicalization of fiction appear plausible" (1999a, 73). These extra-textual elements as potential indicators include the writer's musical biography, the socio-cultural context in which the author lives, or the parallel use of music in other texts by the writer. As there is no trace of "outside the text" (p. 73) evidence in Lispector's biographical details to suggest that she had any direct experience of music, that is, she did not study music, nor play a musical instrument or partake in any musical activity, I outline other

circumstantial evidence as indicators of influence in musicality in *Água Viva.* I demonstrate, through the support of research provided by Lispector's most recent biographer Benjamin Moser whose work *Why this World*: *A biography* of *Clarice Lispector* (2009) is considered "impeccably researched" (Harrison, "The Other of Others," p. 26) and the Brazilian literary scholar Marília Librandi-Rocha, that Lispector's multi-linguistic and multi-cultural background and the influences of her upbringing in Brazil's strong oral and musical culture are indirect forms of influence on the musical thematics and structure of *Água Viva*. This circumstantial indirect evidence will be presented with direct references offered by Lispector in terms of her writing approach. While authorial self-representations may be seen as less reliable in terms of their indicative value, there is significant value in Clarice Lispector's case, since there is a direct substantiation and contextualisation of her comments realised in *Água Viva* that have been reinforced in other works, such as *A Breath of Life* and *The Hour of the Star.*

Unlike Dove, whose authorial comments on her musical technique are deft and numerous, Lispector, who died of ovarian cancer at the age of fifty seven, left fewer explanations of the influence of music in her writing techniques. A few months before her death in 1977, Clarice Lispector wrote: "The question is: how do I write? I can verify that I write by ear, just as I learned English and French by ear" (Lispector, 2011*,* p. 18). The phrase was found in one of Lispector's notebooks and eventually appeared in the posthumously published, fictional work—*The Hour of the Star.* The quote becomes the basis for a theory provided by scholar Marília Librandi-Rocha in her on-line article "'Writing by Ear": Clarice Lispector, Machado de Assist, and Guimarães Rosa and the

Mimesis of Improvisation" (2011). In her article, Librandi-Rocha proposes that Lispector's "writing by ear" idea "provides a potential connection to understanding literature produced in a culture where orality and musicality predominate" (2011, p. 1). As part of her argument, Librandi-Rocha makes a parallel of Lispector's "writing by ear" (Lispector, 2011*,* p. 18) processes with the more common understanding of the phrase as it pertains to the fields of music and language. She says, "Playing music by ear means reproducing a sound on an instrument without reading the notes; learning a language by ear means hearing the sounds of the words and learning their meanings through immersion" (Librandi-Rocha, "Writing by Ear," p. 3). The summation is useful and apt. Playing music by ear is a process of repetition that requires perspicacious listening techniques and a sophisticated mimetic ability to reproduce and interpret music. The traits are particular to jazz performance as this process eventuates as an improvisation. The mimetic process relies on self-sufficiency and a particular alertness on the part of the musician. In performance, the process can also promote a sense of spontaneity. The music that is "played by ear," is created in the moment and received in the same moment, creating a specific and close relationship with the listener.

There is biographical evidence and authorial reference to support Librandi-Rocha's linguistic re-contextualization of Lispector's phrase of learning a language by ear, and the corresponding inference of a parallel musico-literate technique that she makes. Lispector was born in 1920 in Ukraine. Her family moved to Rio de Janiero when Lispector was a toddler. Lispector grew up speaking Portuguese at the same time as learning Hebrew and Yiddish in school. We know from Claire Varin's interview (1990)

with Lispector's older sister and articulated in "Langues de feu: Essai sur Clarice Lispector" that Portuguese was the language that Lispector learned by ear. Like her English and French, it was Lispector's non-maternal language. It was not the language spoken at home. Writing in the voice of another's language, Deleuze notes, "particularly makes Lispector an exemplary case of someone who writes in her language as a foreigner (Deleuze, 1997, p. 12). Lispector says:

> This is a confession of love: I love the Portuguese language. It is neither easy nor flexible . . . Sometimes it reacts when confronted by some complicated process of thought. Sometimes it takes fright at the unpredictable nature of a sentence. I love to manipulate it. (Lispector, 1992, p. 134)

The association of learning a language by ear and learning music by ear with Lispector's "writing by ear" (Lispector, 2011, p. 18) is of interest as the processes share an astute way of hearing, mimicking, and transcribing sounds. The qualities are also common and particular to jazz performance and most especially improvisation. In contrast and as a point of interest in this comparative study, this aural process is unlike the process of learning classical music. The training of classical musicians requires the musician to read notated music that is pre-composed and usually composed by a third party. Further, in terms of this critical component, this method of learning provides an apt contrast to the formal musical techniques adapted by Dove in *Sonata Mulattica*. While musical improvisation also implies prior knowledge and a pre-built foundation of

musical technique, the methodological connection between the two art forms of "writing by ear" (Lispector, 2012, p. 18) suggests that a specific quality of writing could be at play and is consciously used by the writer as a technique. As a form of circumstantial and indirect evidence, Librandi-Rocha's exploration contributes to verifying the musicality of *Água Viva*.

Further in the article, Librandi-Rocha expands her theory to suggest that Lispector's approach belongs to a larger school of "auditory writing" that is a "distinctive quality of Brazilian literature" (2011, p. 2). She suggests that Lispector's writing "captures [the] timbres and nuances, accentuated within a culture [Brazil] where orality and musicality are predominant" (p. 2). Librandi-Rocha's ethno-musicological assessment of Lispector's musicality is an emerging theory in music-words studies as she recognizes that "it calls for thinking about a sense that has largely been unexplored in the relationship between orality, music and literature in Brazil" (p. 1). It is a difficult proposition to conclude irrefutably, but Librandi-Rocha's observation that Lispector is one of a group of Brazilian writers who "acts as ethnographers listening to their culture as if it were foreign, making it strange in order to better invent it in their fictions and dictions" (p. 7).

This brings this discussion to the recurring themes of displacement and foreignness as they play out in *Água Viva*, as the analysis discovers them articulated through musical metaphor in the text. Lispector's biographical documentation is less conclusive in regards to Librandi-Rocha's nationalist attribution of her musicality, but we know from Moser's biography that while Lispector studied law and practiced journalism

in Brazil, much of her middle adulthood was peripatetic. As a wife of a diplomat, she lived for short periods in Italy, Switzerland, and the United States, and returned to Brazil where she lived as a divorced woman and attended to her two sons. There is much to suggest from these life episodes documented in Moser's biography that Lispector experienced a perpetual sense of disengagement and a lack of belonging. This biographical observation may count as evidence for understanding Lispector's compositional methods including the already noted "foreignness" by Deleuze and which the poet Lêdo Ivo further delineates as Moser (2009) directs us to, as "one of the most overwhelming facts of our literary history, and even of the history of our language" (p. xi). Secondly, Lispector carries the theme of estrangement throughout the content of *Água Viva* through the metaphor of dissonant music: "I'm being antimelodic. I take pleasure in the difficult harmony of the harsh opposites" (2012, p. 23) she says.

This examination of ethnographical and biographical factors articulated through the framework of Wolf's system of indirect circumstantial evidence leads to a discussion of direct evidence provided by authorial intention as it pertains to the musicality of the text and *Água Viva*. Both considerations function as further preparation for the musico-textual analysis.

Água Viva was published in 1973 and written over a period of three years. Moser, in his role as editor in chief of the 2012 re-translation points out: "the brevity and apparent simplicity of *Água Viva* masks several years of Clarice Lispector's struggle to write it" (Lispector, 2012, p. vii). Lispector's first draft version emerged in 1971 under the title *Beyond Thought: Monologue with Life.* This draft was followed by a longer

manuscript called *Loud Object*, consisting of one hundred and fifty pages before culminating in the final published version of *Água Viva* of eighty-eight pages. In *Água Viva,* Lispector adopts the persona of a painter who embarks on a reflection on life as it unfolds in the moment she is experiencing it. The painter assumes the role of a novice writer and addresses the medium of writing as part of her exploration:

> When you come to read me you will ask why I don't keep to painting and my exhibitions, since I write so rough and disorderly. It's because now I feel the need for words – and what I'm writing is new to me because until now my true word has never been touched. (2012, p. 4)

In the forward of this work's first English translation by Earl E. Fitz and Elizabeth Lowe with the title *The Stream of Life* (1989) the French theoretician Hélène Cixous notes:

> If there is a subject of this text, or an object, it is on the question of writing. *Água Viva* is about writing, as a verbal activity. I write you. This is something active. The circulation of blood in this text, the vital theme of this text, is writing, all the questions of writing. This mystery has to be read at the level of: why I write, how I write, from where I write, to whom I write, with what I write, of what I write, about what, toward what. (pp. xv-xvi)

Cixous is correct, but Lispector's confessional monologue also ponders questions of time and the passage of life's experiences from birth to death through the discovery of the writing and its capabilities. Most importantly, the frequent, marked, and concrete use of musical metaphor dominates Lispector's articulation of what she describes as a search of "trying to capture the fourth dimension of the instant-now" (2012, p. 3). Lispector describes the writing process as a passage that cannot be understood in words but as a song that cannot be sung.

