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The electronic cry: Voice and gender in electroacoustic music

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IV

THE VOCAL PERSONA:

IDENTITY AND TRANSFORMATION

With the title of his book *The Composer's Voice* Edward T. Cone refers to the implicit 'voice' of an implied composer, uttering, as it were, the music. This 'composer's voice' is not the literal voice of a real composer, but rather a metaphorical voice evoked by the music, as perceived by the listener. According to Cone, the composer's implicit persona is the 'complete musical persona' of a composition. 'It is to be posited as an intelligence embracing and controlling all the elements of musical thought that comprise a work.' (Cone 1974: 109) Each composition has a different composer's persona, 'for the persona of each composition is uniquely created by and for that composition' (1974: 18). Thus, 'the concept of the complete musical persona must be as multifarious as that of musical composition itself.' (Cone 1974: 109) The musical persona may be unitary, as in music composed for a solo instrument, or implied by the interaction of the elements of the musical whole, as in chamber music.

In vocal music, such as *Lieder* and opera, the vocalist is the embodied impersonator of the vocal persona (protagonist or character), according to Cone. The embodied vocal persona is the indirect component of the implicit musical persona (the composer's voice). However, Cone points out that the human voice (the vocal persona) has a 'natural supremacy' that 'demands to be heard' and that is accorded special attention by the listener (Cone 1974: 79). Therefore, a certain tension exists between the composer's voice and the vocal persona.

Thirdly, there is the instrumental virtual persona. The instrumental accompaniment of the vocal persona(e) may function as a virtual narrator and is the most direct representative of the composer's voice, the direct component of the implicit musical persona (Cone 1974:12, 35). As such, its relationship with the vocal persona may vary.

This triad of the complete (indirect) musical persona (composer's voice), the vocal persona and the instrumental (virtual) persona, is used by Cone not only in relation to different forms of vocal music, but also in relation to some instrumental music. Cone even refers to electroacoustic music, in particular to *Philomel* (1963) for soprano, recorded soprano and synthesized sound by Milton Babbitt.

Cone's approach has primarily been applied (or extended or criticized) in relation to romantic *Lieder* and opera.[1] In the present chapter, I will reconsider, from a critical perspective, Cone's ideas on the composer's voice and the vocal persona in relation to some compositions for female vocalist and pre-recorded electroacoustic part ('tape') in which femininity comes quite explicitly to the fore. These compositions evoke questions relevant to this thesis. I will focus on the vocal persona of these compositions as it relates to the electronics and to the composer's voice.

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[1] See for example Abbate (1991) and Hoeckner (2001).

IV.1.1 Cone's vocal persona and electronic persona

Cone (1974: 79-80) describes Milton Babbitt's composition *Philomel* as symbolic of the relationship between the vocal persona and the musical persona, or, more generally, the protagonist's voice and the composer's voice.

> The dramatic situation requires the soprano to take shape from her electronic surroundings […] this is the unique example of a composition that seems to create its own protagonist, who in turn creates her own song. As such it appropriately symbolizes the relationship between the vocal persona and the musical persona that envelops and includes it - between the protagonist's voice and the composer's. (Cone 1974: 80)

The vocal persona, or vocal character, is shaped by its words and music as well as by its relationship with the accompaniment and with the composition as a whole. The musical persona ('composer's voice') utters (as it were) the complete composition including, of course, the vocal persona or protagonist's voice. But Cone also points to the supremacy of this voice: 'This is a voice in the process of finding itself, but once it has succeeded, there is no question as to its supremacy' (Cone 1974: 80).

Elsewhere, Cone makes some other remarks concerning electroacoustic music. In relation to 'tape-recorded electronic music', he states that 'the electronic persona is unitary', because 'no instruments or performers are really there' – we do not hear a performance, but a reproduction (playback of the tape) of a single 'performance' or 'execution', i.e. the completion of the master tape (Cone 1974: 110–111). This seems puzzling, because protagonists, agents or personae are, in any case, not real. Yet, Cone suggests that the presence of real performers is needed in order to suggest protagonists, agents or personae.[2] Cone does mention the possibility of agents in an electronic piece, but calls these 'simulations' (Cone 1974: 111). He also considers contemporary music containing rapidly changing temporary

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[2] See also Cone 1974 (22–23) on the reality of the vocal persona: 'The singer is the actual, living embodiment of the vocal protagonist – he is the persona turned into person'. The instrumental persona is virtual, but realized in actual sound (Cone 1974: 106–107): 'The singer *enacts* a role, *portrays* a character. The instrumental performer, too, is in part an actor, but one that *symbolically personifies* the agent of which his instrument in turn is but the concrete vehicle – for, once more, the instrument as sound, not as object, is the locus of the agent.' (Cone 1974: 105)

agents or no agents at all, so that only the complete persona ('the composer's voice') may be heard.

> Some contemporary music – electronic or conventional – is so kaleidoscopic in timbre and pointillistic in texture that a dramatistic analysis would be hard put to find in it more than a rapidly shifting series of temporary agents, simulated or real. In this case it might be preferable to dispense with the concept of agent altogether and to hear the piece only in terms of the complete persona, which must marshal all elements, no matter how disparate, into some kind of comprehensible pattern if the music is to make sense. (Cone 1974: 111)

Philomel consists of a live vocal part and a pre-recorded tape. Is this tape part a unitary electronic persona, as Cone suggests in his statement on tape-recorded electronic music? Or is this tape part a kind of instrumental persona, a direct representative of the composer's voice? What is the relationship between the vocal persona and the electronic part in *Philomel*? I will reconsider Cone's view on electronic tape music and on *Philomel* at the end of my analysis of *Philomel* below.[3]

IV.1.2 *Philomel*

Bethany Beardslee is the leading performer of Milton Babbitt's songs. She premiered his first piece for soprano and synthesized tape, *Vision and Prayer* (1961). Under the auspices of the Ford Foundation, she commissioned[4] one of his

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[3] My analysis is mainly based on the recordings found on the CD MILTON BABBITT, New World Records 80466–2 (1995), performed by Bethany Beardslee, and on the CD ELECTRO ACOUSTIC MUSIC: CLASSICS, Neuma 450–74 (1990), performed by Judith Bettina.
 For an account of the serial structure of *Philomel*, see Taruskin (2005: 201–205), Lewin (2006) and Adamowicz (2011).

[4] Whether *Philomel* was commissioned/requested by, or for, Bethany Beardslee, is contested. The sleeve notes by David Hamilton written for the CD New World Records 80466–2 give Beardslee an active role by stating that the Ford Foundation enabled her to request a piece from a composer of her choice:

> *Philomel* was commissioned by the Ford Foundation as part of a program enabling solo performers to request pieces from composers of their choice. In this case, the performer was soprano Bethany Beardslee [...]

