

# UNIVERSITY OF CINCINNATI

August 1

19 78

*I hereby recommend that the thesis prepared under my supervision by* David C. Ferreira  
*entitled* The Choral Compositions of Kenneth Gaburo

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Musical Arts

**Approved by:**

W. J. J. J.  
Elmer Thomas  
James Riley



THE CHORAL COMPOSITIONS OF KENNETH GABURO

A Thesis Submitted to the  
Division of Graduate Studies  
of the  
University of Cincinnati

In Partial Fulfillment  
of the Requirements for the Degree of  
DOCTOR OF MUSICAL ARTS in CHORAL CONDUCTING  
in the College-Conservatory of Music  
June, 1978

by

David Charles Ferreira

B.M., Illinois Wesleyan University, 1963

UMI Number: DP15760

### INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

**UMI**<sup>®</sup>

---

UMI Microform DP15760

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC  
789 E. Eisenhower Parkway  
PO Box 1346  
Ann Arbor, MI 48106-1346

## TABLE OF CONTENTS

	Page
PREFACE .....	iii
Chapter	
I. THE COMPOSER .....	1
II. THE STYLE: LANGUAGE IN SEARCH OF SOUND .....	4
III. THE WORKS: 1950 TO 1954 .....	17
IV. THE WORKS: 1955 TO 1968 .....	43
V. LINGUISTIC THEATRE .....	86
VI. CONCLUSION AND SUMMARY .....	99
APPENDIX: CHRONOLOGICAL LIST OF CHORAL MUSIC .....	103
BIBLIOGRAPHY .....	106

## PREFACE

Throughout the recorded history of Western music, historians have described composers in terms of their immediate predecessors and contemporaries as innovators, traditionalists or, perhaps, reactionaries. Composers who stand in the forefront of new developments are viewed as important even though their music may not be considered as outstanding when compared with their more traditional contemporaries. After 1900, the search for the new and novel in compositional devices became an end in itself creating a tendency to lead many musicians toward either an infatuation for the "new" or a complete aversion to nontraditional compositional techniques. As a result of this predicament, it has become increasingly difficult for the performing musician to gain familiarity with the wealth of contemporary music. The performance of a contemporary composition is rare beyond an immediate geographic area and often non-selective beyond certain "recognized" composers.

A study of the choral music of Kenneth Gaburo reveals a style which is unique among contemporary composers and demonstrates a range of compositional techniques gradually evolving from traditional to avant garde. Although Gaburo has been the recipient of numerous awards and commissions, his choral compositions have not received the attention of many musicians. The development of a highly individualized style of choral writing merits consideration by musicians interested in compositional techniques of this century.

The gradual evolution of style and incorporation of several different compositional techniques as revealed in the choral works of Kenneth Gaburo require a flexible approach toward analysis. The method of analysis most appropriate for the earliest compositions is similar to that of approaching the sixteenth century madrigal and motet. Within a triadic system which is essentially non-functional, an attempt has been made to establish relative consonant and dissonant elements. Motivic elements are traced within the context of the predominantly contrapuntal texture with a careful study of text setting. Further, the compositions are viewed in the larger context of overall form, derived scales, and contrasting textures.

Later compositions incorporating greater degrees of dissonances, which are not traditionally resolved to consonant intervals, are analyzed by ascertaining the relative degree of dissonance in adjacent vertical aggregates. Thus, an important aspect of the musical motion within a phrase can be illustrated. The method of evaluation is borrowed from a system of analysis developed by Howard Hanson in his Harmonic Materials of Modern Music: Resources of the Temporal Scale. The system of interval measurement within vertical aggregates is indicated by the following abbreviations:

p = perfect fifths and their inversions  
m = major thirds and their inversions  
n = minor thirds and their inversions  
s = major seconds and their inversions  
d = minor seconds and their inversions  
t = tritone

Numbers in superscript are added to the abbreviations which indicate

their frequency of appearance within a given sonority.

In addition to the systems already described, a method of tone-row analysis is employed in Gaburo's later serial compositions. Traditional abbreviations for analysis of twelve-tone music are used with the numerical system deriving from the initial pitch (0) and progressing upward chromatically through all twelve pitches (0 to 11). The abbreviations are:

O = original set  
R = retrograde  
I = inversion  
T = transposition

Row analysis represents only one aspect of each composition and is, therefore, a partial but essential method of viewing Gaburo's compositions.

Works selected for analysis are intended to represent the composer's various changes in compositional approach in terms of an evolution of style. In the later works, the texts have been explored in greater detail. Systems for analyzing individual phonemes necessitate a basic familiarity with the symbols used in the International Phonetic Alphabet. Basic explanations of terms and symbols utilized in phonetic transcriptions are clearly accessible in Grant Fairbanks' Voice and Articulation Drillbook, published by Harper and Brothers in New York. The charts which are included in the analytic sections of this thesis are intended to be self-explanatory with a minimum of technical terminology.

In order to facilitate the reader's understanding, diagrams and examples have been placed within the body of the document for convenient reference.

It is hoped that the following document will serve to help draw attention to a valuable body of choral literature.

I wish to acknowledge and thank Kenneth Gaburo for graciously granting an extended personal interview and for providing numerous scores, sketches and articles which were otherwise unavailable.

## CHAPTER I

### THE COMPOSER

Kenneth Louis Gaburo was born on July 5, 1929, in Somerville, New Jersey. He pursued his formal studies at the Eastman School of Music in 1943 where he studied composition with Bernard Rogers and received a Master of Music degree in composition and piano in 1949. While attending the Accademia di Santa Cecilia in Rome from 1954 to 1955, Gaburo studied composition and conducting with Goffredo Petrassi. From 1955 to 1962, Gaburo studied at the University of Illinois under Burrill Phillips and Hubert Kessler and completed the Doctor of Musical Arts degree in composition.

As a teacher of music, Gaburo has been associated with Kent State University, 1949-50; McNeese State University, 1950-54; the University of Illinois, 1955-68; and with the University of California at San Diego, 1968-75. In 1967-68 he was an associate fellow in the University of Illinois Institute for Advanced Study and has received research grants for work in composition and linguistics from the Research Boards of the Universities of Illinois and California. Gaburo also served as composer-editor of the Apogee Press, a subsidiary of World Library Publications, Inc. (Cincinnati, Ohio). Presently, he is teaching privately and heading the recently established Lingua Press in La Jolla, California.

In the summer of 1965, Gaburo pursued his growing interest in the performance aspects of choral music as a conductor and established "The New Music Choral Ensemble" (NMCE I) as part of a summer workshop which

specialized in the analysis and performance of new music. The group sought to accomplish works that dealt with new explorations of the areas of pitch, duration, timbre, etc., and dealt with new notational systems, unconventional tuning systems, indeterminate elements, unusual instrumental-vocal techniques, and performer/electronic sound media. Since each work was treated as unique in the technical demands made upon the singers, NMCE I remained non-distinct in that performing concepts developed structurally from individual compositions rather than from an a priori "choral" sound. As a result of the group's efforts and the unique role of conductor-composer assumed by Gaburo, a laboratory situation was created in which new regions of musical expression could be explored.

When Gaburo left Illinois in 1968 to accept a teaching position at the University of California at San Diego, several members of the ensemble joined him and helped establish NMCE II. By the summer of 1969 the eight-member NMCE III departed from a traditional formal singing style in order to explore elements of movement and linguistics which were characterized by such expressions as gesture music, action music, talk music, and other elements of theatre. Compositions were generated by interaction of group members and their conductor. Gaburo no longer conducted in the usual sense of the word but became, rather, a facilitator dealing with the aspects of group dynamics while exploring the potential of the human body as a linguistic system. Independent research in the areas of physiological, acoustical, and structural linguistics helped shape the unusual NMCE IV, in 1972, which consisted of a singer, a mime, a speaker, an actor, a sound-movement-instrumentalist, and an acrobat. NMCE IV was formed as an auxilliary of the Center For Music Experiment at the University of California

at San Diego and was funded by a three-year grant from the Rockefeller Foundation. Music performance was but one of the functions of the group which was also experimenting with integrating experience gained in set-design, karate, film-making, and meditation. Within the second year of the grant, the fundamental experiment dealt with sound as a means for generating movement and gradually began to explore movement as a means for generating sound. Former members of all the various ensembles often gather in an informal manner and are continuing to explore what Gaburo has called "Compositional Linguistics."

In addition to the two research grants, Kenneth Gaburo has been the recipient of many awards which are a tribute to his outstanding contributions as a composer. Among these are the Deutscher Akademischer Austauschdienst (Kunstlerprogramm), ASCAP Serious Music Awards, Thorne Foundation Award, Guggenheim Fellowship, UNESCO Creative Arts Award, Fulbright Fellowship, Sagalyn Orchestral Award, George Gershwin Memorial Award, Sigma Alpha Iota American Music Award, and commissions from the Fromm and Koussevitzky Foundations; the Universities of Illinois, Illinois Wesleyan, Colgate, Notre Dame, Oregon; the Magnavox Corporation; and the aforementioned three-year grant from the Rockefeller Foundation.

Having resigned his position at the University of California at San Diego in 1975, Gaburo is actively composing, lecturing, and touring college and university campuses throughout the United States. When at home in La Jolla, California, his activities include working on three books, teaching private composition lessons, and establishing a publishing company, Lingua Press, which will soon be the sole source of his published choral works.

## CHAPTER II

### THE STYLE: LANGUAGE IN SEARCH OF SOUND

One primary principle unites the broad range of musical language found in the choral works of Kenneth Gaburo from the madrigalian quality of his earliest published works of the 1950's to the theatrical "curse" piece, Lingua II: "Maledetto," for seven virtuoso speakers, of 1969. This single most cohesive approach to the study of the choral works can be found by tracing the development of the composer's use and treatment of text. The element of language and the human voice, the differences and similarities in the acoustical and semantic sense, and the accompanying movement associated with sound are all phenomena which have been and are being explored in a systematic manner. These elements have, to a large degree, dictated the gradual shift in musical style. It is difficult, however, to ascertain whether structural aspects of musical style led to associated explorations in the possibilities of text setting or the reverse, since the creative process of the linguist-composer is essentially a "holistic" one. The works exhibit a profound fascination for the human voice in music and in language which is apparent in his earliest vocal works and which persists to the present day.

The three aspects of physiology, acoustics, and structure, each imbued with its own quality of expression, are elements of linguistics as distinct from language which implies semantic meaning. Gaburo has approached his compositions in a linguistic sense by reaching beyond the level of semantic meaning in language which is essentially cognitive.

The early works treat text in a manner reminiscent of the sixteenth century madrigalists and deal with cognitive and affective meaning in individual words and larger phrases. The period from 1950 up to and including the Three Dedications of 1953 contains works written in a rather formal contrapuntal style. While the pitch material remains within a traditional tonal frame, cadences and modulations utilizing functional harmonic treatment of the Common-Practice Period are avoided. Alternating sections of chromatic, imitative counterpoint, and chordal passages appear in the generally through-composed compositions. Most dissonances are resolved to octaves, fifths, thirds or sixths according to common practice; however, the interval of the fourth appears to be treated as consonant within the context of these early choral pieces. Exceptions to the handling of vertical "non-harmonic tones" occur when the dissonant tones are used in expressive treatment of specific words. Fourths are used increasingly during the three-year period, and chords built of projected fourths are used with greater frequency in addition to a gradual freer treatment of dissonance.

The canonic imitation of the earliest choral works, Snow and The Willow, gives way to smaller motivic imitations by 1953, and the traditional formalities of contrapuntal writing loosen as the composer explores vertical aggregates in terms of sonority and timbre. A changing approach in the handling of each line within a contrapuntal texture emerges in the latter works of the early period. Even though contrapuntal lines have been traditionally described as independent entities, their musical content is totally dependent upon the originally stated motivic material and the problem of modification of that material to conform to acceptable

vertical harmonies. Gaburo's lines gradually achieve even greater independence in terms of less adherence to real imitation and less concern for resulting vertical dissonances. By the latter portion of the non-serial style of the early period, it seems improper to refer to vertical sonorities as "chords," but as timbral effects in which the "quasi-chordal" sections become effective by relative degrees of dissonance, voicing, and rhythmic importance. Further, individual notes of an aggregate have their primary importance as a result of their linear functions.

Humming, a transitional work of 1954, is midway between the early formal counterpoint and the serial treatment which follows in the Mass of 1956. The conceptual nature of the work is revealed by the absence of text. It is important, however, to consider that the humming of the singers, in a linguistic sense, is full of many affective meanings which are related somewhat programmatically, by the inclusion of "Notes from: A Mostly Bad Year," to the state of mind of the composer (Example 1). The focus is primarily upon timbre and tighter control of each line with emphasis upon intervallic content. Gaburo has stated that this work deals with problems of serial composition without the actual use of an ordered set of pitches.<sup>1</sup>

By 1956, Gaburo had gained sufficient control of twelve-tone techniques to adapt them to choral writing without losing his own stylistic identity. In his Mass for tenors and basses, the text is fully wedded to the musical shape; and the two-part texture retains an identifiable style of careful intervallic treatment. Within the twelve-tone technique,

---

<sup>1</sup>Gaburo referred to a gradual shift toward serial techniques during an interview at his home in La Jolla, California, June 28, 1977.

Example 1, notes included in the published version of Humming

Notes from: A Mally Bad Year, 1954-5:

..... today Italy stinks. It stinks worse than yesterday!  
We should have stayed home.

I'm so cold. I think I will never thaw out. This apartment looked beautiful last September..... there was sun then ---- sunny Italy ---- my wife used to call me sunny (sunny). Since then Michel has worked himself right through Italy, from Milan to Palermo. Howard told me he thinks Michael is now in Texas... but Ann thinks it's Missouri ---- just to get warm.

Gabriella says she doesn't mind having blue feet. She never had shoes either.

I don't know where the wood went, but surely there's none left in all Italia. In this place we've got marble up the ass. Marble and bricks and cement and plaster and stones. Beautiful marble and bricks and cement and plaster and stones. But no wood. And no heat until December 15.

Perhaps.

Yesterday the cold water pipes broke. They are buried in 2-foot thick walls of marble and cement and bricks and stones and plaster. The water is seeping through and the plaster is coming down. The pipes must have been buried there by that plumber who escaped from Pompeii before it got HOT. Giorgio looked at the mess this morning and said he would have to knock the whole wall down to get at the pipes. He doesn't know when he will be able to start. Mrs. Criscuolo wants to kick us out of here for breaking her pipes.

Mickey is quite pregnant. There are no doctors here. Only cold-fat mid-wives and mid-herbants who think we are soft because we're always cold, and rich because we buy one-day-old eggs and wonder what the hell we're doing in their socialized clinic anyway. Mickey spends most of his time these days under great mounds of blankets keeping warm and hiding from them.

If it wasn't for Petrusci I'd split. I'm glad Martino likes Florence, though. Don says Dallapiccola is working his ass off. I think he's also getting into his house keeper's. It's too cold to compose today. Maybe something will happen in January.

