A Study in Violin Pedagogy: Teaching Techniques from Selected Works by Rachmaninoff, Prokofiev, Bartók, and Delerue

Layne Vanderbeek

This article is an outline and analysis of a few specific methods of composition used by the composers Sergei Rachmaninoff, Sergei Prokofiev, Béla Bartók, and Georges Delerue for the purpose of reproducing the styles and techniques for an intermediate level violinist. This will be accomplished by gathering information concerning each composer and their style and then reproducing that style in an original composition at the intermediate level. Each composer will be dealt with in a section divided into several parts: relevant biographical and historical information, stylistic analysis, and methods employed to incorporate these stylistic characteristics into the intermediate level composition.

The biographical and historical information will consist of pertinent historic, social, and political events that influenced compositional style and growth of each composer. Stylistic analysis will be based upon general historical information and analysis of the specific composition in consideration. Scalar resources, chord and harmony use, texture and rhythm will be discussed and illustrated.

The incorporation of these stylistic elements into an intermediate level composition will be a direct conclusion to the previous section. The information gained in the stylistic analysis will be utilized in original intermediate compositions, and it will be illustrated how this is accomplished and how these twentieth-century techniques are being employed and incorporated. Within the section titled "Methods of Stylistic Incorporation," portions of the intermediate compositions will be used to demonstrate aspects of the composers' styles that were included. Each complete intermediate composition will be placed at the end of each section to demonstrate the results of the analysis. The purpose of this inclusion of style and technique is to create repertoire for the intermediate violin performer to learn, understand, and enjoy this type of music. Currently music in the twentieth-century style is virtually inaccessible to intermediate students.

Sergei Rachmaninoff: Biographical and Historical Information

Sergei Rachmaninoff was born in 1873 in Semyonov, Russia and died in 1943. He began to compose around the age of fifteen, when he began his advanced studies in the senior department of the Moscow Conservatory. His compositional style and technique would be shaped by exposure to prominent composers and musicians of his time (Norris 2009). In his studies, Rachmaninoff regularly interacted with Tchaikovsky who taught at the conservatory. Other professors at the conservatory who helped shape his compositional style and musical outlook were Sergei Taneyev and Nikolay Rubenstein. These composers, involved in the midst of the national debate raging within Russia over sources of Russian music and composition, would steer Rachmaninoff toward an inclusive view of Western musical influences rather than an isolationist, nationalist view.

Around the time that Rachmaninoff was entering upon his studies and beginning to form his musical outlook there were some interesting things going on in the Russian world of music. Glinka, the great Russian nationalistic composer, had started the push for a Russian national style rooted in the folk music of the peasants. Differences in style and purpose developed between the Moscow and St. Petersburg conservatories. These two conservatories would fall on different sides in the debate over nationalism and the development of Russian music. St. Petersburg would advocate for study and composition of strictly Russian nationalist music, while Moscow would encourage the study of other Western music and development of musicians instead of a nationalist ideology.
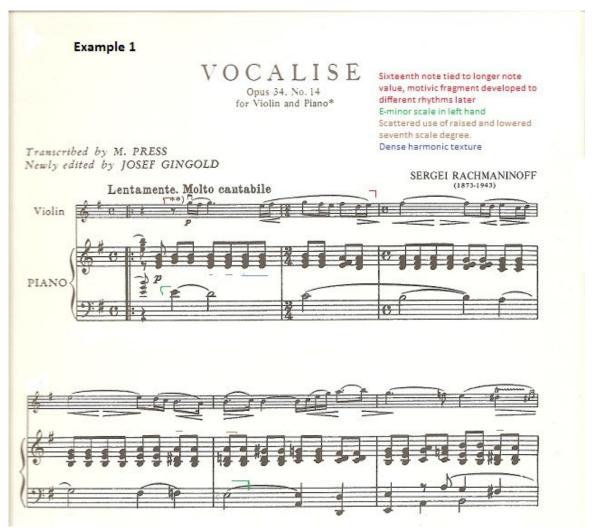
Rachmaninoff: Stylistic Analysis

This was the musical world that embraced Rachmaninoff when he entered it at the age of nine and later when he began piano studies with Nicolay Zverev (Seroff 1950, 17–18). Rachmaninoff's studies in Moscow became one of the great shaping forces on his life and style. His composition style would not be shaped solely by Russian nationalism, but instead would be greatly influenced by Western European music along with Russian musical style.

This move into a broader realm of musical appreciation was a very important factor in his development into a participant in the Romantic tradition and style. His music falls into this tradition due to his contact with Tchaikovsky, Taneyev, and Rubenstein at the Moscow Conservatory. Rachmaninoff combined the sweeping melodies of the Romantic tradition with well-developed and richly orchestrated accompaniment.

Rachmaninoff employs these Romantic ideas in the *Vocalise* to great effect. This piece was originally written for vocal intonation in 1913, but for this study a transcribed violin version is being used. The piece employs lengthy phrases that begin on offbeats. Throughout the entire piece Rachmaninoff continues this pattern of phrases that begin on offbeats. This unusual phrase structure is contained within an AB form, with the first section in this composition being slightly shorter than the second. The motive of two sixteenth notes connected to a note of a longer value is shared throughout the first section by both the piano accompaniment and the melodic line. Originally the motive comes in as two sixteenths slurred to a dotted quarter note (example 1, m. 1), but the motive is quickly modified. A portion of this motive, the two sixteenth notes at the beginning of the grouping, remains constant, but often they are connected to eighth or quarter notes.

The melody in E minor is a smoothly ascending and descending line, which immediately provides the scalar foundation for the piece in the form of a descending E minor scale in the left hand of the piano accompaniment (example 1, mm. 1–5). An interesting aspect of the piece is the scattered use of the raised leading tone of the scale.

Example 1

VOCALISE
Opus 34, No. 14
for Violin and Piano*

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SERGEI RACHMANINOFF
(1873-1943)

Sixteenth note tied to longer note value, motivic fragment developed to different rhythms later
E-minor scale in left hand
Scattered use of raised and lowered seventh scale degree.
Dense harmonic texture

The seventh scale degree is used selectively through the length of the piece. Occurrences of the seventh scale degree at cadence points are always raised and in non-cadential areas the use of the raised seventh varies. This lack of a traditional leading tone use within phrases helps add color to the harmonic texture. The harmony is instantly established and then destabilized by the presence of the tonic followed by a tonic seventh chord.

As the piece progresses, the use of sevenths chords on the tonic, minor v^7 chords, as well as iv^7 and VI^7 chords help to obscure the tonality, but maintains functional harmony in most cases (example 1, mm. 1–3, 5). Another aspect of the repeated use of seventh chords is the dense texture that it creates in the harmony. The blocked eighth note chords in the piano accompaniment usually supply all the notes of the seventh chord, which leads to a

very congested harmonic sound. The motivic integration throughout the piece helps keep the listeners' interest even when at times the harmony is difficult to follow. Rachmaninoff also supplies the music with ample dynamic contrasts that move quickly from one extreme to another.

Example 2

Rhythmically, the *Vocalise* is not complex. The accompaniment begins with straight eighth note support, establishing the beat and motor rhythm (example 1, m. 1). Tied quarter, eighth, and sixteenth note rhythms are the most difficult aspects, shifting accentuation off of the usual beats of 1 or 3. However, an interesting aspect of the rhythm is the constant eighth note pulse that persists in the accompaniment part from the beginning of the piece to its conclusion. At every point in the piece, there is some sort of movement on the eighth note division of the beat.

