

“BECAUSE THERE IS NO BASIS FOR COMPARISON”: THE SELF-ACCOMPANYING  
SINGER AND ROGER REYNOLDS’ *SKETCHBOOK FOR THE UNBEARABLE LIGHTNESS  
OF BEING*

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## ABSTRACT

Jane Rodgers, Advisor

Roger Reynolds' 1985 work *Sketchbook for The Unbearable Lightness of Being* is an unusual work, as it calls for a vocalist to accompany themselves at the piano. Though there are many contemporary singer/keyboard performers, this is not a common practice within the contemporary classical music community. The practice is not without precedent – there is ample historical evidence that self-accompanying was once an accepted and promoted practice within western art music. In contemporary contexts, works calling for a vocalizing pianist have become more prevalent over the last twenty years, but this has not been true for self-accompanying repertoire. Works requiring simultaneous vocalization and keyboard performance place a significant cognitive burden on the performer, and research in multi-tasking and automaticity highlight some of the issues relating to this type of performance.

As one of only a few works Reynolds has produced for the combination of voice and piano, *Sketchbook*'s construction is exemplary of Reynolds' compositional style, and access to his pre-compositional materials illuminates Reynolds' unique approach to composition, and his economical use of limited musical material is on display in this work. This document analyzes *Sketchbook* for both its musical characteristics and for the potential challenges it creates for the self-accompanying singer.

This is for my family. Thank you for patiently believing I could do this.

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## INTRODUCTION

Singers accompanying themselves at the piano is neither a new, nor revolutionary type of musical performance. There is abundant evidence of singers having accompanied themselves on a variety of keyboard instruments throughout the past three hundred years - everywhere from small home salon gatherings to large opera stages. In a number of musical genres this remains commonplace. Popular artists such as Alicia Keys, Tori Amos, Lady Gaga, Elton John, and Fiona Apple; experimental artists including Tom Waits and Diamanda Galás; and a number of jazz artists - Nina Simone, Aretha Franklin, Norah Jones, and Fats Waller, among many others, have performed while singing and playing piano both on record and in front of audiences. However, in the realm of “classical” music, this particular type of performance has dwindled in popularity. Though there no single cause for this decline, researchers note pedagogy texts, the development of the art song as a virtuosic medium for both pianist and singer, and an overall emphasis on specialization rather than generalized music learning as potential reasons why self-accompanying is a rare enterprise in contemporary classical performance practice.

Over the past forty years, a growing number of works for vocalizing (singing and/or speaking) *pianist* have emerged, and the “vocalizing pianist”<sup>1</sup> is becoming own virtuosic genre within contemporary classical music<sup>2</sup>. However, works composed specifically for keyboard-playing *singer* have remained extremely rare throughout the late 20th century, and such performance has more recently been regarded as a “curiosity”<sup>3</sup> in the classical realm. In 1985, composer Roger Reynolds wrote what may be the only large-scale 20th century work (at 30

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<sup>1</sup> Adam Marks, “The Virtuosic Era of the Vocalizing Pianist” (PhD Dissertation, New York University, 2012), Permalink: <https://pqdtopen.proquest.com/doc/1316589035.html?FMT=AI>

<sup>2</sup> Marks, “The Virtuosic Era of the Vocalizing Pianist.”

<sup>3</sup> Kurt Adler, *The Art of Accompanying and Coaching* (Minneapolis: University of Minnesota Press, 1976), <https://books.google.com/books?id=7EX0BwAAQBAJ&pg=PA224>, 224.

minutes in duration) for self-accompanied singer, his *Sketchbook for the Unbearable Lightness of Being*. Premiered by vocalist/composer Joan La Barbara, the piece has been performed only a handful of times since its premiere, and the researcher could only find documentation of two other musicians who have performed the work, in whole or in part.

### Significance and research questions

This is the first research document to present a performer's interpretive analysis of a large-scale contemporary work for self-accompanied singer by an historically recognized composer. Though scholarship and a growing body of repertoire for the vocalizing pianist exist, works for self-accompanied singer are much less common, and scholarship of contemporary self-accompanied literature is scarce, in comparison to research into the historic practice.

To discuss Roger Reynolds' *Sketchbook for the Unbearable Lightness of Being* in context, this document will first define the self-accompanied singer. The history of the practice and related performance styles will be discussed, focusing on how the approach of the self-accompanied singer differs from that of the vocalizing pianist. In the process of defining the Self-Accompanied Singer, this document presents the first musical analysis and performer's guide to Roger Reynolds' *Sketchbook for the Unbearable Lightness of Being*, a significant historical work for self-accompanied singer. This analysis will explore how Milan Kundera's text informed the creation of every aspect of the piece - from form, to tonal material, to text-delivery and approach to performance.

As a corollary to this analysis, this document incorporates extensive discussion with the composer regarding its conception, development, and execution. To create a guide for performers, this document will briefly present pedagogical and performance issues unique to the self-accompanied singer, catalogue the few extant contemporary works for this type of

performer, and discuss *Sketchbook for the Unbearable Lightness of Being*'s place within this catalogue, continuing into pedagogical implications for learning and executing such a work. Through the organization of the available repertoire and the discussion of the development of self-accompaniment in performance, this document will present the self-accompanying singer genre not as novelty, but rather as an artistically and pedagogically useful enterprise within contemporary chamber music.

### Methodologies and limitations

Within this document, the researcher presents a brief history tracing the development and decline of self-accompanying singer practices in the European/American western music community. Then, by approaching the work's pitched material serially – that is, examining the context of intervallic relations and recurring pitch patterns, rather than approaching the work in a tonal-harmony context – the researcher analyses the Peters facsimile score of *Sketchbook for the Unbearable Lightness of Being*, updated by Roger Reynolds in July 2018 during the course of this research. In addition to pitch material, this analysis will discuss form, metric/rhythmic elements, and motivic elements that recur within the work. Significant primary research of materials provided by composer Roger Reynolds will be presented. Reynolds is a scrupulous archivist of his compositional process, and he generously shared with the researcher copious pre-compositional notes, sketches, and other preparatory hand-written material from *Sketchbook* and other works from his personal home archive. In addition, this research presents discussion of his process in developing the concept and score for *Sketchbook for the Unbearable Lightness of Being* in both a written interview from March 2018, and a spoken interview given at his home in June 2018. This document will also analyze Reynolds' utilization of Milan Kundera's texts - how his choices of text, and his use of repetition and stratification of the text into various

methods of vocal production highlight and/or obscure Kundera's language, words, and narrative intent. Reynolds' use of a variety of vocal techniques and electronic sound modification in the creation of specific sound-worlds within the work will also be discussed.

This document will further discuss *Sketchbook for the Unbearable Lightness of Being* as one of a small but growing number of contemporary works for self-accompanying singer. The researcher presents potential concerns unique to the self-accompanying singer, informed by a small collected catalogue of contemporary self-accompanying pieces.

Although examples of self-accompanying pieces by other composers will be discussed, they will not be formally analyzed within this document, as the focus of analysis and discussion will be Roger Reynolds' *Sketchbook for the Unbearable Lightness of Being*. Within the scope of this document, only works utilizing piano/keyboard as the "accompanying" instrument will be discussed. This excludes many pieces in which a singer is asked to play percussion, string, or other auxiliary instruments. Such works may deserve future research, but for the purposes of this document, they will not be discussed in this document.

Within the introduction to the topic of self-accompanying, the researcher will briefly present related cognitive scholarship regarding (1) dual-task learning (the benefits and problems relating to performing two simultaneous tasks - such as singing and playing piano in tandem), and (2) automaticity (the phenomenon of practicing a task until it is no longer under one's conscious control). Though these concepts will be discussed in relation to the cognitive tasks of self-accompanying, this document will not present new research in that realm.

#### Chapter overviews

Chapter 1 presents a summary of the historical practice of self-accompanying singing at the keyboard. With the growing body of repertoire for vocalizing pianist, this chapter defines the

self-accompanying singer as distinct from the vocalizing pianist, using examples from the repertoire of each to illustrate. Though it is unique within the realm of existing repertoire for self-accompanying singer, other self-accompanied work from the same period as *Sketchbook* will be discussed, in addition to contemporary works for self-accompanied singer.

Chapter 2 gives an overview of the life and work of composer Roger Reynolds, the composer of *Sketchbook*. The work is better understood through a knowledge of Reynolds' unusual background and his well-defined approach to composition, and through comparison to other works in his catalogue that use voice.

Chapter 3 introduces *Sketchbook for the Unbearable Lightness of Being*, a work composed in 1985 specifically for Joan La Barbara to self-accompany. It is one of few such works, and unquestionably one of the most significant - in duration as well as in the virtuosity demanded of the performer. *Sketchbook* represents a unique moment in Reynolds' compositional output, and its place in his oeuvre is examined in comparison to a number of other voice-centric works from the mid-1980s, including his *VOICESpace IV* and *The Vanity of Words*.

Chapter 4 presents the first formal analysis of *Sketchbook for the Unbearable Lightness of Being*, examining aspects of its structure, tonal content, use of text, use of vocal modification both by the singer and with electronic sound modification, theatricality, and the interplay between the various elements of voice, piano, and engineering choices. The performer's relationship to the piano will be discussed from a performative standpoint, both as an element in the drama of the work, and for particular challenges that the performer faces when approaching *Sketchbook*'s keyboard component.

Chapter 5 presents a narrative exploration of the process of preparing *Sketchbook* for live performance, including aspects related to staging, rehearsing the dual-task of singing while

playing keyboard, and working with an engineer to create the electronic component of the work. The technology available to sound engineers currently is vastly different from what was available at the time of *Sketchbook*'s premiere, and the researcher's conversation with Roger Reynolds about this topic, and his indications for possible application of sound manipulation within *Sketchbook* in relation to his other vocal works will be presented in this chapter.

Chapter 6 discusses the challenges involved in learning *Sketchbook* from a cognitive standpoint, as it involves multi-tasking in a way with which most musicians are unfamiliar. In a dual-task performance situation, research indicates that one or both tasks being attempted may suffer due to some form of cognitive interference. This chapter presents strategies for learning to self-accompany.

The conclusion of this document, Chapter 7, presents *Sketchbook for the Unbearable Lightness of Being* within a contemporary context. Whether the Self-Accompanying Singer will become a more prominent form of music making within the contemporary classical music community remains to be determined - but with the creation of more scores calling for this type of performance, it is possible that interested musicians may take on this unique challenge.

## CHAPTER 1. THE SELF-ACCOMPANYING SINGER

Defining the self-accompanying singer seems simple – broadly, it is a musician who both sings and plays an accompanying instrument simultaneously. This definition is not limited to keyboard instruments - whether guitar, hurdy-gurdy, cello, any manner of percussion, or any imaginable combination of voice and apparatus (except for perhaps other mouth/lung-powered instruments such as woodwinds and brass), there is a long tradition of self-accompanying vocal music. As singing does not require use of hands or feet, performers can use them for musical purposes – and whether as a function of economy, availability, or amusement, they have been called upon to do so.

The historic record of self-accompanying owes a great deal to the scholarship of contralto and researcher Dr. Robin Bier, whose comprehensive study *The Ideal Orpheus: An Analysis of Virtuoso Self-Accompanied Singing as a Historical Vocal Performance Practice* traces the practice from ancient Greece to the last wave of virtuosic self-accompanying singers in the “classical” realm, including George Henschel, Reynaldo Hahn, and Pauline Viardot. They were popular performers of their time (the early 20<sup>th</sup> century), but due to several coinciding factors, the practice waned through the progression of the last century. One factor Bier addresses includes pedagogy (scholarly research and practice into how singing is historically taught), and how self-accompanying is not addressed in pedagogical texts - even those of Manuel Garcia, a singer and pedagogue whose father (vocalist and acclaimed pedagogue Manuel Garcia), and sisters Maria Malibran and Pauline Viardot, were known self-accompanists. Another factor that Bier identifies as leading to the decline of self-accompanied singer is the ever-increasing emphasis and importance placed on technical skill.

Singers are no longer expected or required to develop the necessary keyboard skills to self-accompany well. The repertoire of Henschel and Hahn is impossible

without extensive piano study. Sixteenth- and seventeenth-century continuo songs and early bel canto arias would be more achievable under Bacilly's<sup>4</sup> model, where the singer is not expected to master the instrument, but today audiences expect accompaniment and singing to be equally accomplished and performances in which the playing is amateur would fall under heavy scrutiny.<sup>5</sup>

This emphasis on technical skill, and the perceived problem of self-accompanying is echoed in conductor and pianist Kurt Adler's *The Art of Accompanying and Coaching*:

The performer will find it extremely difficult, however, to find the right balance between singing and accompanying; usually, one will dominate at the expense of the other. Balancing pianistic ability against vocal gifts will take a great deal of judgement... In these words – self-accompanying singers – lies one of the reasons for the shortcomings of self-accompaniment. In all these cases the singing was much superior to the accompanying; the balance was shifted toward the vocal part. Self-accompanying in a concert hall may have some value as a curiosity, but I think art will always be the loser.<sup>6</sup>

It is important to remember that the practice of self-accompanying only seems to have atrophied in the realm of western “art” music. The complicated nature of when “art” music became a genre separate from “popular” music – and the distinctions between “high/low” music – are outside the scope of this document. However, it is not difficult to find self-accompanying singers in many other musical realms – from experimental and jazz to R&B, rock, and musical theatre. The lineage of virtuosic self-accompanists such as Pauline Viardot, George Henschel, and Reynaldo Hahn (all popular performers of both their own music and the music of others during their lifetimes – not unlike Billy Joel, Nina Simone, or Diamanda Galás today).

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<sup>4</sup> The treatises of Bénigne de Bacilly are discussed earlier in Bier's paper – this 17<sup>th</sup> century pedagogue advocated that students of singing spend time learning to play the theorbo to an “average” level. (see p. 64 of *The Ideal Orpheus*).

<sup>5</sup> Robin Bier, “The Ideal Orpheus: An Analysis of Virtuoso Self-Accompanied Singing as a Historical Vocal Performance Practice, Volume One of Two” (PhD Dissertation, University of York, 2013), 209. Permalink: <http://etheses.whiterose.ac.uk/id/eprint/10530>

<sup>6</sup> Adler, *The Art of Accompanying and Coaching*, 224.

## Defining the self-accompanying singer

In this document, the term self-accompanying singer indicates a skilled singer who also plays piano. For the purposes of this discussion, “skill” is not defined in terms of formal training – rather, it indicates the level of intentionality, control, and vocal ability that is necessary to execute a variety of pitched/sung vocal music. This type of musician has a close relative in the vocalizing pianist<sup>7</sup>, but there is a distinction to be made between the two labels. The vocalizing pianist is assumed to be a skilled *pianist*, with a level of intentionality and technical ability to execute keyboard works of a variety of difficulty, in tandem with the ability to vocalize in a variety of ways.

## The vocalizing pianist

It may be useful to examine more closely certain works that are associated with both the vocalizing pianist and self-accompanying singer to better illustrate the distinction. Pianist, composer, and performer Frederic Rzewski is highly associated with this genre, and has many works that call for a vocalizing pianist to perform. Within his catalogue are works that ask the pianist to hum, whistle, speak both freely and within a rhythmic/*Sprechstimme* framework, all while executing demanding keyboard passages. The vocalization requires rhythmic precision, but is most-often unpitched, and performable by an “amateur” vocalist.

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<sup>7</sup> Marks, *The Virtuoso Era of the Vocalizing Pianist* – the author discusses the origin of this term.

Example 1: Rzewski, *Flowers I. for speaking pianist*, mm. 53-57<sup>8</sup>

The image shows a musical score for Example 1, Rzewski's *Flowers I. for speaking pianist* (mm. 53-57). The score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line includes the lyrics "AND SO TO BED, AND TO SLEEP." The piano accompaniment includes markings such as "cresc.", "gradually more pedal", "P sub.", "pp", and "Ped.".

Example 2: Rzewski, *De Profundis*, mm. 163-164<sup>9</sup>

The image shows a musical score for Example 2, Rzewski's *De Profundis* (mm. 163-164). The score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line includes the lyrics "HA HA HA HA HA" and "HEEHEE HEEHEE HEEHEE HO HO HO HA HA HA HE HE". The piano accompaniment includes markings such as "3" and "4".

Amy Beth Kirsten's (*speak to me*) is another example of recent work for vocalizing pianist.

Here, the pianist is asked to perform *Sprechstimme*, or pitched speech – this is a more difficult vocal technique than speaking but is not a prohibitive technical challenge for many pianists<sup>10</sup>.

<sup>8</sup> Frederic Rzewski, *Flowers I. for speaking pianist* (Brussels: Sound Pool Music, 2008), 5. Permalink: <http://ks.imslp.net/files/imglnks/usimg/4/42/IMSLP117552-WIMA.6a5e-FLOWERS-1.pdf>. Please note: many of Rzewski's scores are freely available on IMSLP, as licensed by the composer.

<sup>9</sup> Frederic Rzewski, *De Profundis* (Brussels: Sound Pool Music, 1992), 13. Permalink: [http://ks.imslp.net/files/imglnks/usimg/5/5b/IMSLP116458-WIMA.bfe9-de\\_profundis.pdf](http://ks.imslp.net/files/imglnks/usimg/5/5b/IMSLP116458-WIMA.bfe9-de_profundis.pdf).

<sup>10</sup> Like most sung literature, one must consider vocal range and possibly "characterization" when examining certain works for vocalizing pianist. Michiko Saiki's "The Vocalizing Pianist: Embodying Gendered Performance" focuses on gendered performance in vocalizing pianist literature and explores this topic deeply.

Example 3: Kirsten, (*Speak to me*), Movement II, mm. 91-94<sup>11</sup>

The image shows a musical score for Example 3, consisting of a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature and features lyrics: "word word speak speak no speak no pa: a: a: no yqu first shall no speak". The piano accompaniment is in a 4/4 time signature and features a complex, rhythmic pattern with many sixteenth notes. The score is written in a standard musical notation style with a treble clef for the vocal line and a grand staff for the piano accompaniment.

Roger Reynolds has also written for vocalizing pianist – his 2012 work *OPPOrTuniTy* features a few forceful vocal utterances (phonemes that comprise the word “John,” as the piece was written for the John Cage Centennial Festival).

Example 4: Reynolds, *OPPOrTuniTy*, mm. 1-5<sup>12</sup>

The image shows a handwritten musical score for Example 4, titled "OPPOrTuniTy for Marjaneh Ling Tan" by R. REYNOLDS. The score is in a 5/4 time signature and shows the beginning of the piece. The title "OPPOrTuniTy" is written in a large, stylized font. The score is written in a standard musical notation style with a treble clef and a grand staff for the piano accompaniment. The score is handwritten and includes some markings such as "mm 60" and "5/4".

Other composers as varied as George Crumb, Jerome Kitzke, Brian Ferneyhough, David Rakowski, and Christopher Dietz have also written for vocalizing pianist. Though it is still a developing genre, there is now a great deal of repertoire for this type of performer. Though each of these scores displays a different type of difficulty, each arguably requires a performer with a higher level of keyboard skill than vocal skill. Examining a few examples of self-accompanying repertoire may put differences between vocalizing pianist and self-accompanying repertoire in greater relief.

<sup>11</sup> Amy Beth Kirsten, (*Speak to me*) (New Haven: Bad Wolf Publishing, ASCAP, 2010), 10. This excerpt was quoted in Saiki “The Vocalizing Pianist,” 39.

<sup>12</sup> Roger Reynolds, *OPPOrTuniTy* (Frankfurt: Peters, 2012), 1.

### Earlier precedents in self-accompanying

Though the researcher could find no specifically-designated self-accompanying repertoire published in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, one may gain insight into the makeup of a self-accompanying work by examining pieces written by the virtuosic self-accompanists of that era. Pauline Viardot, Reynaldo Hahn, and George Henschel all composed, in addition to their other careers as singers, self-accompanists, and teachers. Pauline Viardot's songs have been performed by many voice/piano duos, but in her time, she performed them self-accompanied. Some songs including "Bonjour, mon coeur!" and "Hai luli!" feature long, legato vocal writing, and simple accompaniments built on arpeggiated chords (where the hands are not executing many leaping motions). To contrast, her "Le chêne et le roseau" features a much more active keyboard part throughout (in addition to a wide range and the need for a fair amount of vocal stamina).

Example 5: Viardot, *Hai luli!*, mm. 1-7<sup>13</sup>

The image shows a musical score for Pauline Viardot's "Hai luli!". It is divided into two systems. The first system is for the piano accompaniment, marked "Andante." and "piano" (p). It features a treble and bass clef with a 3/4 time signature. The piano part consists of arpeggiated chords. The second system is for the vocal line, marked "Chant." and "piano" (p). It features a treble clef and a 3/4 time signature. The vocal line is a simple, legato melody with the lyrics "Je suis tris - te, je m'in - qui - è - te, Je ne sais". The score is in G major and 3/4 time. The piano part consists of arpeggiated chords, and the vocal line is a simple, legato melody.

<sup>13</sup> Pauline Viardot, *Hai luli!*, (Paris: Au Ménéstrel, 1880), 1. MusicaNeo Online, Permalink: <http://www.lachsa.net/ourpages/auto/2017/1/16/30397290/Hai%20luli.pdf>.

Example 6: Viardot, *Le chêne et le roseau*, mm. 93-97<sup>14</sup>

The image shows a page of a musical score. At the top, there is a vocal line with lyrics: "ri - e Le plus ter - ri - ble des en -". Below this, there are two staves for piano accompaniment. The piano part is highly technical, featuring sixteenth-note runs and complex chordal textures. The lyrics continue: "fans Que le nord eut por - tés jus - que là dans ses flancs." The score includes various musical notations such as dynamics (f, ff), articulation (accents), and performance instructions like "scen" and "do".

It is unclear which of her own songs Viardot self-accompanied during her career, and her songs display quite a range of keyboard difficulty. However, both examples illustrate that the skill required to execute the singing line surpasses that of an amateur vocalist.

Reynaldo Hahn's *mélodies* have long been a favorite of younger singers – they are simple, sentimental, and sweet, and the accompaniments are often so spare that they are playable by moderately proficient pianists. He was well known to have performed his own music from a very young age<sup>15</sup>, and at least two recordings (of his “Offrande” and “Che peçà”) are publicly available via YouTube<sup>16</sup>. Hahn's piano lines are simple, often with few changes of hand position, and are often punctuated by slower motion at cadences – potentially to allow the vocalist more freedom to acknowledge the audience by looking up or away from the keyboard.

<sup>14</sup> Pauline Viardot, *Le chêne et le roseau* (Paris: Troupenas et Compagnie, 1843), 6. Permalink: [http://ks4.imslp.info/files/imglnks/usimg/8/8d/IMSLP441122-PMLP717511-Le\\_chene\\_et\\_le\\_roseau\\_-\\_Pauline\\_Viardot.pdf](http://ks4.imslp.info/files/imglnks/usimg/8/8d/IMSLP441122-PMLP717511-Le_chene_et_le_roseau_-_Pauline_Viardot.pdf).

<sup>15</sup> Bier, *The Ideal Orpheus*, vol. II, 375. Permalink: <http://etheses.whiterose.ac.uk/10530/2/The%20Ideal%20Orpheus%20Volume%20Two.pdf>.

<sup>16</sup> Reynaldo Hahn Sings, *Accompanies Himself on the Piano*, YouTube video, 14:09, posted by “579passiontone,” October 25, 2013, [https://www.youtube.com/watch?v=P\\_o8gW2VB58](https://www.youtube.com/watch?v=P_o8gW2VB58).

Example 7: Hahn, *Si mes vers avaient des ailes*, mm. 14-18<sup>17</sup>

*p* *Un peu retenu.*  
*pp*  
 Si mes vers a - vaient des ai - les Com - me l'es -  
*Un peu retenu.*  
*a Tempo*  
 - prit...  
*a Tempo.*

Example 8: Hahn, *Offrande*, mm. 7-10<sup>18</sup>

*crise.*  
 Ne le dé - chi - rez pas — A - vec vos deux mains blan - ches  
*très expressif* *pp* *sans ralentir.*  
 Et qu'à vos yeux si beaux l'humble pré - sent — — — — — soit  
 Ped. — — — — — \*

<sup>17</sup> Reynaldo Hahn, *Si mes vers avaient des ailes* (Paris: Heugel, 1895), 8. Permalink: <http://conquest.imslp.info/files/imglnks/usimg/a/a8/IMSLP85888-PMLP175593-siMesVers.pdf>

<sup>18</sup> Reynaldo Hahn, *Offrande*, (Paris: Heugel, n.d.), 34. Permalink: <http://ks.imslp.net/files/imglnks/usimg/7/78/IMSLP86339-PMLP176591-offrande.pdf>

The music of famed self-accompanist George Henschel exhibits more virtuosic keyboard parts – Henschel was equally renowned as a vocalist and pianist, and often accompanied his wife in recital, in addition to performing self-accompanied. Much of his work survives on recording, and his skill as a self-accompanist is of the highest level. Examples of his writing show keyboard lines that are quite difficult, and thickly scored – matched with singing lines requiring great skill.

Example 9: Henschel, *Adieux de l'hôtesse arabe*, mm. 78-86<sup>19</sup>

Poco più mosso.

i - die feet have nev - er for - sak - en their tent, Their  
 don - nent pour li - mite à leur pieds pa - res - seux leur

tent of cloth or of branch - es; Who in  
 toit de branches ou de toi - les; Qui, ré -

*p*

<sup>19</sup> George Henschel, *Fifty Songs* (Cincinnati: J. Church, 1905), 105. Permalink: <http://conquest.imslp.info/files/imglnks/usimg/a/ac/IMSLP278448-SIBLEY1802.19273.6786-39087012003689score.pdf>.

Example 10: Henschel, *Morgenhymne*, mm. 7-10<sup>20</sup>

*cresc.*  
 "Let there be light!"      Thus saith the Lord, and dark - ness  
 „Es wer - de Licht!“      Du muss, was dun - kel ist, ver -

*cresc.*  
*f*  
*dim.*

*poco*  
*a*  
 end - eth.      From heav'n's ex - panse  
 ge - hen.      Vom Him - meis - zelt

*p*  
*poco*  
*a*

### Contemporary self-accompanying

Viardot, Hahn, and Henschel were among the last of the early 20<sup>th</sup> century's great self-accompanying singers in the realm of "art" music. The practice lives on in other musical fields, and with the rise of the vocalizing pianist as an accepted genre, perhaps self-accompanying will also enjoy future popularity within the contemporary classical realm. In addition to *Sketchbook*, there are a few contemporary examples of self-accompanying literature. Joshua Bornfield's 2012 work *yes*, part of a larger work for singer and ensemble, was written specifically for self-accompanying soprano Lisa Perry. Within this piece, the emphasis is quite clearly on the vocal line, with sparse chords punctuating an active and expansive vocal line. Another work from 2012 is LJ White's *Space*, which, though not indicated specifically to be self-accompanied has been

<sup>20</sup> George Henschel, *Fifty Songs*, 130.

performed in that manner a few times. The keyboard part is extremely simple, with a total of 7 keys and one plucked piano string used in the execution of the song.

Example 11: Bornfield, *yes*, p. 6<sup>21</sup>

Slowly; honestly and without melodrama. 10"-11" 10"-11"

and the sun shines and the sun shines for you

r.h. (after word)

(pedal open) *f possible* l.h.

Example 12: White, *Space*, mm. 34-39<sup>22</sup>

34

The sky is on eve-ry side of eve-ry-thing.

*p*

Because of her own interest in self-accompanying, the researcher has commissioned numerous contemporary works for self-accompanied singer, part of an on-going series aimed at increasing the available repertoire for contemporary self-accompanied vocalist. The first of this series was Anthony Donofrio's *Canto III*, which features an idiosyncratic vocal line paired with a slightly less challenging, but still substantial piano part. Here, the singer performs with a range of over two octaves at a variety of dynamic levels, and with large leaps.

<sup>21</sup> Joshua Bornfield, *yes* (Self-published, 2011), 6.

<sup>22</sup> LJ White, *Space* (Self-published, 2011), 3.



Example 14: Pukinskis, *The Sea Cow*, mm. 18-23<sup>24</sup>

18 *p* *mf*

Sop. You play the hide and seek\* of ghost-gray sub-marines,

Pno. *mp* *mf*

21 *mp* *mf*

Sop. — (sz) — your flip-pers pro-pel you in-to the deep-est se - cret

Pno. *mp* *mf* *mp* *mp*

Ped.

<sup>24</sup> Katherine Pukinskis, *The Sea Cow* (Self-published, 2018), 3.

Katherine Pukinskis' *The Sea Cow* (above) is another recent commission for self-accompanying soprano, and it too demands a higher level of vocal skill than keyboard technique, in addition to non-vocal whistling effects. A particularly extreme example of vocally demanding self-accompanying literature is L. Christopher Burns' *Number Opera*, a 2018 work in seven movements. The vocal writing is quite difficult, and the keyboard part only marginally less-so. This work requires a high level of skill on both keyboard and voice.

Example 15: Burns, *Number Opera*, "III. Aria di bravura (discrete fourier theorem)", mm. 1-5<sup>25</sup>

♩ = 72 *leggiero* III. aria di bravura (discrete fourier theorem) 15

The musical score consists of two systems. The first system shows the vocal line (soprano) and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "the spec - - - trum of a". The piano part features a melodic line with triplets and a bass line with chords. The second system continues the vocal line with the lyrics "dis - crete sig - nal" and the piano accompaniment with more complex rhythmic patterns and triplets. The tempo is marked "♩ = 72 leggiero" and the dynamics include *f*, *mf*, and *mp*. The score includes various time signatures (3/8, 4/4, 2/4, 7/8) and includes markings for "Ped." (pedal) and "3" (triplets).

<sup>25</sup> Christopher Burns, *Number Opera* (Self-published, 2018), 15.

Example 16: Burns, *Number Opera*, “IV. Aria del sonno”, mm. 43-53<sup>26</sup>

43 *molto vib.*  
of the peak fre - quen - cy

(Ped.) Ped. Ped. Ped.

49  
de - vi - a - tion

(Ped.) Ped. Ped.

These pieces did not exist when Roger Reynolds conceived of *Sketchbook*, but there is one example of a work that precedes *Sketchbook* by over a decade – Betsy Jolas’ *Mon ami*. This work labeled “ariette variée à chanter/jouer pour pianiste femme ou enfant”<sup>27</sup> (“aria variations to sing/play for female pianist or child”) dates to 1974 and seems to be an arrangement of a 1956 work for SSA choir titled “Savez-vous qui est mon ami?” This delightful work is remarkable for two reasons. First, it is a rare example - there are vocalizing pianist works that pre-date it, but not with specifically-notated singing.

<sup>26</sup> Burns, *Number Opera*, 25.

<sup>27</sup> Betsy Jolas, *Mon Ami* (Paris: Heugel, 1976), 1.

Example 17: Jolas, *Mon ami*, mm. 26-36<sup>28</sup>

The image shows two pages of a musical score. The top page is for measures 26-36, featuring a vocal line and piano accompaniment. The vocal line has lyrics: "l'é-cho l'é-cho de la mor-ta-gne". The piano part includes dynamic markings like *p*, *f*, *mp*, *pp*, and *f sub*. The score is marked with "T0" and "T0 poco piu mosso". The bottom page shows a section with "Cédez lég." and "version 2 et 3". It includes performance instructions like "1 pp poco Assez long" and "2 pour continuer p". There are also time markings: "2,5 à 3''", "8 à 10''", and "6 à 7''". The piano part includes dynamic markings like *f sub* and *pp sub*. The score is marked with "Fin" and "(Rit.)".

In addition, the piece is scalable for different levels of keyboard ability. On the first page of the score, Jolas provides a list of possible sections to be performed with the instruction: “Choice of 5 versions according to technical potential in order of difficulty”<sup>29</sup>

Example 18: Jolas, *Mon ami*, p. 2<sup>30</sup>

Choix de 5 versions selon les possibilités techniques par ordre de difficulté : ca 1'30 - 1- AB1 AB2 ca 1'30 - 2- AC1  
ca 2'15 - 3- AB1 AC1 ca 3'30 - 4- AC2D  
ca 4'00 - 5- AB1 AC2D

There is less vocalization in the more difficult keyboard sections, but the vocalizations that occur in *Mon ami* are all sung – unlike most works for vocalizing pianist.

A final work of contemporary literature that defies categorization is David Reminick’s *Crowded Branches*.

<sup>28</sup> Betsy Jolas, *Mon Ami* (Paris: Heugel, 1976), 3.

<sup>29</sup> Betsy Jolas, *Mon Ami* (Paris: Heugel, 1976), 2, translated by E. Pearse.

<sup>30</sup> Betsy Jolas, *Mon Ami* (Paris: Heugel, 1976), 2

Example 19: Reminick, *Crowded Branches*, mm. 49-54<sup>31</sup>

The image displays a musical score for Example 19, consisting of two systems of music. The first system (measures 51-52) features a vocal line and a piano accompaniment. The vocal line begins at measure 51 with the lyrics "Scream - ing -" and is marked with a piano (*p*) dynamic. The piano accompaniment consists of complex chordal textures in the right hand and a more rhythmic bass line in the left hand. The second system (measures 52-54) continues the vocal line with the lyrics "- mur - der - crowd ed - branch - es know the score -" and is marked with a forte (*f*) dynamic. The piano accompaniment continues with similar textures, marked with a dynamic range from *f* to *p*. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

<sup>31</sup> David Reminick, *Crowded Branches* (Self-published, 2013), 5.

Written for and dedicated to pianist Shi-An Costello, the keyboard part is demanding, and every vocalization sung – with specific expressive markings.

The singer wishing to self-accompany is not limited to performing works that were specifically designed for this purpose. Depending on one's individual skills, ability, and predilection, there are countless existing works for voice and piano that may prove to be suitable challenges. Certain older works by composers as varied as Barbara Strozzi, Franz Schubert, and William Grant Still are executable by a self-accompanist of modest keyboard skills<sup>32</sup> - the possible catalogue of songs is limitless. In addition to commissioned repertoire specifically for self-accompanied singer, many contemporary composers have works for voice and piano that may lend themselves to self-accompanying. A future research project may involve creating a database of such works, with some sort of grading system to assign levels of difficulty.

In light of the relative lack of self-accompanying repertoire in the late 20<sup>th</sup> century, the existence of *Sketchbook for The Unbearable Lightness of Being* is remarkable – written by a composer firmly entrenched in western art music and performed by a performer also well-known in this community, it is anomalous in several ways. To understand the genesis of *Sketchbook*, one must know more about its creator, composer Roger Reynolds, and his disciplined, eclectic approach to composition.