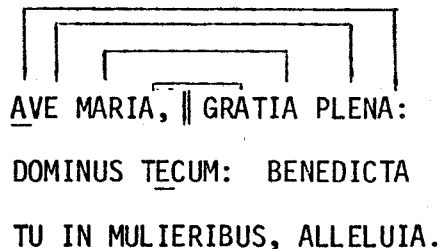
Ostia - Antica, Roma.  
December 1, 1954.

vertical sonorities unfold in a contrapuntal style that approach and resolve dissonances providing tension and release through context.

Thirds, fifths, sixths, and fourths are intervals of arrival while all other intervals seek resolution with the exception of the major seventh which, within context, gains the stature of a strong, colorful, and independent sonority which needs no resolution. A major seventh, in fact, is the final sonority of the last movement and is aided in its position as the final syllable of "pacem" by movement to a lower tessitura and the preceding interval of a perfect fourth. The forward motion of the piece is achieved by the relative tension and release of these adjacent sonorities and by the larger gesture of each line. In addition, the affective and cognitive meanings of words and phrases are heightened in this manner. Since the choices of setting within twelve-tone technique are many, the text remains the primary shaping force in the unfolding of each movement. A significant problem of text setting occurs, however, in the "Credo." This section is less successful in the expressive treatment of words. The sheer number of words has challenged the inventiveness of every composer. This coupled with his growing concern for timbral considerations led Gaburo to limit all later compositions to shorter and less complex texts.

The 4 Motets of 1956 reveal a mature composer who has successfully combined elements of twelve-tone contrapuntal composition with a fully developed approach to the individual syllables of words, or more specifically, vowels. All four works, which are part of a projected larger set of motets, are generated from a single source set. Each text is explored for unique cognitive, affective, and acoustical content which is exploited in each piece. Repetitions of vowels, patterns of vowels and vowels of

especially significant words are key factors in structural development and changing sonorities. The text of the motet, "Ave Maria," provides an excellent example of the possibilities for extracting structural elements. The text is:



AVE MARIA, || GRATIA PENA:  
 DOMINUS TECUM: BENEDICTA  
 TU IN MULIERIBUS, ALLELUIA.

The choice of Latin is important because it limits the use of complex phonemes and provides few problems for the performer in translating the written word to a discreet vowel.<sup>2</sup> Several structural elements of the text which shape the motet are indicated in the above text. The large sections in the work are delineated by accented syllables which are underlined in the text. Each section focuses upon that syllable which is as important an element in the work as its pitch content. As the sections unfold, adjacent vowels reveal themselves to be those of the final word, "alleluia." Occupying a central and transitional position in the composition is the single vowel, [o], which appears only once within the text and is part of the important focal word in the text, "Dominus." Another element, that of symmetry, which shapes the opening lines of the composition, is shown by connecting lines above the quoted text. If all four voices are viewed as a single linear unfolding, adjacent syllables form words of the text between parts as well as within the line of a single voice part (Example 2). Further, the choice of structuring the motet around the vowels of "alleluia" seems not to be arbitrary but to be a

---

<sup>2</sup>This problem is solved later by substituting characters of the International Phonetic Alphabet.

Example 2, Beginning of Ave Maria

**QUIETLY**

**A**  $\text{♩} = 76-80$

1) **PP**

**SOPRANO**  
A — VE MA — Ri — A,

**ALTO**  
A — VE MA — Ri — A,

**TENOR**  
A — VE — MA

**BASS**  
A — VE MA

intersection of adjacent syllables reiterating "Ave"

**P**  
3 4 9  
GRA — Ti — A PLE — NA,

**PP < P** **PP** 10  
5 6 12  
GRA — Ti — A

**TR<sub>2</sub>**  
12 2  
- Ri — A,

**TR<sub>5</sub>**  
11 1  
PP  
GRA

conscious attempt to exploit acoustical, symbolic, cognitive and affective meaning of the most poignant word of the text. It becomes the most important word, of course, because Gaburo chose to treat it as such.

During the 1950's, Gaburo's work with electronic synthesis led to the exploration of combinations of electronically and acoustically produced sounds. At that time, synthesizers could not readily produce some vocal sounds, and the voice obviously could not duplicate some synthesized sounds. As the technology advanced and as Gaburo began to explore the sound potential of individual vocalized phonemes, he experimented with electronically manipulated vocal sounds and with the possibility of finding a technique which would allow an intersection of the two types of sound production. Both Antiphony II and Antiphony III combine voices and electronically manipulated or produced sounds. Antiphony II ("Variations on a Poem of Cavafy") is an interplay of vocal, electronically manipulated vocal and synthesized sounds in which words occur as linearly complete, or are broken down into their component consonants or vowels.

Antiphony III ("Pearl White Moments") succeeds in integrating vocal and electronic sounds and is structured around their intersection. Word intelligibility gradually dissolves as a result of a new focus upon component parts of words. Each phoneme receives its own treatment of pitch, dynamic, duration, and timbre according to its voiced or unvoiced potential. This is not done in an abstract quantitative manner but seeks an expressive connection with the poem, the individual word, or even the para-linguistic feeling quality of a single sound (Example 3). Pitch material is structured trichordally within the twelve-tone system. The vertical coincidence of vowels which appeared in the motets become long pedal tones that are sustained, interrupted, or ended by any subsequent appearance of the same

Example 3. The following chart is excerpted from the composer's notes assigning the number of pitches and specific articulations for each vowel extracted from the text of Antiphony II.

	falsetto	* impulse	spoken	normal voice	nasal	hum	trill	plucked tone	glissando	senza vibrato	open to closed	rolled with tongue	sotto voce	spoken/downward	#syllables (incomplete)
	a	i	A	l	na	n	H	e	II	ou	u	r	a	o	...
IDEAL	X	X	▲	...											SATB 4
AND					X	X									S, A 2
DEARLY		▲	▲	...			▲								BSAT 4
BELOVED		▲	▲	...				X							TASB 4
VOICES								X	(X)						BT 2
OF			X												S 1
THOSE															A 1
WHO															T 1
ARE															S, T 2
DEAD								X							B 1
OR															BA 2
OF			X												A 1
THOSE										X					T 1
WHO															B 1
ARE															S, B 2
LOST								X							TA 2
TO															S 1
US															T 1
LIKE	▲		X												A, T 2
THE			X												B 1
DEAD								X							S 1

The wedges and dotted lines indicate elisions. This portion of the text was assigned the word, "anger", as an interpretive direction and is operative for the second movement.

\*The word, "impulse", which is associated with [i] refers to quick variations in intensity.

phoneme in any other voice. A change in the linear nature of the later compositions results from a much greater use of disjunct motion in the voices. Gradually, adjacent sonorities seem to interrupt rather than to connect, and subito changes in dynamics contribute to the effect.

After 1963 and until 1968 when Lingua I was completed, nine a cappella choral works were written using varying sources for pitch material. Psalm (1965) derives its pitch and interval content from two trichords based upon a form of three adjacent half steps and three adjacent whole steps (0,1,2 and 0,2,4). The text is fragmented in that voices may enter at any time during a word, but the words are treated syllabically without separating vowels and consonants. Since the text is in English, phonetic symbols appear infrequently as pronunciation guides for specifically problematic syllables. Linear motion is often highly disjunct, but the vertical aggregates remain generally consonant. The greatest departure from preceding a cappella works occurs in the texture which cannot be adequately described as either contrapuntal or as homophonic. Individual voice parts are present or absent as timbral effects that unravel as a series of adjacent events without the usual feeling of forward motion carried by melody, harmony, or rhythmic pulse. The coherence of the piece is left to the slowly flowing text and the highly structured pitch content.

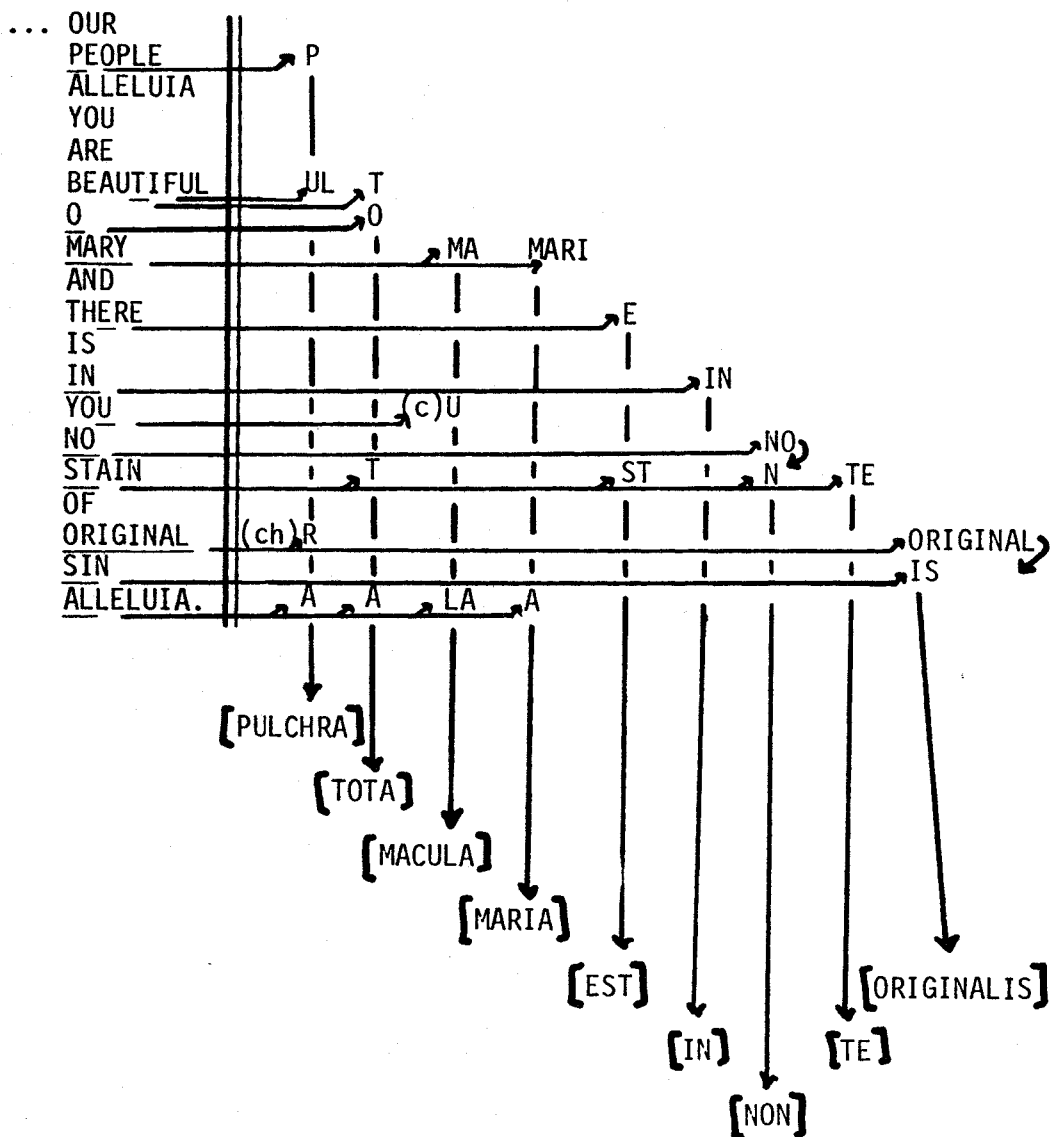
Some of the most unique compositions of this period are written for large groups of male voices; Never 1-4, a set of four pieces for four groups of male voices; December 8, for forty male voices; and Circumcision, for 3 groups of male voices. Each work clearly explores timbral possibilities engendered by the text in all of its linguistic parameters. December 8 is an excellent example of a technique, first dealt with in Antiphony II, which pairs two languages. The pitch content derives from

a chant taken from the Liber Usualis and is set with twenty separate voice parts, each assigned a single pitch. The text is in English, but a Latin text has been extracted from the third section which exists only at the conceptual level and is not a conscious aural reality. The Latin text is sung in the sense that syllables already present in the English text that intersect with the Latin are performed  $f \supset p$  while all remaining English phonemes are performed  $pp$  (Example 4). In the third section the intersection is achieved by setting the English polyphonically where words of the text may occur simultaneously in order for the Latin text to be extracted. Original word order is maintained in a linear fashion in the first two movements, however.

The remaining two works to be dealt with at this writing are the most direct result of Gaburo's work with the various stages of his New Music Choral Ensemble. He has characterized them as "linguistic theaters." No discrete pitches are called for, and elements of staging are made an integral part of the communication. The directions for the vocal performers are a mixture of musical terms dealing with dynamics and tempo and of qualitative stage directions.

While many of the previous works have shown the composer dealing with profoundly expressive religious texts, these pieces come to grips with an equally pervasive aspect of human communication which is overtly suggestive and scatological in nature. Lingua I is subtitled "Dante's Joynte," and Lingua II is subtitled "Maledetto," which is an Italian word meaning "screw." This excursion into elements of language which are wholly secular is characteristic of Gaburo's holistic view of art and humanity. All aspects of language are available for artistic comment. The works are statements about this area of language and not merely scatological statements.

Example 4. The following chart demonstrates phonetic intersection of the English and Latin texts and is based upon the third section of December 8.



Gaburo has characterized "Maledetto" as a plea for acceptance of a concept of the totality of human expression which can be contained in the broadest sense of the word, "and." This is an attempt to subvert what Soren Kierkegaard has called an "either/or" mentality. The work is at once a history of the screw as a mechanism, a curse piece, a play on words, and a comment on society. The seven speaking parts are assigned to one of three solo parts or a group consisting of a soprano, tenor, alto, and bass. The setting and spatial arrangement is suggested in the composer's notes but is open to slight adjustments based upon the specific conditions of a given performance. Polyphonic speaking, phonemic intersection, and choral antiphony are all basic ingredients of the piece. Sections are based upon the five letters of the word, "screw." Future performances of the work will probably be few due to the tendency of audiences and critics to view it as obscene and/or embarrassing. Nevertheless, the work exists as a literary piece and as an example of a unique technical and conceptual approach to the use of language which is viewed as a kind of music.

## CHAPTER III

### THE WORKS: 1950 TO 1954

Of the ten choral works written from 1950 to 1954, six representative compositions will be discussed in detail. A traditional contrapuntal style of through-composed material is common to each work of this period although a gradual departure from strict imitation and harmonic content is clearly evident as the works are viewed in chronological order. Discussion of the works will include a general description of the work; a summary of form and structural elements of each composition; a commentary on the use of text; and a focus upon unique qualities of that work including any specific performance problems that may be encountered.