The biography of Bethany Beardslee on Wikipedia concurs with this:

> The Ford Foundation Award in 1964 gave Beardslee the possibility to commission Milton Babbitt to write 'Philomel'. (http://en.wikipedia.org/wiki/Bethany_Beardslee, last accessed May 2012)

most important pieces, *Philomel*, for which her recorded voice is used on the four track tape (Gross 2000), together with electronic sounds from the RCA synthesizer. Regarding Beardslee, Babbitt commented in an interview for *Ohm: The early gurus of electronic music*:[5]

> *Philomel* is very near and dear to my heart. Part of it is because of Bethany Beardsley [*sic*], an incomparable performer and wonderful musician who I've spent a great deal of my creative life with. It's also because that was made on my own with the synthesizer in that studio. (Gross 2000)

Babbitt's *Phonemena* (1969–70), for soprano and synthesized tape or piano, was also written for her, but 'dedicated to all the girl singers I have known'. As the authoritative performer, these songs owe much to Beardslee. Beardslee, however, is not an author, either of music or text.

Philomel* consists of three sections and has a duration of approximately 19 minutes. The text of *Philomel* is written by John Hollander and is based on the legend of Philomel as it appears in the sixth book of *Metamorphoses* by Ovid. It deals literally with aspects of femininity: a raped woman and woman's singing.

In the legend, Philomel is raped by Tereus (who is married to her sister Procne). To prevent her from telling people about this crime, Tereus cuts out her tongue so that she can no longer speak. However, Philomel manages to tell her story in a different way: by weaving a tapestry depicting the crime and sending it to Procne who then comes to rescue her sister. In revenge, Procne and Philomel kill Tereus's son Itys and serve up his body to Tereus for dinner. When Tereus discovers this, he tries to kill Procne and Philomel and chases them into the woods.

However, in Gross (2000), Babbitt explains that librettist John Hollander was the origin of the work and that 'the piece was basically commissioned for a soprano, Bethany Beardsley [*sic*]', thus assigning her a more passive role. Hollander (1967: 134) offers yet another version: '[...] when the Ford Foundation commissioned such a piece and Babbitt asked me for a text, [...]'.

[5] Ohm: The early gurus of electronic music 1948–1980 is a 3 CD box with booklet which includes an excerpt of a recording of *Philomel* performed by Bethany Beardslee. As part of the online music magazine *Perfect Sound Forever*, the web publication *Ohm – The early gurus of electronic music* (2000), contains interviews and essays by Jason Gross, one of the producers of the CD box (http://www.furious.com/perfect/ohm/, last accessed 28 April 2013).

There, Procne and Philomel are transformed by the gods into birds: a swallow and a nightingale; Tereus is transformed into a hoopoe.[6]

This legend forms the basis of John Hollander's text. However, the text found in Babbitt's composition does not tell the whole story; important elements of the legend are omitted. Hollander's text deals with Philomel's transformation into a nightingale. This Philomel is haunted by memories of being raped, of the cutting of her tongue and of being chased into the woods.

The song starts with speechless vocal sounds, a vocalise on 'eeeeee' first coming from the tape, then produced by the live singer. At the beginning of the first section, Philomel does not differentiate between her feelings and the world around her, between the sounds of the environment and her own voice, and is not able to experience her feelings clearly. The tape part responds like a god-like instance of knowledge and truth, as Luke Howard (1999: 118–119) remarks.

> Philomel:
> I feel
> Feel a million trees
> [...]
> Feel a million tears;
> Tape:
> Not true tears–
> Not true trees–
> Philomel:
> Is it Tereus I feel?
> Tape:
> Not Tereus; not a true Tereus–
> Philomel:
> Feel a million filaments:
> Fear the tearing, the feeling
> Trees, of ephemeral leaves
> Trees tear,
> And I bear
> Families of tears–
> I feel a million Philomels[7]

The soprano part, the electronic sounds and the recorded soprano are interwoven; the phonetic play of the text is reflected in the music. The trauma of the crime has frozen her feelings and shattered her expressive and communicative abilities:

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[6] In most Greek versions of the myth, Philomel was transformed into a swallow and Procne into a nightingale. This was inverted in Ovid's version.

[7] The text comes from the sleeve notes to the CDs New World Records 80466–2 and Neuma 450–74.

I flounder in quiet
Miles of felted silence
[...]
Emptied, unfeeling and unfilled
[...]
Feeling killed
Philomel stilled.

Then she hears the sound of her new voice:

What is that sound?
A voice found?
Broken, the bound
Of silence, beyond
Violence of human sound,
As if a new self
Could be founded on sound.
[...]
I am becoming
My own song...

The singer's voice is echoed or duplicated by the recorded voice on the tape.

In the 'Echo Song' (section two), Philomel has exchanged her previous state of integration with the environment for an auditory mirror stage in which she addresses questions to different birds and receives answers in the form of an echo. This second section is more recitative-like, with the echoes rendered by the tape.

In section three, Philomel realizes that her trauma dominates everything and blocks her capacity to change, to grow and to live:

Then feeling distills to a burning drop, and transformation
Becomes intolerable. I have been defiled and felt my tongue
Torn out: but more pain reigns in these woods I range among.
I ache in change,
[...]
Pressed into one fell moment, my ghastly transformation
Died like a fading scream: the ravisher and the chased
Turned into one at last: the voice Tereus shattered
Becomes tiny voices of night that the God has scattered.
I die in change.
[...]
Then all became pain in one great scream of silence, fading
Finally, as all the voice of feeling died in the west
And pain alone remained with remembering in my breast.
I screamed in change.

Section three (an 'aria') has a more solemn and lofty character; electronic interludes alternate with the vocal part; the long electronic tones reminiscent of an organ. By

finding a voice and by becoming aware of her situation and accepting her feelings ('Now all I can do / Is bewail that chase'), Philomel overcomes her trauma. This new voice is music, in which painful feelings are transformed and transcended:

> Pain in the breast and in the mind, fused into music!
> [...] Now in this glade,
> Suffering is redeemed in song. Feeling takes wing;
> High, high above, beyond the forests of horror I sing!
> I sing in change

This song is about Philomel's trauma, and the overcoming of her trauma. One of the powers of music is its ability to facilitate the experiencing, expression, processing, transforming and transcending of painful feelings.

There are some remarkable differences between Babbitt's/Hollander's song and Ovid's story. Philomel has lost her human, speaking voice. In the song, she finds a new, nonhuman voice: the wordless, singing, 'purely musical' voice of the bird. However, in Ovid's story, although Philomel loses her tongue, she does not lose her powers of human communication and signification. To circumvent her muteness, she weaves, 'writes', her story in a tapestry as a message to her sister; and by way of gestures and signs, she asks someone to take it to Procne, who thus learns about her sister's misfortune and her husband's crime. In Ovid's story, Philomel uses her wits and acts on her social environment; she is writing, signifying and acting, and with significant consequences: Procne finds her sister and both take revenge cruelly, undoing their family's marital bond with Tereus by killing Itys. Grief is paired with intense rage and drastic action (in fact Philomel's raging declaration of revenge directly after the rape was the reason for Tereus to cut off her tongue in the first place). In Babbitt's song, however, Philomel is not ascribed any social interaction or communication;[8] her voice is only responded to by echo. Hollander's Philomel is a traumatized victim who does not display nor remember any rage[9] or revenge, who does not remember her own horrible, revengeful deeds

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[8] Adamowicz (2011), following Lewin (2006), relates the serial pitch matrix to the tapestry woven by Philomel. However, Lewin (2006) and Adamowicz (2011) do not discuss a significant difference between Philomel's tapestry and Babbitt's serial structure: the tapestry is conveying Philomel's account of the rape, and is thus related to Philomel's rage and revenge, while the serial matrix is not.

