



DOCTORAL THESIS

Reimagining the Mélodie

An Analysis of the Musico-Poetic Expression of André Caplet

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Reimagining the *Mélodie*: An Analysis of the Musico-Poetic Expression of André Caplet

In Two Volumes

Volume II: Structural Overview Charts

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I confirm that the word count of this thesis is less than 100,000

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Introduction

This volume contains the accompanying Structural Overview Charts for each *mélodie* discussed in Volume I of the thesis. Abbreviations have been used throughout the charts for which the table below provides full explanations.

Abbreviation	Full Form
Oct	Octatonic
Loc ♭ 2	Locrian-natural-two
Lyd	Lydian
Lyd dom	Lydian-dominant
WT	Whole tone
Chrom	Chromatic
(st/t)	Semitone/tone octatonic collection
(t/st)	Tone/semitone octatonic collection

Vocal Phrases

In his book, *Phrase Rhythm in Tonal Music*, William Rothstein explains: 'a phrase should be understood as, among other things, a directed motion in time from one tonal entity to another; these may be harmonies, melodic tones (in any voice or voices), or some combination of the two.'¹ Rothstein additionally mentions, 'a phrase is not necessarily a single thing: large phrases may contain smaller ones'² Rothstein's book on phrase rhythm is primarily based upon approaches to tonal music, and these definitions of phrases were mainly developed for interpreting music up to the late Romantic era. I

¹ William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989). p.5

² Ibid. p.10

base my approach to outlining the vocal phrases in the Structural Overview Charts on Rothstein's definition of the phrase, whereby the phrase is considered as a musical thought or event that contains tonal motion, or movement. Rothstein's approach is a worthwhile model for supporting an interpretation of the elements that constitute a phrase in Caplet's *mélodies*, because it offers a consideration of harmonic and melodic motion working together with a rhythmic component to produce a musical thought.

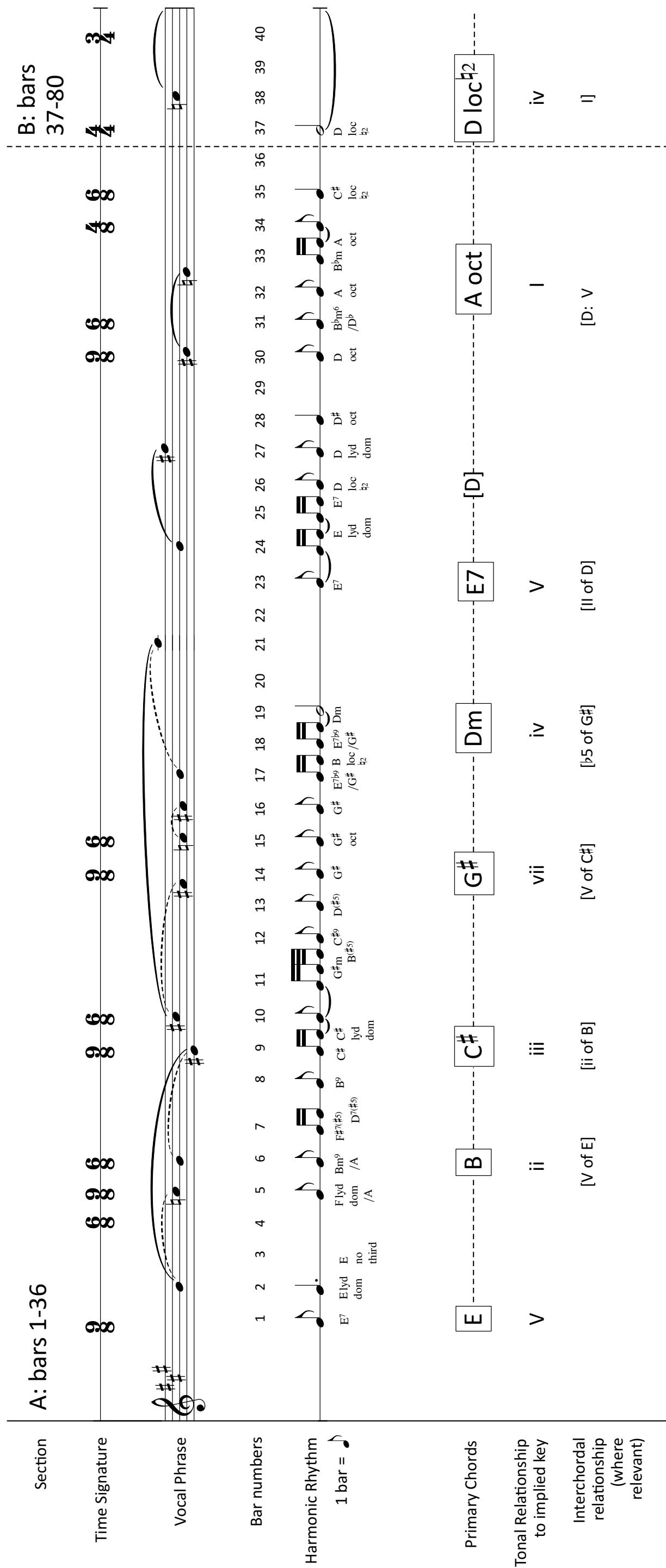
Caplet's *mélodies* contain a high degree of harmonic fluidity and colourful tonal motion that is often fast-paced. This, coupled with the presence of the poetic text, creates a musical style that somewhat resists straightforward classification aligning directly to Rothstein's methods. My goal, derived from Rothstein's definition of the phrase, is to offer a structural outline that illustrates the points where the large-scale vocal phrases – or, in other words, musical thoughts based on the poetic structure – begin and end.

Caplet's phrases are often uneven in duration, irregular, and do not always align to the barlines. Furthermore, the poetic structure generally governs the size and shape of these phrases. The phrase structure varies considerably from *mélodie* to *mélodie*, especially in examples such as the *Trois Fables de Jean de la Fontaine*, where the vocal part features combinations of shorter bursts of dialogue and long lyrical *cantible* lines, and other *mélodies* – such as *Songe* – where the phrases do not fully align to the stanza structure. Because the phrase structures fluctuate so much throughout the *mélodies*, my approach to outlining the phrases on the Structural Overview Charts offers a guideline of the large-scale phrase layout, and some suggestions of the placement of subphrases therein. Within these subphrases, there is scope for the music to be further reduced in terms of smaller-scale phrases, but my goal, as mentioned, is to offer an

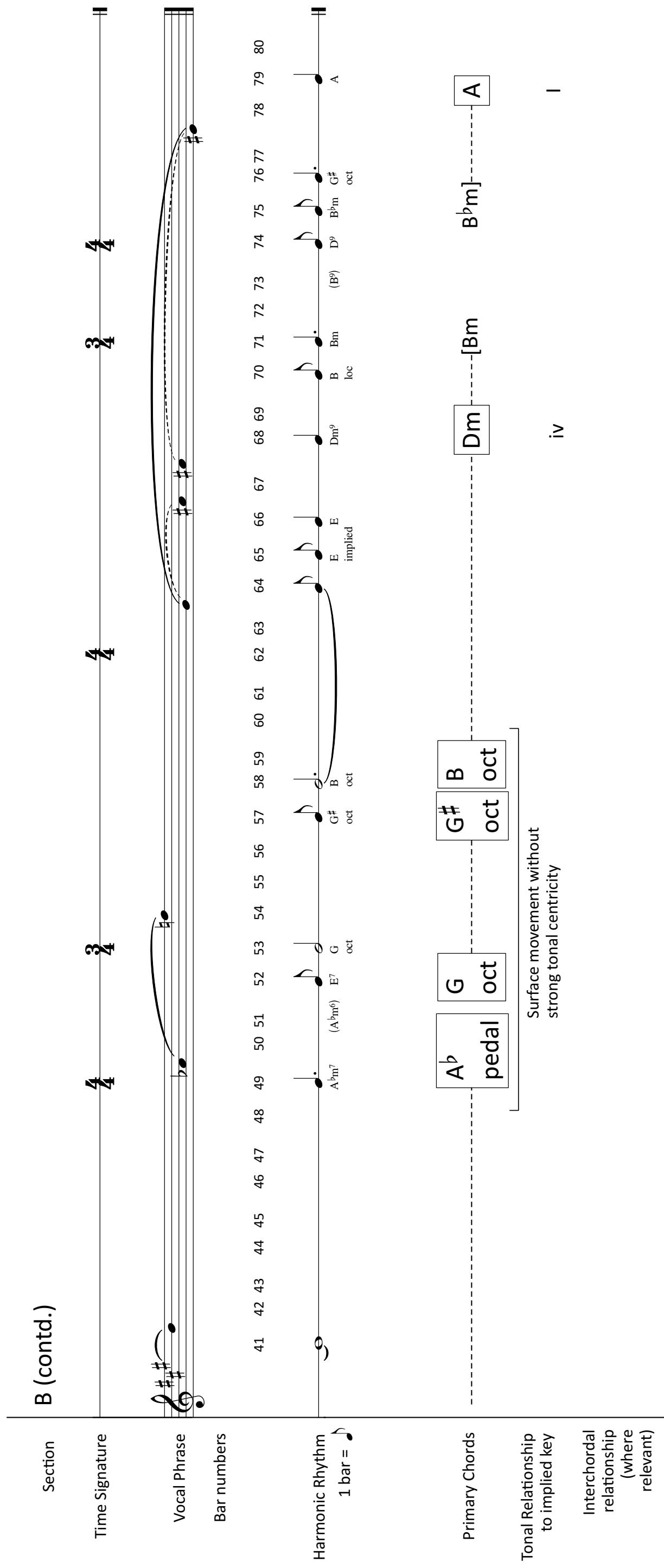
overview that illustrates the points where large-scale phrases are situated in the musical structure. This phrase-outline provides information about the way in which Caplet breaks up the poetic text according to tonality, harmonic rhythm, and overall formal structure.

In terms of pinpointing the start and end points of the phrases and subphrases shown on the charts, I consistently choose the first and the last note of the phrase. In some cases, the first note is not always the note of primary tonal significance in the phrase, but it is chosen for purposes of consistency and demonstrating that phrases often start on weak beats.