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<sup>32</sup> I have performed numerous Schubert *Lied* self-accompanied, as well as works by Still, Wolf, Eisler, and Britten, among others. I imagine that Strozzi's *Diporte di Euterpe* would be a fantastic challenge for the historically-inclined performer.

## CHAPTER 2. ROGER REYNOLDS

If one were to know nothing of Roger Reynolds and were only allowed to leaf through his sizeable Library of Congress archive<sup>33</sup> of pre-compositional notebooks, sketches, and diagrams, one may infer at first that they were perusing the work of an engineer, or perhaps a mathematician. Within his materials are marked-up graph paper (both plain and algorithmic), composition notebooks with lists of numbers and arithmetic equations, and diagrams with meticulously drawn lines and figures indicating three dimensional forms. This inference is, of course, correct. Reynolds' background as an engineer is quite evident in his materials, as well as in how he discusses the act of composition in his own writings. His is a practice of "making very detailed preparatory plans, sketches, etc.,"<sup>34</sup> in which three basic factors are considered - form, material, and method.

At the most elevated level, I believe, there is form; at the most basic, material; and mediating in the middle there is method, the means by which the composer transforms the small into the large, ensuring that the first two do not become estranged in the process. One can, admittedly, consider these related aspects of composition from the top down or from the bottom up, but my predilection has always been for the former. My expressive intentions seem almost always bound closely to an idea of or commitment to a formal shape. Indeed, until this formal shaping has become whole enough, my intuition resists any effort of the intellect to proceed at all.<sup>35</sup>

Like an architect or structural engineer, Reynolds considers the final intended shape of a product, and the materials with which it will be built, of utmost importance. This eminently practical approach is necessary for most buildings - the land, building materials, labor cost, weather, and building codes (may) all play a role in a building's design, in addition to its planned aesthetic

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<sup>33</sup> Michael Boyd, "The Roger Reynolds Collection at the Library of Congress," *Notes* 64, no. 3 (2008), <http://www.jstor.org/stable/30163138>.

<sup>34</sup> Boyd, "The Roger Reynolds Collection at the Library of Congress," 436.

<sup>35</sup> Roger Reynolds, *Form and Method: Composing Music*, edited by Stephen McAdams, (New York, NY: Routledge, 2002), 5.

attributes. For Reynolds, this manifests in his vast library of collected texts, images, referential shapes and patterns, and sonic textures, as well as performers, video artists, and engineers whose talents and abilities Reynolds knows well. He is notable for the number of artists who are long-term champions and collaborators in his work - Irvine Arditti, Ed Emschwiler, Philip Larson, and Aleck Karis, among others.

### Biography and early influences

Born in 1934, Roger Reynolds has been a consistently active composer for almost 60 years. In that time, he has produced critically acclaimed works for a staggering breadth of ensembles - “tape” works, solo instrumental, chamber, orchestral, and multimedia staged works of varied instrumentations. Though his was not a traditional path to becoming a composer, his student experiences seem to have greatly influenced his approach to composition, and the ways in which he understands and explains the creation of musical works. The son of an architect, Roger Reynolds describes his upbringing:

I grew up in a home that contained nothing indebted to or expressive of aesthetic values. Nothing was handed to me, which could be viewed as misfortune, except for the fact that it allowed me to discover things for myself, as a product of my own curiosities. The rare early encounters I had with music produced very strong and physical responses. It was an emotional, empathic experience for me from the outset.<sup>36</sup>

He describes being particularly moved by a Vladimir Horowitz recording as a teen, and subsequent piano and music lessons. However, his first scholastic pursuit was engineering, and he explains: “Practical imperatives trumped artistic expression, as they often do in our society.”<sup>37</sup>

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<sup>36</sup> Roger Reynolds, “Ideals and Realities: A Composer in America,” *American Music* 25, no. 1 (2007), 4-5.  
doi:10.2307/40071642

<sup>37</sup> Reynolds, “Ideals and Realities: A Composer in America,” 5.

Though music had a continued presence in his student experiences, Reynolds completed a degree in engineering, and worked briefly in that field, before conscription as a military policeman. He recalls:

I went to California to work in the missile industry, and after a very short time I realized that I simply was spending more time practicing the piano in a local Unitarian church than I was spending on my engineering. So I thought, this doesn't make any sense. I quit and went back to school with the aspiration of probably being a small, liberal arts college piano teacher, which I thought was within reach.<sup>38</sup>

Reynolds returned to his alma mater, the University of Michigan, as a piano and music literature major. His path to becoming a composer seems to have begun when he enrolled in “Composing for Non-Composers,” taught by Ross Lee Finney, a mentor Reynolds describes at length in a 2009 interview for NewMusicBox:

Ross was a very dynamic and forceful personality. He was unremitting. He said exactly what he thought, always good-humoredly, as far as I'm aware...He hit you straight. And I think that was very hard for a lot of people. The first course I took from Finney was called “Composition for Non-Composers.”..He began the whole thing with a staff on the classroom wall; he drew a circle in the third space of a five-line staff and asked what that sounded like. And then we started exploring the whole question of notation. What's the pitch? Depends on the clef. What's the duration? Depends on the tempo. What's the sound? Depends on the instrument. Etc. So he was an extremely basic sort of teacher and that's why he could deal with me, (Robert) Ashley, (Gordon) Mumma, and (George) Crumb all at the same time. No problem, because what he talked about was in a certain sense more fundamental than style.<sup>39</sup>

Toward the end of his formal studies at University of Michigan, and along with several of his classmate colleagues (including Robert Ashley and Gordon Mumma), Reynolds became a

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<sup>38</sup> James Chute, “Engineer-turned-composer Roger Reynolds is organized yet highly adventurous”, *San Diego Union Tribune*, February 24, 2011, Permalink: <http://www.sandiegouniontribune.com/sdut-engineer-turned-composer-roger-reynolds-once-organ-2011feb24-htmlstory.html>

<sup>39</sup> Roger Reynolds, “Roger Reynolds: The Benefits of Being Outside the Loops,” interview by Frank J. Oteri, *New Music Box*, December 1, 2009, <https://nmbx.newmusicusa.org/roger-reynolds-the-benefits-of-being-outside-the-loops/>

founder of the ONCE Festival in Ann Arbor, borne out of an unsatisfying experience traveling to another festival:

On the way back we basically said: We can do better than that. If there are going to be music festivals, there ought to be festivals that represent less well-known composers, they ought to be open to the public, there ought to be the possibility of exchanging views and taking the heat, and all the rest of that. And that's where the ONCE festival came from. We needed something to happen and if nobody else was going to do it we'd do it ourselves.<sup>40</sup>

The ONCE Festival, which had iterations between 1961 and 1966, was notable for both its aim, and its location - and its founders (including Reynolds) became well-known around the world for their work in presenting world-class new music in the then-small, conservative town of Ann Arbor, MI. Their ability to locate and involve local sources of support thrust the group onto a world stage, with invitations to participate in other such festivals around the US and Europe.

Founder Gordon Mumma explains:

The ONCE FESTIVAL happened because a community of artists took matters into their own hands. They extended their responsibilities beyond the limits of producing their art into the organization and promotion of their art before the public. In this process they simultaneously took advantage of the means of commerce, private and public patronage, and pedagogy. But for the most part they did this outside of the established avenues of artistic commerce, pedagogy and patronage.<sup>41</sup>

For a group of young composers based in a small Midwestern town, this was an important development in their careers. According to musicologist Richard James,

They had begun to find their own distinctive voices. In the process they moved from an almost studied cosmopolitan style that relied heavily on established models (e.g., serialism, sound mass) to one in close harmony with the American avant-garde. At times they even assumed leadership of the movement, particularly in its multi-media aspect.<sup>42</sup>

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<sup>40</sup> Reynolds, "Roger Reynolds: The Benefits of Being Outside the Loops."

<sup>41</sup> Gordon Mumma, "The ONCE Festival and How it Happened," *Arts in Society, Madison WI* 4 no. 2, 1967. Permalink: <https://brainwashed.com/mumma/once.htm>.

<sup>42</sup> Richard S. James, "ONCE: Microcosm of the 1960s Musical and Multimedia Avant-Garde," *American Music* 5, no. 4 (1987), 362.

Though the ONCE Festival was originally intended to be one-time-only (as its title suggests), and a festival that allowed its founders to program their own works where they lived, this model of a festival of experimental music in a non-cosmopolitan center (like New York) was well-received and had positive repercussions for its participants.

The opportunities for performance of their music previous to the ONCE Festival existed only on rare University of Michigan concerts, or when the composers traveled to distant academies. The infrequency of performance under these conditions was little enough motivation to continue. The lack of exposure to a broad public audience, inherent in the academic atmosphere, was deleterious. I would suggest that the individuality and maturity of these composer's works would never have developed without the access to the broader public for which the ONCE-oriented activities were responsible.<sup>43</sup>

For Gordon Mumma, Robert Ashley, Roger Reynolds, and the other ONCE founders, the Festival was a springboard into long, well-recognized professional careers as composers.

#### World travel and career development

The ONCE Festival was not, however, Reynolds' only musical occupation in the 1960s. Beginning with a 1962 Fulbright, Reynolds spent several years in Europe, "creating a basic repertoire of works to, as it were, catch up with my more practiced peers."<sup>44</sup> Before and during his stints in West Germany, France, and Italy, Reynolds began to fuse his non-musical training with his new identity as a composer.

*My position* (so to speak) was a curious one. On the one hand, I had had formal technical training, and had also, as a child, seen my father labor over his architectural drawings at night in a pool of humming fluorescent light. It seemed completely unexceptional to me that a musical work be responsive to formative techniques and principles, that it be planned, laid out on its proportions and nature, before actual note-by-note "engagement" began. This attitude was for me a quite guileless outcome of the training I had had and of my desire to optimize my compositional process by calling on what advantages I might still have in spite of such tardy beginnings.<sup>45</sup>

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<sup>43</sup> Mumma, "The ONCE Festival and how it happened."

<sup>44</sup> Reynolds, "Ideals and Realities: A Composer in America," 10.

<sup>45</sup> Reynolds, "Ideals and Realities: A Composer in America," 11, emphasis author's.

After four years in Europe, Reynolds and his wife (flutist Karen Reynolds) spent three years in Japan, which proved influential. Discussing their stint in Japan, he recalls:

A dawning awareness of unfamiliar models, unexpected ways of doing things, of thinking about the world that spoke so strongly to us. . .one was inevitably confronted with the disorientating divides between their ways and American ways...What we thought of as enterprising problem solving, for example, they considered heavy-handed manipulation.<sup>46</sup>

The Japanese experience, more orthogonal to my background than Europe, was the breeding ground for a conviction that has remained with me: the dimensionality of one's mental life, the topography of one's intellectual landscape, is determined by the models that one places in it, references established largely...through experience.<sup>47</sup>

Within a few years, Roger Reynolds had developed his practice from that of an engineer into a composer of cosmopolitan experience and a clear “voice.” By the end of the 1960s and his stays in Europe and Japan, Roger Reynolds had done more than “catch up,” and his catalogue from that decade lists seventeen completed and performed works of various instrumentation - from his 1960 work *Epigram and Evolution* for solo piano (performed at the inaugural ONCE Festival by Robert Ashley), to his 1966 Fromm Commission *Blind Men* for 24 voice mixed choir and chamber ensemble performed at the Berkshire Music Festival, to 1968's *Ping*, premiered in Tokyo, for mixed chamber ensemble, slide projections, film, quadraphonic sound, and live electronic processing.<sup>48</sup> One decade out of school, Reynolds had established a formidable catalogue, with a then-uncommon use of new multimedia elements in many of his works. In particular, Reynolds' incorporation of quadraphonic sound (that is, 4-channel surround sound), is notable. Though not the first use of quadraphonic sound, Reynolds' 1962-63 *A Portrait of Vanzetti* (performed in Ann Arbor at the 1963 ONCE Festival) utilized such a configuration of

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<sup>46</sup> Reynolds, “Ideals and Realities: A Composer in America,” 13.

<sup>47</sup> Reynolds, “Ideals and Realities: A Composer in America,” 14.

<sup>48</sup> Roger Reynolds, “Complete Chronological List of Works,” accessed July 27, 2018. <https://rogerreynolds.com/works/chronological.html>.

surround sound in performance, pre-dating Milton Babbitt's *Philomel* by a year, and Pink Floyd's 1967 *Games for May* concert (the first commercial rock show to utilize quadraphonic surround) by four years<sup>49</sup>.

### UCSD and compositional identity

When Roger Reynolds returned to the United States in the late 1960s, he and his wife chose to make the West Coast their home.

We thought that the most dynamic social scene at that point - this was the late '60s - was California, and so that's where we went...Most of the dynamic music scene at that point was happening in the Bay Area. But by the time I went there, Partch was in San Diego. That wasn't a reason to go there, but it was certainly an attraction after we got there.<sup>50</sup>

Reynolds took a teaching position at University of California, San Diego, which he still holds, nearly fifty years on. Though his accomplishments as a professor there are numerous, one of his greatest contributions has been establishing UCSD's Center for Music Experiment, a research organization that was described as:

(Having) provided an arts parallel to the university's emphasis on scientific research. Much of its work involved developing improvisatory techniques and technologies that would extend conventional sonic possibilities, allow real-time computer interaction and explore the relationship between music and the other arts.<sup>51</sup>

During his tenure at UCSD, Roger Reynolds has helped build a program in which student researchers are afforded the space and support to experiment, create, and execute performances in which music and technology interact in new and novel ways - no small feat considering the advances in music-related technology over the last fifty years (including digital recording,

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<sup>49</sup> Michael Calore, "May 12, 1967: Pink Floyd Astounds with 'Sound in the Round'," *Wired Magazine Online* May 12, 2009, accessed August 29, 2018, <https://www.wired.com/2009/05/dayintech-0512/>.

<sup>50</sup> Reynolds, "Roger Reynolds: The Benefits of Being Outside the Loops."

<sup>51</sup> Chute, "Engineer-turned-composer Roger Reynolds is organized yet highly adventurous."

personal computers, CD/DVD recording, and Max-MSP). He describes his experiences over many years of mentoring students:

It has been an extremely rich experience, and it continues to be. They're very smart. They're very idealistic. When you feel frustrated or irritated about other aspects of musical culture, especially in this country, the idealism, energy, and vision of these young people is a tonic. It doesn't stop...they're full of dreams and capacity; it's wonderful.<sup>52</sup>

Throughout his long career, Roger Reynolds has deliberately attempted to avoid being pigeon-holed as a composer of one “-ism” or another. “It was very clear that there were dangers in becoming part of any clique. I knew Cage...I didn't want to be part of any particularly defined group. You pay a price for that, of course. If you are not easily categorized, you tend to be—by definition—marginalized.”<sup>53</sup> Despite his efforts, Reynolds has been categorized in a variety of ways. Because his process often involves techniques resembling serialism (utilizing discrete “rows” or successions of specific pitches, pitch collections, and rigid formal structures), he is often labeled a “serialist.” Writer and music critic Kyle Gann has suggested:

Reynolds could be thought of as America's closest parallel to Pierre Boulez. Both use serial techniques to create transparent textures of stasis and flurried gestures; both derive music from literary associations, each founded an experimental music center; and each wrote an early theoretical book...outlining musical possibilities in what seemed at the time an unlimited high-tech future.<sup>54</sup>

Gann goes on to describe Reynolds as “the first composer since Ives from an *experimentalist* background to win the normally conservative Pulitzer Prize for music.”<sup>55</sup> Reynolds has repeatedly explained his use of form not as an adherence to one or another “styles” of

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<sup>52</sup> Reynolds, “Roger Reynolds: The Benefits of Being Outside the Loops.”

<sup>53</sup> Reynolds, “Roger Reynolds: The Benefits of Being Outside the Loops.”

<sup>54</sup> Kyle Gann, *American Music in the 20th Century* (New York, NY: Schirmer: 1997), 172. Permalink: <https://www.kylegann.com/AM20C.html>

<sup>55</sup> Gann, *American Music*, 172. Emphasis researcher's.

composition, but as his own recognition and embrace of basic human tendencies. In a 2007 interview, he posited:

If we say that form doesn't matter, then we are saying in a sense that the pattern of our lives can just as well be arbitrary as structured. I think that there aren't very many people that I know, especially in a contemporary context, that would be willing to live a completely open life where there was no schedule - no particular time to sleep, no particular time to eat, no particular time to socialize, to work. I think we tend to benefit from structure - though certainly it can get the better of us. And it is something that you may want relief from. But in art, which is artful if it distills and intensifies and illuminates the quotidian, form is essential. For me, it is a very pragmatic thing, because having a plan also means that you tend to get where you intend to go and you tend to know better what it is you are trying to do.<sup>56</sup>

While Reynolds stresses the importance of form in the creation of a work, he does not speak of it in sudden-realization, *Gestalt*-like terms. For him, form is a guide, and a partially-unknown destination.

Rather than being suddenly revealed, whole, a musical work is achieved gradually over time in a manner that doubtless varies for each composer: part discovery, part construction, even, admittedly, part contrivance (and if poet John Ashbery's *Self-Portrait in a Convex Mirror* is to be believed, also part sheer undirected bumbling).<sup>57</sup>

In Reynolds' musical world, materials (performers, instruments, sound systems, stages, texts) and the overall form (visual structure, a text, a theorem, an algorithm, an abstract principle) become guides to the creator - a map toward a desired musical destination.

### Vocal works

Of the 130+ works listed in Roger Reynolds' catalogue, just over two dozen feature vocalists - either with live performers, or with a significant recorded voice component. Of these, nearly all feature texts by a well-known author (or authors). In his catalogue, Reynolds lists

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<sup>56</sup> Roger Reynolds and David Bithell, "Image, Engagement, Technological Resource: An Interview with Roger Reynolds." *Computer Music Journal* 31, no. 1 (2007), 21.

<sup>57</sup> Reynolds, *Form and Method*, 4.

works with texts by Wallace Stevens, Samuel Taylor Coleridge, Albert Giraud (as translated by Otto Erich Hartleben), John Ashbery, John Hollander, Herman Melville, Jorge Luis Borges, Samuel Beckett, Bartolomeo Vanzetti, Aeschylus (as translated by Richmond Lattimore), James Joyce, Gabriel García Márquez, among a number of other poets and authors. Depending on the work, Reynolds may draw from one or more of his favored authors' words for inspiration, which is expressed in various ways.

Reynolds' affinity for intellectual prose is found throughout his music. In some of his non-vocal works, text is an inspiration, even if not spoken/sung during the piece. *Only Now, and Again* quotes Rabindranath Tagore. His compositions *...the serpent snapping eye...* and *...from behind the unreasoning mask* both derive from *Moby Dick*. His Pulitzer Prize-winning work *Whispers Out of Time* draws its title and movement names from John Ashbery's "Self Portrait in a Convex Mirror," a long-form poem that appeared in Ashbery's own Pulitzer Prize-winning 1975 poetry collection. Another orchestral work, *Symphony[Vertigo]*, draws inspiration from his interest in specific portions of Milan Kundera's *The Unbearable Lightness of Being*, and is one of a number of works in which Reynolds draws inspiration from Kundera's prose. Another, *The Vanity of Words (Voicespace V)*, is a quadraphonic fixed media piece created from bass-baritone Philip Larson's speaking/intoning portions of *The Unbearable Lightness of Being* that relate to the topic of "vertigo." These works share lineage with the topic of this document - the first of Reynolds' Kundera-based compositions, his *Sketchbook for The Unbearable Lightness of Being*.

Within his works that explicitly utilize text, Reynolds often draws from prose and free-form poetry, rather than regularly-metered, pre-structured words. However, Reynolds' texts are never formless. In the creation of each vocal work, it appears that Reynolds applies new structures in order to organize his chosen prose texts in some way. For instance, in a recent work

for JACK Quartet, *Flight*, Reynolds compiles the words and poetry of a number of authors, spreading each author's words out among four distinct voices. In the first movement, these authors include Plato, Virgil, the Psalms, Ovid, Qu Yuan, Shelley, and Le Corbusier, among others<sup>58</sup>. With each text, he has spread passages among four characters: Youth, Man, Woman, and Sage. In early performances, the words were performed by speaking actors, but subsequent performances use pre-recorded voices in playback while the string quartet performs live.

Example 20: Reynolds, texts from part I of *Flight*<sup>59</sup>

#### I. IMAGINING

##### Youth

##### Man

##### Woman

##### Sage

#### SCENE 1 [WINGS]

The natural function of the wing is to soar upwards and to carry that which is heavy up to the place where dwells the race of gods. ...

... it partakes of the nature of the divine.

But the divine is beauty, wisdom, goodness, and all such qualities; ...

... by these, then, the wings of the soul are nourished and grow. Plato, 370BC

#### SCENE 2 [FAMA] Fama thrives on speed, is fattened by activity: ...

... she rises into the air and moves with her head among the clouds. ...

... foul of wing, she is a huge, appalling monster.

Rather than assigning one author's thoughts to one character, Reynolds divides up passages by character. In the above example, a text by Plato appears first in the words delivered by the Sage, then Man, Woman, and Sage again.

Reynolds' sophistication in text arrangement can also be seen in his *SEASONS: Cycle II*. Here, Reynolds re-arranges several authors' words into entirely new poems. In the below example from the first movement of *SEASONS: Cycle II*, the differently colored texts further illustrate the varied origins of the original words.

<sup>58</sup> Roger Reynolds, "Vocal Texts for Flight", accessed August 29, 2018, <https://rogerreynolds.com/texts/flight1.html>.

<sup>59</sup> Reynolds, "Vocal Texts for Flight."

Example 21: Reynolds, texts from *SEASONS: Cycle II*<sup>60</sup>

## SUMMER I

One summer evening when the sky behind him was still red  
with the remains of daylight,  
and the small green heron was making splonking noises from across the pond ...

Hollander

He thought:

... young broods ... in the grasses  
the roses ... heavy with a weight of fragrance

Reynolds

Stevens

*Credences of Summer*

He thought:

... the mind lays by its trouble.

Reynolds

*Credences of Summer*

He came down to the motionless water.

Hollander

He asked:

What are radiant will? What are reason and will  
to warblings early, early warblings?  
What are radiant reason ... and radiant will to warblings ...  
... early in the hilarious trees of summer ... ?

Reynolds

Stevens

*Meditations Celestial &  
Terrestrial*

He stood at the edge and peered over the reeds  
through which the wind groped hesitantly,

Hollander

not so much towards music ... as away from stillness.

It should be noted that unlike *Flight*, the indentations seen here do not denote different “characters.” Rather, they simply reflect Reynolds’ newly-created poetic form (in which many notable authors’ texts are juxtaposed into a new narrative).

With *Sketchbook for The Unbearable Lightness of Being*, Reynolds considers the work of a single author – Czech ex-patriate Milan Kundera. Reynolds’ tendency to create a new structure out of his chosen texts is on display in this work, which will be considered in depth in the following chapter. Further, Reynolds’ ability to create hugely varied sound-worlds from limited means is on display in *Sketchbook*. With a commission for solo vocalist/performer, Reynolds’ addition of a keyboard as both a theatrical and musical element proves an inventive method of multiplying the sonic possibilities available to illustrate his chosen text.

<sup>60</sup> Roger Reynolds, “Vocal Texts for Works”, accessed August 29, 2018, <https://rogerreynolds.com/texts/seasonscycleII.html>.

CHAPTER 3. COMPOSING *SKETCHBOOK*

Roger Reynolds's first contact with Michael Henry Heim's English translation of Milan Kundera's *The Unbearable Lightness of Being* was a long-form story in the March 19, 1984 edition of *The New Yorker*. This story<sup>61</sup> reads as a condensed version of Kundera's novel by the same name (which, on the edition notice page of the researcher's paperback copy, mentions "Portions of this work originally appeared, in somewhat different form, in *The New Yorker*."<sup>62</sup>) It is from the *New Yorker*'s version of Kundera's prose that all the texts for Reynolds' *Sketchbook* are drawn. In an interview, Reynolds explained his attraction to these specific texts:

I was fascinated by Kundera's style, how he managed to weave together a story with dialog, occasional commentaries on what his characters were saying/doing by the omniscient author, and also philosophical musings on different subjects, seemingly out of context. It was contrapuntal. It felt dimensional and also musical. I discovered that Kundera was engaged with music, and that it played a part in his writing as well. This deepened my interest.<sup>63</sup>

Several years prior to Reynolds' reading *The Unbearable Lightness of Being*, performer and composer Joan La Barbara had commissioned him for a new vocal work, with the promise of future performance. These Kundera texts were the catalyst for what would become *Sketchbook*, the work Reynolds created for La Barbara. In a pre-compositional description of what the work might become, he wrote:

SKETCHBOOK undertakes an initial exploration of some remarkable text fragments which I culled from Milan Kundera's novel, 'The Unbearable Lightness of Being.' Remarkable not only because the author's thought ranges over such a variety of subjects, but because his tone, his mode of address is so inventively diversified. At times he gives us dialog alone, at others narrative commentary or what amounts to philosophical discourse. These may alternate with uncommon rapidity. Reflecting on Kundera's craft, it seemed that his ability

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<sup>61</sup> Milan Kundera, "The Unbearable Lightness of Being," trans. Michael Henry Heim, *The New Yorker*, March 19, 1984. Permalink: <http://archives.newyorker.com/?i=1984-03-19#folio=042>

<sup>62</sup> Milan Kundera, *The Unbearable Lightness of Being* trans. Michael Henry Heim, (New York, NY: HarperPerennial, 1991), edition notice page.

<sup>63</sup> Roger Reynolds, written interview March 16, 2018.

to operate on several levels almost simultaneously (and to do so with such natural flow) would be an intriguing task for a vocalist.<sup>64</sup>

A book reviewer also notes Kundera's particularly "musical" style of writing as a "structural use of leitmotif, the repertoire of phrases and fancies among which he circulates and recirculates...Kundera knows how to get ahead of his story and circle back to it and run it through again with a different emphasis."<sup>65</sup> Both versions of the prose feature recursive wording and repeated discussion of "weight" and "lightness," in tandem with a self-aware fictional narrative—"It would be senseless for the author to try to convince the reader that his characters once actually lived. They were not born of a mother's womb; they were born of a stimulating phrase or two from a basic situation."<sup>66</sup> Discussion of Ludwig van Beethoven's final finished work, his String Quartet op. 135, occurs in both versions as well<sup>67,68</sup>—snippets of specific musical motifs appear within the prose. Reynolds marked the Beethoven discussion in his copy of the *New Yorker* story,<sup>69</sup> but the researcher located no clear connections to Beethoven's music in *Sketchbook*.

#### Text development

In his initial sketches for what would become *Sketchbook*, Reynolds underlined numerous passages in a copy of the *New Yorker* story.<sup>70</sup> Reynolds then typed out the passages that most interested him, and over the course of several color coded and edited drafts,<sup>71</sup> he narrowed the focus from twelve down to six "groups" of passages. Reynolds describes the six groups in the

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<sup>64</sup> Roger Reynolds, personal archive document.

<sup>65</sup> E.L. Doctorow, "Four Characters Under Two Tyrannies," *New York Times*, April 29, 1984, accessed August 12, 2018. Permalink: <https://www.nytimes.com/1984/04/29/books/four-characters-under-two-tyrannies.html>.

<sup>66</sup> Kundera, *The Unbearable Lightness of Being*, 39.

<sup>67</sup> Kundera, "The Unbearable Lightness of Being," 54.

<sup>68</sup> Kundera, *The Unbearable Lightness of Being*, 32 and 195.

<sup>69</sup> Reynolds, personal archive document.

<sup>70</sup> Reynolds, personal archive document.

<sup>71</sup> Reynolds, personal archive document.

same pre-compositional description mentioned above: “The text is in six parts, in fact two halves (*sic*). They cover eternal return, the ‘I’, chance, dreaming, vertigo, and the unbearable lightness of being”<sup>72</sup> Only three of these six segments appear in the finished *Sketchbook* - “The idea of eternal return” is Section I, Section II is “Seeing one’s own ‘I’,” and Section III is labeled “The unbearable lightness of being.” The portions of selected text related to “chance” and “dreaming” remain unused, but the segment labeled “vertigo” has become the basis of multiple subsequent works - Reynolds’ electroacoustic work *Vertigo* (1985), his orchestra + electroacoustic *Symphony(Vertigo)* (1987), and *The Vanity of Words [Voicespace V]* (1986), an electroacoustic work created through programming electronic transformations of baritone Philip Larson’s vocalizations, singing, and reading texts from *The Unbearable Lightness of Being*. Written two years after *Sketchbook*, *The Vanity of Words [Voicespace V]* is the only other work in which Reynolds explicitly sets Kundera’s text: “And what he yearned for at that moment, vaguely, but with all his might, was unbounded music, absolute sound, a pleasant and happy all-encompassing, over-powering, window-rattling din to engulf, once and for all, the pain, the futility, the vanity of words.”<sup>73,74</sup>

Though almost every text from the *New Yorker* story also appears in Kundera’s novel, the phrases are sometimes in a different order, and in at least one case, the wording is slightly different. In the Kundera story and Reynolds’ score, the German phrase “Das grösste Schwergewicht” is printed (“The greatest heavy weight”<sup>75,76</sup>) In the novel, this phrase appears as “das schwerste Gewicht” (“the heaviest weight”<sup>77</sup>). In both cases, the German is quoting

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<sup>72</sup> Reynolds, personal archive document.

<sup>73</sup> Kundera, “The Unbearable Lightness of Being,” 82.

<sup>74</sup> Kundera, *The Unbearable Lightness of Being*, 94.

<sup>75</sup> Kundera, “The Unbearable Lightness of Being,” 42.

<sup>76</sup> Roger Reynolds, *Sketchbook for the Unbearable Lightness of Being* (New York: Peters, 1985), 3.

<sup>77</sup> Kundera, *The Unbearable Lightness of Being*, 5.

Nietzsche, whose philosophical concepts of “Eternal return” and the concepts of weight and lightness<sup>78</sup> are discussed throughout Kundera’s prose in *The Unbearable Lightness of Being*.

*Sketchbook for The Unbearable Lightness of Being* - texts

Roger Reynolds’ final texts for *Sketchbook* are typed out with specific indentation both in his typed text drafts, and in prefatory pages of the score. They appear as reproduced below.

I. *The idea of eternal return*

The idea of  
     eternal return  
         is a mysterious one:  
 to think that everything recurs as we once experienced it,  
 and that the recurrence itself recurs ad infinitum!  
 It is a terrifying prospect.  
     In the world of eternal return,  
     the weight of  
         unbearable responsibility  
     lies heavy on every move we make.

*“das grösste Schwergewicht”*

A life that disappears once and for all, that does not return, is then  
     like a shadow, without weight,  
     dead in advance,  
         and whether it was horrible, beautiful, or sublime,  
 its horror, sublimity, and beauty  
     mean  
     nothing.  
         nothing.  
     mean nothing  
 The heaviest of burdens  
     crushes us,  
 we sink beneath it,  
     it  
     pins us to the ground.

The heavier the burden, the closer our lives come to the earth earth (*sic*)  
 the more real and truthful they become.  
 Conversely, the absolute absence of a burden causes a man to be

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<sup>78</sup> Friedrich Nietzsche, *The Gay Science*, trans. Thomas Common (Overland Park, KS: Digireads, 2018), 167. The section labeled “S.341” discusses “The Heaviest Burden.”

lighter than air,  
 [causes a man to]  
 soar into the heights,  
 [causes a man to]  
 take leave of the earth and his earthly being,  
 and become only half real,  
 His movements as free  
 as they are insignificant.

What, then, shall we choose?  
 weight

or  
 lightness?

There is no means of testing which decision is better,  
 because there is no basis for comparison.

We live everything as it comes, without warning,  
 like an actor going on cold.

And what can life be worth if the first rehearsal for life is life itself?

That is why life is always like a sketch.

No, "sketch" is not quite the word,  
 because a sketch is an outline of something, the groundwork for a picture,  
 whereas

the sketch that is our life is a sketch for nothing. [Nothing.]

*Einmal ist keinmal.*

What happens but once  
 might as well not have happened at all.

## II. *Seeing one's own "I"*

What is unique about the "I"  
 hides itself exactly  
 in what is imaginable about a person.  
 All we are able to imagine is  
 what makes everyone like everyone else,  
 what people have in common.

The individual "I" is what  
 differs

from the common stock,  
 that is, what cannot be guessed at or calculated,  
 what must be

unveiled  
 [what must be]  
 uncovered  
 [what must be]  
 conquered.

It was not vanity that drew her to the mirror,  
 it was amazement at seeing her own "I"..  
 She forgot  
 she was looking  
                                 at the instrument panel of her body mechanisms;  
 she thought  
 she saw her soul shining through the features of her face.  
 She forgot that the nose was merely  
                                 the nozzle of a hose that took oxygen to the lungs;  
 she saw it as the true expression of her nature.

Staring at herself for long stretches of time,  
 she was occasionally upset at the sight of her mother's features in her face.  
 She would stare all the more doggedly at her image  
 in an attempt to wish them away  
 and keep only what was hers alone.

                                Each time she succeeded was a time of intoxication:  
 her soul would rise to the surface of her body  
                                 like a crew charging up from the bowels of a ship,  
 spreading out onto the deck, waving at the sky, and singing in jubilation.

### III.     *The unbearable lightness of being*

History is.  
 History ... is ... history ... is ... as light ... as  
 History ... is ... as ... light as ... individual human ... life.  
 History ... is as light as individual human life.  
 History is as light as individual human life,  
                                 unbearably light  
 light as a feather,  
 [light] as dust swirling into the air,  
 [light] as whatever will no longer exist tomorrow.

She could not escape her melancholy.

If ... someone ... had asked  
 someone ... had asked her  
 asked her what (?)  
 if ... someone had asked her what had come over her, ...  
 she would have been hard ... pressed... to find words for it.

Her drama was a drama  
                                 Not of heaviness but  
                                 of lightness.  
 What fell to her lot was not the burden

but  
the unbearable lightness of being. [Being.]

[Text adapted by Roger Reynolds from *The Unbearable Lightness of Being* by Milan Kundera, Copyright 1984, by Harper and Row, New York]<sup>79</sup> (*English translation by Michael Henry Heim*)

Viewing the various draft-configurations of the Kundera texts Reynolds selected for *Sketchbook*, there is significant editing—both from the initial 12 “themes” down to the three he chose to set in *Sketchbook*, and in his selection of philosophical questions and narrative texts that describe a single female character. He arranges passages from various chapters of the *New Yorker* story into “like” categories, creating distinct sections through similarity of topic. Also, in Reynolds’ adaptation, male characters are absent (other than in the abstract “causes a man to...” phrases)—perhaps because the narrator/performer is intended to be female. Through this process, Reynolds created a clear architecture for the piece he was to write—creating a form from selected material<sup>80</sup> is central to Reynolds’ method of composition, and it is clearly displayed in how he has organized the texts he employs in *Sketchbook for The Unbearable Lightness of Being*.