[9] John Hollander explains that the /iy/ sounds at the beginning come from the words 'I feel' and that this refers to her past feelings of fear, outrage and pain: 'for it is from her fear, fancied outrage, and

and who does not act on her environment but, instead, internally transcends the trauma by singing.[10]

The dramatic content of the text contrasts with the lightness and virtuosity of the music. The electronic sounds of the RCA synthesizer on the tape are characterised by an unhuman precision and speed. The voice inhabits this same atmosphere. As a consequence of its widely-ranging tessitura, its large intervals and timing based on the serial composition technique as well as its velocity and its varied details, the vocal part is virtuosic. Bethany Beardslee manages to sing this dramatic piece in a light and precise, but also expressive manner.[11]

IV.1.3 The electronic persona revisited

Cone considers electronic tape music to be 'unitary'. With regard to *Philomel*, he argues that 'the soprano' (Philomel, the vocal persona, the protagonist's voice) emerges from the 'electronic surroundings'. I will examine these statements now in the context of *Philomel*.

When electronic tape music is considered 'unitary', does this imply that a tape part is unitary too? How unitary is the tape part of *Philomel*? In this composition, there are two categories of sounds in the tape part: the electronically synthesized sounds and the recorded vocal sounds of Bethany Beardslee. Therefore, the tape part is not unitary with regard to the character and the origin of the sounds. Perhaps, then, only the electronic sounds are considered to form the electronic persona? However, in a performance, both electronic and pre-recorded vocal sounds emanate from the same sound system and are thus related. (All the sounds on the

remembered pain that Philomela's psychic energy in the song is generated.' (Hollander 1967: 136) However, for me this seems a quite remote reference to Philomela's rage that I cannot trace in the text and music.

[10] But, paradoxically, intelligible language had to be used to tell her story, authored by men and sung by a female vocalist.

[11] Philomel the girl without tongue is unable to speak, and Philomel the nightingale can only sing without words. Babbitt's next composition for soprano and tape, *Phonemena*, seems to be the logical consequence: this song consists entirely of notes with nonsense syllables, i.e. composed combinations of vowels and consonants.

tape come from the loudspeakers; moreover, old analogue tape imparts a similar quality to all sounds on the tape). And how would one otherwise designate the vocal-sounds-on-tape? These do not belong directly to the vocal persona as they do not sound naturally human, but rather electronically mediated. The pre-recorded vocal sounds are a bridge between the electronic sounds and the live voice.

Does Philomel comes forth out of the electronic part, as Cone suggests? The piece begins with electronic and pre-recorded non-verbal vocal sounds on the tape which are then continued by the live soprano. The vocal part and the vocal sound on the tape are especially strongly related[12] when the vocal part is performed by Bethany Beardslee, whose voice is also heard on the tape. I find this symptomatic of Philomel's integration with her environment. But since it is the voice of the vocalist that we hear on the tape, one could say that the tape comes out of Philomel (part of the tape comes literally from the vocalist) rather than the other way round.[13] In the second section of *Philomel,* Philomel hears her own echo, provided by the recorded vocal sounds on the tape. It is as if the tape part, or at least the vocal sounds on the tape part, renders in sound the subconscious vocal production and perception processes of Philomel: on the tape, we hear the sounds that Philomel subconsciously produces by non-verbal vocalizing (beginning of section one) or by aurally perceiving (the echoes of her own voice in section two). The echo suggests that these sounds do not come independently from her environment, but are an extension of her inner processes.[14]

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[12] Adamowicz (2011) points out that the live vocal part and the recorded voice are also related through shared pitch row forms.

[13] The priority of the vocal part is also dependent on the balance between voice and tape. In the recording by Bethany Beardslee (New World Records 80466-2), the tape part is quite soft when compared to the voice. When heard like this, the composition becomes one for soprano with some electronic sound in the background. While I prefer Beardslee's performance, soprano and tape part are more evenly balanced in the recording by Judith Bettina (Neuma Records CD 450-74). Another factor is the often limited sound quality of such an early electronic tape when compared with the more impressive sound quality of live voice or that produced by contemporary recording techniques. On the other hand, a multi-speaker sound installation on the concert stage tends to diminish the impact of the vocalist.

[14] Adamowicz (2011) argues that the combination of the live vocal part and the recorded voice is a metaphor for Philomel's split personality. Moreover, Adamowicz (2011: [7], [8]) finds the instability of Philomel's fragmented psyche reflected in the serial structure (by way of 'mutual partitioning'). According to Adamowicz (2011), the combination of the live vocal part and the recorded voice as well as the textual, vocal and serial relations between these parts reflect Philomel's split personality. Adamowicz (2011) argues that Philomel's personality is split between an emotional part full of fear,

Is the electronic part an electronic persona or a kind of instrumental persona; that is, a direct manifestation of the composer's voice? I find it difficult to hear the electronic sounds as a separate persona, because of their proximity to the pre-recorded vocal sounds on tape. But I also find it difficult to hear the tape part of *Philomel* as one unitary persona, because of the difference between vocal and electronic sounds. Moreover, it is not self-evident that one should hear the vocal sounds of a female vocalist directly as the male 'composer's voice', thus complicating the concept of the tape part as a direct manifestation of the composer's voice. At least some of the tape part is an extension of the vocal persona. Elsewhere, Cone describes how the instrumental part could be interpreted as the unconscious[15] of the vocal persona (Cone 1974: 35) – this may resemble the relationship between the electronic persona with the vocal persona in *Philomel*.

If *Philomel* symbolizes the relationship of the musical persona with the vocal persona, this may be for different reasons than those proposed by Cone, at least with regard to electro-vocal music: rather because of the intertwining of musical and vocal personae and of the composer's and vocalist's voice. The vocalist's voice has literally entered the composition. But *Philomel* is also an example of the stereotypically gendered narratives, with the depiction of women as passive victims of violence, and of the abstraction of the female singing voice as

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rage and pain, and a rational part, used for planning the weaving of the tapestry and the revenge:

> Philomel's meticulously woven tapestry can be likened to Babbitt's serial matrix in terms of its requisite calculation and careful construction. This somewhat dispassionate calculation opposes the passionate rage felt by the victim of assault and speaks to the fragmented nature of Philomel's psyche—a splitting of her personality. (Adamowicz 2011: [5])

Adamowicz (2011) associates the serial matrix with the maternal element and the rational, calculated serial structure with the planned calculation of weaving the tapestry, cooking the meal and organizing the revenge by Philomel and Procne, thus assigning feminine aspects to the serialist procedures. Adamowicz (2011) also finds Philomel's transcendence manifested in the serial pitch structure. Thus, Adamowicz finds an empathic identification of the composer's voice with the persona Philomel:

> [...] the dissolving psyche of a tragic heroine is given expression. It becomes possible that the figurehead of positivistic discourse in North American music theory possessed the capacity to empathize with the psychological condition of a wronged and increasingly unstable woman. (Adamowicz 2011: [13])

[15] In a later essay, 'The world of opera and its inhabitants', Cone suggests that in opera the inner life and the unconscious of the characters is brought to the (musical) surface, resulting in a heightened emotional intensity. Thus, the characters in opera can sometimes be consciously thinking the musical accompaniment, or the orchestra is sometimes playing the (musical) thoughts or musical imagination of the characters (Cone 1989: 133-8).