Rachmaninoff: Methods of Stylistic Incorporation

   The important aspects of Rachmaninoff's style I have isolated and incorporated into the intermediate level composition are as follows: a dense harmonic accompaniment texture, seventh chords on tonic, and motivic integration and development. Also similar to the original Rachmaninoff composition is the form of the piece. The harmonic texture of the intermediate piece is not quite as complex as the *Vocalise*, but incorporates seventh chords on tonic and a fairly consistent eighth note pulse to imitate the texture found in Rachmaninoff's composition.
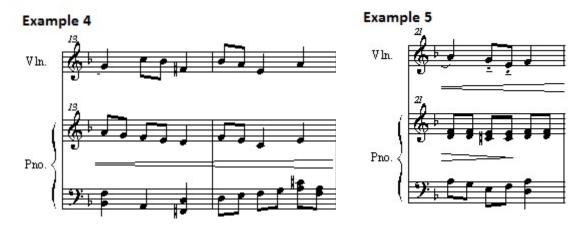
Example 3

Entonnent

Stepwise melodic construction
consistent eighth note pulse
seventh chords on tonic

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   In the intermediate level piece the tendency of the melodic line toward stepwise motion and its motivic content are immediately illustrated by the piano and followed three measures later by the violin part (example 3, m. 2 and m. 5).

The piece develops the stepwise motion of the melodic line and other thematic material, returning these ideas in various forms in both the violin and accompaniment parts. The development of the thematic material helps create a thick harmonic texture contained in a steady rhythmic structure. The melodic line in the violin part switches from smoothly slurred melodic contours to articulated melodic material from the same motives (example 3, mm. 5–6).

As in Rachmaninoff's *Vocalise*, the tonic chord is obscured by sevenths in the accompaniment. The presence of seventh chords consistently in the harmony challenges intermediate level students to listen closely to the relationship between the harmony and melody in performance of the melodic line. As the melodic motives develop, the harmony incorporates aspects of the melody within it (example 4, m. 13). Persistent use of eighth notes helps destabilize the expected harmony: the quality of the chords can change on the half beats while moving through a traditional, or mostly traditional, progression. In this way the intermediate piece will be utilizing the same technique that Rachmaninoff used in *Vocalise* to intensify his harmonic texture, vary the motivic integration, and challenge the aural perception of the traditional harmonic structure.

Example 4

Example 5

In the above examples, it can be seen how the original motive from the melody has been incorporated as both counterpoint to new melody and part of the harmonic structure of the accompaniment. In examples 4 and 5, the violin has fragments of the motive combined in new ways over inversion and fragmentation of the melodic material in the accompaniment. In measure 21, the accompaniment uses fragments of the motive

to construct extended chords leading to a tonic resolution (example 5). The incorporation of melodic development by Rachmaninoff to achieve his melodic and harmonic goals in *Vocalise* demonstrates his utilization of traditional forms and procedures in new ways. Using these same ideas to reach similar goals in the intermediate piece *Entonnent* will help students understand this process on a simpler level.

Sergei Prokofiev: Biographical and Historical Information

Sergei Prokofiev was born in the Ukraine in 1891 and died in Moscow in 1953. In 1904 he entered the St. Petersburg Conservatory. There he studied theory, composition, and piano (Prokofiev 1979, 99–114). In 1908 Prokofiev began composing and premièring works at a series of evening concerts called the Evenings of Contemporary Music that were organized by Conservatory professors, famous musicians, and music publishers to promote new music and new composers (Redepenning 2010). At these events, Prokofiev was able to have his works performed and critiqued by an audience of music critics and professionals. The interaction with critics at these events helped Prokofiev shape his compositional skill by forcing him to write for an educated audience. He had to clearly achieve his melodic and harmonic goals and personal preferences, while pleasing his audience.

 The violin piece under consideration for this article was originally composed as a Flute Sonata in D, Op. 94 in 1942, but under the prompting of the Russian violinist David Oistrakh, Prokofiev transcribed it for violin in 1943 (Redepenning 2010). I will demonstrate how this piece illustrates Prokofiev's use of inventive techniques within traditional structures to please both his compositional desires and his audience.
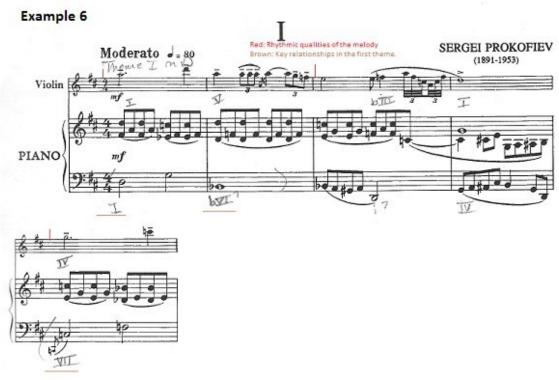
Prokofiev: Stylistic Analysis

Throughout his career Prokofiev wrote a significant amount of music in many different genres. There are some basic elements of his compositional style that can be observed more specifically in the Violin Sonata in D, Op. 94b.

The first of these elements is the lyric nature of his compositions, a lyricism that prevails over chromatic harmony and transformation (Rifkin 2004, 265–267). The Violin

Sonata in D Op. 94b makes some far ranging excursions harmonically, but he is always able to maintain a very good sense of motive and melodic relationship to the original material (Rifkin 2004, 268 and 270).

Altering the rhythmic quality or pitch location of the motivic material accomplishes the transformation of motivic material in recognizable ways. Prokofiev regularly moves his motivic elements to new chromatic locations in relation to the original key (example 6, m. 1 and m.5).
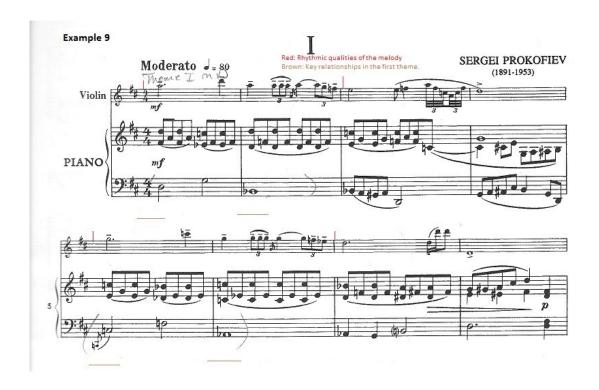
Example 6

This helps loosen the aural relationship to the original key by creating instability harmonically, but retains the familiar motivic element. Rhythmically, motivic material is often expanded or contracted to provide the same intervallic relationship, more or less quickly. The opening motive is condensed into smaller note values and a new pitch location, an interval of a fifth away, and the articulation and dynamics have changed drastically (compare example 6, mm. 1–4 with example 7, mm. 42–43). Prokofiev often combines these two techniques in his compositions.

Example 7 Rhytmic modification of original motivic material.
Tonal center has moved by step compared to original key.

One of the most unique things about Prokofiev's compositions is the emphasis he placed on motivic integration and consistent use of traditional formal structures in inventive harmonic ways. In the exposition section of the sonata, the basic harmonic progression is what would be traditionally expected in a sonata allegro form, I–V (Compare the key in example 6 to the resolution in example 8).

