

Phonetic Journey: Sound in Singable Translations

by

Kyron Basu

Diploma in Music, Camosun College, 2016
Bachelor of Music, University of Victoria, 2018

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We acknowledge with respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

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Abstract

Singable translations have a long history as a tool to broaden the reach of foreign language music to new audiences. Current translation theory prioritizes the transfer of poetic meaning and structure. I argue that the phonetic sounds of a poem serve a musical function which is, in many cases, intimately bound to a composer's setting of that poem. I propose that the phonetic properties of a poem are important expressive devices that should be given equal consideration to semantic content.

I develop a theory called Expressive Phonetic Mapping to effectively describe and translate phonetic features of musical significance. I apply this theory to selections from Franz Schubert's *Winterreise*, analyzing existing translations by Harold Heiberg and Jeremy Sams. Supplementing my arguments with formal analysis, I show how modifications to the type and placement of speech sounds at critical moments can enhance the expressiveness and coherence of these translations, often with minimal change to or loss of semantic information.

My thesis culminates in an original singable translation of Hugo Wolf's "Fussreise," where I combine Expressive Phonetic Mapping with another method of translation: Peter Low's "Pentathlon Principle." I aim to extend existing theories by integrating phonetics into their approaches. That is, considering how the quality of translations can be improved by giving attention to the vocal sounds used, and how those sounds relate to the composer's underlying music.

Table of Contents

Supervisory Committee	ii
Abstract.....	iii
Table of Contents.....	iv
List of Tables.....	v
List of Figures.....	vi
Acknowledgments.....	viii
Chapter 1: Introduction.....	1
Chapter 2: Literature Review.....	7
Chapter 3: Analytical Framework: Expressive Phonetic Mapping and Expressive Phonetic Tendencies.....	13
3.1 Linguistics Terminology.....	13
3.1.1 Consonants.....	15
3.1.2 Vowels.....	17
3.2 German and English Phonetics.....	19
3.3 Expressive Phonetic Mapping.....	24
3.4 Expressive Phonetic Mapping on Larger Scales and Expressive Phonetic Tendencies.....	26
Chapter 4: Expressive Phonetic Mapping in Translations of Schubert's <i>Winterreise</i>	29
4.1 "Gute Nacht".....	29
4.2 "Der Lindenbaum".....	45
4.3 "Letzte Hoffnung".....	52
Chapter 5: Translating Wolf's "Fussreise".....	61
5.1 Low's "Pentathlon Principle".....	61
5.2 "Fussreise".....	64
Chapter 6: Conclusion.....	82
Bibliography.....	88

List of Tables

Table 3.1a: English consonant sounds arranged according to manner
and place of articulation.....20

Table 3.1b: German consonant sounds arranged according to manner and
place of articulation.....21

Table 3.2a: English vowel sounds used in lyric diction.....22

Table 3.2b: German vowel sounds used in lyric diction.....23

List of Figures

Figure 3.1: Diagram of the vocal tract and placement of articulators.....	15
Figure 3.2a: Primary cardinal vowels.....	18
Figure 3.2b: Secondary cardinal vowels.....	18
Figure 3.3: “Letzte Hoffnung” from Schubert’s <i>Winterreise</i> , mm. 33-38.....	27
Figure 3.4: First line of the final stanza of “Gute Nacht,” with IPA transcription.....	28
Figure 3.5: Singable translation of the first line from the final stanza of “Gute Nacht.”.....	28
Figure 4.1: Original text and my own poetic English translation for “Gute Nacht.”.....	30
Figure 4.2: The first two lines of “Gute Nacht” with stress patterns indicated.....	31
Figure 4.3: Internal structure of each strophe. Measure numbers start from the piano intro/interlude beginning each strophe. Alternate keys only affect the final strophe.....	31
Figure 4.4: Strophes 1-2 of “Gute Nacht,” phrases marked above the staff.....	32
Figure 4.5: Schubert’s line groupings in each strophe.....	35
Figure 4.6: Stressed vowels in the rhymes of lines 1-4 in each stanza.....	36
Figure 4.7: Singable English translations of “Gute Nacht” by Harold Heiberg and Jeremy Sams.....	39
Figure 4.8: Reduction of Heiberg’s third stanza to its poetic form, without the clarifying repetitions.....	41
Figure 4.9: Lines of each stanza in Sams’ translation and the corresponding musical phrases.....	43
Figure 4.10: Lines 5-8 of Müller’s text and lines 5-10 of Sams’ translation.....	44
Figure 4.11: Lines 5-11 of Sams’ final stanza.....	44
Figure 4.12: German text for “Der Lindenbaum,” along with my own poetic English translation.....	46
Figure 4.13: Musical structure of “Der Lindenbaum.”.....	47
Figure 4.14: Schubert’s line groupings in each strophe.....	48
Figure 4.15: The first line of stanza 5.....	49
Figure 4.16a: Measures 45-49 of “Der Lindenbaum,” with translations by Harold Heiberg (second line) and Jeremy Sams (bottom line).....	50
Figure 4.16b: Singable translations of the first line of stanza 5.....	50
Figure 4.17: Revision to Sams’ opening line of stanza 5.....	51

Figure 4.18: Original text and my own poetic translation for “Letzte Hoffnung.”	52
Figure 4.19: Musical structure of “Letzte Hoffnung.”	53
Figure 4.20: Section 1 (mm. 4-24) of “Letzte Hoffnung” with phrases labelled above the staff.	54
Figure 4.21: Measures 13-18 with the original German text and translations by Heiberg (second line), Sams (third line), and myself (bottom line).	56
Figure 4.22a: Singable translations of the first line of the second stanza.	57
Figure 4.22b: My own singable translation of the first line of the second stanza.	57
Figure 4.23: The second section of “Letzte Hoffnung” with phrases labeled.	58
Figure 4.24: Singable translations of the last line of text in “Letzte Hoffnung,” with IPA transcriptions.	60
Figure 5.1: Singable English translation of Strauss’ <i>Allerseelen</i> by John Bernhoff.	63
Figure 5.2: Original text and my own poetic translation for “Fussreise”.	65
Figure 5.3: Poetic analysis of “Fussreise.”	66
Figure 5.4: Formal structure of “Fussreise.”	67
Figure 5.5: “Fussreise,” mm. 4-12.	69
Figure 5.6: “Fussreise,” mm. 35-36.	71
Figure 5.7: “Fussreise,” mm. 51-54.	71
Figure 5.8: Preliminary translation of the first stanza.	72
Figure 5.9: Improved translation of the first stanza.	73
Figure 5.10: First line of “Fussreise” with IPA transcription.	74
Figure 5.11: Translation of the opening line of “Fussreise”, with IPA comparison to the German text.	74
Figure 5.12: Verse 1 of “Fussreise” in singable English.	75
Figure 5.13: Singable English text for “Fussreise.”	77
Figure 5.14: Singable translation with full score.	78
Figure 6.1: Opening line of the fifth stanza of “Der Lindenbaum,” with three singable translations.	82

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Chapter 1 - Introduction

Audiences have long faced the challenge of understanding the text of sung music, particularly in large spaces such as theaters and concert halls. Before the advent of surtitles and other technological advances, spectators of opera would often read from a printed booklet (libretto) containing the words of the work. As opera increasingly became an international art form, language barriers presented additional obstacles. One long-standing solution to the problem of understanding foreign language texted music is the singable translation. Singable translations replace the original text of a work with a text in a different language, crafted in such a way as to align as closely as possible with the composer's music.

Current translation theory prioritizes the transfer of poetic meaning and structure. My thesis aims to complement existing theories by integrating phonetic considerations into their methodology. That is, considering how the quality of translations can be improved by giving attention to the vocal sounds used, and how those sounds relate to the underlying music.

Records of operas performed in translation date back to the late seventeenth century. Lully's *Acis et Galatée* of 1686 was performed in German in Hamburg (1695) and Stuttgart (1698).¹ Bononcini's *Camilla* (1696) was performed extensively in London between 1706 and 1728 in both mixed Italian-English and purely English versions.² During the nineteenth century, the practise of singing operas in translation was widespread. Rossini's *Il barbiere di Siviglia* (1816) was translated into English, French, and German within five years of its premiere.³ Meyerbeer's *Les Huguenots* received greater popularity in its German and Italian translations

¹ "Translation | Grove Music," accessed January 25, 2020, <https://doi-org.ezproxy.library.uvic.ca/10.1093/gmo/9781561592630.article.O003143>.