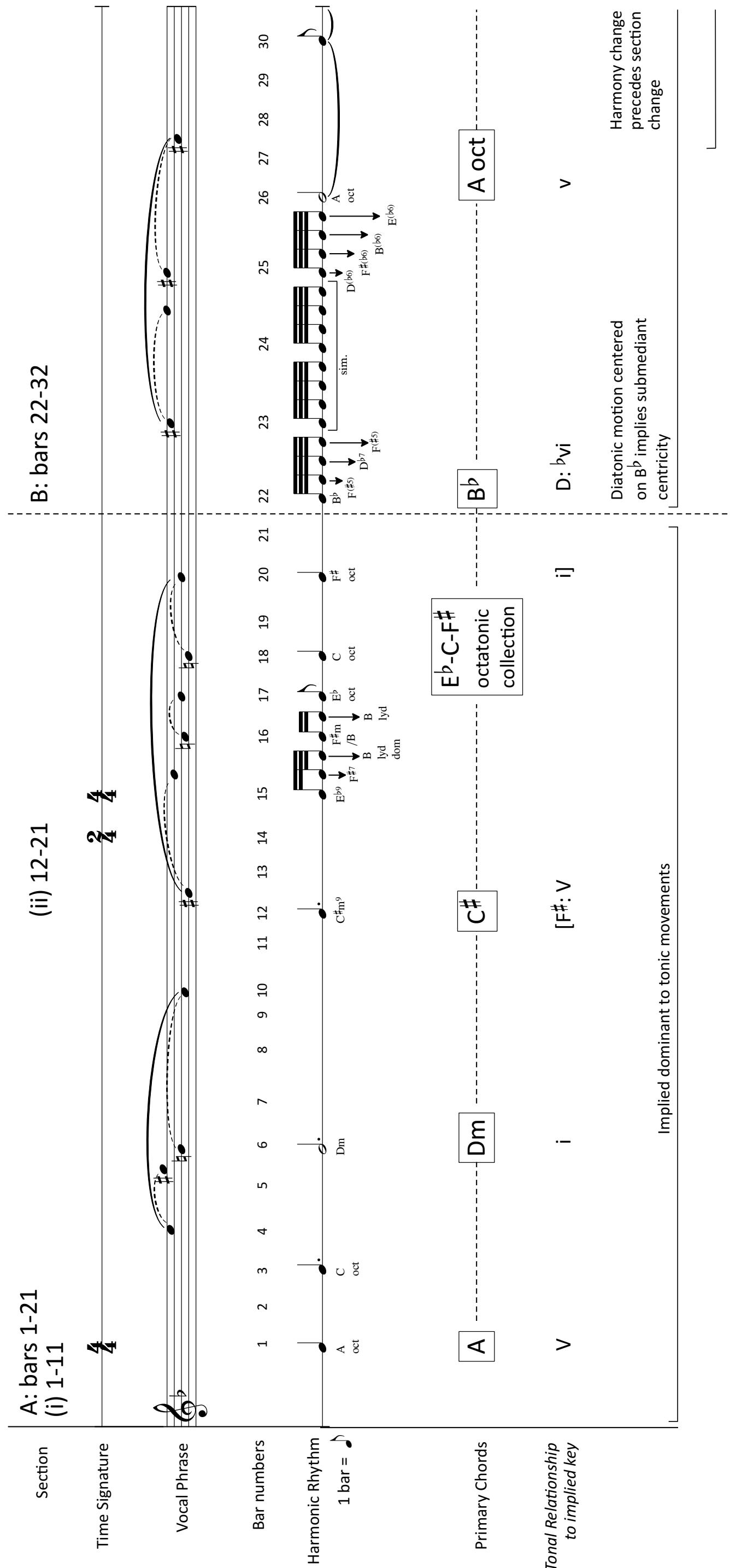
Paroles à l'absente: Ce sable fin et fuyant



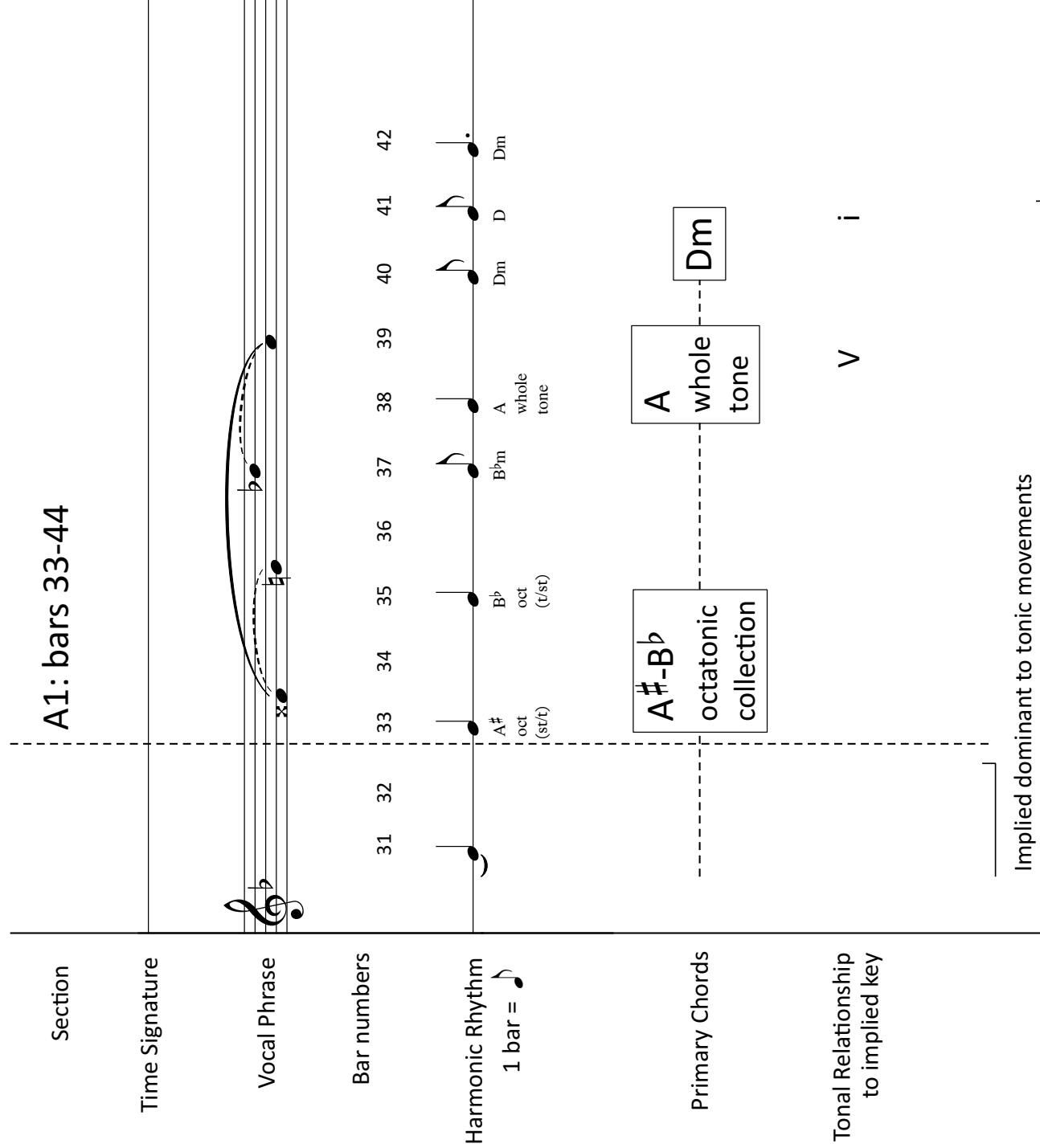
Paroles à l'absente: Ce sable fin et fuyant