Example 8

Prokofiev avoids clear progress through the traditional harmonic structure by moving the thematic and motivic material by step, thus chromatically altering these materials and moving through or intimating distantly related keys before returning to the traditional harmonic cadence point (Nestyev 1960, 242). This movement of the melodic material by step can be observed in the opening statements of the first theme of the sonata (example 9, m. 1 and m. 5).

Example 9

I

Red: Rhythmic qualities of the melody
Brown: Key relationships in the first theme.

SERGEI PROKOFIEV
(1891-1953)

An interesting harmonic consequence of Prokofiev's composing in the Sonata in D Op. 94b is the third relationship that develops as he avoids traditional harmonic progressions and functions. In the opening statement of the first theme, the progression is from I to bVI; in the step progression of that theme, the next statement is from VII to bV (example 9, compare mm. 1–4 and mm. 5–8). This is very unusual and breaks with harmonic progressions that are to be expected in this form. When this theme is introduced in the development section, the third dichotomy is altered to a conflict of the interval of a fifth in relation to the original statement of the motivic material (example 7, mm. 42–44).

Prokofiev's music also has a percussive quality to it that makes his lyric lines very distinct. This timbral effect is achieved by his utilization of specific dynamic and articulation techniques in combination with each other. In the development section of the Sonata in D Op. 94b, the melodic material is transformed from its original smooth, lyric nature into a very percussive melodic line by the use of staccato and heightened dynamic contrasts, along with a diminution of the rhythmic pattern (example 7, mm. 42–44).
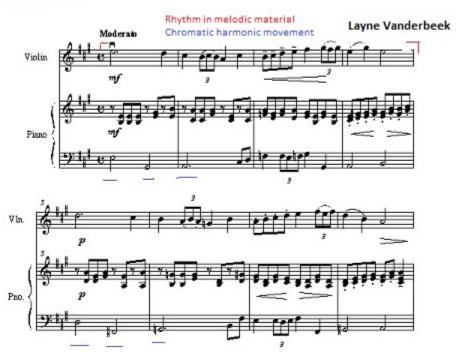
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Prokofiev: Methods of Stylistic Incorporation

For the purposes of this study, I have isolated a few aspects of Prokofiev's style that are found in the first movement of the Sonata in D, Op. 94b and incorporated them into an intermediate level piece called the Sonatina No. 1 in A. The stylistic elements that I am imitating are: a lyric melody in a traditional form, the movement of the motivic material chromatically in order to obscure key relationships, rhythmic alteration of the motivic material to provide variation and development, and use of dynamics and articulations to produce a percussive quality.

The first element, lyric melody in traditional form, is achieved by writing a melodic line that does not involve large intervallic leaps on a regular basis. The melody moves more by step intervals than leaps. Maintaining a melodic construction that moves mostly by step allows the melody to be played in a smooth or continuous fashion. The accompaniment involves chromatic use of motivic elements to bring cohesion to the piece. The intermediate piece is shorter than the sonata by Prokofiev, and is the first movement of a sonatina with the same structural elements that are traditionally expected in the opening movement of a sonatina.

As the melody proceeds through the traditional harmonic outlines of the piece, the movement of the motivic material and melodic line is chromatic to help obscure the key relationships and the process of harmonic development. This is done through stepwise movement of the melodic lines and motives (Example 10, mm. 1 and 5). The alteration of pitches by step without proceeding with a full modulation moves the harmonic progression aurally in different ways than would traditionally be expected. The melody implies modulations, but does not establish a key until the harmonic cadence points. Aurally, the continuity is maintained by the similarity in the melodic and motivic material.

Example 10
Sonatina No.1 in A

Rhythm in melodic material
Chromatic harmonic movement

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In a related aspect of the style, the rhythmic alteration of motivic and melodic elements is important to the intermediate piece. Beginning in measure 26, alteration of rhythmic duration by diminution or augmentation is another way the aural perception of the harmony and melody are changed (Example 11, mm. 26–28). Rhythmic alteration challenges the listener to hear the motives and melody in new ways. The rhythmic changes are combined with the chromatic alteration of the melodic and motivic material to provide a significant amount of contrast and development in the piece.

Example 11   Sonatina No.1 in A

Red: alteration of motivic material

The dynamics and articulations in the intermediate piece are used to add variety to the expression of the melodic material. Throughout the piece, articulation and dynamics are used to imitate the timbre quality and effect found in Prokofiev's Sonata in D Op. 94b for violin. Within the intermediate piece, from measure 26–32, there are extremes in dynamic contrast paired with articulations of staccato (Example 11, mm. 26–32). This pairing is intended to create the percussive timbre mentioned in the analysis of Prokofiev's writing. The utilization of a traditional sonata form and motivic integration combined with harmonic functions similar to those found in Prokofiev's sonata will expose intermediate students to these techniques in an easy manner. The intermediate piece will combine articulation and harmonic techniques to prepare students for the more advanced version they will encounter later in their studies.

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Béla Bartók: Biographical and Historical Information

Béla Bartók was born in Hungary in 1881 and died in New York in 1945. As his teaching career began in the early 1900s, the social climate in Hungary was rapidly changing and Hungarian nationalism was growing in popularity. This affected Bartók, as a significant amount of the impetus toward Bartók's folk music interest was related to this nationalism (Bartók 1976, 25). He and several other composers and professors issued a statement publicly calling for collection of Hungarian folk songs to protect the culture of the ethnic Hungarian people from outside influences and preserve the traditional melodies for future generations (Gillies 2009). In 1905 Bartók began to work extensively with Zoltan Kodaly, an ethnomusicologist, composer, and music educator at the Budapest Academy (Gillies 2010).
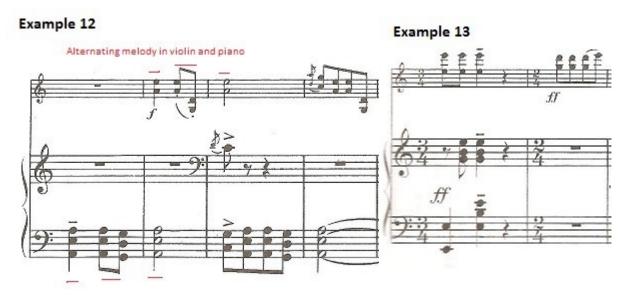
Along with his extensive time spent researching and promoting ethnomusicology, Bartok would develop ideas based in his research of Hungarian folk music in original composition to a very complex level. The transformation and variation of melodic material and the integration of these transformations into large scale compositions for piano, orchestra, chamber ensemble, or solo instrument would be the high points of Bartok's composing skill (Gillies 2010).
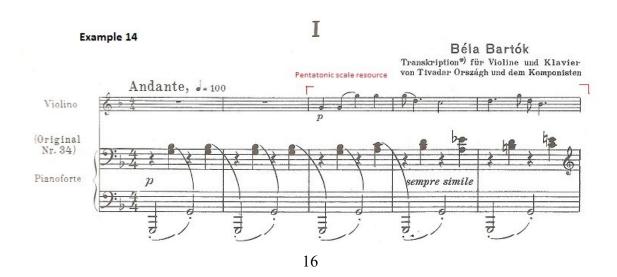
Bartók: Stylistic Analysis

Bartók undertook a complex analysis of folk melodies when researching. He collected and classified them according to rhythmic tendencies and scalar characteristics. What surfaced in these studies and analysis were common rhythmic features, common melodic scalar resources, and common performance techniques (Bartók 1976, 60–61). Short-long rhythms (eighth–dotted quarter or eighth–quarter) or two beats divided into eighths and a final quarter characterize common Hungarian rhythmic structures. This common rhythmic motive was based in the Magyar heritage of Hungarian folk tunes.