² Ibid.

³ Ibid.

than the original French.⁴ As musicologist Philip Gossett writes, “certain operas were more widely known during the nineteenth century in translation than in the original tongue.”⁵

By the twentieth century, translation into the local vernacular was common practise in continental Europe for both opera and song.⁶ Translation of art songs notably gained traction in the wake of the First World War, particularly English translations of German *lieder*. Beginning in the late nineteenth century, a “cult of Lieder singing” developed in London, with German songs frequently being performed in concert alongside operatic arias and instrumental works.⁷ During the war, hostilities toward the Germans and music of German origin resulted in a dramatic decline in the performances of lieder. Following the war, however, numerous singers began to reintroduce the repertoire to London audiences. Overwhelmingly, this resurgence of German song came in the form of English (or French) translations, as presentation of German language material was politically risky. Indeed, Danish tenor Mischa Léon’s attempt to program German songs in a 1920 recital resulted in public backlash.⁸

Even as performances in German began to resurface, translation of lieder still remained popular. In New York during the early 1920s, Australian baritone Nelson Illingworth performed his own translations of lieder by Brahms, Strauss, and others, including a complete translation of Schubert’s *Winterreise*.⁹

This interwar period also saw some of the first serious scholarly discussion of singable translations, notably by the musicologist and critic Arthur Henry Fox Strangways, in his 1921

⁴ Ibid.

⁵ Philip Gossett, *Divas and Scholars: Performing Italian Opera* (Chicago: University of Chicago Press, 2006): 380-381

⁶ Laura Tunbridge, *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (Chicago, I.L.: University of Chicago Press, 2018).

⁷ Laura Tunbridge, “The Politics of Listening Between the Wars: The Politics of Listening Between the Wars,” *Representations* 123, no. 1 (2013): 56.

⁸ Tunbridge, *Singing in the Age of Anxiety*, 54.

⁹ Ibid., 56.

article "Song-Translation."¹⁰ Strangways' article represents one of the earliest attempts to codify the process of singable translation. Laura Tunbridge suggests that Strangways' arguments initiated a debate regarding the priorities of translation: should musical or poetic concerns dominate?¹¹

Today, singable translations both of opera and song face considerably greater opposition than in the past. Scholarly interest in the subject, while scarce, is increasing. Objections typically fall under two categories. The first is philosophical, contending that translations must always be inferior to the original work, or even a violation of it. The second kind of objection is a practical one: most singable translations lack quality, sounding awkward and unconvincing in their new language.

The widespread historical success of sung translation strongly resists the philosophical criticisms leveled by recent authors. This thesis primarily addresses the latter, practical variety of objection. One need only glance briefly at Theodore Baker's widely published English translations of popular Baroque Italian arias to understand where such objections stem from. Many existing translations make compromises that result in cumbersome texts that do not function well as song lyrics. Current authors discussing singable translations focus on transfer of semantic content such as meaning, sense, and allegory, or poetic features such as rhyme scheme and verse structure, while giving lesser attention to the physical tools of expression such as vowel choice and consonant placement.

I return to the debate initiated by Strangways nearly a century ago, exploring the relationship between music, poetry, and translation. Music and poetry have often been treated as separable (though by no means independent) entities in the translation process. I challenge this assumption by arguing that the phonetic sounds of a poem serve a musical function which

¹⁰ A. H. Fox Strangways "Song-Translation," *Music & Letters* 2, no. 3 (1921): 211-224.

¹¹ Tunbridge, *Singing in the Age of Anxiety*, 58.

is, in many cases, intimately bound to a composer's setting of that poem. I propose that the phonetic properties of a poem can be an important expressive device that should be given equal consideration to semantic content.

The second chapter of my thesis surveys the methodology of several prominent translators and theorists, including Peter Low, Ronnie Apter, Mark Hermann, Harai Golomb, and others. I concentrate on exploring the ideology and priorities of each author when mediating between textual and musical concerns, situating each author along a spectrum of composer-centric and listener-centric approaches, convoluted by the interpretive needs of the translator and physical needs of the performer.

The third chapter develops a theoretical framework, which I call Expressive Phonetic Mapping (EPM), to link the phonetics of a source text to its target. EPM is a tool that facilitates both quantitative comparisons of sounds between two texts of equal syllable count, as well as qualitative and interpretive evaluation of groups of sounds. I begin this chapter by reviewing the necessary linguistics terminology, before presenting the theory of EPM. I then discuss how EPM can be applied to analysis and improvement of existing translations, as well as how it can be used to generate original translations. I emphasize the expressive function of consonants. Substitutions of dramatically different consonants in a translation can influence the progression of the music in both constructive and destructive ways, analogous to changes in instrumental articulation.

In the fourth chapter, I apply this framework to several English translations of Franz Schubert's *Winterreise*. Within the last ten years, a wealth of new translations of *Winterreise* have been fielded, making the work a particularly relevant basis of study for current translation practises. I analyze two recent translations: one by Harold Heiberg (2010), and one by Jeremy

Sams (2017). Sams' version is the most widely known, having been recorded under the Hyperion label, performed by baritone Roderick Williams and pianist Christopher Glynn.

Choosing excerpts from the above translations, I compare their phonetic content to the original German poetry and examine how the translators have preserved or discarded phonetic relationships between music and text. Supplementing my arguments with formal analysis, I show how modifications to the type and placement of speech sounds at critical moments can enhance the expressiveness and coherence of these translations, often with minimal change to or loss of semantic information.

The fifth chapter expands the theory to repertoire without documented singable translations. I construct a new translation of Hugo Wolf's *Fussreise* (text by Eduard Mörike), addressing the phonetic choices in detail, particularly for expressively significant moments in the text. However, the primary purpose of this chapter is to link the small-scale phonetic details to the larger semantic and formal structures treated extensively by current authors such as Low and Golomb.

The conclusion broadens the discussion further to consider what a phonetic approach to translation might mean for the concept of translation itself. Treating speech sounds as musical devices in their own right suggests that much of the translation process may be viewed from a musical perspective. Instead of simply resulting in a transfer of meaning from language to language, translation involves attempting to recreate the effects of the sounds in one language with the available sounds in another.

This view of the translation process is remarkably similar to the practice of musical arrangement. Peter Szendy considers an arrangement to represent the arranger's "reading" of the original work.¹² For Szendy, arrangement is an act of interpretation or criticism. I attempt to

¹² Szendy, Peter and Jean-Luc Nancy, *Listen: A History of our Ears* (New York, NY: Fordham University Press, 2008): 50.

reconcile Szendy's position on arrangement with philosophical objections to translation, suggesting that translation is not merely about reproducing the original work in a new language, but rather offering a particular translator's own interpretation of the work and a unique historical viewpoint. That is, a reading of the work as a whole: its semantic as well as musical content.

Chapter 2 - Literature Review

Who are singable translations made for? Most translators agree that the primary purpose of singable translations is to render foreign-language music more accessible to new listeners. It may seem obvious, then, that the intended audience is the listening public. However, the discourse on the topic reveals a more complex set of priorities.

Most writers consider translation to be an act of compromise. Within the constraints imposed by pre-existing musical material, not all semantic and prosodic features of a source text can be reproduced in the target language. Ideological compromises, while scantily treated in most writing, also play a powerful role in shaping individual methodologies and strategies for creating and analysing singable translations.

In this chapter, I will consider the ideologies of several notable translators. All of them grapple, in one way or another, with the tension between fidelity to the composer's perceived intent, and the pragmatic needs of the listener. Caught in the ideological crossfire are two performative entities whose agendas sometimes usurp the discourse: the translator and the singer. I will explore how individual authors handle the friction between composer and listener and negotiate the demands of the translator and singer.