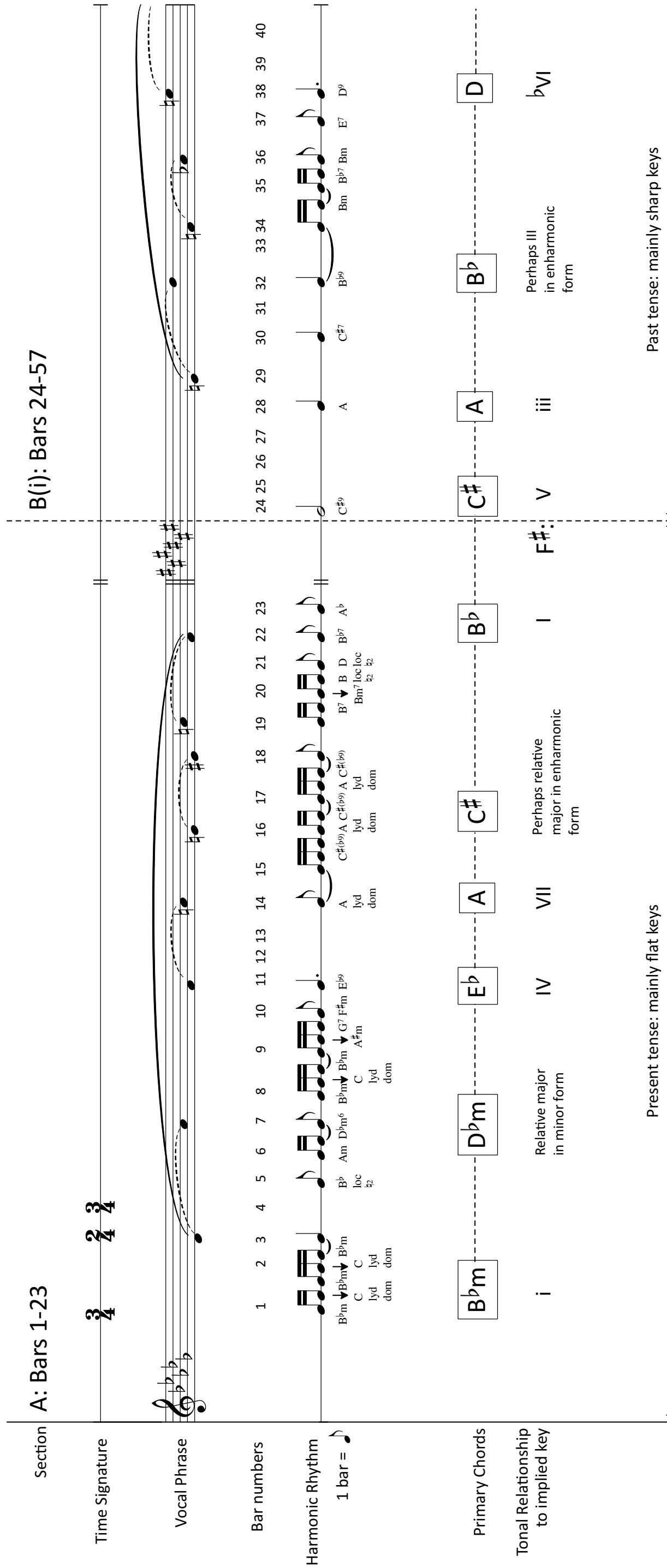
Angoisse



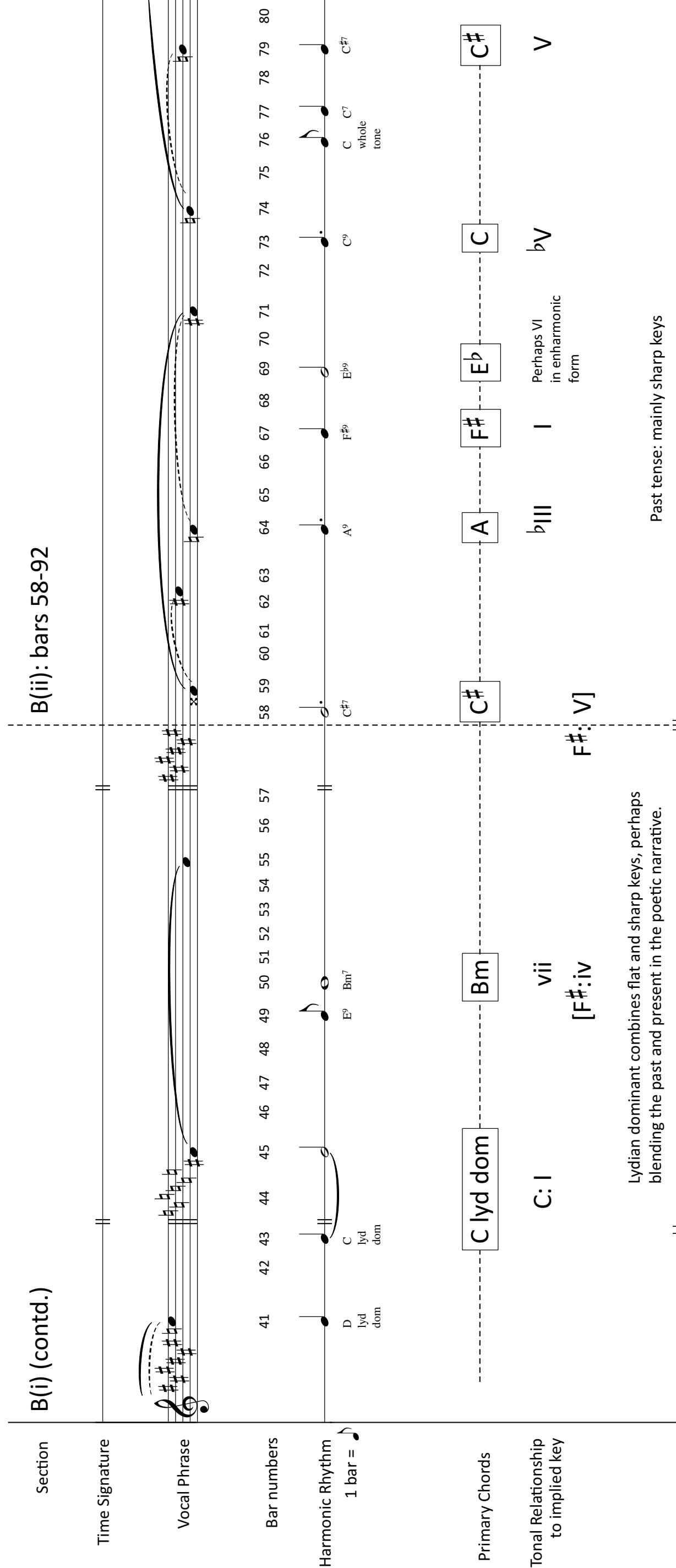
Angoisse



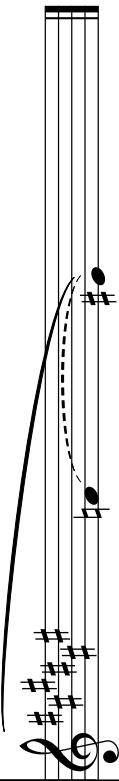
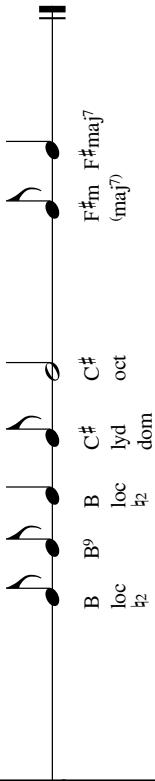
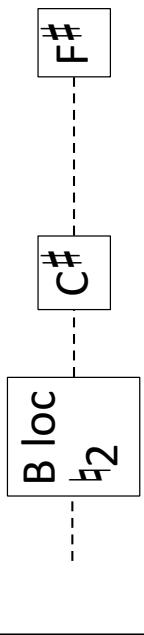
Préludes



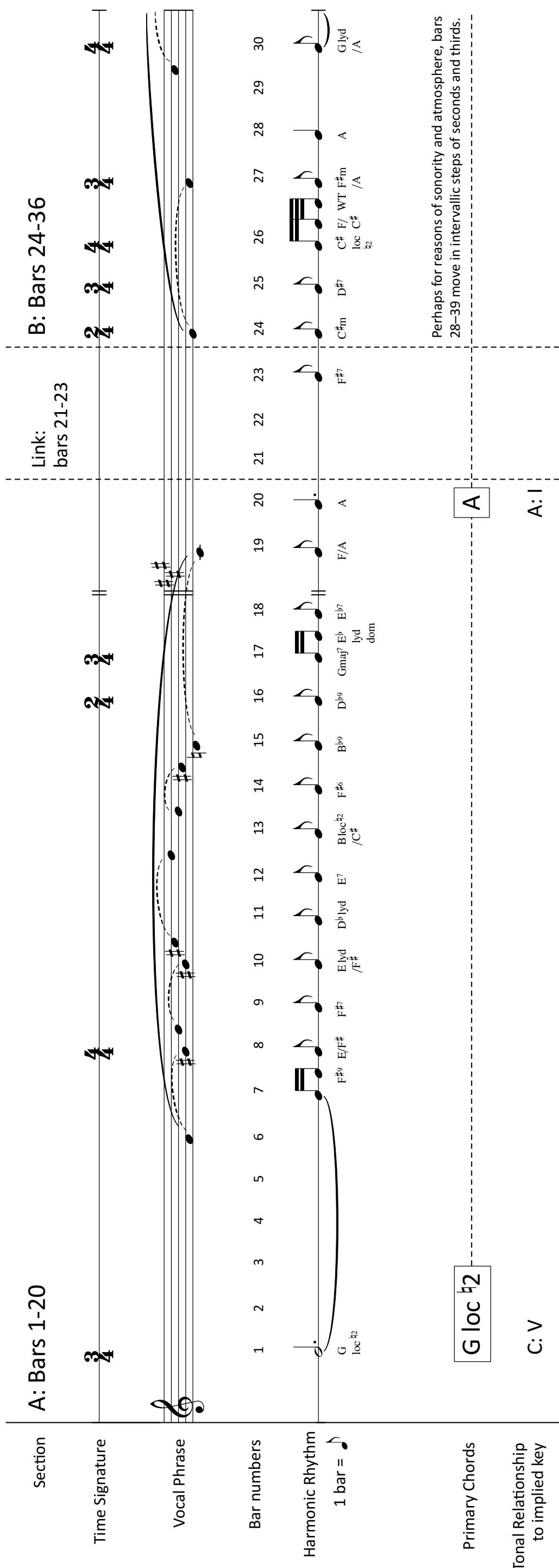
Préludes



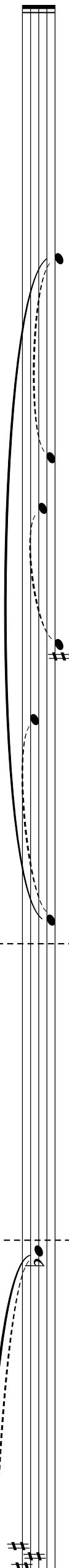
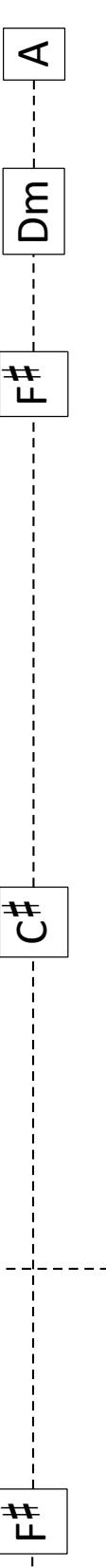
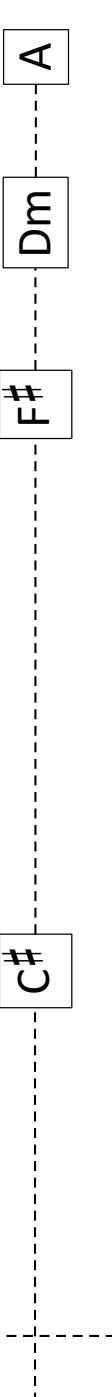
Préludes

Section	
Time Signature	4 2
Vocal Phrase	
Bar numbers	81 82 83 84 85 86 87 88 89 90 91 92
Harmonic Rhythm	
Primary Chords	
Tonal Relationship to implied key	iv V I