> I know that after you read me it's hard to reproduce my song by ear it's not possible to sing it without having learned it by heart. And how can you learn something by heart if has no story? (Lispector, 2012, p. 75)

The passage reveals the non-narrative aspect of the work. There is an absence of a beginning, middle, and end. As the passage also shows, Lispector directs her monologue to an undefined "you." The recipient begins as undefined—"Let me tell you" (p. 3) she says in the second paragraph of the work—and remains undefined to the final sentence of the book: "What I'm writing to you goes on and I am bewitched" (p. 88).

Further, there are no names in *Água Viva* and, since there is neither a time-line nor action, Lispector adopts a "unexpectedly fragmentary" (p. 66) episodic approach that is manifest in short paragraph forms.

Lispector's choice of punctuation and syntax form a part of the musical metaphors that contribute to the improvisation matrix. Lispector says that her

"punctuation is not accidental and does not result from an ignorance of the rules of grammar" (p. xi). In her remarks of the first translation, Cixous asks the question: "Is the text readable? One may have to find other modes, other ways of approaching it: one can sing it" (Lispector, 1989, p. ix). I consider it important to articulate this "foreignness of her prose" (p. xi) as already designated by Lêdo Ivo (Lispector, 2012, p. xi) at this stage, not only as this trait will be useful for my discussion in relation to jazz, but also since the idiosyncratic aspects of Lispector's grammar, punctuation, and typography relate to the English translation and refer to the analysis of the translation under my review.

I choose the most recent re-translation by Stefan Tobler published in 2012. In regards to this musico-textual analysis of an English translation of the original Portuguese text, I make two points that relate to the particular focus of my study. Firstly, my musico-textual analysis does not analyse the musical sounds of a text, and therefore the musicality of the nuances, rhythms, and inflections of the original Portuguese language as they are articulated in their literary parallels of assonance, alliteration, and stress are not germane to my analysis. My study relates to the musical structures and themes in *Água Viva.* Secondly, it is worthwhile to acknowledge the faithfulness of the translation as it relates to the perceived foreignness of the syntax and punctuation of the version in my use. This is reinforced by and acknowledged by Moser who suggests that "Clarice's writing had always pushed the limits of her language" (2009, p. xi). Moser refers the reader to Lispector's personal guidance in regard to the English translations of her work:

> I admit, if you like, that the sentences do not reflect the usual manner of speaking, but I assure you that it is the same in Portuguese . . . I am fully aware of the reasons that led me to choose the punctuation and insist that it be respected. (p. xi)

Moser assures the reader that Lispector's direction is foremost in his editorial decisions, citing that "no matter how odd Clarice Lispector's prose sounds in translation, it sounds just as unusual in the original" (p. xi). In her review of Tobler's translation, in *Literature and Arts of the Americas* Elizabeth Lowe (2013), the co-translator of the first translation says this:

> Stefan Tobler chose to isolate paragraphs by double-spaced breaks as the original . . . He is faithful to Lispector's abrupt shifts and resists providing smooth transitions. (p. 145)

This faithfulness to accuracy, the questions of readability and nuance referenced by Moser, and contextualised in translation are noted in this preface to the musico-textual analysis because my argument for the improvisatory and jazz performance aspects of the text is predicated on Lispector's deliberate disregard for what she calls "elementary principles of punctuation . . . taught in every school" (2012, p. xi). The central focus of musico-textual analysis lies in structure, thematic concerns, punctuation and syntax.

In this first section, I have sought to show how the systematic analysis of particular examples of indirect circumstantial evidence contextualised with direct evidence of references articulated by Lispector via Werner's Wolf's framework provides a fulcrum to the musico-textual analysis of the next chapter. Wolf acknowledges that this kind of associative evidence has a "problematic status" and offers a "reduced indicative value" (1999b p. 73). I also acknowledge the limits of its conclusiveness but suggest that it is a useful method as a preparation process for my musico-textual analysis. I consider that a discussion of extra-textual elements is beneficial to a close textural analysis as a form of contextualization. The elucidation of Lispector's lack of formal musical education is part of this process and does not detract from the musicality of the text but simply contextualises Lispector's use. As the musico-textual analysis will verify, Lispector's use of music as a metaphor, and in particular, her allusions to improvisation and tonality are reflective of her personal musical experiences.

A Musico-Textual Analysis of *Água Viva*

Jazz performance practice in *Água Viva*

Close to the onset of *Água Viva*, Lispector says:

> I know what I am doing here: I'm improvising. But what's wrong with that? Improvising as in jazz they improvise music they improvise music, jazz in fury, improvising in front of the crowd. (2012, p. 16)

Improvisation, *The New Grove Dictionary of Jazz* (2012) says, is “generally regarded as the principal element of jazz since it offers the possibilities of spontaneity, surprise, experiment, and discovery, without which most jazz would be devoid of interest (pp. 313-314). In her revelation, Lispector not only imports a jazz musical metaphor to describe her style of writing, she demonstrates her textual adaptations of the qualities of jazz improvisation offered by *The New Grove Dictionary of Jazz* (2012). A detailed analysis will examine this in the following section.

The passage is typical of *Água Viva's* jazz performance writing style and instructive for this analysis because it provides a prefatory insight into Lispector's textural allusions to improvisation. In this passage, Lispector expresses qualities of immediacy and temporality. These qualities are articulated through the use of the present tense and deictic expressions. The particular performance traits of jazz improvisation of thematic reinvention, spontaneity, and freedom are delivered in this example through thematic repetition, metaphoric allusions, and a conversational writing style. The passage also mimics the performance aesthetic of the solo jazz performer in the dual role of composer/musician, which is implied in the prefatory example through the textual parallel of the author as narrator/soloist. Finally, the passage also introduces Lispector's understanding of the performative capacity of text. Her view of imagining writing as “improvising in front of the crowd” (2012, p. 16) implies appreciation of her reader as part of an interactive audience and denotes the relationship of the particularly close relationship between the jazz performer and the audience. The notion of the reader as an audience member who adds meaning to the text will not be discussed in

terms of reception theory but in the context of how the relationship pertains to the musical implications of the author—reader—audience relationship.

As this analysis will reveal, Lispector offers many more and further textual imitations of jazz performance in *Água Viva* not exemplified in this prefacing example but which contribute to this case study and determine the work as an exemplification of a musical text. These traits include an idiosyncratic style of writing unfinished sentences with newly created words that she self-describes as this "word-thing" (p. 58) and the invention of compound works such as "instant-now" (p. 3), incomplete sentences with deliberate and unexpected syntactical license, single-word sentences, and musical metaphors. I shall demonstrate the multiple jazz inflections of these techniques in Lispector's text with an emphasis on examples that are musical metaphors where possible.

The distinctive use of jazz voice in *Água Viva*

A salient difference between jazz performance and classical music performance ritual resides in the role of the performer. In classical music performance, a musician reproduces a score created by a composer. The emphasis in this performance approach relies on the condition that the classical musician's first mission is to faithfully reproduce the composer's intention and to augment the performance outcome through interpretative devices such as dynamics, phrasing, and tempo changes. In jazz performance, while the so-called lead chart as the musician's blueprint contains the melodies and chords to the tune, the improvising musician takes on the role of the composer through his or her imaginative response by reacting to the blueprint. He or

she is responsible for offering a change of blueprint. The jazz musician in effect, adopts the dual role of composer/performer. The difference between these ideologies is important, as it relates directly to Lispector's textual transcription of jazz performance styles and serves as a contrasting appropriation of musical elements as seen in the case study of *Sonata Mulattica.* In jazz, the audience is not seeking a re-creation of a score but rather a new and original perspective that is guaranteed or made distinctive by the musical personality of the performer. In classical music, the audience places a higher value on the musician's adherence to the notated score. The difference or uniqueness of the interpretation provided by the jazz performer can be expressed through qualities, such as the instrumentalist's tone or the harmonic or rhythmic excursions of the improvisation, that he or she creates with his/her musical imagination.

As an auto diegetic work, *Água Viva* sets up the narrator/soloist's voice in an emphatic tone that is distinctive from the onset: "I write to you with my voice" (p. 30), she says. In jazz, the distinctiveness of the musician's voice is a paramount trait, and Lispector is fully aware of creating her voice. Musicians such as the pianist Thelonious Monk, saxophonist Charlie Parker, or the singers Billie Holiday or Ella Fitzgerald have achieved the notoriety of their jazz careers through the carriage of their unique voices. The use of the first person narrator in *Água Viva* is consistent, repetitive, and controls the entire text. The text hinges on a progression of self-affirmations that seek an answer to the riddle of "But what am I? the answer is just: what am I" (p. 14). The theme not only develops, but is syntactically improvised as it proceeds to the final page: "I am

making myself up" (p. 33) to finding a reassurance of "I am today" (p. 65), or "I still am" before resolving at the end to "Simply I am I" (p. 88).