The most extreme position I will discuss is both the most recent and in some sense also the most traditional: Anna Hersey stands strongly opposed to singable translations, on the grounds that any attempt to alter the delicate union of text and music set forth by the composer results in an unacceptable distortion. Hersey favours printed translations and surtitles, which allow the original text to be used for performance. In her 2018 article "Lost in Translation", Anna Hersey maintains that the work is "greater than the sum of its parts, and each element must be left intact to preserve the integrity of this unique art form".¹³ Hersey is not making a purely

¹³ Anna Hersey, "Lost in Translation," *Journal of Singing* 74, no. 4 (2018): 429-436.

ideological argument, as she provides concrete examples of shortcomings within widely circulating English translations of Grieg's Danish art song, "Jeg elsker dig." For Hersey, the authority of the composer is absolute, at least with respect to negating the utility of singable translations. Her examples support her argument convincingly, showing the awkwardness that can result from a poor translation.

Marianne Tråvén, an active translator, shares some of Hersey's skepticism. However she believes that singable translation is permissible, so long as the translator is sensitive to the period-specific rhetorical language that the composer invokes as well as subtleties of text setting that go beyond simple word painting. She is less concerned with the specific sacrifices a translator makes than she is that the translator is fully conscious of the richness of the material being translated.

In her essay entitled "Musical Rhetoric - the Translator's Dilemma: A Case for Don Giovanni,"¹⁴ Tråvén explores the rhetorical musical gestures used by Mozart in *Don Giovanni*. She relates some of these to common musical rhetoric of Mozart's time, as well as to Mozart's own personal approaches to arranging thematic material in response to both superficial features of Da Ponte's libretto and more obscure, yet profound, issues facing the characters and their development.

Tråvén weakens the status of the composer to a certain degree, granting the translator considerable mediative power. She acknowledges that a translator will inevitably have to make concessions when choosing which elements of the source text to preserve, but it is the depth of the translator's mastery of the source material and its historical context that enables a successful translation.

¹⁴ Marianne Tråvén, "Musical Rhetoric - the Translator's Dilemma: A Case for Don Giovanni," in *Song and Significance: Virtues and Vices of Vocal Translation*, ed. Dinda L Gorfée (Rodopi: Amsterdam, 2005).

Peter Low, currently the most prolific author in the field of singable translations, concerns himself largely with the singer and the listener, rather than the translator or composer. In his article, "Singable Translations of Songs," Low acknowledges that not all music is necessarily appropriate for translation, and certainly many faulty efforts at translation exist that do not do the original music justice.

Low is the only author to rigorously define what he means by "compromise" in creating translations. For Low, the function of singable translations as performable works of art is of the highest priority. He calls his method the "Pentathlon Principle", in which he suggests that translators strive to balance five independent criteria: singability, sense, naturalness, rhythm, and rhyme.¹⁵

He ranks singability as the most important of these criteria, considering it to be "self-evident" that a singable translation must attend to the vocal and aesthetic sensibilities of the singer.¹⁶ Low also ascribes significance to naturalness, which affects both singer and listener. He has little tolerance for translations that sound stilted or awkward.

The other three criteria fall primarily within the interests of the translator and composer, and Low allows for their sacrifice in order to maintain singability and naturalness. Sense relates to the semantic content of the source text. Unless the listener is already familiar with the source text, stretching its semantic material is unlikely to cause offence. Low considers altering the sense of singable translations to be much more permissible than in translations of purely informative texts. Low also notes that poetic meter and rhyme are often distorted to the point of unrecognizability when set to music, and their preservation is often difficult for the listener to notice. Hence, these criteria, too, may often be sacrificed without adverse effect.

¹⁵ Peter Low, *Translating Song* (New York, NY: Routledge, Taylor & Francis Group, 2017): 79.

¹⁶ Peter Low, "Singable Translations of Songs," *Perspectives* 11, no. 2 (2003): 91.

The next group of authors I will discuss are, like Low, sensitive to the needs of the singer. However, they emphasize the position of the listener as the final consumer of a translation.

Ronnie Apter and Mark Hermann are active translators of operatic repertoire. In their book, *Translating for Singing: The Theory, Art, and Craft of Translating Lyrics*, they extend a rich set of existing methodologies, including Low's. While their approach can broadly be considered similar to Low's, in that they also view translation within the framework of compromise, Apter and Hermann nuance their work with several factors that reach into cultural and social spheres.

Apter and Hermann are certainly conscious of the needs of singers, particularly in the case of demanding operatic arias, where poor vowel choices can cause vocal difficulties.¹⁷ However, much of their discussion is devoted to broader issues relating to the listener. For instance, how to render characters and their cultural practices in a language removed from that culture. Another "listener" for Apter and Hermann is the production company, whose executive decisions at times govern their translation process.

In his essay, "Music-Linked Translation (MLT) and Mozart's Operas: Theoretical, Textual, and Practical Perspectives,"¹⁸ Harai Golomb not only prioritizes the listener, but gently attacks the translator-focused premise of Trâvén. He criticizes Trâvén's emphasis on the knowledge and gifts of the translator, the fruits of which may not be apparent to the casual listeners who often benefit most from singable translations.¹⁹

Golomb's ideology is complex and difficult to situate precisely on the spectrum I have adopted thus far, because he views singable translations in terms of both their social and

¹⁷ See discussion on translating Verdi's *Ermani* in Ronnie Apter and Mark Hermann, *Translating for Singing: The Theory, Art, and Craft of Translating Lyrics* (New York, NY: Bloomsbury Academic, 2016): 37.

¹⁸ Harai Golomb, "Music-Linked Translation (MLT) and Mozart's Operas: Theoretical, Textual, and Practical Perspectives," in *Song and Significance: Virtues and Vices of Vocal Translation*, ed. Dinda L. Gorfée (Rodopi: Amsterdam, 2005).

¹⁹ Harai Golomb, "Music-Linked Translation (MLT) and Mozart's Operas," 134.

structural functions. The social role played by translations caters to casual listeners who want to experience foreign language opera in an immediate way. In order to make that experience as seamless as possible, Golomb raises no issue with sacrificing features of the source text. However, Golomb cautions that the appeal of opera in the first place is the “supreme semiotic significance of word/music interaction which takes place in the source text and language.”²⁰ As Golomb acknowledges, this semiotic significance is precisely what is often lost in a singable translation.

Jeff Hilson offers a refreshing perspective that not only bypasses the challenges Golomb wrestles with, but also stands in stark opposition to Hersey’s composer-centric position. In his essay, “Homophonic Translation: Sense and Sound,”²¹ Hilson discusses an extreme kind of translation that dispenses with preservation of semantic content altogether. Instead, the method seeks only to preserve similar sounds between the source and target languages. Hilson proposes that the phonetic sounds of a text may themselves be considered music, and that this music is based on sound, rather than meaning. The signifier replaces the signified as the dominant poetic force. The result often carries little to no semantic relationship between texts and is purely focused on sound. The resulting translations are largely nonsense. Hilson is not referring to singable translations, where meaning is typically important.

We have seen that the tension between the composer’s perceived intent, the needs of the singer and listener, as well as the interests of the translator interact in complex ways. The extreme positions of Hersey and Hilson illustrate the stakes of the discourse, though neither offer practical utility for creating singable translations. Low, Apter and Herman, along with other “mainstream” voices occupy a productive middle ground that allows them to craft translations

²⁰ Ibid., 142.

²¹ Jeff Hilson, “Homophonic Translation: Sense and Sound,” in *Music, Text and Translation*, ed. Helen Julia Minors (New York, N.Y.: Bloomsbury Academic, 2013).

that satisfy the interests of their respective audiences. In spite of the emphasis that several translators place on the listener, it is curious that phonetics rarely emerges as a salient property. In the next chapter, I will explore this gap in the existing literature and show how the sounds of language may themselves be seen in an interpretive context.

Chapter 3 - Analytical Framework: Expressive Phonetic Mapping and Expressive Phonetic Tendencies

Hilson's concept of homophonic translation, introduced in the preceding chapter, may not be a useful model for singable translations. However, homophonic translation suggests a useful way of describing, if not enforcing, phonetic features between source and target texts. Although Hilson does not use this terminology, homophonic translation is fundamentally a process of mapping. That is, creating a correspondence between the sounds of the source text and equivalent sounds in the target language. The problem for singable translations (or, indeed, any translation where preservation of meaning is critical), is too much emphasis on exact phonetic transfer.