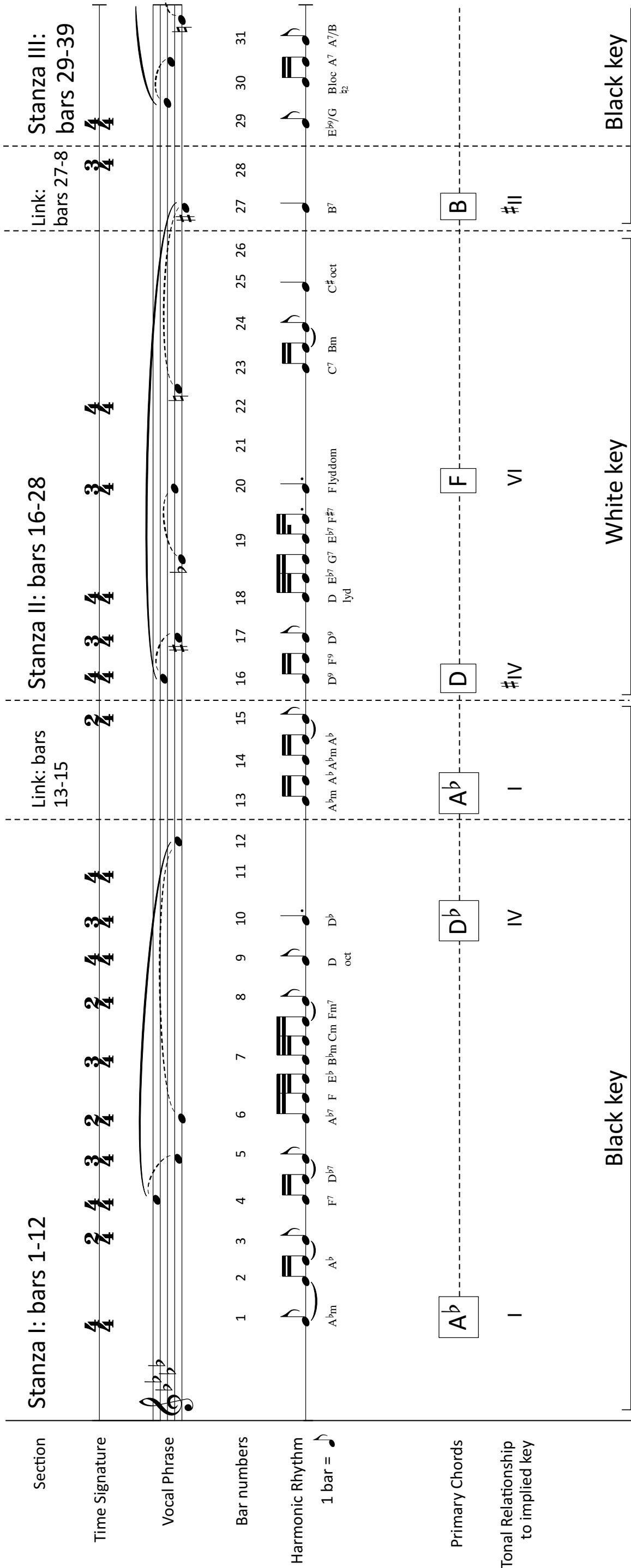
Songe



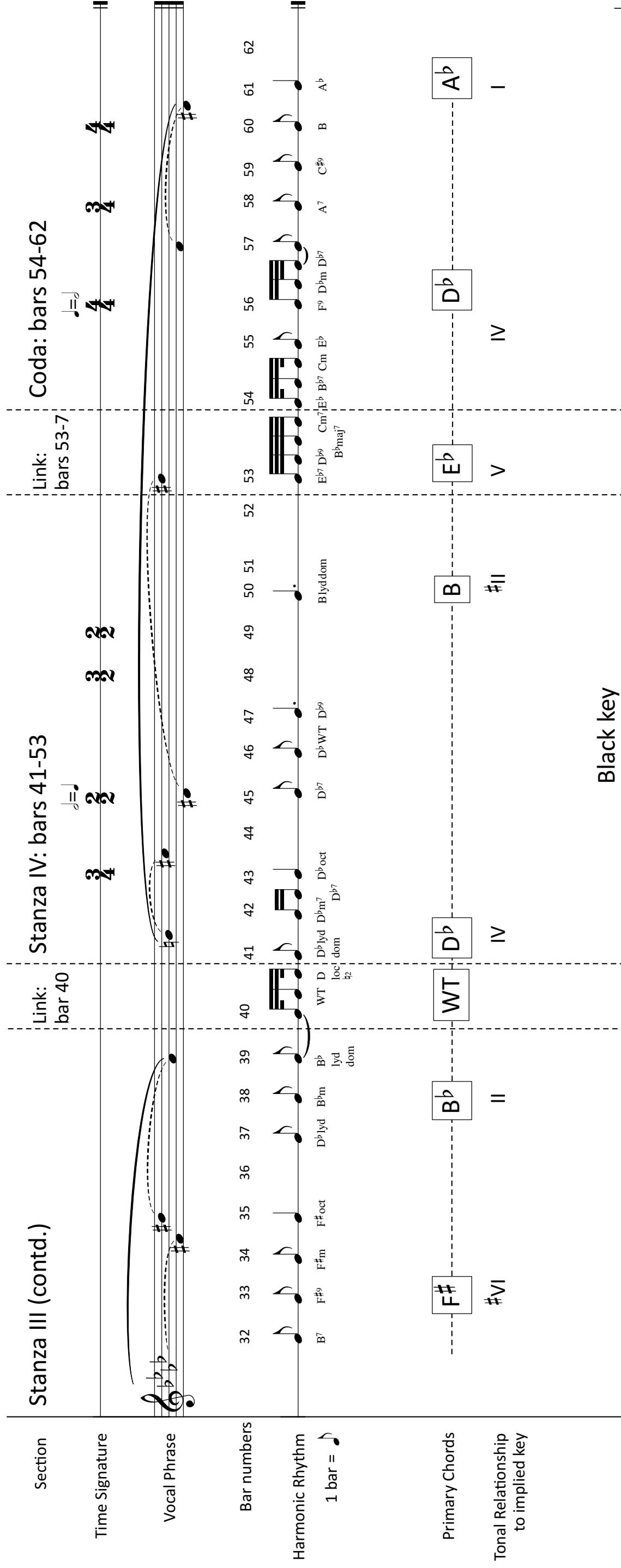
Songe

Section	B (contd.)	C: Bars 37-60
Time Signature	$\frac{3}{4}$	$\frac{4}{4}$
Vocal Phrase		
Bar numbers	31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60	
Harmonic Rhythm 1 bar = 	Flyd /A G ⁹ A ⁷ E ^{b9} /G C ⁷ /G E ^{b7} /G F ^{#maj7}	D ⁹ /F [#] B ⁹ /F [#] E ^{b7} F ^{b9} E ^{b9} C ^{#9} Glyd dom E G [#] E oct F ^{b9}
Primary Chords		
Tonal Relationship to implied key	VI III	IV I