#### *Sketchbook* text indications

In his poetic adaptation of the Kundera texts, Reynolds designates three “strata” of text by indentation (as seen in the printed texts above). In his arrangement left-most indented passages are spoken, middle passages are sung, and the right-most indented phrases encompass the “transitional” passages. In his pre-compositional description, Reynolds notes:

The author’s thoughts have been parsed into three strata: spoken text, transitional text, lyrical text. There is no direct correspondence between my three expressive levels and Kundera’s alternating voice. Rather, my effort has been to establish one thread of communication which is consistently displaced (sometimes abruptly, sometimes smoothly).<sup>81</sup>

<sup>79</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, score.

<sup>80</sup> Reynolds, *Form and Method*, 3.

<sup>81</sup> Reynolds, personal archive document.

In Reynolds' printed text, there are several words and phrases marked with brackets—for two distinct purposes. In Section II of *Sketchbook*, specific letters in brackets represent a sound or phoneme to be extended as a liaison between words—in order to preserve the rhythmic space given to each line of text in that section. Elsewhere, the brackets represent words that are repeated by the vocalist, one of the few licenses Reynolds takes with the text (other than arranging selections of Kundera's prose into a "poetic" format). Here, the bracketed words and phrases are "asides," which Reynolds indicates in the updated score's directions: "Bracketed texts associated with the sung, lyrical stave, or the spoken one, are treated as hushed, parenthetical asides, slightly breathy."<sup>82</sup> Professor Reynolds and the researcher discussed a few possibilities for executing these parenthetical asides, including pre-recording the phrases and triggering playback during the performance, or electronic modification of some kind to enhance the parenthetical nature of such statements (filtering the vocal signal to sound like a telephone call, for example). However, in order to maintain the clarity of three vocal strata (sung, spoken, and the modified, "transitional" passages), Reynolds rejected these possibilities. "I wouldn't want there to be confusion about the category of the bracketed things which are transformed by various signal processing strategies...the problem with it is that then it creates a subcategory to this other, which slightly confuses the situation."<sup>83</sup> The three categories must remain distinct - thus, no modification should be applied to the spoken or sung portions of *Sketchbook*, and *Sprechstimme* (a type of vocalization that itself is a blend of speech and song) is to be avoided.

In Chapter 5, the technical execution of *Sketchbook* will be considered, including discussion of the specific vocal demands, keyboard skills, and planning the use of electronic modifications. Prior to this discussion, Chapter 4 analyzes Roger Reynolds' use of specific

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<sup>82</sup> Reynolds, unpublished *Sketchbook* score revision sent to the researcher, July 2018.

<sup>83</sup> Roger Reynolds, in-person interview June 28, 2018.

formal musical structures in the creation of *Sketchbook*. Reynolds' use of Kundera's texts to derive specific formal elements is on display, and his ingenious use of pitched material to provide form – both on the audible surface and with the overarching structure of the work – is worthy of deeper examination.

CHAPTER 4. ANALYZING THE MUSIC OF *SKETCHBOOK*

*Sketchbook for The Unbearable Lightness of Being* presents a fascinating study for its economical use of musical material and its use of text to inform/create structure. His specific treatment of Kundera’s prose was discussed in Chapter 3, but a formal analysis of *Sketchbook* will demonstrate how Reynolds organizes the music to reflect his poetic organization of the text. The following analysis looks at aspects of *Sketchbook* that relate to overall form, his treatment of the pitched material of both voice and piano, and specific topical features throughout the work. This research owes a debt to Reynolds’ personal archive, from which he shared with the researcher much of the following preparatory material.

Though Roger Reynolds is not considered a strict “serialist,” the preparatory materials for *Sketchbook* do exhibit the use of certain serial techniques to extrapolate the pitch material used in *Sketchbook*. Reynolds did create a “row” - a sequence of the 12 pitch classes playable on the piano. Though there is no indicated clef, the pitches are read in treble clef (this is the row pattern starting with C):

Example 22: Reynolds, *Sketchbook* row form<sup>84</sup>



This row is of an extremely smooth, sinuous contour—there is only one interval larger than a whole step. In Reynolds’ preparatory material, every row and its inversion (as if the row were mirrored horizontally) are written out. However, in subsequent materials, it appears that the inversions are not used. On what appear to be several copies of the same worksheet, Reynolds

<sup>84</sup> Reynolds, personal archive document.

prints only the pitch-ascending original row forms—it appears that he has organized them by where common contours and pitches occur in the row (transposing at the octave where necessary). For each section of *Sketchbook*, Reynolds has dedicated one such worksheet (indeed, even at this stage of composition, there appear to be more than three planned sections—a total of 6 of these worksheets were found, three of which were blank except for a syllable/second count<sup>85</sup> written in one corner of the page. On each of the three “completed” worksheets, a different extrapolated pitch sequence is written at the top. With a red pencil, Reynolds has drawn lines that circle around the worksheet, creating an abstract pattern that maps out a long string of pitches, which comprise the longer pitch sequences he employs in *Sketchbook*.

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<sup>85</sup> Occasionally, Reynolds will generate numbers for his own compositional use by creating syllable count charts, as well as second-counts (the amount of time it takes a speaker to deliver the text).

Example 23: Reynolds, worksheet example with red pathways<sup>86</sup>

The image shows a handwritten musical score on ten staves. The notes are circled in red, and red lines connect them, forming a complex network of pathways. The pathways are labeled with numbers: 7, 9, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The pathways are drawn in red ink and connect various notes across the staves, illustrating a specific sequence or structure within the music.

<sup>86</sup> Reynolds, personal archive document.

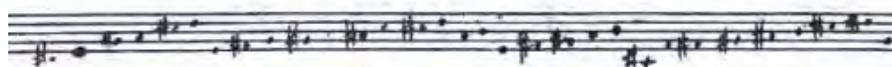
Though the worksheets are unlabeled as to which section is represented by each, further comparison in the score clarifies which sequences generate the pitched material for each section.

The specific use of the below sequences will be discussed further below.

Example 24: Reynolds, sequence for Section I<sup>87</sup>



Example 25: Reynolds, voice sequence for Section II<sup>88</sup>



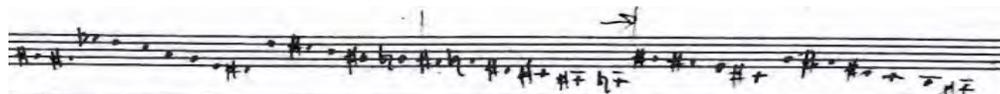
Example 26: Reynolds, piano sequence for Section II<sup>89</sup>



Example 27: Reynolds, stacked sequence for Section II (a portion of Sequence 2 stacked vertically)<sup>90</sup>



Example 28: Reynolds, voice sequence for Section III<sup>91</sup>



Example 29: Reynolds, voice sequence for Section III<sup>92</sup>



<sup>87</sup> Reynolds, personal archive document.

<sup>88</sup> Reynolds, personal archive document.

<sup>89</sup> Reynolds, personal archive document.

<sup>90</sup> Reynolds, personal archive document.

<sup>91</sup> Reynolds, personal archive document.

<sup>92</sup> Reynolds, personal archive document.

Each of these sequences derive from the same “row,” but as demonstrated in example 23, the original 12-pitch row serves more as inspiration than as a strict guideline. As if illustrating the text, each of the rows is recursive in some way - there are many repetitions of similar intervallic content, and certain pitch classes appear more regularly than others. Also of note - the pitch sequences are visually striking when viewed together. The Section I sequence maintains a general upward trajectory. The sequences for Section II mirror one another (one upward, one downward). Section III’s voice sequence creates a generally down-turned arch, but its piano sequence winds upward, much like the sequence for Section I. In this way, *Sketchbook* “reflects” and repeats itself - a theme which appears repeatedly, and times much more explicitly, within the music.

### Section I

The appearances of the Section I pitch sequence are fairly straightforward, but with a number of features that render them more complicated than a strictly “serial” expression. Throughout section I, the pitch sequence is shared between the voice and the piano lines, and appear almost entirely in order, with few omissions. However, there are frequent perturbations caused by a number of recurring “motives.”

The first five pitches of this sequence (C/C#/D/E/F#) comprise the piano pitch collection of the first page – this can be viewed below in example 63, page 90. This segment initially appears with the D and E swapped, but the collection is repeated many times in various pitch orders (always in the same octave on the first page). The three pitches F#/G/C# that connect to the first segment (sharing the F#) create a recurring “Eternal” motive – named by the researcher because every sung instance of the word “Eternal” in *Sketchbook* appears with this motive. The

three-note sequence also appears with the words “Than air...so,” and “Is why” on page 12.

Example 30 presents several instances of this motive.

Example 30: Reynolds, *Sketchbook*, excerpts pp. 1, 2, 3, 4, 8, 9, 12<sup>93</sup>

The image displays several handwritten musical sketches on staves. The top row shows three instances of the 'Eternal' motive, with lyrics 'E TER-NA-L' and 'E TER NA-L'. The middle row shows 'E TER NAL' and 'THANAI-R, SO' with a bracketed note '[CAUSES A MAN TO]'. The bottom row shows 'E-TER NAL' and 'I-SWHY- [Y]'. The sketches include various musical notations such as notes, rests, and accidentals.

As seen above, “eternal” motive appears repeatedly within Section I, which often interrupts the progression of the longer pitch sequence. A second motive is the 6-9 pitch segment D#/F/F#/G#/G/A/(G#/A#/B) that follows “Eternal” is the “Return” motive - sung instances of the word “Return” utilize this pitch segment every time.

Example 31: Reynolds, *Sketchbook* excerpts pp. 1, 2, 4, 7<sup>94</sup>

The image displays handwritten musical sketches for the 'Return' motive. The top row shows two instances of the word 'RE-TU-RN' with a long melodic line above. The bottom row shows a bracketed instance '[RE-TU-RN]' and another instance 'RE' with a long melodic line below. The sketches include various musical notations such as notes, rests, and accidentals.

This segment has a relative in the “Sketch” motive, which shares most of the same pitches. In repetition, the “Sketch” motive degrades - with fewer pitches each repetition, as if the thought is

<sup>93</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 1-12.

<sup>94</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 1-7.

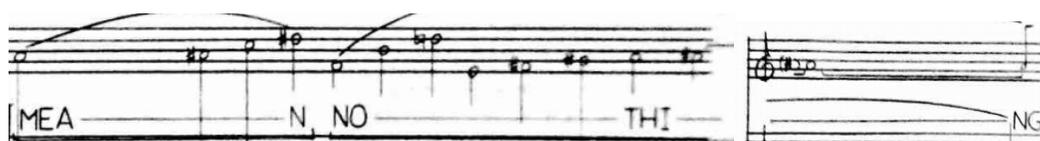
being erased - reflecting the text “No, ‘sketch’ is not quite the word, because a sketch is an outline of something, the groundwork for a picture, whereas the sketch that is our life is a sketch for nothing.”

Example 32: Reynolds, *Sketchbook*, excerpts pp. 12-13

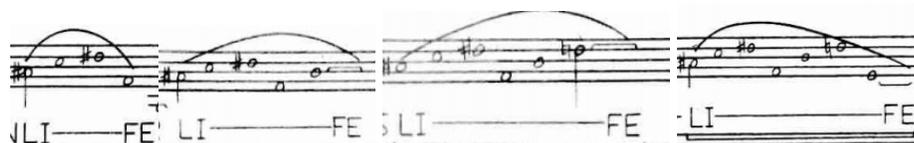


The next recurring motive drawn from the long pitch sequence is shared between two words, perhaps meaningfully. The pitch segment that appears on p. 5 with the text “mean nothing” is also used as the pitch segment underscoring the word “Life” (which, contrasting the “Sketch” motive, the “Life” segment lengthens each time it is reiterated). As the Kundera prose philosophizes on the meaning of existence, this may not be a coincidence.

Example 33: Reynolds, *Sketchbook*, excerpts pp. 5-6<sup>96</sup>



Example 34: Reynolds, *Sketchbook*, excerpts pp. 11-13<sup>97</sup>



The researcher has identified one more pitch segment that appears intentionally linked to a text-theme. The segment G#/A is utilized with text indicative of heaviness/weight in several

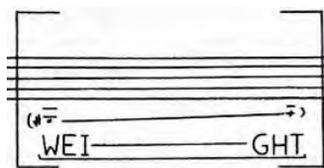
<sup>95</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 12-13.

<sup>96</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 5-6.

<sup>97</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 11-13.

instances. The below example displays these. Though it is only two pitches, the researcher believes it is intentional due to the inclusion of these indicated pitches in the transitional passage on p. 10 - though the passage is preceded and followed by unpitched speech, pitches are indicated in this passage, which is not the case in other such passages. Though many either begin or end with specific pitches, they relate to sung or piano material. On p. 10, the G#/A segment interrupts the longer pitch sequence.

Example 35: Reynolds, *Sketchbook*, p. 10<sup>98</sup>



Example 36: Reynolds, *Sketchbook*, excerpts pp. 3, 9, 6<sup>99</sup>

Two musical excerpts are shown. The first excerpt is labeled 'WEIG-HT OF' and the second is labeled 'EARTH'. Below these are two longer musical sequences. The first sequence is labeled 'PI-NS-U-S-TO-THE-GRO-UND.' and the second is labeled 'PI-NS-U-S-TO-THE-GRO-UND.'.

Around these perturbations, the longer pitch sequence repeats a total of twice, with pitches shared between the sung and piano parts. In addition, the piano repeats a number of similar collections (often spelled as stacked 7ths). These collections are derived from the pitch sequence, and often contain pitches the voice part does not execute.

Pages 2-3 (appearing in example 37 below) illustrate several of Reynolds' specific utilizations of sequence material. On display here is his use of sequence material to create both

<sup>98</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 10.

<sup>99</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 3-9.

the piano line and vocal parts, including several moments where piano/voice are in unison (circled), perhaps to aid in singer pitch accuracy), repeated interjections of a number of the labeled motives including “Eternal,” “Return,” and a brief, chordal version of “Life” (in brackets), and his use of repetition of earlier material in the piano (noted) to alter the sonority - “text painting” the recursion discussed in the text. Here, the instance of the words “Eternal return” on p. 2 restarts the row from the beginning.

Section I’s use of a 70-note sequence is mostly straightforward, and there are just under three repetitions of the sequence in this section. The sequence is easily traced, once allowances are made for the “interruptions” of the motives, themselves drawn from the sequence. As the section proceeds, a few row-pitches drop off or are displaced slightly, but the sequence is clear. This does not mean the section sounds repetitive—on the contrary, a listener may not perceive the sequence at all, due to the piano and voice sharing the row, and frequent octave displacement of the pitches. The contour of both voice and piano is nowhere near as constantly sinuous as the sequence might allow. The below example traces a portion of the Section I sequence.

Example 37: Reynolds, *Sketchbook*, pp. 2-3 (with markups)<sup>100</sup>

IT, AND THAT THE RECURRENCE ITSELF RECURS AD INFINITUM! IT IS A

[RECURS] [TO THINK THAT...] [RECUR]

TERRIFYING PROSPECT.

IN THE WORLD OF E-TER-NAL RE-TU

(Continued from p. 1)

RN, THE WEIG-HT OF UNBEARABLE RESPONSIBILITY LIES HEA-VY ON EVERY

(repeated earlier material)

MO-VE WE-MA-KE [E] [TER-NAL]

“DAS GRÖSSTE SCHWERGEWICHT”

[EVERYTHING]

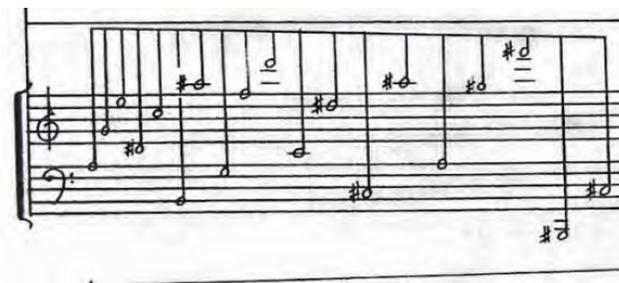
WORDS IN BRACKETS, WHETHER SPOKEN, TRANSITIONAL, OR SUNG ARE TO BE TREATED AS THOUGH PARENTHETICAL.

<sup>100</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 2-3.

## Section II

After a final, spoken sentence and brief pause after Section I, Section II begins by establishing a completely new pitch sequence, which directly states the first 19 pitches of the Section II piano sequence as seen in Example 26.

Example 38: Reynolds, *Sketchbook*, excerpt p. 15<sup>101</sup>



Here, the descending qualities of the row are entirely obscured with wide octave displacement. These 19 pitches create the pitched keyboard “chordal” material for the “Tempo A,” “1/2 Tempo A,” and reprise of “Tempo A” portions of Section II.

Within the rhythmically-metered sections, Reynolds uses a specific compositional technique to structure the rhythmic content. In “Tempo A” on pp. 15-16 and its reprise pp. 21-22, the four chords are played at regular intervals from the downbeat of “Tempo A,” with the first iteration being silent (as it is physically impossible to depress all four chords at once, Reynolds chose to omit them). Chord “A” (A/D#/G/E) appears once every 21 quintuplet-divisions of the quarter note. Chord “B” occurs every 21 sixteenth-note division. Chord “C” appears every 9 quarter notes, and Chord “D” every 7 quarter notes. This pattern is also used in the “1/2 Tempo A,” but for 21 quarter notes only (a little over 5 measures).

<sup>101</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 15.

Example 39: Reynolds, *Sketchbook*, excerpt p. 15<sup>102</sup>

**II. SEEING ONES OWN "I"**

TEMPO A = ANY TEMPO (♩ = 60 OR LESS) WHICH ALLOWS PRECISION...

EACH SPOKEN FRAGMENT BEGINS AT THE RHYTHMIC POINT INDICATED, BUT MAY BE COMPLETED WELL BEFORE THE NEXT. AN UNNATURAL SPACING WILL RESULT AND IS SOMETIMES FILLED BY EXTENDING OR ANTICIPATING.

"A" "B" "C" "D" WHAT IS UNIQUE ABOUT THE "I" HIDES ITSELF EXACTLY IN WHAT IS

The image shows a handwritten musical score on a grand staff. The title is "II. SEEING ONES OWN 'I'". Above the staff, it says "TEMPO A = ANY TEMPO (♩ = 60 OR LESS) WHICH ALLOWS PRECISION...". Below that, a note explains: "EACH SPOKEN FRAGMENT BEGINS AT THE RHYTHMIC POINT INDICATED, BUT MAY BE COMPLETED WELL BEFORE THE NEXT. AN UNNATURAL SPACING WILL RESULT AND IS SOMETIMES FILLED BY EXTENDING OR ANTICIPATING." The score is divided into four sections labeled "A", "B", "C", and "D", which are circled in red. The text "WHAT IS UNIQUE ABOUT THE 'I' HIDES ITSELF EXACTLY IN WHAT IS" is written above the notes. The notation includes various rhythmic values and accidentals.

A plot of this rhythmic scheme appears in Reynolds' preparatory materials, reproduced below.

Example 40: Reynolds, blue notebook excerpt 1<sup>103</sup>

The image is a handwritten rhythmic plot for the piece. At the top, a horizontal axis is marked with numbers from 0 to 64 in increments of 2. Below this, there are several lines of notation. The first line shows syllable counts: 2, 4, 9, 11, 14, 15, 22, 27, 32, 36, 38, 43, 47, 50, 54, 61, 63. The second line shows note values: 2, 2, 5, 2, 3, 1, 7, 5, 5, 4, 2, 5, 4, 3, 1, 3, 7, 2. The third line shows a series of dots representing rhythmic points, with some circled in blue. The fourth line shows a series of notes with stems and flags, some circled in blue. The fifth line shows a series of notes with stems and flags, some circled in blue. The sixth line shows a series of notes with stems and flags, some circled in blue. The seventh line shows a series of notes with stems and flags, some circled in blue. The eighth line shows a series of notes with stems and flags, some circled in blue. The ninth line shows a series of notes with stems and flags, some circled in blue. The tenth line shows a series of notes with stems and flags, some circled in blue. The eleventh line shows a series of notes with stems and flags, some circled in blue. The twelfth line shows a series of notes with stems and flags, some circled in blue. The thirteenth line shows a series of notes with stems and flags, some circled in blue. The fourteenth line shows a series of notes with stems and flags, some circled in blue. The fifteenth line shows a series of notes with stems and flags, some circled in blue. The sixteenth line shows a series of notes with stems and flags, some circled in blue. The seventeenth line shows a series of notes with stems and flags, some circled in blue. The eighteenth line shows a series of notes with stems and flags, some circled in blue. The nineteenth line shows a series of notes with stems and flags, some circled in blue. The twentieth line shows a series of notes with stems and flags, some circled in blue. The twenty-first line shows a series of notes with stems and flags, some circled in blue. The twenty-second line shows a series of notes with stems and flags, some circled in blue. The twenty-third line shows a series of notes with stems and flags, some circled in blue. The twenty-fourth line shows a series of notes with stems and flags, some circled in blue. The twenty-fifth line shows a series of notes with stems and flags, some circled in blue. The twenty-sixth line shows a series of notes with stems and flags, some circled in blue. The twenty-seventh line shows a series of notes with stems and flags, some circled in blue. The twenty-eighth line shows a series of notes with stems and flags, some circled in blue. The twenty-ninth line shows a series of notes with stems and flags, some circled in blue. The thirtieth line shows a series of notes with stems and flags, some circled in blue. The thirty-first line shows a series of notes with stems and flags, some circled in blue. The thirty-second line shows a series of notes with stems and flags, some circled in blue. The thirty-third line shows a series of notes with stems and flags, some circled in blue. The thirty-fourth line shows a series of notes with stems and flags, some circled in blue. The thirty-fifth line shows a series of notes with stems and flags, some circled in blue. The thirty-sixth line shows a series of notes with stems and flags, some circled in blue. The thirty-seventh line shows a series of notes with stems and flags, some circled in blue. The thirty-eighth line shows a series of notes with stems and flags, some circled in blue. The thirty-ninth line shows a series of notes with stems and flags, some circled in blue. The fortieth line shows a series of notes with stems and flags, some circled in blue. The forty-first line shows a series of notes with stems and flags, some circled in blue. The forty-second line shows a series of notes with stems and flags, some circled in blue. The forty-third line shows a series of notes with stems and flags, some circled in blue. The forty-fourth line shows a series of notes with stems and flags, some circled in blue. The forty-fifth line shows a series of notes with stems and flags, some circled in blue. The forty-sixth line shows a series of notes with stems and flags, some circled in blue. The forty-seventh line shows a series of notes with stems and flags, some circled in blue. The forty-eighth line shows a series of notes with stems and flags, some circled in blue. The forty-ninth line shows a series of notes with stems and flags, some circled in blue. The fiftieth line shows a series of notes with stems and flags, some circled in blue. The fifty-first line shows a series of notes with stems and flags, some circled in blue. The fifty-second line shows a series of notes with stems and flags, some circled in blue. The fifty-third line shows a series of notes with stems and flags, some circled in blue. The fifty-fourth line shows a series of notes with stems and flags, some circled in blue. The fifty-fifth line shows a series of notes with stems and flags, some circled in blue. The fifty-sixth line shows a series of notes with stems and flags, some circled in blue. The fifty-seventh line shows a series of notes with stems and flags, some circled in blue. The fifty-eighth line shows a series of notes with stems and flags, some circled in blue. The fifty-ninth line shows a series of notes with stems and flags, some circled in blue. The sixtieth line shows a series of notes with stems and flags, some circled in blue. The sixty-first line shows a series of notes with stems and flags, some circled in blue. The sixty-second line shows a series of notes with stems and flags, some circled in blue. The sixty-third line shows a series of notes with stems and flags, some circled in blue. The sixty-fourth line shows a series of notes with stems and flags, some circled in blue.

The significance of 7/9/21 is found within a syllable count of the text. In both iterations of "Tempo A," there are 63 set syllables, corresponding to each "Tempo A" portion's 63 quarter notes—7, 9, and 21 are all common denominators of 63.

<sup>102</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 15.

<sup>103</sup> Reynolds, personal archive document.

Example 41: Reynolds, *Sketchbook* texts (Section II text excerpt with syllable count)

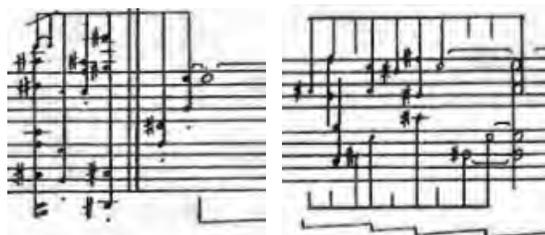
What is unique about the “I”	8
hides itself exactly	6
in what is imaginable about a person.	13
All we are able to imagine is	10
what makes everyone like everyone else,	10
what people have in common.	7
The individual “I” is what	<u>9</u>
	63
Staring at herself for long stretches of time,	11
she was occasionally upset at the sight of her mother’s features in her face.	21
She would stare all the more doggedly at her image	13
in an attempt to wish them away	9
and keep only what was hers alone.	<u>9</u>
	63

Using the common denominators, Reynolds’ rhythmic scheme ends when all the iterations conclude simultaneously (after 63 quarter-notes, or the fourth beat of the 16<sup>th</sup> measure of the pattern). Due to the impossibility of *executing* all 19 necessary pitches simultaneously, he handles the simultaneous re-iteration differently each time.

Example 42: Reynolds, *Sketchbook*, excerpt p. 16<sup>104</sup>



Example 43: Reynolds, *Sketchbook*, excerpt p. 22<sup>105</sup>

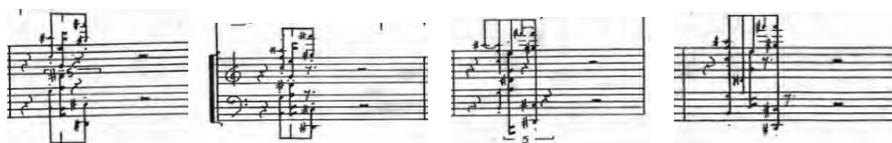


<sup>104</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 16.

<sup>105</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 22.

In a similar manner, on the two occasions in the pattern where three of the four chords align vertically (every 21 quarter-notes), Reynolds sets them almost as grace-notes, so the performer must attempt to play all three chords as simultaneously as possible. Note: though according to the rhythmic scheme, the instances of this chordal coincidence on pp 16 and the penultimate measure of 21 “should” occur on the third beat rather than the second, Reynolds intentionally offsets the rhythm.

Example 44: *Sketchbook*, excerpts pp. 15, 16, 21, 21<sup>106</sup>



The “1/2 Tempo A” section is related to the “Tempo A” sections—though at a slower tempo, it employs the same pitches, and the same rhythmic scheme. However, in this slower tempo, the “chords” are scrambled—pitches appear in new spellings. In the below example from pp. 15 “Tempo A” and p. 16 “1/2 Tempo A,” the pitches appear in the same order, but in different octaves and chord shapes. This variation of “Tempo A” occurs just after the word “Differs”—and it is indeed different from what came before it, if only in spelling.

Example 45: Reynolds, *Sketchbook*, excerpts p. 15-16<sup>107</sup>



<sup>106</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 15-21.

<sup>107</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 15-16.

Once the vocal line is given pitch again, the vocal pitch sequence for Section II (Example 25 above) is used. However, the way it is employed is not as straightforward as the sequence/music relationship in Section I. Rather, Reynolds more often uses segments of the sequence, and treats them more malleably, most notably in a statement and subsequent inversion (at D#) of the first 13 pitches of the row in accord with the phrase “It was not vanity that drew her to the mirror, it was amazement at seeing her own ‘I’.” Each of the two phrases begins with D#, and as can be seen in Example 46, “mirror” each other exactly—with identical contours.

Example 46: Reynolds, *Sketchbook*, excerpt p. 18<sup>108</sup>

Handwritten musical score for the first system of Example 46. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: I-TWA-SNO-TVA-NI-TY-THATDRE-WHE-RTO-THEMI-RROR. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The tempo/mood marking is "(EVENLY)" and "(NO PEDAL)".

Handwritten musical score for the second system of Example 46, split into two columns. The left column shows the vocal line with lyrics: RI-TWA-SA-MA-ZE-ME. The piano accompaniment is marked "(PACO MENO MOSSO)". The right column shows the vocal line with lyrics: NTA-ISEE-I-NGHE-ROHN-I and AH-LE. The piano accompaniment continues. The key signature has one sharp (F#) and the time signature is common time (C).

<sup>108</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 18.

Though it is possible to trace segments of the Section II pitch sequence throughout the movement, perhaps the best illustration of Reynolds' more flexible use of segments can be seen on page 23, where both the piano and the vocal sequences appear, out of a strict order, and often with segments skipped entirely (marked below with wide gray lines).

Example 47: Reynolds, *Sketchbook*, p. 23<sup>109</sup>

The image displays a musical score for Example 47, consisting of three systems of staves. The top system is a vocal line with lyrics: "BO DY [wide gray line] SPREA DI-". The middle system is a piano accompaniment with lyrics: "LIKE A CREW CHARGING UP FROM THE BOWELS OF A SHIP,". The bottom system is another vocal line with lyrics: "NGO-UTO NTQTHEDECK, WA VING AT THE SKY, A-NDSI NGI-NG, INJU BI-LA TIO N,". The score includes various musical notations such as notes, rests, and accidentals. Red and blue lines are drawn across the staves, highlighting specific melodic segments. A blue circle highlights a pitch in the piano line under the word "Spreading". A wide gray line is drawn under the first system, indicating a skipped segment. The piano part includes markings for dynamics like "pp" and "CRES.".

Though Section II does not display the regularity of “motive” use as seen in Section I, there is one apparent motive of note. The sung pitches A#/C (or Bb/C, the preferable enharmonic spelling) that first occur with the word “uncovered” on p. 17 reappear with every subsequent iteration of phrases beginning “She \_\_\_” on pages 17-20.

<sup>109</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 23. I have added courtesy accidentals to the first piano chord, which is held over as read from p. 22. In addition, the circled pitch “B” in the piano line under the word “Spreading” is not part of the piano sequence - it is possible this pitch should be a D.

Example 48: Reynolds, *Sketchbook*, excerpts pp. 17-20<sup>110</sup>

The image displays four musical staves, each representing a different excerpt from Reynolds' *Sketchbook*. Each staff shows a vocal line with lyrics written below it. The lyrics are: U-NCO VE RED, SHE FO-RGO-T SHE WA S LOO KI, SHE THO UGHTSHE SA W, and SHE FO-RGOT SHE SA W. The notation includes various notes, rests, and slurs, with some notes marked with a sharp sign.

In line with its freer use of the pitch sequence, Section II features a much more fanciful use of the voice than Section I. Melismatic vocal writing occurs in several places (see “Jubilation” in Example 47 above), along with longer transitional passages, allowing for electronic modifications that evolve more dramatically over time (“Like a crew charging up from the bowels of a ship,” also Example 47 above). Whereas Section I muses on the nature of weight, lightness, and life, Section II’s text describes the actions of an unnamed “She.” Both musing texts and the “She” subject return in the culmination of the work.

### Section III

Like Section I, Section III is mostly un-metered, and it begins more simply than either of the previous sections. Here, the voice and piano forms are not shared—the voice sings entirely segments of the vocal sequence, and the piano plays only segments of the piano sequence (though in a few moments, it echoes the voice). These pitch sequences are for the most part, easily traced—they almost always appear in order, and each sequence is repeated, either in whole or in part. There are a few diversions, however. At first glance, the vocal line on the final page of *Sketchbook* does not fit into the vocal sequence. This is because Reynolds has used a slightly more complicated version of “mirroring” to link two phrases.

<sup>110</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 17-20.

“She could not escape her melancholy” and “The unbearable lightness of being” both have ten syllables, and Reynolds designed a scheme in which the melismatic passages would mirror each other, but in “clumps” of pitches, rather than exactly mirroring one another—allowing the entire 30-note sequence to be heard. Below are examples of the planning for the Section III pseudo-“mirror” passage, and the passage’s appearance in the score (along with lines indicating the progression of the voice and piano sequences).

Example 49: Reynolds, blue notebook excerpt 2<sup>111</sup>

# of notes from row	1	3	4	1	2	3	4	3	4	5	= 30
	A	B	C	D	E	F	G	H	I	J	
a.	she	could	not	es-	cape	her	mel	an	choly		
b.	J	I	H	G	F	E	D	C	B	A	

Example 50: Reynolds, *Sketchbook*, excerpts p. 27-28<sup>112</sup>

<sup>111</sup> Roger Reynolds, personal archive document.

<sup>112</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 27.

Example 51: Reynolds, *Sketchbook*, p. 30<sup>113</sup>

Reynolds achieves a phenomenal palette of sounds and tone-colors in *Sketchbook* using an extremely economical set of materials—one performer, two instruments, three strata of vocalization, and one basic row form, from which five related pitch sequences are derived. This economy of materials is a boon to the self-accompanying singer. Especially for the more difficult keyboard material in Section II, Reynolds’ use of a limited number of chords in repetition is merciful, as the performer need only learn the keyboard patterns once, for execution a number of times (in the “Tempo A” sections). In addition, using a limited “row” of pitches that repeat, often with the same words appearing with the same pitches, allows for greater ease in learning the vocal material. Discussion of specific challenges related to learning *Sketchbook* appear in the following chapters – though economically written, the piece is by no means simple to execute.

<sup>113</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 30.

CHAPTER 5. PERFORMING *SKETCHBOOK*

Reynolds demands three distinct categories of vocalism within *Sketchbook*—singing, speech, and “transitional” vocalism, which are explained in the score: “This text should become extraordinarily unnatural both by means of extended vocal techniques and electronic processing (modulation, frequency shifting, reverberation, etc.)”<sup>114</sup> As mentioned earlier, in the currently-unpublished 2018 revision of *Sketchbook*, Reynolds designates the electronic component as “optional.”<sup>115</sup> In the score, these three types of vocalization are clearly notated using the slightly unconventional but easily-read method of employing multiple staves, each of which represents a different form of vocalism. The top staff indicates material to be sung. The central staff indicates the “transitional” material—which most often occurs between sung and spoken lines (hence “transitioning” between the two other types of vocalism), but occasionally interrupting and returning to either speech or song. The bottom staff indicates material to be spoken, and is a single-line staff, as pitch is not indicated for speech in this work—again, there is no use of *Sprechstimme* or speech-song in *Sketchbook*.