In this chapter, I will describe a more flexible way of comparing the phonetic features of different languages, which I call Expressive Phonetic Mapping (EPM). EPM aims to aid the translator in deciding which features are most important in a given song. This chapter is divided into four subsections. First, I will summarize some necessary linguistics terminology. Second, I will compare the basic phonetic features of German and English. Third, I will discuss the mapping of sounds between the two languages based on criteria of similarity. Finally, I will expand EPM to what I refer to as "tendencies", or expressive phonetic patterns that occur over large sections of text.

3.1 Linguistics Terminology

I will refer to Geoffrey Finch's *Linguistic Terms and Concepts*, which is a detailed glossary of Linguistics terminology and theory suitable for undergraduate linguistics students. Throughout the following sections, I will make use of IPA (International Phonetic Alphabet)

symbols to transcribe words into sounds. Many of these symbols are found in the English alphabet, and often correspond to sounds in an intuitive way for English speakers. I will not describe the production of every sound, though I will provide examples where distinct German sounds occur, such as the ich- and ach-laut consonants.

Phonetic transcriptions may be narrow or broad. Barry Heselwood considers the two levels of transcription to lie on a continuum of phonetic detail.²² A narrow transcription aims to describe speech sounds in great detail, often necessitating the usage of diacritical marks. For example, a narrow transcription of the English word “cat” would be [k^hæt]. The diacritic ^h indicates that the preceding sound is aspirated. That is, there is an audible expulsion of air following the [k] sound. A broad transcription would not describe details such as aspiration and simply read as [kæt]. I will primarily use broad transcriptions, because the general phonetic properties of a sound are more salient for translation than specific physical properties. Even very closely related sounds between languages differ in small ways, so it is more useful to consider which high-level classes of sounds may be substituted for one another.

In phonetics, a branch of linguistics dealing with the specific sounds of language, there are three primary subfields: acoustic phonetics, articulatory phonetics, and auditory phonetics.²³ The most fundamental of these is acoustic phonetics, employing spectrographic analysis to understand the physical properties of vocal sound. Articulatory phonetics studies the physiological means by which we form speech sounds by adjusting the shape of the vocal tract. Auditory phonetics is concerned with the physical and psychological perception of sound. Of these three, articulatory phonetics is the most useful branch for this discussion, because it

²² Barry Heselwood, *Phonetic Transcription in Theory and Practice* (Edinburgh: Edinburgh University Press, 2013): 144.

²³ For a concise discussion of these branches of phonetics, see Geoffrey Finch, “Phonetics and Phonology,” in *Linguistic Terms and Concepts*, ed. Geoffrey Finch, Palgrave Study Guides (London: Macmillan Education UK, 2000).

provides a system for categorizing and comparing speech sounds. I will also refer to auditory phonetics when discussing the interpretations of sounds.

3.1.1 Consonants

Consonants are the most straightforward sounds to categorize in terms of articulation. They are the result of specific obstructions in the airflow through the vocal tract, and can be described by two features: place of articulation, and manner of articulation. Figure 3.1 shows the primary places of articulation used in speech.²⁴

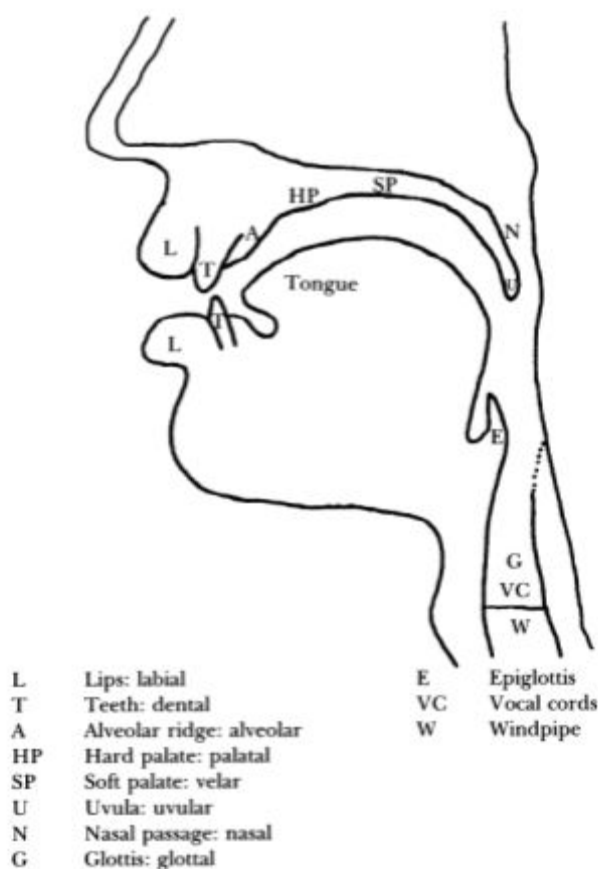


FIGURE 3.1. Diagram of the vocal tract and placement of articulators.

²⁴ Reproduced from Finch, "Phonetics and Phonology," 36.

Manner of articulation describes the nature of the obstruction. There are seven that are of concern for sung English and German: plosives, fricatives, affricates, nasals, approximants and vibrants. Plosives are caused by a complete stoppage of airflow, followed by a sudden release. Some of these include [p], [t], or [d]. Fricatives involve creating friction by close approximation of the vocal articulators, while permitting limited airflow. Examples of English fricatives include [v] or [θ]. German has two expressive fricatives not found in English: the ach-laut, [x], found in the word “ach”, and the ich-laut, [ç], found in the word “ich”. Affricates combine an initial plosive with a following fricative. Two symbols must be used to describe these, one for the plosive component, and one for the fricative. One affricate in German is [ts], while an English example is [tʃ].²⁵ Nasals redirect airflow through the nasal passage, such as [ŋ] and [ŋ]. The latter symbol represents the “ng” sound in “sing”. Approximants come in two primary varieties: liquids and glides. Liquids involve approximation of certain parts of the articulators, allowing free airflow around them. In the case of [l], the tip of the tongue contacts the alveolar ridge, while air flows over the sides of the tongue. Another liquid is the alveolar approximant [ɹ], where the sides of the tongue and teeth make contact and air flows along the middle of the tongue. Glides, also known as semi-vowels, are produced by relatively close approximation of vocal articulators, though not enough to produce audible friction. [w] is an example of a bilabial glide in English, and [j] is a palatal glide found in both English and German. Vibrants involve a rapid series of articulations, as in the “rolled r” [r], or a single tap as in the “flipped r” [ɾ]. Both sounds are used in sung English and German.

²⁵ Although the combination [ts] does occur frequently in English, as in [kats], [ts] is not considered an affricate in English. Determining whether a plosive-fricative pair is an affricate in a given language is not straightforward, and depends on the phonological and morphological function of the sounds. For further discussion, see Janine Berns, “The Phonological Representation of Affricates,” *Language and Linguistics Compass* 10, no. 3 (2016): 142-156.

Each of these manners of articulation may come in voiced or voiceless varieties, although there are no examples of unvoiced nasals or liquids found in sung English or German.

²⁶ Voicing simply refers to whether the vocal folds are vibrating during the production of the sound. For example, [t] and [d] differ only in that for [t], the vocal folds are kept apart, while in [d] they are vibrating.

Consonants are primarily described by a combination of place and manner of articulation, as well as voicing.²⁷ For instance, the sound [b] as in “bird” is articulated by both lips, and therefore the place is bilabial. The air is fully stopped and then released suddenly, so it is a plosive. Additionally, it is voiced. So we call [b] a voiced bilabial plosive. Similarly, we can describe [ç], the ich-laut found in German. It is articulated by the tongue against the hard palate, so its place is palatal. The airflow is restricted, but continuous, so it is a fricative. It is voiceless. We call [ç] a voiceless palatal fricative.

3.1.2 Vowels

Vowels can also be described in terms of place of articulation but there is no specific point of contact as there is in the case of consonants. Phoneticians often use a scheme called the cardinal vowel system to classify vowels according to three features: tongue height (or “closeness”), tongue position, and lip rounding.²⁸ In this system, there are eight primary vowels and ten secondary vowels, shown in Figures 3.2a and 3.2b.

²⁶ In speech, the voiceless liquid [l̥] may indeed be found in words such as “clear,” however the consonant would be voiced for singing.