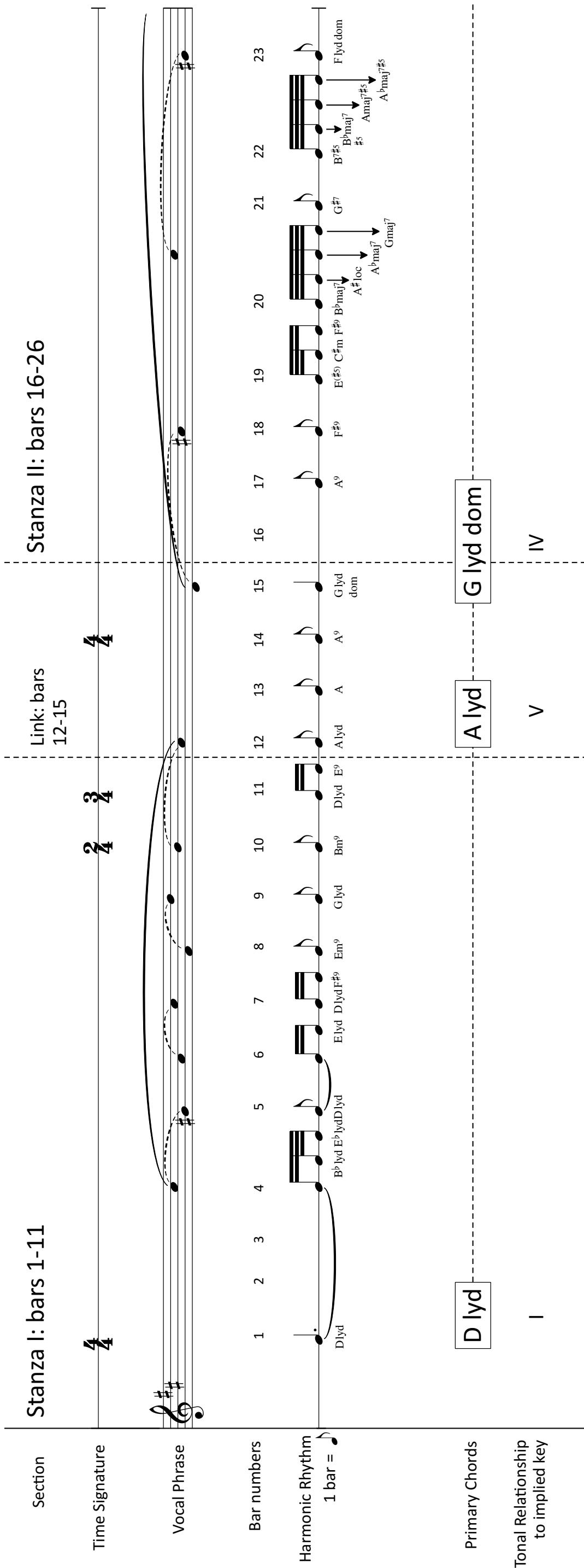
Berceuse



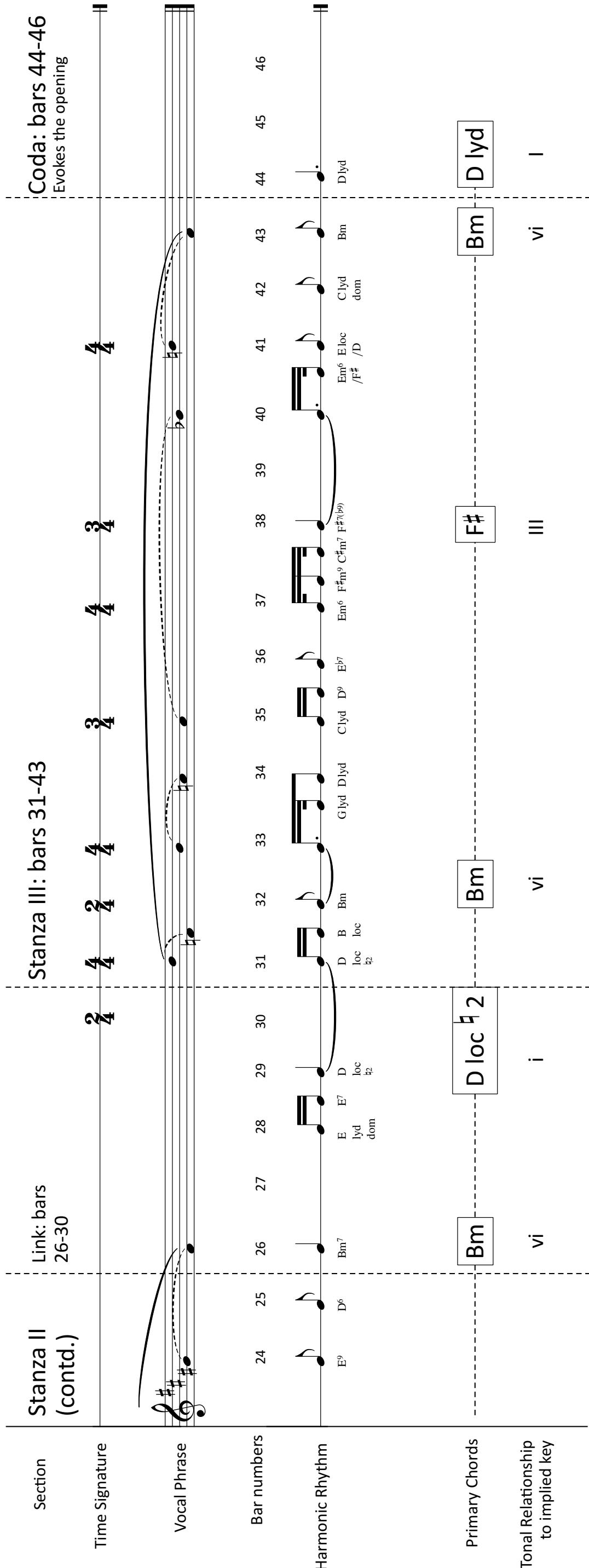
Berceuse



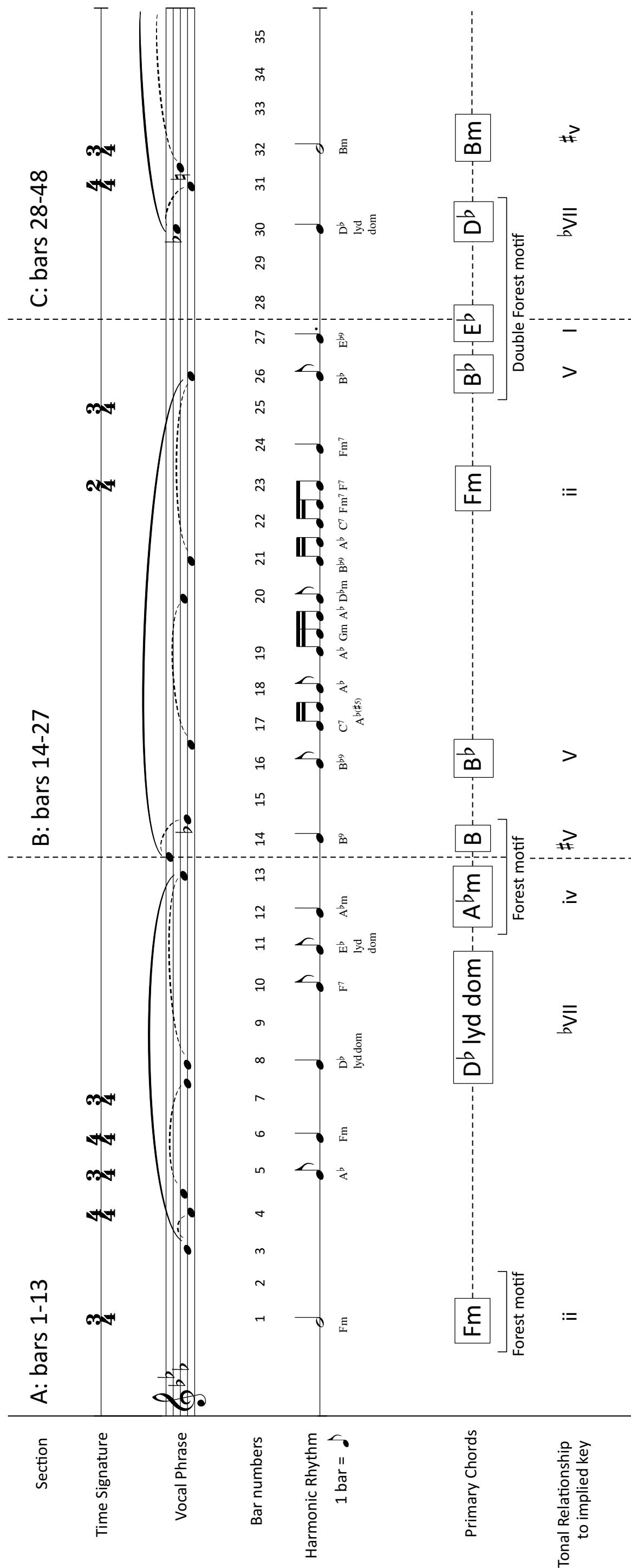
In a una selva oscura



In a una selva oscura

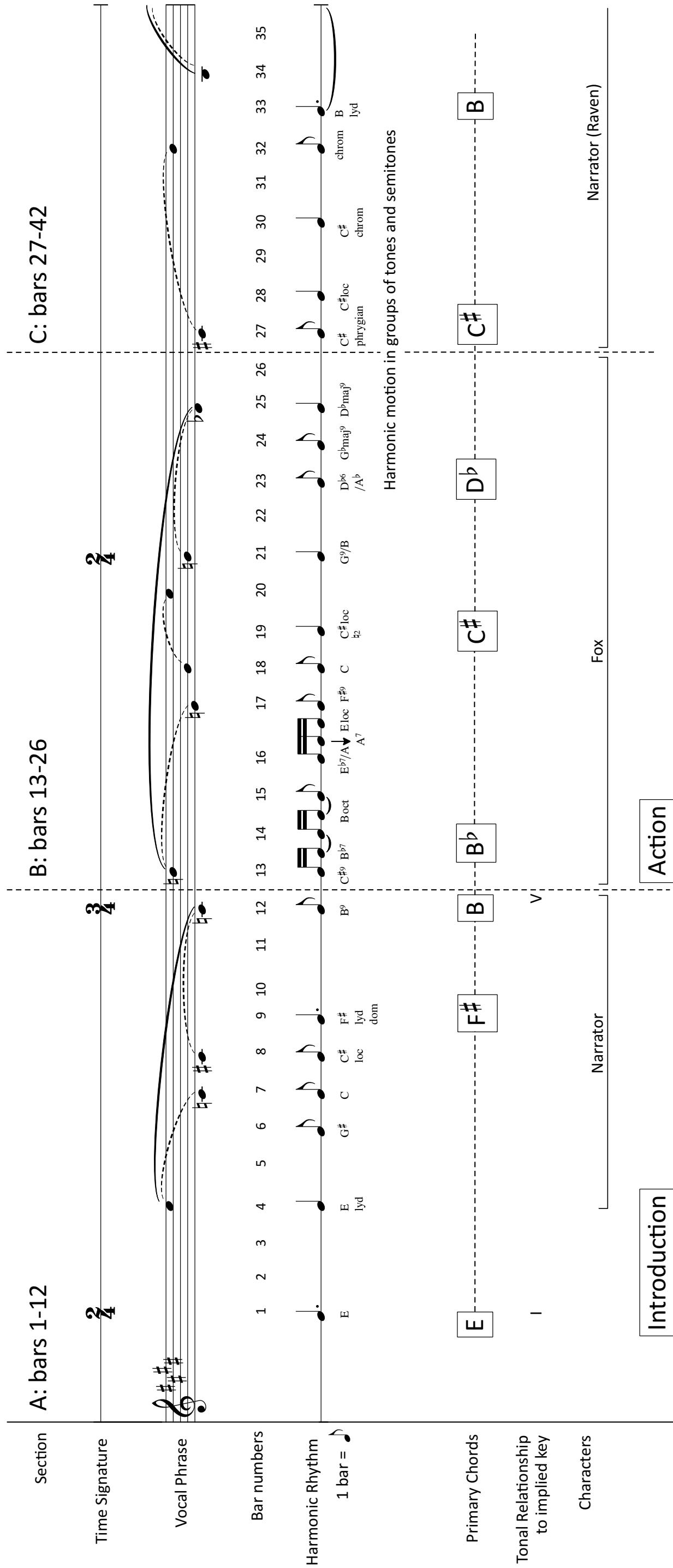


Forêt

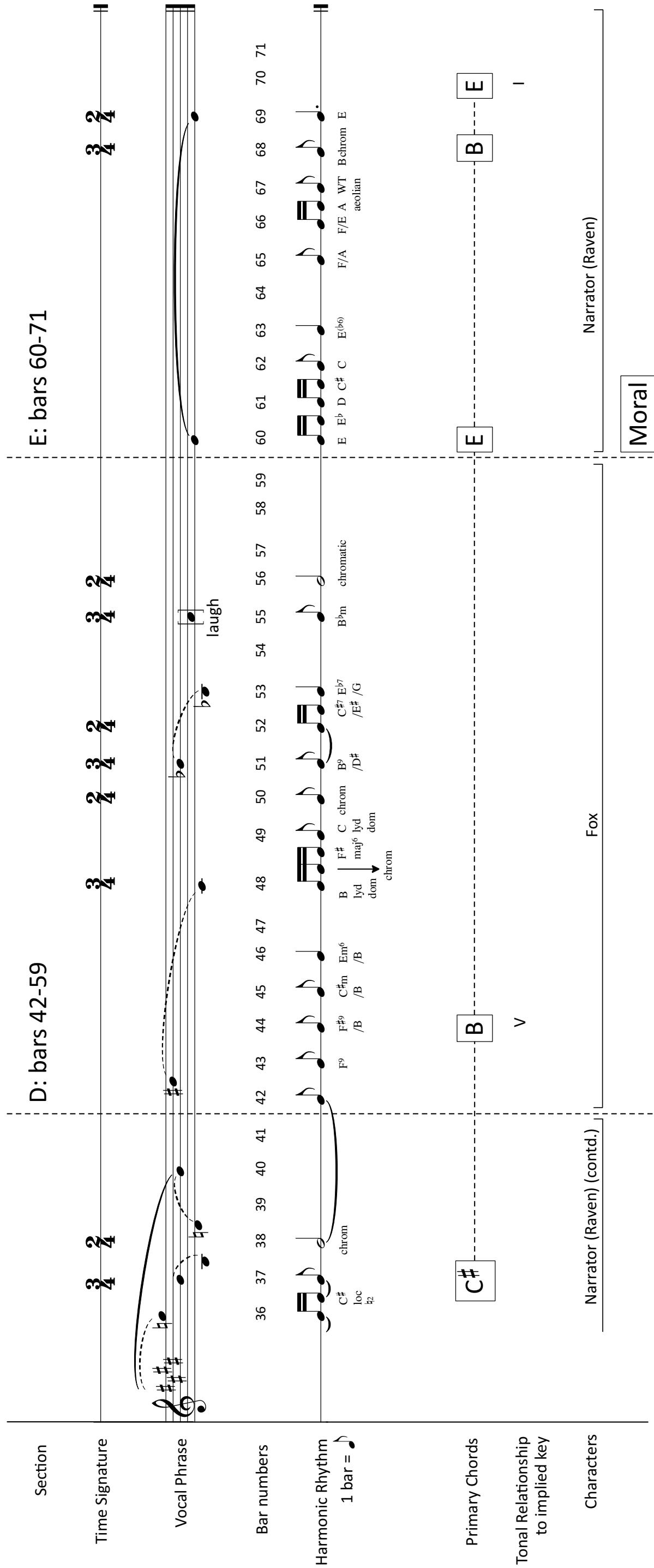


Forêt

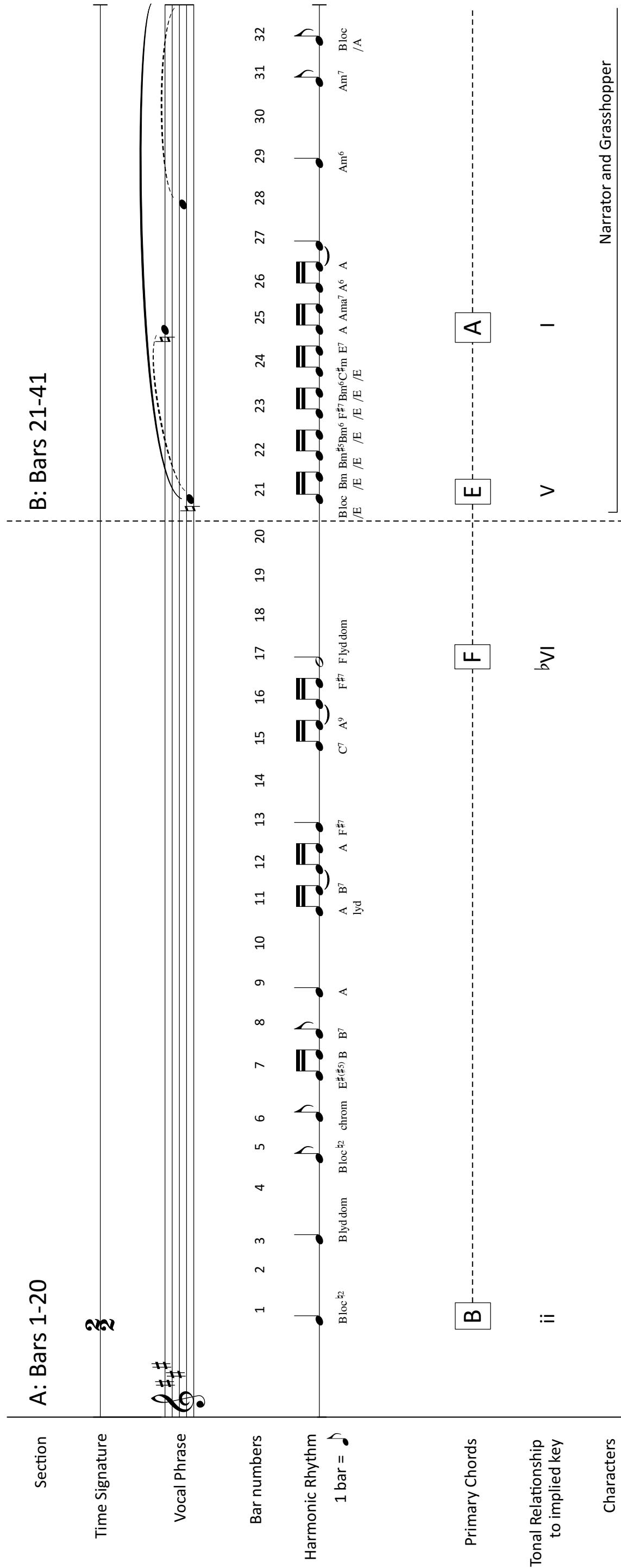
Le corbeau et le renard



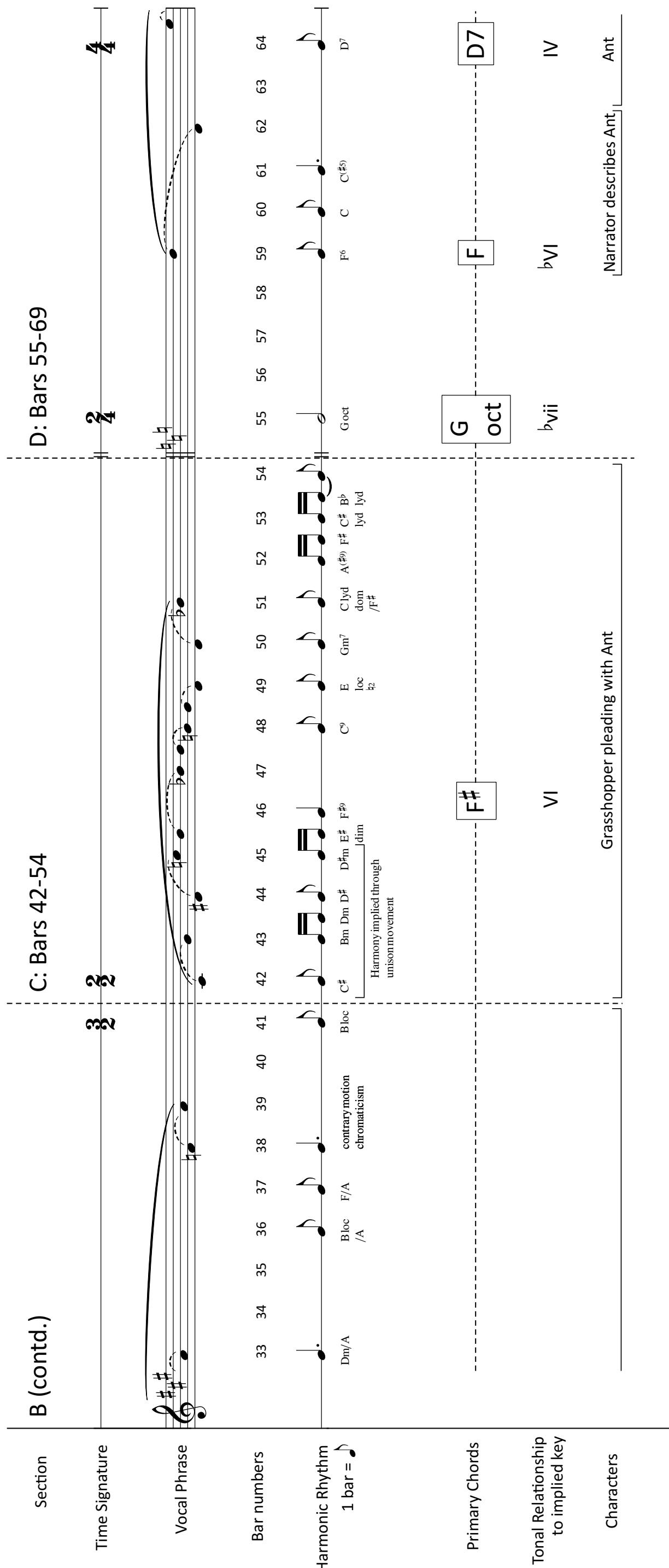