In order to illustrate these ideas, I will be drawing upon an analysis of a collection of pieces composed by Bartók called *Hungarian Folksongs.* In this collection, the

Magyar rhythmic tendencies are demonstrated in the composition and can easily be heard once identified, in both the violin and piano parts: for example, the fourth variation in which the piano and violin trade the melody back and fourth (example 12), or variation eight which does the same, with more regular occurrences of alternation between instruments (example 13).

Example 12

Alternating melody in violin and piano

Example 13

Scalar tendencies in traditional Hungarian folksong melodic construction tend to be pentatonic (Bartók 1976, 61). This is not a limitation of the melody to strictly those notes however. Instead the main portions of the melody are found to consist of notes from this pentatonic scale, with ornaments and passing tones fleshing out the composition.

Example 14

I

Béla Bartók

Transkription*) für Violine und Klavier von Tivadar Országh und dem Komponisten

Pentatonic scale resource

This form of pentatonicism allows the melody to avoid stagnation and remain varied and entertaining. This traditional tendency is evident in *Hungarian Folksongs*.

In this collection, it will also be found that the progression of the melody from variation to variation is easily recognizable. The transformation of the melodic material is significant, but the ear always identifies it due to the limited scalar resources of the pentatonic construction. The different ways that variation is achieved when dealing with a pentatonic melody are changes in tempi, range (tessitura), transposition, and rhythm (compare examples 13 and 14). The variations in this collection demonstrate each of these techniques and include rubato in the rhythm and tempo as well. This is a directed non-direction, an indication to the performer not to strictly follow the tempo or rhythmic notation.

Another consideration in this style is the use of the following performance techniques: natural and artificial harmonics, double stops, and different forms of pizzicato. Both natural and artificial (fingered) harmonics are used in this collection. Usually the natural harmonics are involved anywhere throughout a variation and the artificial harmonics are used at the end of a variation. When artificial harmonics are used, the indication of rubato or ad lib playing is given. The double stops used are, in descending order of frequency, the interval of a sixth, fifth, fourth, and octave, followed by the interval of a third and seventh. The interval of a second does occur, but is limited to the accompaniment part without making an appearance in the melodic material.
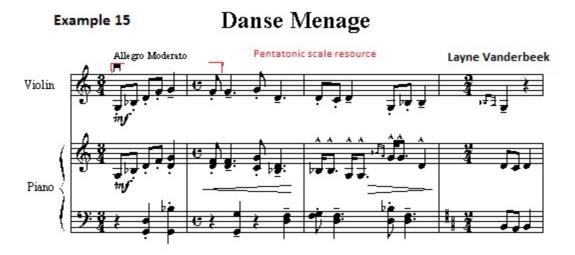
Pizzicato is utilized on single notes, double stops, and chords. The pizzicato is right hand only in this collection and does not incorporate the famous "Bartók snap" (this technique involves grasping the string with two fingers, pulling it upward away from the fingerboard, and releasing it, creating a snapping pizzicato). The incorporation of pizzicato occurs when the melodic material is traded from the violin to the piano and the violin provides accompaniment to the piano melody.

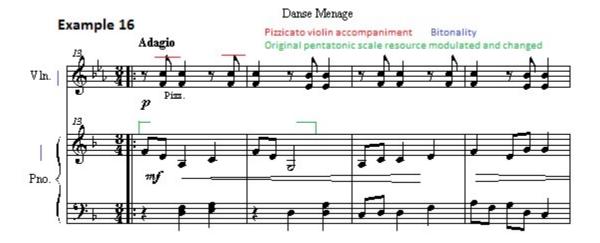**Bartók: Methods of Stylistic Incorporation**

Composing an intermediate piece in the style of Bartók provides the opportunity to introduce a student to a range of new techniques and compositional features. The

composition in this style incorporates six different features drawn from the analysis of the *Hungarian Folksongs* and other Bartók compositions: pentatonicism, pizzicato (including the Bartók snap), alternating melody and accompaniment for the violin part, bi-tonality, harmonics (natural and artificial), and development based on similar scalar structure from variation to variation.
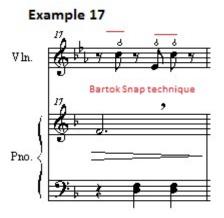
The intermediate level piece consists of two variations, a fast and a slow movement. Both movements utilize the same scalar source, a pentatonic scale built on G that contains the notes G, B flat, C, D, and F (example 15).

Example 15

Danse Menage

Pentatonic scale resource

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The scale resource is used in both movements in various transformations (compare examples 15 and 16, bracketed areas). Based upon the intervallic structure, the scale is modulated in either one or both hands of the piano accompaniment so that the piece proceeds bi-tonally as the transformation of the scale material is developed. This is a good introduction to this twentieth-century technique, and provides an opportunity to expose students to this technique and an understanding of the workings of both pentatonic and bi-tonal composition (example 16).

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Example 16

Danse Menage

Pizzicato violin accompaniment   Bitonality
Original pentatonic scale resource modulated and changed

In the slow movement of the intermediate composition, I am including pizzicato accompaniment figures in the violin part (example 16, mm. 13–16). The piano takes over the melodic material at the beginning of the movement and is sustained with pizzicato double stops from the violin. Pizzicato is something that an intermediate student will have encountered before in the repertoire, but here it is combined with the violin part as accompaniment. This will require counting, attention to the melodic material in the piano part, and good pizzicato technique. In the fifth measure of this pizzicato section, I have included the use of the pizzicato that is called the "Bartók snap" (example 17). This is a

Example 17

Bartok Snap technique

technique where the string is grasped between two fingers and pulled up and released so that is strikes the fingerboard, producing a plucked tone as well as a snap from the string contacting the fingerboard of the instrument.

The intermediate level composition also includes an alternation between melody and accompaniment in the violin part, as previously mentioned. This is an approach to violin playing that will be a change for the intermediate violinist. Advanced repertoire, as well as orchestral music, will regularly require the violinist to perform accompaniment figures at various points in performances. Pieces written and performed by beginning level violin students usually maintain melodic material in the violin part as other performance and bowing techniques are introduced.

The use of harmonics, both natural and artificial, is a technique that will be either new or recently learned by an intermediate student. In the *Hungarian Folksongs* Bartók included both. In the intermediate composition I am including only the artificial harmonics.

Example 18

The goal here is to provide a piece that emphasizes this technique and requires simple demands in its execution. The notation of these artificial harmonics is such that an intermediate student would not find the shifting difficult and can focus primarily on the execution of the technique.