²⁷ O’Brien and Fagan also identify the height of the velum as a factor in consonant classification, see Mary Grantham O’Brien and Sarah M. B. Fagan, *German Phonetics and Phonology: Theory and Practice* (New Haven, C.T.: Yale University Press, 2016): 8.

²⁸ Two other features are relevant to vowel classification: tenseness and length, though these properties are not directly shown in the cardinal system. For further discussion, see O’Brien and Fagan, *German Phonetics and Phonology*, 10.

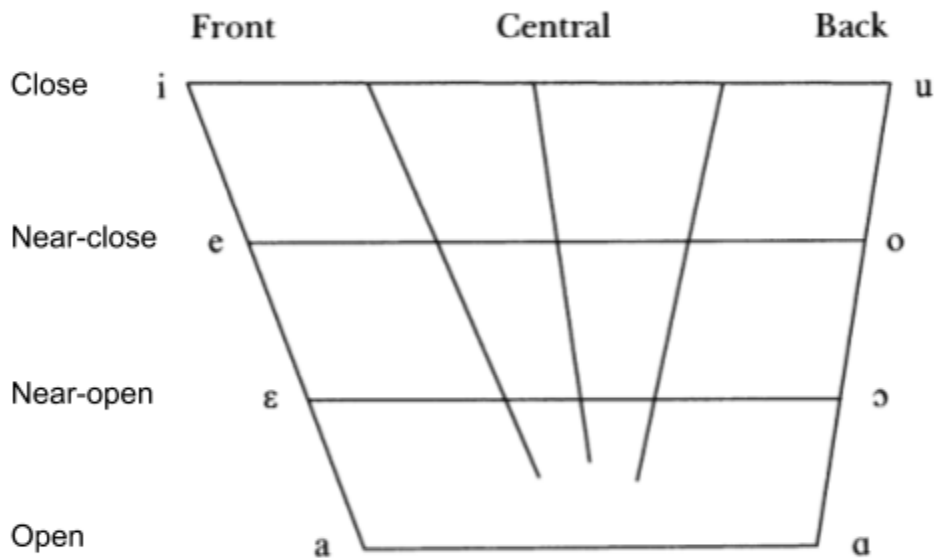


FIGURE 3.2a. Primary cardinal vowels.

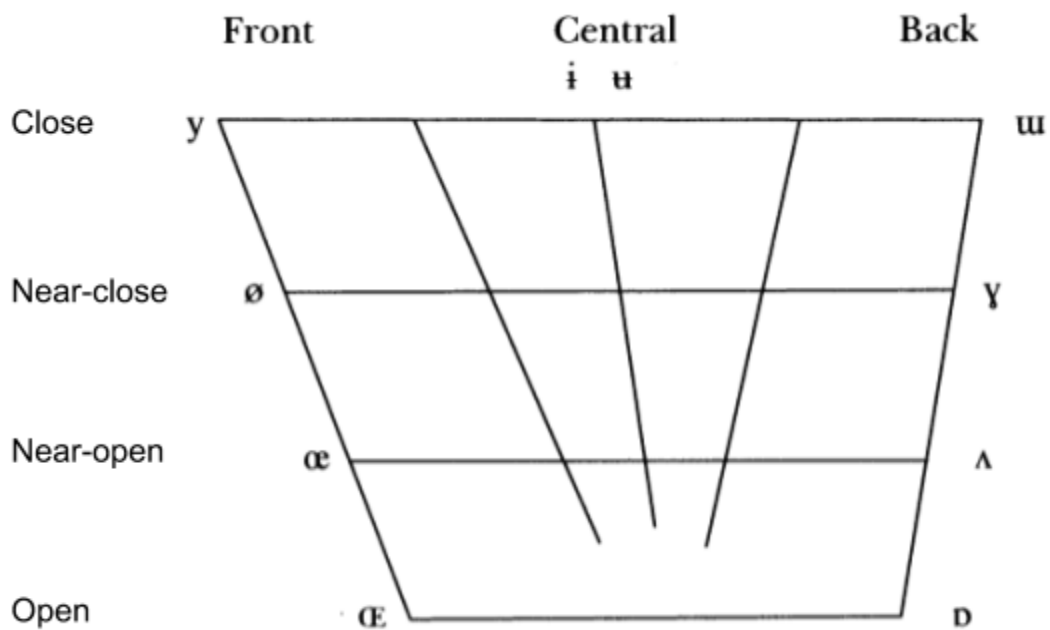


FIGURE 3.2b. Secondary cardinal vowels.

Vowels towards the left have the body of the tongue in a more forward position. Vowels towards the top place the body of the tongue closer to the roof of the mouth. The cardinal vowel system favours tongue position. Lip rounding, another prominent feature in vowel formation, is not readily apparent in the charts. The vowel [i], for instance, is unrounded. However, [u], as in the English word “food”, is produced with substantial lip rounding. The secondary cardinal vowels are identical to the primary vowels, except that the rounding of the lips is inverted.²⁹ For instance, the German vowel [y] is produced with the same tongue position as [i], but the lips are rounded. The vowel [ʉ], found in neither English nor German, is produced with the tongue in the position of [u], but the lips are not rounded.

I will be using the cardinal vowel system due to its prevalence in linguistic literature. However, it is important to acknowledge one of its other limitations: the cardinal vowels represent idealized vowels, not actual vowels used in language.³⁰ For example, the English sound [i] is not as closed as the cardinal sound [i]. The German [i] is more closed than its English counterpart.

Vowels are further divided into monophthongs and diphthongs. Monophthongs consist of a single vowel sound, such as [a]. Diphthongs consist of two vowel sounds in the same syllable, such as [aɪ] in the English word “my”.

3.2 German and English Phonetics

Let us consider all of the consonant and vowel sounds available in English and German for lyric diction. The consonant sounds are shown in Tables 3.1a and 3.1b, respectively. In English lyric diction, it is customary to use the Mid-Atlantic dialect, which is an artificial combination of British Received Pronunciation and General American English in early

²⁹ Finch, “Phonetics and Phonology,” 41.

³⁰ Geoffrey Finch, “Phonetics and Phonology,” 42.

twentieth-century American film and theater.³¹ *Hochdeutsch* (“High German”) is the standard dialect to use for German lyric diction.³²

		Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Uvular	Glottal
Plosive	unv.	[p]			[t]			[k]		[ʔ]
	v.	[b]			[d]			[g]		
Fricative	unv.		[f]	[θ]	[s]	[ʃ]				[h]
	v.		[v]	[ð]	[z]	[ʒ]				
Affricate	unv.					[tʃ]				
	v.					[dʒ]				
Nasal	unv.									
	v.	[m]			[n]			[ŋ]		
Approximant (liquid)	unv.									
	v.				[l]	[ɹ]				
Approximant (glide)	unv.									
	v.	[w]					[j]			
Vibrant (tap/trill)	unv.									
	v.				[r]/[r̄]					

TABLE 3.1a. English consonant sounds arranged according to manner and place of articulation.

³¹ Amanda Johnston, *English and German Diction for Singers: A Comparative Approach* (Lanham, M.D.: Scarecrow Press, 2011): 66.

³² *Ibid.*, 171.

		Bilabial	Labio-dental	Dental	Alveolar	Post-alveolar	Palatal	Velar	Uvular	Glottal
Plosive	unv.	[p]			[t]			[k]		[ʔ]
	v.	[b]			[d]			[g]		
Fricative	unv.		[f]		[s]	[ʃ]	[ç]	[x]		[h]
	v.		[v]		[z]					
Affricate	unv.				[ts]	[tʃ]				
	v.									
Nasal	unv.									
	v.	[m]			[n]			[ŋ]		
Approximant (Liquid)	unv.									
	v.				[l]					
Approximant (Glide)	unv.									
	v.						[j]			
Vibrant (tap/trill)	unv.									
	v.				[r]/[r̄]					

TABLE 3.1b. German consonant sounds arranged according to manner and place of articulation.

Each column represents a manner of articulation, and the rows show the places of articulation. Immediately evident is that neither language has sounds for the majority of cells and that there are sounds, such as the ach-laut, or voiceless velar fricative [x], which do not occur in English. Likewise, the English voiced alveolar approximant [ɹ], the initial sound in the word “red”, does not occur in German.