Le corbeau et le renard



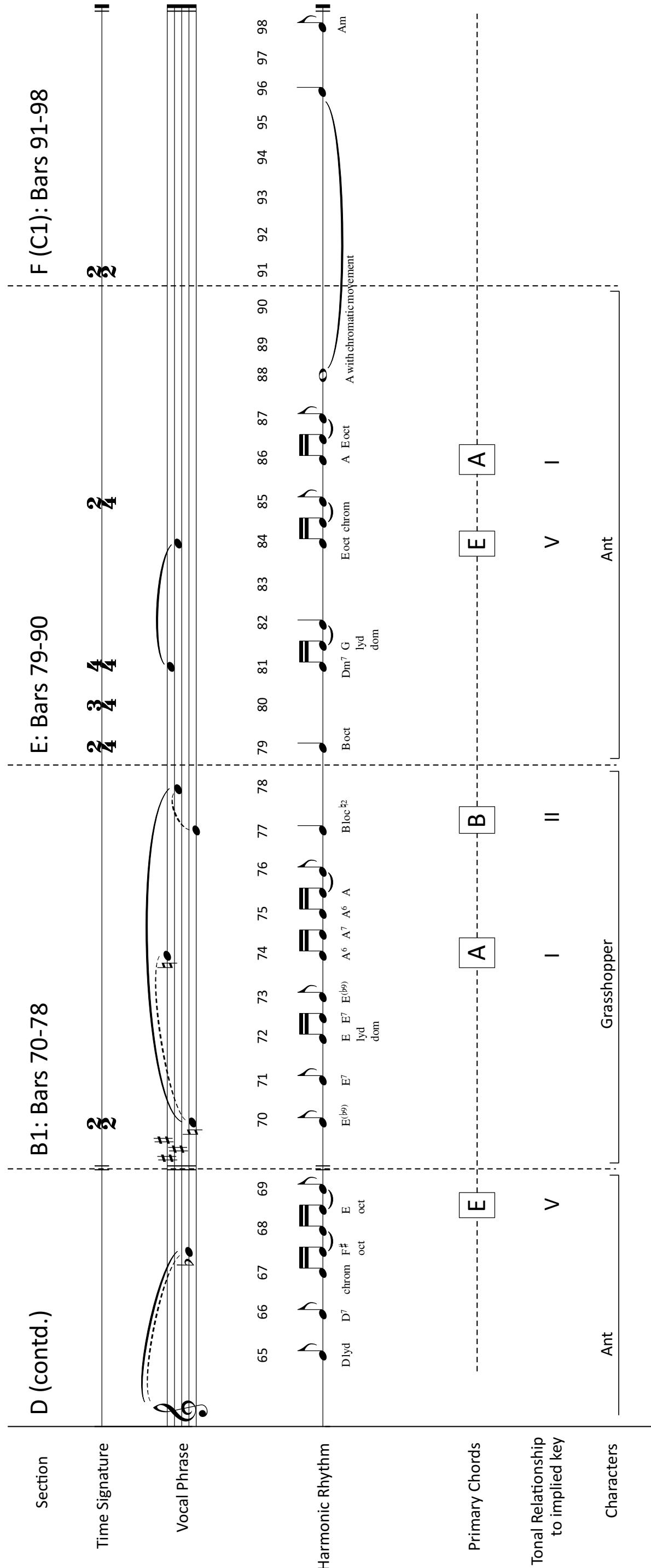
La cigale et la fourmi



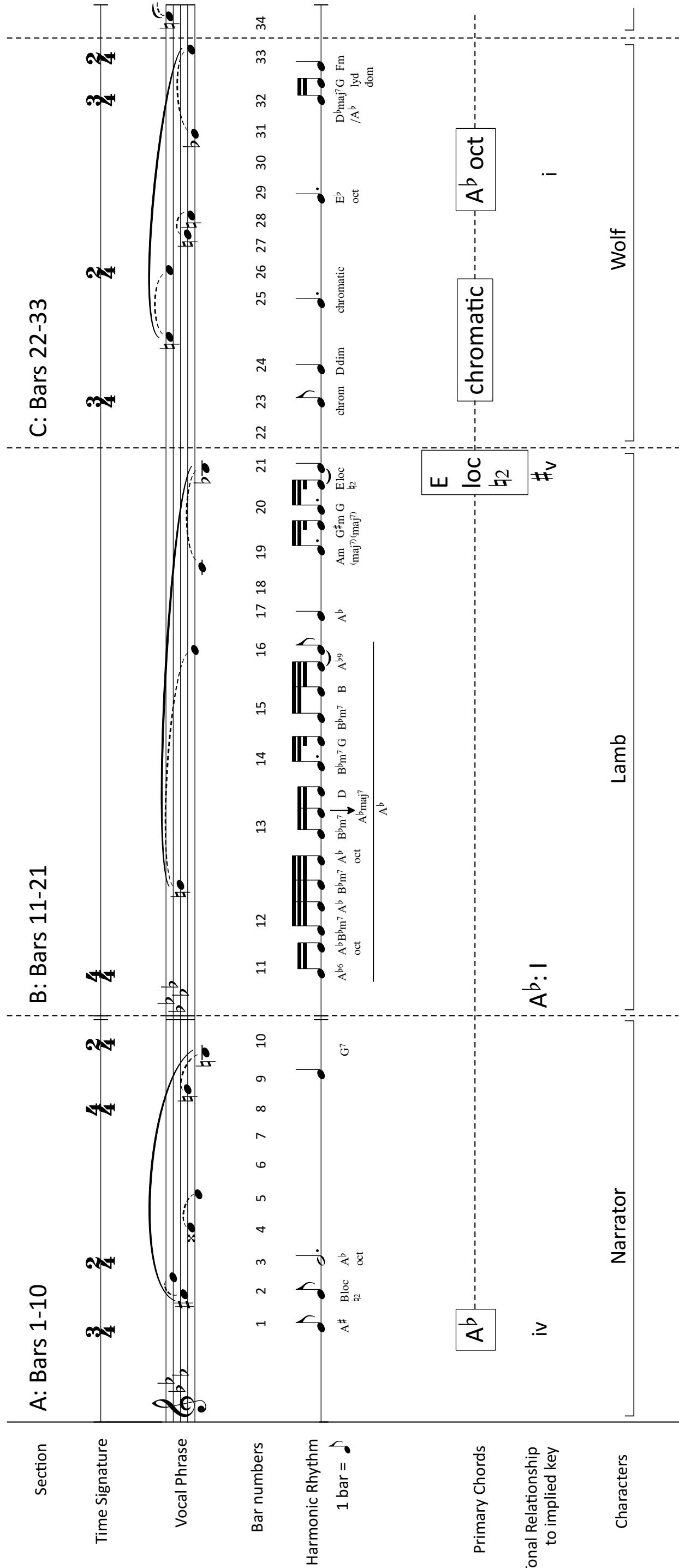
La cigale et la fourmi



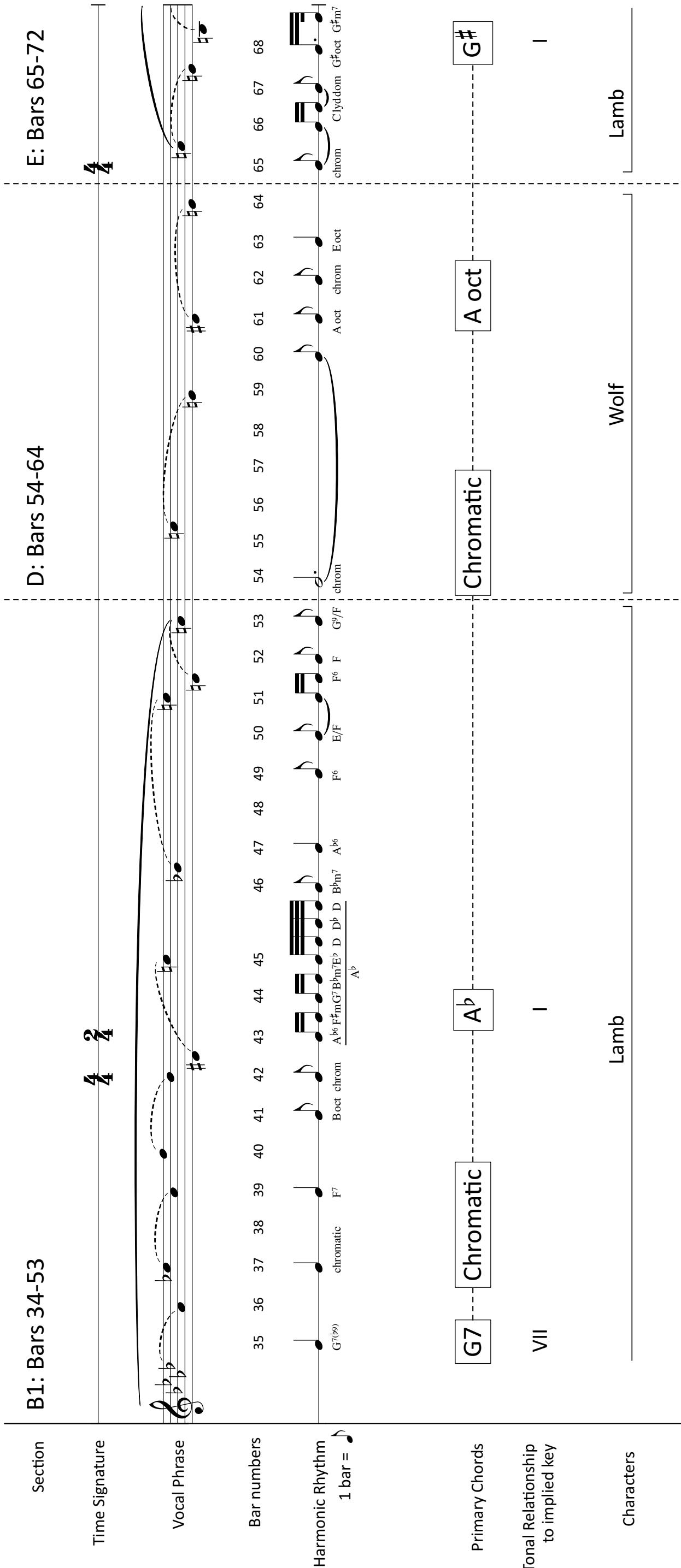
La cigale et la fourmi



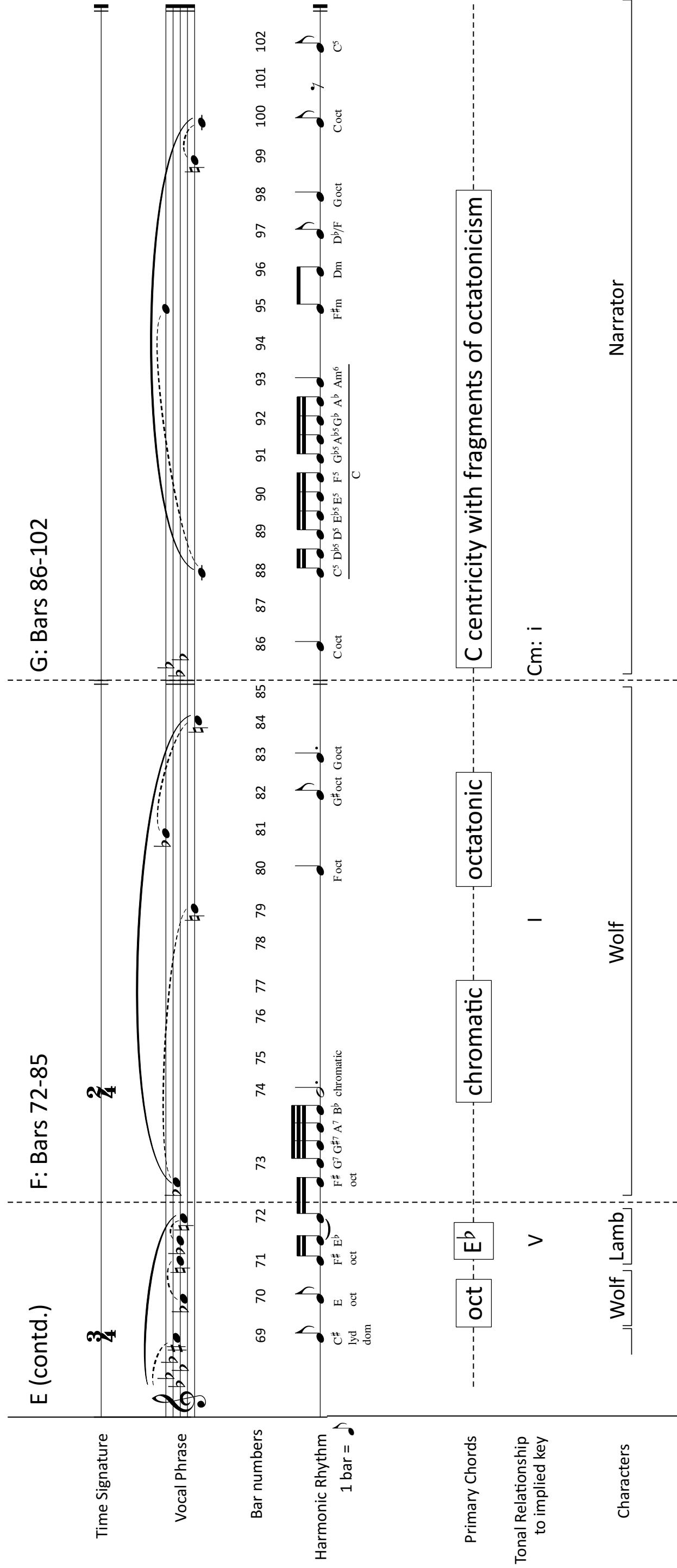
Le loup et l'agneau



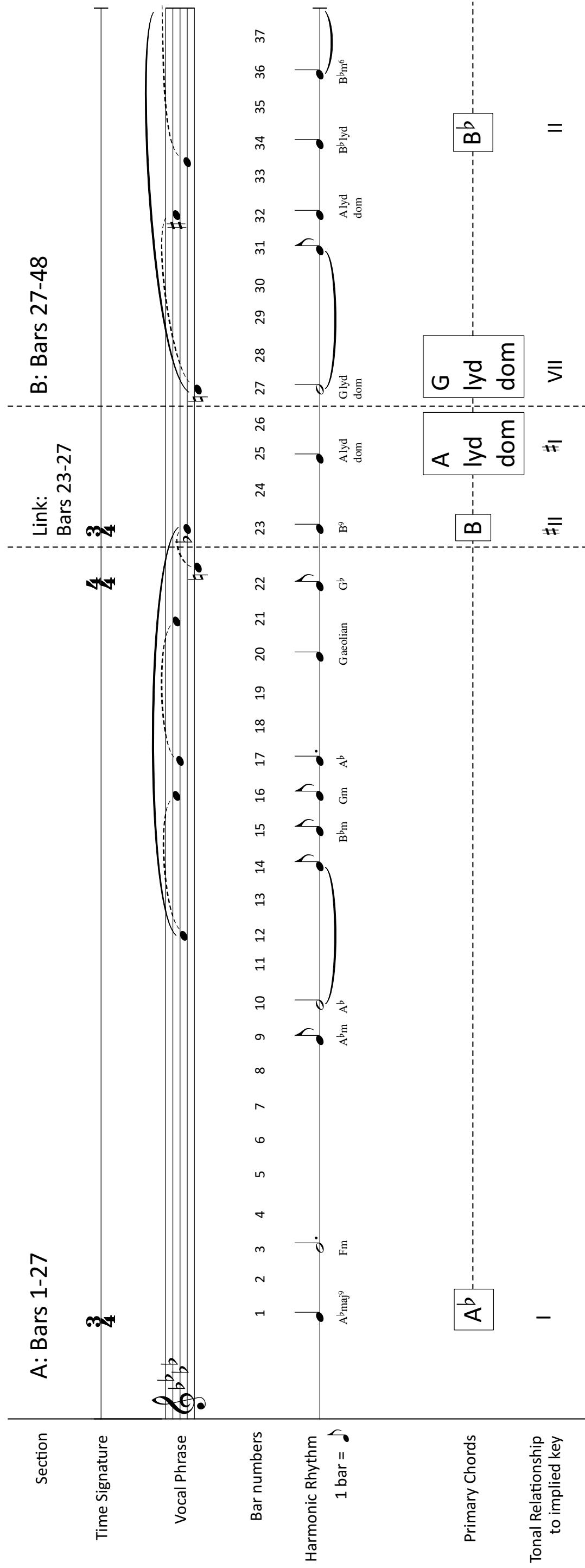
Le loup et l'agneau