The quest of the narrator is improvised solely through the conjugations of the first person with various verbs that impress with the use of the present tense. Since there is little action or progression of a narrative in *Água Viva*, Lispector reserves her explorations to gestures: "I hush" (p. 58), "I tremble," and "I bathe" (p. 20). The repeated use of the present tense has the performative effect of the action unfolding in the moment it is being written. The musical counterpart is the same. Improvisation is composed in the moment that it is being performed. This utilisation of the present tense as it pertains specifically to the mechanics of improvisation is explored in greater depth in the next section.

Lispector's auto diegetic approach on its own does not single-handedly re-create the voice of a jazz performer. The intractable use of the first person throughout the work, appearing at times in affirmations, is assisted by the consistent use of the present tense, creating a textual imitation of the improvising composer/performer performing in the moment. The two conventions work in tandem to establish Lispector's position at the foreground of the work as narrator/soloist in the same way that the solo jazz improviser is at the centre of the role of the composer/performer. The combination of these two devices is part of the contributing evidence establishing the personality of the composer/performer and seeks to underwrite a specific relationship with the reader. With the distinctiveness of Lispector's syntax and grammar, the reader is encouraged to develop a particular technique when reading the work, in much the same way that an

audience member develops a certain connection with the jazz improviser. Lispector says, "Particularly speaking to you in writing, I who got used to your being the audience, however distracted, of my voice" (p. 48). While reading *Água Viva*, the reader is encouraged to learn the technique of reading text that appears at times in an illogical thematic flow. Lispector however, warns her reader through directives: "I write in signs that are more gestures than words" (p.17). By the end of the work, the reader learns to accept Lispector's conventions as part of her individual voice. The consistent use of the first person assists this passageway.

Lispector's distinctive voice, or performance persona, is further developed and articulated in the text through the inventiveness and innovations of her vocabulary, punctuation, and syntax. Lispector continually probes the semantic and referential play of language in *Água Viva.* The exploration of language is an intrinsic part of the theme of the work. As a self-inquisition and an interior monologue, Lispector's chief concern is her multiple attempts to capture the instant-now of her life. "I capture sudden instants that bring their own death with them and others are born—I capture the instants of metamorphosis, and their sequence and the concomitance have a terrible beauty" (p. 7). The statement brings to the fore the parallel of jazz improvisation as being particularly apt for two reasons. Firstly, once an improvisation has been performed, it can never be re-enacted in the same form, and the resulting improvisation that arrives through the "in-the-moment" creation of harmonic and rhythmic layers of an improvisation is distinct at every live performance. As a result, a quality of spontaneity is brought to each new performance. Spontaneity is a key factor in Lispector's perspective

of jazz. She makes the comparison*:* “What does this jazz improvisation say? it says arms tangled with legs and the flames rising . . . I tremble with pleasure amidst the novelty of using words that form an intense thicket” (p. 16-17). Articulating the experience of the instant-now in the written word, then, becomes the narrator’s challenge and the major exploration of the work. Throughout the work, there is a constant refrain of the theme: “Now I’m going to write wherever my hand leads: I won’t fiddle with whatever it writes. This is a way to have no lag between the instant and I: I act in the core of the instant” (p.46).

As part of his critical study examining the post-structural elements of Lispector’s works in *Sexuality and Being in the Post-Structuralist Universe of Clarice Lispector*, Earl E. Fitz[15] (2001) views Lispector’s syntactical license as poetry rather than narrative. He says:

> Lispector’s generically hybrid texts can, collectively, be taken as a grand and endlessly self-reflective discourse on language and being, with the problem of meaning (and therefore of identity, both individual and cultural) functioning as their thematic and structural ground. (p. 16)

It is not the intention to reflect on the “semiotics of being” as referred to by Fitz in this analysis of the musicality of the text, but Fitz brings to the fore the close intertwining relationship of the language of the work and its theme. Lispector

[15] Earl E. Fitz is the co-translator of the first English version of *Água Viva.*

consciously and creatively manipulates language to articulate her theme of the inability of the written word to express the "instant-now" (p. 3) experience.

In *Água Viva,* Lispector assists the construction of her distinctive voice and introduces the musical compositional aspects of her writing voice with the creation of new words. She extends this imaginative technique to the formation of new compound words. The most prominent of these self-penned compound words is the "instant-now" (p. 3), which, is introduced then repeated as early as the second paragraph of the book to denote its importance. The second appearance of the compound word in the text arrives with an explanation of its function and answers the question, "Is my theme the instant?" (p. 4). Lispector answers, "To tell you of my substratum I make a sentence of words made only from instants-now" (p. 5). Through the repeated use of the "instant–now," Lispector encapsulates the theme of the work and constantly reminds the reader of her intentions of recreating the moment. In further examples and as a further technique of reinforcing the present tense implications of the compound word, Lispector creates a double emphasis of the already accented "instant-now" with the preposition "this." She says: "In this instant-now I'm enveloped by a wondering desire for marvelling and millions of reflections " (p. 10) and later re-employs the double emphasis with "And in this instant-now I see white statues " (p. 67). The preposition in both these contexts also denotes that there are many and particular instances of the "instant-now."

Throughout the text, Lispector brings gravitational focus to the "instant-now" with the orbiting use of the words instant and now in their forms as separate, single

entities. Lispector's creation of compound words also allows the author to create different diminutions with the effect of creating a double image. She says, "The trumpets of the angel-beings echo in the without time" (p. 31). Here the double-image, compound word, "angel-beings," built on the conjoining of two nouns, insinuates that not only has a new word been created by the author or what one could call a new improvisational idea, but also an associative new meaning to accompany the new word formation. Because the author does not define or explicate the meaning, she invites the reader to add meaning to her word offer.

The ungrammatical framing of the words "in" and "the" side by side in the sentence points to the license Lispector takes with syntax and grammar and which further contributes to the uniqueness of her voice. The juxtaposition of the compound word, the unorthodox grammar, and the imagined words in the sentence alerts us to Lispector's deliberate disorientation, much in the same manner that a jazz improvisation deviates to oblique harmonies or melodic invention, running away from its main theme with the result that there are, at times, no traces remaining of the original theme as conceived by the original composer. The invention of new words and new word formations is a means of expanding the limits of the word and brings a distinctive quality of jazz improvisation's capacity to expand the limits of the given theme. Gunther Schuller describes this jazz action as "defying notation" (Schuller, 1968, p. x). Lispector describes her defiance as: "This dissonance is harmonious to me. Melody sometimes wears me out" (p. 59).

Lispector self-describes the text's syntax and the overall structure of the work as a style of writing that is a "feast of words" (p. 16). She admits, "I don't know what I am writing about: I am obscure to myself" (p.17). She says the words and the syntax are "more gesture than voice" (p. 16). Lispector's messaging here is one of numerous forewarnings and instructions to the reader in how to read her text: "Now I shall write to you everything that comes into my mind with the least possible policing" (p. 76). In some sections of the work, Lispector's text appears to aim for "dissonance" (p. 59) and obfuscation. To achieve this, Lispector throws the rhythm of the prose off balance with devices such as incomplete sentences, the use of nouns as verbs and vice versa, and one-word sentences. Some sentences deliberately exclude verbs. Phrases, such as "A dangerous balance, mine, mortal for the danger of soul" (p. 180), dislocate the reader's flow of reading. The extract can also be counter argued, as Fitz (2001) suggests, as a form of poetry, and given the frequency of these like constructed phrases, underlines not only the hybridity of the text's style and its non-placement in any one genre, but also offers further evidence of the narrator/soloist's voice as distinct:

> Elastic. This forest where I survive in order to be is such a mystery. But now I think things are happening. That is: I'm going in. I mean: into the mystery. I myself mysterious and inside the core in which I move swimming, protozoan. (p. 22)

The passage demonstrates Lispector's use of one-word sentences, "elastic," and the deliberate removal of verbs. Both devices contribute to the author's desire to calibrate in writing the action or thought in the moment as it is happening. She says, "I capture sudden instants that bring their own death with them and others are born—I capture their instants of metamorphosis, and their sequence and concomitance to beauty" (p. 7). If Lispector's aim is to create a form of transcription of what she is thinking about or experiencing in the moment, she is offering her truth, which she suggests does not articulate itself in a grammatical fashion.

This method of transcription brings with it an esoteric value that, as noted, requires a particular way of reading. When Lispector chooses to disobey the elementary rules of grammar, she is bringing an element of freedom of expression that is consistent with jazz improvisation and more particularly free jazz: "But I want to have the freedom to say unconnected things as a deep way of touching you" (p. 75). When this value is taken to the text, it means that Lispector has no misgivings about the flow or the direction of the subject matter since she places higher value on her emotional connection with the reader and the imagistic capturing of the moment. The occurrence of devices, such as single-word sentences, is not restricted to one-time use. One-word sentences, such as "elastic" (p. 22), appear repeatedly throughout the text and could also be referred to as a musical refrain. Other examples include the words, "pause" (p. 30) or "still" (p. 21). In this sense, Lispector's one-word sentence technique becomes a mechanism with a functional value as a point of recognition or as an anchor to connect her diverse thought patterns.