'pure' non-verbal sound. However, the extension of the vocal persona into various musical-compositional aspects, beyond the vocal part, shows an identification of the composer's voice with Philomel. Last but not least, *Philomel* refers to the possibility of overcoming trauma through music.

IV.2 *Anima*

With Lars-Gunnar Bodin's composition *Anima* (1984)[16], for soprano (or alto flute) and tape, I will extend the discussion on the composer's voice and the vocal persona in relation to electro-vocal music. At first sight, in this case it seems self-explanatory that, following Cone's suggestions, the soprano part forms the vocal persona, and the tape part is the direct manifestation of the composer's voice. However, the following analysis proposes alternative interpretations of the relationship between the vocal part and the tape part and suggests several options for assigning gender to these metaphorical voices.

Anima has a duration of ca. 7'25". There is no sung text: both voice and voice-like tape parts consist of vocalises. The tape has been produced using the sound synthesis computer program CHANT which works with analysis-resynthesis to generate voice-like synthetic sounds. Although the composition does not have any lyrics, the composer suggests, both through the title and in the sleeve notes[17] that the composition has a specific meaning: 'the struggle within a human being to come to a reconciliation with his/her "anima"'[18] (p. 8). The composer explains that 'man is always represented by the live voice', and that the anima is symbolized by the motif on the tape consisting of a back and forth movement of the pitches f'-b'-f'' (see ex. IV–1). The soprano part starts with five other pitches in the first phrase (ex. IV–2); gradually pitches are added and she ends with all twelve pitches in the last phrase: the final note b' completing the twelve tone set (ex. IV–3). The composer calls this b-natural the *inner corte*; the centre of the anima motif on tape. The tape part plays variations of the anima motif and ends with the same anima motif as heard at the beginning.

'Anima' is the Latin word for breath, soul, life or mind. Howard Jonathan Fredrics, who wrote an extensive analysis of this composition in close cooperation with the composer, links *Anima* to the Jungian concept of the anima (Fredrics 2000).

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[16] Edition Suecia, Stockholm, Sweden (Swedish Music Information Centre): 1991.

[17] On the CD COMPUTER MUSIC CURRENTS 7, Wergo 2027-2, 1990; performed by Kersten Ståhl.

[18] This is partly derived from Sven Fagerberg's essay collection *Bronshästerna (The Bronze Horses*, 1973). (Lars-Gunnar Bodin, sleeve notes to the recording of *Anima*, on COMPUTER MUSIC CURRENTS, VOL. 7, Wergo 2027-2, 1990; Fredrics 2000)

In Jung's theory, anima is the unconscious femininity of man, the archetypical femininity related to feeling, sensuousness and human relationships, which is repressed by the normal male ego and projected onto women. Since the femininity of woman is normally considered not to be unconscious (the unconscious masculinity of woman is the animus), it is somewhat puzzling why Bodin mentions 'his/her anima' if he meant the Jungian concept. If anima is taken as 'life' (breath/soul/mind), it is strange to represent it using the mechanical-sounding motif on the tape instead of the live singer (the motif on the tape has a voice-like timbre but sounds very artificial). If anima is taken to mean femininity, one may also wonder why 'feeling, sensuousness and human relationships' are represented by a mechanical sounding tape and why femininity is not represented by the female singer; the composer states that 'man' is represented by the (female) live voice[19]. One may wonder why this composition is not called *Animus*. This would acknowledge the gender of the singer, who, according to Jung, as a woman has to deal with her unconscious masculinity, her animus.[20] If the tape part represents the anima, then the live voice must represent 'man' (not 'humankind' but the male sex). Such gender-bending is not uncommon: since the 19th century, male singers have almost never sung the roles of female personae, but female singers do sometimes represent male personae (*Hosenrolle*, see Dame 1994: 106); and in the previous chapter it was found that the use of electronic voices often tends to diffuse gender roles. Several stereotypes clash here: on the one hand the connection of femininity with body, on the other hand the connection of femininity with machine and with unconsciousness.[21]

Fredrics interprets *Anima* as a 'symbolic representation of the psychological and political struggle for humankind's unification with its anima'. Again, 'humankind' seems a strange generalisation: men are supposed, normally speaking,

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[19] Fredrics even associates the soprano part with the composer's persona, remarking: 'a subtle vibrato in the final mezzo-soprano note that lets us know that perhaps there is still some fear left in Bodin's final approach towards the *inner corte* of his anima'.

[20] Also, although the tape sounds are within the normal register of the female voice, the timbre of the artificial voice-like sounds on the tape sound to me more male than female. This may be related to the fact that phonetic research has been based mainly on the male voice (Simpson 2009).

[21] An example of the dangerous connection between femininity and machine is the robot Maria in Fritz Lang's film *Metropolis* (Morton 1993, Bosma & Pisters 1999).

to repress their anima, not women. Women have a different relationship to femininity than men. This conflation of 'humankind' with 'man' is common. However, we could also read this 'struggle for humankind's unification with its anima' on another level: as the struggle for the reconciliation of a male-dominated, masculine society with its repressed women and repressed femininity. In this way, Fredrics's text is symptomatic of the situation he hopes to overcome: although the concept of anima/femininity is of central importance to his analysis, no women are mentioned. 'Man' seems to be represented by the male composer whose work, especially in the field of pitch structure, is central to Fredrics's analysis. No attention is paid to the work of the female singer, nor to the musical features that specifically concern vocal performance, and that are less objectifiable: breath, melodic contours, register, intervals and pacing.

Central to Fredrics's analysis is the notion of 'intervallic symmetry'. He relates all pitches to the b', the central pitch of the anima motif on the tape and called *inner corte* by the composer in the sleeve notes to the CD. This b' is the central note of the tape part but is avoided by the soprano until the last note, a unison b' produced both by the soprano and the tape. In the last phrase of the soprano part, pitch symmetry is obvious: it starts with the interval f'-e'' and gradually narrows down to b' (see ex. IV–3). But Fredrics argues that all the pitches found in the soprano part are more or less symmetrically related to the *inner corte*. However, for this he obliterates notes that do not fit into this symmetry and he sometimes reduces intervals by means of octave transposition in order to reach their pitch classes as they relate to the *inner corte* b'. As early as the first phrase of the soprano line (bars 4–7), as well as in bars 11–14 and bars 17–20, the c#' (-10) disturbs the symmetry of the pitches e*b*'' (+4), d'' (+3), a*b*' (-3), g' (-4), f#'' (+7) and e' (-7) around b' (ex. IV–2, IV–4, IV–5). To find symmetry not only in the collection of pitches but also in the succession of pitches, is even more difficult; see for example the third entrance of the soprano (ex. IV–5): g' (-4), e*b*'' (+4), f#'' (+7), d'' (+3), a*b*' (-3), e' (-7), g' (-4), a*b*' (-3), g (-4), c#' (-10). Fredrics describes this third soprano entry thus: as 'not only do the individual pitches of the vocal entrance tend towards symmetry around the *inner corte*, but they are also arranged in a manner that is approximately symmetrical in their distribution around the temporal midpoint of the line.' (The temporal midpoint of this line is at the second g'!)