#### Snow and The Willow (1950)

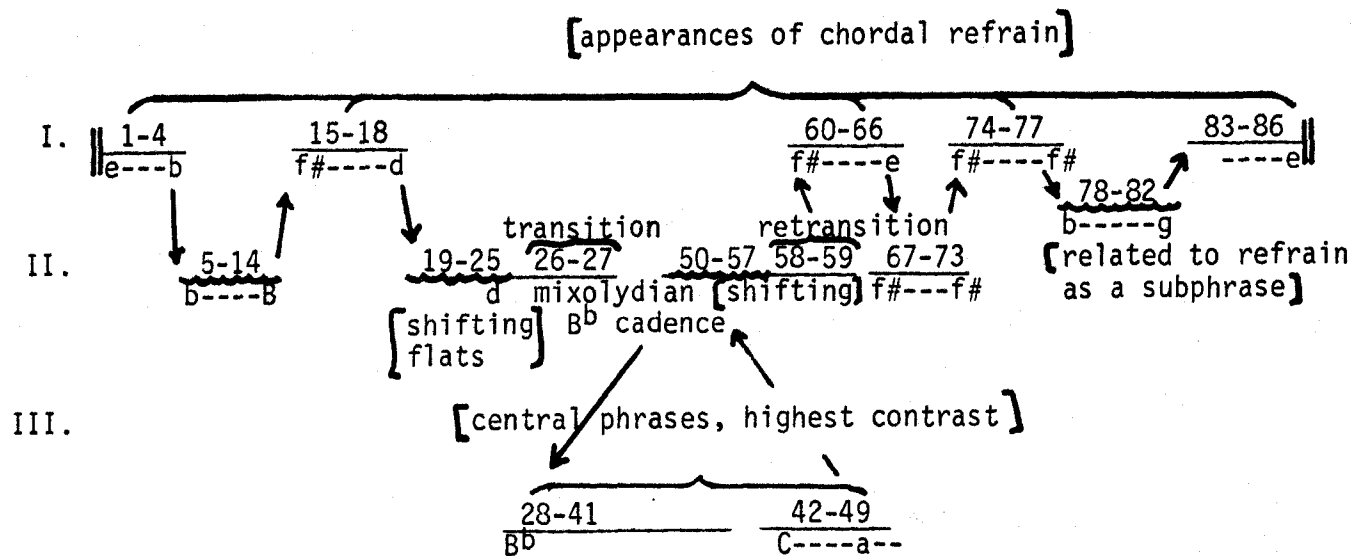
Two madrigals  
SATB  
Total performance time: 9' 40"  
Lingua Press

These two companion pieces are similar in style and form to the madrigal of the late Sixteenth Century. The most prominent features of the writing are the frequent appearance of triads which avoid root position and the modal, non-functional style of contrapuntal writing which stresses intervallic rules of part writing and treatment of dissonance. Consonant intervals, derived contextually, imply thirds; sixths; fifths; and octaves while all other vertical sonorities are treated as passing dissonances requiring resolution. Although the works are among the earliest of Gaburo's

published pieces, they show the florid style and expressive beauty of a fine contrapuntalist.

Within the formal outline of Snow the organizing principle appears as a kind of refrain written in familiar style which links together successive sections of imitative counterpoint. The formal treatment is dictated by the structure of the text as is the individual treatment of each polyphonic section (Example 5). The opening homophonic phrase of four measures appears four more times in a modified version (Example 6: a-e) and functions as a beginning and an end to each contrapuntal section. Highly colorful chromatic shifts and cross-relations contained in the chordal sections seem to partake of the experimentation associated with such late madrigalists as Marenzio and Gesualdo. With the exception of the last appearance of the refrain-like section, the vertical sonorities consist entirely of thirds, sixths, or full triads with an occasional passing tone in the bass on the penultimate chord. The highly dissonant vertical sonorities in the final phrase serve as an expressive device emphasizing the words, "shrills" and "lonely" in measures 84 and 85. The gradual increase and decrease of both the dynamics and dissonant content in the phrase plus the poco allargando marking stress the function of the section as a convincing final cadence.

The striking sonorities in the chordal sections are approached by slightly modifying traditional voice leading or retaining a common tone in adjacent chords (Example 6: a). The alto and tenor parts in measure 1 descend chromatically by parallel sixths while the outer voices move by disjunct motion to an octave B<sup>b</sup> thus emphasizing the tritone relationship with the preceding aggregate root, E. Measures 3 and 4 demonstrate the common tone technique by sustaining the "d" in the soprano while the final g minor sonority in measure 3 shifts to the cadential b minor chord. An incomplete



KEY: Wavy lines indicate polyphonic texture.  
 Straight lines indicate homophonic texture.  
 Line I represents primary repeated or varied chordal material.  
 Line II represents phrases connected closely by phrase structure to line I.  
 Line III represents the most significantly contrasting material which occupies the central, pivotal position in the composition.  
 Letters indicate tonal centers and do not imply corresponding major or minor diatonic scales.

Example 5, design demonstrating phrase structure of Snow

Example 6, chordal refrain sections excerpted from Snow

(a)

Musical notation for section (a) in treble and bass clefs. Above the staff are guitar chord diagrams and fingerings:  $P_{2,3}^{m_2}$ ,  $P_{2,3}^{m_2}$  [1],  $P_{2,3}^{m_2}$ ,  $P_{2,3}^{m_2}$  [2],  $P$ ,  $S$ ,  $P_{3,2}^{m_2}$  [3],  $P_{2,3}^{m_2}$ ,  $P_{3,2}^{m_2}$  [4], and  $P_{2,3}^{m_2}$ . Below the staff are chord symbols:  $em$ ,  $dm_6$ ,  $em$ ,  $c_6^m$  (with  $6_4$  below),  $d_5$ ,  $CM$ ,  $(d)gm$  (with  $7-6$  and  $5-4$  below), and  $b^m$  (with  $6_4$  below).

(b)

Musical notation for section (b) in treble and bass clefs. Above the staff are guitar chord diagrams labeled [15], [16], [17], and [18]. The notation shows a sequence of chords and notes across four measures.

(c)

Musical notation for section (c) in treble and bass clefs. Above the staff are guitar chord diagrams labeled [60], [61], [62], and [63]. The notation shows a sequence of chords and notes across four measures.

## Example 6 (continued)

(d)

Handwritten musical score for Example 6 (d), measures 74-77. The score is written on two staves (treble and bass clefs) in a key signature of one sharp (F#). The time signature is 4/4. The notes are as follows:

Measure	Treble Clef	Bass Clef
74	F#4 (quarter), G#4 (quarter), A4 (quarter)	F#3 (quarter), G#3 (quarter), A3 (quarter)
75	B4 (quarter), C5 (quarter), D5 (quarter)	B3 (quarter), C4 (quarter), D4 (quarter)
76	E5 (quarter), F#5 (quarter), G#5 (quarter)	E3 (quarter), F#3 (quarter), G#3 (quarter)
77	A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter)	A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter)

(e)

Handwritten musical score for Example 6 (e), measures 83-86. The score is written on two staves (treble and bass clefs) in a key signature of one sharp (F#). The time signature is 4/4. The notes are as follows:

Measure	Treble Clef	Bass Clef
83	F#4 (quarter), G#4 (quarter), A4 (quarter)	F#3 (quarter), G#3 (quarter), A3 (quarter)
84	B4 (quarter), C5 (quarter), D5 (quarter)	B3 (quarter), C4 (quarter), D4 (quarter)
85	E5 (quarter), F#5 (quarter), G#5 (quarter)	E3 (quarter), F#3 (quarter), G#3 (quarter)
86	A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter)	A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter)

The score concludes with a double bar line and the word "fine" written to the right. There are two large, hand-drawn arrows pointing from the bottom of the staves towards the end of the piece.





relatively active interval of the second which recalls the mood created in the opening lines of text and begins to portray the succeeding idea of the motion of snow, whirling softly down. In measures 7 to 14, the obvious possibility of downward movement suggested by the text is handled by subtle, gently curving shapes that begin in an ascending pattern which peaks in the bass part at measure 11 and then begins to circle downward toward the cadence at measure 14. Another subtle expressive device can be seen by observing that the recurrence of simple vertical consonant sonorities is carefully reserved in measures 5 to 8 for the word, "white." One must allow, however, that the "e" in measure 8 is treated as a passing dissonance which is subsequently resolved.

Taking its cue from the natural flow of the text, The Willow moves in a gentle compound triple meter in four-part counterpoint. As in all of Gaburo's compositions, there is no established key signature. The sections of imitative counterpoint are contrasted by juxtaposing phrases which are based upon traditional scales progressing in the number of sharps by an additive process against sections that move into scales involving the addition of flats. While the work is through-composed, formal cohesion is achieved by alternating sections of related contrapuntal writing with chordal passages. Since cadential material generally avoids dominant to tonic functional relationships; modal cadences, rhythmic inflection, and movement toward an implied tonal center substitute as cadential formulas. A particularly successful formula concludes a passage at measure 49 (Example 9). A series of triads in inversion and descending by step achieve finality by arriving on a triad in root position. This movement from ambiguity to the stasis of a root position triad is a convincing cadential formula within the context of the piece.

## Example 9.

Musical score for Example 9, featuring Soprano (Sop.), Alto (ALTO), Tenor (TEN.), and Bass (BASS) parts. The score includes lyrics such as "IN HER BEAU-TY AND GRACE, WHISP-ERS de-LIGHT, WHISP-ERS de-LIGHT" and "HER BEAU-TY AND GRACE, WHISP-ERS de-LIGHT, WHISP-ERS de-LIGHT". Performance markings include "Piu f", "2 sub", "Polo AGITATO AL...", "50", and "TEMPO Primo (♩=69)". A large "128" is written vertically on the right side of the score.

Except for a few difficult leaps in the voice parts, the piece is of medium difficulty and does not require unusual sounds or extremes in vocal range.

### Three Dedications: (1953)

"Arid Land"  
 "Surprise"  
 "The Cry"

SATB  
 Total performance time: ca. 8' 45"  
 Carl Fischer, Inc.

The predominantly contrapuntal texture of "Arid Land" is highly imitative with phrases often delineated by homophonic cadential material. Phrases begin with a new motive for each section of text. Voice pairings occur often and the entire texture and textual treatment remain similar to Gaburo's earlier madrigal style with some significant exceptions. The most noticeable difference is in the central position of the interval of the fourth from which harmonic material is extrapolated. The greater tendency of individual lines to outline the fourth as a melodic interval

results in much more disjunct motion than is present in the earlier works of this period.

Similarities to the earlier style can be seen in the continuation of the technique of shifting scale patterns caused by gradually adding accidentals consistent with the circle of fifths. The first ten measures move by this additive process from a scale containing no accidentals to a cadence on C# minor having added four sharps. Vertical sonorities occurring on strong beats are generally consonant with occasional dissonant sonorities appearing for textually expressive purposes. These dissonances are resolved, however, at cadences (Example 10). A sharp dissonance occurs at the word, "death," in measure 31, but the phrase ends with a b minor triad. Within the context of the piece, a chord built of projected fourths attains acceptable status by repeatedly functioning as a point of arrival. Although the quartal aggregate is ambiguous, it gradually seems less dissonant than consonant.

The formal structure closely resembles an arch although the equivalent sections are very loosely related and contain no exact repetitions of material. The harmonic content and design of the first six measures closely resembles the concluding four bars. Surrounding the central and pivotal material in measures 21 through 31 are two roughly corresponding sections whose first four measures are motivically related and texturally similar. Thus, the form may be expressed approximately as: a B C B' a. The closing quartal sonority is a projection of fourths beginning on the pitch "c." Although the pitches are revoiced, the third piece of the set, "The Cry," contains the same quartal aggregate in a strong structural role.

The text of "Surprise" is the most poignant of the three poems by F. G. Lorca. Not surprisingly, this piece is also the most dissonant of



the three. Imitative counterpoint is very limited and appears, primarily, as word painting. The bulk of the work minimizes the independence of individual lines except for the short imitative sections. The character of the text seems to determine the textural treatment, and Gaburo very carefully projects portions of the text into stark prominence by suddenly moving from a polyphonic section to a chordal section in which all voices sing the text in synchronized rhythm (Example 11). Within contrapuntal sections, individual words can be selected for expressive prominence. An especially effective instance occurs in measures 12 and 13 with the plaintive cry, "mother" (Example 12).

Example 12, extracted from "Surprise"

The 34 measures of "Surprise" are through-composed with alternating sections of chordal and imitative polyphonic texture. Opening with a homophonic statement for 8 measures, the piece works its way through the first contrapuntal imitative section concluding at measure 18. A short largamente transition follows to connect with the next imitative section which begins with the inverted motive of the first imitative phrase and

Example 11, extracted from "Surprise"

ALLARG. ----- TEMPO PRIMO ♩ = 60-66

S. Eyes O PEN TO THE HARD COLD, THE HARD COLD AIR. YES, YES, THERE HE LAY DEAD

A. O PEN TO THE HARD COLD AIR, THE HARD COLD AIR. YES, THERE HE LAY DEAD

B. Look down into his eyes O PEN TO THE HARD COLD, COLD AIR. YES-

B. -ONE COULD look down into his EYES O PEN TO THE HARD COLD AIR. YES, THERE HE LAY DEAD IN

30 MOLTO ALLARG. 37

S. THERE HE LAY DEAD IN THE STREET, WITH A SHARP DAGGER IN HIS BREAST, AND HE WAS KNOWN, AND HE WAS KNOWN TO NO ONE

A. IN THE STREET, IN THE STREET, WITH A SHARP DAGGER IN HIS BREAST, AND HE WAS KNOWN, AND HE WAS KNOWN TO NO ONE.

B. , THERE HE LAY DEAD IN THE STREET, WITH A SHARP DAGGER IN HIS BREAST, AND HE WAS KNOWN TO NO ONE.

B. THE STREET, DEAD IN THE STREET, WITH A SHARP DAGGER IN HIS BREAST, AND HE WAS KNOWN TO NO ONE.

contrasts melodic material which descends in flats while the first moves primarily into sharps. At measure 26, a short imitative section begins but quickly merges with a final section of chordal writing which concludes the piece and is further related to the opening by tempo. Tonal centers in the piece surround the final center, "g," by moving from an initial f# to g and then from an a<sup>b</sup> to the final sonority on g.

Vertical aggregates in both the chordal and contrapuntal writing are predominantly dissonant with sonorities of fourths and fifths gaining a relatively consonant role. The colorful chordal opening sets up a polarity between two major thirds, a-c# and e<sup>b</sup>-g (Example 13). The shift from sharps to flats and the tritone relationships a-e<sup>b</sup> and c#-g were present in "Arid Land," although less prominent, and reappear in the third work of the set, "The Cry." Phrases are no longer built around traditional resolution of individual dissonant intervals but achieve shape and direction by relative degrees of dissonance. The extremes are always consistent with words of the text.

"The Cry" begins with vertically juxtaposed major thirds pairing soprano and alto followed by a canonic imitation in the tenor and bass. The e<sup>b</sup>-g and a-c# thirds are voiced so that the tritones are expressed as melodic intervals. A second section of imitative counterpoint follows with independent treatment of the four vocal parts. Syncopation abounds, and the imitation becomes primarily rhythmic as the section converges on a chordal closing followed by a transitional sonority of revoiced pitches derived from the quartal aggregate which ended the first piece. This sonority appears at the end of each of the three large sections of the work and is given a specific dynamic direction which indicates its relative

Example 13.