Another distinctive aspect of Lispector voice resides in the trait that she never explains what she is speaking about. In this following passage where nouns are used as adjectives Lispector says:

> I'm not promising you a story here. But there's *it*. Bearable? *It* is soft and is oyster and is placenta. I am not joking here because I am not a synonym – I am the name itself. There is a thread of steel going through all that I am writing to you. There's the future. Which is today. (p. 31)

This passage is another example of the work's text where sequential thematic order appears as a low priority and the abstract image takes precedence. The trait becomes a convention of the text, and Lispector tries to convince the reader that, in the transcription of the moment, the narrator has no control of words. There is a paradox here. Lispector's stop-start non-linear streams of instants in *Água Viva* is engaged by a high degree of control and technique, and in this sense Lispector's role as a narrator/soloist is another mimesis of the performer/composer found in jazz improvisation. Lispector brings the same sense of in-the-moment invention that is a major element of jazz performance aspect with equal levels of control. The impression of jazz improvisation as a state of freedom is correct. Jazz performance, like Lispector's, text allows a certain amount of spontaneity, but as Albert Murray (1998) alerts us, is often misguidedly interpreted as "making things up out of thin air" (1998 p. 112). Lispector's work exemplifies Murray's observation. The second section of this chapter

will elaborate further on the exploration of spontaneity in the context of structure to suggest that improvisation and the feeling of "making things up out of thin air" (p. 112) can only function in a structural framework.

The narrator's intention to evoke a connection with the reader is communicated by the phrase, "a deep way of touching you" (p. 75), and is further realised by Lispector's distinct use of musical metaphor. In *Água Viva,* language does not explain the sentence; it reproduces the previous sentence, and it does so through a process of replication that connects phrases through allusions and metaphor:

> My maturing of a theme would already be a cantabile aria—so let somebody else make another song—the song of the maturing of my quartet. This is before the maturing. The melody would be the fact. (p. 73)

The use of connecting metaphors is familiarizing and de-familiarizing, connecting and disconnecting. The specific musical metaphor of the "cantabile aria" (p. 73) asks the reader to connect with their personal musical awareness or memory of the specific musical terminologies being employed. With "cantabile aria," Lispector transgresses musical boundaries from jazz to classical music. In using this term, Lispector seeks to employ the word's associations. It is important to elucidate here that Lispector's musical references reflect her particular understanding of the musical forms that she chooses as her metaphor.

Lispector's slight transgressions to classical music metaphors are repeated in other distinct uses of musical metaphor as a form of linkage and as displays of particular forms of improvisation: "I'm going to make an adagio. Read slowly and with peace. It's a wide fresco" (p. 36). In the example, Lispector's use of adagio[16] is employed in a multi-referential setting: as an indication of speed, an act of emotion, and in its implication of its perambulatory action as identified and implied by an association of "it's a wide fresco" (p. 36). This is a form of improvisation. The term "adagio" (p.36) is extemporized in a three different settings. The treatment of the theme of "adagio", like a theme or harmony in music, is particular but remains highly associative. Lispector's use of classical music metaphor in a jazz improvisation form offers another layer of distinctiveness to the narrator's voice.

Improvisational qualities in *Água Viva*

The centrality of improvisation in jazz performance is fundamental to its genre, and when re-imagined in literature, can offer special qualities. Alan Rice (2000), a scholar who focuses on the implications of jazz in American authors such as Toni Morrison, suggests that improvisation offers jazz an "evanescent quality" and "an aesthetic of sheer presentness" (p. 170). Rice's assessment of the qualities of jazz offers an entry point to the discussion of the semantic imitations of improvisation prevalent in *Água Viva*. In order to answer the question of whether Lispector's text offers an experience that is similar to the musical effect, I isolate particular qualities found in jazz

[16] Adagio means at an easy walking pace.

improvisation that find a particular resonance in Lispector's semantic, grammatical, textural, or punctuation simulations.

Rice's description of jazz as "sheer presentness" (p. 170) seeks to elucidate the particular experience of jazz performance. The term suggests a performance state found in jazz as more urgent, here and now, happening in the moment and implies a close, interactive and transparent encounter between the audience and musician. The description suggests that the qualities are distinctive and different from other forms of music. Librandi-Rocha (2011) agrees: "This is what happens with improvisation during a music or theatre show: what counts is the immediate reaction to what is happening here and now" (p. 3).

In *Água Viva,* it is possible to show how Lispector enacts the qualities of here and now through a number of textual devices. In the previous discussion, I pointed to the use of compound words such as "instant-now" to show the distinctive voice of the narrator, but in the context of this discussion on improvisation, I also suggest that the double noun has a second function in mirroring improvisation's aesthetic of bringing the present to the foreground as much as it possible. Lispector assists the case of the "presentness" through the use of deixis. As a term that is perceived in relation to utterance, Lispector uses various deictic terms independently and at other times in tandem with temporal nouns. In *Água Viva,* the use of deictic terms is highly demonstrative and notably frequent. In particular instances, the expression is given higher value with Lispector's use of italics and quotation marks. Lispector includes temporal expressions such as "then" and "now," spatial expressions such as "here" and

demonstrative pronouns such as “this.” Here are three examples of Lispector’s use of deictic expression used in temporal, spatial, and demonstrative pronoun settings that articulate the variety of ways in which they are used in the text. In the following passage “this” is used repeatedly in a concentrated setting express insistence:

> This is not a message of ideas that I am transmitting to you but an instinctive ecstasy of whatever is hidden in nature and that I foretell. And this is a feast of words. And this is what I got used to painting. (p. 17)

The effect of the multiple uses of “this” in the passage is similar to a zoom lens on a camera as it narrows the frame of the subject and draws the attention of the reader. Each time the preposition is employed, the focus has the effect of calling the reader closer to attention. By the end of the work, the use of “this,” despite its relative indefinite meaning, becomes a noun that implies importance. This emphasis is assisted by Lispector’s delineation of quotation marks and the use of the indefinite article. “What I write you is a ‘this’” (p. 88). The use of quotation marks as used here is marked throughout the work: “For now, what sustains me is the ‘that’ that is an “it” (p. 75).

Lispector employs spatial and temporal deictic expressions such as “here” and “now” to designate a new time frame or action that also emphasizes the here and now: “I know what I am doing here: I am telling of the instants that drip and are thick with blood” (p. 16), and uses temporal and spatial deictic expressions in collaboration to calibrate the completion of one instant and the beginning of another—much like the

end of one musical improvisation and the beginning of new one. Lispector makes use of the space on the page to impress the time frame.

> Now it is an instant.
>
> Here is another now. (p. 23)

What Lispector is trying to achieve in this passage and throughout the text could be described as an experiential transcription as a form of "presentness." As shown in her process, the experience dictates the form and the syntax. Lispector's cultivation of deictic expressions also contributes to the transcription of the "here and now" through the abilities of the spatial, temporal, and demonstrative expressions to connect with the aesthetic of the present. In attempting to capture in word, action, and thought as it unfolds, Lispector seeks a creative process that she says must "let myself happen" (p. 17). This means that her process of authentic replication of action results in a writing style that engages a process based on spontaneous grammatical and syntactical experiments that are unique to the writer and could be seen to offer a second quality of transience. In jazz, the transient quality of mood shifts in performance is articulated principally by the improvisation through different keys, permutations of the thematic material, and harmonic or rhythmic variation. This perpetual movement offers, as Rice (2000) says the "evanescent quality" (p. 170).

The sense of capturing the moment or trying to achieve an experiential transcription is also a key motivator behind *Diary of a Song.* I read *Água Viva* after the

completion of my own work, but in reflection I discovered that I had also adopted certain textual techniques that attempted to transcribe the spontaneity of the moment that have been discussed here and adopted in Lispector's text. Some of my techniques include the use of short sentences, incomplete sentences, and at times a lack of syntactical or thematic adhesion. From my perspective, both *Água Viva* and *Diary of a Song* strive to create a synchronicity of the thought/action process with the expression of writing. In this following example, I seek to offer a textual improvisation within the structure of the aria form. I seek to contribute a liberal and elastic expression of the present moment and use metaphor to create an erratic effect emblematic of the emotions in play. The passage that I use is a description of an interaction between a singing teacher and a student. The passage could be seen to articulate a parallel version of Lispector's "instant-now" (p. 3). The setting is a singing lesson. In the passage the teacher praises the student for the first time in the form of an affirmation described at the beginning as "the word."

> HER: And. An instant. The word. A comma. A decisive comma nevertheless, since when she thought about it, how cleverly the teacher had chosen the moment. A moment more like a non-moment, between a slither of sound and silence, swift and brisk, like the validation of a ticket on a subway but with the feeling that she could not recognise if the word had just slipped through. Or, with the thought of whether the word was intended just for her. Then the thought of whether it had ever been said to anyone else who had sung in the room. And if so, who?