During the piece, more pitch classes are added to those sung by the soprano. The order in which the different pitches are introduced can be described as roughly symmetrical around b' if register is not taken into account (in which case +10 = -2): c'' (+1) and d*b*'' (+2) in bar 39, a'' (+10) and b^{b}' (-1) in bar 41, f'' (+6)[22] in bar 64 and b (± 0) in bar 70 at the end of the piece. Fredrics summarizes this as a 'free but clear use of abstract symmetrical pitch'.

Fredrics's analysis is based on pitch class (thus independent of register). But for a singer, register is as important as pitch class. To sing a pitch one octave higher makes a huge difference for the singer (in terms of physical effort) as well as for the listener (timbre). If, like Fredrics, one only considers pitch class and not the octave in which the note occurs, the implication arises that one is analysing music as an abstract logical object with disregard for the actual sound, its physical characteristics and the bodily effort involved in producing it. If one takes register into account, another aspect of the vocal part's asymmetry is highlighted: in the first phrase, the pitch range of the soprano is c#' − e*b*''. This range is gradually extended upwards as far as the c''' in bar 56. Thus, her pitch range is not symmetrical around b'.

Moreover, melodic intervals and rhythm are more important for the character of a melodic phrase than pitch class alone. Taking into account the importance of melodic intervals and rhythmic pacing, I interpret the composition as follows:

The first phrase of the soprano consists of two tritones, one minor second and one fifth (bars 4–7, ex. IV–2). Gradually, the soprano sings more, different, intervals; in the last phrase, all intervals occur (bar 68–72, ex. IV–3). Intervals and melodic contour shape the expressive quality of a phrase. As a result of its descending contours, the descending minor second and tritone, and through its calm pacing, I perceive the first phrase of the soprano as a kind of lamentation. Although it avoids the pitches of the tape, it imitates the tape's melodic intervals by singing a tritone twice. In bar 28, the vocal part has acquired a more lively and mild character with its lullaby-like, gentle rocking in the middle range (e' − e*b*'') and a somewhat

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[22] The f' is found in the printed score as early as bar 41; however, Fredrics determined in the manuscript that this has to be a f#'.

faster rhythm with mild syncopation (ex. IV–6). From bar 40 on, pitch classes, pitch range, melodic intervals and rhythm are all expanded and further varied. The flowing last phrase starting at bar 68, is symmetrical with regard to pitch, leading to the final b', that merges and rubs with the b' on the tape as a result of the slow, irregular vibrato of the last long vocal note.

The tape part on the other hand, starts and ends with a static, strict symmetry. From bar 21 onwards, this symmetry becomes gradually disordered through the varying of the motif with pitches and melodic intervals of the soprano (bars 22, 27, 32) as well as through the use of heterophony and portamenti, that make it sound out of tune (bars 21, 25, 36–47). This culminates in the 'mechanical' polyphonic repetitive motifs (m. 48–62) which, as Fredrics shows, are symmetrical around b' with respect to each other, that extend toward the symmetric pitch range b*b* – c'' and that end in a pitch cluster (bars 63–65). (Note that the pitch range of the tape b*b* – c''' is perfectly symmetrical around b'.) After the pitch cluster, the symmetrical anima motif is heard once more.

What about the relationship between tape and voice? In the **first section** (bars 1–20) there is no temporal overlap between the tape and the vocal part, except for the long *inner corte* note on the tape; and tape and vocal part have different pitches (see ex. IV–2, bars 1–9). By repeating and sustaining the *inner corte* tone and by sounding the extremes of the piece's pitch range (b*b*–c'''), symmetrical around the *inner corte* b', the vocal part is framed by the tape. In bar 18, two pitches in the vocal part are adopted from the tape in bar 16 (ex. IV–5, bars 16–20). In **section 2** (bars 21–36), the tape and vocal parts go on to exchange pitches, but now the tape part adopts pitches from the vocal part. The tape part in bar 22 adopts pitches from the vocal part in bars 17–19 (ex. IV–7, bars 16–24), after which similar pitches are again used by the voice in bars 23–24. In bars 27–35, a similar pattern in the relationship between tape and vocal part occurs a second and third time. In the **third section** (bars 37–46), there is less of quasi-interaction between vocal part and tape. The anima motif in the tape sounds heterophonically distorted and somewhat out-of-tune as a result of the portamenti, while the soprano part becomes more and more varied, building up with a higher note in each phrase (g'' in bar 39, a'' in bar 41, b*b*'' in bar 45) (see ex. IV–8, bars 39–41). In the **fourth section** (bars 46–67), the tape and soprano parts are contrasted. The soprano part becomes more varied,

with longer phrases directly after one another (ex. IV–9, bars 54–59). However, the tape consists, quasi independently, of mechanical polyphonic and repetitive motifs, ending in a slow, static rendering of the anima motif against a pitch cluster covering the extremes of the pitch range (b*b*–c''') (ex. IV–10, bars 60–65). This contrasts with the lively, varied, expanded vocal part. In the **final section** (bars 67–72)**,** there is a similar, but quieter contrast: the tape reverts to the original anima motif above which the soprano sings her flowing, converging, symmetrical last phrase (ex. IV–3). With the last tone, tape and voice merge and rub at the same time.

I would describe the development of the composition as follows:

1. Tape: static;

   Voice: confined (bars 1–20);

   Relationship: (almost) no overlap; tape confines voice; voice adopts a few pitches from the tape;

2. Tape: variation, heterophony, gliding, order disrupted;

   Voice: movement, coming to life, gaining more freedom (bars 21–36);

   Relationship: tape adopts pitches from voice; more overlap;

3. Tape: heterophony, gliding, order disrupted;

   Voice: exploration, expansion (bars 37–46);

   Relationship: less overlap, less interaction;

4. Tape: mechanical polyphony, order disrupted;

   Voice: more expansion, variation, virtuosity (bars 46–67);

   Relationship: quasi-independence, contrast;

5. Tape: return of static motif;

   Voice: equilibrium, reconciliation (bars 68–72);

   Relationship: quiet contrast, merging and rubbing.

This division of the piece into five sections corresponds with Fredrics's, but my interpretation of what happens in these sections differs. Fredrics states that the relationship between the voice and the tape part progresses 'from the struggle of predominance of one part over the other, wherein each has its own identity, towards a merging of temporality and content.' Fredrics interprets the final merger of soprano and tape part in two ways: 1) the merger of humanity and technology resulting in a loss of independence of the human being; 2) the Jungian integration of the masculine and feminine elements of the unconscious. But I do not agree. As my

description of the relationship between the tape and vocal part above shows, I do not perceive a continuous development of merging between voice and tape.