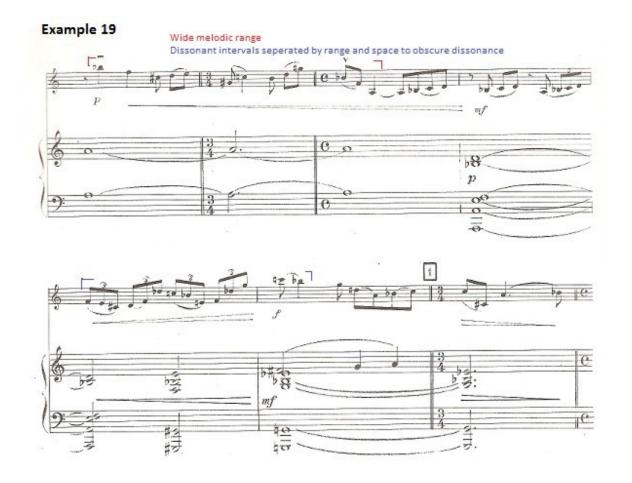**Georges Delerue: Biographical and Historical Information**

Georges Delerue was born in Roubaix, France in 1925 and died in 1992 in Los Angeles. He studied piano as a child before further piano and composition studies at the

Paris Conservatory. While at the Conservatory, Delerue studied composition with Darius Milhaud. Delerue was an outstanding student and composer, winning the *première prix* in composition from the Paris Conservatory when he graduated in 1948 (Brill 2010). He also won the *Prix de Rome* in 1949 for composition (Brill 2010). After graduation, Delerue began working in the radio and drama industries, writing music for theatre, comedy, and dance troupes (Larson 1987, 11–12).

In the 1950's his career as a film composer began, with silent films and short films being his primary area of composition. He soon moved into more widely known films, working with directors such as François Truffaut, Philippe de Broca, Rene Clair, JeanLuc Godard, Ken Russell, and Oliver Stone. His composition career in film coincided with the movement in French film making called the New Wave (Larson 1987, 11–12). This movement subscribed to the idea that traditional forms and methods of film making were dictatorial and should be left behind. The changes in the filming process, how cuts and scene changes were made, had an effect on the way the music for the film had to be composed.
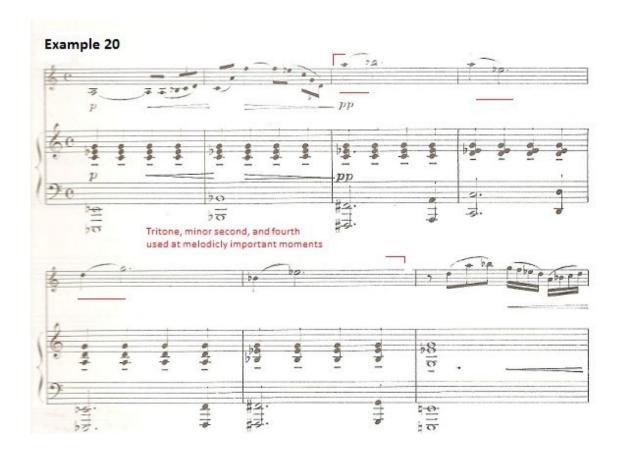
Delerue: Stylistic Analysis

Georges Delerue was a composer who worked quickly and with a well developed sensitivity to his subject (Brill 2010). His music for film is very lyric and sweet. He regularly used a solo instrument such as piano, clarinet, or oboe for his melody lines and supported these melodies with woodwind ensembles. His music is usually very mellow in timbre due to this affinity for wind instrumentation in melody and accompaniment.

In *Antienne I* Delerue demonstrates his ability as a composer to utilize twentiethcentury techniques. This piece was written in 1981 and came in the midst of Delerue's career in film composing. The melody and accompaniment in this piece diverge from the usual writing style that is found in his film music. The melody is spread across the range of the instrument, incorporating wide leaps between sections of stepwise motion (example 19). The accompaniment utilizes cluster chords separated over a wide range and chromatic dissonances to color the melody.

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Example 19

Wide melodic range
Dissonant intervals seperated by range and space to obscure dissonance

Delerue also incorporates specific intervals throughout the piece that become important features: the tritone interval, the fourth interval, and the minor second interval. All of these intervals are dissonant, but when spatially separated this dissonance lessens and can be shaped to a more lyric sound. The melodic line in example 19 demonstrates well how, when separated over space, augmented seconds and chromatically altered notes of the same pitch lose some of their dissonant effect due to separation across the range of the instrument.

Example 20

Tritone, minor second, and fourth
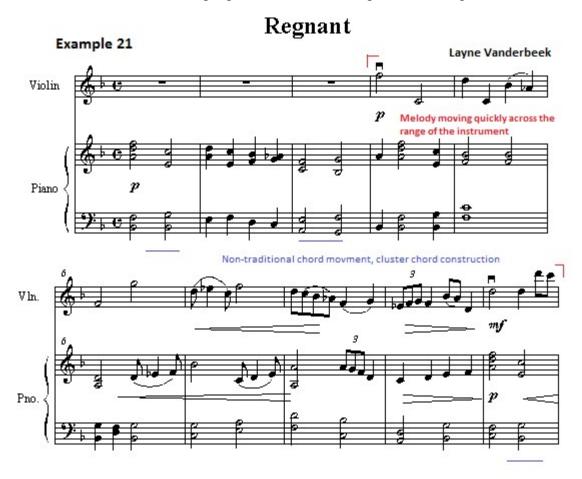used at melodicly important moments

In *Antienne I* the melodic and motivic elements are moved to various pitch
locations to generate a sense of tonal centers in the music rather than key movement or
key relationships. Delerue develops the intervallic relationships in the melodic material
quite noticeably in important melodic or cadence points (example 20, bracketed areas).

In contrast to the melodic construction, *Antienne I* is very smooth dynamically.
The disjointedness of the melodic line is countered by this smooth transition in the
dynamic changes (example 19). The piece begins and ends with a very soft dynamic, and
builds to a high point dynamically in the middle.

Rhythmically, Delerue combines different subdivisions of the beat with a range of
bowings that create complex rhythmic articulations of the disjointed melodic line
(example 19). Delerue uses rests and triplets to offset downbeats and slurs notes in
unusual groupings to hide traditional metric rhythmic accentuations.

Delerue: Methods of Stylistic Incorporation

There are three important elements of Georges Delerue's twentieth-century instrumental writing style in *Antienne I* that I am incorporating into the intermediate level composition. These elements are as follows: the melodic line covering the range of the instrument over a smooth dynamic development, chromatic motivic development that lends itself to tonal centers rather than keys, and chords in the accompaniment part that do not follow a strict harmonic progression but rather emphasize tonal qualities.

Regnant

Example 21

Layne Vanderbeek

The melodic line in the intermediate piece moves across the range of the instrument to create a broken feeling in the melodic and motivic elements (example 21). The spatially scattered nature of the melody is something that intermediate level students do not regularly encounter. This challenges an intermediate student to maintain the melodic line in spite of the range changes and bowings that change metric emphasis. The

control of the dynamic changes, along with the effort necessary for good performance of the melody, will be a good pedagogical tool.

The motives and melodic fragments in the piece move chromatically as the piece progresses. This is done in such a fashion that the melody begins to emphasize the motivic elements and their placement in different tonal centers. The overall considerations of sound and how the motive is stated in performance are the pedagogical goals of this piece. Performing a melody that does not flow easily is new and challenging for an intermediate level student.

The accompaniment for this intermediate piece consists of chords that do not progress traditionally. Instead the accompaniment incorporates elements of the melodic material as well as aspects of cluster chords (example 21). The chords address tonal centers and the relation of the melodic motives to these centers. This is accomplished by creating dissonant chords in an open position. The accompaniment is similar to the melodic line in that the dynamics are smooth while the melodic elements are disjointed across a wide range.

Example 22   Non-traditional accompaniment with smooth dynamics

Teaching a student a piece in this style requires teaching an understanding of important melodic elements and good playing technique to achieve a smooth sound across the voicing of the melodic range. The intermediate repertoire does not usually contain pieces that are tone centric or involve cluster chords. The student must

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concentrate on the interpretation of the melodic units rather than traditional phrases or harmonic arrivals.