> CHORUS: are piled on top of each other like a perfect chord in a final cadence, beginning with all the right notes with the harmony in place. Then, with each new thought another note seems to jump out from a different palette of paint—a colour—a note chosen to disturb the equilibrium, like a diminished chord chosen to disturb the perfect laughter of a cadence. (See p. 89-90, above)

Through the use of multiple metaphors throughout this text improvisation, and the specific inclusion of musical metaphors at the end of the passage, I seek to offer a multi-dimensional interpretation of the moment as it occurs. As a form of an extemporisation of an "instant now" that unfolds via non-associative metaphors my technique in terms of structure implies a mirroring or borrowing of the typical jazz theme and variation form of improvisation at its most elemental. I take a small cell of musical material and extend the material for extensive durations and treatments.

In regard to the use of specific musical metaphors at the end of the passage, I attempt to imitate the building of a musical chord that proceeds to a cadence. I refer to Paul Scher's comments that, as the writer, I "imply, evoke, imitate or otherwise indirectly approximate actual music and thus create what amounts at best to a verbal semblance of music" (Scher, 2004, p. 180).

Lispector's use of musical metaphors, when used in the context of her sentence streaming improvisations, is similar. When Lispector says at the onset of her work, "I know what I am and doing I am improvising" (p. 16), her musical intuition, as this discussion seeks to ascertain, is correct. Her technical use of the principle building block

of the metaphor captures the “essence of improvisation in jazz” that is the “delicate balance between spontaneous invention, carrying with it both the danger of loss of control and the opportunity for creativity of a high order, and reference to the familiar, without which, paradoxically, creativity, cannot be truly valued” (*The New Grove Dictionary of Jazz*, 2012, p. 3) In some of the cases where Lispector makes a petition to music, she uses diverse musical metaphors in the same sentence that are various in the closeness of their associative and connecting relationships. In the cases where Lispector makes a plea to music, she is doing so to describe her sense of otherness and uses a stream of non-connecting yet distantly connecting musical metaphors which offer a destabilizing and, as the above dictionary meaning suggests, a stable effect at the same time:

> Every once in a while I'll give you a light story – melodic and cantabile area to break up this string quartet of mine: a figurative interval to open a clearing in my nourishing jungle. (p. 26)

Água Viva's improvisations are predominantly built on paragraph structures of uneven lengths and generally imitate the three formulas common in jazz improvisation. These formulas include the paraphrase improvisation, the formulaic, and motivic improvisation. (*The New Grove Dictionary of Jazz*, 2012, pp. 317-319). A formulaic improvisation is the most recognisable since there is a distinct and obvious repetition of the motif. This motif, in jazz nomenclature, is called the “lick,” and the audience is able

to read the improvisation easily, since the composer allows the main lick to unfold in a relatively clarified form. It is useful to refer to the opening of *Água Viva's* as an example of Lispector's use of a formulaic improvisation that employs a lick. In its literary counterpart the lick appears as the word. In the following case, the word, lick, is "improvising": "I know what I am doing here: I'm improvising. But what's wrong with that? Improvising as in jazz they improvise music they improvise music, jazz in fury, improvising in front of the crowd." As the extract reveals, the development of the lick, "improvising" remains obvious in all of its extemporisations. In the next example, the use of the musical metaphor, "chamber music," in repetition offers a second instance of a formulaic improvisation: "What beautiful music I can hear in the depths of me. It is made of geometric lines crisscrossing in the air. It is chamber music. Chamber music has no melody. It is a way of expressing the silence" (p. 40).

Paraphrase improvisation is a process in which the melody or theme is modified and might take a course of invention where the principal theme is barely recognisable and therefore can be argued to offer a more imaginative response to the melody that is set: "What does this jazz that is improvisation say? it says arms and tangled legs and the flames rising and I passive meat that is devoured by the sharp hook of an eagle that interrupts its blind flight" (p. 16). Lispector defers to formulaic lick improvisation most often since the repetition factor in the formulaic interpretation allows Lispector to remain connected with the reader. The technique allows the author a particular process of unfolding material that is able to state its thematic material clearly but still rests on points of spontaneity, risk, and familiarity. These traits are particular hallmarks of

musical improvisation.

In this section, I have suggested that particular qualities of jazz performance are articulated in *Água Viva* through the distinct voice of the narrator and the choices in syntax and grammar. This distinction of the author's voice is further assisted by Lispector's perspective of music through her use of metaphor. I have sought to argue that the "concreteness" of the musicality of Lispector's text is not built on independent devices but on the confluence of all the factors working in tandem. These devices include the use of present tense, syntactical freedom, deictic expressions, and the first person working simultaneously to produce the performance aspects of jazz. This discussion of the influence of jazz performance practice in *Água Viva* charted specific traits associated with various expressions of freedom. This musical freedom, delivered through qualities of spontaneity, invention, originality, and improvisation and that were found to be mirrored in Lispector's work, is built on a foundation of structural and framing devices. A discussion of the influence of these structures follows.

The influence of jazz structures in *Água Viva*: The riff and the call and response

In most jazz, except for free jazz, the execution of formal structural devices during performance allows experimentation in its various forms of freedom to function. Without the guidance of certain steering devices, improvisation and spontaneity is hindered, since the improviser's narrative must be framed so that the audience is able to follow its musical meaning. In this next section dedicated to jazz structures, I focus on the riff and the call-and-response mechanism. These two principal structures are common to most strains of the genre. I consider that the "riff" and the "call and

response” mechanisms are both mirrored in *Água Viva and* allow Lispector’s non-narrative “improvisatory” text to succeed. I begin with the riff. As a basic definition, a riff is a short musical phrase that is usually two to four bars long. Built around a central note or tonal centre, the riff functions as an anchor. Schuller defines the riff as this:

> Let us define a riff as a relatively short phrase that is repeated over a changing chord pattern, originally as a background device, although it later came to be used as foreground material in the so-called riff tunes of the Swing Era . . . In true riff tradition, the riff itself remains unchanged while the underlying harmony shifts. (1968, p. 48)

A textual riff follows the same formula as its jazz counterpart. The literary counterpart is also indeterminate in length. The length of the textual riff can be phrase length, or a short sentence. The use of a recurring theme or motif in a text however, should not be confused with a riff. A textual riff differs in several ways. A theme is most usually longer than a phrase or short sentence and is most often represented over an extended period from a paragraph to chapter or to an overall structure. A theme is an exploration of an idea in greater depth.

It could be said that a salient quality of a textual riff is the presence of what can be described as a tonal centre. The tonal centre in a textual riff is most usually a single word that acts as a key image or concept. This tonal word or ‘lick” can develop various meanings depending of the contextualization of its placement. Since the textual riff is a

short phrase or sentence, it is capable of anchoring the reader's attention because of its high recognition factor. In *Água Viva,* Lispector uses riffs and thematic motifs. I demonstrate these differences before analysing two examples of a riff.

Lispector's use of flowers in *Água Viva* is an example of the use of a thematic motif. In both literary terms and its parallel musical counterpart, the flower motif is constructed in a Theme and Variations form. As Cixous remarks, "there is a whole parade of flowers, there is not only one" (Lispector, 1989, p. xvii). The flower motif is not a riff since the word flower is used only once to open Lispector's longer exploration of a variety of flowers. Lispector employs a diverse selection of flowers as metaphors to contextualise particular emotional states. The sentence, "Now I shall speak of the sadness of flowers" (Lispector, 2012*,* p. 49), introduces Lispector's extemporisation of her multiple metaphoric associations of flowers: "Jasmine is for lovers" (p. 52) and "The chrysanthemum is of a deep happiness" (p. 53).

As a contrast, in *Água Viva* Lispector specifically utilises a select number of riffs that present themselves in the foreground and occasionally in the background but which develop 'harmonically' when placed in various thematic and syntactical contexts. As an imitation of its jazz parallel, the riffs in *Água Viva* repeat after their initial articulation and develop throughout the work. The several but prominent riff patterns in *Água Viva* shape the spontaneity of Lispector's text and allow the reading to be guided by the riff's ability to act as a pivot point.

For the purposes of this musico-textual analysis, I choose two riffs with strong musical metaphors for their value. I shall call these riffs the "Hallelujah" riff and the

"silence" riff. They are nominated as riffs because the two respective words "Hallelujah" and "silence" are fundamentally and functionally central to the phrases in which they appear. Musically speaking, these central words are the "licks" of the phrase. When these "word licks" are placed in multiple settings, they offer various conceptual and metaphorical functions.

