

EUROPEAN Classical composers used the registers of the bel canto human singing voice to introduce new ideas, to create poetic metaphor. Here Mozart, setting a text in Italian, uses a shift to the soprano's dramatic, high third register, to introduce the idea of hope. When the Countess sings, that in order to rise above her despair, she hopes to "change" her husband's ungrateful heart, the soprano voice, which has remained in the central or second register until that point, suddenly rises to a sustained register shift to the high A on the verb "to change (di cangiar)."

Italian Mozart, 'Dove sono,' soprano (1785).

mi por - tas - se u - na spe - ran - za
di can - giar l'in - gra - to cor -

SCHUBERT'S 24-song cycle "Die Winterreise" is based on the opening thematic feature of the first song, "Gute Nacht," emphasizing F-natural, which creates the minor third in the main key of D-minor. The first D-minor theme, which sets the mood for the entire cycle, revolves around a series of arpeggios pivoted on multiple F-naturals in the first line, outlining the tenor's second register to its limit, which is repeated in the second line. This repeats three times in verses 1-3.

But in the fourth verse, Schubert transforms the poetry by shifting to D-major—bringing in the high F-sharp of the tenor's third register as a dramatic change. In the first three stanzas, the poet complains only about his own fate, but in the fourth, he reflects for the first time, and thinks of his beloved: "I would not disturb your dreams." This poetic change only occurs at A=430 Hz, Schubert's pitch. At A=440 and above, the tenor must shift the repeated high F-naturals into the third register at the outset, destroying the effect of this song, and of the cycle.

German Schubert, 'Gute Nacht,' tenor (1828).

1. Fremd bin ich ein - ge - zo - gen, fremd zieh ich wie - der... aus.
2. Ich kann zu mei - ner Rei - sen nicht wähl - en mit... der... Zeit,
3. Was soll ich lü - gen wei - len, daß man mich... trieb hin - aus?
Der Mai war mir ge - wo - gen mit man - chem Blu - men - strauß.
muß selbst den Weg mir wei - sen in die - ser Dun - kel - heit.
Laß ir - re Hun - de heu - len vor ih - res... Her - ren... Haus!
4. Will dich im Traum nicht stö - ren, wär schad um dei - ne... Ruh,

THE DIAMOND MOUNTAINS in the North, considered by Koreans to be the world's most beautiful, were heavily mined by Japan. "Who on earth made such mountains, so pure?" begins the poem. Choi Yeong-seop's song is in C-major, its opening set in the central register, rising first to a high E, and then to F at the top of the central register. There are two verses on this melody, both rising to F (only the last line of the opening verse, "I repeat your name . . .," is shown).

The refrain then repeats: "Ten thousand years in beauty you've stood! How long were you looted? After so many years, the day has come to look upon you." On "ten thousand years," the voice falls into the low, first register, to underline the concept of eternity. On "after so many years," the voice then again rises to the high F-natural, and on the verb phrase "the day to look has come," the voice shifts dramatically for the first time to an F-sharp, the register shift

Korean Choi, 'Longing for Diamond Mountains,' tenor/soprano (1962).

Ku i rum da si bu rul u ri gum gang san
그 이름 다시 보 - 플 - 우 미 - 금 - 강 - 산
I repeat your name again, Diamond Mountain;
su su man nyun a rum da un san duh rup hin ji myut hae
수 수 만 년 - 아 름 따 온 산 - 어 뭇 림 지 몇 - 해
ten thousand years in beauty you've stood, how long looted?
on ul e ya cha jul nal wat' na
오 늘 에 아 잣 을 날 왔 - 나
After many years, day to look has come—

for the first time to an F-sharp, the register shift to the high register, and resolves upwards to a sustained high G. Thus, as with Schubert's "Gute Nacht," the Mozart-Verdi tuning is required for the Korean poetry to be heard.

Seven International Songs

English Hayes, 'Were you there?,' tenor/soprano (1930's).

p 1. Were you there when they cru-ci-fied my Lord?
Were you there when they cru-ci-fied my Lord?
Oh, sometimes it caus-es me to tremble, tremble, tremble,

AFRICAN-AMERICAN *Spirituals* composer Roland Hayes uses the soprano/tenor register shift at F-sharp, to underscore the verbal action, "Were you there when they crucified my Lord?" First, he emphasizes the verb "were" by placing it alone in the first register. Then, to emphasize how awesome it is, he again asks, more urgently: "Were you there," shifting "were" into the second register.

Finally, when the soul exclaims, "Oh, it causes me to tremble," the emotional impact is beyond words, and "Oh" rises yet again, into the third register.

Czech Dvořák, 'Song to the Moon,' soprano (1901).

p
Mě - si - ōku, ne - zha - sni, ne - zha - sni,
Moon, oh, do not wane, do not wane,
poco accelerando *f*
mě - si - ōku, ne - zha - sni!
O moon, do not wane!

THE WATER sprite Ruwaka sings to the moon, of her love for a mortal prince. She asks that she be granted not only human legs, but a human soul, so that she may marry her beloved and enter Heaven with him, escaping Limbo. At her final prayer (which sums up the song), "O Moon, do not wane!," the voice rises to a sustained third-register shift, on the verb phrase.

Russian Glinka, 'Thekla's Song,' mezzo-soprano (1840's).

semplice ma con anima *p*
1. Не у-зна-важ, ку-да я путь скро-нил,
Ni u-zna-vaj, ku-da ja put skro-ni-la,
Do not seek to know, whether I my path have turned,
mf
в ка-кой пре-дел из ми-ра пе-ре-шла,
ka-koi pre-del iz mi-ra pe-re-shla,
to what bound, from the world I have gone over.

THE GIRL Thekla in Schiller's drama *Wallenstein* has lost many loved ones in the Thirty Years War, and feels herself already a ghost; Schubert set the same poem as "Spirit's Song." The E's are natural in the key signature, with a fleeting E-flat keyboard accidental (not shown). When she sings "Do not ask what boundary I have crossed," on the verb phrase of crossing over the boundary from life to the nether region, the mezzo-soprano E-flat register shift is dramatically interjected into the vocal line.

Danish Nielsen, 'Underlige Aftenluft,' baritone (1917).

mf
Man-gen så dan af-ten-stund, sad jeg i min kae-re hued,
Mary such an evening hour sat I in my dear garden;
p
Min-det ven-der nu til ba-ge, det var år-sag til min kla-ge.
Memory returns now back, this was the reason for my plaint.

THE POET sings of his native Denmark, while visiting the far away mountains of Germany. He hears beautiful songs, better songs perhaps than those of home, but they are not the songs of home, and an uncanny quality of the evening breeze brings back the memory of his homeland. At the verb phrase "the memory returns," the singer shifts from the lower register on E-flat, to the central register.