### SURPRISE

Slow and Sustained  $\text{♩} = 60-66$

The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (P.). The tempo is marked "Slow and Sustained" with a metronome marking of 60-66. The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are: "THERE HE LAY, DEAD IN THE STREET, WITH A DAGGER IN HIS BREAST..." and "AND HE WAS KNOWN TO NO ONE." The piano part features a prominent bass line with a 4-measure rest in the first measure of the first system. Dynamics include *f* and *2<sup>nd</sup> f*. There are also markings for triplets and accents.

position within the piece (Example 14; measures 19, 37, and 48). Each of the three larger sections follows the pattern established in the first of imitative voice pairing, four-part polyphony with a chordal cadence and a final identical sonority. The sections decrease in length from the opening 19 measures to the second 17 measures and the final 11. In the third and final section, alto and tenor voices are paired but the pitch material rearranges itself so that melodic motion is by whole step. With the addition of the remaining two voices, six adjacent whole tones from  $d^b$  to  $a$  are reiterated with no new material introduced. The ambiguous nature of the reinforced tritone and whole tone inflection expresses the portion of the text, ". . . People from the dark caves. . . ." The resolution of the outer vertical interval from  $d^b$  and  $a$  to  $d^b$  and  $b^b$  occurs on the word, "lamps," while the inner parts fill in a  $b^b$  minor chord in first inversion, and the piece concludes with the final appearance of the quartal aggregate.

The climactic moment is reached in the 33rd measure of the piece when the highest note in the soprano is reached and the gradually increasing dynamics peak. Texture and voicings play a dominant role in the motion of the piece. The same interval content can be measured in two appearances of the same aggregate while the spacing of the notes significantly changes the affective value or quality of the sonority. An open voicing decreases the active quality while a closed voicing implies greater intensity. Also, the tessitura can alter the affective quality of the same sonority. Gaburo's careful attention to range and spacing in the third of the three-work set represents the beginnings of an increased awareness of timbre as an expressive device.

Example 14, "The Cry"

# THE CRY

fast and well marked  $\text{♩} = 66-72$

S. THE E-clipse of A CRY, REACHES from MOUNTAIN To MOUN TAIN, from

A. THE E-clipse of A CRY, REACHES from MOUNTAIN To MOUN TAIN, from

T. THE E-clipse of A CRY, REACHES from

B.

Detailed description: This block contains the first system of the musical score for 'The Cry'. It features four staves labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The music is in 6/8 time and begins with a treble clef and a key signature of one flat. The lyrics are: 'THE E-clipse of A CRY, REACHES from MOUNTAIN To MOUN TAIN, from'. The score includes dynamic markings such as *p*, *f*, and *f sempre*. There are also performance instructions like 'fast and well marked' and a tempo range of 66-72. The system ends with a double bar line.

THE E-clipse of A CRY, REACHES from

MOUNTAIN, from MOUNTAIN To MOUN-TAIN. FROM THE GROUES of

MOUNTAIN To MOUN-TAIN. f from THE GROUES of

MOUN-TAIN To MOUN TAIN. f sempre from THE GROUES, from THE

MOUN-TAIN To MOUN TAIN. f from THE GROUES, from

1.

Detailed description: This block contains the second system of the musical score. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The lyrics continue: 'MOUNTAIN, from MOUNTAIN To MOUN-TAIN. FROM THE GROUES of MOUNTAIN To MOUN-TAIN. f from THE GROUES of MOUN-TAIN To MOUN TAIN. f sempre from THE GROUES, from THE MOUN-TAIN To MOUN TAIN. f from THE GROUES, from'. The system includes a first ending bracket labeled '1.' and concludes with a double bar line.

Continued . . .

Example 14, "The Cry" (continued)

11 12 13 14 15

LIVES, it will be a black RAIN-bow, a black, black RAIN-bow,  
 O LIVES, it will be a black RAIN-bow, a black RAIN-bow,  
 GRAVES of O LIVES, it will be a black, black RAIN-bow,  
 THE GRAVES of O LIVES, it will be a black RAIN-bow,

16 17 18 19 20 21

ALARG... 20 TEMPO ..

O-VER THE blue of NIGHT. AH!  
 O-VER THE blue of NIGHT. AH!  
 O-VER THE blue of NIGHT. AH! Like THE bow of A vi-o  
 O-VER THE blue of NIGHT. AH! Like THE bow of A vi-o

2. p f f f

Continued . . .

Example 14, "The Cry" (continued)

*Poco a Poco Cres. e accel. ....*

22      23      24      25      26

Like the bow of a      vi — o — LA,      THE      CRY,      THE      CRY has made To

Like the bow of a      ui — o — LA,      THE CRY HAS      MADE TO ui

— LA,      THE CRY, LIKE THE      bow of a vi — o — LA,      THE

— LA,      THE CRY,      LIKE THE      bow of a vi — o — LA,      THE CRY HAS

27      28      29      30      31

vi — brate,      THE CRY, THE      CRY —, has      MADE To ui —

brate, THE      CRY, THE CRY —,      has made To ui —

cry has made To      ui — brate;      THE CRY, THE      cry —, has      MADE To ui —

made To ui — brate,      THE      cry, THE CRY —,      has made To ui —

3.

Continued . . .

Example 14, "The Cry" (continued)

The musical score is divided into two systems. The first system (measures 22-26) features a vocal line and a piano accompaniment. The vocal line includes the lyrics "brATE LONG cords of THE wind. AH!" and is marked with dynamics *mf*, *ff*, and *Allegro...*. The piano accompaniment consists of chords and a bass line, with the word "brATE" written below the notes. The second system (measures 37-42) is marked "A TEMPO MENO MOTO (♩ = 60-63)" and "NON-ALLARG.". It features a vocal line with the lyrics "people from THE DARK CAVES —, bring out LAMPS —, people from THE DARK CAVES" and a piano accompaniment. The vocal line is marked with dynamics *pp* and *ff*. The piano accompaniment includes the word "people" written below the notes. The score concludes with a double bar line and a plus sign.

Continued . . .

Example 14, "The Cry" (concluded)

Musical score for "The Cry" (concluded), measures 41-47. The score consists of four staves. The lyrics are: "All of their Lamps —, bring out All of THEIR Lamps —, All of THEIR Lamps —, All of THEIR Lamps. —, bring out All of THEIR Lamps —, All of THEIR Lamps, All — of THEIR Lamps. —, bring out All of THEIR Lamps —, All of THEIR Lamps, All — of THEIR Lamps. —, bring out All of THEIR Lamps —, All of THEIR Lamps —, All of THEIR Lamps. —, All of THEIR Lamps." Measure numbers 41, 44, 45, 46, and 47 are indicated above the staves.

Musical score for "The Cry" (concluded), measures 48-51. The score consists of four staves. The lyrics are: "AH! ff > pp", "AH! ff > pp", "AH! ff > pp", and "5. AH! ff > pp". The tempo marking "allarg." is present at the beginning of the section. Measure numbers 48, 49, 50, and 51 are indicated above the staves.

Linear movement in individual lines of the Three Dedications requires that singers negotiate difficult intervallic leaps within a quickly changing tonal base. However, after several initial readings, performers should be able to prepare the pieces without undue difficulty. Vertical sonorities remain close enough to the traditional that singers can assimilate the style fairly quickly.

Humming: (including some notes from: A Mostly Bad Year) (1954)

SATB

Performance time: 2' 3"

Lingua Press

With this piece, Gaburo departs dramatically from the previously strict contrapuntal style which he has credited to his traditional training at the Eastman School of Music. Although some imitation is present, it is limited to a motivic fragment of two or three notes that are highly dependent upon rhythm for their identity and are so transformed by the several entrances that they lose aural recognition as imitative patterns. The first five measures illustrate the fact that the interval of the minor third is a more important structural device than the minimal imitation which occurs following the alto at measure 2 in the soprano and tenor parts (Example 15). Each line is an independent entity in that it is not required to follow a previously set pattern but can enter or exit within a different kind of textural fabric.

The absence of traditional text allows for timbral exploitation within a single phoneme. The whimsical nature of the hum and the several connotative meanings associated with the rise and fall of a spoken hum are intentionally evoked by the musical gestures. One unique effect is a type of choral tremolo occurring at measures 7, 11, 20, and 28. The breakdown



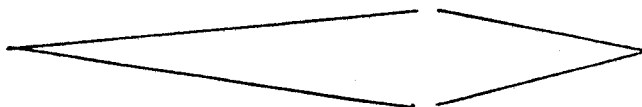
Example 15, Humming (concluded)

Musical score for Example 15, Humming (concluded), measures 11-16. The score is in 4/4 time and consists of four staves. Measures 11-16 are marked with 'M,'. Measure 11 has a dynamic marking of 'f'. Measure 12 has a dynamic marking of 'f'. Measure 13 has a dynamic marking of 'f'. Measure 14 has a dynamic marking of 'f'. Measure 15 has a dynamic marking of 'f'. Measure 16 has a dynamic marking of 'f'. There are also some handwritten annotations above the staves, including a 'T' with an arrow pointing to a note in measure 12.

Musical score for Example 15, Humming (concluded), measures 17-24. The score is in 4/4 time and consists of four staves. Measures 17-24 are marked with 'M,'. Measure 17 has a dynamic marking of 'f'. Measure 18 has a dynamic marking of 'f'. Measure 19 has a dynamic marking of 'f'. Measure 20 has a dynamic marking of 'f'. Measure 21 has a dynamic marking of 'f'. Measure 22 has a dynamic marking of 'f'. Measure 23 has a dynamic marking of 'f'. Measure 24 has a dynamic marking of 'f'. There are also some handwritten annotations above the staves, including a '2' above measure 18, a '4' above measure 19, a '3' above measure 21, and a '4' above measure 23.

Musical score for Example 15, Humming (concluded), measures 25-30. The score is in 4/4 time and consists of four staves. Measures 25-30 are marked with 'M,'. Measure 25 has a dynamic marking of 'f'. Measure 26 has a dynamic marking of 'f'. Measure 27 has a dynamic marking of 'f'. Measure 28 has a dynamic marking of 'f'. Measure 29 has a dynamic marking of 'f'. Measure 30 has a dynamic marking of 'f'. There are also some handwritten annotations above the staves, including a '27' above measure 27 and a '8' below measure 27. The instruction 'SENZA RITARDANDO' is written above the staves.

of traditional imitative devices and the non-functional aspects of vertical aggregates result in the greater functional importance of linear outlines in the piece. The outer voices are acoustically more prominent in this context than in the more traditional contrapuntal style where referential content can lead the listener from part to part. Overall design can be traced by reducing the outer voices to their most basic shape. This, coupled with the relative tension or dissonance in the vertical sonorities, shows the highest pitch (in all voices taken as a group) at measure 16 which is the point of highest tension and arrival in the work. The rhythmic motion reinforces this arrival and subsequent movement away from the point of highest tension by a cessation of the quarternote pulse, eventual descent of melodic outline, and the appearance of a consonant major sixth in measure 18. A final quasi-imitative section follows with its attached tremulo. The final tremulo is the most compact in terms of the outer voices and stops at the least stable sonority of the two alternating vertical aggregates. The last aggregate, therefore, arrives without a feeling of complete resolution but does succeed as a result of the gradually contracting texture. A skeletal outline of the work using the essential shapes of the outer voices reveals a gradual expansion from the initial g in the bass and the emphasized c in the soprano to the highest note, g in measure 16, and the lowest note, c in the bass at measure 17. Inward contrary motion is picked up in the descending soprano line to the final b and the bass voice resumes its upward motion with the pitch, d, in measure 22 and proceeds to the final g. A simple diagram of this motion appears as:



One possible difficulty in performing Humming lies in maintaining a smooth motion in the vocal tremolos. Intervals of an augmented sixth in the basses at measure 7 and of a minor seventh in the sopranos at measure 11 are especially problematic in that they require singers to move from one vocal register to another. In relatively untrained voices, this may result in an undesirable yodel unless careful practice, supervised by a trained vocalist, reduces this vocal phenomenon.

## CHAPTER IV

### THE WORKS: 1955-68

#### Mass (1956)

For tenors and basses  
Performance time: 18' 30"  
World Library of Sacred Music

The five movements of Mass for tenors and basses derive their pitch material from a six-tone source set and its subsequent retrograde form and transpositions.<sup>3</sup> In addition, a motto, taken from the Mass Ordinary, has been extracted for each movement and appears linearly in one of the two voices (Example 16). A single appearance of the motto occurs in the appropriate movement and has been bracketed in the score for easy reference (Example 17, a-e).

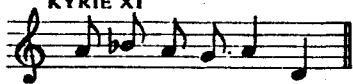
Vertical intervals in the two-part contrapuntal texture generally move toward and then away from dissonant sonorities achieving forward motion from the resulting flow of tension and release. The phrase beginning at measure 21 demonstrates the careful control of dissonance and the high percentage of resolution to thirds and sixths (Example 18). The oblique motion of the descending tenor voices ending with a major second against the basses in measure 24 sets up an expectation for resolution which doesn't occur until the beginning of the next

---

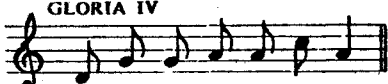
<sup>3</sup>The author gratefully acknowledges Dr. William Ermey, Director of Choral activities at Brown University, for providing a copy of Gaburo's Mass. Dr. Gaburo had thought the work to be lost as he was unaware of its publication by World Library of Sacred Music. The original manuscript has been destroyed, but the work is available through Lingua Press at this writing.

Example 16, "Mottos," taken from the Mass Ordinary, are extracted from this:

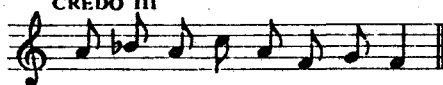
a) KYRIE XI




b) GLORIA IV




c) CREDO III



d) SANCTUS VI



e) AGNUS DEI XV



The image displays five musical examples, each consisting of a single staff of music in treble clef. Example a) is labeled 'KYRIE XI' and shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Example b) is labeled 'GLORIA IV' and shows: G4, A4, B4, C5, B4, A4, G4. Example c) is labeled 'CREDO III' and shows: G4, A4, B4, C5, B4, A4, G4. Example d) is labeled 'SANCTUS VI' and shows: G4, A4, B4, C5, B4, A4, G4. Example e) is labeled 'AGNUS DEI XV' and shows: G4, A4, B4, C5, B4, A4, G4. All examples end with a double bar line.



Example 17 (continued)

III.

**CREDO**

Smooth and flowing ( $\text{♩} = 104$  circa)

Pa - trem om - ni - pot - en - tem, fac - to - rem cae - li

Pa - trem - o - mn' - pot - en - tem, fac - to - rem cae - li

IV.

**SANCTUS**

Sustained ( $\text{♩} = 80$  circa)

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

San - ctus, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt cae - li et

Continued . . .

Example 17 (concluded).

V.

(♩ = 80 circa) **AGNUS DEI**

Sustained

1 *p* 2 3 4 5 6 7

A gnus, A

To TR10 T7

A gnus De

8 9 10 11 12 // 13 14

gnus De - i A gnus De - i To

TR9 p cresc.