Conclusion

In violin pedagogy, teaching twentieth-century composition and performance techniques is often delayed until the advanced stages of a student's ability. Because many of these techniques can be easily identified and learned, there seems to be no reason for this delay. The repertoire that contains these techniques is usually of advanced difficulty. The lack of intermediate repertoire containing these techniques is the only thing standing in the way of the introduction of these twentieth-century materials to intermediate students.

Teaching these techniques requires an understanding of the methods and the ability to analyze extant repertoire. The techniques in themselves are not too complex for an intermediate musician to learn. Because of the lack of intermediate level pieces containing these techniques, there is difficulty in providing application for the student. The previous analysis and application of these techniques in original compositions is a direct approach to this problem of application. Isolating and applying several specific techniques at a more appropriate level for intermediate instruction is the goal of the compositions in this paper.

Each composition incorporated aspects of the compositional style that is its influence. The techniques that were isolated were applied at an intermediate level and framed in a way that could be easily explained and taught. These compositions will provide intermediate students, and their teachers, with the opportunity to learn and apply these twentieth-century techniques.

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Unsung Heroes? A Cross-Cultural Analysis of
Lip-Syncing in American and Indian Film
Lucie Alaimo

Who are these unsung heroes? They are the voice-dubbers in Hollywood film. Throughout the history of Hollywood, actors and actresses have resorted to voice-dubbing in films in which they have had singing numbers. However, in American music performance practices, especially in the popular music and film industries, lip-syncing is often criticized, leading to debate over the technique. In comparison, Bollywood films also feature voicedubbing, and although there is hostility towards this technique in Hollywood, it is perfectly acceptable in the Indian film industry. The majority of Bollywood films feature singing, and in all, it is the role of the voice-dubbers, also known as playback singers, to provide voices for the film stars. In addition, many of Bollywood's playback singers have become as popular as, if not more than, the actors and actresses for whom they sing. Much of the reason for this stark difference in acceptance of voice-dubbers is found in the different ideologies of authenticity surrounding the use of lip-syncing. In North America, listeners expect perfection in the performances, yet are disappointed when discovering that there are elements of inauthenticity in them. Yet in India, both film producers and audiences have accepted the need for the talents of multiple people to become involved in the film production. In this paper, I will first discuss ideologies surrounding musical authenticity, then compare how these discourses have shaped and influenced the acceptance or rejection of voice-dubbers in Hollywood and Bollywood films.

In his book, *Authenticities*, Peter Kivy discusses the ideas of authenticity in musical performances. Although his book primarily focuses on the early music movement and historical performance practices, his ideas shed light on the issues of lip-syncing. Kivy notes that, in Western culture, the highest praise in musical performance is for being authentic, categorizing two main ways for it to do so (Kivy 1995, 1). The first is that authenticity can come from the authoritative, or original, source. In the case of music, this is the original performance or the composer's intentions (Kivy 1995, 3-4). Many times, listeners have pre-conceived expectations of a performance, wanting to hear music in a particular way; this usually means that the performance should be historically accurate or as close to the original or composer's intentions

as possible. By doing so, the "perfect" performance is given, leaving little room for surprises or errors.

In contrast to the authoritative belief of authenticity, Kivy discusses "personal authenticity" which validates the performer to be self-originating and sincere in his or her work (Kivy 1995, 108). Similarly, Richard Taruskin argues that since, "…there is no unmediated access to the past[,] all 'pasts' are constructed in the present," there can really be no historical performance (Taruskin 1995, 218). Thus the only type of true authenticity is the personal. This authenticity allows the performers room for interpretation without restricting their expression, which would otherwise happen when trying to be historically accurate and fulfilling listeners' expectations. In relation to lip-syncing, this personal authenticity can be taken one step further. If, to demonstrate personal authenticity, one needs to be self-originating, then one cannot resort to lip-syncing or any other type of production editing since the sounds would not be original products of the vocalists. Instead, the music would become a manufactured post-production artefact that was created with the intentions of perfection in mind.

The controversy in musical performance, including lip-syncing, arises from the ongoing battle between the two conflicting meanings of authenticity discussed. To better understand this, we can look to Glenn Gould's essay, "The Prospects of Recording," in which he discusses how recording technology has allowed musicians to transcend the limitations of performance. Listeners, or the audience, usually have expectations in mind when listening to a performance, whether it is live or on film. Usually, the original performance is preferred, indicating to the audience what the music should sound like. From there, all following performances are compared to the original. If these performances happen to stray from the original, unless done exceptionally well, they are critiqued for straying from the authoritative source. Due to these expectations, perfection in the proceeding performances is sought; to be replicated without error. For Gould, it was with the advent of new editing technology that there became no excuse to settle with satisfactory live performance when a recorded performance could be edited in any way to perfect and exceed those expectations (Gould 1966). In film and the music industry, this requires alternative approaches in the quest for the desired perfection. If an actor or singer cannot sing a melody perfectly, producers have to resort to alternative editing processes such as lip-syncing, track splicing, Auto-Tune etc.

However, these post-production methods lie in contradiction to the personal authenticity Kivy discusses. Although there is this quest for flawless performances, there is also the expectation that the performers can achieve these themselves. Since they are such famous vocalists or film actors and actresses, it is assumed that they have the talent needed to fulfill their performing role. If not, why would they be as popular as they are?

It is here that the predicament rests unresolved. Both authoritative and personal authenticities are desired, but in the entertainment industry it is often impossible to have both. Either maximum entertainment is given to the audience at the expense of natural talent, or a "sincere" performance is presented at the possible expense of a higher level of entertainment. For those in the entertainment industry, the choice is clear. Higher levels of perfection and spectacle equal higher levels of entertainment, and, in turn, attract wider audiences, and thus increased revenues.

Both the American and Indian film industries have included lip-syncing in musical numbers since the introduction of sound in film, beginning with the release of the first "talkie," *The Jazz Singer*, released in America in 1927. Although there had been experiments with film sound prior to this movie, it was the first film to have a substantial amount of dialogue and songs incorporated into it. In this and other early sound films, producers found it difficult to record the vocals because of the technology available at the time. Microphones were hidden on the set causing uneven dynamic levels of recording when the actors moved around (Kobal 1970, 18). In addition, unwanted background noise from the set was being picked up by the microphones, restricting clean recording voices from being produced. The solution to this was for the actors to pre-record their vocal numbers in a studio and have the tape played back while the scene was being shot and the actors lip-synced (Siefert 1995, 45). By 1929, the majority of films were being produced this way.

As sound in film integrated into the North American film industry during the 1930s and 40s, Hollywood musicals were becoming increasingly popular. This led to a larger audience market and financial gain for Hollywood, but it also increased stress on the production side to create successful films. It was difficult to find actors who could sing since coming out of the silent era, many were not accustomed to, or required to, use their voice. Many stars such as Bing Crosby, Frank Sinatra, Judy Garland and Alice Faye made successful careers by singing in their own movies, but many times the film studios did not have the resources, time, or finances to

develop multiple actor-singers (Siefert 1995, 48). Because the voice could be edited behind the scenes, the priority for the film producers was to have popular and attractive lead actors to ensure greater popularity of the films.