I return for a moment to re-engage with Wolf's determination of a musical text and in particular to the criteria of "frequency" (Wolf, 1999a, p. 73) of use. Wolf's suggests that frequency of use is not the principal arbitrating factor in determining whether a text is musical text. A parallel can be drawn here. The frequency of use of a riff in a jazz performance does not determine its place in the work. Rather, it is the strategic placement of the riff in the musical performance and its consistency of structure (i.e., it must have a consistent tonal centre, and the phrase length is short) that are more important considerations than its frequency of use. The same proofing criteria are employed in regard to my qualifications of the use of riffs in Lispector's text. While Lispector's employment of the Hallelujah riff is sparse and the frequency of the silence riff is relatively active ("frequent"), it is Wolf's marker of the "concreteness" (1999a, p. 73) of the riff that holds the most value in this discussion. The "concreteness" (p. 73) of the riffs in the literary context includes the consistent use of the words Hallelujah and silence as the respective tonal word centres, the multiple roles of Hallelujah and silence in their metaphorical and conceptual functions (mirroring the role of shifting harmonies in jazz riffs), and Lispector's strategic placement of the riff repetition in recognisable but transformed formations. All of these "concrete" elements

of the riff offer *Água Viva* an anchoring system through their strong and permanent recognition factors.

Lispector begins *Água Viva* with the Hallelujah riff in the opening paragraph. She uses the riff three times in quick succession, cementing its recognition value. *Água Viva* is a monologue and the Hallelujah riff assists the quality of Lispector's voice. At the beginning, Lispector "shouts" (p. 3) the riff as an exclamation. From this opening recitation, it is clear that the Hallelujah riff is a form of self-definition and affirmation, and the suggestion of its function as a musical metaphor in evoking corresponding a vocal quality is inferred from the start: "Like a bird I sing hallelujah into the air" (p. 4). As the text unfolds, the riff develops to become intrinsic to the exploration of the self. Throughout the exploration of its composition in the text, Lispector finds new relationships with the Hallelujah riff as an extension or a new discovery of herself at each stage. The opening Hallelujah riff reveals several salient points regarding how Lispector establishes these elements:

> IT'S WITH SUCH PROFOUND HAPPINESS. SUCH A HALLEL -
>
> lujah. Hallelujah, I shout, hallelujah merging with the darkest
>
> human howl of the pain of separation but a shout of diabolic joy. (p. 3)

The collection of riffs here takes on an inter-associative meaning. The exclamatory quality of the expression is made powerful by the use of upper-case letters and the use of repetition functions to serve multiple situational contexts, provides a

rhythmic pulse and intensity and indicates that the Hallelujah riff is capable of multiple referents. By repeating the riff three times, the emphasis yields different effects and connects the reader with various religious or musical references. The reader could interpret Lispector's Hallelujah riff in the voice of a Hebrew cantor, a Christian chorister, a negro-spiritual singer or a mystic chanter. 'Hallelujah' is a one-word spiritual incantation with multiple referents.

If Lispector's spelling, punctuation, and typography of "Hallelujah" are deliberately suggestive of multiple religious references, then she is also deliberately opening multiple sensate memories and impressions that connect through various ways, depending on the reader's listening or associative memory to complete their meaning. Questions can be opened. What does Lispector's initial hyphenated, half upper case, half lower case, HALLEL–lujah tell us or recall? Is Lispector recalling her Hebrew ancestry? Is it HALLALL/ YAH? If so, what does the second Hallelujah summon? The references may extend from an ecstatic Negro spiritual, to Handel's four-part contrapuntal chorus from *The Messiah,* or the folk setting rendition by Leonard Cohen. The collision of both forms of the Hallelujah hints at the author's spirituality, reflecting Lispector's upbringing as a Jewish woman in a Catholic country. Most importantly, with the acclamation "Hallelujah" at the onset of the work, Lispector sets the Hallelujah riff in place and establishes that the riff will function with multiple referents, continuing throughout the composition to perform various metaphoric allusions and functioning as a pivot point to her non-narrative monologue.

The highly recognisable quality of the Hallelujah riff gives Lispector's so-called "foreignness" a form of stabilization in the same way that a jazz lick offers a structure for improvisation. Lispector creates new relationships with the Hallelujah riff. In one example, Lispector presents the Hallelujah riff as a single sentence, placed in isolation in a paragraph of its own.

At the bottom of everything is the hallelujah. (p. 29)

This Hallelujah riff arrives in the text after a series of affirmations, "I want nothing: I am pure" (p. 29), obscure content references, such as "I ate my own placenta so as not to have to eat for four days" (p. 28), and "There is much I cannot tell you. I am not going to be autobiographical" (p. 29) to questions such as "What is there between never and ever that links them indirectly and intimately?" (p. 29). The one-sentence riff arrives directly after this final unanswered question just quoted and after the diverse, contrary motion of the previous content in what the author would refer to herself as "speaking to you in the abstract" (p. 73). Hallelujah is no longer used in the context of a phrase but introduced as a proper noun, and then becomes a common noun through "the" (p. 29). The effect of the strategic typographical placement, together with recognition factor of the riff, offers a stabilizing effect. Thirdly, the riff functions as a re-connecting mechanism with the reader, since, to reiterate Lispector's self-acknowledgment, her writing is "disorderly" (p. 6). The riff minimizes the "risk of disconnection" (p. 21) and places a temporary holding position or breath on the multi-

tangential aspects of the non-connecting stream of consciousness that were previously articulated.

Because the lick "Hallelujah" in Lispector's riff has a high recognition factor, I argue that the use of riff has a motivating effect in developing orbiting references. The strong inference of spirituality and musicality inherent in the Hallelujah riff finds echoing strains and modulations throughout *Água Viva*. Lispector amplifies the metaphoric values found in the riff through her sub-theme of self-actualisation. The Hallelujah riff mobilises further contemplations of spiritual, musical incantations. At one point, Lispector contemplates prayer and reaches for a "transfiguring reality" (p. 58). At other times, Lispector expands the musicality of the metaphor with her consistently probing musical imagination: "What I'm writing to you is contralto. It's negro-spiritual. It has a choir and lit candles" (p. 58). Further, Lispector "wants the vibrating substratum of the repeated word sung in Gregorian chant" (p. 5). As in any jazz extemporisation, a riff rarely appears at the end of the work, since the anchoring function of the riff has been completed. However, the aural implication of the Hallelujah riff recurs throughout before finding a textual cadence at the end of the work with "My chant of the 'it' never ends?" (p. 86). We may interpret Lispector's "it" as the Hallelujah riff.

The second riff of note in *Água Viva* is the silence riff. As I shall demonstrate here, silence holds dual conceptual value in Lispector's text and my own work. In both texts, silence is interpreted as both a form of music and as an intrinsic structure of music. Silence defined in the latter context is distinguished more easily since melodies and sounds can only exist when framed by variants of silence, appearing as slight as a

single diminutive rest value to a musician's or a singer's breath. Silence can also refer to the larger body of silence that exits before or after the performance of a concerted work, and acts as a framing device.

The representational meaning of silence as a form of music and as an auditory concept is an equally important exploration in Lispector's silence riffs, and since this meaning is valued and explored in my work and in *Água Viva*, I offer a brief introduction to background this particular concept.

The American composer, John Cage, introduced the musical concept of silence as an auditory notion in the twentieth century. In speaking about John Cage and Samuel Beckett's contribution to the concept of silence as animate, Deborah Weagel (2010) says the following:

> These artists demonstrated that silence is not really silent, and there are sounds, noises, and even music in the void. They presented silence as positive and productive spaces, and they both granted pauses and rests equal status with words and notes. (p. 74)

Weagel's quote is useful as it pertinent to the application of silence as it appears on the works in my review. It is also useful to expand on Cage's notion of sound as silence, since Lispector, in particular, employs the silence riff fifteen times in the eighty-eight pages of her work. There is no direct evidence to suggest that Lispector was aware of John Cage's work or his ideas, but throughout her works, the theme of the value of

silence as presence and its relation to further considerations, such as the void and nothingness, reveals parallel thinking.

In 1952, when Cage asked his audience to listen to silence in his break out experimental work *4'33'',* his critical message articulated that there was music in silence. The objective behind the construction of the work suggests that once we tune into the so-called "silence," we are able to discern the innate musical structures of everyday sounds from nature to man-made sounds. According to Cage (1961) in his seminal written work *Silence: Lectures and Writings,* music emerges through the natural polyphonic and harmonic meeting points of the everyday sounds. In his page-long silent piece *4'33,"* with the title indicating the length of the work, the performer frames each of the three movements by the mechanical opening and closing of the piano lid to mark its beginning and end. Each movement length is determined by the performer's interpretation. This demarcation device delineates the characteristic of silence as a framing mechanism. Cage's composition brings the listener's attention to silence. He asks the reader to re-evaluate what silence means to indicate and that real silence does not exist. The sounds that are created in *4'33,"* are unintentional and their configurations built on chance meetings. This philosophy is an integral part of Cage's thinking in realising the beauty and patterns of everyday sounds. The result is that each piece remains distinctive and remains a form of music. In *Silence: Lectures and Writings* (1961), John Cage says:

> Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. We want to capture and control these sounds, to use them not as sound effects but as musical instrument. (p. 3)

The concept of silence as a presence is used as a driving mechanism in Lispector's riffs and, like the Hallelujah riff, the word silence functions as a "lick," providing an immediate recognition point for the reader. In *Água Viva,* the silence riff is recognisable for both its frequency and concreteness. Unlike the dramatic multi-phrased entry of the Hallelujah riff, the silence riff appears in single phrases, in sentences within the body of a paragraph, or in isolation in a single paragraph. Of the use of silence in *Água Viva,* Cixous (1993) says:

> The question of silence, for example, is the silence of the spacing of music, but silence in the ground, the earth itself, where there is soil for the plant and where there is a surging of the plant from the ground. It is silence itself, which becomes the ground for verbalization. (p. xvi)

Cixous' metaphoric analysis of the intrinsic value of silence in *Água Viva* alerts this discussion to the importance of the silence riff. Cixous describes Lispector's silence as "matter" (p. xvi) and thus concurs with John Cage's articulations. This meaning is signalled in the first silence riff at the beginning of the work: "Listen to me, listen to the

silence" (p. 8). Silence, as it is used in this first reference, refers a possession and enlists the attention of the reader with its repetition of the verb, "listen." Later in the text, the silence riff returns and modulates. The intention of the meaning is reiterated, but it is made more emphatic through a pleading quality. Lispector's silence becomes more acutely and personally referential: "Hear me, hear my silence" (p. 23). If in this case, the first riff was ambiguous; the second riff, with its use of the possessive pronoun, is unequivocal. Later, Lispector doubts whether she is being heard: "My voice fades into the abyss of your silence" (p. 49). Here Lispector offers the silence to the recipient of her monologue. The silence lick maintains its dominant presence as the final word of the sentence (p. 49). The use of the possessive pronoun now changes to "you" and becomes an example of where a metaphoric harmonic shift occurs in the textual riff to offer a new insight. Lispector acknowledges the recipient of her monologue and opens the relationship. The repetition of the riff maintains its functional purpose to offer stability.

The concept of silence as an auditory presence is further explored in Lispector's single-sentence riffs. Silence takes on a personification of the self. Without the use of verbs, Lispector aligns states of being with silence: "And the pain, silence" (p. 65). Silence is joined to pain with a single comma. In the next riff, Lispector's silence is prefaced by a dash, ushering an opposite value of its presence with a flourishing effect: "Now—silence and slight amazement" (p. 79).

In this example, Lispector's silence riff is suspended in its own paragraph. This setting serves to accentuate the riff and to shift its association from the previous pain to a transformation that is "sudden," preparing the reader for the next moment when she

falls into a temporary “state of grace” (p. 79). Musically, the harmonic shift in this example could be a metaphoric understanding of major to minor. In both contexts, the reader’s attention becomes aligned with the riff.

Both examples of the silence riff demonstrate how Lispector seeks to animate silence through various harmonic shifts or shifts in contexts that are emblematic of herself. In her riffs, Lispector frames her focus on the word, “silence,” and its meaning through the textual methods realised through the repetition of verbs, possessive pronouns, and punctuation marks in the parallel way that Cage brings attention to silence through the opening and closing of the piano lid in *4’33.’’*

I am also interested in the musical capabilities and hence textual capabilities of articulating silence. In *Diary of a Song,* I explore the concept of silence as sound, as a metaphor, a framing device, and as a tool to assist in our recalibration of the way we read text. My creative interest in silence stems from numerous vantage points, and in particular, the theories of Cage have influenced my musical texts. The influences also stem from my direct experience of performing Cage’s vocal works throughout my career. In *Diary of a Song*, I seek to create a textual representation of Cage’s work *4’33*” and carry Cage’s philosophy of silence and the structural use of music throughout my work:

> A snowflake is silent you say. Listen again. Wait for the
> next snowflake. See the next snowflake fall down beside it.
> Wait. Now walk on the pavement. Crunch.

> CHORUS: You will hear a chorus of snowflakes underneath your feet. One silence conspiring with another silence. The sound of the first snowflake with the next. (See p. 69, above)

One of the most important structural principles of jazz is the call and response mechanism. Also called antiphony, the *New Grove Dictionary of Jazz* (2012) defines call and response as:

> The performance of musical phrases or longer passages in alternation by different voices or distinct groups, used in opposition in such a way as to suggest that they answer one another; it may involve spacial separation of the groups and contrasts of volume, pitch, timbre. (p. 373)

In jazz performance, call and response is a highly recognisable feature for the listener. In its most basic rendition there is the tradition of what is called "trading fours" when players exchange musical material grouped in four bar sections. The performance permutations of the call and response are not restricted to this formula. The call and response can be varied in length, and the musical dialogue can be shared between sections of the ensemble, between the leader and the ensemble, the soloist and the ensemble, and the ensemble and the audience. *Água Viva* is distinctive for these

multiple uses of antiphonal effects or the call and response mechanism. The effect is represented through many compositional strategies and occurs on many diegetic levels.[17]

The following section will demonstrate how Lispector's dialogic text uses the following formats to imitate the jazz structure: 1) As a typical question and answer composition between the narrator and herself, 2) As a form of commentary where one scene or one paragraph serves as a commentary on the previous scene, 3) As a dialogue with the reader or the undefined "you" of *Água Viva,* 4) As a dialogue that contrasts two different sections of text that contrast each other, and 5) As structural call and response pattern that controls time frames such as the past and the present. The analysis will also show how Lispector employs various punctuation choices and syntactical methods to define and transform the mechanism. These devices include the use of colon, the question mark, the dash, syntactical inversions, and paragraphing techniques.

Many of the musical conventions of the call and response structure are beneficial to *Água Viva.* The call and response strategy sets a defined, easily distinguishable pattern for the reader to follow. At the same time, the process is highly invitational since Lispector's multi-directional call also summons the reader to respond. In this aspect, the text inspires a performance quality. In answering the author's question, a dialogic pattern is established with the reader, resulting in the reader assisting in the construction of the meaning of the text.

[17] In this analysis, the names antiphony and call and response will be interchanged.

In jazz performance, the two parts of the call and response mechanism are built on the premise of a shared link. This may be in the form of thematic or harmonic material. This mechanism, in both jazz and literature, offers a range of tonal experiences, including tension, relaxation, and rhythmic interplay. Lispector adopts this trait and establishes the call and response as a convention for text, providing a stable rhythm and recognition. The quality of dependability is once again an advantageous factor in her non-narrative text.

The unnamed narrator soloist in *Água Viva* is the sole protagonist in the call and response form. In many instances, the format of the mechanism is obvious and succinct; it most naturally appears when the narrator soloist is in dialogue with herself. She asks, "What colour is the spatial infinity? it is the colour of air? (p. 18) or, "Where am I going? and the answer is: I'm going" (p. 23). The call and response link is connected quickly and efficiently through the use of rhythmic symmetry, internal rhythms and the repeated mirror use of "going," concluding each sentence. In other examples, the syntax of the call and response question appears to run simultaneously, creating a jumbling effect. To elucidate this point, the following call and response pattern asks three questions in quick succession and the response is counterbalanced by three answers. Here, Lispector's treatment of the call and response mechanism is more complex. The first response also functions as the call to the next response. As the rhetorical text reveals, the functions of each phrase in terms of call and response are ambiguous but bring an effect of the narrator speaking directly in a conversational style. The example is a convolution of the previous and simpler call and response example but is useful here as

it provides a representation of Lispector's many permutations of its use in *Água Viva.* I indicate the call and response patterns in square brackets:

> Who will come to gather the fruit of my life? [call] If not you and I myself? [call and response] Why is it that things an instant before they happen already seem to have happened? [call] It's because of the simultaneity of time. [response] And so I ask you questions and these will be many. [call] Because I am a question [response] (p. 32)

This passage sets up the call and response dialogue between the narrator and the undefined "you." Here the undefined recipient of Lispector's monologue answers through the narrator's voice. Throughout the text, Lispector offers variant lengths of the call, soliciting the reader to contribute actively to the text's meaning by what is inferred:

> What I like are landscapes of dry and baked earth, with contorted trees and mountains made of rock and with a whitish and suspended light. [call] There, yes a hidden beauty lies. [response] I know that you don't like art either. (p. 32) [call and response]

At other times, Lispector's relationship between the narrator and the "you" is simple and transparent in structure: "Now it is an instant. Do you feel it? I do" (p. 39). This form of the call and response mechanism between the narrator and her listener is

recurrent and representational of many similarly structured examples filtered through the text. The question mark offers a hiatus that insinuates that an answer may have been given to which Lispector then responds. Here, and in the following example, it can also be inferred that Lispector invites the reader to complete the answer, much in the same way that a jazz improviser makes a musical offer to the audience and waits for a response. The listener's response in a jazz setting could range from a shout from an audience, clapping, or dancing. Each response is a form of feedback and offers the jazz musician an opportunity to respond with his musical improvisation; this is described by some as the "feed-back loop." This characteristic is not available in the classical music setting, since the etiquette of the concert hall restricts the elasticity of the relationship between musicians and audience. Lispector's use of the call and response mechanism reflects the invitational quality of the antiphon as it is experienced in live jazz performances. I suggest that "you" in some of these examples is ambiguous and opens the discussion to the plural, so the platform of the relationship becomes more interactive as a result.