1, A gnus De - i. A gnus

Example 18, extracted from the "Kyrie" from Mass

21 22 23 // 25 26 27

Ky ri-e e - le-i-son. Chri ste,

TR3 T11

Ky ri-e e - le-i-son. Chri ste,

section of the "Kyrie" when the tenors begin on f# at measure 25. The elision of the opening "Kyrie" and following "Christe" sections is further heightened by the agogic accent resulting from the slight pause before resolution takes place.

A comparison of the order of hexachordal sets for each movement reveals the broad formal relationships of the five sections (Example 19). Of the five movements, the "Kyrie," "Credo," and final "Agnus Dei" project the same basic order of sets with slight alterations. The first and last movements are identical in set order except for the deletion in the "Agnus Dei" of two transposed retrograde sets indicated in the example by closed parentheses. Eight of the original thirteen sets found in the "Kyrie" are presented in the middle movement and transposed by a major second. An overall symmetrical form is apparent since the pivotal "Credo" movement is surrounded by the second and fourth movements which present nearly identical set orders. This second set order begins with three sets transposed a minor seventh but moves independently of the "Kyrie" order for the remaining six sets. With the exception of the deletion of the TR4 set in the "Gloria," the set order in the "Agnus Dei" is the same. Thus, the form of the five-movement work may be expressed as: A B A' B' A''. Each movement projects its set order and then mirrors itself in its retrograde order.

Within the seemingly very limited possibilities for pitch content, Gaburo manages to weave varied and contrasting material for each of the five movements in a two-part texture. A chant-like quality is present throughout the work flowing from melismatic contrapuntal writing to the syllabic sections where voices sing syllables in rhythmic simultaneity.

Example 19, order of sets for each movement of Mass

"Kyrie," order of sets plus its retrograde:

{ T0 TR10 T7 TR9 T0 TR2 T5 TR3 T11 TR8 T1 TR4 T6  
 (Retrograde order occurs without modification)

"Gloria," order of sets plus its slightly varied retrograde:

T10 TR8 T5 TR10 T0 TR3 T7 TR9 T4 }  
 ( ) T1 TR11 T3 TR0 T10 TR5 T8 TR10 }  
 (In the retrograde, the T4 set is omitted and T1 and TR11  
 substitute for T7 and TR9).

"Credo," order of sets plus its retrograde:

{ T2 TR0 T9 TR11 T2 TR4 T7 TR5  
 (retrograde order occurs without modification).

"Sanctus," order of sets plus its slightly varied retrograde:

T10 TR8 T5 TR10 T0 TR3 T7 TR9 T4 }  
 TR4 T1 TR11 T3 TR0 T10 TR5 T8 TR10 }  
 (order of sets nearly duplicates that of the "Gloria")

"Agnus Dei," order of sets plus its retrograde:

{ T0 TR10 T7 TR9 T0 TR2 T5 TR3 T11 ( ) T1 ( ) T6  
 (retrograde order occurs without modification)  
 (set order duplicates that of the "Kyrie" with two deletions)

Frequent voice crossings and vertical dissonances may present difficulties for many male choruses. However, the predominantly step-wise linear motion in each voice part and the frequent vertical intervals of thirds, sixths, fifths, and octaves are factors which should make the work accessible for both performers and audiences. Since the construction of the work is dependent upon specific syllabic motion and their corresponding sonorities, the Mass is to be performed in Latin and not in translation.

#### 4 Motets: (1957)

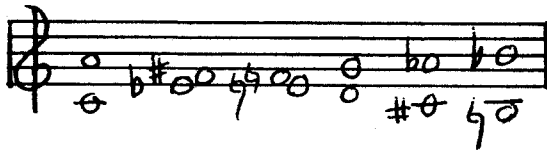
"Ave Maria"	2' 54"
"Ad Te Domine"	2' 31"
"Laetentur"	33"
"Terra Tremuit"	33"

SATB  
World Library of Sacred Music

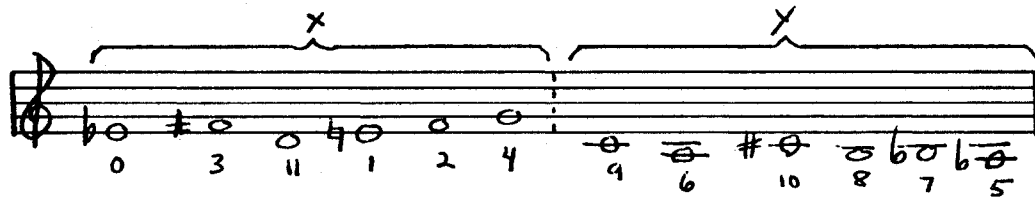
The 4 Motets are the first of a longer series of works to be written based upon the same source hexachord and its transposed inverted complimentary hexachord (Example 20b). The hexachords are derived from the symmetrical pairs shown in the unordered set (Example 20a). Hexachord  $y$  contains the same interval content as  $x$  and is its transposed inversion. This can be shown as:  $x = [0\ 3\ 11\ 1\ 2\ 4]$ ; and  $y = [9\ 6\ 10\ 8\ 7\ 5]$ . Thus,  $y-9 \pmod{12} = [0\ 3\ 11\ 1\ 2\ 4] = x$ . Example 20c shows the linear projection of combined hexachords retaining the hexachordal order of pitches. Down-stems indicate the  $y$  hexachord and up-stems indicate  $x$ . Set order is displaced so that the  $d$  and  $f\#$  of hexachord  $x$  are reversed in the final ordered twelve-pitch set which is the basis for the composition of the 4 Motets.

Example 20, source pitches for twelve-tone ordered set for the  
4 Motets

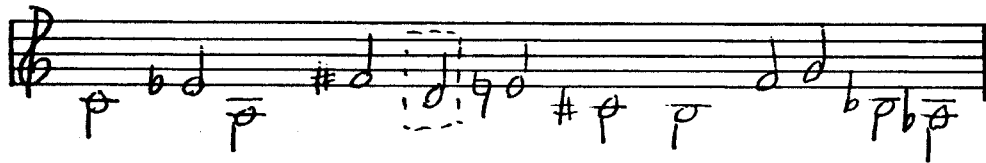
a) unordered source set.



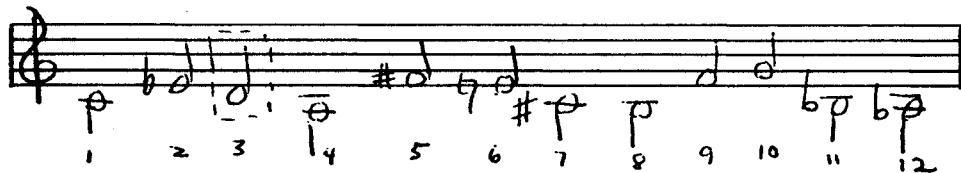
b) extracted hexachord subsets where  $y$  equals T9I of  $x$ .



c) projection of combined hexachords.



d) final ordered twelve-pitch set where order is slightly displaced from original linear projection.



In the first page of "Ave Maria" the first two pitches of the ordered set become the basic interval or vertical sonority exploited by Gaburo (Example 21). Of the first seven pitches of the twelve-tone set, six are combined in order resulting in three successive minor third sonorities. Compositional freedom is also expressed by the re-ordering of the last two pitches for "Ave Maria" so that an ascending line occurs with the last four pitches:  $f-g-a^b-b^b$ . The formal outline of the piece follows the unfolding vowels extracted from the word, "Alleluia," as described in the second chapter. As the soprano attains the highest note in the work just before letter C, the remaining parts join the texture for the longest full four-part writing of the piece. This climactic section also coincides with the stressed vowel, [e], which is the brightest vowel in "alleluia." All parts decrescendo as the piece moves away from the climax as the vowel, [u], is stressed, which is the darkest vowel and contains the least amount of upper harmonics. The minor third is expressed by three voices as a melodic interval, and the final section at letter D expresses the minor third in each voice as it enters by filling in the third with stepwise motion in the soprano and alto voices, by the inverted stepwise pattern in the tenor and by an outlined minor third in the bass entrance. A final melodic minor third in the soprano concludes the piece.

This work may cause some difficulty in establishing entrance pitches after parts have dropped out of the texture and must re-enter. It is also difficult in that the piece requires great subtlety and sensitivity to the beauty of the passing vertical sonorities as well as an immaculate legato throughout the entire piece. Singers are asked

Example 21

# ave maria

SATB a cappella

Kenneth Gaburo

**QUIETLY**

**A**  $\text{♩} = 76-80$  1) **PP**

**Soprano**  
A — VE MA — RI — A,

**alto**  
A — VE MA — RI — A,

**tenor**  
A — VE MA —

**BASS**  
A — VE MA —

**P**  
GRA — TI — A PLE — NA,

**PP < P** **PP**  
GRA — TI — A

**TR**  
- RI — A,

**PP** **F<sub>5</sub>**  
GRA

Continued . . .

Example 21 (continued)

Handwritten: TR3  
P 11 → 1

DO —  
PLE — NA,  
GRA — TI — A PLE — NA,  
TI — A PLE — NA,

**B**

MI — NUS TE CUM,  
MI — NUS TE CUM,  
DO MI — NUS TE

Continued . . .



Example 21 (concluded)

**D** TR 9

AL — LE — LU — iA,  
ER — | — BUS,  
Li — ER — | — BUS,  
AL — LE — LU — iA,  
AL

LE — LU — iA,  
LE — LU — iA,  
LE — LU — iA,

to produce a pure, relaxed tone with perfectly matched vowels senza vibrato.

Ad Te, Domine continues to emphasize the minor third implicit in the ordered twelve-tone set. Opening with imitation at a half-note pulse on the text, "Ad te"; the first section shifts to a quarter-note pulse in triple meter that ends after 14 measures (Example 22). Gaburo indicates in his notes that singers should sing with an awareness of phrases but should not break from a smooth legato sound throughout the entire piece. The sonority at measure 14 is highly dissonant and does not arrive on a strong beat. In this manner, a strong need for connecting phrases is musically implicit. A minor third sonority begins the next section and is simultaneously an arrival and a beginning due to the relative stability of the interval. The larger middle section consists of two connecting phrases and a five-measure transitional ending with an alternating minor third and tritone. The tritone leads directly to the final 14 measure section which is similar in design to the opening. It begins with imitative entrances on the words, "Qui te," and proceeds through the same shift from half-note pulse to quarters ending on a minor third.

Two structural elements employed in the piece are present within the first eight measures. In comparing the normal rise and fall of pitch and quality or timbre when speaking the first two words, "Ad te," Gaburo felt that the rising minor third, which is set melodically in the opening, closely approximated a shape consistent with a kind of active or passive qualitative function. The [a], [o], and [e] vowels occur with less dissonant or active sonorities, while the [i] vowel is set with dissonant sonorities in measures 23 through 36. The only

Example 22, "Ad Te, Domine"

**Sostenuto e Liberamente** ( $\text{♩} = 0.66$ )

*p cresc.* *Tempo*

Soprano  
TO  
Ad te,

Alto  
*p cresc.* *Tempo*  
Ad te,

Tenor  
*p cresc.* *Tempo*  
Ad te,

Bass  
*p cresc.* *Tempo*  
Ad te,

---

(w) *f allarg.* *Tempo f* ( $\text{♩} = \text{♩}$ )  
Do - mi - ne, le - va

(y) *f allarg.* *Tempo f*  
ad te Do - mi - ne, le - va - vi, le - va -

le - va - vi, le - va -

Continued . . .

Example 22 (continued)

vi, a - ni - mam me - am;  
vi, a - ni - mam me - am;  
vi, a - ni - mam me - am;  
vi, a - ni - mam me - am;

T5 (♩ = ♩) 2/

De-us me-us, De-us me-us, in te con-fi-do,  
De-us me-us, De-us me-us, in te con-fi-do,  
in te con-fi-do,  
in te con-fi-do,

*p subito* con-fi-do, non e - ru-bes - cam;  
*p subito* con-fi-do, non e - ru-bes - cam;  
*p subito* con-fi-do, non e - ru-bes - cam;

Continued . . .

Example 22 (continued)

(senza cresc.)

10 ne (23) - que, (24) ne (25) que, (26) (27)

ne que, ne que,

ne que, ne que,

ne - que, ir - ri -

[ 7 8 ]

(28) ir - ri - de - ant (29) me i - ni - mi - ci (30) p ten. (31)

me i - ni - mi - ci me - i, ten.

ir - ri - de - ant me i - ni - mi - ci me - i,

- de - ant

(22) ten - im (34) u - ni - ver - si; (35) p

ten - im u - ni - ver - si;

Continued . . . .

Example 22 (concluded)

T<sub>7</sub>

qui te  
qui te

(37) (38) (39) (40) (41)

*p* *p* *p*

(p4) m7) qui te

TR9 (♩ = ♩)

ex - pec - tant, non con -  
ex - pec - tant, non con - fun -

(42) (43) (44) (45) (46)

12 10 non con fun

ex - pec - tant, non con fun

(6-5) (A<sup>5</sup>) (A<sup>3</sup>)

*mp* *p*

- fun - den tur.  
den tur.  
den tur.

(47) (48) (49) (50)

*mp* *mp* *p*

obvious exception in the "Qui te" closing section is a result of the structural role implicit in the design of the work. "Qui te" simply recalls the opening "Ad te." Another unique device is employed as the opening section moves from  $\frac{3}{2}$  into  $\frac{3}{4}$  meter. Initially the minor third motive is set over six pulses, while each successive entrance is shortened respectively to five, four, and three half-note pulses. "Domine" is set in the seventh measure with a quarter-pulse subdivision and sets the transition to quarter-note movement. A similar shortening of motivic entrances occurs in the parallel final section of the piece.

"Ad te, Domine" is the most accessible of the four motets since a conservative use of extreme dissonance occurs and vocal entrances proceed logically as the piece unfolds linearly.

Laetentur Caeli focuses upon the inverted minor third which becomes a major sixth and is followed by prominent use of a perfect fifth. Both intervals are inherent in the original row. This third piece in a set of four provides a lively contrast in style. Marked, "jubilantly," the motet has a strong feeling of pulse set in triple meter (Example 23). The composer's awareness of the strong triple meter is emphasized by the carefully indicated hemiola which appears at measures 13 through 15 when three measures of  $\frac{6}{8}$  occur in the midst of the  $\frac{9}{8}$  meter. A great amount of syncopation heightens the rhythmic excitement of the piece and tends to break down the consistent feeling of pulse. When the pulse is in danger of being obscured, a straightforward dotted quarter-note pulse is given in a three-beat rhythmic motto in imitation of the beginning measure.



Example 23 (continued)

TR 3

TET TER RA, AN-TE FA Ci-EM

Sub. *pp.* *p.* *f.* *f.*

AN-TE FA Ci-EM

AN-TE FA Ci-EM

AN-TE FA Ci-EM

Handwritten annotations: (2), 5, 6, 7, 10, 12, 1, 6, 3, 9, 1, 3, 4, 7, 8, 9, 11, 2, 5, 12, 4, 10, 11.

TR 10

DO Mi Ni, QUO Ni

DO Mi Ni,

DO Mi Ni,

DO Mi Ni,

Handwritten annotations: *f.*, *p.*, 4, 2, 2, 11, 12, 13, 2, 13.

Continued . . .