Fredrics's desire to find symmetry throughout the composition obliterates the differences between the soprano and the tape part. The most important difference between soprano and tape can be found in the timbre and in the micro-fluctuations in the time and frequency domain. When listening superficially, the tape sounds may resemble the voice, especially when tape and soprano sound together; but when listening more attentively, the synthetic vocals on tape sound very artificial. This is, to a significant degree, due to the regularity of the synthetic voice sounds; a human voice changes more or less continuously with respect to frequency, timbre and volume. In addition, the soprano part has a 'human' quality as a result of its imperfect symmetry and its mastery of more varied pitches, intervals and rhythms. The tape part has a 'mechanical' quality due to the static symmetry of the anima motif, the association of variation with disorder, and as a consequence of the repetitive, symmetrical polyphony. Even the last soprano phrase, with its perfect pitch symmetry, contrasts with the tape part as a result of its flowing, irregular, 'non-mechanical' rhythm.

My interpretation takes the perspective of the vocal persona instead of the theoretical perspective offered by the composer and elaborated on by Fredrics. From my perspective, the development of the piece resembles an individuation process of the vocal persona: the soprano starts with few possibilities, avoiding the tape material in the background while being contained within its limits of pitch and timing. She adopts a few pitches from the tape, then, in section 2, goes her own way while the tape becomes, as it were, influenced by her. In section 3, she explores more possibilities while leaving the tape unaffected and in section 4 her material is further expanded while the order of the tape part becomes disrupted and subsequently returns to its static status quo. In the last section, the soprano concludes with the final balanced phrase incorporating all pitches and intervals in a quiet but lively rhythm, while the tape part functions as a reference base; on the final b', she even enters the microtonal realm with her controlled, slow vibrato. Fredrics hears this vibrato as 'a slight trembling', suggestive that 'perhaps there is still some fear left in Bodin's final approach towards the *inner corte* of his anima'. However, I do not hear trembling or fear, but mastery. I do not hear a loss of

independence on the part of the soprano, rather, for me, she gains possibilities, balance and control.

The tape part on the other hand does not undergo such a development, but ends with the same motif as in the beginning. According to the composer, the soprano represents 'man'. This 'man' seems to go through a process of individuation during the piece. The anima motif symbolizes unconscious femininity. This functions as a static background. When the anima motif changes, it is as if it becomes disturbed and disordered, rather than developed. If the soprano part is taken to represent 'man', then *Anima* ignores women and it fails to acknowledge the different positions of men and women with regard to femininity. In addition, due to the static anima motif, *Anima* presents a depressing representation of femininity.

Yet, let's look more seriously at the 'his/her anima' as mentioned in the composer's sleeve notes: 'the struggle within a human being to come to a reconciliation with his/her "anima"'. Let's assume that the soprano represents woman and that she struggles with her anima. In this case, the piece would resemble the individuation process of a woman. For women, femininity is not so much repressed but rather the (conscious or unconscious) norm. The woman in this composition is at first sadly confined by this normative anima motif, while she avoids joining it in unison. During the piece, she begins to explore more and more possibilities. This unsettles the anima. After this exploration, the woman attains a state of balance in which she uses the anima as a reference point and in which she possesses all possibilities, all pitches and intervals. She is able to maintain all possible distances to the anima, even microtonal differences and unity. What worries me, however, is that the anima motif on the tape does not change, even after it becomes disordered during the piece. This static notion of femininity conforms to the Jungian idea of the archetype, according to which such stereotypes form unchanging foundations.

How can one apply Cone's dramatic-musical theory to this composition for soprano and tape? Following on from Cone, one could say that the singer performs the role of the vocal protagonist and that the electronic tape part is the direct component of the composer's voice. But *is* the tape part of *Anima* the direct component of the composer's voice? Technically, yes, because its sound comes

directly from the composer, without a performer as intermediary.[23] But in the sleeve notes of *Anima*, the composer suggests considering the composition as a representation of the inner psychic life of 'man', consisting of its conscious identity (the vocal part) and its unconscious femininity or 'anima' (the tape part). This is in line with Cone's idea that the instrumental accompaniment could be interpreted as the indirect, unconscious component of the vocal persona. However, although here the vocal persona of *Anima* must be 'the conscious identity of man', it is sung by a woman. Moreover, the composer's suggestion throws up the interesting possibility that the direct component of this male composer's voice is a musical representation of a mechanical, static unconscious femininity.

However, concerning *Anima*, I tend to associate the composer's voice more with the vocal part than with the tape part. This is for several reasons: because of the composer's remark that the voice represents 'man', because of the lively, human character of the vocal part when compared to the static quality of the tape part, and because of the non-lingual, instrumental character of the voice, which could also be performed by an alto flute. Fredrics also associates the soprano part with the composer's persona remarking that: 'a subtle vibrato in the final mezzo-soprano note that lets us know that perhaps there is still some fear left in Bodin's final approach towards the *inner corte* of his anima'. To consider the female vocal part as the most direct component of the composer's voice in a composition, is exceptional; Cone does not do so. However, this may (partly) explain why the work has not often been performed by vocalists, but more by flautists.[24]

Whether or not the tape or the vocal part is considered as a direct component of the composer's voice, a travesty is at play here. However, as the composer suggests in his sleeve notes, the composition as a whole, the implicit musical persona, can also be considered to be the composer's voice. In this instance, the relationship between voice and tape is central. In my interpretation, it suggests that a healthy, creative and productive relationship between man/woman and the anima

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[23] Cone does not acknowledge the role of the sound engineer or sound diffusion performer who determines the exact sound of the tape during the concert by adjusting the volume, balance and tone, and by placing the speakers.

[24] Soprano Rosemary Hardy, who commissioned the work, performed it three times; it was also performed by Kerstin Ståhl, as heard on CMC 7. Information personally conveyed by the composer, email 4 July 2004.

(collective unconscious femininity) is possible by way of an individuation process. However, this composer's voice also suggests that the archetype of femininity is static and that, while it could become temporarily disordered, it will not change or develop.

IV.3 *Hildegard's Dream*

Chant d'Ailleurs (1992)[25], *Hildegard's Dream* (1994) and *Borges y el Espejo* (1992) by Alejandro Viñao form a trilogy for soprano and computer.[26] According to his own programme notes,[27] the composer was inspired by, respectively, Mongolian, Medieval European and classical Arabic / Turkish musical traditions to develop an imaginary style concerned with non-metric melisma and ornaments instead of melody, harmony and large scale form. How does this music relate to 'elsewhere' (*d'ailleurs*)? This music from 'elsewhere' consists of non-western and ancient musical features combined with electroacoustic technology and style. It lacks clear metre, features prominent use of melisma, ornament and timbre, non-semantic lingual sounds and little text,[28] as well as extended vocal computer sounds and live female voice. In performance, the sound of the live voice and that of the computer are fused through the adding of artificial reverberation to both and diffusing them through the same loudspeakers. The computer is used to extend the ornaments and timbre of the voice, to add microtonal pitches and to transform timbres. Many computer sounds come from recorded vocal sounds which are subsequently processed; however, the (professional or unprofessional) vocalists from whom these voice sounds originate, are not mentioned. Some computer sounds resemble the male voice, others resemble the female voice (for example the voice of Frances Lynch, who premiered these compositions). The composer writes that he based the music on the chanting traditions of Mongolia, classical Arabic singing and medieval European monophonic singing (sleeve notes p. 3). *Chant d'Ailleurs*, for example, is based on a Mongolian folk tune (p. 4) and *Borges y el Espejo* is loosely

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[25] *Chant d'Ailleurs* won the first prize, 'Golden Nica', of the Prix Ars Electronica 1992.