The vowels for both English and German are found in Tables 3.2a and 3.2b. These tables are based on the vowels given by Amanda Johnston in her book, *English and German diction for singers: a comparative approach*.³³

³³ See Amanda Johnston, *English and German Diction for Singers: A Comparative Approach*. A list of English sounds used in lyric diction is given on pp. 71-77. German sounds are found on pp. 176-178.

IPA	Examples	IPA	Examples
Monophthongs			
[i]	fr <u>ee</u> , le <u>af</u> , re <u>ally</u>	[ɪ]	f <u>it</u> , m <u>itten</u>
[ɛ]	h <u>ea</u> d, br <u>ea</u> d	[æ]	c <u>a</u> t, bl <u>a</u> ther
[ɒ]	o <u>b</u> ey, mel <u>o</u> dy	[ɔ]	h <u>o</u> t, f <u>o</u> ught, c <u>o</u> ugh
[ɑ]	f <u>a</u> rmer, f <u>a</u> ther	[ə]	l <u>e</u> mon, <u>a</u> b <u>o</u> ve
[u]	f <u>oo</u> d, r <u>u</u> de	[ʊ]	f <u>oo</u> t, sh <u>ou</u> ld
[ʌ]	s <u>u</u> n, th <u>u</u> mb	[ɜ]	<u>e</u> arn, t <u>u</u> rn
Diphthongs			
[aɪ]	bri <u>gh</u> t, nigh <u>t</u>	[ɛə]	<u>air</u> , f <u>are</u>
[ɛɪ]	gr <u>ea</u> t, da <u>y</u>	[ɪə]	<u>ear</u> , n <u>ear</u>
[ɔɪ]	jo <u>y</u> , allo <u>y</u>	[ɔə]	<u>oar</u> , sh <u>ore</u>
[aʊ]	n <u>ow</u> , bo <u>ugh</u>	[ʊə]	<u>sure</u> , m <u>oor</u>
[oʊ]	o <u>h</u> , kn <u>ow</u> , sh <u>ow</u>	[ɑə]	<u>are</u> , st <u>ar</u>
Triphthongs			
[aɪə]	f <u>ire</u> , sat <u>ire</u>	[ɑʊə]	<u>our</u> , t <u>ower</u> , fl <u>ower</u>

TABLE 3.2a. English vowel sounds used in lyric diction.

IPA	Examples	IPA	Examples
Monophthongs			
[i:]	m <u>ir</u> , L <u>ie</u> be	[ɪ]	T <u>i</u> sch
[e:]	d <u>e</u> r, g <u>e</u> hen	[ɛ]/[ɛ:]	B <u>e</u> tt/sp <u>ä</u> ter
[o:]	w <u>o</u> hl	[ɔ]	G <u>o</u> tt
[u:]	M <u>u</u> t	[ʊ]	M <u>u</u> tt <u>e</u> r, <u>u</u> nd
[y:]	Fr <u>ü</u> hling	[ʏ]	m <u>ü</u> ssen
[ø:]	T <u>ö</u> nen	[œ]	G <u>ö</u> tter
[a]/[a:]	H <u>a</u> ll/V <u>a</u> ter		
Diphthongs			
[ae]	m <u>e</u> in, H <u>a</u> ine	[ao]	H <u>a</u> us
[ɔø]	<u>e</u> uch, <u>s</u> ä <u>u</u> men		

TABLE 3.2b. German vowel sounds used in lyric diction.

As noted above, the cardinal vowel system favours tongue position. This means that it does not provide a means of describing the degree of rounding. German has four secondary vowels. All of these are front vowels, and their degrees of rounding are closely related to the rounding of the primary back vowels of similar closeness. The cardinal [y] is a close front vowel that shares its degree of rounding with the close back vowel [u]. In German, it is found in words such as “für” [fʏr]. [ʏ] is a near-close front vowel with the rounding of [ʊ], found in words like “gehüllt” [gə’hʏlt]. [ø] is a near-close front vowel rounded similarly to [ɔ], found in words such as “schön” [ʃø̃n]. Finally, the mid front vowel [œ] shares the rounding of [ɔ], as in “Götter” [gœtər].³⁴

³⁴ For further discussion of the articulatory production of the secondary (or “mixed”) German vowels, see Adams, *A Handbook of Diction for Singers*, 88-100.

One vowel that bears special mention is the schwa, notated with the symbol [ə]. This is a neutral, unstressed sound, as in the first syllable of the word “above” [əˈbʌv].

3.3 Expressive Phonetic Mapping

In singable translations, because the number and stress of syllables is (usually) the same from source to target text, it becomes simple to compare the phones in corresponding positions between texts. I define the strength of a phonetic mapping to be a measure of the articulatory proximity between two sounds according to certain criteria. The criteria differ depending on whether the sound in question is a vowel or consonant.

A strong consonant mapping shares a manner of articulation. The abruptness of a plosive is of greater expressive import than whether it is produced at the alveolar ridge as in [t], or against the velum as in [k]. Either can produce a potent effect. Similarly, fricatives, often used to onomatopoeically depict motion, may maintain a similar effect across different places of articulation. For example, the voiced labio-dental fricative [v] in the German word “Wind” ([vɪnt] meaning “wind”) is evocative of moving air. The voiced alveolar fricative [z] in the English word “breeze” serves a similar function, though it is positioned differently in the word. An example of strong consonant mapping would be the first sound of the the German word “Tod” [tot] and its direct English translation “death” [dɛθ], as both [d] and [t] are alveolar palatal plosives, differing only in voicing.

A weak consonant mapping differs in manner of articulation. For instance, if we were to translate the German “Wind” directly to the English “wind” [wɪnd], the mapping of the first sound is weak, although the final two consonantal sounds map strongly.

I consider the strength of a vowel mapping to depend on proximity on the cardinal vowel chart, coupled with similarity in rounding. A trivial example of strong vowel mapping would be

translating the German word “Wind” to the English word “wind” [wɪnd], as the vowels are very similar, although the German [ɪ] is slightly more closed than its English counterpart. Translating the German “Hilf” [hɪlf] directly to the English “help” [hɛlp] also yields a strong vowel mapping due to the proximity of [ɛ] and [ɪ].

A weak vowel mapping would involve a great distance between vowels on the chart, and thus in the positions of the articulators. For example, directly translating the German word “Rot” [rot] as “red” [ɹɛd] yields a weak vowel mapping.

The issue of mapping becomes complicated when sounds in the source language are not available in the target language and vice-versa. As noted, English has no equivalent to the German ach-laut [x]. The nearest fricative sound would be the voiceless palatal fricative [ç]. This has quite a different character than [x]. The German rounded front vowels pose a similar quandary, although in this case English equivalents with both similar closeness and forwardness exist, so the translator may choose one of the two features to preserve.

3.4 Expressive Phonetic Mapping on Larger Scales and Expressive Phonetic Tendencies

Should translators then strive to maximize the number of strong phonetic mappings? Generally not, for a number of reasons. First, it is unrealistic. It is difficult to construct translations of even simple sentences with predominantly strong mappings. Additionally, insisting on strong phonetic mapping places severe restrictions on both structure and word choice. Hilson's homophonic translation is an example of strong phonetic mapping taken to an extreme - useful in Hilson's context, but less so for singable translations. As current authors are quick to observe, translation is an art of balance, and attempting to preserve one element too doggedly destroys that balance. The value of phonetic mapping becomes more apparent when considered at particularly expressive moments, and in larger contexts.

Consider measures 35-38 (Figure 3.3) of Franz Schubert's "Letzte Hoffnung" from the song cycle *Winterreise*. The text, "wein' auf meiner Hoffnung grab" translates to "I weep upon the grave of my hope." The word "wein" is given special significance in Schubert's setting by the large opening interval and subsequent fall of the line. Indeed, Schubert highlights this in later bars when he repeats the text and gives "wein" an even more strenuous leap into the singer's upper range, signifying both the emotional pain of the character as well as the physical act of crying. The [aɪ] diphthong in "wein" could by itself be interpreted as an imitative sound, and this effect is greatly heightened by Schubert's setting. As the vowel is also the primary focus of the setting, being stretched over three and then two notes, it is reasonable to give it priority when translating.

FIGURE 3.3. “Letzte Hoffnung” from Schubert’s *Winterreise*, mm. 33-38.