Example 23 (concluded)

The musical score consists of two systems of staves. The first system includes a vocal line and three piano accompaniment staves. The vocal line features lyrics: "-AM VEN- it, EX- -AM EN- it, EX- -AM VEN- QUO NI-AM VEN- VEN- it, EN- VEN-". The piano accompaniment includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and fingering numbers (1-5). A trill (TR) is marked above the vocal line. The second system shows a continuation of the vocal line with lyrics "it." and piano accompaniment with circled measure numbers 14, 15, and 17.

Eight forms of the row are used as the basis for pitch content as follows:

TO TR2 T5 TR3 TO TR10 T7 TR9

Each set follows the preceding set by a connecting shared pitch and occurs completely within the space of six dotted quarter-note durations. Phrase structures may operate independent of the appearances of ordered sets. At measure nine the original row makes its second and only re-appearance precisely halfway through the work. Rather than signal the beginning of a second section, the measure seems to function as the beginning of a climactic phrase which continues through measure twelve. Due to the sudden shift in texture, meter, and dynamics at measure thirteen and the sudden appearance of the muted vocal device at measure sixteen, the forward motion of the piece carries to the final measure which cadences at a striking f# minor triad. Thus, the entire work functions as a single structural upbeat to the final cadence at measure seventeen.

Traces of an earlier madrigal style remain in the use of paired voices, imitation, and the alternation of independent lines and chordal sections. Several specific directions are given in the composer's notes. The most striking of these indicates that parts which share a phoneme or single word sound must strive to achieve a sound that is as identical as is technically possible. In essence, the four parts must try to maintain a single vocal identity. Measure sixteen introduces the sign, †, which is to indicate singing with a closed mouth while producing a specific sound. In practice, this seems to work best if the lips are not tightly shut. The result is a muted effect which is similar to adding a physical device to a musical instrument.

Fast tempo, subito dynamic changes and the addition of an unusual vocal effect provide a moderately difficult challenge to the performer.

Terra Tremuit is the fourth motet and is the last in a series based upon a single row matrix that has been completed.

In this fourth motet the matrix appears in retrograde order for the first time. The original order for the first three motets is as follows:

T0 TR2 T5 TR3 T0 TR10 T7 TR9.

The order for Terra Tremuit is retrograded to the following:

T9 TR7 T10 TR0 T3 TR5 T2 TR0.

Continuing emphasis of the prominent minor third is present but a new linear dimension is exploited by displacing the usual motion by step and expanding it to produce a new motive of a major or minor seventh. After a quiet beginning section at the text, "The earth trembled and quaked, . . ." (*Terra tremuit, et quievit, . . .*), this new ascending seventh occurs in imitation at the word, "resurgeret," in a classic example of word-painting which is descriptive of the resurrection (Example 24). The climax of this first section of the piece occurs at the chordal section, measures fourteen through seventeen, on the word, "Deus." The last third of the piece shifts back to smooth motion where the lines move by step or by third while each voice takes one of the four syllables of the word, "alleluia," which occurs three times in the closing.

A large amount of close dissonance, melodic lines involving the leap of a seventh and the movement of a single phoneme from one part to another will challenge the best of choirs. There is an additional problem of associating the use of vibrato with all dynamics involving forte singing and changing to a tone without vibrato for piano markings.

Example 24, "Terra Tremuit"

*CON FORZA*,  $\text{♩} = 92-96$

T9

TER-RA TRE-MU-ET QUI-E-VIT, U-IT E-VIT, DUM DUM RE

(uguale)

Continued . . .



Example 24 (concluded)

The image displays a handwritten musical score for Example 24 (concluded). It consists of several staves of music, each with various annotations and performance markings. The notation includes notes, rests, and slurs, with some notes marked with fingerings (e.g., 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12). Performance markings such as *f* (forte) and *piu f* (pizzicato forte) are present. Dynamic markings include *7p* and *3*. The score is annotated with circled letters: A, E, U, and LU. Some letters are connected to specific notes or rests by dashed lines, indicating a sequence or relationship. For example, a circled 'A' is connected to a note on the top staff, and a circled 'U' is connected to a note on the bottom staff. The notation is arranged in a somewhat irregular, overlapping fashion, suggesting a complex or multi-measure piece. The overall style is that of a working draft or a composer's sketch.

In the notes on performance, Gaburo states that the effect of the work should be " . . . as continuous as possible, . . . ." However, the linear flow of the work cannot be achieved in the traditional sense of producing a legato within individual voice parts as separate components within a contrapuntal texture. A single voice part may only contribute a small fragment which moves in and out of the texture in an entirely different register from any other part. The flow is maintained by avoiding obvious breathing points so that no discrete phrases are created. Rather, each new phrase should proceed out of the previous one. This concept is specified true for each of the four motets but may cause the most problems in the last two pieces. Also, individual phonemes are stressed and separated so that the performer must maintain an awareness of word continuity within all the parts.

Antiphony II: "Variations on a Poem of Cavafy" (1962)

For large satb chorus, soprano solo, and 2-channel audio tape  
 Performance time: 14' 32"  
 Lingua Press

Antiphony II is a four-movement work incorporating Gaburo's concept of combining vocal and electronically manipulated or produced sounds in a fully integrated manner. The result is that there are moments in the work when the listener may have difficulty determining which sounds are being produced by "live" singers and which ones come from the audio tape. The poem by Cavafy seems especially appropriate for a composition involving the special effects that are available in the medium of electronic music. The poem, Voices, is included below:

Ideal and dearly beloved voices  
of those who are dead, or of those  
who are lost to us like the dead.

Sometimes they speak to us in our dreams;  
sometimes in thought the mind hears them.

And for a moment with their echo other echoes  
return from the first poetry of our lives  
like music that extinguishes the far-off night.

Each of the four movements is a variation of the complete poem. Beginning with the first variation which is set for voices, a cappella, the work moves into the second movement through a connecting tape transition and joins tape and voices for the two middle movements. Only the vowels are sounded in the second movement and the consonants are extracted for the third variation. Concluding with a final tape variation, the work is to be performed without a perceptible break between sections.

An extremely demanding soprano solo occurs in the third variation which is the retrograde inversion of the pitch content of the four chordal parts in the first movement. The three Greek words represent four English words in translation and are given spatial relationships in the score (Example 25). Thus, the four score levels represent the soprano, alto, tenor, and bass parts with the bass part appearing as the highest staff, the tenor as the second staff, et cetera. The text is given with translation below:

ΜΟΥΣΙΚΗ (music)  
ΟΜΙΛΟΥΝΕ (they speak)  
ΦΩΝΕΣ (voices)

Every phoneme which occurs in the English text is present in the phonetic pronunciation of the three Greek words and these words repre-



sent, to a large extent, a summary of the important concepts contained in the poem. Since the second word given is a synthesis of two words in the English, it is assigned two staves. The remaining staves contain a gradual unfolding of the single words which have been assigned to them. Both texts are presented in phonetic transcription in the voice parts while the original text is presented in the score for quick reference by the performers in order to maintain a verbal continuity.

Virtually every parameter in the work is serialized by divisions of twelve. Pitch classes, durations, registers, dynamics and linguistic phonemic classification are assigned twelve categories. The complete text and parallel durational values are present within each movement. When the voices extract the vowels, as in the second variation, the consonants are present in the accompanying tape; and, when the consonants are extracted in the third variation, the tape contains the appropriate vowels. Essentially, then, the variations represent the imagery of a recurrent dream in which all aspects may be present but are distorted by the dreamer's perception. In a sense, the variations are four different perceptions of the poem which seem to move from the focus upon the words of the text to another level of meaning which is totally removed from word intelligibility.

Pitch content is shown (Example 26) as being derived in four developmental stages. The two trichords in the first hexachord retain intervallic relationships in the second hexachord which is a transposition at the tritone. All possible permutations of the order within each trichord are illustrated in Example 26b and are assigned specific dynamics based upon the linear order of appearance in the work (Example 27). With the exception of the first trichord presented where the

Example 26, structural materials for Antiphony II.

- a) First set. This example identifies the four trichords.

Handwritten musical notation for the first set of trichords. The staff shows two measures. The first measure contains notes 0, 2, 3, 4, 5, 7 with brackets labeled 'a' and 'b'. The second measure contains notes 6, 8, 9, 10, 11, 1 with brackets labeled 'c (a\')' and 'd (b\')'.

- b) All permutations of the trichords are given with assigned dynamics.

Handwritten musical notation showing all permutations of the trichords with assigned dynamics. The top staff shows six measures with notes and brackets labeled with permutations: 1 2 3, 2 3 1, 3 1 2, 1 3 2, 2 1 3, 3 2 1. Dynamics are pp, p, mp, f, mf, ff. The bottom staff shows the corresponding notes and brackets.

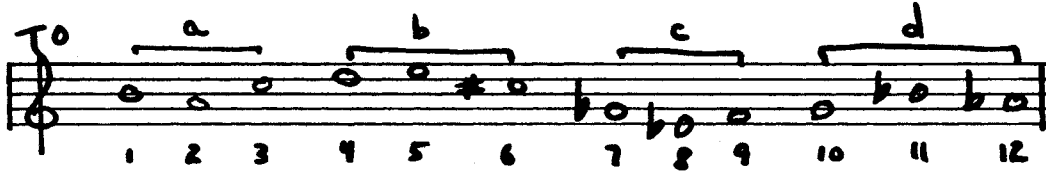
- c) The unordered structural set is given with the two resultant forms that retain hexachordal identity.

Handwritten musical notation showing the unordered structural set and two resultant forms that retain hexachordal identity. The top staff is labeled 'To' and contains notes 0, 7, 3, 4, 2, 5, 11, 6, 8, 10, 9, 1. The middle staff is labeled 'TRb' and contains notes 7, 3, 4, 2, 0, 5, 11, 8, 10, 9, 1, 6. The bottom staff is labeled 'RI2' and contains notes 0, 4, 3, 5, 7, 2, 8, 11, 9, 10, 6, 1.

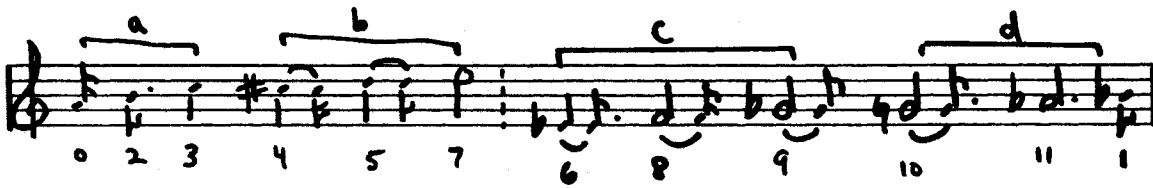
Continued . . .

## Example 26 (concluded)

d) This is the first ordered set projected in Antiphony II.



e) The following pitches are shown with their assigned durational values.



Example 27, extracted from Antiphony II

*Handwritten:* *Navarino I on a Piece of Canvas, said*

**A LAMENT**  
 ♩ = 72      ♩ = 96      ♩ = 90

© LINCOLN PRESS, 1976

IDEAL AND DEARLY BELOVED VOICES OF

Continued . . .

Example 27 (continued)

The musical score is arranged in four systems, each with two staves (1-2 and 3-4). The systems are labeled on the left as *violin*, *viola*, *cello*, and *double bass*. The tempo markings are  $\text{♩} = 84$ ,  $\text{♩} = 72$ , and  $\text{♩} = 96$ . The lyrics are: "Those who are dead or of those who are lost". The score includes various musical notations such as dynamics (*mp*, *f*), articulation (*acc*, *tr*), and phrasing slurs. The lyrics are printed below the bottom staff.

2.

Continued . . .

Example 27 (concluded)

The musical score is arranged in four systems, labeled vertically on the left as Soprano, Alto, Tenor, and Bass. The Soprano part begins at measure 78 and continues through measure 90. The Alto part starts at measure 78 and ends at measure 84. The Tenor part starts at measure 78 and ends at measure 84. The Bass part starts at measure 78 and ends at measure 84. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *p* (piano). Vertical dashed lines indicate the alignment of notes across the different parts. The score concludes with a measure number '3.' at the bottom right.

To us like the dead. Sometimes they speak

Example 27 (concluded)

The musical score is arranged in four systems, labeled vertically on the left as Soprano, Alto, Tenor, and Bass. The Soprano part begins with a tempo marking of  $♩ = 78$  and a dynamic marking of  $sf_{120}$ . The Alto part has a tempo marking of  $♩ = 90$ . The Tenor and Bass parts have dynamic markings of  $sf$ . The score includes various musical notations such as notes, rests, and slurs. Vertical dashed lines connect notes across the systems, indicating harmonic relationships. The score concludes with a measure containing a fermata and a final note.

To us like the dead. Sometimes they speak

3.

sopranos have the dynamic, *pp*, indicated with a 213 presentation, the following trichords are assigned the dynamics indicated in Example 26b. Example 26c shows the operations on the unordered set which produce identical pitch content within the resulting hexachords. In Example 26d the ordered row which begins the first variation is given. The retrograde inversion which begins on the pitch, "c," can be traced backwards in the third variation starting with the final note sung by the solo soprano. Example 26e shows the first structural set notated in the assigned durational values. These durations are easily found when the note appears in the score surrounded by rests. Values are often lengthened but the original value remains prior to the addition of another pitch (Example 27).

Variation I is a gradual textual unfolding of the sixteen voices based upon all the sounds of the words in their proper order. Each section of the movement can be clearly traced by following the gradual additions of pedal tones or their cessations. The first collections of pedal tones end, with one exception, at measure 20 which completes the first phrase of the text. These pedal tones become a metaphor of the "voices" that are mentioned in the text. In the middle section the pedals enter and depart sporadically as in the dream allusion with the final section ending with a quick build-up to a total of twelve pedal tones that crescendos to fortissimo at the tape entrance. This is clearly a kind of word painting which expresses the line which ends, ". . . like music that extinguishes the far off night." In this manner, the vocal part of the first movement functions as a gradual structural upbeat to the startling entrance of the tape. It

should be noted that singers are asked to interrupt their pedal tones at the point at which another part begins the same vowel sound. The movement is marked as a lament.

The second variation is marked, "with anger," and consists of the extracted vowels of the text sung on the single tone "d" above middle "c." Tape segments move in and out of the texture and include modified vocal laughs which have the effect of invoking a dream-like quality. Unique vocal articulations largely imitate electronic effects, and the interaction is clearly a desired result so that the sounds are not easily distinguishable from one another. The shape of the variation is determined by five tape interruptions or slow vocal glissandos with a gradual decrease in tension ending with a decrescendo of the tape laughter to niente.

Immediately following the tape decrescendo, the soprano soloist begins the third variation which is marked, "capricciosamente." Underneath the soprano line, the chorus punctuates the texture with relatively pitched consonants which have been extracted from the text and appear in the same rhythmic context as the complete words appeared in the first movement. The singers are asked, in the composer's notes, to perform with a vocal quality which is light and capricious. The relative pitches for performing the consonants mirror the relative degree of high or low pitches for the corresponding words found in the first movement. In a sense, they are a kind of structural inversion of the outline of the first variation.