[26] The scores and tape parts are published by the composer, www.vinao.com.

[27] Programme notes in the scores and on the CD ALEJANDRO VIÑAO – HILDEGARD'S DREAM, INA GRM, MUSIDISC 244942, 1994, France.

[28] 'Imaginary language', with the French words 'chant d'ailleurs' and several Spanish words in *Chant d'Ailleurs*; fragments and variations of Latin text by Hildegard von Bingen in *Hildegard's Dream*; and varied Turkish words in *Borges y el Espejo*.

based on a Turkish song.[29] However, Viñao mentions neither the names of these tunes nor the source from which he gathered them (such as the musicians, the recording, etc.) The music and sounds 'from elsewhere' are appropriated by the composer without acknowledging the identity of the 'others'.

Hildegard's Dream (1994) is inspired by Western medieval melismatic religious monophonic singing. The composer combined Latin words and phrases from different texts by Hildegard von Bingen. The composer provides the following programme note for the piece:

> When I was composing 'Hildegard's Dream' I imagined that amidst these visions, Hildegard had a dream, too awesome, too frightening, too beautiful to be recorded or even to be acknowledged to anybody, perhaps not even to herself. It was a musical dream: the armies of the Islam are overrunning Europe. Hildegard is attending a performance of one of her vocal compositions which the Lord has 'revealed' to her in one of her visions. The piece is being sung by 80 nuns of her own convent. Half way through the performance the nuns start singing long notes which unfold micro tonal intervals and motifs which no longer speak of God but suggest the forbidden modes of the infidel. The original melismatic rhythms had now turned into figurations with no clear meter, the text, still in Latin, features both the names of Christ and Allah in it. The dream would be an intolerable nightmare if the music were not so overwhelmingly beautiful. Hildegard is suddenly woken up by her singing. (sleeve notes CD MUSIDISC 244942)

A translation into English of the Latin text is provided by the composer in the score and in the sleeve notes of the CD. The first strophes contain the textual material which goes on to be varied and repeated in the second half:

> Flower come to me,
> with ardent longing
> dearest flower, we run to you.
> Flower of love,
> the Word of God grows bright.
>
> Oh! Fear.
> You do not know or see or taste
> the One who has set you here.
> Oh! soul.
>
> I am Allah.
> flower of love, come to me.
> Praise, praise to be you Christ, praise.

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[29] The sleeve notes of the CD MUSIDISC 244942 mention: 'loosely based on a Turkish semi-classical song' (p. 10). The preface to the score states: 'I based the invented singing style on the traditions of different Eastern musics and in particular on one Turkish/Ottoman classical song [...]' (p. II).

Oh! Sun,
carry us on your shoulders,
back to the most just....

Oh! king of kings,
Ah! Rama, Zeus, Allah,
oh! God,
who are you?
oh!

[...]

The piece starts with long sustained tones in the computer part[30] sounding rather like chant sung by male voices. The computer part functions somewhat like a choir. The soprano enters with a long c' on the word 'flos' (flower), one octave higher than the computer part and in unison (ex. IV–11). Her long tones develop into florid melismatic phrases, like medieval chant, with some microtonal sliding; accompanied by long stable, gliding or wavering tones in the computer part. The computer part forms a base or accompaniment of 'electronic' voices, often sounding quite human, sometimes more electronic (for example, at bars 116–119), and that at some points become transformed into 'instrumental' electronic sound (e.g., at bars 48, 78, 108), supporting or dissolving the solo voice. The composer writes in the

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[30] Reference to a 'computer part' respects Viñao's terminology. In the instructions for the score (purchased in 2003 from the composer), the computer part is described as 'music played by the computer' and as digital 'tape' (ADAT), in which a click track is included to help the singer synchronize with the tape (a click track is not heard by the audience but only by the performer via headphones). A training audio CD-r was provided, with the computer part in mono on one channel and the click track on the other channel. This suggests that the computer part is both pre-recorded and fixed and is thus similar to a tape part (or, following the terminology of Dutch composer Ton Bruynèl: 'sound tracks' – 'klanksporen' in Dutch). However, in 2013 Viñao remarked to me personally that the computer part may be played as one continuous sound file (similar to a digital tape part), as is done in most cases, or as multiple sound files triggered live by the performer via for example Max/MSP software, as is done by vocalist Agata Zuber (email 19 May 2013). This last option gives the performer more flexibility with regard to timing. This is an example of how the division between tape music and live electronic music is becoming less strict as a result of computer technology (although playing different sections or fragments of a tape part at different moments of the performance was also already done with analogue tape, this was less convenient and less flexible). Viñao also prefers the term 'computer part' because it *suggests* more flexibility than 'tape part':

> Also, and perhaps more important: the term 'pre recorded tape' suggests an inherent inflexibility, regardless of context and specially regardless of sonic content. By contrast when we read 'a computer part' we do not automatically feel the same inflexibility. We imagine that it will depend on the context and that it is up to the composer and/or the performer to find the necessary flexibility required for that particular piece using the appropriate technological means. (Personal e-mail correspondence, 19 May 2013).

On the rigidity of tape part and click track, see Chapter III.2.

score that '[m]ost of the sounds played by the computer have been created using an actual human voice as a departing sound source' (p. 4). Because of the long tones and long melismas, the text is seldom recognisable. The piece ends with the soprano quietly singing: 'quis es tu, Deu-a' (note that 'dea' is Latin for goddess), which dissolves in the quasi-vocal computer sound.