> I use stray words that are in themselves a free dart: barbarians, decadent noblemen and gangsters. Does that mean anything to you? It speaks to me. (p. 21)

In other instances based on the same format, Lispector uses a colon in imperative settings: "Listen: I let you be, therefore you let me be" (p. 19). Lispector's use

of the colon in the call and response structure is strategic. She develops a convention with it. The use of the colon in this example and in others promotes a direct style. The colon infers the imperative tense, is abrupt in manner and, gauging from the narrator's response, Lispector infers that there has been an answer from the listener. In other permutations of the format, Lispector conflates the syntax of the simple structure perhaps as a bid to disorientate the reader through her distinctive play of language. The simple question, "How do I have the courage to live?," is syntactically disorganised and inverted as "The courage to live: I keep hidden what needs to be hidden and needs to irradiate in secret" (p. 58).

Lispector uses the multifarious formats of the call and response form with great agility and frequency but at the same time, never losing its recognition factor. The same modulatory technique was demonstrated in the use of the riff. The following passage demonstrates how a further variation of the format assists the author. In this instance, the mechanism aids in the transference of tenses. Here, the call and response in a two-paragraph form is partitioned with a break and offers a passageway for a time passing:

> Now I am going to stop for a while to deepen myself more.
>
> Then I'll be back.[call]
>
> I'm back. I was existing. [response] (p. 27)

Once established, the repeated use of the call and response mechanism in *Água Viva* provides a straightforward and easy tool that enables complicated and complex

shifts of content and style to occur. The following passage offers an example where the call and response shifts content style from the poetic to the prosaic, and the content from the abstract to the functional. As with most of the examples offered in this analysis, all the questions can be argued as having a multi-directional approach in their call statements. As a self-reflection, the questions in this passage are not only self-interrogations, but are directed towards her vigilant "you" and the reader: "Wait" (p. 30), she asks her listener. As the example will show, Lispector utilizes the full range of her punctuation conventions including the question mark, the elongated dash, and the colon in this passage. The call expresses an emotional state expressed in poetic language. The response is prosaic. As the passage reveals, Lispector constructs a series of internal or sub-call and responses within the greater construct of the overarching two-paragraph form.

> [CALL]
>
> Wait: I am beginning to glimpse a thing. [call] A luminescent shape (R). A milky belly with a navel? [call]Wait – because I shall emerge from this darkness where I am afraid, darkness and ecstasy. I am the heart of the shadow. [call and response]
>
> [RESPONSE]
>
> The problem is that the curtain over the window of my room is defective. It is stuck and so it doesn't close. [response] So the whole

full moon enters and phosphoresces the room with silences: [call]

it's horrible. [response] (p. 39)

This section has sought to demonstrate how Lispector's textual transcription of the call and response and her engagement of the structure's myriad functions and textual permutations is comprehensive and conclusive in frequency and concreteness. Lispector's dialogic text is highly suited for use of the call and response mechanism and supports the exploration of the central theme "I am a question" (p. 32). In her role as the narrator-soloist, Lispector is the caller and the obvious musical parallel of the gospel singer or Hebrew cantor could be drawn in this regard, most especially if we consider the previous remarks of the Hallelujah riff as indicative evidence. As this analysis demonstrates, the response is drawn from the narrator, the reader, and attentive "you." The call and response structure enacts an interactive quality of the text and contributes to the overall lively, conversational tone.

Diary of a Song is less overt and frequent in its use of call and response. The strategic use of the form is saved for contemplative fragments and its function not only recalls the invitational quality found in Lispector's work, but also finds an ability to open the conversation as a form of a discursive platform to the reader. This following quotation from *Diary of a Song* mirrors certain qualities found in the previous examples of *Água Viva.* These qualities include the multi-directional approach to the call, the sense of simultaneity achieved by the quick succession of call and answers, and the use of rhetoric:

> But, what if the object does not weigh a hundred pounds. That it weighs as light as a cloud. Did you know that some clouds weigh as much as fifty elephants? True, but you cannot consider it, not for a moment. A cloud is candyfloss you say.

> Can you imagine fifty elephants sitting in the sky? What is the secret to their lightness? Ah, but surely you have seen them? The drawings of clouds with wings? In the story? Perhaps you didn't notice the wings when you were reading. Perhaps, just the smiling cherubic elephant faces. (See p.32, above)

Lispector's dialogic text mirrors this function. The call and refrain mechanism has an overarching philosophical premise. *Diary of a Song* employs the mechanism in isolated moments. To explore and elucidate the writing process the question and answer form, used as subject and countersubject in *Água Viva*, offers Lispector's text qualities of time lapse. This is exemplified by the use of punctuation marks such as the quotation mark or dash or in the use of paragraph breaks.

Summary

The textual elements that collaborate in *Água Viva* rely on Lispector's structural imitation of the call and response and the riff mechanisms to function. These mechanisms offer the framework in which the improvisatory nature of the text deliberately developed by Lispector serves as an idiosyncratic approach. With these mechanisms, the punctuation, syntactical and thematic development, and the novelty of individual expression delivered through the imaginative construction of new words, can operate in a non–linear format, promote a stream of consciousness, and allow the reader to participate through its recognition factor.

The articulation of jazz influences in *Água Viva* is built on the convergence of the elements working in tandem. To explore the principal theme of articulating the "instant-now," Lispector proposes various musical metaphors to represent the mental activity and to assist her in the difficulties of translating her concerns in prose. When Lispector says, "But I don't know how to capture what happens now" (p. 64), she turns to music, "And I sing the passage of time" (p. 17). By using music in a metaphoric way, not only does Lispector reveal the power that the metaphor brings in terms of immediacy and succinct delivery, but she also expands the limits of the text.

Conclusion

The analysis of the two texts in the exegesis and the presentation of the creative component have sought to demonstrate examples of texts in which music has influenced the creation of the work at a level that exceeds a normal text. Since there is no exact science to determine the musicality of a text, the systematic approach offered by Werner Wolf assisted this discussion in its assessment of the texts under review and contributed to providing a guiding framework. As a baseline approach, each text in this study fulfils Wolf's criteria in its "specificity or concreteness of the thematization," the "range of reference," the "frequency and extent of musical thematizations," the "specificity and function of reference," and the "reliability of the thematization" (Wolf, 1999a, pp. 80-82). *Sonata Mulattica* achieves these aims through the resources of classical music. *Água Viva* alludes to the qualities found in jazz and *Diary of a Song* imitates forms and elements from classical and jazz music.

Secondly, the analysis has sought to demonstrate how musical principles and thematic elements are part of the determined construction, seeking to affect the way the narrative communicates meaning. The analysis has emphasized that the use of musical forms and metaphors are semantic imitations of musical genres that attempt to create, with the help of word associations, an aesthetic effect similar to a musical one. The employment of music in this way seeks to provide an affective mode of auditory images that influence and stimulate the readers' mood and emotions, reading technique, and the appreciation of the historical, cultural, or psychological contexts. An example of the auditory image is demonstrated in *Água Viva* with the use of the riff of

the single word “Hallelujah” (p. 3). In *Sonata Mulattica*, it is the use of rhythmical repetition in poems such as *Janissary Rap* (Dove, 1985, p. 61) that allude to the streets bands of the nineteenth century and co-reference present day popular music styles.

While I argue that the level of influence relies on the reader’s sensitivity to music, musical memory and technical knowledge, the auditory association of certain musical concepts in musical text is more challenging to convince conclusively, since the texts under review are designed to be read silently. *Água Viva, Diary of a Song,* and *Sonata Mulattica* are not conceived as performance texts and remind us of Barthes’ understanding of a musical text as he denotes in *Image—Music—Text* where “music enters the language.” He says, “That a sound is reached by text—but the text is a silently read but it wants to be read out loud” (1977, p. 285).

The notion of where music meets the text, or is able to meet a text, is an idea that brings to the fore some of the challenges in the field of music and art studies and what has been a conclusion point in my research. In the field, there is a lack of precision in the employment of word “musical,” and in particular its somewhat arbitrary use by literary scholars. This dissertation has alerted to the wide range of meanings as to what music denotes and as Christopher Small (1998) aptly points out in his preface to *Musicking*, “So many different settings, so many different kinds of action, so many ways of organizing sounds into meanings, all of them given the name music” (p. 2). While this explanation partly clarifies the broader difficulty in the use of the term musical, I suggest greater caution needs to be observed when it is used in music and word studies to forward the work in this field. I cite an example of when Cixous (1993) says in *Three*

Steps on the Ladder of Writing: "There is Clarice Lispector, whose music is dry, hard and severe . . . There is the tender more melodious music of Tsvetaeva or the more heart rendering music of music of Ingeborg Bachmann" (p. 5). Her response of the texts under discussion as music is subjective and not qualified by a framework of definition.

The aim of this study has been to demonstrate "how" music contributes to the text rather than "why." I have achieved this through a musicological biased analysis. My specific contribution to the field is the offer of musico-textual analyses of *Sonata Mulattica* and *Água Viva* and the creation of a new work. The two former works have hitherto not received a musico-textual analysis, most especially not from the vantage of musical emphasis.

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