Example 52: Reynolds, *Sketchbook*, excerpt p. 5<sup>116</sup>

<sup>114</sup> Reynolds, *Sketchbook for the Unbearable Lightness of Being*, 1 (emphasis author’s).

<sup>115</sup> Reynolds, *Sketchbook for the Unbearable Lightness of Being*, unpublished revision, cover.

<sup>116</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 5.

In the above example, the words “and beauty” are spoken, “mean” in brackets is a transitional passage, “nothing” is sung on the indicated pitch, the second “mean” is a spoken parenthetical aside (as described above), the second “nothing” is another transitional passage, and the final “mean nothing” is sung as indicated.

#### Multi-stave vocal writing

It is not known whether this is the first occurrence of a composer using multiple staves to indicate differing types of vocalization, but this method of indicating “levels” of vocalism on separate staves is used by other composers for various other purposes. In Helmut Lachenmann’s *Got Lost* for voice and piano, the top printed staff represents unvoiced sounds (such as tongue clicks), speech, or phonemes (with a relative pitch indication rather than a specifically-pitched staff), and the second staff is sung. In the below example, Lachenmann’s use of “extra” staves is also visible in the piano part. Rather than printing many ledger lines or octave-displacement markings, he uses extra staves above (and elsewhere in the score, below) the normal two-line piano staff to indicate pitches in extremely high or low registers.

Example 53: Lachenmann, *Got Lost*, mm. 370-372<sup>117</sup>

The image shows a musical score for Example 53, measures 370-372. It consists of a vocal line and a piano accompaniment. The vocal line is written in a 3/4 time signature and includes lyrics: "HAPPY TO GE T GE F - AH" and "RR - T BACK". The piano accompaniment is written in a 3/4 time signature and includes dynamics such as *pp*, *f*, and *p*. There are also performance instructions like "Sost." and "Red." (ritardando) at the bottom of the score.

A more extreme example of multi-staff vocal lines is Michael Edgerton’s *The Old Folks at Home* for solo voice. In this piece, the many distinct staves represent parameters of vocal-tract modification, including airflow, nasality, register, pitch, lip, tongue, and vocal fold behaviors, among others.<sup>118</sup> Though these are all components of speech/song, and humans learn to use these behaviors in tandem in order to communicate via speech, song, and paralinguistic utterances, Edgerton de-couples the behaviors in the creation of what he terms “extra-normal”<sup>119</sup> vocal works such as *The Old Folks at Home*.

<sup>117</sup> Helmut Lachenmann, *Got Lost* (Leipzig: Breitkopf & Härtel, 2015), 72.

<sup>118</sup> Michael Edgerton, *The Old Folks at Home* (Paris: BabelScores, 2016), i.

<sup>119</sup> Michael Edgerton, *The 21<sup>st</sup> Century Voice: Contemporary and Traditional Extra-Normal Voice, second edition* (Lanham, MD: Rowman & Littlefield, 2015), xxvii.



In comparison to the Lachenmann and Edgerton examples, Roger Reynolds' use of multiple staves in *Sketchbook* is straightforward. Only one type of standard, specified vocalization is used at a time, and there is only one instance of a “quick” transition—in the below example, the sung “eternal” is interrupted by, and interrupts, the transitional passage “Das grösste Schwergewicht.”

Example 55: Reynolds, *Sketchbook*, excerpt p. 3<sup>121</sup>

For the singer unfamiliar with reading multiple staves, *Sketchbook* provides a friendly introduction to the practice, which is clearly notated and quite simple to read (at least in comparison to examples such as Lachenmann's or Edgerton's). The greater difficulty is coordinating these three vocal lines with the piano part, to be discussed below.

### Speaking in *Sketchbook*

The performer speaks intermittently throughout *Sketchbook*, and one might assume this is the most straightforward type of vocalization. Pitch is not indicated on the spoken staff—there are a few places where the pitch level is above or below the staff “line,” but that spatialization is

<sup>121</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 3.

only used to indicate the aforementioned “parenthetical” bracketed phrases, as in Example 56 below. This means the vocalist has total control over pitch inflection in the spoken line.

Example 56: Reynolds, *Sketchbook*, excerpt p. 2<sup>122</sup>

IT, AND THAT THE RECURRENCE ITSELF RECURS AD INFINITUM! IT IS A

[RECURS] [TO THINK THAT...] [RECUR]

WORDS IN BRACKETS, WHETHER SPOKEN, TRANSITIONAL, OR SONG ARE TO BE TREATED AS THOUGH PARENTHETICAL.

Instead, the challenges of the spoken line are those relating to pacing, separated into two categories: freely-spoken text (Sections I and III), and rhythmically-spoken text (Section II). To the former, if one were to deliver all the freely-spoken text of *Sketchbook* at a conversational tempo, they would have to perform the sung and transitional phrases very, very slowly and with many silent pauses for the piece to last its indicated duration of thirty minutes. Reynolds provides a few pacing indicators for the performer. In the preface to the work, he states:

Temporal flow is normally very flexible...and the amount of space taken in the score for particular passages is often only a practical result of the space required to present the text, not an indicator of relative duration. The normal mood of the presentation is ruminative, musing, giving ample time for consideration - both to the performer and to the listener. Care should be taken, however, to avoid the monotony of too much regularity in pacing.<sup>123</sup>

Thus, it is the performer’s task to phrase the spoken text carefully, choosing a speed of delivery that is generally slower than regular speech, but varied enough in cadence as to avoid monotony.

Though silence on-stage can seem daunting, moments of vocal silence are permitted in

<sup>122</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 2.

<sup>123</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, directions page.

*Sketchbook* (especially as there is frequently sound coming from the piano as well), and should be employed where the performer feels a moment of repose may be appropriate or necessary.

Reynolds indicates a more specific relative pacing in Section III, where he uses space, punctuation, and arrows to indicate speed and intent of text delivery (without indicating rhythm or meter). In the score p. 24 (see Example 57 below), Reynolds indicates in a note that apostrophes signify pauses, arrows indicate a “savoring”<sup>124</sup> of the associated word, the ellipses signify a theatrical continuation of thought or sound, and importance of spacing in these passages. This more specifically-notated version of spoken text only occurs on pages 24 and 28 of the score.

Example 57: Reynolds, *Sketchbook*, excerpt p. 24<sup>125</sup>

Legend:

- ? - PAUSE
- SLUR WITH ARROW UNDER A WORD SUGGESTS A SAVERING, AN EXTENSION.
- ... - CONTINUE (PERHAPS, BUT PROBABLY NOT, VOCALIZING) THE THOUGHT.
- NORMALLY SPACED WORDS SHOULD BE SPOKEN AT A NATURAL PACE EXCEPT FOR PAUSES AND EXTENSIONS INDICATED.

Though for Sections I and III, the spoken text is free from rhythm or meter, Section II presents a much more difficult task in text delivery. In two portions of II, the text is written with given rhythms and within a strict metric framework, indicating prescribed time-intervals between phrases and words, with rhythmic indications for the beginnings of each snippet. Reynolds explains: “Each spoken fragment begins at the rhythmic point indicated, but may be completed well before the next. An unnatural spacing will result and is sometimes filled by extending a

<sup>124</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 24.

<sup>125</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 24.

sound already begun, or anticipating one not yet uttered.”<sup>126</sup> In the original score, the extending sounds are indicated only by arrows from one final word/phrase to the next. In the revised score, Reynolds adds phonemes to indicate his desired “liaisons”—for the example below, the the [z] sound in the phrase “is unique,” and the [z] and [f] of “hides itself.” This shows more clearly Reynolds’ wishes for extending certain sounds, but not all—breaths are necessary between some words, and Reynolds is seeking to make the spacing “unnatural”<sup>127</sup> on purpose.

Example 58: Reynolds, *Sketchbook*, excerpt p. 15 (original)<sup>128</sup>

Example 59: Reynolds, *Sketchbook*, excerpt p. 15 (revised)<sup>129</sup>

This adds a layer of complexity to text delivery—though one could simply utter one syllable per written quarter note (as the note-head durations correspond with the number of syllables in the

<sup>126</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision, 15. The published score reads: “...An unnatural spacing will result and is sometimes filled by extending or anticipating.”

<sup>127</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being* unpublished revision, 15.

<sup>128</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 15.

<sup>129</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision, 15.

chosen word/phrase, as discussed in the analysis portion of this document), that is not how the text is conceived to be delivered. The performer must reconcile keeping a steady tempo in the piano and composite text “rhythm” with delivering text in a somewhat “natural” way, knowing that this aim will be thwarted by the unnatural spacing. This text delivery is rendered more “unnatural” and difficult by the piano underlay, which is at its most complex in these specific portions of Section II. Reynolds does this on purpose. He explains:

The idea is that I give you an extra load—in terms of the chords, and in terms of the way they're inflected, because I want you to be distracted...And I want that distraction to continue... even as you get better at managing it, I assume that I've done enough of those perturbations that you continue to find it distracting.<sup>130</sup>

Reynolds builds “distraction” into the score of *Sketchbook* for dramatic purposes. He was interested in somehow recreating the type of distraction he imagined Kundera experienced as a Czech expatriate living abroad, as inferred by the frequent digressions and various thought-streams present in his novels including *Unbearable Lightness*. Reynolds mentions:

The idea of him looking out the window of his Paris apartment and seeing his native city there instead of Paris...the degree of displacement that was active in his mind. So this kind of displacement, and distraction, and contradictory desires and so on—it's built into the situation and to the text that is the context out of which I extracted these textual passages.<sup>131</sup>

These two rhythmically-aligned portions (beginning p. 15 and p. 21) in Section II are perhaps the most difficult passages of the whole work, and are that way by design. Mercifully, as described in the analysis above, the two passages are nearly identical in all but specific text uttered and certain piano embellishments, creating a layer of symmetry in Section II.

Though it is imagined that most performers approaching *Sketchbook* will have some facility in spoken English, the number of demands placed on speaking voice alone (coordinating

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<sup>130</sup> Reynolds, in-person interview.

<sup>131</sup> Reynolds, in-person interview.

with piano) creates a considerable level of difficulty. In this way, *Sketchbook* does share some similarities with works for vocalizing pianist, as those performers are much more often asked to coordinate speech, rather than song, with keyboard performance. Some musicians (including the researcher) report that speaking with piano feels *more* difficult than attempting to sing and play concurrently. There is inconclusive evidence *why* many performers perceive this to be true, but the researcher suspects that the types of tasks required of a performer to play and sing concurrently are complementary—both bound to rhythm, pitch, and pattern; whereas playing and speaking are very different tasks (playing piano bound to the score, while attempting to freely deliver speech—like a skilled jazz pianist comping chords with one hand and improvising a solo with the other). Regardless, the spoken portions of *Sketchbook* require significant time and mental energy to interpret and execute in performance.

#### Singing in *Sketchbook*

Reynolds does not demand any specific non-standard vocalizations to be executed in *Sketchbook*, but his other compositions, and writing about the voice, do provide some indications regarding the sung vocal timbre. Though the score does not indicate this technique, the sung portions should be delivered with a minimum of vibrato. Reynolds explains, “I have not been attracted – in relation to my own music – to sopranos with more operatically oriented technique, finding vocal vibrato un-appealing in non-operatic contexts...I heard Joan’s voice then as more in the world of a folk singer.”<sup>132</sup> This aversion to vibrato is common among late-20th century composers, and it would not be exaggeration to claim that there are countless works for contemporary voice that require *senza-vibrato* singing, whether in service of pitch-stability, for timbral effect, or in emulation of other musical styles (including “folk” singing of a variety of

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<sup>132</sup> Reynolds, written interview.

definitions, non-western musical traditions, or the most difficult for trained singers, “untrained” singing). *Sketchbook* is one of countless works that requires a base-line of *senza-vibrato* singing.

Though complete avoidance of vibrato is not possible for all singers in all ranges, *Sketchbook*'s technical demands do create an environment that supports the possibility of *senza vibrato* singing. *Sketchbook* was written for Joan La Barbara, who does not categorize her own voice “type”—but many works written for her (Morton Feldman's *Three Voices*, Jon C. Nelson's *They Wash their Ambassadors in Citrus and Fennel*, works John Cage and others) stay in a relatively low *tessitura*—that is, most of the written pitches in each of these works lie below “A 880,” the pitch written one line above the top of the treble staff. For most treble singers, performing without vibrato is easier to execute on mid-range or lower pitched material that may fall within one's speaking range and may be produced with a more “speech-like” quality than a *bel canto* sung line.<sup>133</sup> In approaching *Sketchbook*'s vocalizations, it is also helpful to note that the work requires very few *forte* vocal utterances, and it is intended that the voice is (in most cases) amplified for performance. From the (revised in 2018) score directions:

While it is not necessary that the *transitional* passages be electronically modified, if they are, then low level amplification should be used throughout, so as to maintain a continuity of overall vocal sound. Amplification of the vocalist's voice should always produce an intimate impression, not an overbearing one. The aim is to increase the listener's sense of the vocalist's presence.<sup>134</sup>

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<sup>133</sup> Within the classical singing and teaching community, there is much contention over vibrato, regarding its origin, function, and utilization within vocal music. Commonly-taught pedagogy texts such as James McKinney's *The Diagnosis and Correction of Vocal Faults*, Richard Miller's *The Structure of Singing*, and Barbara Doscher's *The Functional Unity of the Singing Voice* view the lack of vibrato as a fault to be remedied, rather than a specific vocal feature one may choose to develop and use for musical purposes. Discussion of whether or not non-vibrato singing is appropriate, and how to perform it, is outside the scope of this document. For discussion of conditions and historical works that both promote and necessitate non-vibrato singing, see Martha Elliott's *Singing in Style*, p. 13. Though most vocal pedagogy texts focus on creating and maintaining a consistent vibrato, resources such as Nicholas Isherwood's *The Techniques of Singing* and Michael Edgerton's *The 21st Century Voice* offer discussion and suggestions for production and application of non-vibrato vocal sounds.

<sup>134</sup> Reynolds, *Sketchbook for the Unbearable Lightness of Being*, unpublished score. The sentence “While it is not necessary...” does not appear in the published version of the score.

As the voice may be amplified for the duration of the work, it is not necessary to employ the amount of vocal projection necessary to project in a large concert space. Thus, vocal air pressure and the neurophysiology of vibrato may be managed in such a way that constant, consistent vibrato is avoided.<sup>135</sup>

In addition to timbre specifications, a vocalist approaching *Sketchbook* must consider its range and *tessitura*. The piece is a commission by Joan La Barbara, who describes her voice as “A multi-faceted instrument expanding traditional boundaries in developing a unique vocabulary of experimental and extended vocal techniques: multiphonics, circular singing, ululation and glottal clicks.”<sup>136</sup> . Perhaps to aid in non-vibrato singing, and perhaps to emulate the “nightclub entertainer” (who very rarely sing in a high treble register), *Sketchbook* requires a treble vocalist capable of sustaining mid-to-low range pitches throughout. The piece ranges from D#3 (156 Hz) to E5 (659 Hz)—just over two octaves, on and below the treble clef staff. The most commonly-used pitches lie between G#3 (208 Hz) and B4 (494 Hz). This range and *tessitura* would indicate that a lower treble voice—that of a mezzo-soprano or contralto—is best suited for this work. However, as individual voices vary, a soprano with the ability to sing and sustain the lower pitches may also find *Sketchbook* a comfortable work to sing. Roger Reynolds’ website lists *Sketchbook*’s instrumentation as “Low female voice”<sup>137</sup>.

*Sketchbook* presents one other challenge for the vocalist—that of breath-management. To keep the pacing of the work as spacious as is indicated (roughly one page per minute, as the work is listed to be 30 minutes long<sup>138</sup> and the score is 30 pages), the performer is asked to

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<sup>135</sup> See Nicholas Isherwood, *The Techniques of Singing*, p. 91, for a brief explanation of how one may approach singing without vibrato.

<sup>136</sup> <http://www.joanlabarbara.com/bio.html>

<sup>137</sup> Roger Reynolds, “Complete Chronological List of Works.”

<sup>138</sup> Roger Reynolds, “Complete Chronological List of Works.”

execute a number of extremely long phrases, for which no breath markings are indicated.

Reynolds re-works some of these in the unpublished *Sketchbook* revision,<sup>139</sup> clarifying his intent for breath-bounded phrases—that is, phrases to be completed in one breath. The below examples compare the published version with the 2018 revision—one of several excerpts that have added apostrophes indicating “breath pauses.”<sup>140</sup> This is informative for pacing purposes. As an interpreter, one may look at the original version and attempt to phrase “Pins us to the ground” in one breath, in favor of communicating one thought. With Reynolds’ added interpretive markings between each word (the large apostrophes in Example 61 that do not appear in the original, shown in Example 60)—creating the phrase “pins” (breath) “us” (breath) “to” (breath) “the” (breath) “ground” (long pause)—the utterance can take a significantly longer amount of time to complete. This comfort with extremely slow sung text delivery will prove important throughout *Sketchbook*.

Example 60: Reynolds, *Sketchbook*, excerpt p. 6 (original)<sup>141</sup>

<sup>139</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision.

<sup>140</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision - In the revision, the “legend” page distinguishes between short breath pauses (indicated with an apostrophe) and longer pauses (indicated with a fermata over an apostrophe)

<sup>141</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 6.

Example 61: Reynolds, *Sketchbook*, excerpt p. 6 (revised)<sup>142</sup>

### Transitional vocalizations in *Sketchbook*

*Sketchbook for the Unbearable Lightness of Being* does require some “unnatural”<sup>143</sup> vocalization, but it does not demand any *specific* unconventional vocal techniques. Rather, Reynolds explains that using these “unnatural” utterances was inspired by his own storytelling practices:

As a father, I was confronted by a daughter who required that each character in a story I was reading to her should have a special voice. Over time, my efforts to satisfy this demand alerted me to the interesting space of ‘non-standard vocalization’ technique already under sophisticated exploration by Walt Disney and Looney Tunes and Merry Melodies cartoons. In 1975, I began a series of electro-acoustic explorations called VOICESPACE, involving unusual vocal production presenting texts that also travelled on complex spatial trajectories. A kind of choreographed story-telling...As a part of our activities in CME (*The Center for Music Experiment and Related Research, founded by Reynolds at the University of California, San Diego where he teaches*), we did a conference in which the famous cartoon character voice expert, Mel Blanc, was in residence for a time.<sup>144</sup>

Reynolds leaves quite a bit of interpretive freedom to the performer of *Sketchbook*, with few limits. In discussion, Reynolds cautions that at the “borders” of each transitional phrase—the

<sup>142</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision, 6.

<sup>143</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 1.

<sup>144</sup> Reynolds, written interview.

starting and ending indications—the performer should adhere to what is written. Though a guide to the execution of specific non-standard vocalizations will not be included here, a description of the researcher’s choices in her personal performance of *Sketchbook* is provided below.

#### Interpreting the transitional staff with electronic modification

Though the smallest component of *Sketchbook for the Unbearable Lightness of Being* in terms of words, pitches, and time spent performing it, the “transitional staff” is the component of *Sketchbook* that, while in preparation for performance, produced the largest number of questions regarding interpretation. In the directions section of the updated score, Reynolds writes:

*Transitional* passages [contained in brackets] show the text to be delivered, along with initial and final pitches. In some cases, the final sound is to be speech without an intentional pitch level. In this case, the terminal (or initial) state is indicated as “voice”... **Within the bracketed, transitional passages, the vocalist should deliberately alter the timbre of her voice in any way, and to any degree of extremity that her vocal technique allows. The limiting factors are that the initial state matches closely that of the preceding passage, and the final state that of the following character. The initial and terminal pitch indications should be respected. It is possible to augment the degree or nature of the transitory excursions with the use of electronic modification: spectral modification, fragmentation, frequency shifting, spatialization, etc.**<sup>145</sup> (emphasis in original)

For the premiere, Joan La Barbara worked with Morton Subotnick, a composer and performer of electronic music. She describes the arrangement thus:

As I recall, Roger wrote *Sketchbook* with the intention that Mort Subotnick (my husband) and I would perform it together, which we did certainly at the NY premiere (5/14/1985). Obviously, since I was playing piano and singing, the individual doing the modification in the “Transitional” line, had to be watching the score and modifying when indicated.<sup>146</sup>

Unfortunately, record of her specific transitional passage choices is lost.

I loaned my original score (with my markings) to one of my composition students several years ago and unfortunately his locker at NYU was broken into and his backpack stolen – with his computer, my Reynolds’ score and a lot of other

<sup>145</sup> Reynolds, *Sketchbook for the Unbearable Lightness of Being*, (unpublished revision), i.

<sup>146</sup> Joan La Barbara, written interview.

belongings lost. So I am afraid that I don't have notes about precisely what was done.<sup>147</sup>

There are 21 discrete instances of bracketed transitional passages within *Sketchbook*, and for each, the possibilities for performance are: (1) voice alteration only, (2) electronic alteration only, and (3) combining voice and electronic alteration. In the unpublished revision of the score, Reynolds now indicates the electronics are “optional.”<sup>148</sup> Thus, it *is* possible to perform the piece entirely using option 1—voice alteration only. Practically, this allows for a wider range of performance venues to include those without amplified sound systems. Having studied the original score with the understanding that electronic manipulation was an originally-intended aspect of the piece, the researcher does incorporate the electroacoustic component for her first performance of the piece in November 2018.

Though Reynolds clearly sets specific limits for these “transitional” vocalizations, the possibilities within these limits are nearly endless—both for the vocalist creating the signal (the sound captured by a microphone for amplification and modification), and for the sound engineer who may or may not choose to manipulate the signal created by the vocalist. Reynolds states: “I left this aspect of the piece very very open..my idea was that the best thing would be partnering with somebody who would really become a collaborator, and would create as it were, their own categories of transformative strategies and so on.”<sup>149</sup> The researcher discussed with Reynolds his preferences for the interpretation of these transitional passages, especially in light of the numerous changes in technological possibilities from the 1980s (when the piece was written) to today. Though the possibility of live sound manipulation did exist during the period Roger Reynolds was composing *Sketchbook for the Unbearable Lightness of Being*, current

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<sup>147</sup> Joan La Barbara, written interview.

<sup>148</sup> Reynolds, *Sketchbook for the Unbearable Lightness of Being* (unpublished revision), cover.

<sup>149</sup> Reynolds, in-person interview.

technology allows the execution of much more complicated sound manipulations in real time, with fewer pieces of equipment, and with a greater range of manipulable parameters. It is currently easier, and less expensive, to execute live sound manipulation, and in the case of the researcher's preparation for a live performance of *Sketchbook*, new technology makes possible the performer's autonomous execution of the electronic component during the performance (rather than relying on an engineer to monitor the score and "perform" in tandem with the self-accompanying singer).

#### Working with a sound engineer

For the purpose of the researcher's preparation for performing *Sketchbook*, an experienced sound artist and collaborator was found in Dr. Elaine Lillios. Owing to her work as a composer and teacher of electroacoustic music, Dr. Lillios is well-equipped as a collaborator and strategist for the (now "optional"<sup>150</sup>) electronic component. Over a three-day period, the researcher and Dr. Lillios spent time together discussing possibilities for sound manipulation, and experimented with a myriad of possibilities using a signal-manipulation interface Dr. Lillios designed in Max, a computer programming language with expansive and flexible capabilities, one of which is programming and automating the manipulation of an input-signal in real-time. According to the creator's website, "Max connects objects with virtual patch-cords to create interactive sounds...and custom effects."<sup>151</sup> Max allows for automation of sound manipulation (including changing set parameters over the course of time), and this utility was central to Dr. Lillios' creation of the "patch" (the specific computer file created to run and execute programmed sound manipulation) to be used for *Sketchbook*'s live performance.

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<sup>150</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being* unpublished revision, cover.

<sup>151</sup> "About Max". Cycling '74, accessed July 28, 2018. <https://cycling74.com/products/max>.

Dr. Lillios' personal electronic toolkit includes a number of audio signal processing options—including reverb (which allows for changing the listener's sense of "space" by modifying signal reflection and decay), delay (modifying a signal by delaying the time between input into a microphone and output into speakers), flanging (combining a signal with a "copy" of itself to be delayed at specifically-varying time intervals, creating an undulating-pitch effect), harmonization (pitch-shifting a signal up or down by a specified musical interval), panning (designating the amount of sound coming out of the performance venue's loudspeakers, and the rate/direction the sound "moves" throughout the sonic space—in this case, a stereo environment with *left* and *right* designations), tremolo (applying a simple wave form to a signal to control aspects of pitch or amplitude), filtering (modifying a signal by changing which partials of a complex sound are sent to the output), and granular synthesis (capturing short "grains" of the input signal, and repeating them at a specified rate—extending the length of an input signal). In addition, she has created a number of more complex signal-processing options, including an "exponential delay" device—which algorithmically changes the rate of delay according to specifications set by the engineer.

Though this tool-kit does not encompass the entirety of options available for live sound manipulation, it provides a wealth of sounds with which to create a cohesive electroacoustic environment for *Sketchbook*. Choosing how to treat each of the 21 transitional passages became a creative exercise in selecting one possibility from among the nearly-infinite options of vocal timbres, coupled with the wide variety of manipulations present within the computer-based tool kit. The sheer number of possibilities can create a "paralysis of choice"—becoming overwhelmed with options and therefore unable to choose any single one. Thus, it can be useful to set one's own limitations in order to begin the process of decision-making regarding which

sounds might be the most illustrative or appropriate for each phrase, while avoiding what Reynolds refers to as “Mickey-Mousing,”<sup>152</sup> which he defines as “What composers sometimes call when they're talking about intermedial situations ...mean(*ing*) the fact that cartoons, particularly early in the 30s, tended to lock the correlation between image and sound effect and meaning into one, so that, there's no sense that meaning or characterization auditorily or visually have any independence from each other.”<sup>153</sup> He cautions against a too-literal “text-painting” treatment of the fragments of text chosen for these transitional brackets, which vary from single words to long, visually evocative phrases.

As Reynolds emphasizes the importance of the stratification of the specific vocalization types into three distinct categories, the researcher and engineer decided early in their exploration that every transitional passage would be modified electronically in some way, in order to clearly differentiate transitional material from non-transitional vocalization (speaking voice or singing). In addition, in some (but not all) of the transitional passages, the researcher planned specific alterations of her vocal timbre to suit the phrase being uttered. Based on the collaborative exploration of cause/effect regarding vocal signal input to modified output using her electronic tool kit, Dr. Lillios built a custom Max patch for live performance of *Sketchbook*. Due to the straightforward nature of each modification “event” (that is, each transitional passage has a discrete beginning and end point, and none occur within quick succession to the next), it was decided to “trigger” or cue each “effect on/off” event using a USB foot-pedal (for which a foot-tap inputs the equivalent of a space-bar tap into the patch, prompting the program to change to the next event). This utility allows for the performer to control the timing of effect application during performance (in this case, using the left foot, as the right foot is often controlling the

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<sup>152</sup> Reynolds, in-person interview.

<sup>153</sup> Reynolds, in-person interview

piano's sustain pedal). Though the live sound engineer is still necessary for a successful performance (controlling the mixing board for sound-balance and possible feedback emergencies), they are no longer required to also read-along in a score, and perform actions in tandem with the performer from their station at the mixing board. This adds another level of autonomy to the performer's actions in executing *Sketchbook*, and is in line with the original concept of a self-accompanying performer for this piece.

#### Options for electronic modifications in *Sketchbook*

The following is a description of the individual treatment of each of the 21 transitional passages found in *Sketchbook*, as planned by Dr. Elaine Lillios and the researcher, for live performance in November 2018. This is not a prescriptive list for future performances, and is provided here as an example of one *possible* interpretation of *Sketchbook*'s transitional passages. At the outset of the piece, the piano is unamplified, and remains so throughout, though some piano sound will inescapably be picked up by the vocal microphone. The vocal amplification begins “dry” (no modification of the vocal signal other than the amplification itself). In the descriptions below, “cue” refers to a USB-pedal tap, which tells the patch to begin the next set of modifications (turning an effect “on” or “off” in the designated order).

1. P. 1 “Is a mysterious one”—the first cue turns on and increases vocal reverb to an unnatural extent, and the second cue turns the reverb down to a more “natural” room sound. The engineer and researcher found that some vocal reverb throughout created a more engaging “host space”<sup>154</sup>, and though this is slightly different from a strict on and off command, this seemed an elegant way to draw the listener into the sound world of the piece.

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<sup>154</sup> Reynolds, in-person interview.

The vocalist performs this phrase with a breathy tone quality, with the aim of evoking a dreamy or pensive mood.

2. P. 3 “Unbearable responsibility”—the first cue turns on a flanging effect, and the second cue turns it off. The vocalist will perform this phrase with more laryngeal tension and tightness with a thin, fast stream of air passing through the vocal folds, as if straining to lift a heavy weight. Here, the electronically modified effect of flanging is meant to be heard secondary to the vocal modification—it is subtle.
3. Page 3 “Das grösste Schwergewicht”—due to the sung interjection between the second and third words, a combination of electronic and vocal modification is made. On the first part of the passage, the vocalist executes a rough timbre, and on the second half, the rough timbre continues, and a small amount of flanging is cued just for “Schwergewicht.”
4. P. 5 “And whether it was horrible, beautiful, or sublime”—first cue turns on a more complex effect combining a “stutter” filter with reverb—which has the effect a fluttering, chopped-up echo (with other aural artifacts), the second cue turns it off, allowing for the echo to fade over a few seconds. This is the first of the more lengthy transitional brackets, and in the updated score, the word “Gutteral” is indicated with an arrow to the word “sublime.” This is the only time a descriptive timbre-marking is found in the score. Thus, the vocalist’s signal may be performed at a low pitch, roughly, and somewhat grunted-out.
5. P. 5 “Mean”—this single word will be delivered with a constricted, exasperated timbre, and the electronic modification (first cue on, second cue off) is a more noticeable flanging effect.

6. P. 5 “Nothing”—To affect the continuation of the earlier thought, this word undergoes the same electronic manipulation as “mean” before it, and the vocalist emphasizes the flanging by extending the length of the word with a clear, almost singing timbre (to allow for noticeable pitch variance in the modified output).
7. P. 6 “Crushes us”—This cue incorporates real-time granulation, with very small “grains” being created and manipulated. The vocal line is performed in vocal fry—which, when processed with the real-time granulation, creates a sound not unlike an object being forcefully deflated or crushed.
8. P. 6 “It”—This brief passage is also treated with a real-time granulation cue. However, this time the grains are larger, producing a more turbulent output sound—the scattered “grains” are most distinct on the [t] sound of “it.” The vocal line here is very low in the singer’s range, and a combination of nasality and vocal fry create a unique timbre.
9. P. 9 “As they are insignificant”—this cue introduces a modification called “exponential delay,” in which the captured input sound is repeated with half the amount of delay time with each repetition, a total of 18 times. The resultant output has the effect of a bouncing ball, and is further altered by introducing a fast panning rate between the stereo channels. The vocalist returns to a breathier sound production—hissing and emphasizing a noisy air component. The second cue turns the effect off, but allows for the remaining instances of delay to play out. In this cue, the collaborators decided that the repetition of the hard consonant [t] of “insignificant” was undesirable, so that final consonant is not executed until after the repeated delays fade out (creating a composite sound of “insignificannnnnnnn-t”).

10. P. 10 “Weight”—This brief cue turns on the flanging effect, and the strained/“heavy lifting” vocal effect is employed. The vowel [e] of “weight” is extended to highlight the flanging effect.
11. P. 11 “Like an actor going on cold”—To complement an atmosphere that is suddenly more anxious (as the text prior states “We live everything as it comes, without warning,” and the piano component is more frenetic, with repeated sixteenth-notes at a fast tempo for the first time in the piece), the collaborators sought a more chaotic modification. Flanging is once again employed for this cue, coupled with a heavier reverb setting. This has a more obvious effect on the input signal—the output sound varies wildly in pitch, and the effect is much more tumultuous than previous flanging modifications. The vocalist performs this with a clear, almost sung tone (quasi *Sprechstimme*), but at a slow rate of speed—highlighting the modified sound.
12. P. 13 “Whereas”—The subtler flanging setting is used for this cue, and the vocalist affects a resonant, spacious, “academic” vocal production.
13. P. 14 “Einmal ist keinmal”—This utterance is a summary of the text of the first section—“What happens but once might as well not have happened at all.” For this cue, the exponential delay effect is employed again, but with 32 “taps”—meaning, each captured sound is repeated 32 times, with half as much time in between each heard repetition. The effect extends the sound, makes it very present (as if many voices speak it at once). The vocalist performs this with a smoothly-descending pitch contour—which emphasizes this somewhat “choral” effect.
14. P. 16 “Differs”—The flanging effect is employed here, and the vocalist performs *Sprechstimme* in a smooth upward pitch contour (as outlined in the score) in order to

highlight the flanging modification as well as perform in tandem with the ascending piano line.

15. P. 19 “At the instrument panel of her body mechanisms”—This is a striking phrase, and the collaborators experimented with a number of effects to illustrate it. The cue for this phrase turns on a “tremolo” modification, but the settings are such that the output becomes noisy, somewhat “fuzzy” sounding, and with a lot of pitch/amplitude turbulence. For this effect to be clear, the vocalist must perform with a continuous, somewhat specifically “pitched” sound, following the pitch contour outlined in the score.
16. P. 20 “The nozzle of a hose that took oxygen to the lungs”—Like the preceding transitional passage, this phrase is visually arresting, lengthy, and the collaborators decided to use more complex modification. For this cue, a combination of tremolo and real-time granulation is applied, which produces an unpredictably turbulent output—with a lot of noise throughout the sound spectrum. The vocalist performs this phrase taking several nasal breaths, and with a wide pitch contour (which contrasts with the score, but is within the guidelines of the starting and ending pitches).
17. P. 22 “Each time she succeeded was a time of intoxication”—This long transitional phrase serves as a sort of relief point within the piece. It marks the end of the more demanding keyboard work in the piece, and the vocalist performs this with a sense of sighing or release—somewhat breathy timbre, and taking a lot of time to deliver the text. The modification here is significant, employing flanging, some feedback delay, and reverb to create a swirling, unstably-pitched output, which contrasts with the vocal delivery.