As the third variation ends in a gradual decrescendo of dynamics and activity, an extreme mood of madness ensues with the beginning of

the final tape variation which is marked, "pazzo" (crazy). Elements of recognizable choral sections which have been part of the preceding taped sections completely disappear and are utterly distorted. Three sections are formed by a repetition of a compacted version of the essential shape dictated by the poem. The conductor is given directions to conduct the tape as if live performers were producing the sounds.

Gaburo has indicated that at two structural levels the entire work represents a gradual movement from the real to the abstract. And, at another level, the work progresses from abstract to the real. Perhaps, the original poetry can be viewed as a structural reality on the one hand, while at the same time it represents a verbal abstraction of an emotional reality.

Performance and rehearsal procedures must include training the singers in recognition of phonetic transcription. A minimum of sixteen singers are required, but additional voices are desirable in order to help sustain the long pedal tones. Tape cues are clearly indicated with a graphic notation including precise markings to the one hundredth of a second. The work requires excellent singer-musicians and a remarkable soprano soloist.

December 8 (1967)

For 40 male voices; tenors, baritones, basses  
Performance time: 3'  
Lingua Press

This three-movement work for male voices is based upon the pitch content of a chant from the Liber Usualis and should be performed with the expressive quality of chant in mind. While the text unfolds throughout the three movements and is written in English, the final movement

includes elements of a Latin text which has been extracted from the English phonemes present (Chapter II, pp. 12-13). The pitch content (Example 28a) consists of the complete chromatic scale within a single octave with individual voices assigned a single pitch. As the linear movement progresses in the work, voices sustain their pitches through consecutive entrances so that the combinations result in an undulating succession of clusters. Motion is achieved through the contraction and expansion of these clusters, shifting of vocal colors, and relative densities.

The composer provides an "attack-rhythmic scheme" (Example 28b).<sup>4</sup> It can be seen that pitches in the middle of the octave function as points of departure and arrival while the progression to the highest and lowest pitches can be reduced to reveal a basic structural design of the work. Remembering that the scheme does not illustrate sustained clusters, it can be seen that the outer octave is not achieved until the end of the second section and the third section is highly compacted in terms of density and movement from the central pitches to the extremes.

Several unique compositional devices appear in December 8 which simultaneously explore timbral effects and are practical solutions to performance problems. Assignments of individual vocal parts to a specific pitch eliminate the necessity of writing parts on a staff. Since there are twenty assigned parts and all pitch material occurs within a chromatic octave, a traditional score would be unwieldy. Also, the individual singers are given a single line to follow which

---

<sup>4</sup>Notes: December 8; Lingua Press.

Example 28, extracted from Notes: December 8

a)

The attack-rhythmic scheme is:

1  
you  
me:  
2  
can you  
3  
you

Detailed description: This musical score consists of four staves. The first staff is a vocal line with lyrics 'you' and a circled '1' above it. The second staff continues the vocal line with lyrics 'me:' and a circled '2' above it. The third staff continues with lyrics 'can you' and a circled '3' above it. The fourth staff continues with lyrics 'you' and a circled '3' above it. The notation includes various rhythmic values, accidentals, and phrasing slurs.

b)

Detailed description: This is a single musical staff containing a sequence of notes and rests. The notes are mostly quarter notes and eighth notes, with some rests. The staff is oriented vertically on the page.

indicates duration, phoneme, and proper dynamic. If singers have difficulty memorizing their single pitch, they can find it by relating to one of two nearly constant pedal tones of either "g" or "a." Dotted lines appear on the score which indicate simultaneous entrances, and several groups of two pitches always appear as a consistent sonority.

The central pitch, "A<sup>b</sup>," occurs but one time and is centrally located in the composition. Pitch content in the rest of the work centers around a gradual expansion and contraction from and to the pitches, "g" and "a." A possible voice arrangement for performance would be to locate singers in a spatial manner which duplicates the chromatic arrangement found in the score. In this manner, the aural-spatial effect would be heightened.

Other suggested rehearsal procedures include requiring singers to pencil in the complete word for easy reference in order to sing the correct phoneme. Phonetic symbols have been included only when pronunciation may be in doubt. It may also help to require singers to pencil in the bar lines for total vertical association while stressing the importance of maintaining an awareness of the linear unfolding of the text. Gaburo recommends that two men per part be used for best results.

## CHAPTER V

### LINGUISTIC THEATRE

Gaburo's expression, Compositional Linguistics, reflects his concern for language as a compositional point of departure. The two facets of this expression can be described as language as music and music and language. Four segments of a six-hour theatre, entitled Lingua, were written between 1965 and 1970. Lingua II: "Maledetto," a composition written for seven virtuoso speakers, generally fits the description of a choral piece and is the only piece of its type thus far completed by Gaburo. Conceptually, each human is viewed by Gaburo as ". . . capable of generating more than one kind of language at a time, . . . sound, gesture, energy, thought, feeling."<sup>5</sup> Since aspects of gesture, spatial considerations, and characterizations are given equal expressive significance, the work is theatre. Since the work derives from the question of exploiting the acoustical, physiological, and structural properties of language, it is appropriate to call the work a Linguistic Theatre. Musical elements in the work are retained although specific pitches are not called for. Tempo is indicated by specific directions calling for a rate of words-per-minute. Registral differences are indicated by specifying individual parts for soprano, alto, tenor, and bass readers. And, a section of random pitches occurs as an

---

<sup>5</sup>From the composer's notes which appear on the jacket of the recording, Maledetto, Composer's Recordings, Inc., 1973.

accompanimental device on the vowel, [u]. Dynamics and accents are indicated in the traditional manner.

LINGUA II: "Maledetto" (1968)

For seven virtuoso speakers  
Performance time: 44' 25"  
Lingua Press

As part of a general description of this work, the following text has been extracted from the composer's notes:

. . . In the case of Maledetto my intuitive urge was to do a curse piece. Eventually the screw became my metaphor. On the research level of verbal language, per se, (to say nothing of the structuring of other compositional parameters), I spent about six months reading everything I could find relative to the subject, from mechanical technology (including that of Greek and Roman Antiquity), and slang and its analogues, and medical documents having to do with the physical, moral, ethical aspects of artificial insemination, to the elaborate means by which certain extracts are obtained from animals in the production of perfume. At the same time I was deeply involved in such coronas as Chomsky's: Aspects of the Theory of Syntax (MIT Press), Whorf's: Language, Thought, and Reality (MIT Press), Levi-Strauss': The Savage Mind (U. Chicago Press), Merleau-Ponty's: Phenomenology of Perception (Humanities Press), Grotowski's: Towards a Poor Theater (Clarion). Thus, in a certain verismo-and-statistical sense Maledetto is simply a document of facts (screw research), supported by whatever else I was (into). But the transformation of fact and experience into metaphor is quite another matter. Certainly it can be easily assumed that Maledetto's explicit scatology reflects one structural question I posed. But even from so-constricted a view an answer does not come easily, for: Is Maledetto scatological? Or, Is Maledetto scatologically not scatological? Or, Is Maledetto not scatological? However, questions I really raised, the answers to which I believe Maledetto to contain in its deep structure, I prefer to leave to the observer to discover. . . .<sup>6</sup>

---

<sup>6</sup>From the composer's notes which appear on the jacket of the recording, Maledetto, Composer's Recordings, Inc., 1973.

Maledetto is set in a living-room or salon environment with individuals seated upon objects of varying heights. Preferably, the work should be performed in the round. The seven parts call for three solo speakers and a solo quartet. Each speaker or speaker-group has a distinct role to play, although various interactions and transformations occur as the work progresses. Beyond textural implications, a variety of descriptive qualities are given to each speaker. Speaker "A" operates independently of the others while narrating material which is largely historical or anecdotal in nature. This narration serves as a kind of pedal to the remaining speakers whose material exists adjacently or is triggered directly by words, thoughts or sounds contained in speaker "A's" part. The part calls for a male voice with a tenor quality preferred. Speaker "B," a bass-baritone, reads material consisting entirely of curses in varying degrees of excitement.

Group "C" essentially reacts to the text of speaker "A" by asking questions, making comments, arguing, and snickering. Several different qualities are inherent in the technical arrangement of sections of the piece. One technical device is the separation of one member from the group which operates as a kind of antiphonal litany. In a structural sense the roles of group "C" fall into three relatively equal divisions of the piece. The second function occurs as a series of canons with the third section culminating in a frenzy of activities including litany, argument, dramatic speeches, and a quasi-computer effect of random pitches produced on the extracted vowel, [u].

A female, either a soprano or mezzo-soprano, is assigned the role of speaker "D." Her role has the widest variety of functions and characterizations. The part interacts with speaker "B," antagonizes and is highly transformational. Among many qualities called for are drunkenness, playfulness, and dramatic speech. Transitional connecting words found in her part may be structurally grouped into three sections, each beginning with the word, "but."

Although page numbers in the score-script are not equivalent with time, a chart comparing the various structural groupings found in each part reveals a general outline and progression of events within the work (Example 29).

In a work which lasts over forty-four minutes, it is important to develop an awareness of large structural areas such as those represented in the chart. Although the sections shown are very general, they can facilitate rehearsal procedures and pinpoint points of arrival. These arrival points can be used as boundaries for rehearsal of sections and can be viewed as structural blocks which give an overview of the entire work as a single phrase or macro-phrase. This allows performers to gain the necessary perspective in creating a gradual increase in tension throughout the entire work creating a steady up-beat feeling which culminates in the arrival or climactic moment which occurs at the coda. The coda is described by the composer as the structural arrival of the work with all preceding material leading up to it.

Using speaker "A" material as a point of reference, several techniques of deriving adjacent textural materials can be seen.

Example 29 The following chart demonstrates and compares structural groupings as extracted from Lingua II: "Maledetto"

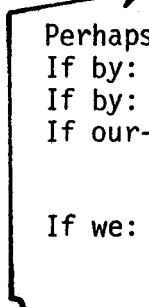
SPEAKER "A" (topic)	SPEAKER "B" (whispered)	SPEAKER- GROUP "C"	SPEAKER "D" (connecting words)	page number
(silent)	phoneme (s)		(silent)	1
1 INTRODUCTION	(silent)	(silent)	But, If---	2
2 PRE-TECHNICAL	cursing ff	Litany		3
3 USE		Litany	No--- [pause]	4
		Litany	Go:	5
		Litany	Go: Again: Go!	6
	cursing f		Furthermore: And---	7
			Go: Go---Overmore:	8
			But, If---	8
		Litany	Nevermind, You Get	9
		Litany	And, And See	9
		Canons	[pause]	10
4 HISTORY	cursing mf	Canons		11
		Canons		12
5 TECHNOLOGY		Canons	If	13
		Canons	You'll come	13
	cursing p		Out! And, Only to:	14
			Again,	15
		Canons		16

Continued . . .

Example 29 (concluded)

SPEAKER "A"	SPEAKER "B"	SPEAKER- GROUP "C"	SPEAKER "D"	page number	
6	NOMENCLATURE				
	(antiphonal: Speaker "A" followed by "B," "C," and "D")				17
	Argument				18
					19
	Togetherness To:				20
	Being: But, If				21
	Computer			Perhaps, If by:We,	22
				If by:	
				If by: We, And---	23
				If our--- And---	24
Inversion				24	
Coda			If we:	25	
				26	
7			ECONOMY		

cursing pp



Speaker "B" reads a cursing text that is generated by the initial letter of text "A" while speaker "D" reiterates the structural word, "IN" (Example 30). This word, "IN," is part of an overall progression described by the composer as a gradual transformational goal moving from "IN" to "INTO" to "OUT." Page eleven of the score illustrates Speaker "B" using curse words beginning with the letter, "S," which has been extracted from the source word of the composition which is SCREW (Example 31). Another text extraction occurs on page fifteen with members of group "C" emphasizing extracted words from the text of speaker "A" and trilling every letter "r" contained in the text as well (Example 32).

The computer-like section which begins on page twenty-three extracts several phonemes from the words: if, do, continue, stop, and pause (Example 33). The following section calls for random pitched and rhythmically produced articulations. Gradually, the phonemes converge on the vowel, [u], in a unique section on page twenty-four which calls for randomly pitched clusters which are articulated at points where the same vowel occurs in the text of speaker "A" (Example 34).

Performance problems are considerable. The speed of articulation required of the speakers varies from 100 wpm (words-per-minute) to an extremely difficult 300 wpm. Coordination of events, given the rapid speech, requires many hours of rehearsal. In addition to the logistics of rehearsing, the problem of finding performers and a performance setting suitable for scatologically explicit material may well deter many directors from attempting the work. The work,

Example 30, extracted from Lingua II: "Maledetto"

speakers B+D= child-like quality, c.130-150 wpm, generally ff, loose

(attacca subito)

ff >

SPEAKER D: ● BUT,

IF WE WERE TO ANDROGYMATE *or* *dive in the dark* OR CULBATIZE

*or* *hoist in* OR RUSH UP THE STRAIGHT

*or* *slide up the board* OR PERFORM A WIPE AT THE PLACE

COULD YOU *take the push?* AH HA *that's the trick.*

EXERCISE IN

SPOON - O N IN

B= forced whisper, ff  
*canary tail-trading mount!* *fen sparrow!* *fly-girling out-owlant!*  
 Combinationally the male-female screw form one of the

*screw miss pheasant!* *bang aunt merry-legs out-twigger!*  
 six mechanical powers being a modification of the

speaker B=  
whisper,  
generally  
mf

Today, + -- screws are machined and machines are screwed. This  
*sample-of-sin, scolopendra, scotch-warming-pad, shoreditch-fury,*  
 was not always so. Originally, machine screws were made by  
*shoful-pullet, smock-servant, soiled-dove, special-spigot-sucker,*  
 hand. Under this primitive system, no two screws were alike.  
*skit, sportswoman, squirrel, star-gazer, stew, sard,*  
 When a screw had to be replaced it was difficult to make another  
*scour, serve, shag, smock, snabble, snib, stroke, strum,*  
 that would fit.  
*stingtail, summer-cabbage, swallow-cock,*  
*fad-cattle, canary-bird,*  
*fancy-fagot, castoff,*  
 Henry Maudslay, about the opening of the 19th century,  
*featherbed, cleaver, a*  
 period referred to as the Paleotechnic Phase,  
*file, gave*  
 great study to the production of uniform and  
*filth, cocktail,*  
 accurate  
*concubinal,*

Example 31, extracted from Lingua II: "Maledetto"