Bollywood films took a similar path with the incorporation of its playback singers. With the influence of the British and the Americas, India began to produce silent films by the beginning of the twentieth century. Although many of these early films featured Western actors and settings, many were influenced by the traditional Indian theatre and included Indian story lines, settings, and actors. However, what was missing was the musical component that was so integral to its theatre tradition (Thoroval 2000, 2). In 1931, this changed with the production of India's first talkie, *Alam Ara*. With the introduction of sound, films were now able to include song and dance numbers into the films, giving them equal importance to the drama of the films.

Indian films of the 1930s featured actors singing their own musical numbers live for recording. But, as was the case in Hollywood, since film was coming out of the silent era, it was difficult to find enough actors who could both sing and act. In India, since singing was influenced by the difficult classical Indian style, producers tried to find people whose top quality was their voice, making attractiveness and acting talent optional secondary features. Unfortunately, as was the case for the singer K. D. Saigal, film critics were not fond of these singers' presence onscreen. Reviews about Saigal included, "his views on acting should not be taken seriously," and "his face is pudding-like" (Majumdar 2001, 167).

As a result of poor film reviews, in 1940 music director Keshavrao Bhole experimented by placing singers in front of a microphone off-screen or camouflaged behind trees and bushes while the actors lip-synced to the songs (Pendakur 2003, 122). This allowed the film to still feature live musical numbers and more talented actors since they no longer had to sing. Soon after, playback recording was used in Indian films, leading to all the featured music being prerecorded.

Since Indian film was derived from its theatre traditions with themes of mysticism, fantasy, and gods, it was easy for both the film production team and the audience to accept lipsyncing. Like in the theatre, lacking was the sense of realism in the films being created by way of similar plots and settings. The films were boasted for their fantasy-like qualities and high levels of entertainment and fun. And so, however similarly these two film industries came to the use of voice-dubbers or playback singers, Bollywood has come to terms with not only freely

using playback singers for musical numbers to improve to quality of the films, but also with letting the public become aware of this performance situation.

Why then, do we in North America resent the dissolution of personal authenticity if we desire high levels of entertainment? Much of this ideological difference has to do with the performance or music "morality" we possess. As Gould discusses, we are reluctant to accept the consequences of new technologies, for if we did take advantage of them, we would somehow be emotionally short-selling ourselves and regressing socially and culturally (Gould 1966). It is this attitude, quite possibly, that we possess that prevents us from freely accepting the integration of technology and post-production editing techniques into music production.

However, other arts, such as film production, which use visual special effects, are more willing to accept technological changes in order to improve on the end product. Perhaps then, it is because music, specifically the voice, is somehow more closely tied to personal authenticity or identity that this problem arises. As explained by Marshall McLuhan, technology can be considered any extension of the human faculty (McLuhan 1967, 26). The tools (technology) created allow our actions to be more efficient and help us to do things that would otherwise be difficult or impossible to do. In the same way, music can be considered an extension of the voice or any other sound able to be created with the human body. Even singing, the most basic realization of music, is a music technology, since it is the application of vocal techniques to the human voice for the practical task of projecting a song. The voice is the original musical instrument and, unlike other musical instruments or multimedia tools which are physical or external extensions of the body, the voice comes from within us; it is part of us.

Authenticity and the Shaping of the Film Industries

Throughout the early history of American film, we have come to know only a few instances in which lip-syncing has become a controversial issue. This is primarily because the use of it has been kept from the public to avoid ridicule, making it a case of neglect instead. It has been noted that "movie producers have declined to give credit to ghosts [voice-dubbers] because they claim that if the public knew that the star was not singing, it might hurt the boxoffice appeal of the star and the picture" (Schumach 1962). As a result, the personal authenticity of the singers was ignored in order to save the reputation of the stars and risk of financial loss.

Nicknamed by a film critic as "The Ghostess with the Mostess," for years singer Marni Nixon was not credited for the films she had sung in (Winer 1987). Trained as an opera singer, Nixon began to dub voices of Hollywood actresses in over fifty films during the 1950s and 60s. After dubbing her first voice, that of Margaret O'Brien for *The Secret Garden* in 1949, Nixon sang the musical numbers for actresses including Deborah Kerr for *The King and I* (1956) and *An Affair to Remember* (1957), Natalie Wood for *Westside Story* (1961), and Audrey Hepburn for *My Fair Lady* (1964), amongst others, but was never given any onscreen credit.

Although Nixon understood her role as a voice-dubber, she, like other vocalists, felt resentment towards the film industry for giving them little if any credit for their productivity (Schumach 1962). Royalties had to be fought for and it was only into the late 1960s that screen credit was finally granted to them for their contribution. Unlike the playback singers of Bollywood who are praised for their personal authenticity or talent, this lack of credit alienated the vocalists from their work, diminishing the importance of their own personal authenticity.

Much of this resentment had to do with the disconnect between the voice and the body as the following conversation clearly suggests:

"Alan Jay Lerner, the lyricist, had been coaching Marni Nixon's vocal recording of Audrey Hepburn's songs for several days. On one difficult day, Nixon took off the earphones and snapped, 'Are you aware, Mr. Lerner, that I have dubbed the voice for Deborah Kerr and for Natalie Wood, and for dozens of others.' Lerner replied, 'And are you aware, dear, that all those ladies dubbed your face?'" (Previn 1991, 105). Since the image took precedence over sound in film, the role that these singers had was not really understood. As Nixon discussed, it was thought that there was probably something wrong with the voice-dubbers since they were not the ones featured onscreen; that they were either physically unattractive or could not act and thus could only contribute their voices to the films (Youtube 2009).

Further discrepancy between the voice and the image was created through the vagueness and marketing ploys for the film soundtracks. In the seven soundtracks that reached number one on the pop charts during the 1950s and 60s including *The King and I, Gigi, The Sound of Music, West Side Story, South Pacific, Mary Poppins* and *Oklahoma,* only *Mary Poppins* and *Oklahoma* had original voices in the leading roles (Siefert 1995, 54). However, on these soundtracks as well as numerous others, the singers' names were not mentioned. Instead, pictures of the film

stars appeared on the album covers, and the names of the characters were used to inform the listener who was singing on the track (Siefert 1995, 55).

As mentioned earlier, much of the reason that voice-dubbing was used in Hollywood was for the deliverance of higher levels of entertainment and audience expectations allowing the authoritative authenticity to dominate. A particular case of this can be noted with the film, *My Fair Lady*. The story, which was a successful Broadway musical six years prior to its Hollywood release, stared Rex Harrison, Stanley Holloway, and Julie Andrews in the leading roles. However, in the film rendition of the musical, only Harrison and Holloway were chosen to play the leads. To fill the role of Eliza Doolittle, a box-office name was wanted but at the time, Julie Andrews was not well known enough in the film industry so the role was given to Audrey Hepburn instead. Hepburn had sung in prior movies including *Breakfast at Tiffany's* and *Funny Face*, and at the time of *My Fair Lady*'s production, she had practiced for the role expecting to sing her own musical numbers but was told at the completion of the filming that her "voice was unacceptable" (Siefert 1995, 53). Instead, Nixon sung the numbers since she was easily able to match the original vocals of Andrews. This new vocal arrangement resulted in less room for comparison between the musical and movie and satisfied the audience's expectations. Although *My Fair Lady* was a success that year, winning eight Academy Awards, critics believe that Hepburn did not win the award for best actress because of her only flaw: lip-syncing (Majumdar 2001, 165). Ironically, Julie Andrews won that award for her role in *Mary Poppins* during the same year.