18. P. 23 “Like a crew charging up from the bowels of a ship”—This was a difficult phrase to program, as it creates a specific visual image, and the collaborators wanted to complement the phrase without “Mickey-mousing.” It is the last long transitional phrase of the piece, and is also one of the most heavily altered by electronic modification. The cue employs harmonization (pitch-shifting the input vocal line down several octaves), real-time granulation, and feedback delay to create a sound that becomes increasingly intense, with a lot of very low sounds being created. The vocalist starts with a singing tone and modulates into a yelling, pressed vocal quality as the phrase ascends.
19. P. 24-25 “Unbearably light”—Contrasting with the earlier few transitional passages, this phrase is treated lightly, with more subtle flanging and reverb. The vocalist performs this phrase as a pitched “whisper”—a lot of airflow with enough vocal-fold involvement to create a sense of pitch.
20. P. 29 “Not of heaviness but”—As the piece winds down, the collaborators decided to minimize the electronic modification. This cue uses the same, more subtle flanging and reverb modifications as the preceding passage. To contrast, the vocalist performs this with some noise in the timbre—and with a pitch contour that requires some use of vocal fry.
21. P. 29 “But”—This cue also employs the same electronic modification settings of light flanging/reverb as the prior two passages, and the vocalist employs a noisy timbre—performing with a creaky voice.

In the planned performance of *Sketchbook*, there is one final cue that does not correspond with a transitional passage, and it serves to remove the “host-space” reverb during the last utterance of the piece—a repetition of the word “being.” This mirrors the first passage of the piece, which as

described earlier is performed without reverb, and serves to bring the listener back to “reality,” and away from the sound world of *Sketchbook*. This is an interpretive choice made with the intent of serving *Sketchbook*’s dramatic arc.

Throughout the process of choosing electronic modifications for a live performance of *Sketchbook for the Unbearable Lightness of Being*, the researcher and Dr. Lillios referred to the score, to guide their individual interpretation of the work. Their choices represent one preliminary possibility for application to a live performance of *Sketchbook*, and are not meant as a prescription for future performances. Informed by the text and with the goal of creating a cohesive sonic narrative, these planned modifications are unique to a planned performance in which Dr. Lillios and the researcher will be involved.

#### The role of the piano in *Sketchbook*

The inclusion of a piano part to be performed by the singer is what sets *Sketchbook for the Unbearable Lightness of Being* apart from other vocal works of its time, as self-accompanying became an uncommon method of performance throughout the late twentieth century in the realm of western “art music.” As established earlier, a singer self-accompanying at the keyboard was at one time a highly-regarded expression of musicianship, and though there are many performers (outside of the WAM community) that continue to sing and play the piano simultaneously today, the practice has nearly ceased among “classical” performers. When choosing to set Milan Kundera’s text for eventual performance by Joan La Barbara, Reynolds was inspired by the atmosphere of Kundera’s works to incorporate the piano:

I imagine that something in the atmosphere that Kundera creates in the novels appearing in English translation at that time – middle-European café life, etc. – put me in mind of a kind of surreal nightclub atmosphere, where a female entertainer would accompany herself at the piano, and her “after-hours

meanderings” would be made more powerful and surreal by the use of electronic processing of her voice as she sang.<sup>155</sup>

Reflecting on Kundera’s craft, it seemed to me that his ability to operate on several levels almost simultaneously (and to do so with such fluidity) would present an intriguing task for a vocalist. It suggested the sort of performance a gifted nightclub entertainer might achieve towards the close of an evening, when defenses are down, formalisms in retreat.<sup>156</sup>

With this concept in mind, Reynolds approached Ms. La Barbara:

I asked her if she played the piano, and she said that she did ... a little. . .I don’t think I asked her to play for me, rather, I tried to create a role for the piano which was akin to what a singer might do while practicing, testing a pitch here and there, guiding placement, causing harmonies to linger. But the role of the piano did, in at least some moments, involve a level of rhythmic complexity and assertiveness<sup>157</sup>

Ms. La Barbara recalls the exchange in a similar fashion – but elaborates.

In discussing his plans for “Sketchbook”, Roger asked me if I played piano and I responded “Yes, but don’t make it too difficult.” As you know from looking at the score, Roger did not heed my request and wrote what I consider to be a very difficult piano part, ranging all over the keyboard.<sup>158</sup>

As a dramatic element within the work, Reynolds is clear that the piano is secondary to the voice. Reynolds states: “Don’t elevate the piano to some kind of an additional character. I’d like everything to be kept with the voice and with the sounds that the voice makes, and of course to some degree, the piano is a part of the sounds that the voice makes.”<sup>159</sup> The piano is not to be amplified (except in cases where the keyboard must be amplified for balance purposes), and is not to be included in the electronic modification.<sup>160</sup> Reynolds also describes the piano part as both a friendly and adversarial dramatic element during performance of the work. “I don’t think

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<sup>155</sup> Reynolds, written interview.

<sup>156</sup> Reynolds, *Sketchbook for the Unbearable Lightness of Being*.

<sup>157</sup> Reynolds, written interview.

<sup>158</sup> La Barbara, written interview.

<sup>159</sup> Reynolds, in-person interview.

<sup>160</sup> Though not impossible, it is difficult to completely isolate the piano from amplification in a live setting. The vocal mic may pick up some piano tones.

I'd want to problematize the piano's role, because I want it to be deliberately incidental and a kind of friend...it's more a servant, and it's only in this situation (*Section II*) that it becomes an opponent—or a difficulty.”<sup>161</sup> Section II's particular demands will be discussed separately, as its challenges differ markedly from those of the first and third parts of the piece.

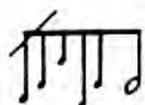
Section I—*The Idea of Eternal Return* and Section III—*The Unbearable Lightness of Being*

Within Sections I and III of *Sketchbook*, the piano part is not thickly scored, and rhythm is extremely flexible. There are points where there may be many pitches that appear in close succession, but Reynolds guides:

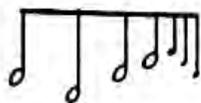
Temporal flow is normally very flexible (except in II, p. 15 ff, etc.), and the amount of space taken in the score for particular passages is often only a practical result of the space required to present the text, not an indicator of relative duration. The normal mood of the presentation is ruminative, musing, giving ample time for consideration—both to the performer and to the listener<sup>162</sup>

Reynolds employs a style of notation common to un-metered music, which is explained in the score's direction pages.

Example 62: Reynolds, *Sketchbook* performance notes<sup>163</sup>



**Several notes are sometimes grouped by a thin beam.  
If the beams have a slash, these notes are rapid, fleeting in character.**



**If there is no slash, the relative placement of pitches, left to right,  
should be taken as proportional to time.**



**Groups of open or closed notes joined by a slur are meant to be  
continuous.**

<sup>161</sup> Reynolds, in-person interview.

<sup>162</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, directions page.

<sup>163</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, directions page.

The combination of sparse scoring and flexible temporal flow can present a danger to performers—it would be easy to rush through *Sketchbook*, taking much less time than Reynolds intends. It is helpful to note that the length of the piece is listed at 30 minutes—which corresponds to the number of pages of the score. Though this is not a “rule,” this timing may be used as a guideline for rehearsal.

Because Reynolds’ pitch framework is deliberately recursive, there are a number of chords that occur repeatedly, in the same position each time. The first piano figure performed (encompassing the pitches C-C#-E-D—see example from p. 1 of the score below) presents all but two of the pitches played on the first page of *Sketchbook*. This is helpful for the less experienced pianist—it means one may keep their hands in the same position through multiple gestures, without having to look down at the keyboard as often as they might with a more dynamic piano part.

Though relatively sparsely scored, Sections I and III of *Sketchbook* present numerous challenges for the non-virtuosic pianist. First, *Sketchbook* presents repeated technical challenges related to handspan. For example, on the first page the outlined pitches span well over two octaves, and if the performer cannot comfortably execute a handspan of at least a 9th, they must execute more leaps and choices of arpeggiation than a performer with a larger handspan.

Example 63: Reynolds, *Sketchbook*, p. 1<sup>164</sup>

**I. THE IDEA OF ETERNAL RETURN** SKETCHBOOK R. REYNOLDS

LYRICAL REFLECTIVELY

TRANSITIONAL *mp* E TER-NAL RE T U RN

SPOKEN *mp* THE IDEA OF I-S

PIANO *mp*

EVENLY SPACED NOTES, ESPECIALLY WHEN BEAMED, SHOULD BE OF GENERALLY EQUAL LENGTH.

PASAGES INDICATED AS TRANSITIONAL SHOULD USE A WIDE RANGE OF MODIFICATION TECHNIQUES. THIS TEXT SHOULD BECOME EXTRAORDINARILY UNUSUAL BOTH BY MEANS OF EXTENDED VOCAL TECHNIQUES AND ELECTRONIC PROCESSES (AMPLIFICATION, PRE-SOLICIT CHIPPING, REVERBERATION, ETC.)

TIME SHOULD BE TREATED FREELY DURING TRANSITIONAL SEGMENTS.

PARENTHETIC PITCH CHANGE INDICATES ONLY BEGINNING AND ENDING EXTREMES. MOVEMENT BETWEEN CAN EVOLVE FREELY.

A MYSTERIOUS ONE: TO THINK THAT EVERYTHING RECURS AS WE ONCE EXPERIENCED

FREELY

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Page 7 offers another example—to sustain the written pitches through the pedal change without difficult finger substitutions, it is necessary to sustain the G-A ninth in the right hand:

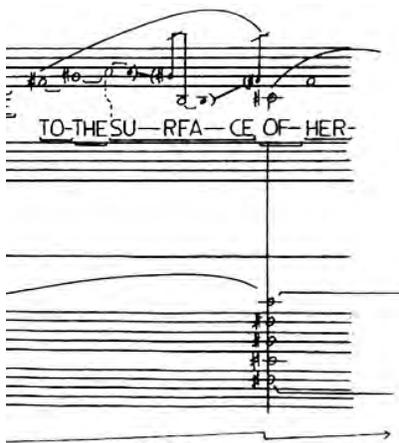
Example 64: Reynolds, *Sketchbook*, excerpt p. 7<sup>165</sup>

<sup>164</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 1.

<sup>165</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 7.

Example 65 from page 22 is another example—without arpeggiation, one hand (either left or right) must execute a handspan of over an octave.

Example 65: Reynolds, *Sketchbook*, excerpt p. 22<sup>166</sup>



As individual handspan is bound to one's physical anatomy (hand/finger measurements, shape, and flexibility),<sup>167</sup> it is realistic that a performer approaching *Sketchbook* may be physically unable to execute the few large intervals presented in the piece. In this case, the composer recommends executing the lowest two pitches (F#/C#) as a “grace note” while the damper pedal is depressed, and then executing the other three pitches simultaneously, in keeping with the execution of the surrounding pitches.<sup>168</sup>

A second technical challenge present in Sections I and III relates to one's ability to execute “finger pedaling.” Sometimes called “finger legato,” it is the technique of sustaining pitches using continued key-depression on some keys while removing fingers from other keys, rather than relying on the damper pedal only to sustain the pitch. The ability to perform finger pedaling in tandem with very specific damper pedal changes is vital to this piece, as Reynolds

<sup>166</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 22.

<sup>167</sup> “Hand Span Data,” Small Piano Keyboards, accessed August 16, 2018, <http://www.smallpianokeyboards.org/hand-span-data.html>.

<sup>168</sup> Roger Reynolds, personal email.

uses this effect throughout the work to subtly shift sonorities in the piano (see Example 63 above under first sung “Return,” and Example 66 below).

Example 66: Reynolds, *Sketchbook* excerpt p. 13<sup>169</sup>

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics "I-S A-SKETCH FO-R NO-THING." The piano accompaniment is on two staves. A specific note on the treble staff is marked with a long horizontal line above it, indicating it should sustain through a pedal change.

This effect also relies upon a piano with a long “sustain”—the amount of time a pitch will resound once the strings are struck, without being dampened. Though *Sketchbook*’s dramatic intent may be that of an after-hours lounge, the execution of the piece will be more difficult on an instrument that does not sustain a pitch for at least 7-8 seconds. In the above example—the C on the treble staff is struck just before singing the word “Sketch” and is intended to sound through the pedal change on the word “nothing,” without being re-struck. If the pitch has ceased to sound, the sonority of a minor 9th (B in the vocal line, C in the piano) is lost.

Another use of finger pedaling occurs in two instances of *staccato* interjections that are intended to be executed while both hands sustain other pitches (thus, fingers must move quite independently of one another). (Examples p. 3 and p. 9 below). In both cases, the damper pedal is not depressed, but the pitches A-C#-B-D are indicated as sustained. Fortunately, both involve the same pitches in the same hand-positions, so the technique must only be learned once. It is also possible to execute this effect by using the *sostenuto* pedal to capture the A-C#-B-D chord

<sup>169</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 13.

(this effectively sustains just those 4 pitches and allows more freedom of hand movement to execute the interjecting staccato Bb-C-Eb chord). However, if the performer is using a USB foot-pedal to trigger electronic events as the researcher proposes, the p. 9 example is impossible to perform accurately if relying upon *sostenuto* pedal (as the right foot depresses the damper pedal just before the necessary chord, and the left foot will need to trigger the USB pedal just after for the transitional passage beginning “As they...” —the footwork would be arguably more complicated than learning to execute the passage using the hands alone.)

Example 67: Reynolds, *Sketchbook*, excerpts pp. 3 and 9<sup>170</sup>

The above examples are not to be confused with another use of chords with smaller-sized engraving in *Sketchbook* (examples p. 9 and 12). Here, Reynolds is using the grace-note chords to indicate a coordinated, sudden release of the hand-sustained chords.

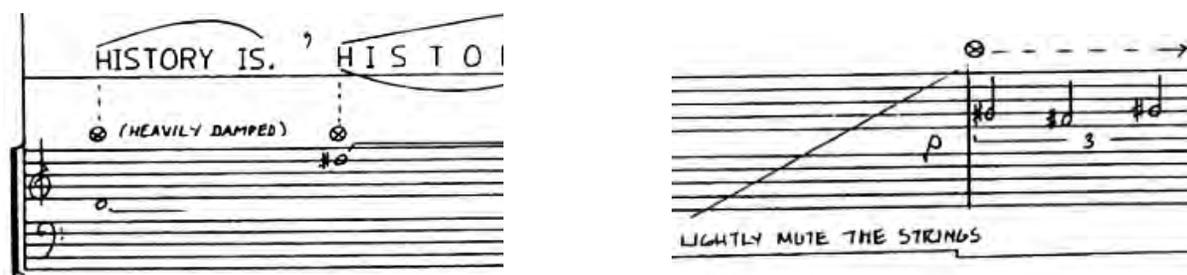
Example 68: Reynolds, *Sketchbook*, excerpts pp. 9 and 12<sup>171</sup>

<sup>170</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 3-9.

<sup>171</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 9-12.

One other specific technical feature of *Sketchbook* appears only in Section III. Though not a technically intricate skill, Reynolds does call for hand-damping of several strings over the course of a few pages. Thus, performing *Sketchbook* requires a grand piano with an open lid. Depending on the piano's construction, including where iron support beams are located and the height of the music holder, executing the hand-damping may require removing the piano's music stand and placing it over the frame, such that the appropriate strings are reachable in performance. One may also need to indicate corresponding strings to be damped using some impermanent device (a bit of sticky-note paper is recommended<sup>172</sup>). The score uses a circle with an X and an indication of how much damping to use to denote this technique—see examples p. 24 and p. 26:

Example 69: Reynolds, *Sketchbook*, excerpts pp. 24 and 26<sup>173</sup>



Damping is required of ten piano pitches, varying from D below the bass clef staff, to A# atop the treble clef staff. It is possible to use both hands to execute this, though it may prove easier for some performers to choose one hand for damping, and the other for depressing keys. Hand-damping, though not a difficult skill, does require practice to acquire fluency and consistency in performance. It is important to remember that, because pianos may vary widely in construction,

<sup>172</sup> "Protocol for Extended Techniques Piano Performance," Piano Tuner's Guild (n.d.), accessed August 12, 2018, 1-2. <http://my.ptg.org/HigherLogic/System/DownloadDocumentFile.ashx?DocumentFileKey=4cc070fc-8421-4a18-b447-775664923a90>

<sup>173</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 24-26.

the exact spatial choreography required to execute this skill may vary from one's practice instrument to the instrument used in performance. Thus, significant time should be allotted to move the music holder, mark the strings, and practice the hand choreography prior to the actual moment of performance.

Piano concerns in Section II—"Seeing one's own 'I'"

Section II of *Sketchbook—Seeing one's own "I"*—contrasts with the surrounding portions of the work in several ways. Though there are some lyrical phrases contained within this section, most of Section II uses rhythmic, unnaturally-paced speech to deliver text. In addition, the piano part is much more rhythmically demanding, faster-paced, and involves delivery of many more vertical sonorities (four or more pitches delivered simultaneously) than are seen in Sections I and III. This combination significantly increases the difficulty of execution of this section, which Reynolds deliberately planned.

The idea there was that she (*Joan La Barbara, the first performer of Sketchbook*) would have to learn the finger positions of a fairly small number of incisive verticalities, and then place those, crisply, within an atypical rhythmic behavior that I anticipated would distract her from the simultaneous projection of text. I was looking for the tensions of split attention.<sup>174</sup>

When speaking with the researcher about this section, he reiterated, "I want you to be distracted...and I want that distraction to continue as—even as you get better at managing it, I assume that I've done enough of those perturbations that you continue to find it distracting."<sup>175</sup>

While at first glance the score looks quite difficult, the above-described portions of Section II are manageable for a pianist even with "limited" keyboard skills. In the first portion of Section II (pp 15-16), only four chords are performed in the piano part. The player alternates among these four chords (as described earlier, the chords each appear at regular points, but at

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<sup>174</sup> Reynolds, written interview.

<sup>175</sup> Reynolds, in-person interview.

time-intervals of varying lengths based on numbers Reynolds chose from a syllabic reading of the text. The chords, shown in an example from p. 15 below, fit comfortably in most hands. Each requires less than an octave handspan, and the main difficulty is that there are considerable leaps to be made between chords, sometimes with very little time in-between as here, time is not flexible—the performer is expected to adhere to a regular rhythm.

Example 70: Reynolds, *Sketchbook*, excerpt p. 15<sup>176</sup>

Forgivingly, the tempo marking at the beginning of Section II reads “Any tempo (quarter note = 60 or less) which allows precision...”<sup>177</sup> which allows the performer to set their own pace—but it must remain steady. On the following page, a one measure “transitional passage” is underscored by a flexibly-timed ascending arpeggio in the piano. This segues to a new keyboard pattern, marked “1/2 Tempo A.”<sup>178</sup> Though this sub-section involves the same pitch-collections as the beginning of Section II, they are re-spelled each time a collection is played—pitches appear in different registers of the piano each time they are struck. In Example 71 below, the pitch collection struck first (in ascending order, D#-A-E-G below the word “Stock”) is the same collection as the first chord in the second measure of the example (in ascending order G-D#-A-E). In the same way in this example, the second chord of the first measure and the third chord of the second measure encompass the same pitches in a different voicing (A#-G-C-F-B). Though

<sup>176</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, p. 15.

<sup>177</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, p. 15.

<sup>178</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, p. 16.

this is more difficult than simply playing four pitch collections in the same positions, this new challenge is ameliorated by the slower (half) tempo.

Example 71: Reynolds, *Sketchbook*, excerpt p. 16<sup>179</sup>

The image shows a musical score for Example 71. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with lyrics: "STOCK, THAT IS WHAT CAN NOT BE GUESSED AT". The piano accompaniment is written on two staves. The first staff shows a sequence of chords, and the second staff shows a keyboard pattern of chords. The tempo is marked as half tempo.

After this slower sub-section, a keyboard pattern is repeated three times, each following a statement of “what must be....” Each time, the pattern ends slightly differently—adding a pitch the second time, and individually stating the final two pitches on the third iteration.

Example 72: Reynolds, *Sketchbook*, excerpts p. 17<sup>180</sup>

The image shows three excerpts of a keyboard pattern from Example 72. Each excerpt is written on two staves. The first excerpt shows a sequence of chords. The second excerpt shows the same sequence of chords, but with a slightly different ending. The third excerpt shows the same sequence of chords, but with a different ending, including individual statements of the final two pitches.

In this way, Reynolds’ writing evokes the spiraling, accumulating nature of Kundera’s prose – restating the same thought multiple times, following a slightly different path with each re-statement.

Following this Reynolds presents the longest passages of clear vocal/piano unison in the entire work—though each phrase pulls apart from strict unison over time, with the vocal melody

<sup>179</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, p. 16.

<sup>180</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, p. 17.

eventually falling behind or anticipating the piano's identical melody throughout the course of each breath-bounded phrase. The keyboard part that follows in pp. 19-20 resembles Sections I and III—it is more sparsely notated, with fewer vertical sonorities. Following this, the next “Tempo A” marking ushers 16 measures that are nearly identical to the beginning of Section II—it is comprised of the same four chords, in the same original spellings, in the same rhythms. The only difference is that occasionally, one pitch of each collection is struck earlier and/or sustained longer than the others (it falls out of exact vertical alignment).

Example 73: Reynolds, *Sketchbook*, excerpts p. 15 and 21<sup>181</sup>

After this second “Tempo A,” the keyboard difficulty recedes, and the bulk of the pitch content returns to the vocal line, before transitioning to Section III (discussed above).

Depending on one's keyboard skills, there are numerous technical challenges presented in *Sketchbook*, in addition to those particular demands specifically mentioned here. It is a lengthy work, and though the piano part is by no means demanding for a virtuosic pianist, it must be remembered that the performer is *also* performing a significantly demanding vocal line at the same time. As with any score a musician may choose, one must assess for themselves whether *Sketchbook* suits their skills and preparation time. Issues related to the condition of performing

<sup>181</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, p. 15-21.

multiple musical “tasks” concurrently will be discussed in the next chapter, as they relate to how one must rehearse and prepare to perform *Sketchbook*. Though there is not one clear pathway to successful multi-tasking, research in this field of cognition illuminates possible problems the self-accompanying singer may face.

CHAPTER 6. LEARNING *SKETCHBOOK*; A SELF-ACCOMPANYING PRACTICE

Even for a seasoned self-accompanying singer, *Sketchbook for the Unbearable Lightness of Being* presents a formidable learning task. As discussed above, there is a significant amount of advance planning involved in one's vocal (and/or) electronics choices, there are a variety of pianistic and vocal demands, and though there is a clear pitch framework, there are many new patterns of notes to execute, rarely in as strict a repetition as say, a Schubert *Lied*. For the contemporary singer, none of the vocal demands are particularly unusual—it is the addition of the piano part for the singer of *Sketchbook* that requires special consideration. The piano part is probably not executable by a true piano “beginner,” as basic comfort with keyboard navigation, pedaling, and the ability to play unusual chords with both hands simultaneously and in a prescribed rhythm are necessary to perform this work, and these skills take time to develop. That said, the work was not intended to be performed by a virtuosic *pianist*, rather by a *singer* who also plays piano. Though most conservatory-trained “classical” singers are expected to demonstrate some level of keyboard proficiency, a work such as *Sketchbook* may or may not be suitable, depending on one's comfort with both executing the keyboard part, *and* one's ability to both sing and play simultaneously.

## Multi-tasking and automaticity

All musicianship requires some form of multi-tasking, or “perform(ing) two or more activities concurrently.”<sup>182</sup> One basic example is the act of sight-reading—reading and processing new sheet music while simultaneously manipulating an instrument to execute the written pitches. As a beginner, time is spent processing what note is where on the staff, recalling

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<sup>182</sup> Harold Pashler, “Dual-Task Interference in Simple Tasks: Data and Theory”. *Psychological Bulletin* 116, no. 2 (1994), 220. <http://dx.doi.org.ezproxy.bgsu.edu/10.1037/0033-2909.116.2.220>.

how that particular pitch is produced on one's instrument, and making the sound. With practice, this processing time shortens, and fluent music reading is possible. With continued time and practice, musicians add concurrent tasks such as collaborating with another musician or conductor (performing the reading and playing tasks while paying attention to another's gestures, sounds, and timings). Church organists provide a fascinating example of musical multitasking. In execution of pipe organ performance, each hand may be playing on a different manual (keyboard) or pulling/manipulating levers to change sounds, the feet are playing pitches on a pedalboard, and in some churches, the organist is also singing to lead the congregation (a monumental skill-set, performed by organists every week around the world).

Even without a keyboard present, singers multitask in many ways as performers—self-accompanying is only one example. For example, in a staged opera performance, a singer is often performing and emoting in a non-native language (itself a form of multitasking—processing between two languages and vocalizing specific pitches/rhythms/words in a meaningful way). Meanwhile, they are also moving to a prescribed mark on the stage in a costume that may require adaptive movement (in the case of restrictive costumes), maintaining spatial awareness of others on stage (and the borders of the stage), keeping an eye on the conductor, listening for musical cues, and remembering to face the audience while moving around the stage—all while singing! Working stage singers perform these tasks concurrently with fluidity and flair, as they have practiced all of these skills in the service of presenting opera or musical theatre. With repetition, some of these skills become seemingly automatic, which in cognitive terms is referred to as *automaticity*.

Automaticity allows us to perform tasks in a fast, efficient, and effortless manner after sufficient practice...Automatization is thought to develop with consistent mapping of stimuli onto responses, resulting in a transition from performance that

is controlled by working memory to performance that is controlled by long-term memory retrieval.<sup>183</sup>

Defined as one's "Capacity to draw upon highly proceduralized knowledge to engage in uncontrolled information processing, e.g., in performing highly polished skill,"<sup>184</sup> automaticity is an important, but not entirely understood function, of human cognition. For well over a hundred years, researchers in various fields have sought to understand why and how certain cognitive tasks become automatic, and the ramifications of automaticity in task-learning and execution.

A 2004 article in *American Psychologist* (delightfully named "The unbearable automaticity of being") posits that "Just as automatic mechanical devices free us from having to attend to and intervene in order for the desired effect to occur, automatic mental processes free one's limited conscious attentional capacity."<sup>185</sup> Authors Bargh and Chartrand theorize that much of human behavior is not under our conscious control. "Given one's understandable desire to believe in free will and self-determination, it may be hard to bear that most of daily life is driven by automatic, nonconscious mental processes—but it appears impossible, from these findings, that conscious control could be up to the job."<sup>186</sup> This concept, while bewildering, certainly seems plausible, if one were to attempt to list every learned skill one performs concurrently on an average day. Other scientists research various aspects of automaticity, including the variables

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<sup>183</sup> Mathieu Servant et al., "Neural Bases of Automaticity". *Journal of Experimental Psychology: Learning, Memory, and Cognition* 44, no. 3 (2018), 440.

<sup>184</sup> Norbert M. Seel, editor, "Automaticity," *Encyclopedia of the Sciences of Learning* (Boston, MA: Springer, 2012), 394. [https://doi.org/10.1007/978-1-4419-1428-6\\_2037](https://doi.org/10.1007/978-1-4419-1428-6_2037).

<sup>185</sup> John Bargh and Tanya Chartrand, "The Unbearable Automaticity of Being," *American Psychologist* 54, no. 7 (1999), 464. <http://dx.doi.org.ezproxy.bgsu.edu/10.1037/0003-066X.54.7.462>.

<sup>186</sup> Bargh and Chartrand, "The Unbearable Automaticity of Being," 464.

that determine “Automatic” and “controlled” processing<sup>187</sup> its “goal-related features,”<sup>188</sup> and the links between perception and behavior and social ramifications.<sup>189</sup>

Research in dual-task interference highlights some of the sophisticated ways the human brain processes information, and the possible issues involved in a multi-tasking situation. Theoretical approaches have included research into several possible models of interference.<sup>190</sup> These include: capacity sharing (approaching cognitive capacity at a given moment as finite, such that sharing thought-resources may have a deleterious effect on one or more tasks), a bottleneck or task-switching model (theorizing that certain tasks require a cognitive “mechanism” that may not allow for multiple tasks to be processed at once, thus creating delays in multi-tasking situations), and cross-talk models (exploring whether the *types* of concurrent operations being attempted affect the success of a multitasking situation). In addition, dual-task research attempts to study these theories as they relate to both immediate, short term multi-tasking and longer, “continuous performance”<sup>191</sup> tasks. Though this field of research into the immense complexity of human cognition remains inconclusive, it is generally accepted that performing a task by itself is easier than performing it concurrently with another task.

As established earlier, self-accompanying has a long and rich history, which continues in many genres today. Many self-accompanying singers began as pianists—Tori Amos, Nina Simone, Lady Gaga, Elton John, Billy Joel, and Diamanda Galás (among others) all started their careers at the keyboard before becoming singer/composers. However, certain historical examples are less clear- Reynaldo Hahn appears to have been singing and playing piano simultaneously as

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<sup>187</sup> Walter Schneider and Richard M. Shiffrin, “Controlled and Automatic Human Information Processing: I. Detection, Search, and Attention,” *Journal of Psychological Review* 84, no. 1 (1977), 3.

<sup>188</sup> Agnes Moors and Jan De Houwer, “Automaticity: A Theoretical and Conceptual Analysis,” *Psychological Bulletin* 132, no. 2 (2006), 302.

<sup>189</sup> Bargh and Chartrand, “The Unbearable Automaticity of Being,” 466.

<sup>190</sup> Pashler, “Dual-Task Interference in Simple Tasks: Data and Theory,” 221.

<sup>191</sup> Pashler, “Dual-Task Interference in Simple Tasks: Data and Theory,” 236.

early as age eight,<sup>192</sup> Maria Malibran and Pauline Viardot were both trained in singing and piano as children,<sup>193</sup> and Sir George Henschel was known as a singer first (as well as a conductor and composer).<sup>194</sup> Scholar Robin Bier reports:

In the latter half of the nineteenth century and the first decades of the twentieth, through the performances of Henschel, Hahn and a small number of others, self-accompanied singing was redefined as a specialized and sustainable independent art, in which the repertoire was recognized as art music, the vocal part and accompaniment were equally virtuosic and demanding, and self-accompanied performances constituted the bulk of the singer's career.<sup>195</sup>

In all the above cases, these skilled musicians demonstrate the ability to multitask extremely well, while singing and playing keyboard instruments in public performance (in most cases their own music, in addition to interpreting the music of others). In addition to the contemporary examples, Henschel and Hahn's artistry survive on recordings which are publicly available via YouTube—their fluency and artistry as self-accompanists is unmistakable.

#### Learning to self-accompany

If a singer wishes to self-accompany, the obvious first step is to practice this form of multitasking, knowing that at the outset, the combination of skills may prove frustrating. With the knowledge that *both* skills (in this case, singing and playing keyboard) may suffer at first, it is recommended to choose repertoire that appears “easy,” whatever that may mean for the individual performer. For instance, a beginning self-accompanist may wish to choose songs with a limited vocal range, and a simple, repetitive piano part. By choosing easier repertoire, a performer can focus more mental energy working toward the coordination of keyboard/vocal

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<sup>192</sup> Norito Irei, “French Orientalism in Reynaldo Hahn's Series "Orient" from Le Rossignol Eperdu” (DMA Dissertation, University of Miami, 2012), 45. Permalink: [http://www.reynaldo-hahn.net/Textes/divers/IREI\\_5.pdf](http://www.reynaldo-hahn.net/Textes/divers/IREI_5.pdf).

<sup>193</sup> Robyn A. Stevens, “The García Family: The Pedagogic Legacy of Romanticism's Premiere Musical Dynasty”, *Journal of Singing* 65, no. 5 (May/June 2009), 535.

<sup>194</sup> *Who's Who 1907: An Annual Biographical Dictionary* (London: Adam and Charles Black, 1907), 824.

<sup>195</sup> Bier, *The Ideal Orpheus*, 126.

execution, rather than attempting to execute keyboard/vocal lines that are difficult *without* the interference of the new task.<sup>196</sup>

As mentioned above, multitasking involves delegating focus and attention among the tasks. In such situations, the concept of automaticity is an important component of the learning process. Musicians sometimes speak of automaticity in terms of motor learning or “muscle memory”—when one has trained a specific action/set of actions so much that the physical execution seems to happen without conscious thought, or at such a speed that conscious thought of each discrete action is impossible. Because much of western music is based on tonal structures (scales, modes, chords), young musicians often spend much of their private practice sessions learning to play or sing scales in various modes, chordal patterns, and other abstract patterns. This may be thought of as allowing for greater automaticity (muscle memory) when those patterns of pitches appear in music. Learning these patterns should allow for greater fluency in performance and allows a musician to focus attention elsewhere—such as phrasing and creating a “musical” performance out of a series of pitches on a page.

The self-accompanying singer must hypothetically rely on automaticity of some kind in order to execute a keyboard/voice performance. This should be addressed carefully in practice, as the success of a performance may be greatly affected by where the performer’s attention lies. In most cases, a self-accompanist is delivering text of some kind. Communicating words with an audience should almost always be the priority—and where most of one’s immediate attention is focused. Thus, the timbres, pitches, and rhythms of the vocal line, and the entirety of the

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<sup>196</sup> Curiously, Robin Bier and I share a primary experience. For both, our first (reported) experience self-accompanying involves Paisiello’s aria “Nel cor più non mi sento.” As a doctoral candidate, Bier performed a more historically accurate rendition - a virtuosic vocal aria with keyboard transcription (a demanding set of tasks). As an 11-year-old, I was assigned the (highly inaccurate, but very simple) version printed in Schirmer’s *Twenty-four Italian Songs and Arias of the Seventeenth and Eighteenth Centuries*. I had studied piano from age 7, and as I did not have an accompanist at home, I usually played what I could for myself. I thought it to be a normal practice, as I had no context for what performance practice might be.

keyboard part, must be rehearsed with a goal of near-automaticity, allowing for one's attention to be on communicating with an audience, rather than the mechanics of execution. In live performance, there are always unpredictable moments that will demand attention, and if one is underprepared, these moments (an unexpected noise or movement in the audience, for instance) can prove disastrous.

Using *Sketchbook* as a reference, here will be presented one possible sequence of preparing a self-accompanied work for live performance.