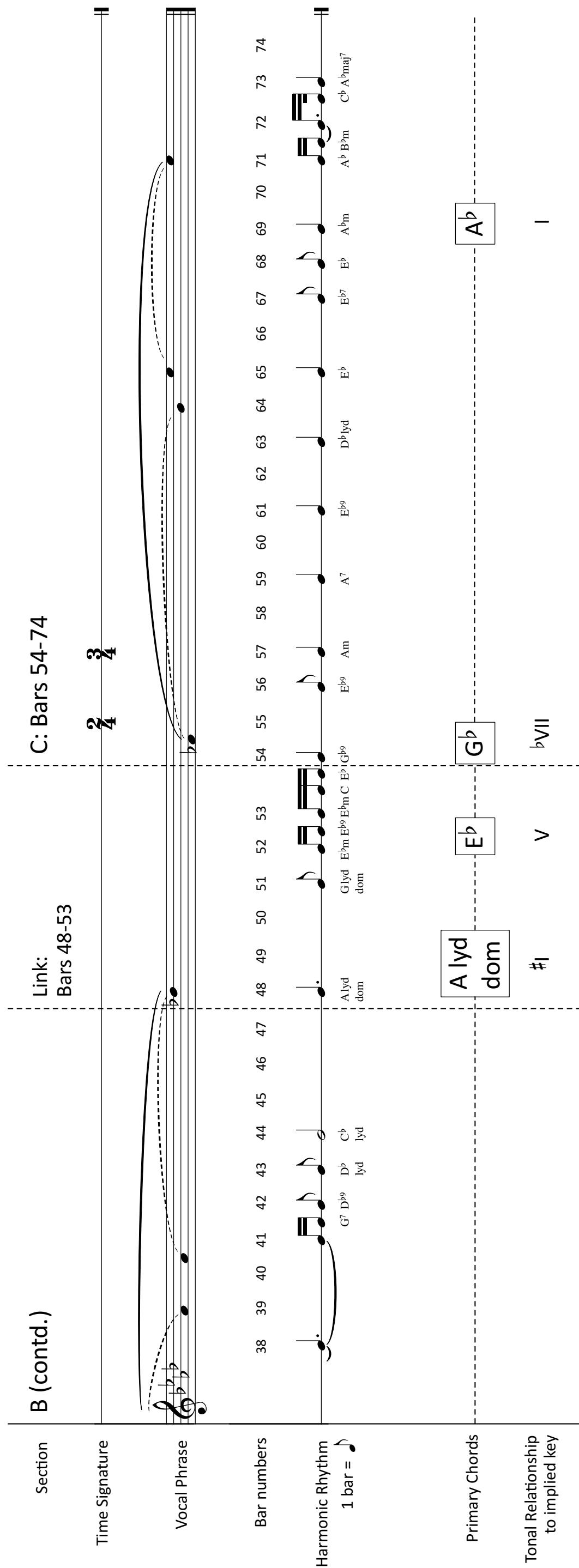
Le loup et l'agneau



Cloche d'aube



Cloche d'aube



Songe d'une nuit d'été

A: Bars 1-27

Time Signature **2**

Vocal Phrase

Bar numbers 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

Harmonic Rhythm

1 bar = $\frac{1}{2}$

F \sharp pent G lyd dom

B pent chrom B pent B lyd

C \sharp aeolian

C \sharp loc $\frac{1}{2}$

C \sharp lyd dom