One possible translation would be “weep, weep, for all my hopes are dead.” As few people cry on the [i] vowel, “weep” destroys the onomatopoeic effect! Here, “cry” is a better choice, because the strong mapping at the most critical expressive moment of the passage preserves the onomatopoeic effect so carefully highlighted by Schubert. The weaker mappings of the surrounding consonants (and even the following words) are of lesser importance, given that Schubert chose to place such emphasis on the word “wein’.”

Expressive Phonetic Mapping is a useful concept in a more abstract sense as well. Situations arise where not every sound is directly important, but together a group of phones creates a particular expressive effect, which I shall call an Expressive Phonetic Tendency (EPT).

Consider now a line from the final stanza of “Gute Nacht,” the opening of *Winterreise* with its phonetic transcription, shown in Figure 3.4. This translates to “your dreams will not be disturbed.” This is a tender moment in the song, when the character leaves his beloved silently in the night. “Gute Nacht” will be discussed in greater detail in the next chapter, but it is enough to know that the text is iambic, meaning the stress falls on every second syllable. Notice the density of anterior fricatives ([v], [ç], and [ʃ]) found on these stressed syllables. Pronounced

lightly, these fricatives are highly evocative of the character's hushed and thoughtful departure.

This momentary preference for frontal fricatives is an EPT.

Will dich im Traum nicht stören
[vɪl dɪç ɪm traom nɪçt 'ʃtøʀən]

FIGURE 3.4. First line of the final stanza of “Gute Nacht,” with IPA transcription.

One possible translation that preserves the tendency towards frontal fricatives is shown in Figure 3.5. The precise semantics have been compromised, but the overall meaning remains.

Here, the mapping occurs at the tendency level, rather than the level of the individual phones.

The dominant phonetic character is mapped in a general sense.

So shall I leave you sleeping
[soʊ ʃæl aɪ liv ju 'slɪpɪŋ]

FIGURE 3.5. Singable translation of the first line from the final stanza of “Gute Nacht.”

Expressive Phonetic Mapping is a useful tool to understand how sounds from the source language can be transferred to the target language at both small and large scales. It serves both in an analytical and generative capacity. Analytically, EPM can reveal relationships between source and target texts and be used to evaluate the effectiveness of those relationships. In the next chapter, I will apply EPM to existing singable translations of songs from Winterreise, primarily “Gute Nacht,” “Der Lindenbaum,” and “Letzte Hoffnung.”

Generatively, EPM can be used to create new translations that preserve, or deliberately distort phonetic features of the source text. In the fifth chapter I will use EPM to write a translation of Hugo Wolf's “Fussreise,” where the technique facilitates the preservation of certain expressive phonetic moments.

Chapter 4 - Expressive Phonetic Mapping in Translations of Schubert's *Winterreise*

In this chapter, I will apply Expressive Phonetic Mapping to analyze and revise singable translations of Franz Schubert's *Winterreise* by Harold Heiberg (2010) and Jeremy Sams (2017). I will focus on three songs: "Gute Nacht," "Der Lindenbaum," and "Letzte Hoffnung." Each song has interpretively significant phonetic properties. I will discuss these properties in the original texts, and then compare those texts to the translations by Heiberg and Sams through the analytical lens of EPM. When appropriate, I will also provide revised translations that more strongly map isolated phonetic events as well as tendencies.

Franz Schubert's song cycle *Winterreise*, composed in 1827 to the text of Wilhelm Müller, is one of the centerpieces of the German Lied repertoire. The cycle traces the journey of the protagonist, a wanderer, through a frigid winterscape as he struggles with his own grief. Sams' and Heiberg's translations illustrate two different approaches to rendering the cycle in English. Overall, Heiberg aims for greater literality and fidelity to Müller's original poetry in both content and form. Sams allows more flexibility in his interpretation and aims for a colloquial delivery that is both readily intelligible and admirably free of awkward phrasing.

4.1 "Gute Nacht"

"Gute Nacht" is the first song in *Winterreise*. The wanderer finds that his love has fallen for someone else, and so he sets off by himself in the snow. Before he does so, he writes the words "Gute Nacht," (Good night) on his beloved's gate, so that she might know that he was thinking of her.

“Gute Nacht” provides a fruitful platform to examine the interpretive impact of phonetic tendencies. In chapter 3, I briefly examined a tendency in the opening line of the final stanza towards fricative sounds. Here, I will consider broader tendencies in the vowel selection.

German	English
Fremd bin ich eingezogen, Fremd zieh' ich wieder aus. Der Mai war mir gewogen Mit manchem Blumenstrauß. Das Mädchen sprach von Liebe, Die Mutter gar von Eh', - Nun ist die Welt so trübe, Der Weg gehüllt in Schnee.	A stranger I came, A stranger I depart again. May was kind to me With many bunches of flowers. The maiden spoke of love, Her mother even of marriage, Now the world is bleak, The path covered in snow.
Ich kann zu meiner Reisen Nicht wählen mit der Zeit, Muß selbst den Weg mir weisen In dieser Dunkelheit. Es zieht ein Mondenschatten Als mein Gefährte mit, Und auf den weißen Matten Such' ich des Wildes Tritt.	I cannot choose the time of my journey: I must find my own path in this darkness. A moon-cast shadow goes with me as my companion. And on the white meadows, I search for deer tracks.
Was soll ich länger weilen, Daß man mich trieb hinaus? Laß irre Hunde heulen Vor ihres Herren Haus; Die Liebe liebt das Wandern - Gott hat sie so gemacht - Von einem zu dem andern. Fein Liebchen, gute Nacht!	Why should I stay any longer, Until I am driven out? Let stray dogs howl Outside their master's house! Love likes to wander, God has made it so – From one to another Beloved, good night.
Will dich im Traum nicht stören, Wär schad' um deine Ruh'. Sollst meinen Tritt nicht hören - Sacht, sacht die Türe zu! Schreib' im Vorübergehen Ans Tor dir: Gute Nacht, Damit du mögest sehen, An dich hab' ich gedacht.	I will not disturb your dreaming, It would be a pity to spoil your rest. You will not hear my footsteps – Softly, softly the doors shut! As I leave I will write Upon your gate: “Good Night,” So that you may see, That I have thought of you.

FIGURE 4.1. Original text and my own poetic English translation for “Gute Nacht.”

Figure 4.1 shows the text for “Gute Nacht,” as well as a poetic translation. My analysis will begin with an overview of the poetic structure of the text. Then, I will provide a formal overview of Schubert’s setting. Finally, I will study the phonetic mappings made by Heiberg and Sams, showing how they complement or work against the formal structure.

The text follows a regular iambic trimeter, common in both English and German poetry. Each eight-line stanza is composed of two four-line sections, each with an ABAB rhyme scheme. Every odd-numbered line features a feminine ending. That is, an additional unstressed syllable following the third foot as shown in Figure 4.2.³⁵

u	-	u	-	u	-	u
Fremd	bin	ich	ein-	ge-	zo-	gen
u	-	u	-	u	-	
Fremd	zieh'	ich	wie-	der	aus.	

FIGURE 4.2. The first two lines of “Gute Nacht” with stress patterns indicated.

Turning to musical structure, “Gute Nacht” is in modified strophic form. Each stanza is set to similar music, with variation in the third and fourth strophes. Each strophe divides into six four-bar phrases organized according to the scheme aabb'cc'. Figure 4.3 shows the internal structure of each strophe. Figure 4.4 shows strophes 1-2 with the phrases labeled.

Measures	1-7	7-15	15-23	24-25	25-33
Function	intro/ interlude	aa	bb'	2-bar interlude	cc'
Key	i	i or I	III or IV	i or I	i or I

FIGURE 4.3. Internal structure of each strophe. Measure numbers start from the piano intro/interlude beginning each strophe. Alternate keys only affect the final strophe.

³⁵ I shall use a lowercase ‘u’ to indicate unstressed syllables and a dash ‘-’ to indicate stressed syllables.

Mässig, in gehender Bewegung

a

Fremd
Ich

p *fp* *fp* *pp*

8

a

bin ich ein - ge - zo - gen, fremd zieh ich wie - der - aus. Der
kann zu mei - ner Rei - sen nicht wäh - len mit der Zeit, muss

12

b

Mai war mir ge - wo - gen mit man - chem Blu - men - strauss. Das
selbst den Weg mir wei - sen in die - ser Dun - kel - heit. Es

16

Mäd - chen sprach von Lie - be, die Mut - ter gar von
zieht ein Mon - den - schat - ten als mein Ge - fähr - te

ligato

FIGURE 4.4. Strophes 1-2 of “Gute Nacht,” phrases marked above the staff.