#### *Learning Sketchbook for The Unbearable Lightness of Being*

In self-accompanying, one of the first considerations to be made involves one's "staging"—that is, their position on stage, and the potential conditions of the performance space. Traditional song performances involve a singer facing the audience, often standing in the crook of the piano (the curved part of a grand piano). This allows the audience to see the singer's face, aiding in communication and the dramatic quality of performance. Sitting at a piano (usually perpendicular to the audience), one's face is only seen in profile. Many singer-pianists in other genres simply turn their face toward the audience. Others may use a stool instead of a piano bench—which allows for swiveling the torso (along with the head) and a slightly more upright physical position (as one may desire for a more elongated singing "posture"—allowing for deeper breaths to be taken). Depending on the venue in which one performs, these options may or may not be available. In some self-accompanied performances, the researcher has re-positioned the piano at such an angle that she is able to face the audience while facing the keyboard. In the case of *Sketchbook*, the composer offers this specific solution:

If it were possible, I would imagine...dim lighting, the piano positioned perpendicular to the rows of the auditorium or other space, so that the singer was looking out at her listeners over the piano. If the piano body were parallel to the audience, of course, her hands would be visible, and that could be

interesting/unexpected, but she would have to turn towards the audience, and that might prove unsettling to the directness of approach.<sup>197</sup>

Reynolds suggestion of “dim lighting” illuminates another aspect of staging that bears consideration—with dim lighting, one must make sure to have some sort of stand light available, keeping in mind that both the keyboard and the music may not be fully lit. In addition, *Sketchbook*'s hand-damping piano techniques require that the strings be reachable—which (as mentioned earlier) requires a grand piano with open lid and may require the music shelf to be repositioned. Noting these conditions, the performer is better able to approach practicing the work.<sup>198</sup>

The next practical consideration in self-accompanying is the matter of reading the music. Memorization is always ideal, but often time constraints will prevent a performer from having adequate preparation for a memorized performance. Thus, reading from a score is often necessary, and though singers usually don't have to worry about planning page-turns, any multi-page work with a keyboard component will require advance preparation. Some pianists working from score will employ a page-turner. Others create multi-page leaves out of large drawing sketchbook folios—planning for fewer page turns. Some choose to read scores off tablet computers with Bluetooth-enabled pedals to trigger page turns. Alternatively, some works allow one to self-turn pages without interruption, and in the case of *Sketchbook*, there are no instances of strict rhythm that would preclude a performer from simply turning pages for themselves. Of note: the large landscape score is slightly cumbersome and turning pages must be practiced to

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<sup>197</sup> Reynolds, written interview.

<sup>198</sup> In an ideal situation, the performer can practice under “performance conditions” - with the instrument to be used in performance, with performance lighting/sound, more than once. Practically, not all singers will have access to their performance space for regular rehearsal, but this should not be a deterrent. It simply demands that the performer's preparation is robust enough to respond to less-than-ideal performance conditions.

remain unobtrusive. Also, it is recommended that if the piano's music shelf is small, a long strip of black cardstock be used to help stabilize the score for *Sketchbook*. It is supposed that *Sketchbook* could be read from a large tablet, but the size of each page would be diminished to an extent that renders the score illegible.

After examining the practical considerations of space, instrument, and score, the next step in learning a score like *Sketchbook* is learning the music, including pitches, rhythm, and text. It is a lengthy work, and the musical, technical, and dramatic demands require an extended rehearsal process for most performers. Though this document will not describe how to approach learning every measure of *Sketchbook*, there are recommendations below.

Depending on an individual performer's strengths, they may need to spend significant time learning the vocal pitched material. As reported by Bier<sup>199</sup> and in agreement with this researcher, it is recommended to gain familiarity with the vocal material *first*. Learning well the basic patterns of *Sketchbook*'s vocal part (as discussed above) both in *vocalise* and in context of the vocal line is of utmost importance to correctly execute and preserve the form-giving qualities of these repeated pitch patterns. With this piece, the performer must also take care to observe the three strata of vocal writing—singing, speaking, and whatever they have planned in the transitional passages.

Though it is impossible to completely ignore the vocal information on the page, it is recommended to initially approach the piano part of *Sketchbook* in isolation from the voice. The non-virtuosic pianist must spend time familiarizing themselves with the physical gestures of the work and rehearse the necessary hand positions and pedalings to a point of automaticity. This takes time and planning, with focused, meaningful repetition. It is especially important to gain

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<sup>199</sup> Bier, *The Ideal Orpheus*," 412-413.

familiarity with large leaps and hand movement (the entirety of the keyboard is covered during this work), in order to not have to look at one's hands constantly. In the especially tricky Section II, the researcher recommends a multi-step process for the rhythmic piano passages. She suggests learning the four basic chords<sup>200</sup> first, in isolation and without rhythm. Once the four chords are “familiar” in the fingers, practice alternating among the four at random. Practice the rhythm separately from the specific chords at a slow tempo by tapping on a table with a metronome at a selected tempo (60 bpm or fewer). Once the rhythm is familiar and “automatic,” commence practicing the piano part as written. The “1/2 tempo A” section pp. 16-17 will require similarly parsed-apart rehearsal, with the added difficulty of non-repeating chords.

As discussed above, the piano part, though not virtuosic, does require a high level of coordination between foot and finger pedaling. If the performer uses a USB pedal to trigger electronic events (as the researcher intends), left-foot “pedaling” must also be considered and rehearsed. Because of Reynolds' use of sustained, deliberately evolving sonorities, it is very important to attend to every pedal marking, and rehearse which fingers need to remain depressed in which chords. This doesn't require particularly fast coordination, but it does require an attention to detail and finger coordination that may prove challenging for non-virtuosic pianists.<sup>201</sup>

Once the vocal and piano parts are rehearsed to a point of being nearly automatic or “performance-ready,” the major task of the self-accompanying enterprise is practiced: coordinating the two parts into a cohesive musical whole. In the case of a long work like

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<sup>200</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, 15.

<sup>201</sup> In my experience, the fastest way to isolate the skill of finger pedaling is by learning to play pipe organ. With the absence of a sustain pedal, the physical action of keeping fingers depressed in service of sustain is brought to the foreground. Some electric keyboards simulate this with “organ” patches. With whatever instrument may be available, I recommend practicing finger pedaling prior to attempting *Sketchbook*.

*Sketchbook*, it may be preferable to focus on one section at a time—building confidence by attempting to coordinate manageable portions. As the first page of *Sketchbook* encapsulates several techniques Reynolds employs throughout Section I, this page can be used as an *étude* for the remainder of the section.

Example 74: Reynolds, *Sketchbook*, p.1 (revised)<sup>202</sup>

**Sketchbook**  
for *The Unbearable Lightness of Being*  
© REYNOLDS

**I. THE IDEA OF ETERNAL RETURN**  
LYRICAL REFLECTIVELY

TRANSITIONAL

SPOKEN

PIANO

E T E R N A L R E T U R N

THE IDEA OF

IS

EVENLY SPACED NOTES, ESPECIALLY WHEN BEAMED, SHOULD BE OF GENERALLY EQUAL LENGTH.

PASSAGES INDICATED AS TRANSITIONAL SHOULD USE A WIDE RANGE OF MODIFICATION TECHNIQUES. THIS TEXT SHOULD BECOME EXTRAORDINARILY UNUSUAL BOTH BY MEANS OF EXTENDED VOCAL TECHNIQUES AND ELECTRONIC PROCESSING (MODULATION, FREQUENCY CHANGING, HANGOVERS, ETC.)

TIME SHOULD BE TREATED FREELY DURING TRANSITIONAL SEGMENTS.

PARENTHETIC PITCH CHANGE INDICATES ONLY BEGINNING AND ENDING EXTREMES. MOVEMENT BETWEEN CAN EVOLVE FREELY.

A MYSTERIOUS ONE:

TO THINK THAT EVERYTHING RECURS AS WE ONCE EXPERIENCED

PREELY

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The whole of page 1 can be played with one basic hand position at the piano, all three forms of vocalization are employed, the pitches sung are part of the over-arching pitch pattern set, and Reynolds asks for specific pedaling and speech/keyboard alignment. In Section II, the first sixteen measures (“Tempo A”) can be isolated as a second *étude*.

<sup>202</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision, 1.

Example 75: Reynolds, *Sketchbook*, excerpts pp. 15-16 (revised)<sup>203</sup>

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**II. SEEING ONE'S OWN "I"**

TEMPO A = ANY TEMPO (♩ = 60 OR LESS) THAT ALLOWS PRECISION...

EACH SPOKEN FRAGMENT BEGINS AT THE RHYTHMIC POINT INDICATED, BUT MAY BE COMPLETED WELL BEFORE THE NEXT. AN UNNATURAL SINGING WILL RESULT, AND IS SOMETIMES FILLED BY EXTENDING A SOUND ALREADY BEGUN, OR AN UNHEARD ONE NOT YET LISTENED.

WHAT IS UNIQUE ABOUT THE "I" HIDE'S ITSELF EXACTLY IN WHAT IS

IMAGINABLE ABOUT A PERSON. ALL WE ARE ABLE TO IMAGINE IS WHAT MAKES EVERY-

-ONE LIKE EVERYONE ELSE, WHAT PEOPLE HAVE IN COMMON. THE INDIVIDUAL "I" IS WHAT

<sup>203</sup> Reynolds, *Sketchbook for The Unbearable Lightness of Being*, unpublished revision, 15-16.

As Reynolds notes, this section is designed to cause perturbations in the vocal delivery, and there are several ways one could approach learning it. One method would be to give every spoken syllable a quarter note duration when first coordinating hands/voice, emphasizing any marked extended phonemes—for instance, delivering the first phrase as “What/izzzz/u/nique/a/bout/the/I/hidezzzz/it/self” (where each “/” signifies a new beat). Though this is *not* the way the text should be delivered, it allows the performer to concentrate on the more difficult piano rhythm, keeping a steady tempo. Over time, the performer can gradually loosen the rhythm of the vocal line, delivering it more “naturally.” This method also helps to guide the overall flow of text delivery (it is slower than most conversational speech). This passage will require significant rehearsal time, regardless of one’s strategy, to produce the desired effect of somewhat distracted speech with a rhythmically strict piano part. Section III introduces hand-damping, which (as mentioned earlier) may require preparing the piano with sticky-notes as guides to where the damping hand must go. The piano passage bridging pages 24-25 may be isolated as a study in depressing chords and then somewhat-rapidly repeating only one pitch of the chord, as this gesture is repeated several times in Section III.

Example 76: Reynolds, *Sketchbook*, excerpts pp. 24-25 (revised)

The image displays two musical score excerpts. The left excerpt, labeled 'UNBEARABLY', features a vocal line with a long, horizontal line indicating a sustained note and a piano accompaniment with a steady, rhythmic pattern. The right excerpt, labeled 'LIGHT', shows a vocal line with a long, horizontal line and a piano accompaniment with a more complex, rhythmic pattern. Both excerpts include a piano part with a steady, rhythmic pattern.

As the self-accompanying performer builds confidence through carefully coordinated rehearsal, one final consideration should be that of audience connection. This will depend on one's stage position and may involve choosing moments where one may look up from the score and deliver some lines from memory. *Sketchbook* does not seem to demand a lot of direct audience address—Kundera's prose is often intimate, as if the listener is hearing someone's personal thoughts. Direct address may be more appropriate in *Sketchbook's* narrative passages (Sections II and III, describing what the unnamed "she" is seeing, thinking, or doing). Regardless of when these are planned, one must rehearse the moments of looking up. Too often, the well-meaning performer has is drawn to communicating with the audience and ill-preparedly looks up from a score, only to realize they don't know where to look when they return to reading. This can be avoided with planning and rehearsal.

The enterprise of self-accompanying is complicated, placing significant demands on a musician's cognitive resources. However, cognitive research seems to back up the notion that with repeated rehearsal, this multi-tasking situation can be made nearly automatic, like so many complicated, concurrent tasks humans perform daily (walking while texting and avoiding obstacles, cooking while listening to a podcast and making a to-do list, driving while navigating and talking to a passenger). Though *Sketchbook* is not a "beginners'" work to attempt, it is certainly not an impossible piece to perform—at least four musicians (Joan La Barbara, Jane Manning, Megan Ihnen, and the researcher) have performed or prepared all or part of the work. Over time, perhaps this number will increase, and a repertoire will be developed for the self-accompanying singer in the same way works for vocalizing pianist have become a significant genre in the last 30 years.

## CHAPTER 7. CONCLUSIONS

*Sketchbook* is a unique work for several reasons. First, it is one of very few contemporary western music works for self-accompanying singer and is among the longest works for such a performer. Second, it is the only work of its kind in renowned composer Roger Reynolds' catalogue, one which has been performed very few times since its 1985 premiere, possibly due to its unique musical demands. Though unique among Reynolds' works, *Sketchbook* exemplifies the composer's mastery of text and form, and is worthy of both performance and further study as an example of genre-defying use of serial, motivic, and other organizational musical techniques.

Perhaps due to its unique characteristics, *Sketchbook* has received few performances to this date. Joan La Barbara reports having performed it three times in the 1980s, soprano Jane Manning reports possibly having performed it,<sup>204</sup> and mezzo-soprano Megan Ihnen has presented one portion of the work. Surely, *Sketchbook* presents numerous problems for the performer of coordination and concentration, but it is not an impossible task. To perform *Sketchbook*, a performer must possess a treble voice with low-range facility and full-range flexibility, excellent pitch memory, above-“average” keyboard skills, and the ability to read multiple-stave scores with ease. In addition, the performer must allot more rehearsal time than may be usual in order to approach the multi-tasking required in the work.

It is unclear whether the rise in number of vocalizing pianists (and repertoire intended for vocalizing pianist) will be met with a similar increase in works for self-accompanying singer. As discussed by Saiki,<sup>205</sup> vocalizing pianist works often problematize piano literature by introducing the idea of specific (sometimes gendered) character into an otherwise abstract repertoire—

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<sup>204</sup> Jane Manning, personal email.

<sup>205</sup> Michiko Saiki, “The Vocalizing Pianist: Embodying Gendered Performance,” (DMA Dissertation, Bowling Green State University, 2017.)

perhaps influencing a pianist's choice whether they should perform a work based on their alignment with intended character. Some self-accompanied works like *Sketchbook* further filter out possible interpreters by demanding specific vocal ranges, as a singer's range is basically immutable, bound to their physical anatomy. Betsy Jolas' *Mon ami* specifies a treble voice ("female" or child). Stockhausen's *Luzifer's Traum (Klavierstück XIII)* is for bass voice. Joshua Bornfield's *yes* was written for soprano Lisa Perry and the tessitura is such that a soprano voice is required. The researcher has commissioned numerous works, most of which are intended for medium soprano voice. Originally, *Sketchbook*'s cover description simply read "Voice and Piano," and the unpublished revision reads "For a female vocalist accompanying herself at a piano"—a much more specific request (perhaps to clarify the intent of self-accompanying).

As the researcher was able to locate few contemporary works specifically for self-accompanying singer, a future line of research may include creating a more comprehensive catalogue of works. To be sure, there is no dearth of voice/piano works available that *may* be performed by one player. Depending on one's piano skill level, many songs from the "traditional" song canon are candidates—including certain works by Schubert, Barber, Price, Still, Schumann (Clara and Robert), Wolf and others. In an appendix to Bier's *The Ideal Orpheus*, she lists hundreds of historical works that were performed by the virtuosic self-accompanists of past eras—some of the selections are truly astonishing<sup>206</sup>!

A second avenue of future research may involve the study of how self-accompanying affects a singer, both physically and in terms of musical training. Does the diverted attention required in such a multitasking scenario affect laryngeal function in some measurable way? Does piano practice improve a singer's ability to audiate ("hearing" pitches in one's head without an

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<sup>206</sup> According to Bier's research, Schubert's "Der Erlkönig" D. 328 was self-accompanied by some performer in history. Among many other selections, this stands out as a technical/musical feat.

external reference—often discussed as “relative pitch”)? Is there any measurable benefit in learning to self-accompany, or does the act diminish one’s capability to improve in other areas? Such research may lead to developing a pedagogy or training method for self-accompanying. The act of self-accompanying is only obliquely mentioned in historical voice pedagogy documents, and though early treatises mention self-accompanying, there is very little discussion *how* one may approach learning such a practice.

Whether self-accompanying will remain a novelty in the realm of contemporary western music remains to be seen. Works such as *Sketchbook*, and the small body of works that follow it, raise hope that this type of performance may increase in popularity within the contemporary classical music community, as works for vocalizing pianist have within the last 20 years.

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## APPENDIX A. WRITTEN INTERVIEW WITH ROGER REYNOLDS

**How did you decide on the specific instrumentation used in the piece?**

It was 1984-5. Texts are often important to me in arousing the need to or the way to do something, but there is usually also a confluence of other factors in play. So there is (usually) not a straightforward answer to this question. I had known Morton Subotnick when he was a faculty member at the California Institute of the Arts. CalArts and UCSD's Music Department did a series of ambitious Festivals in collaboration during the 1980s. The atmosphere in Southern California then was astonishing. Robert Fitzpatrick, then the Dear of Cal Arts, had been appointed Director of the 1984 Cultural Olympics. I had just returned from two years in Paris, working on the first of my three Ircam commissions, *Archipelago*. I probably became aware of Joan – married to Subotnick – at that time. It is also the case that I often come upon an author and read a number of his/her books in rapid succession. This happened around that time with Milan Kundera. Particularly *The Unbearable Lightness of Being* affected me. Both the book and the Philip Kaufman film.

So I was fascinated by Kundera's style, how he managed to weave together a story with dialog, occasional commentaries on what his characters were saying/doing by the omniscient author, and also philosophical musings on different subjects, seemingly out of context. It was contrapuntal. It felt dimensional and also musical. I discovered that Kundera was engaged with music, and that it played a part in his writing as well. This deepened my interest.

In the late 1950s, I had completed an Engineering Physics degree at the University of Michigan. I had not at first used technology in my creative work, only some dabbling with analog means in the later 60s. But in the late 1970s, I had returned to technology as it became clear that digital processing and synthesis techniques were "coming of age." I spent two summers at Stanford's CCRMA at the invitation of Director John Chowning, and began working seriously with the power of computation. In those days, musical computing was done mainly in advanced facilities and the results stored as "fixed media" (usually on magnetic tape). One needed serious technical, institutional support to do anything ambitious.

I had worked in the 1960s with analog electronics, using signal generators, and ring modulation to process instrumental sounds in real time performance, but was not yet able to obtain satisfying results from computers. So, in a way, I probably saw *Sketchbook* as a way of engaging with non-digital technology again, but in a freer and more direct way. Perhaps I thought that Subotnick would partner with Joan. I don't remember, but, in any case, he did not.

I imagine that something in the atmosphere that Kundera creates in the novels appearing in English translation at that time – middle-European café life, etc. – put me in mind of a kind of surreal nightclub atmosphere, where a female entertainer would accompany herself at the piano, and her "after-hours meanderings" would be made more powerful and surreal by the use of electronic processing of her voice as she sang.

I did not know Joan well then, but she had an appealingly "non-classical" purity. I asked her if she played the piano, and she said that she did ... a little. So my idea was to do something with limited means – a solo voice, a piano, some modest electronic transformation.

**What was your interaction with Joan La Barbara prior to the creation of this work?**

Very limited. Mainly, I had heard her sing alone and in ensemble contexts (Philip Glass's ensemble). Almost no personal interaction. From the distance of some decades now, I realize that this was a quite unusual situation for me. Normally, when I am interested in a performer, there is or will develop a substantial personal interaction, even if it remains on a more professional level. This was not true in this case. I have not been attracted – in relation to my own music – to sopranos with more operatically oriented technique, finding vocal vibrato un-appealing in non-operatic contexts. So I would guess that I heard Joan's voice then as more in the world of a folk singer, or, in the concert context, Dawn Upshaw.

I saw Joan as less wedded to a traditional recitalist's role and therefore more likely to be responsive to the rather unusual aims of this work.

**How did you assess her particular piano skills?**

I don't think I asked her to play for me, rather, I tried to create a role for the piano which was akin to what a singer might do while practicing, testing a pitch here and there, guiding placement, causing harmonies to linger. But the role of the piano did, in at least some moments, involve a level of rhythmic complexity and assertiveness. The idea there was that she would have to learn the finger positions of a fairly small number of incisive verticalities, and then place those, crisply, within an atypical rhythmic behavior that I anticipated would distract her from the simultaneous projection of text. I was looking for the tensions of split attention.

**What drew you towards the text you chose?**

It is not always the case that even a distinguished author finds an ideal translator. So many end up using a variety. I thought that the translator for *The Unbearable Lightness of Being*, Michael Heim, found a very convincing "voice." That in turn allowed me to be entirely comfortable with the naturalness and "way of expression" that the English language text conveyed. There were, especially in Kundera's case, both the intellectual acuity of his ideas, and the dark edge of his emotional stance, often skeptical and ironic. I had read, as indicated, a number of his novels and a few essays. I found his authorial voice at that time (allowing for a lag with English translations) especially intriguing because of his expatriate status, looking back at Czechoslovakia, as he memorably portrayed his situation, from the window of his Paris apartment.

**(How) did you interact with author Milan Kundera?**

Normally, when one has a respected publisher (such as I do with C. F. Peters), the rights person of that firm contacts the rights person of the author's publisher and they work out an agreement that sends to the author's publisher a certain percentage of the composer's royalties. In the case of Kundera, I believe that the process was a bit more complicated, as I entered into a brief

correspondence with him, explaining how I planned to use the excerpts from his published writings. He wrote back in French, and expressed his satisfaction with the musical examples I had sent to him, and granted his permission for me to proceed (and not, in fact, with only *Sketchbook*, but also an electroacoustic composition, *The Vanity of Words*, in which I collaborated with a vocalist friend and colleague, Phillip Larson, and a Musical Assistant, John Stevens.

### **How did you decide which portions of the Kundera to set?**

When I am editing or considering texts, I usually make multiple Xerox copies of the relevant pages and then examine on each copy a different facet of the text passage I'm interested in: structure, assonance, repeated words/themes, "voice," possible glossings, syllable count, enjambment, etc. Then I remove any element (a word, a phrase) that does not seem essential, or that breaks the flow of meaning and one's attention. So I essentially distill what the author's text proposes to an ideally concentrated version that aligns with my intentions.

### **You mention in the score that this piece represents three of twelve Kundera texts - what was the fate of the other nine?**

At this time remove, I don't recall. It is not improbable that there were more "bits" from *Unbearable* that I was attracted to than I felt were needed for the *Sketchbook* project. I also did, during that period, as mentioned above, an electroacoustic piece, an intermedia collaboration with film and video maker Ed Emshwiller (called, simply *Vertigo*), and also *Symphony[Vertigo]*, for the San Francisco Symphony. All were related to Kundera's ideas as instantiated by passages from his writings, but only *Sketchbook* and *The Vanity of Words* actually used utterance.

This question could probably be illuminated by looking at the sketch materials for *Sketchbook*. You should consult at an article written some years back by Michael Boyd (in *Notes* of the Music Library Association) on the content of my Library of Congress Special Collection. I am not sure whether the materials for *Sketchbook* are there or still in my possession. If I have them, I can answer some questions directly. If they have them you need to contact directly David H. Plylar or Dominic Ellis (*email addresses removed by researcher*).

### **How did you communicate with the interpreter (Joan La Barbara) during the composition of this piece? Was there a lot of interaction?**

I don't remember that we interacted in any substantive way, though there probably was some contact. Again, this sort of "distance" between me and the performer was unusual in my history.

**Did you intend for this piece to be performed by self-accompanying singers other than Joan La Barbara after its premiere?**

Of course. I would (probably) never compose anything – even something so deeply targeted as the bass/baritone solo in VOICESPACE IV: *The Palace* – for only one performer. It's not that performers, their capacities, their character, are not arresting and inspiring, They are, or can be. It is rather that I think one of the great features of the Western Music Tradition is the continual "re-creation" that performers can bring to the text of a score. I would never knowingly preclude that. I remember, in particular that the remarkable English soprano, Jane Manning, did *Sketchbook*, though I don't think I actually heard a live performance. It seemed to me that the distinctive notion of a singer quietly sitting at the piano, and musing over the words and melodic lines of this piece would be quite attractive to singers.

**Though it is for self-accompanying singer, this piece does require a second performer - a sound engineer. Would you consider a performance of *Sketchbook* with a different utilization of the two "players" - in a configuration like "Singer running the electronic modifications, pianist separate"?**

The proposal you suggest here is slightly different than the division I am more frequently asked about – namely, whether there could be a pianist accompanying the soprano, an idea that I feel undermines my intention unreasonably. My approach to the self-accompanied feature was aimed at making performance be more "intimate." I even imagined a kind of "night club" context, supported with lighting and props.

As Sinatra and other so-called crooners began to explore, as electronic amplification and microphone technique allowed intimacy to replace projection intensity, I was interested in heightening the directness of engagement of the singer with her "reference" piano, and with her audience, in turn.

It seems to me that the piano part is too slight to merit the considerable difficulties that coordination would require between the singer and the pianist. Although, recently, the French composer Dusapin has written an extraordinary song cycle, *O Mensch!*, in which the piano's role is unusually constrained.

**How did you originally plan the electronic modifications?**

As a father, I was confronted by a daughter who required that each character in a story I was reading to her should have a special voice. Over time, my efforts to satisfy this demand alerted me to the interesting space of "non-standard vocalization" technique already under sophisticated exploration by Walt Disney and Looney Tunes and Merry Melodies cartoons. In 1975, I began a series of electro-acoustic explorations called VOICESPACE, involving unusual vocal production presenting texts that also travelled on complex spatial trajectories. A kind of choreographed story telling.

In fact the Extended Vocal Techniques Ensemble began in the early 1970s at the Center for Music Experiment and Related Research, which I founded at UC San Diego. As a part of our activities in CME, we did a conference in which the famous cartoon character voice expert, Mel Blanc, was in residence for a time.

I had used ring modulation and other simple analog transformative processes in other works in the late 1980s (*Ping, Traces*), and it felt natural to revive those and apply them to the voice, thereby emulating the sorts of things I had done in reading to my daughter. (Think the voice of “the cookie monster” on Sesame Street.). Of course, I tried all of these strategies with my own voice before proposing them to the *Sketchbook* performers in the score.

**Who was the audio engineer involved in the performance?**

I don’t remember his name. He was someone who had worked with Joan in other contexts.

**Did you have specific instructions for this person that do not appear in the score?**

My attitude then was that there could and should be collaboration between the vocalist and the sound engineer, and that there would come of this a more integrated result than if I tried to specify the technical details precisely. The electro-acoustic dimension was to be only that, an enhancement, rather than an “accompaniment” or a role with substantial independent significance.

**What role does electronic sound modification play in the realization of this work?**

As I have already indicated, it essentially enlarges the acoustic and expressive dimensionality of what a human voice can do. Much later, Lori Anderson used similar techniques, now in digital form, to enlarge the array of “characters” in her monologs.

**How might the relative ease of electronic sound modification afforded by contemporary computers and sound systems change your wishes for the engineer/sounds created?**

Of course, it would be relatively straightforward now to apply real-time algorithmic processing to that role in *Sketchbook*, but, as indicated above, my intuition is that creating a more detailed, elaborate role for the technology would result in an imbalance that would shift attention away from where I want it: on the singer and her intimate engagement. In any case, I would certainly be open to an effort to “update” the concepts described as relevant in *Sketchbook*.

**In your transitional staff, you call for “unnatural” sounds. What do you mean by this?**

What the word literally implies: ways of acting with the voice, and upon it, in ways that produce an outcome that is not easily aligned with normal speech/declamation/song, etc.

**What do you envision for the ideal performance setting? Stage position?**

If it were possible, I would imagine, as already stated, dim lighting, the piano positioned perpendicular to the rows of the auditorium or other space, so that the singer was looking out at her listeners over the piano. If the piano body were parallel to the audience, of course, her hands would be visible, and that could be interesting/unexpected, but she would have to turn towards the audience, and that might prove unsettling to the directness of approach. In any case, the technician/performer should probably not be a visible distraction on stage. The distortions/disturbances he creates will then seem more magical, almost as though they might be happening within a listener’s individual imagination.

Roger Reynolds, March 16, 2018

## APPENDIX B. WRITTEN INTERVIEW WITH JOAN LA BARBARA

**How did this collaboration come about?**

In 1981, while I was living in West Berlin, I contacted several composers and asked if they would be interested in composing a new work for me. In essence, I was commissioning these composers with no fee but with the guarantee that I would premiere the work(s) in concert. The composers I contacted (and the works they composed for me) are as follows:

John Cage *Eight Whiskus*

Rhys Chatham *The Last World*

Charles Dodge *The Waves*

Morton Feldman *Three Voices*

John King *JoanSongs*

Roger Reynolds *Sketchbook for The Unbearable Lightness of Bein*

**Had you performed at the piano prior to this? In what capacity?**

My grandfather taught me to play the piano when I was about 3 years old. When it became clear that I was really interested in learning, I began formal lessons (at age 4) at a local music school in Philadelphia. I raced through the John Thompson piano method books and moved on to a private teacher, the pianist and composer Louise Christine Rebe, whom I credit with giving me a strict practice routine. I played piano for my high school chorus and orchestra but moved on to focus more on voice around that time (as I found that nervousness was causing my fingers to be moist and I was afraid they would slip off the keys in performance).

When I joined the Philip Glass Ensemble, I played electric keyboard and sang in “Music in Twelve Parts.”

In discussing his plans for “Sketchbook,” Roger asked me if I played piano and I responded “Yes, but don’t make it too difficult.”

As you know from looking at the score, Roger did not heed my request and wrote what I consider to be a very difficult piano part, ranging all over the keyboard.

**Have you performed at the piano since this? In what capacity?**

After premiering “Sketchbook” on May 14, 1985 at Symphony Space in New York City, on a 3-concert series I produced (with funding from the National Endowment for the Arts Solo Recitalist program) I performed the work again in Copenhagen, Denmark (Danmarks Radio) and then did not perform it subsequently.

In a 3-city (Santa Monica, CA, Santa Fe, NM and New York City) live internet concert, I performed the Morton Feldman piano piece in which all 4 performers play from the same single score page but at tempi determined by each individual.

I currently only use the piano for composing and for teaching.

**What was your process for learning Sketchbook?**

As I often do when approaching a new work, I look over the entire piece and then find what I consider to be the most difficult passages and learn those first. I learned the voice and piano parts separately and then put them together.

**As a composer, how do you approach writing for your own voice, and/or others' voices?**

I have several compositional processes but the one I use most often is to determine the inspiration of a work (whether it be a specific painting, a concept or theme or an idea) and then write a stream-of-consciousness "list" of everything that comes to mind about it. I try not to censor but to write everything. When nothing more comes to mind, I go back and read what I have written and find the music that is inspired by different words or phrases. I then begin to compose.

I determine whether the work requires "extended vocal techniques" and, if so, what ones are "required" to enhance the overall work.

If I am writing, for example, for a chorus, I work with the chorus, teaching them the techniques I want to use and deciding what ones work best for those specific voices. For example, when I was composing "A Murmuration for Chibok" (commissioned by and for The Young People's Chorus of New York City), honoring the over 200 schoolgirls kidnapped from their school in Nigeria, I started with a workshop, introducing a number of techniques I was considering for the piece. Ultimately, I decided to work only with the treble voices of the chorus and chose the techniques that I felt they were best able to do and wove the work around those, as well as using "traditional" tonal singing.

**As a composer, how do you approach vocal parts written by others in terms of timbre and other choices available to you as a singer?**

I try to understand the composer's intention. In the case of some vocal work by John Cage, for example, the sound and shape of the word is the focus as opposed to the meaning of the word. He was quite specific in his instructions as to how words or letters were to be regarded.

In the case of Feldman's "Three Voices," since there was no indication of vowel(s) for the wordless parts, I chose a vowel blend that I felt I could sustain for the duration of the work and also allowed me to make as pure a tone as possible (thus enhancing the resulting combination and difference tones generated by the intervals).

In works Alvin Lucier has composed for me, using as pure an "oo" vowel as possible creates the most effective beats with the sine waves.

Each work is a unique experience for me and I try to "get inside" the work and understand its potential effect.

**What was your process for creating the electronic modifications? Do you remember the name of the sound engineer? What was their involvement in the piece?**

As I recall, Roger wrote Sketchbook with the intention that Mort Subotnick (my husband) and I would perform it together, which we did certainly at the NY premiere (5/14/1985). Obviously, since I was playing piano and singing, the individual doing the modification in the “Transitional” line, had to be watching the score and modifying when indicated.

I loaned my original score (with my markings) to one of my composition students several years ago and unfortunately his locker at NYU was broken into and his backpack stolen – with his computer, my Reynolds’ score and a lot of other belongings lost. So I am afraid that I don’t have notes about precisely what was done.

**What do you remember about the live performance of Sketchbook? Did you plan/perform any subsequent performances?**

I recall the Symphony Space premiere (5/14/1985) and the Danmarks Radio performance (which, as I recall, lasted an hour). I do not recall any other performances, although we may have performed it at one of the Contemporary Music Festivals held at CalArts, UCSD and University of Nevada at Las Vegas. Roger should be able to fill in that information.

**Are you aware of other works specifically intended for self-accompanying singer? If possible, can you list them? (I am trying to create as comprehensive a list as possible, though it seems surprisingly brief)**

I wrote a work called “The Dream of Ariadne, (or Joseph Cornell Observes a Constellation of Regrets)” [2014] for voice, piano and laptop, with text by Monique Truong, which I accompanied myself on piano (and also triggered the samples on laptop). Other than that, I’m afraid I don’t have a list.

Your list will be a wonderful addition to the Contemporary Classical Repertoire!

**Is there anything else you would like me to know regarding Sketchbook, self-accompanying, or your work as a composer performing both your own compositions and those others have written for you?**

I love performing. I find the experience of “re-creating” a work in each circumstance thrilling. I always learn something - about the work, about myself, about the acoustic circumstance, about how the audience responds.

I love having brought work into the world, whether my own, or works written by others. I always enjoyed discussing the work with each composer, sharing ideas, contributing what I know and understand about the voice and how to use it to express the

sonic and intellectual ideas that form the basis of each work.

In creating my own works, I explore sonic relationships and consider that I “paint” with my voice. I create what I refer to as “sonic atmospheres” (what we used to call the tape part) and sing live over them in concert, essentially making each performance a unique event as I go with my mental flow, react to the acoustic situation and how my voice is “behaving” at any given moment, making decisions as the composer/performer in real time and living the work to its fullest in the moment.

Joan La Barbara, September 8, 2018

## APPENDIX C. IN-PERSON INTERVIEW WITH ROGER REYNOLDS

June 28, 2018

[16:17:15.05] Pearse: Is it alright that I interview you?

[16:17:15.05] Reynolds: Yes yes.

[16:17:18.07] Pearse: Thank you.

[16:17:18.07] Reynolds: Yes it is.

[16:17:18.07] Pearse: Thank you Roger. Alright, so I kind of separated the questions I have which are mostly score related today into score questions, some electronics questions, and interpretation questions. Is that okay?

[16:17:33.02] Reynolds: Mmhmm.

[16:17:36.09] Pearse: So, the first question. Let's start right in. It involves the sections where you talk about - where you have parenthetical words, and the explanation that they're always to be treated as parenthetical. Does that mean sort of like, under one's breath, or more...

[16:17:59.20] Reynolds: It means that they should be clearly not a part of the primary narrative or the primary thread of text articulation.