-turns which we want to turn in this female screw, and we turn from the other part as much as  
 $\frac{1}{B}R$   $\frac{1}{S}R$   $A R$   $T R$   $\frac{1}{B}R$   $S R$   $B R$  (etc.)  
 TURN (secco) MUCH

the thickness of the screw-turns so that it becomes like a peg of equal thickness. And we draw  
 $\frac{1}{S}R$   $A R$   $S R$   
 THICKNESS SCREW-TURNS BECOMES PEG THICKNESS DRAW

two diameters on the base of the piece of wood, and we divide each of them into three equal  
 $\frac{1}{B}R$   $T R$   
 PIECE DIVIDE

parts. And we draw from one of the two points a line at right angles to the diameter. Then we  
 $B R$   $\frac{1}{S}R$   $T R$   $S R$   $\frac{1}{B}R$   
 DRAW POINTS

draw from the two ends of this line at right angles to this diameter, on the whole length of  
 $A R$   $B R$   $\frac{1}{S}R$   $T R$   
 TWO ENDS LINE THE WHOLE LENGTH OF

the peg, two lines at right angles: and this is easy for us to do if we place this peg along a  
 $A R$   $\frac{1}{B}R$   
 THE PEG LINES EASY PLACE THIS PEG

straight board and scratch it until we reach the screw-furrow. Then we use a fine saw with  
 $S R$   $\frac{1}{S}R$   $T R$   $\frac{1}{B}R$   $B R$   
 SCRATCH REACH SCREW-FURROW

←

c.180-200 wpm

P  
O  
C  
O  
A  
P  
O  
C  
O  
A  
C  
C  
E  
L  
E  
R  
A  
N  
D  
O

8  
4  
4  
6  
6  
4  
7

Example 32, extracted from Lingua II: "MaI edetto"



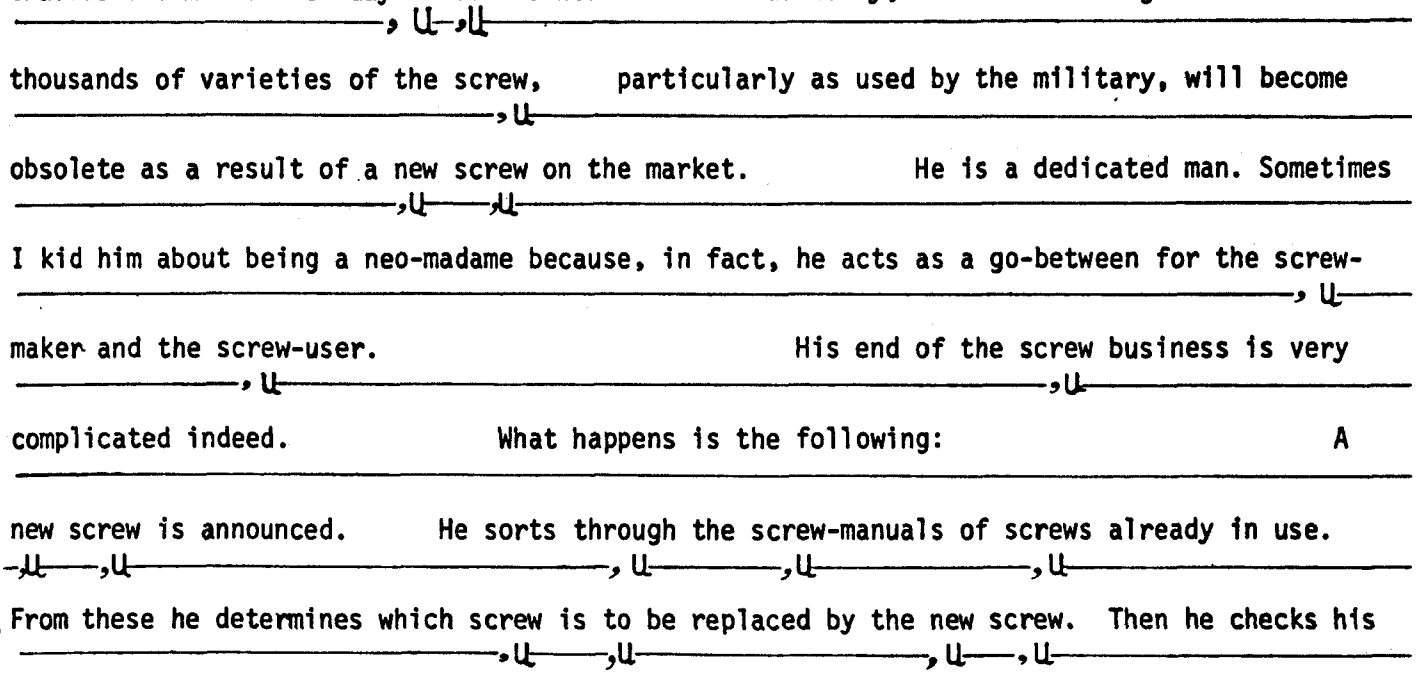
(N) following personal story: (N)  
 My brother-in-law has an unusual occupation. (U) (a) (I) (a) (I) (a) (I) (a) (I) He works for the United States

all speakers except A extract phoneme (U) as indicated. Begin as high in pitch as possible; form clusters, change spacing between parts, vary timbre etc.;

poco a poco decrescendo as voices get lower and lower in pitch until they are as soft, low, and moan-like as possible by the cadence.

Government. (a) (I) (a) (I) (a) (I) (a) (I) He is an expert on screws. He travels 120 miles each day to do his work. Basically, he is in charge of which of the thousands of varieties of the screw, particularly as used by the military, will become obsolete as a result of a new screw on the market. He is a dedicated man. Sometimes I kid him about being a neo-madame because, in fact, he acts as a go-between for the screw-maker and the screw-user. His end of the screw business is very complicated indeed. What happens is the following: A new screw is announced. He sorts through the screw-manuals of screws already in use. From these he determines which screw is to be replaced by the new screw. Then he checks his

ff U B,a,p



however, will continue to exist at the conceptual level of the written score which can be studied for its wealth of compositional concepts.

## CHAPTER VI

### CONCLUSION AND SUMMARY

Kenneth Gaburo is an American composer whose compositional style began with the influences of an earlier generation of composers and gradually developed into a highly personal and contemporary musical language. His earliest works exhibit neo-Renaissance characteristics exemplified by a mature contrapuntal approach to composition. Imitation, voice pairing, and word-painting typify this style which moves from a traditional handling of dissonance to greater emphasis upon fourths and sevenths as stable aggregates. Concurrent with a shift toward serial composition, Gaburo began to assimilate other developing techniques, such as: the incorporation of electronically manipulated and produced sounds; the inclusion of many levels of the linguistic properties of language as compositional materials; and a focus upon total environment as exemplified in videotape, film, and theatre.

Throughout the entire opus of his choral works, Gaburo placed primary importance upon text and its optimum expression. The text is always the shaping force in establishing phrases, intervallic content, texture, and formal structure. Changes in style reflect parallel changes in concern for language and its many modes and levels of communication. The earliest madrigal-like treatment of

text is reflected in its adjacent musical setting. In the later works, the musical language shifts in order to accommodate more and more expressive elements contained in language in a linguistic and para-linguistic sense.

Harmonic vocabulary is generally the result of the linear aspect of Gaburo's compositions. In the early choral works, diatonic writing with modal inflections characterize a style concerned with traditional resolution of mild dissonances. Most of the vertical aggregates are thirds, fifths, or sixths. As fourths and sevenths gain stability by context, harmonic motion ceases to be triadically based and must be measured by relative degrees of consonance or dissonance. Intervallic content gradually becomes almost synonymous with linear or melodic content. This logically proceeds toward a serial expression in which intervallic relationships and extracted motivic shapes are of paramount importance. Within this context, Gaburo focuses, chronologically, upon hexachordal groupings and later upon trichordal groupings. In addition to this stream of developing techniques, Gaburo incorporates the use of random pitches in both a linear unfolding and aggregate grouping as a compositional device as found in his Lingua II: "Maledetto."

The parameters of duration, rhythm, and accent progress from a traditional use of common metrical settings, in which the barline retains a feeling of recurring downbeat, to changing meters, and, finally, to a use of meter as means of keeping track of total durations having no reference to accent or phrase shapes. These parameters became more

dependent upon phonemes and word-meanings including a serial classification for each.

Great stress is put upon the importance of absolute adherence to expressive directions given by the composer. Technical directions regarding use of vibrato, tone coloration, and equivalence of vowel formation are of equal importance. The various expressive directions given culminate in dramatic characterizations as called for in the later Linguistic Theatres.

Gaburo's gradually evolving style of composition makes ever-increasing demands upon the choral singer. The more significant of these changes are: an expansion of vocal ranges in both the high and low tessitura of all vocal parts; a movement from diatonic writing to a highly disjunct style of serial composition and its attendant performance problems; a demand for absolute matching of vowel and vocal coloration; and a greater stress upon the singer's ability to remain flexible in terms of being called upon to produce an extremely wide range of vocal sounds as indicated by an expressive direction or specific phonetic symbol.

With the exception of Antiphony II, all of Gaburo's choral works are unaccompanied. The largest percentage of his compositions are for mixed chorus and the remaining pieces are for either women's voices or male chorus. Few of the works call for solo singing.

In addition to the poetic texts that have been set, Gaburo has based a large percentage of his choral works upon Latin liturgical texts. Thus far, the only work which incorporates portions of his own text is the Linguistic Theatre, Lingua II: "Maledetto," in

which much of the text has been extracted from historical and technical collected writings.

The choral compositions of Kenneth Gaburo represent a style which is unique among contemporary composers and collectively offer a significant contribution to contemporary choral literature. Although many of his works remain outside of a body of widely performed repertoire, Gaburo has gained recognition as a force in twentieth-century music.

## APPENDIX I

CHRONOLOGICAL LIST OF CHORAL MUSIC:

Snow and The Willow: 2 madrigals; satb; Lingua Press; 1950

A Cycle for Children: for women's chorus (sa); Lingua Press;  
1950  
1. Hi!  
2. Lone  
3. The Huntsmen  
4. Alas! Alack!

Three Dedications: satb; original publisher, Carl Fischer, Inc.;  
available, Lingua Press; 1953  
1. Arid Land  
2. Surprise  
3. The Cry

Humming: (including some notes from: A Mostly Bad Year);  
Lingua Press; 1954

Mass: tb, a cappella; Lingua Press; 1956

4 Motets: satb; World Library of Sacred Music; 1957  
Ave Maria  
Ad Te Domine  
Laetentur  
Terra Tremuit

Antiphony II: (Variations on a Poem of Cavafy); for large  
satb chorus; soprano solo; 2-channel audio tape;  
Lingua Press; 1962

Antiphony III: (Pearl White Moments); satb (4+4+4+4); 2-channel  
audio tape; Lingua Press; 1963

Psalm: (Psalm 31, verse 1); satb; World Library of Sacred  
Music; 1965

Never 1-4: for 4 groups of male voices (36 or more); tenors,  
baritones, basses; Lingua Press, 1966

December 8: for 40 male voices; tenors, baritones, basses;  
Lingua Press; 1967

Circumcision: for 3 groups of male voices; tenors, baritones,  
basses; Lingua Press; 1966-68

Carissima 1,2: for women's voices (sa); Lingua Press; 1968

## LINGUISTIC THEATERS:

Lingua I: (Poems and other theaters): "Dante's Joynte": for six shouting voices; overhead amber spot; 16 mm. film, 2-channel audio tape; Lingua Press; 1968

Lingua II: "Maledetto": for seven virtuoso speakers; Lingua Press; 1967-69

## BIBLIOGRAPHY

### BOOKS AND PERIODICALS

- Chase, Gilbert. Inter-American Institute Yearbook. vol. 3. New Orleans: Tulane University Press, 1967. 82 pp.
- Chomsky, Noam. Aspects of the Theory of Syntax. Cambridge: The M.I.T. Press, 1965.
- Cope, David H. New Directions in Music. 2nd ed. Dubuque: Wm. C. Brown Co. Publishers, 1976.
- Dallin, Leon. Techniques of Twentieth-Century Composition. 3rd ed. Dubuque: Wm. C. Brown Co. Publishers, 1974.
- Denes, Peter B. and Pinson, Elliot N. The Speech Chain: The Physics and Biology of Spoken Language. available from Bell Telephone Laboratories, Inc., 1963.
- Erickson, Robert. Sound Structures in Music. Berkeley: University of California Press, 1975.
- Fairbanks, Grant. Voice and Articulation Drillbook. 2nd ed. New York: Harper & Brothers, Publishers, 1940.
- Grove, Sir George. Grove's Dictionary of Music and Musicians. 6th ed., ed. Eric Blom. London: Macmillan & Co., Ltd., 1974.
- Jespersen, Otto. Language: Its Nature, Development and Origin. London: George Allen & Unwin Ltd., 1922.
- Library and Museum of the Performing Arts, Lincoln Center: collection of manuscripts, letters, programs, and reviews. (Gaburo) 1974-1978.
- Matthews, P.H. Morphology: An Introduction to the Theory of Word-Structure. London: Cambridge University Press, 1974.
- Merleau-Ponty, Maurice. Phenomenology of Perception. Part I, Chapter 6, "The Body as Expression and Speech." transl., Colin Smith. London: Routledge & Kegan Paul. (New York: The Humanities Press), 1962. 174 pp.
- \_\_\_\_\_. Sense and Non-Sense. trans. by Hubert Dreyfus & Patricia Dreyfus. (Paris: Les Editions Nagel, 1948) Northwestern University Press, 1964. 48 pp.

- Pettit, Philip. The Concept of Structuralism: A Critical Analysis. Berkeley: University of California Press, 1975.
- Pooler, Frank, and Pierce, Brent. New Choral Notation. New York: Walton Music, 1973.
- Read, Gardner. Music Notation: A Manual of Modern Practice. 2nd ed. Boston: Crescendo Publishers, 1969, 298 pp.
- Salzman, Eric. Twentieth-Century Music: An Introduction. 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1974.
- Van Riper, Charles, and Irwin, John M. Voice and Articulation. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1958.
- Vennard, William. Singing: The Mechanism and the Technic. rev. ed. New York: Carl Fischer, Inc., 1967.
- Vinton, John, ed. Dictionary of Contemporary Music. New York: E. P. Dutton & Co., 1974.
- Wennerstrom, Mary H. Anthology of Twentieth-Century Music. New York: Appleton-Century-Crofts, Meredith Corporation, 1969. 75 pp.
- Whorf, Benjamin Lee. Language, Thought, and Reality. John B. Carroll, editor. Cambridge: The M.I.T. Press, 1956.
- Wittlich, Gary E., coordinating editor. Aspects of Twentieth-Century Music. Richard Delone, Vernon Kliever, Horace Reisberg, Mary Wennerstrom, Allen Winold, contributing authors. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1975.

COMPOSER'S NOTES: COMPOSITIONS PUBLISHED BY LINGUA PRESS

Antiphony II: Variations on a Poem of Cavafy

Antiphony III: Pearl White Moments

Cantilena IV

The Flow of u

Lingua I: Mouth-piece

Lingua II: Maledetto

The Music in Samuel Beckett's, "Play": (paper play)

Never<sub>1</sub>

A Non-scatological Set of Preliminary Remarks for NMCE IV: (paper play)

Privacy Two---My, My, What a Wonderful Fall

Twenty Sensing Compositions: (collection)

RECORDINGS: Liner notes

Lingua II: Maledetto.

New Music Choral Ensemble III: Kenneth Gaburo, director.  
Composers Recordings, Inc.  
CRI SD 316.

Antiphony III: Pearl White Moments

New Music Choral Ensemble: Kenneth Gaburo, director.  
Nonesuch H-7199.