The piece opens with a clear, recognisable melismatic phrase for the soprano, somewhat in the style of medieval chant, supported by a steady reference tone in the computer part (ex. IV–11). But during the piece, the phrases and tones gradually drift away from such stability, with microtonal gliding and less clearly recognisable phrases. There is no longer a familiar style; the pitches of soprano and computer fuse in microtonal or dissonant intervals, losing a stable musical identity. The moments when soprano and computer coincide in unison on the same pitch (e.g. m. 9, 28, 45, 77) are stable reference points in this otherwise changing and gliding texture. However, such stability is not always what it seems. When the voice sings the same tone as that heard on the computer part, the computer part seems at first to function as a support for the voice. But in bars 45–48, the voice gradually disappears into the c' heard in the computer part, which gradually changes from 'voice-like' to 'electronic', quasi-instrumental sound (see ex. IV–12). At the end of several other phrases, the voice also merges with, and disappears into, the computer sound; at other moments, the voice seems to emerge from it. Long tones have two different functions in this piece: as a stable reference, and as a fluctuation of pitch, timbre and loudness. From bar 95 onwards the loss of stable identity seems to reach a zenith as soprano and computer part form loosely microtonal, dissonant chords on the words 'Rama, Zeus, Allah, O! Deus quis es tu? O!!' At this point, the computer part contains both quasi-vocal and quasi-instrumental sounds. On this last 'O', the soprano has to sing a microtonal glissando while gradually changing the vowel sound from 'o' to 'u' and the dynamic from forte to pianissimo, disappearing in the computer sound (ex. IV–13). The tones of the soprano and computer parts glide and form microtonal and dissonant intervals, seldom meeting at the same pitch (ex. IV–14). With the words 'quis es tu Deu-a...' the piece ends with long tones for soprano and computer part, rubbing at a microtonal distance from each other. My interpretation is that the theme of this composition is loss of identity both of the

vocal persona and of sound (voice merging with computer), pitch, rhythm, musical style and religion.

However, an even more radical identity confusion could be occurring here than the one staged by the composer. These three compositions were premiered by Frances Lynch. One can also recognize her voice on the computer parts. When she performs the piece, her processed vocal sounds form a bridge between the live voice and the computer part. However, these pieces can be sung by other sopranos as well. On first hearing Hilde Torgersen's recording,[31] I was confused. The timbre of this mezzo soprano voice is quite different from the recording by Frances Lynch, with a timbre that more closely matches the male-like quasi-vocal sounds than the female-like sounds of the computer part. Thus, Hilde Torgersen's voice merges differently with the computer part than Frances Lynch's, resulting in a different relationship between the live voice and the computer part. The (quasi) male-like computer vocals merge more with Torgersen's voice. The female-like computer vocals, sounding like the voice of Frances Lynch, do not merge so much with Torgersen's voice; the two parts can thus be independently identified. Thus, the character of the live voice influences how one hears the computer part. Moreover, Torgersen's voice in *Hildegard's Dream* differs considerably from Torgersen's often more female sounding voice in the other pieces heard on the CD. Thus, Torgersen adapts her voice to the style of the composition and to the male-like quasi-vocal sounds on the computer part. Computer part and live voice influence each other. The sound of the live voice influences one's perception of the computer part. However, the sound and style of the live voice were also influenced by the computer part and by the composition as a whole.

According to the instructions of the composer in the score, during performance both voice and computer part must have electronic reverberation added to them and must be diffused through the same loudspeakers, so as to merge live voice and computer part. Since both a live performance and a CD recording sound through loudspeakers, one may wonder what the difference might be, except for the visual appearance of the singer on stage, the different social ambiance and the probably superior sound equipment of the concert hall. Why compose a piece for

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[31] On the CD HILDE TORGERSEN – VOICE STORIES, Albedo ALBCD 012, 2001, Norway.

live vocalist when her voice will be heard through loudspeakers? Why not pre-record the soprano's part, combine it with the computer part and send this through the same loudspeakers? One obvious answer is that people don't like to go to a concert hall just to hear music through a pair of loudspeakers. Another implication of such a piece for soprano and computer is that different interpretations, by different vocalists, are possible as, for example, testified by the recordings I described above. In this respect, the essence of music composed on a score is not its live performance, but the possibility of multiple performance interpretations, whether live or recorded.[32] Above all, however, I consider this composition to be a staging of the loss of identity of the Western classical vocalist as she adopts other singing styles and sounds, merges with the sounds of the computer part and loses her sonic identity by having her voice mixed and fused with the computer sounds.

What does this fusion of vocal and computer parts imply regarding the composer's voice and for the relationship of vocal and electronic personae? The vocalist is present on stage and, as such, a vocal persona is established. However, since both electronic and vocal sounds are electronically transmitted and diffused through the same loudspeakers, it may be difficult to differentiate between the live, recorded and manipulated vocal sounds. It is easy to identify elements of the computer part with the vocal persona. Thus, the vocal persona is 'larger than life' and expands into the computer part. Those elements of the computer part are strongly connected to the vocal part and do not form an independent voice or agent. However, other elements of the computer part have a more independent ('electronic' or 'instrumental') sound. Moreover, the computer part consists of different, more or less manipulated, voices of unnamed others. This computer part is not a unitary electronic persona, because of its internal multiplicity and its strong connection to the vocal part.

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[32] Similarly, Nicholas Cook (1995–1996) argues that it is not only the presence of the performer(s) that is essential for the notion of performance, but also the irreducible difference between a score and its performance(s): "the idea of performance embodies a principle of *difference*" (Cook 1995–1996: 34). José A. Bowen also makes this point: 'If the goal of a performance is to exactly mimic an *Urtext* recording, then why not simply play the *Urtext* recording and forget the concert? The point of live music is that it is always different.' (Bowen 1999: 441) I would like to add that this is not only the point of live performance, but also of recordings of live performances. Why else release several different recordings of the 'same' composition?

However, not only does the vocal persona extend into the computer part, the reverse is also true. As a result of the fusion of electronics and voice, the computer part absorbs the vocal part (also literally, through the diffusion of both through the same loudspeakers). The vocal part is fragmentary and consists more of extended vocal embellishments and timbre changes than of a recognizable melodic vocal line. The directions in the score are very detailed and leave little room for interpretation by the vocalist. The vocal part has a quite instrumental character and is 'difficult to remember', as the composer remarks in the foreword to the score. As such, it lacks vocal identity and there is no clearly defined vocal character. Not only is the computer part an extension of the vocal part, but the vocal part is also an extension of the computer part.

Because the identities of vocal and computer parts are diffuse, both are in the grip of the implicit composer's voice, the complete musical persona. 'Loss of identity' pervades the composition on many different levels and in many different aspects, especially in relation to the vocal sounds, the vocal persona and the electronic persona. However, this does not threaten the composer's identity.

IV.4 Conclusion

The compositions discussed above demonstrate that a pre-recorded electroacoustic part ('tape') is not necessarily a unitary, separate entity, but may merge with the vocal part.

The electroacoustic sounds often fuse with the vocal sounds. In some compositions, the recorded voice of the vocalist provides the source material for the electroacoustic part. The electroacoustic part may be associated with the unconscious of the vocal persona or could express the intertwining of inner and outer worlds.

The electroacoustic parts may not be unitary; different domains can be discerned: voice-like sounds, quasi-instrumental sounds, electronic sounds, sounds that merge with the voice or are clearly differentiated from the voice, sounds that combine heterophonically with the vocal part or sounds that form a (quasi)independent strand.

Identity and transformation play an important role in the compositions discussed here. This particularly comes to the fore in the relationship between the vocal part and the electroacoustic part. The metaphorical composer's voice and the vocalist's voice often merge. In the event that the vocalist's voice is heard on the tape part, it may seem to annex it. On the other hand, by treating the voice in an abstract, instrumental way and by diffusing the identity of the vocal persona, the implicit musical persona, i.e. the composer's voice, takes over – but this may involve an empathic identification of the composer's voice with the vocal persona.