[16:18:10.28] Pearse: Okay

[16:18:12.11] Reynolds: Now, one of the things about Kundera, in this novel and a lot of the novels he was doing at this time, is the fact that - I mean - this is my take. This is not perhaps well grounded in scholarship and so on, but my take is that, he tells the story, every once in a while he tells the story through dialogue. So and so says to so and so - something and then they responded etcetera. But every once in a while he steps back and he comments on what those conversational exchanges mean. And this can be quite incidental. You know he can say basically 'he was ashamed for what he was asking but' etcetera, but sometimes, they can really go way off into subjects such as the subject of vertigo. "What is vertigo? Fear of falling? Falling where? Why?" etcetera etcetera. So, it seemed to me appropriate that any work that I did utilizing his texts from that period would have some kind of parallel in terms of multidimensionality. So here - and I'm gonna say - and I did this deliberately - but I haven't looked at this score for probably twenty years.

[16:19:35.10] Pearse: Okay.

[16:19:38.19] Reynolds: So I thought it would be better that I try to react to what you're looking at, rather than sort of be prepared to have a canned answer.

[16:19:48.11] Pearse: Great!

[16:19:48.11] Reynolds: So I may double back, I may write you later and say "no no no no it wasn't right at all"

[16:19:54.21] Pearse: Well, with this, I was kind of thinking especially with advances in the idea of being able to sample things - and this is an idea that you can feel free to throw out, umm, using - since there's an electronic component in it - using a sampler. Something that could trigger a sample, such that it wasn't coming directly from me - as a possibility. Is that a possibility that interests you with these sort of parenthetical things, or would you rather it stay more towards like, echos but being done live?

[16:20:28.14] Reynolds: No well actually, that's a big subject. So, to try to deal with it quickly.

[16:20:38.05] Pearse: And you don't have to, it's okay (laughs)

[16:20:38.05] Reynolds: No, but it's important as a background for this. At the time that Boulez started IRCAM in Paris, which was the late 70s, he took a very strong position which was that any kind of electronic treatment of a sound or dissemination of a sound should be done in what is called "real time." Which is a kind of oxymoron idea, because what time isn't real? Anyway, so, what he wanted was that any samples that were extracted from musical behaviors that were going on and that were going to be used to generate other components of the following portions of the piece - that anything like that would be done "live," which is to say "in real time." So, I think that that was a really major error in his conceptualizing the situation. For two reasons - one is that if you sample an ongoing situation, you can only deal with things that have already happened. So you can't anticipate things that have not yet happened, which is one of the great privileges of being a composer, that you can live in the future and prepare the past so that it will be right with that future that you wanted to bring about. So, that's one problem. The other problem is that live performances are prone to all kinds of disruptions - coughing, you know, a stand gets kicked, something like that. Or, more simply - the player just doesn't do what he or she intended to do. So then that thing which you have grabbed to be a component of the future of the work, is flawed.

[16:22:37.22] Pearse: Right.

[16:22:37.22] Reynolds: And anything that's in it which is flawed is multiplied in its impact by whatever process is going on.

[16:22:42.08] Pearse: I've had this happen before.

[16:22:45.04] Reynolds: So I decided well, a long time ago, maybe not at this point (during composing for Sketchbook) but certainly a long time ago that I wasn't going to use real-time sampling at all. So, what I do is what is implied in your question - which is to say, I get some kind of an idealized event, sonic event, which becomes the seed which the electronic processes manipulate. And then I know that the genetics of the situation are idea.

[16:23:21.09] Pearse: Right. You're hitting a button that you know what's going to play

[16:23:25.00] Reynolds: Uhh, no - that's a little bit ...you're jumping ahead. I'm just seeing a wonderful canary outside...yellow. So what happens is that the idea that you expressed by pushing a button isn't exactly what I mean. What I mean is that what will be at the sonic root of whatever it is that happens when metaphorically a button is pushed will be ideal. That doesn't mean that what happens will be preordained, or certainly not "fixed" so that it is always the same. I would much prefer the outcome in which the electroacoustic aspects of this piece or any piece are to some degree unpredictable. But not with regard to say, their genealogy. So what's unpredictable is the particular way that something instantiates in a performance, not the quality of the sound itself. Okay? So, here I guess you need to explain to me in these bracketed situations what would you propose to do, that you think would improve or dimensionalize the outcome you get?

[16:24:56.14] Pearse: Well, it's even on- over here where you have the specifically - it's not the transitional stave but the parenthetical "from speech" in terms of trying to separate it from the throughline. I mean, it can be done - of course it can be done live, by me in a variety of ways - you know, what you do if you're saying parenthetically, 'cause we all speak - maybe not

everybody - I tend to speak as I write, so (demonstrating) you have this main thing and then there's this idea over here, and then you go back to the main thought.

[16:25:30.26] Reynolds: I'd like that to be dramatized. Exaggerated.

[16:25:34.25] Pearse: And the only other thing I was thinking of for this, which I haven't gotten past thinking of it as a possibility - having something where I pre-record these words, and as I'm speaking, or breathing between this phrase and the next going on to "it is a terrifying prospect" - the engineer would trigger the small samples of me having said this before, with either some sort of different small filter, even something like being heard through a telephone, that sort of effect?

[16:26:14.07] Reynolds: Well, okay.

[16:26:16.01] Pearse: But if it's a possibility you don't like, that's also fine.

[16:26:20.19] Reynolds: No, I don't - I mean, the thing that I would not like, given my understanding of the moment, which came from reading together, yesterday, the book - the notebook. I wouldn't want there to be confusion about the category of the bracketed things which are transformed by various signal processing strategies.

[16:26:45.29] Pearse: Right. And those would happen live.

[16:26:48.17] Reynolds: And these. Right. No - but I'm just saying that - if you were to use you know, prerecorded sound. I mean, the idea of over a telephone is great, I think, but the problem with it is that then it creates a subcategory to this other, which slightly confuses the situation.

[16:27:06.09] Pearse: Okay.

[16:27:06.09] Reynolds: Plus, when we get over here and we have this issue of your playing chords while you're also trying to vocalize. (section two)

[16:27:23.04] Pearse: There it is!

[16:27:23.04] Reynolds: This here is another form of this, right? So it's a part of the virtuosity that's required. Because, you're saying on the one sort of level - "It, and that recurrence itself recurs ad infinitum, it is a terrifying prospect." And we're on the second page in, so I didn't mean to just. . ."To think that everything recurs as we once experienced it, and that the recurrence itself recurs ad infinitum, it is a terrifying prospect." Now, if we say, "To think that everything recurs as we experienced it (recurs) and that the recurrence itself recurs ad infinitum (to think that) It is (recur) a terrifying prospect." So you've gotta ideally move between forms of assertiveness. And that - that is appealing to me as part of the demand. So I wouldn't ideally like you to do that (record the parenthesis) but I would say, let's go forward, let's go on and see whether there are reasons why that might be in certain situations useful.

[16:28:40.24] Pearse: I like what you just did in terms of having two streams of consciousness and performing both of them, I was just - I was curious about what possibilities, what limitations exist both in your mind and in -

[16:28:57.09] Reynolds: No no, that's fine!

[16:28:57.09] Pearse: Yeah. Okay.

[16:29:00.01] Reynolds: But remember that we have three forms of vocalization, and the category of between is that category, so if you blur that category then, by adding another form of it, then you lessen the distinctiveness

[16:29:21.05] Pearse: Of the strata.

[16:29:21.05] Reynolds: And the potential impact of the form that evolves you know, in the piece.

[16:29:27.00] Pearse: Alright. Great! That clarifies kind of - part of my mission with this, my goal. Let's see - a little question. Bottom of page 3 there -where was it - it was here. With this, do you want this as a repedaling? Cause you have the arrow, that means...

[16:29:53.01] Reynolds: No - the arrow means - yeah. Now it's possible that in various places I may not have done this accurately, but I would guess that I'm always right, which is to say, a lot of times, this may not be true here - but a lot of the piece involves the idea that you're playing the same pitches that you either have just sung, or will be singing, and so the function of the piano and the pedal is to kind of create a harmonic stasis which is generated by initiating certain notes, but then dies away gradually, and then so colors in some unpredictable ways what you do next, which is harmonically different, right?

[16:30:41.00] Pearse: Okay.

[16:30:41.00] Reynolds: So normally, if I have that, the arrow, it just means keep the pedal down, until such time as here- but, I see - yeah. So I'm assuming I guess, with this.

[16:31:00.04] Pearse: And that's about 30 seconds later. . .it will die.

[16:30:58.25] Reynolds: Right - it will be gone, so this just is, you know, reinitiating. And to be like, really ideal/consistent, I should have had an arrow here, as there is one there.

[16:31:14.09] Pearse: Okay. If you're - it's fairly clear where the pedal is supposed to come up, in context, so I was just - covering my bases. Umm, next question. In terms of score - oh! Under the word "shadow." When there are successive pitches, and there's a sharp sign in front of one - I think it was the G#, is that to a G natural after that, or does it remain?

[16:31:45.09] Reynolds: Probably if it's an immediate iteration, it would remain the same. So for example here,

[16:31:53.19] Pearse: You do have the courtesy accidental...

[16:31:53.19] Reynolds: It's not, right. But I think in this case that's definitely a G#. But it doesn't of course transfer across octaves, and it doesn't transfer if there's an intermediary note or sound.

[16:32:13.16] Pearse: Okay - I had a couple more questions about that just to kind of make sure I've - different composers have different rules about that, so, okay.

[16:32:19.16] Reynolds: Right - so for example, here, I don't assume that that A# will carry here, and I don't assume that a natural is needed here.

[16:32:31.29] Pearse: I might put it there anyway for now -

[16:32:31.29] Reynolds: Yeah, do! No, I absolutely would - and the same here. I'm probably not 100% you know, consistent about the way I do these things. So, I would say that for your own safety and comfort you should put them in when you feel they're needed, and if there's any question about how it sounds, just ask me.

[16:32:55.24] Pearse: I mean, there's also all of the row sort of things to consult to see "Does this make sense?" in terms of how it's been going or what the row is otherwise. But umm, okay, just making sure -

[16:33:08.25] Reynolds: The extrapolated row.

[16:33:11.11] Pearse: Yes.

[16:33:11.11] Reynolds: As the row is not generally the real generator of the pitch structure.

[16:33:16.07] Pearse: Yes.

[16:33:16.07] Reynolds: Okay?

[16:33:19.15] Pearse: Which will be part of what I'm tracing. This - it was defined later - but I just want to make sure this means feathering out the pedal? Letting it go"

[16:33:27.27] Reynolds: It just means pumping it a little so that it doesn't just stop.

[16:33:36.06] Pearse: I wrote that question earlier and then I saw one that's explained...okay. Octaves do not carry, in terms of sharps - that we just covered. (turning pages). Oh! For this, cluster of these pitches - does the G# carry, or the G# does not?

[16:34:00.18] Reynolds: Well, certainly there it does. The question is - what do I really mean by having that there? It looks like what I mean is that that's re-struck.

[16:34:14.07] Pearse: Okay - 'cause I was kind of, the way I'd understood it to this point was kind of as you're finishing the pattern just keep the fingers down at their last iteration of this sort of loop.

[16:34:28.19] Reynolds: Yeah, but..

[16:34:28.19] Pearse: But if you want it reattacked, I can do that.

[16:34:35.15] Reynolds: I think you should do what you said - keep the fingers down.

[16:34:38.01] Pearse: Just kind of let it collapse.

[16:34:38.01] Reynolds: But, I should also have - can I have that pencil? So, I should probably also have done this (draws in score) umm, that should have been written like this - (writing) - and probably something like that.

[16:35:18.23] Pearse: Little brackets.

[16:35:18.23] Reynolds: The ties.

[16:35:20.28] Pearse: Yeah, sorry - wrong word. Okay, that makes sense. On page 13 - is this - so this is pedal down, it just kind of continues?

[16:35:37.05] Reynolds: Let me see -

[16:35:55.10] Pearse: I mean, if it's held down, the piano might pick up resonance from the speaking voice?

[16:36:07.00] Reynolds: Yeah, but I - it looks to me like this just shouldn't be there.

[16:36:14.02] Pearse: Okay.

[16:36:16.14] Reynolds: 'Cause for some, yeah - I decided that that sonority tied to the word "Always" should not interact with this melisma.

[16:36:27.24] Pearse: Okay - so pedal is off for that there. Okay. Umm, I'll be flipping through this a couple times so bear with me - page 19 the word "shining" - let's see - mental notes are - Oh. This - the ties - don't carry on for the middle pitches. Do you want them to continue on?

[16:37:03.20] Reynolds: Yes. I think, every once in a while, it will be the case that when I have a buildup of density, and it's obvious that there's a pedal sustaining it, I'll just put these continuation lines on the outer -

[16:37:21.15] Pearse: On the outsides?

[16:37:21.15] Reynolds: Yeah on the lower and the upper. And in any case, in reality this one should be longer and this one should be shorter. But...

[16:37:32.22] Pearse: Alright - I just, there's a lot of information and it's very specific in the best way, I just want to make sure I'm not missing a detail

[16:37:38.26] Reynolds: Of course! No apologies needed - clarification. It's, whenever you are metaphorically outside the box, these problems are ubiquitous. They're just everywhere. All kinds of things that would normally be taken care of are not taken care of, so you have to try to

be as I try to be meticulous about it, but I don't always succeed. But I see here for example - why did I use a sustain there and not there? Probably just because this is a longer period of time and I'm more interested in being sure that that event lasts through some part of that inserted transformed voice.

[16:38:25.06] Pearse: I have a question about that, actually. You do have - I haven't really gotten to dynamics but you do have some dynamics marked. Would you want something that say, has to last a fairly long period of time - would you want the attacks to be slightly heavier (in the piano part) or, is that...

[16:38:43.22] Reynolds: I think you can make your own call on that.

[16:38:46.18] Pearse: Okay - just to kind of make the sustain happen.

[16:38:49.02] Reynolds: Yeah. If I want - if I want to control it, I'm more likely to have asked that it be cut at a certain point, such as back there - where we were talking about that. Page 11...

[16:39:06.20] Pearse: There's the one on page 12?

[16:39:06.20] Reynolds: Yeah - right. So, for whatever reason "Is all" is a unit, but "ways and life" is not sustained. So, it would be much more likely that I would cut it off rather than I would sort of expect it to last without specifying how that could be done.

[16:39:30.11] Pearse: Okay. Excellent - that makes sense. Moving on, page 21. Let's see- oh! these. Does this mean that you're attacking it earlier, or you want three attacks?

[16:39:45.24] Reynolds: It means basically that that E precedes and follows the chord.

[16:39:52.16] Pearse: So kind of a "dnn-chk-dnn" (sings and demonstrates)

[16:39:54.04] Reynolds: Yeah - right. Mmhmm.

[16:39:59.14] Pearse: Perfect. That made sense - it took me a couple of moments kind of figuring out, I just wanted to make sure it's not three separate attacks. It is just held longer than the rest and starts earlier. Perfect.

[16:40:04.04] Reynolds: Yep. As I said before - the idea is that I give you an extra load - in terms of the chords, and in terms of the way they're inflected, because I want you to be distracted.

[16:40:27.22] Pearse: Ah ha!

[16:40:27.22] Reynolds: And I want that distraction to continue as - even as you get better at managing it, I assume that I've done enough of those perturbations that you continue to find it distracting.

[16:40:46.22] Pearse: (laughs) It's built in - thank you! (laughing) okay. Next question in terms of clarification - which there are a couple of these where there's a rest here and here, and here and here, and I'm trying to figure out -

[16:40:59.02] Reynolds: Okay. That normally has to do with defining the identity of the beat. So in this for example, the first beat is there, the second beat is here, and it's five-sixteenths - so the quarter is part of that group of five and then this is the third and fourth beat.

[16:41:20.07] Pearse: Mmhmm.

[16:41:23.01] Reynolds: So the, this rest refers to this metric unit, and these are free of metric placement.

[16:41:30.16] Pearse: Okay.

[16:41:30.16] Reynolds: And sequence - but not - that for example, in that situation, first you strike the A# then you strike the other three staccato, then you strike these as a new event with no carryover, and then this F# precedes the D# C# G#

[16:41:50.00] Pearse: Mmhmm.

[16:41:53.04] Reynolds: So that means you kind of (playing on table)

[16:41:59.23] Pearse: Okay.

[16:41:59.23] Reynolds: And that's meant to be a little ungracious.

[16:42:04.04] Pearse: Yeah - I was trying to just - wrap my head around where the quarter note on the inside is.

[16:42:10.14] Reynolds: That's a part of the quintuplet.

[16:42:10.14] Pearse: Ah ha.

[16:42:10.14] Reynolds: No no - but I see - this one - yeah, that's redundant. So that really doesn't need to be there. And here, same thing happens.

[16:42:24.29] Pearse: Okay.

[16:42:24.29] Reynolds: Now look at the way I did that.

[16:42:26.27] Pearse: So, the one 16th note is part of a beat, and the others are - for lack of a better term - grace notes before/after

[16:42:33.11] Reynolds: Yes.

[16:42:33.20] Pearse: Okay, that I can understand. That makes sense.

[16:42:38.15] Reynolds: So I would - I would just remove that too. I don't see - yeah. It's not consistent, so it shouldn't be that way. Yep.

[16:42:50.02] Pearse: Okay, that clears that up. Perfect. - Oh, no I have that one that makes sense - on page 26 is the last specifically score-related question I have. Umm, these. It took me a while, and I think what it means with these - the ellipsis with the line - is that like, a gliss between pitches starting with the triplet version of this quarter note - 'cause I see the basic rhythm in half notes versus the triplets down here.

[16:43:29.16] Reynolds: Yes.

[16:43:29.16] Pearse: So the last third of the half note is getting from here to here.

[16:43:38.11] Reynolds: Well it's two things in that case - yeah, no that - my idea is that I always do this kind of a notation where it is specified that there is a point of origin and a point of arrival for a glissando, and I wouldn't put it here, because that would mean that that G# might not be held long enough to be registered as belonging with that (pointing in score)

[16:44:07.25] Pearse: Right.

[16:44:09.22] Reynolds: So I delay this by some indeterminate time value. But because as you say, because this could be judged that way it would be about the second 2/3 of the first quarter note.

[16:44:22.00] Pearse: Okay.

[16:44:22.00] Reynolds: And so all of these just mean, dwell on that,

[16:44:28.24] Pearse: Establish that pitch -

[16:44:28.24] Reynolds: Before moving on - but, take, all that time (a beat and 2/3) to accomplish that.

[16:44:38.17] Pearse: Okay!

[16:44:38.17] Reynolds: One thing that - I don't know whether this would be so true of singers, but it's certainly true of string players - is that they often - when a gliss commences, their bow speed and pressure diminishes. So, they tend to back away from asserting the presence of a gliss, and by doing that, you would contradict the sort of psychoacoustic challenges that exist in this

because of the missed timing and the back and forth of different pitch locations - pitch center locations.

[16:45:19.02] Pearse: And are you wanting to avoid that?

[16:45:21.16] Reynolds: No no! I want that. Emphasize it. In most situations - in all situations where there is already an harmonic wash or presence, the purpose of the glisses is to problematize that existing sonority and to make it more interesting as a result.

[16:45:48.20] Pearse: I, yeah - with the mechanics of singing, it's more that to flexibly go between pitches and not sound like you're singing Puccini - the voice lightens slightly to make room for the muscles to move to a new pitch, so there will be some sort of - like you said - decreased amount of sound for a second.

[16:46:13.16] Reynolds: Okay, but I think you should endeavor to lean into those things, rather than to allow them to recede.

[16:46:20.09] Pearse: Yes.

[16:46:20.09] Reynolds: Because if they recede, then the point of this will be lost.

[16:46:25.28] Pearse: Okay. So just kind of like -

[16:46:26.27] Reynolds: For example right here - so you've got this G# and then let's imagine that you're down to a quarter-sharp, when that F# is struck, and then you come into alignment with that F# and just at the moment you do -

[16:46:45.10] Pearse: It's gone.

[16:46:45.10] Reynolds: It's gone, and contradicted by another G# in the piano. So, all of those obfuscations or challenges back and forth are a part of what is intended there.

[16:46:59.14] Pearse: Yes.

[16:47:00.25] Reynolds: And that kind of effect just not so incidentally is very much related to - this one here. So, you're doing a kind of analog version of an electroacoustic memory.

[16:47:18.08] Pearse: That - that brings me to another question with the transitional staves which - they're beautifully notated with pitch beginning and pitch end. I have a question - I think it's in - I think it was actually page 9 where I was gonna ask this. What you said here makes total sense. Umm, so with these, are you - that kind of clarifies for me that you do want - for whatever else modifications are happening in the transitional staves, or changes of voice - are you wanting it to be a smooth shift in pitch?

[16:47:58.04] Reynolds: Yes.

[16:47:58.04] Pearse: Okay - As opposed to saying "Here's the start and here's the end, and in between can be a little bit more roller-coasterish"?

[16:48:06.01] Reynolds: Well, what I'm perplexed about here is that there's no clef there.

[16:48:14.12] Pearse: Oh!

[16:48:14.12] Reynolds: And I look back here, there's no clef here either, so I wonder why there isn't one? (Shuffling through score) Yeah. So I would just say that, what I should do is to go through the score and just confirm the inevitable fact that these are always treble clef.

[16:49:27.10] Pearse: Okay, that's how I understood it - I actually hadn't noticed that that clef was missing. My question with these was just, if - is it a starting and ending pitch or is it something that you want on a plane?

[16:49:42.07] Reynolds: I think that what I say here is probably closer to - so "Transitional passages contained in brackets show the text to be delivered along with initial and final pitches"

and some cases the final sound is to be...So one of the things has to do with whether for example you enter one of these in a singing mode and exit in a speaking mode, or vice-versa.

[16:50:12.09] Pearse: Yes.

[16:50:12.09] Reynolds: But -

[16:50:16.06] Pearse: It's that in-between part...

[16:50:16.06] Reynolds: Yeah. Parenthetical pitch motion between two indicated pitches need not be linear, but can evolve freely within the variable duration of the transition. (Quoting score?) Within the bracketed passages the vocalist should deliberately alter the timbre of her voice in a way that blah-blah-blah..." Yeah - I think the crucial thing for these is always that there be a maximal continuity. So for example, in this case, you'd have the "Weight of" and "of" is on A natural, and "This unbearable responsibility" starts a half-step higher, but close to it, adjacent to it, and then ends at the same pitch that the following one does.

[16:51:07.29] Pearse: Yes - but the rules are more flexible after the sort of- the borders.

[16:51:15.19] Reynolds: No, within!

[16:51:15.23] Pearse: Er, yeah - within.

[16:51:19.28] Reynolds: So in other words - if you wanted to do something like, "Unbearable responsibility" (modulating pitch in an up-and-down fashion)

[16:51:24.24] Pearse: That is okay?

[16:51:24.24] Reynolds: Yeah.

[16:51:27.20] Pearse: Okay, yeah - that's what I was asking. So you want them to be - to make it stay on the same road on the way in, and be able to smoothly get out, but within that -

[16:51:41.09] Reynolds: There is flexibility.

[16:51:41.09] Pearse: There is flexibility, to have more pitch contour shapes.

[16:51:46.02] Reynolds: Here is another example of the same sort of thing.

[16:51:49.09] Pearse: I love this, by the way.

[16:51:50.10] Reynolds: The "see" - that interestingly does not have brackets, which it should here, hmm. Because presumably, you say "We make" -

[16:52:05.10] Pearse: And is that just spoken?

[16:52:05.10] Reynolds: Yes. "Das grösste Schwergewicht" - but then in the middle you say "ternal-Schwergewicht" - So you've gotta break this continuity and make always a match so that that will seem as continuous as possible. But this clearly will not be, directly continuous, this involves what would have to be a jump. 'Cause you're starting way down on a low F.

[16:52:35.23] Pearse: Yes.

[16:52:40.17] Reynolds: But it could be that - yeah. So here I've anticipated the situation by saying let's imagine that this gliss will be around - but it's irrelevant. It's irrelevant because this is voiced. Right? So -

[16:53:02.27] Pearse: Is this one meant to be a transitional stave, then?

[16:53:05.23] Reynolds: It just says voice - so it just means it goes into the speaking voice.

[16:53:08.20] Pearse: Okay.

[16:53:08.20] Reynolds: But apparently, it suggests in a way that it begins with a sung pitch. And that's not clear.

[16:53:26.17] Pearse: Especially with the pedal down, that's a really neat effect, because the pitches of "Eternal" will carry, even when the speaking voice is just talking, so they're - even more than the parenthetical, sort of two-line, I really like that moment.

[16:53:46.29] Reynolds: Well, I like the idea, but I wish that it had been more carefully designated.

[16:53:52.14] Pearse: Well, if you have further thoughts with it, I am not performing it this week, so (laughs)

[16:53:57.08] Reynolds: No, I think it's very clear, that this being - what I can remember at this point, it was only performed by two or three people.

[16:54:08.15] Pearse: I've contacted - I have - Joan (La Barbara) and I are not in contact, she's - I think very hard to get in contact with especially by strangers. Jane Manning did contact me back and she does mention it in one of her New Vocal Repertory books - but she mentions it just as the word "Sketchbook" in passing.

[16:54:29.16] Reynolds: I don't even remember where she did it, but I was there, so -

[16:54:34.11] Pearse: I could ask her, 'cause she did email me back, she's very kind. And then the person who suggested I look at this several years ago originally when I was asking about pieces for self-accompanying was Megan Ihnen, a woman who - she said she just performed the first part at SICPP several years ago?

[16:54:52.25] Reynolds: Yeah - I didn't, you know, I've not tried to keep up with it, but the point is, it has been - I think as I think about it now, that it's really - it's really a significant piece for me. And that it's something that I should go back and examine again, to at least bring everything notationally into - you know, a reasonable consistency, because like - here (pointing to score) Yeah, so presumably, that is "And whether" begins in either sung or intonational specificity so that (inaudible) "In advance" - "And whether it was horrible" - where that kind of evaporates such that pitch per-se becomes less important than sort of the speech scansion - connects right with "Its horror or sublimity" So, again, to go back to that comment about Kundera - that kind of transition is the thing that I feel is most explicit and intriguing about his way of writing.

[16:56:14.24] Pearse: Mmhmm.

[16:56:14.24] Reynolds: Is that constant migration between as if it were reporting what's happening, questioning the meaning of what the characters are saying with his god-like perspective, and then saying "And by the way, you know, since we're speaking of loyalty, let's talk about some kind of..."

[16:56:36.07] Pearse: These wonderful digressions.

[16:56:36.07] Reynolds: Right. Well - so, I want you to be in this piece, constantly, if not constantly - often - in motion between states and that's why I'm resistant to the idea of pre-recording the - momentary asides, because I don't want to confuse that with this.

[16:57:04.21] Pearse: Okay. My next question with this, and I'm jumping ahead on my own, but - with this one specifically, brought up - With the transitional sections, with that stave and working with effects on that, whatever that manifestation will be, in the future, once I'm finally working with an engineer. Do you want those to be sort of smoothly transitioning between into and out of effects as well, within something like - this takes up more time than - So I was wondering something like, with these very very different words - could the effects change

quickly, to say - "Horrible" in one effect, "Beautiful" or "Sublime," or would that be too disjunct?

[16:57:58.03] Reynolds: No, I think that - I left this aspect of the piece very very open. And I did that because I knew that Joan would not be doing that. And my idea was that the best thing would be partnering with somebody who would really become a collaborator, and would create as it were, their own categories of transformative strategies and so on and so on.

[16:58:23.25] Pearse: Yes.

[16:58:23.01] Reynolds: So, yeah, I mean it could be that that could be made to work elegantly. The danger of it is what - what composers sometimes call when they're talking about intermedial situations - "Mickey-Mousing" - which means, the fact that cartoons, particularly early in the 30s, tended to lock the correlation between image and sound effect and meaning into one, so that, there's no sense that meaning or characterization auditorily or visually have any independence from each other. That's a negative. So if you've got too strongly into portraying situations, you don't really have much time, and - but I would say, incidentally, that temporal flexibility is certainly an absolute characteristic of the piece, and if you feel, in your collaboration with whoever's doing the tech, that some of these really need more time, take more time!

[16:59:35.03] Pearse: Okay.

[16:59:37.13] Reynolds: It's okay - it's not a problem. But I would say, rather - that -

[16:59:44.05] Pearse: Avoid the cartoonish.

[16:59:44.05] Reynolds: Yeah - the Mickey Mousing. And just, I mean I would say probably that the "horrible" should be the nature of the transformation, and "Beautiful" should be problematized by the existence of the "horrible" sound. It - I mean, you could try to do horrible against beautiful, but I think that probably just intuitively, for me it would work better to be beautiful in a horrible context, than to be horrible in a beautiful context. But, these disjunctions are of course part of - as he says here, but there are these contrasts but then there is the whole idea of being sublime.

[17:00:27.23] Pearse: Mmhmm.

[17:00:30.00] Reynolds: And the relationship - that's what he gets into with the word "Vertigo." Of the relationship between fear and longing. So.

[17:00:42.25] Pearse: Alright. Excellent. Where was I...Oh. Okay - moving forward a little bit. So, knowing that syllabification is very important in this piece, and in several of your vocal pieces, approaching performance of something like "Mo-ve-me-nt" - in four sort of sections, and you have pitches that correspond until the bracket of "nt" - Are you hearing a sort of - some small breath accent for each of the phonemes, or just -

[17:01:28.27] Reynolds: No -

[17:01:28.27] Pearse: An intentionality of

[17:01:31.17] Reynolds: That kind of thing is like a melisma. So, "Is moooovement" goes with - It's a little bit elongated, so you don't just say "v-ment" - but "vvv-ment" - in other words, there's a little dwelling. But, yeah - no, it's not intended that these be separate.

[17:01:53.01] Pearse: "Mo-vuh-me-ntuh" Yeah, okay, just making sure.

[17:01:59.10] Reynolds: Right, no I think if I would have done that without a slur, then that might be what I meant.

[17:02:05.29] Pearse: Alright -there's another one in this - let's see. So, in the places where the voice does something in unison with the piano, like here, are you wanting the piano attack to kind of be hidden by the vocal entrance, or is that -

[17:02:30.08] Reynolds: Yeah.

[17:02:30.08] Pearse: Okay, so -

[17:02:32.05] Reynolds: I would not like the piano to mask the consonants that create our intelligibility with the text. Ever.

[17:02:43.28] Pearse: Okay - because that happens a lot, I just want to make sure that's -

[17:02:46.10] Reynolds: What I'm thinking - I'm thinking of it mainly - well I can't say mainly because I haven't looked at it in detail, but I would assume that most of the time what I have in mind is that it's - I mean, this idea of it being after hours in a cafe or something - the idea is maybe that the - that the pianist is exploring certain possibilities and is just kind of noodling on the keyboard - to be sure that she's on right pitches. So it's not, it's just kind of an aide - it's like a friend, in this exploration.

[17:03:30.17] Pearse: Okay!

[17:03:33.03] Reynolds: And then of course sometimes there's something which is - not synchronous, which makes it more complicated or that comes - the interrogative of this phrase "What then shall we choose?" That's a question - "Weight or lightness"?

So here, I've separated horrible and beautiful - so I'll do that kind of thing all the time, which is not so much a matter of text illustration, but rather of deepening the processes that are present in what Kundera wrote, as translated by this very good translator.

[17:04:18.23] Pearse: Heim?

[17:04:18.23] Reynolds: So, it's that whole thing of echoing and revisiting.

[17:04:28.24] Pearse: Okay, that makes sense. Oh - With these - we discussed it a little bit yesterday, umm, in terms of like a tempo for these, do you - is it - are you wanting it to kind of be faster and more busy, frenetic?

[17:04:47.15] Reynolds: Yep -

[17:04:47.15] Pearse: Okay, rather than sort of like, wind-chimy

[17:04:47.14] Reynolds: But, right - no no no -

[17:04:53.09] Pearse: Even here with this, are you - these are to be evenly spaced as well?

[17:04:57.07] Reynolds: Mmm, probably, yeah - because I'm thinking of them normally as being more rapid, but then - this would be a performative decision for you. Let's imagine that you did (tapping on table rapidly) and then here you went (tapping less rapidly) - because you're coordinating and you keep it that way - or you make it speed up (tapping on table with an acceleration effect)

[17:05:24.22] Pearse: Okay.

[17:05:27.12] Reynolds: It just depends what it is that you're able to do, pianistically, and what it is - how it is that you want these opportunities to influence, modify, inflect what it is that you're doing vocally.

[17:05:46.00] Pearse: Okay, I mean, as it's a stressful-sounding situation, talking about you know "It comes without warning" - this sort of - as an effect it makes sense to have it a little more rapid and maybe continuing in that direction -

[17:05:59.24] Reynolds: "And here I am as a pianist coming on cold!"

[17:06:03.19] Pearse: (laughing) right! And with these, and - it does stop, and restarts, right?

[17:06:11.19] Reynolds: Yep!

[17:06:11.19] Pearse: Okay. Page 15...

[17:06:16.05] Reynolds: So there again, as- "this or that" This is a "this and that" - so that kind of pairing will happen a lot. Yep.

[17:06:31.17] Pearse: I'm getting so many ideas from this.

[17:06:33.03] Reynolds: Hopefully!

[17:06:36.10] Pearse: Yes. Many ideas - You know part if it, with some sort of asking for - especially with the electronics that I'll get more to in a second, but asking - sort of what the possibilities are is - finding where the limits are, to make sure I know, having some boundaries. I don't do a ton of improvisation, and I'm working on that as a musician anyway, I much prefer having many things on the page, but - knowing what lines I can't cross, or are not ideal, or - is great for me.

[17:07:08.09] Reynolds: Well, whenever you get in a situation like that, just ask - because, I'll certainly have an opinion, but generally, I think that what you do as a performer in response to the score, which presumably is accurate, and full of intention - should be in your province.

[17:07:30.02] Pearse: Okay.

[17:07:30.02] Reynolds: And I mean, I don't look at a score as a kind of fixed necessity but as a kind of intermediary between my imagination and the performer's. And so I expect that ideally, after a certain period of time, the performer begins in essence, to own the piece. And when that happens, like - I did this piece recently with Irvine Arditti, and at this point, it's just his piece. I mean what he does, how am I gonna object to what he does? Because he's inhabited it, and he's performed it many times, and he worked with me and Paul Hembree for many hours over months and months of time. So, it would be kind of foolish for me to say "That's not what the piece means." Because we've been in exchange about it. So, that business of say - boundary conditions, or of setting limits and so on presumes that in the ideal condition, there is communication between the performer and the composer.

[17:08:39.09] Pearse: Mmhmm.

[17:08:38.19] Reynolds: And if so, then - if you have doubts, then ask questions.

[17:08:44.04] Pearse: Alright.