Another example of audience expectations and the demand for an authoritative authenticity was with the voice-typing of male leads. Many times, the actors did sing their own musical numbers but when romantic or intimate numbers were sung, a smooth mid-range baritone voice was desired. Dubbed voices included Bill Lee singing for Christopher Plummer in the *Sound of Music* and John Kerr in *South Pacific*, and Jim Bryant for Richard Behmer in *West Side Story* (Siefert 1995, 58).

Fortunately for Indian playback singers and film stars, they have not experienced the same neglect that those in Hollywood have had. In the 1940s, when playback singers were first being used, there was some discomfort in knowing that "ghost voices" were included in the films (Majumdar 2001, 168). Audiences wanted the stars to sing their own musical numbers but as mentioned, due to the nature of the singing traditions, it was difficult to find actors who could

sing well. As the decade progressed, the audience too realized that the situation would not change and that films produced with the inclusion of the playback singers were higher in quality and entertainment value than those without. Unlike in Hollywood, Indian producers did not hide the situation. Instead, they foresaw this coming acceptance of the playback singer as a marketing tool and took advantage of the situation. Soon, there was little, if any, hostility, and by the 1950s, playback singing was successfully integrated and accepted in Bollywood movies (Majumdar 2001, 168). To avoid the ridicule for the actors not being personally authentic, they promoted the films as having multiple talents—as featuring not just the actors but the singers as well. It became not only about borrowing a voice but also about borrowing a body. By doing so, they were able to claim the inclusion of personal authenticity in the films without sacrificing the entertainment value of them.

Since this acceptance, many playback singers have become as popular, if not more, than the actors for whom they have sung. One such singer, Lata Mangeshkar, who began her career in 1942 and, perhaps the most popular of all, has become a national icon. Ironically, her big break came in 1949 with the film *Mahal*, in which she was a "ghost voice" literally singing for a ghost's voice. In this film, her voice was used as a singing spirit, played by actress Madhubala, to the song "Aayega Aanewala." After the film's release, there were so many requests for the song on radio that it eventually became known as Mangeshkar's own song. Critics believe that it was her contribution to this film that was also the turning point in the acceptance of playback singers (Majumdar 2001, 170). Since the beginning of her career, Mangeshkar has sung in over 25,000 songs in eight different Indian languages for over 2,000 films (Thoroval 2000, 59).

The reason for such numbers is not only because India has the largest film industry worldwide, but because of the iconic status that Mangeshkar and other playback singers have obtained in India's entertainment industry. Since playback singers' work is done off-screen, they can have longer careers than actors whose appearance matters for the types of roles they play. Even if their voices have aged, singers are still allowed to sing for stars that are much younger than them. Here again, as was the case with Marni Nixon, the image and sound are disembodied. Although Mangeshkar's voice aged, as all singers' voices do, her voice was always used for the lead female roles throughout her career. This resulted in the disconnect between the image of the young actresses and the elderly voice appearing to be projecting from them. Similarly, many actors and actresses in Bollywood films have been dubbed by singing voices identical to other

actors and actresses in other films. For example in the films *Kuch Kuch Hota Hai* (1998) and *Lagaan* (2001), playback singers Udit Narayan and Alka Yagnik supply the voices for the leading male and female roles in both films, although these parts are played by different actors and actresses.

But the idea of the disembodied is different than that of Hollywood. In American films, producers try to make the audience believe that the actors are flawless by keeping lip-syncing and the disconnect between voice and body undisclosed. By doing so, the voice-dubbers are disembodied from their own voices. But in Bollywood, since the voices are associated with the playback singers, the films continue to be fantasy-like, or surreal, as if the actors and singers are working vicariously through one another.

Here, this notion of the disembodied is not only accepted, but demanded. The audience not only expects good acting performances but has high expectations of the singing as well, uniting the two types of authenticity as discussed. Just as Hepburn was chosen to be the leading actress in *My Fair Lady* because of her popularity, Mangeshkar and other popular singers are demanded for their iconic statuses which are owing to their voices. The high-pitched, almost shrilling, voice of Mangeshkar has become the standard sound associated with the main heroine's role (Pendakur 2003, 129). Since her debut, most subsequent female playback singers have tried to match her timbre, making her voice the authoritative or authentic sound for these roles. Similarly, her sister, Asha Bhonsle's voice is the standard for the more cabaret and disco numbers in films, and Kishor Kumar and Mohammed Rafi have set the voice types for the male leads (Majumdar 2001, 172).

Film soundtracks account for over 60% of India's music market (Thoroval 2000, 196). Due to the popularity of the music, a soundtrack is usually released up to six months prior its film's theatrical release as a promotional scheme. However, unlike the Hollywood soundtracks in which the film singers were not credited, the musical singles of Bollywood movies have always been known by both the film stars and the playback singers. Again, credit is given to all the contributed talent by acknowledging the authenticity of the singers in a way that still allows for high profits. In the majority of cases, the album covers feature images of the lead actors and actresses since they are known for their "image" while the singers are not, but the singers are always recognized for their talents and given credit on the albums. Often times even, CD compilations are created and marketed by focusing the promotion on the singers themselves.

Today, while India's film and music industry continue to flourish from the use and recognition of its playback singers, Hollywood has yet to take a similar step. Like in the American pop music industry, the use of lip-syncing in film is not publicly discussed by those in the industry, and the public only finds out about these instances through poor live performances or media press releases. When these lip-syncing instances are discovered, the performers continue to be ridiculed for them. A recent example of this includes Zac Efron's performance in the movie *High School Musical* in which his singing voice was dubbed over by another vocalist. It was only after being criticized by the media for it that Efron openly admitted to the act but tried to justify it with the excuse that his own voice at the time had not yet matured enough to reach some of the low notes (Wenner 2010).

Conversely, when Johnny Depp and Nicole Kidman sang their own musical numbers in *Sweeney Todd* (2007) and *Moulin Rouge* (2001) respectively, reviews such as "Nicole Kidman and Ewan McGregor [co-star] are very good indeed at singing their own songs, despite their lack of musical and vocal experience," (Powers 2011) and "Depp sing-talks his way through the film and while his vocal skills aren't likely to land him a record contract, he does hold up admirably while tackling Sondheim's bizarre lyrics," (Murray 2011) acknowledged both stars for their attempt at owning their own voices despite whether or not they sounded great. Their endeavours in being personally authentic added an individual flair to the films, landing both Depp and Kidman Academy Award nominations.

So who are these unsung heroes? Or *are* they? Our world is a world of illusion. Beyond substituting voices, dubbers have been used for instrument performance and stunt work, both of which are considered part of a film's production. Stuntmen are even praised for their work. But if this is accepted, why then, is there such a controversy over lip-syncing in Hollywood film? Most singers, both in film and in the popular music industry, resort to Auto-Tune or other technological editing tools to enhance their voices anyway. But even in these instances, they are often ridiculed for doing so. Bollywood has managed to come to terms with its use of playback singers, learning how to balance both the authoritative and personal authenticities that audiences demand. Conversely, perhaps the use of the playback singer also homogenizes the musical style of Bollywood by favouring a standard voice (set by singers such as Mangeshkar) to be imitated by younger performers and thus favouring authoritative authenticity.

As suggested by Glenn Gould, technology and post-production editing needs to be embraced and accepted as part of the artistic process. However, technological change is not necessarily always an advancement, and it should not always be accepted just because it is there. Perhaps a new approach in which attempting to maintain as much transparency as possible between the performer and its mediation needs to be taken. By doing so, we will be able to stop faking to be fake.

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