G lyd dominant

B: Bars 28-64

Primary Chords

F \sharp **G lyd dom**

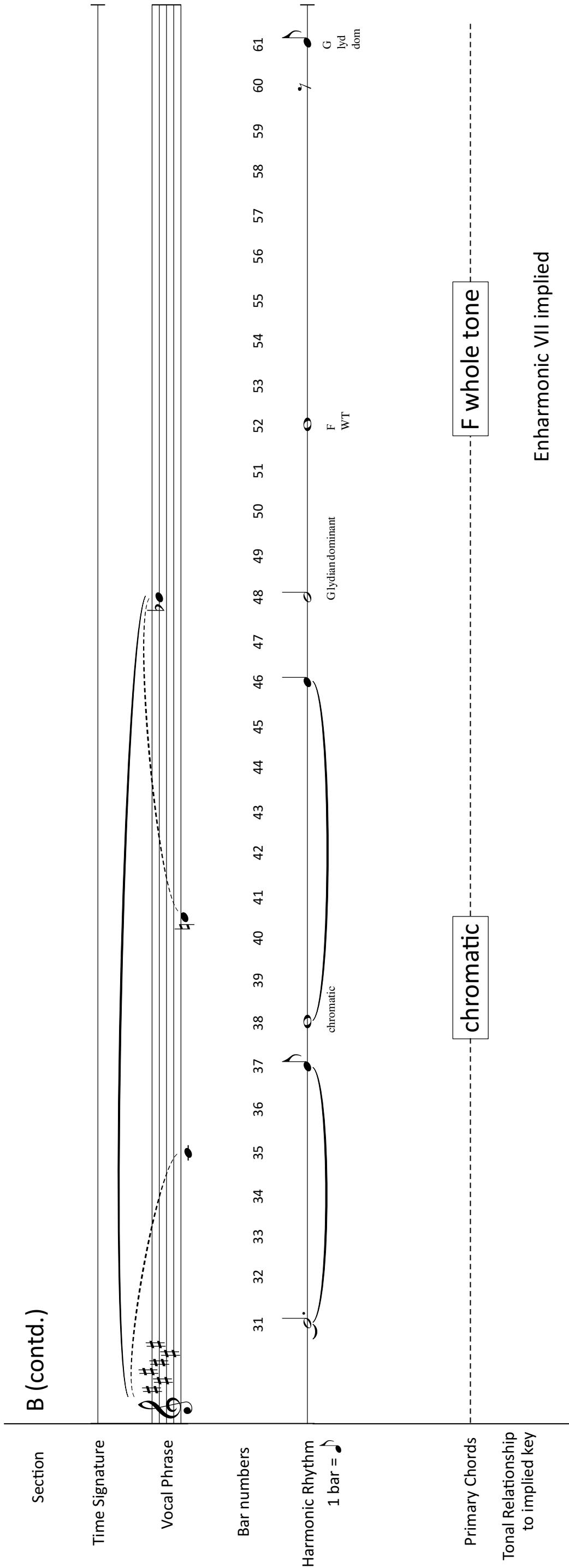
C \sharp **V**

Tonal Relationship to implied key

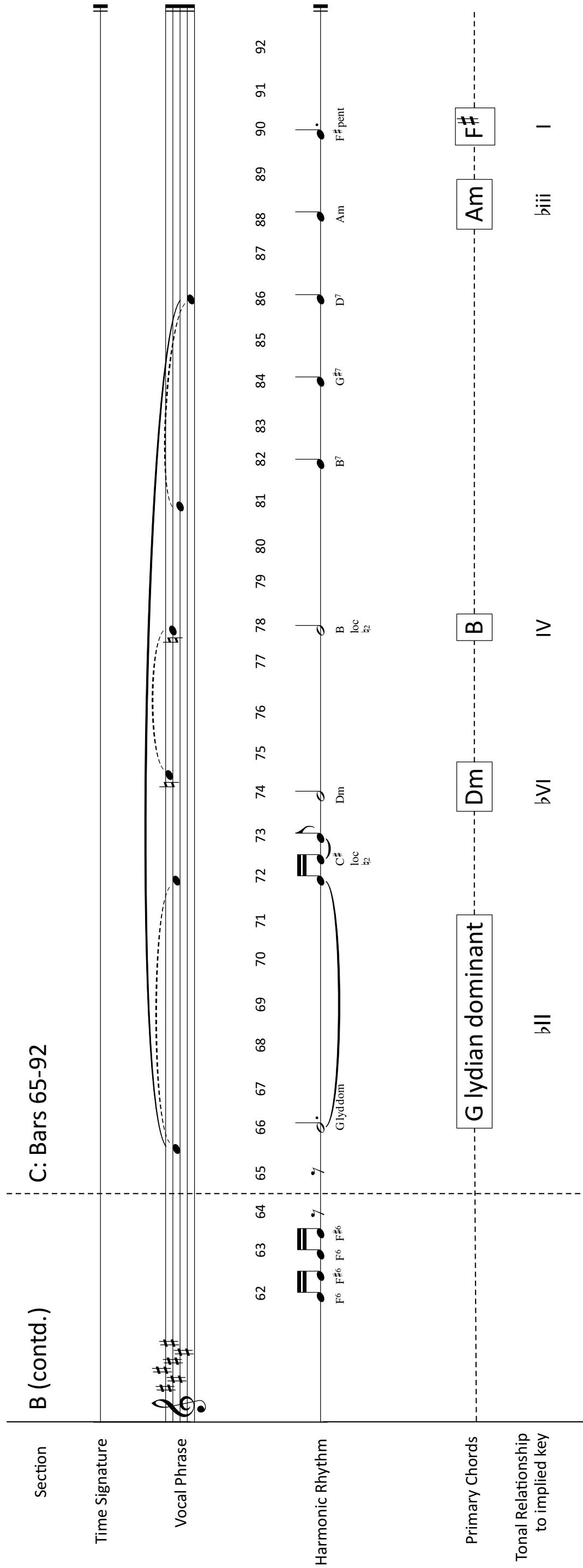
I **bII** **IV**

G **lyd** **dom** **bII**

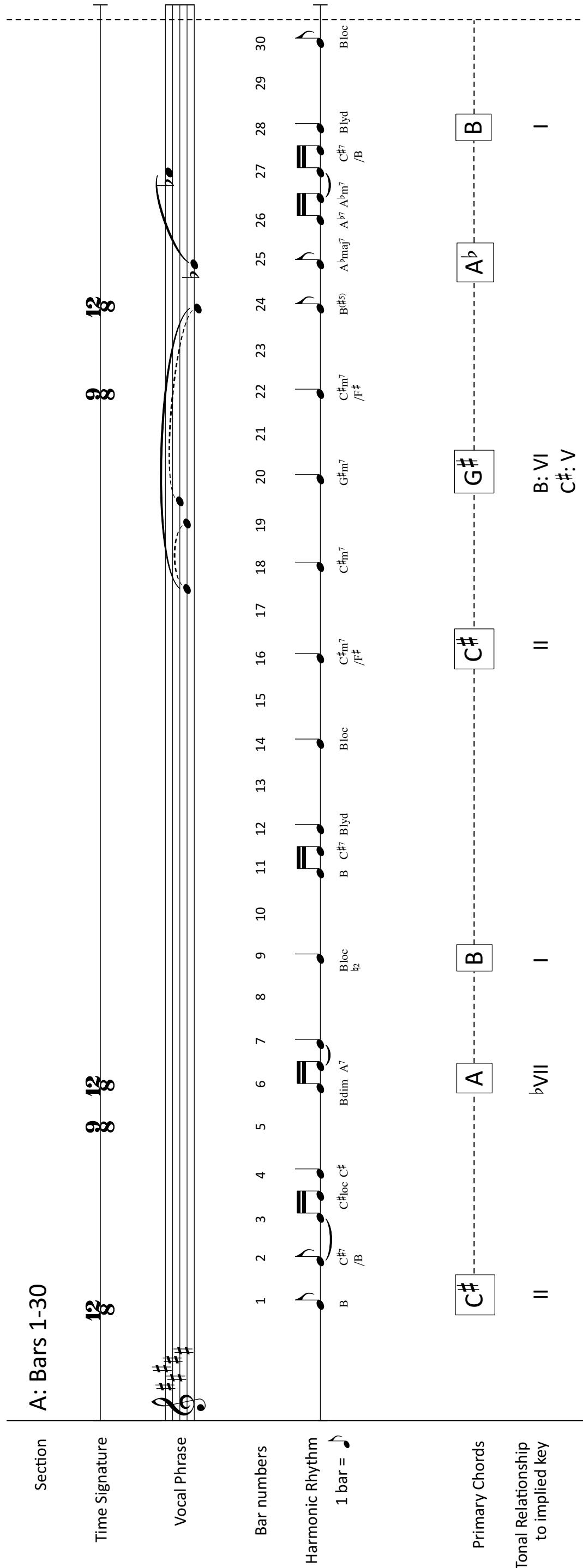
Songe d'une nuit d'été



Songe d'une nuit d'été



L'adieu en barque



L'adieu en barque