[17:08:44.04] Reynolds: And if you don't, just - go ahead and do what you think makes sense.

[17:08:48.00] Pearse: I will continue to do that. I have not done this piece a million times - yet- but by the end of this process, I will know a lot more about it than I do right now. Okay, - I've got that - oh, so with this, kind of talking about how - "may be completed well before the next..." Are you wanting with this sort of - the speech is going to go by slower than indicated, but you have the - "What issssss-unique" -

[17:09:22.27] Reynolds: Absolutely, yeah -

[17:09:22.27] Pearse: The eliding phoneme always? Unless I need to breathe?

[17:09:25.16] Reynolds: Yes, well - no - where it's written. So there's no elision between "Ique" and "about" - or "E-I" But there is one with the "ssss-itselfffff-exactly"

[17:09:48.22] Pearse: Okay - but "exactly" ends here and there doesn't have to be - nothing.

[17:09:48.22] Reynolds: No.

[17:09:50.12] Pearse: Or I don't have to say the word "exactly" very slowly?

[17:09:52.27] Reynolds: No, if I had wanted that I would space out the letters, as I do in some other - like "Einmal ist keinmal."

[17:10:03.20] Pearse: Okay - just making sure. Perfect.

[17:10:09.14] Reynolds: I guess when I say that the phrase may end early and so on - what I mean is that I expect that it's possible that you or whomever is performing will lose control, and will like, say "hides itself before that" -

[17:10:26.26] Pearse: Right (laughs)

[17:10:26.26] Reynolds: And I try to do things such that - if you had a little extra time, and if you're going "fffff-exactly" - so that you're doing this thing (tapping on table) and you're a little arch about it, "in what isssssimaginable about a person" - In other words, that's - it just means that there's more flexibility as regards the disposition of a task once it's been initiated.

[17:11:09.08] Pearse: It's always - with text it's always fun to see what happens - it's been my experience that if there's anything not habituated to the point of boredom with text, it will always - something always happens in live performance, when you're trying to communicate to actual people. Like, saying "hides itself" - instead of "hidessssitselllf" - in kind of this time - almost time stretchy but not, that is what I will mess up in live performance. Because, you're wanting to say a whole phrase, and it's like, discipline dies just for a second of "I can say a whole sentence!" which I've done many times before this, I can do what's on the page, but you get distracted by people.

[17:12:00.01] Reynolds: Yeah, well, but that's part of - I mean, I mentioned this fact and I don't remember also as I said - which novel it is - but Kundera, his condition as an ex-pat was extremely important to his ability to be as rich as he was in this certain period of time - maybe the 80s, I don't remember - but, the idea of him looking out the window of his Paris apartment and seeing his native city there instead of Paris. Gives some idea about this - the degree of displacement that was active in his mind. So this kind of displacement, and distraction, and distraction, and contradictory desires and so on - it's built into the situation and to the text that is to the context out of which I extracted these textual passages. Oh - let me, just a sec, I remember that I had had this letter from Kundera (walks away) (break)

[17:14:08.08] Reynolds: Yes - so I just asked Karen (Reynolds) - she has control of "special letters" so she may be able to find the Kundera thing, otherwise I'll send you a scan of it.

[17:14:16.21] Pearse: Well thank you!

[17:14:16.21] Reynolds: So does that, partially clear this? In other words, all of those problems - all of those issues are intended to be there.

[17:14:28.03] Pearse: Yes. And I just want to make sure my conception of it is on the right path. Because that all makes sense as explained, and - as it is on the page. I just wanted to make sure my assumptions weren't bad.

[17:14:43.11] Reynolds: Yep.

[17:14:45.27] Pearse: Okay, so - questions about electronics. And one of the reasons I ask - I'm asking a lot of questions about the diffusion, is partially because, my engineer isn't here. And there's not a score separate for that person.

[17:15:00.24] Reynolds: No, this is unusually sketchy for me, too.

[17:15:08.16] Pearse: The other sort of major - not "issue," but just kind of concept to approach with this is that this piece was written over 30 years ago - with an idea of what existed at the time in terms of electronics and capabilities of electronics.

[17:15:28.11] Reynolds: Sure.

[17:15:28.11] Pearse: And diffusion - which there are a lot of developments, so knowing what - from either that era, or what was available then, what you would wish to preserve, versus what - what the palette of someone working live sound work is now -

[17:15:50.00] Reynolds: Yep -

[17:15:50.00] Pearse: Yeah. To kind of know what, in terms of boundaries again, what might work.

[17:15:57.05] Reynolds: Okay, so ask me some questions and I can also give you something else to look at which you could scan - and that is the score to a piece that is a kind of predecessor of this - Ping - and it has scores for spatialization, and sound processing and so on, and it would give you a feel not at this time, but a feel for how I proceed. So, ask your questions.

[17:16:38.01] Pearse: So, in terms of - I like thinking in terms of parameter. I'm not an engineer, so I don't know everything that's going on, but in terms of parameters - with spatialization, this was thought of quadratically? It doesn't happen much but -

[17:16:57.06] Reynolds: Mmm - I don't think it was thought of in any particular way. I presume more stereo. But, obviously, I would prefer that it'd be more - that there'd be more dimensionality to it. The issue then would be - what are the paradigms? What are the aims? What are the ways in which you decide to approach that issue? As soon as you introduce space, then you introduce an immense number of very very powerful factors which people don't normally think about. So, to mention a few - there's what I call the "Host" space, which means, the sense you have of the nature of the space you're in. So, the difference between being in a closet, and being in a cathedral - it's very palpable, being outside versus - being in an anechoic chamber versus being in a gymnasium. All those spaces have extremely strong and forcefully suggestive acoustic character. So, a thing that you could do would be to manipulate the nature of the space in which you're singing. So let's imagine that you start the first song - part, whatever we're going to call it, and it's extremely intimate. So the space is quite dead.

[17:18:35.25] Pearse: Yeah - I mean, every jazz club I've been in has been an awful acoustic experience for acoustic performance.

[17:18:41.11] Reynolds: Then imagine that in II or III it's gonna really open up, and it's now going to be as though you're in some kind of - let's say, cavern, with glistening walls and so on - that's possible.

[17:18:59.09] Pearse: Okay, so a kind of global -

[17:18:59.09] Reynolds: Host space is a thing. So, it is the space in which things are occurring. So, a second aspect is the possibility of antiphonies of a sort. So, for example, you could decide that - when you speak, the speech will come from a particular place, such as maybe, the left front. And when you sing, it will be dispersed, so the singing will appear to be - unstable, unpredictable, and ideally controlled such that it has some relationship to the nature of what the singing voice is doing. So if it's moving rapidly, it may move around. If it's more pensive, it may be moving very very slowly, in this host space, which can be dry, or wet, etcetera.

[17:20:03.26] Pearse: Right.

[17:20:03.09] Reynolds: So, the position itself - for example, I showed you that a little bit of the score of the Voicespace II piece - "A merciful coincidence." In that situation, each of the three performers has a specific location in the space of performance. So, Debbie is always going to be here, and Linda is going to be here, and Ed will be here.

[17:20:29.04] Pearse: Right.

[17:20:29.04] Reynolds: And so, that's a possible structure. Given that this has a lot of expressive or emotional implications, that is - the way the text is being delivered, it would be perfectly reasonable to imagine certain kinds of of sound character and movement that seem associated with that. For example, the difference between continuous migration of a singing voice and the fact that any time you have speech it's in a different distinct position -

[17:21:14.28] Pearse: Yeah -

[17:21:14.28] Reynolds: So the speaking voice comes from here and then you sing a little and it comes from there - every time it's as though the speaker were in a different place. There are many many ways it could be, but not suggesting it should be these things that I'm saying, but there are instances.

[17:21:31.29] Pearse: Okay.

[17:21:33.25] Reynolds: Okay? So that's with spatialization.

[17:21:37.15] Pearse: Yes. Okay - and then, I think I already covered asking about modification and how - the idea of smooth versus abrupt, but that we talked about a bit already.

[17:21:50.27] Reynolds: Yeah, but we didn't talk about the nature of modification.

[17:21:55.04] Pearse: Yes. That's - let's see - I feel like that might be a nice big topic, and I have one more question before that. Umm, and I think it's in the score, but are you imagining - so like, headset mic - but are you imagining the piano to be excluded from any sort of modification as possible, unless it's like "host space"

[17:22:23.05] Reynolds: No, I mean I think that - at least so far as I remember, there is the stopped piano tones - but is there anything else?

[17:22:33.25] Pearse: I don't think so.

[17:22:36.17] Reynolds: See, I don't think I'd want to problematize the piano's role, because I want it to be deliberately incidental and a kind of friend.

[17:22:49.20] Pearse: Okay.

[17:22:50.28] Reynolds: So, it's more a servant, and it's only in this situation (points to score) that it becomes an opponent - or a difficulty.

[17:22:58.27] Pearse: (laughing)

[17:22:58.27] Reynolds: Normally, it - everything should be managed such that it's manageable. And you shouldn't be pushing yourself - so the same thing with that ostinatic - they shouldn't be so fast that your fingers get tangled up. But fast in relation to what you can do.

[17:23:17.14] Pearse: Mhmm. Okay, umm, so don't overcomplicate the piano - or problematize it.

[17:23:26.12] Reynolds: Right, I just think - don't elevate the piano to some kind of an additional character. I'd like everything to be kept with the voice and with the sounds that the voice makes and of course to some degree, the piano is a part of the sounds that the voice makes, so - it may be that there would be some reason to do something very modest to the piano, but certainly nothing elaborate.

[17:23:54.12] Pearse: Okay. That makes total sense. Okay - so in terms of modification otherwise, what - are there specific possibilities you like? Specific things you wish to avoid? How do you want to discuss this?

[17:24:25.19] Reynolds: Well, I would discuss it in terms of - I guess I would discuss it in terms of how you conceptualize your voice, and the ways in which you either like to use your voice or ways in which you're interested in exploring things that you haven't done before. So, let's go to really, basics.

[17:24:56.06] Pearse: Sure.

[17:24:56.06] Reynolds: And how - what kinds of transformations of vocal sound can you imagine?

[17:25:05.21] Pearse: Umm, well, there's - in terms of teaching voice and for me, singing, I think of everything as sort of - sliders that I do or do not have control over. And a lot of them, you know, are tied to other things. Like, for me, singing very loud without vibrato is extremely hard to do, because for me it's a lot of pressure and tension that is tiring. I - the basic state of my voice when singing, even when I was a young kid, was with a fair amount of vibrato. Which, coming into contemporary music especially performing with a lot of instruments that don't produce vibrato - the piano does not produce vibrato, no matter how much you try and wave your hand over it, it just doesn't work! Umm - so singing without vibrato is something I can do a lot of - it's easier quieter, for me singing - so singing with or without vibrato - so from molto vibrato to poco, I have a lot of flexibility there but that's with this piece - my understanding is that I'll probably be using less of it most of the time, especially.

[17:26:28.29] Reynolds: I'd guess so.

[17:26:28.29] Pearse: Especially as I'm amplified. Like, almost all of the time. Which is normal - or, I'm used to that. That's not "extended" for me. Umm, in terms of saying between "breathy" and "pressed" or really abducted folds versus really adducted - that's where a lot of I think, some fun timbres can happen - especially on the pressed side, but they do have - there's an emotional component to something (demonstrating) "spoken very breathily" versus (demonstrating) "Really really really pressed" - because in life, when we make those sounds, there's a reason for them. Either exhaustion, or anxiety, or something that's causing us to manipulate the muscles in our larynx to make those sounds. So, working with that...in terms of a clear, you know relatively clear vocal production versus a noisy vocal production is an option. So, something either from, you know English choir sound to - there's a lot of other air turbulence...and I'm not an expert in like, the Michael Edgerton and really extended sounds, I don't know how to make multiphonic screaming things, reproducing them - I'm actually really bad at screaming. But -

[17:28:00.13] Reynolds: Well, these are - these are - the things you're mentioning, of course, are related to the physiological specifics of vocal production. And to some level the emotional baggage or attributes they may carry. I'm really thinking more in terms of - for example - leaps.

[17:28:32.02] Pearse: Okay.

[17:28:32.02] Reynolds: Or forms of interruption. Singing - like you're stuttering. Things of that sort. So, I would say that, if I were - and I haven't thought about this at all, so firstly I'd say that this, the things we're talking about are probably pretty exclusively in the province of these - transitional things.

[17:29:02.17] Pearse: Yes.

[17:29:02.17] Reynolds: And I mentioned to you I think the other day that this guy Jonathon Nussman, has been working on the Dusapin piece "O Mensch" - and in that, Dusapin has a kind of umm, I guess he just uses sort of a squiggly line, which apparently is supposed to have something to do with a lack of vocal focus and stability and so on. But the - do you know the name of the singer he works with? (Inaudible) - he's a very well known German baritone, but I don't can't remember it at the moment.

[17:29:43.10] Pearse: That Dusapin works with?

[17:29:45.26] Reynolds: Yeah.

[17:29:45.26] Pearse: I do not. (note: it's Georg Nigl).

[17:29:45.26] Reynolds: Okay - I think it's a name with three letters - anyway, the point is that, it's obvious that Dusapin was opening the door to something like this. Right? But it's also obvious that that baritone was not comfortable doing it. I'm sure Jonathan will do it. And that may be one reason why Dusapin would be interested in the young American tackling this. But, I'm thinking that we just start with like - a straight tone. And you're saying that the straight tone is in itself a problem - potentially - and as far as I can see, there's no plausible way of bringing that into operation reasonably with electroacoustic means. In other words, taking a sung vibrato and removing the dynamic and pitch fluctuation would be extremely demanding.

[17:30:50.14] Pearse: Unless you're using autotune!

[17:30:52.26] Reynolds: Yeah, well -

[17:30:53.01] Pearse: But yeah, I say it's problematic but it's not really.

[17:30:58.11] Reynolds: Yeah, but I'm just saying that you start with a tone, and then you say "what can I do with this tone?" I can change the ways - well - the tone then takes on different spectral characters when it moves through diphthongs and different kinds of vowel transformations. Okay, so we have the vocal formants, and they come into play. Shifting the nature of the vocal tract and the - sinuses and so on. So, the idea of spectral transformation is entirely plausible and it's in keeping with what the voice already does. Right? So the thing is not that this would be something fresh in the way that it is, say, when you're trying to do it - or when you do it to a trumpet tone, or something like that, which is not generally migrating between different forms of resonance and so on.

[17:32:05.28] Pearse: Mmhmm.

[17:32:06.21] Reynolds: Then, then the spectral change can be really significant and useful and new.

[17:32:12.19] Pearse: Yes.

[17:32:12.19] Reynolds: There's not that much that you can do with the voice except - one thing you can do is operate on it in a way - I have an algorithm I developed called THINNR. Which is (spells the word) - for some reason, acronyms seem to have in computer programs six terms - why, I don't know. But anyway, THINNR basically provides additional and very radically enforceable bandpass filtering to the voice. So, if you're doing anything that involves filtering, you need to do it on something which is very complex. Because if you don't do it on things that are complex, it has no real impact. So then, the question is what is complex? Normally, louder things are always more complex than softer things. So for example, if you play a pianissimo middle C on the piano, and a fortissimo middle C, the pianissimo middle C will have no fundamental in its spectrum. Has just the second and a little bit of the third - so, it is not only a

matter of let's say the distribution of strengths of components, but they're even absent when you are very - in other words, when you don't push the physical system hard, you don't get that much out of it.

[17:33:48.25] Pearse: Mmhmm.

[17:33:48.25] Reynolds: So, when you're say, vocalizing at a very low level, you get the most out of adding complexity through breath or nasalization. So, I think what would be a good thing would be for you to work on each of these segments that - I don't know how many of them there are, there are probably like, a dozen or more?

[17:34:19.25] Pearse: There are many.

[17:34:20.01] Reynolds: Yeah. Okay. I would say, work on each of them in a way that tries to find where you would like to go with it. And I would certainly use in that case - things like, I mean I don't know the terminology that's appropriate - but you might know for example in Japanese Gidayu or especially the Bunraku recitations. (Demonstrating with expressive voice) "It is this kind of thing where you're trying" - you know, you're pushing immensely hard and not projecting.

[17:35:02.25] Pearse: Right.

[17:35:02.19] Reynolds: And that's really powerful. And that may something you certainly -

[17:35:03.27] Pearse: It's constricting airflow

[17:35:06.12] Reynolds: (inaudible) - But my point would be, just as how I got the materials for the Voicespace piece through the idea that my daughter was asking me to invent a new voice for each character,

[17:35:22.18] Pearse: I really really liked that as well.

[17:35:25.19] Reynolds: Well, it was just that way. And - what that meant was that the idea of characterization and extremity got bound together because if you've got many things that you need to be, then you need a lot of different alterations and dimensions that you're dealing with. So I would start out by seeing whether certain of these inserts are essentially of the same nature - so you'd do the same thing.

[17:36:00.17] Pearse: Right.

[17:36:00.17] Reynolds: And then, which, in other words - how many total categories of approach are there, and that could be partly a question of register, like, if this one starts at a high C# and another one starts at a low F, this tells you something about what you have available, right?

[17:36:23.00] Pearse: Right.

[17:36:23.06] Reynolds: And I would then look at two things - one would be spectral change, and as I say, if you're going to overlay what is already happening with the voice, another form of formant filtering influence- you have to have a noisy source. (Demonstrating) "So it would mean you would have to have something like that. And if you had something like that" (demonstrating a new voice) "Or like that, where you" - I'm doing an ingressive "like that." If you - if you felt that kind of thing was possible, and appropriate in certain moments, then you would say "okay, when I do those things, what do I get?" And then you ask the person you're working with, "Is there a way that I can do something less dramatic and get that result in a more extreme way?"

[17:37:29.16] Pearse: Ah ha - mmhmm!

[17:37:29.25] Reynolds: Okay, so you're the - to go back to what we were talking about earlier - you are the sound sample, and you want to be absolutely optimal. Whatever it is that that means.

[17:37:48.26] Pearse: The best source for whatever is filtering it.

[17:37:48.15] Reynolds: Yeah, right. So, to be optimal doesn't mean always to be pure and clean.

[17:37:54.29] Pearse: Right.

[17:37:54.29] Reynolds: Right? So, for example, here's another notation that I use sometimes. (Taking notebook) So, if you're doing something like that - and you have a sort of tremolo sign, that would mean relatively fast and even iterations - or you can have, like, something that's a flutter or something else that would give that sort of effect. But what I like to do is this (drawing) where that symbol... Let's imagine that this is sort of like this (drawing) and you - and what that would mean would be - oh, let's do this too (drawing). So basically, you're starting out loud, and you're going to glissando continuously up. So this would mean that you make an improvisation around that core, so that the different events are of different duration, separated by different gaps, have different intonation, have different dynamic levels, have different timbral character, and all of that within a trajectory that strives to go from here to there, and there to there. Okay? So - where was I?

[17:39:50.02] Pearse: I just have the imagery of a really curious dog on a leash - going down the sidewalk.

[17:39:53.28] Reynolds: Well, a terrier, yeah.

[17:39:54.27] Pearse: (laughs)

[17:39:57.17] Reynolds: Or actually, a Welsh corgi. They're the most curious of all dogs. Okay, but anyway the idea here that - that kind of thing is also thinkable. I didn't invent or think of that idea until later than this piece, but it - the idea is that it is extremely agitated but it's also at the same time extremely constrained. So, it's like playing a magnificently daring cadenza in a tiny space.

[17:40:37.07] Pearse: Right.

[17:40:37.12] Reynolds: And when players do it right, it's really something. But very few players ever get it. They tend to just revert to - they can't actually wrap their head around the idea of being significantly different with every component of this. And that would be an extremely demanding kind of vocalization, but it could be really effective. And, it has the advantage that it would have a kind of what we would call a "sound file" outcome (drawing) - where that's amplitude, which then can be edited and cut into parts and each of these parts can come from a different speaker - for example.

[17:41:31.28] Pearse: Ah ha.

[17:41:34.05] Reynolds: So you have you, where - in the stable position, that you can only be in one place at one time, but by doing something like this, your voice can be everywhere. And it can even be (gesturing) antiphonally rotating.

[17:41:54.25] Pearse: Yeah.

[17:41:56.01] Reynolds: So, the crucial thing here is that you have something which can be cut into segments in accord with some principle. And by that I mean - I don't like (and it's okay if your person wants to do this) I don't like random things. If randomization is used, I think it should be used within some kind of changing boundaries, so that it becomes a kind of - exploration of the space.

[17:42:31.11] Pearse: That makes sense, yeah.

[17:42:32.29] Reynolds: So, having something which you can cut up in time, and something that's so spectrally dense that you can carve things out of it -

[17:42:41.26] Pearse: Right.

[17:42:43.24] Reynolds: Those are the two things that you have that you could ask your collaborator to work on. Changing spectral content and density, and changing the identity of fragments over time, take something that is essentially two seconds long, and take those parts and put them proportionally into something that is twenty seconds long. So you get (demonstrating vocally) - Instead of (shorter demonstration).

[17:43:18.08] Pearse: Ah ha.

[17:43:18.03] Reynolds: That kind of thing happens in *The Vanity of Words* all the time. And there's a particular algorithm that I use to do it - but it can be done according to whatever interests your collaborator. So, I would say, basically, you have two spaces - the space of spectral content and the space of production over time. And the way to approach it is to cut those two things - to use those two as - you know...(shuffling papers) - ah, so this is - (handing some papers to LP) these are letters to him, and this is a translation of what he wrote back, but I don't know right now where the original French is.

[17:44:08.01] Pearse: Oh goodness! Okay, and it's okay that I copy these?

[17:44:10.26] Reynolds: Yeah.

[17:44:11.17] Pearse: Okay, I will do that soon. Now, so - going back to this, this sort of thing - this complex and interesting thing that you said can be cut apart - that's not, that's not going to happen that much in this piece specifically?

[17:44:31.28] Reynolds: It can.

[17:44:32.29] Pearse: It can? So would that be - like, having delay is a possibility? Or no -

[17:44:42.22] Reynolds: No, the idea is that you have a continuity (drawing) and then you start cutting that continuity into different parts, (drawing) Now you have - let's say that this is the first one, second, third...(drawing) and let's say that you have the odd ones, and you - I'm going to do this in a way that may seem overly complicated.

[17:45:22.26] Pearse: Sure.

[17:45:25.07] Reynolds: But just to show the principle. So, now, I wanna take three, I want to take it slightly less long space - and then no. Seven - wait a minute (counting) yeah so that's - (drawing) So, the idea here is that, there are spaces placed between each of the odd-number sections, and those spaces get shorter. So now, let's take the even-number sections and do them backwards so that we have a, hmm - This is 8, this is 6, this is 4, and this is 2. So now these spaces get longer. Now we've basically taken this information, and we made a counterpoint out of it.

[17:47:13.17] Pearse: Mmhmm.

[17:47:14.13] Reynolds: And so, in time, basically it's like this (pointing to drawing). So that, these parts of the - this is the subject as it were, like in a canon, and this is the realization. And what basically happens is that these outer parts are highly contrasted, and these parts in the center are not. So, it's most alike itself in the middle, and different on the outsides.

[17:47:47.02] Pearse: Okay.

[17:47:48.14] Reynolds: So this is the way a particular algorithm that I wrote - which is explained in the book - that's the way it operates and you could look at that. So, the point is - that these kinds of transformations that I am speaking of involve segmenting something which is continuous.

[17:48:09.16] Pearse: Right.

[17:48:09.24] Reynolds: And, then processing those segments in some principled way.

[17:48:15.19] Pearse: Okay. And that's - I guess what my question is in terms of a live performance, so this would be what I'm performing and then?

[17:48:24.25] Reynolds: No. I mean - what you would be performing - yeah, well maybe I spoke too quickly - you would be performing this, and what would be coming out is this -

[17:48:34.13] Pearse: In a sort of immediate way?

[17:48:36.16] Reynolds: It could, sure - it would have to follow, but. So let's say that this is ten seconds, and this is sixty seconds.

[17:48:48.06] Pearse: Okay.

[17:48:48.18] Reynolds: So what you would be doing is distributing the content of this original cohesive thing out over a much longer period of time, but without altering it. Now what you can do, and I don't want this to get too complicated but you can take this same thing and you can do it again, over a wider period of time. So that we have this same thing, and now we can have an echoing situation, where this will occur again, and this will occur again but now be displaced - this will occur again, it'll be displaced, this'll occur...so you get a kind of like a canonic extension. That's algorithmically complex - it doesn't have to be like that. All I'm saying is that that original thing can be just a straightforward expression of "Einmal ist keinmal" - that's all it needs to be, and then your collaborator takes it and cuts that into twenty-five pieces (demonstrating)

[17:50:02.29] Pearse: So then, as a clarification, there is space in this score for - if I'm performing something that is then being transformed, after the fact?

[17:50:11.03] Reynolds: You would -

[17:50:12.29] Pearse: That I would have time for that.

[17:50:14.22] Reynolds: You see - what I would do in this situation is I would record myself saying "Einmal ist keinmal" and that would be the what the collaborator is working with, and you're doing it live.

[17:50:27.10] Pearse: Okay, ah - so that there's a layer...

[17:50:27.28] Reynolds: So you do it, in whatever way you want.

[17:50:33.06] Pearse: That makes sense.

[17:50:34.16] Reynolds: You may do it by extending and nasalizing, and doing different things. OR, you can go back here, and you can do things like this. You can say (stuttering) "Ei-ei-ein-n-n-mal mal mal ist k k kei kei keinnmmm m m ma ma mal"

[17:50:52.18] Pearse: (laughing) yeah. Okay.

[17:50:55.11] Reynolds: That's not what you would do, but

[17:50:57.05] Pearse: These are all great and that makes - sense to have like...so prerecording has a place, maybe.

[17:51:03.12] Reynolds: Sure! No no -

[17:51:04.09] Pearse: As it stands to not be like "Here's this thing that's now going to be captured" and then messed with -

[17:51:10.19] Reynolds: No, I mean then you could begin this, and the transformation could happen in the moment.

[17:51:18.21] Pearse: That's great. That makes sense, and gives me even more ideas, which is wonderful.

[17:51:24.16] Reynolds: Dangerous.

[17:51:24.16] Pearse: (laughing) well, always. The paralysis of choice may be real for a while but.

[17:51:32.23] Reynolds: That's a very nice phrase - the paralysis of choice. Okay, so, is that -

[17:51:40.05] Pearse: I think that's - my brain is very full right now. So, thank you.

[17:51:44.15] Reynolds: You're welcome. So that that - basically sketches out the space, and you can add whatever things you want to later.

[17:51:55.05] Pearse: Yes. Thank you so much.

[17:51:56.23] Reynolds: Sure. (recording ends)

APPENDIX D. IRB APPROVED CONSENT DOCUMENTATION AND SIGNATURE –  
ROGER REYNOLDS**BGSU.**

BOWLING GREEN STATE UNIVERSITY

College of Musical Arts  
1031 Moore Musical Arts Center  
Bowling Green, OH 43403  
419-372-0382

Hello Professor Reynolds,

I am writing you today to ask you to participate in an interview with me regarding your work *Sketchbook for the Unbearable Lightness of Being*, to be the subject of my doctoral dissertation from Bowling Green State University in Bowling Green, Ohio.

If you are interested in participating, I will send you a formal consent document as required by BGSU's Institutional Research Board (IRB), for your consideration. If you agree to the terms of the consent document and would like to conduct interview over email, I will ask you to sign the document and return to me (by scanning/emailing me a signed electronic copy). If you prefer to conduct the interview over Skype or phone, I may ask you to record your consent verbally at the beginning of our interview. Once I have received your consent either on recording or via email, we will proceed with the interview process. In either case, I will send you a list of interview questions beforehand, via email.

I thank you for your time, and I look forward to hearing from you!

Sincerely,

Liz Pearce

Dear Liz Pearce,  
Your terms are agreeable.



ROGER REYNOLDS 9 March 2018



College of Musical Arts  
1031 Moore Musical Arts Center  
Bowling Green, OH 43403  
419-372-0382

Hello Professor Reynolds,

My name is Elizabeth Pearse, and I am a doctoral student studying contemporary music at Bowling Green State University. I would like to interview you as part of my doctoral document research, in which I will be discussing your work *Sketchbook for the Unbearable Lightness of Being*. The results of this interview will inform my research on your musical composition, which will benefit performers and composers of self-accompanying works by clarifying musical and pedagogical concerns unique to the self-accompanying singer.

If you consent to participate, we will arrange a method of interview suitable to you, whether via email or through a verbal method (either Skype or phone call). In either case, I will furnish you with a list of interview questions via email beforehand. Please be aware that email correspondence is never 100% secure, though I will make every effort possible to keep your information saved securely under password protection. With your consent, I may ask follow-up questions via email. If it is easier for you to respond via spoken interview, I may ask to communicate with you via Skype or phone, and audio-record the conversation with your consent. The total time required to complete this interview and any follow-up questions should be under four hours, to be completed by April 15, 2018.

There is no incentive for participating in my research, and your participation is at all times voluntary. The risk of your participation will be no greater than that experienced in daily life. You have a right to withdraw from the study at any time, and if you choose to withdraw, this decision will not adversely affect your relationship with Bowling Green State University.

If you consent to this interview, I will store our email correspondence both on the BGSU email server and in cloud-based storage (Google Drive) for a period of time not to exceed one year past the completion of this document, after which it will be deleted. If we have a spoken conversation that is recorded, I will retain the audio files in secure cloud-based storage for no more than one year past the completion of this project, after which the files will be deleted.

I may quote you within the document, attributing your words to you by name. I will provide you a transcript of any audio recording that is made, and you will be allowed to retract anything you do not wish to be shared or printed publicly. I and my doctoral advisor will be the only people with access to this interview material prior to publication. You have the right to ask and have answered any questions you may have about this interview, and you have the right to request the interview transcripts. You also have the right to view the completed research document.

**BGSU.**

BOWLING GREEN STATE UNIVERSITY

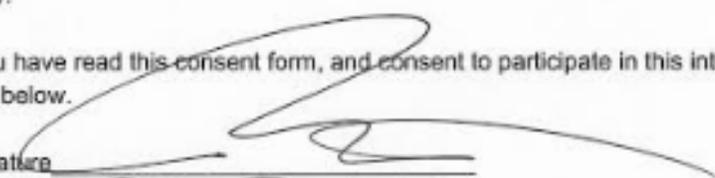
College of Musical Arts  
1031 Moore Musical Arts Center  
Bowling Green, OH 43403  
419-372-0382

If you consent to participate in this research, you will be provided a copy of your signed consent form. Once signed, you still have the ability to withdraw your consent at any time without penalty.

If you have any questions about this study, you may contact me, Elizabeth Pearse ([epearse@bgsu.edu](mailto:epearse@bgsu.edu), 812-219-1182), my research advisor Jane Schoonmaker Rodgers ([janesro@bgsu.edu](mailto:janesro@bgsu.edu), 419-372-8404), or my DMA advisor Marilyn Shrude ([mshrude@bgsu.edu](mailto:mshrude@bgsu.edu), 419-372-2055).

You may also contact the Chair, Institutional Review Board, Bowling Green State University, (419) 372-7716 ([orc@bgsu.edu](mailto:orc@bgsu.edu)), if any problems or concerns arise during the course of the study.

If you have read this consent form, and consent to participate in this interview, please sign and date below.

Signature Printed name ROGER REYNOLDSDate 18 SEPT. 2018

APPENDIX E. IRB APPROVED CONSENT DOCUMENTATION AND SIGNATURE –  
JOAN LA BARBARA

**BGSU.**

BOWLING GREEN STATE UNIVERSITY

College of Musical Arts  
1031 Moore Musical Arts Center  
Bowling Green, OH 43403  
419-372-0382

Hello Professor La Barbara,

My name is Elizabeth Pearse, and I am a doctoral student studying contemporary music at Bowling Green State University. I would like to interview you as part of my doctoral document research, in which I will be discussing your involvement in the performance of Roger Reynolds' *Sketchbook for the Unbearable Lightness of Being*. The results of this interview will inform my research on the musical composition, which will benefit performers and composers of self-accompanying works by clarifying musical and pedagogical concerns unique to the self-accompanying singer.

If you consent to participate, we will arrange a method of interview suitable to you, whether via email or through a verbal method (either Skype or phone call). In either case, I will furnish you with a list of interview questions via email beforehand. Please be aware that email correspondence is never 100% secure, though I will make every effort possible to keep your information saved securely under password protection. With your consent, I may ask follow-up questions via email. If it is easier for you to respond via spoken interview, I may ask to communicate with you via Skype or phone, and audio-record the conversation with your consent. The total time required to complete this interview and any follow-up questions should be under two hours, to be completed by September 15, 2018.

There is no incentive for participating in my research, and your participation is at all times voluntary. The risk of your participation will be no greater than that experienced in daily life. You have a right to withdraw from the study at any time, and if you choose to withdraw, this decision will not adversely affect your relationship with Bowling Green State University.

If you consent to this interview, I will store our email correspondence both on the BGSU email server and in cloud-based storage (Google Drive) for a period of time not to exceed one year past the completion of this document, after which it will be deleted. If we have a spoken conversation that is recorded, I will retain the audio files in secure cloud-based storage for no more than one year past the completion of this project, after which the files will be deleted.

I may quote you within the document, attributing your words to you by name. I will provide you a transcript of any audio recording that is made, and you will be allowed to retract anything you do not wish to be shared or printed publicly. I and my doctoral advisor will be the only people with access to this interview material prior to publication. You have the right to ask and have

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 Bowling Green, OH 43403  
 419-372-0382

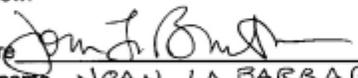
answered any questions you may have about this interview, and you have the right to request the interview transcripts. You also have the right to view the completed research document.

If you consent to participate in this research, you will be provided a copy of your signed consent form. Once signed, you still have the ability to withdraw your consent at any time without penalty.

If you have any questions about this study, you may contact me, Elizabeth Pearse ([epearse@bgsu.edu](mailto:epearse@bgsu.edu), 812-219-1182), my research advisor Jane Schoonmaker Rodgers ([janetro@bgsu.edu](mailto:janetro@bgsu.edu), 419-372-8404), or my DMA advisor Marilyn Shrude ([mshrude@bgsu.edu](mailto:mshrude@bgsu.edu), 419-372-2055).

You may also contact the Chair, Institutional Review Board, Bowling Green State University, (419) 372-7716 ([orc@bgsu.edu](mailto:orc@bgsu.edu)), if any problems or concerns arise during the course of the study.

If you have read this consent form, and consent to participate in this interview, please sign and date below.

Signature   
 Printed name JOAN LA BARBARA  
 Date 9-8-2018