19 **b**

Eh', das Mä-d-chen sprach von Lie-be, die Mut-ter gar von Eh'-
mit, es zieht ein Mon-den-schat-ten als mein Ge-fähr-te mit,

24 **c**

nun ist die Welt so trü-be, der Weg ge-hüllt in—
und auf den weis-sen Mat-ten such' ich des Wil-des

29 **c**

Schnee, nun ist die Welt so trü-be, der- Weg ge-hüllt in Schnee.
Tritt, und auf den weis-sen Mat-ten such' ich des Wil-des Tritt.

FIGURE 4.4. Cont'd.

The internal aabb'cc' melodic structure is similar to the lyric prototype classification of nineteenth-century Italian arias and strophic songs described by Hepokoski.³⁶ The basic prototype is typically of the form aa'ba" or aa'bc, with an optional coda. The b-section normally involves a modulation to a related key. In strophes 1-3, this is a move to the relative major, F. The fourth strophe, set in the tonic major, D, moves instead to the subdominant key of G major. This final strophe also features an additional repetition of the last line of text, set with a two-bar coda that repeats the closing two bars of the previous phrase in the tonic minor.

The first three strophes are all in D minor. In the third strophe, Schubert makes slight melodic changes to both the vocal and piano parts. The gentler fourth and final strophe modulates to the tonic major, reflecting the wanderer's tender feelings towards his beloved (refer back to fig. 4.1). Considering only the musical characteristics, "Gute Nacht" appears to be structurally straightforward. However, the textual groupings and repetitions Schubert superimposes over this structure add another layer of complexity, further differentiating the expressive functions of each stanza.

Figure 4.5 shows the relationship between the stanzas of the poem and the musical phrases. Notice that in all four strophes, the first four lines of each stanza are set in order with no repetition. Schubert chooses to expand on each stanza's last four lines, repeating them in several configurations. This results in a need for four musical phrases (bbcc) to set these latter lines, hence the distorted lyric prototype.

³⁶ James A. Hepokoski, *Music, Structure, Thought: Selected Essays* (Burlington, V.T.: Ashgate, 2009): 151.

	Phrase	Lines	Stanza	Key
Strophes 1-2	a	1-2		
	a	3-4		
	b	5-6	1-2	D-
	b'	5-6		
	c	7-8		
	c'	7-8		
<hr/>				
Strophe 3	a	1-2		
	a	3-4		
	b	5-6	3	D-
	b'	7-6		
	c	5-8		
	c'	7-8		
<hr/>				
Strophe 4	a	1-2		
	a	3-4		
	b	5-6	4	D+
	b'	7-8		
	c	5-6		
	c' + coda	7-8 + 8		

FIGURE 4.5. Schubert's line groupings in each strophe.

In strophe 1, the repetition of lines 5-8 mirrors the semantic units of the text. Lines 5-6 speak of the maiden's feelings for the wanderer, while 7-8 speak of the bleakness of the world. While related, these two statements do not follow directly from one another, suggesting individual repetition. The corresponding lines set in strophe 2 share a similar relationship, and Schubert's repetition follows the same pattern.

While the musical structure remains unchanged (aabbcc) in the third and fourth strophes, Schubert changes the ordering of the lines in each corresponding poetic stanza dramatically. In the third strophe, Schubert disrupts the ordering of the original text by pairing lines 7-6 and 5-8. This cross-relationship is particularly interesting given the translation of these lines (fig. 4.1). The wanderer speaks of love traveling from one person to another, mirrored in the changing relationship between lines. In the fourth strophe, lines 5-8 are repeated in full over the span of the phrases bbcc. Semantically, this makes sense as the thought is continuous. The wanderer writes “good night” on his beloved’s gate, *so that* she may see that he had thought of her.

Having considered the poetic and formal structure of “Gute Nacht,” let us now add one more level of structural complexity to our discussion: large-scale phonetic tendencies in the poem, and their interaction with Schubert’s musical setting. In the first four lines of stanzas 1-3, notice the tendency towards open and/or back vowels (Figure 4.6). Only the ending words for lines 1-2 of each stanza are presented, as the vowels in lines 3-4 must be identical due to the ABAB rhyme scheme.

Line number	Final word	Stressed vowel
Stanza 1		
1	ein-ge-ZO-gen	[o]
2	AUS	[a]
Stanza 2		
1	REI-sen	[a]
2	ZEIT	[a]
Stanza 3		
1	WEI-len	[a]
2	hin-AUS	[a]
Stanza 4		
1	STÖ-ren	[ø]
2	Ruh	[u]

FIGURE 4.6. Stressed vowels in the rhymes of lines 1-4 in each stanza.

Why is this tendency relevant? In Müller's text, it is not clear that it has much expressive impact. However, Schubert's setting of the text correlates well with the darker vowels. Referring back to fig 4.1 (mm. 7-15), notice that the repeated a-phrase descends towards the lower reaches of the singer's range and lands securely on the dotted-eighth + sixteenth + eighth pattern. The landing emphasises the stressed syllables at the end of each line, and thus the open/back vowels found on those syllables. The warmth and depth of these vowels carries an expressive heft in a way that most front vowels (with the possible exception of the near-open front vowel [ɛ]) cannot quite match. Compare the sounds [o] and [i] in the lower range of a singer's voice. Most listeners would likely agree that [o] is, in general, a richer sound. The dark sound is also appropriate to the subject matter, painting a phonetic picture of both the wanderer's emotions and the gloomy night around him.

It should be reiterated that the vowel tendency I am describing only applies to the first four lines of each stanza in the original text. The latter four lines exhibit a wider variety of vowels. Structurally, each strophe opens with lines 1-4 set to the repeated a-phrase (fig. 4.2). The consistent opening to each strophe provides an interpretive "anchor", alerting the listener to the arrival of a new thought. The anchor also draws the listener's attention to similarities in sound between stanzas, such as the phonetic tendency towards open/back vowels present at the rhyme endings.

The final stanza brings about a curious change in the phonetic tendency. Observe that the A-rhyme now occurs on the words "stören" and "hören". The stressed vowels in these words are represented by the IPA symbol [ø], which is a rounded near-close front vowel. Schubert chooses this stanza for an abrupt modulation to the tonic major, which befits the narrator's feelings of longing and love towards the maiden. After three stanzas, this final stanza breaks the

phonetic pattern established before. The more closed front vowels bring a gentle brightness to the sound.

Let us now turn to the translations by Heiberg³⁷ and Sams³⁸ (fig 4.7) and consider how each has responded to the phonetic tendencies just described. Given the emphasis Schubert places on the rhyme scheme in his setting, it seems desirable to preserve the scheme in translation. However, feminine endings present a problem when English is the target language. In German, the -en ending is often attached to both nouns (especially plural forms) and verbs (infinitive and plural conjugations). In English, feminine endings are generally not applicable across broad grammatical categories. For instance, the -ing ending attaches to verbs, -ly to adjectives to form adverbs, and -ess often attaches nouns to feminize them. Consequently, there are inherent grammatical restrictions placed on the translator with regards to the available sentence structures, if feminine endings are to be maintained. Low notes the difficulty of working with feminine endings in English.³⁹

³⁷ Harold Heiberg, "Schubert in Singable English: Winter Journey," *Journal of Singing* 66, no. 4 (2010): 387-398.

³⁸ Jeremy Sams, Accompanying booklet to *Winter Journey*, performed by Christopher Glynn and Roderick Williams (Signum Classics SIGCD531, 2018): 7.

³⁹ For further discussion, see Peter Low, "Translating Songs that Rhyme," *Perspectives: Studies in Translatology*, 16:1-2 (2008): 11.

Heiberg

No friend here came to greet me,
 None came to bid farewell.
 The flow'rs of May bloomed sweetly,
 I thought that all was well.
 The maiden seemed to love me,
 The mother bid us wed.
 Dark clouds now race above me,
 On ice and snow I tread.

I had no choice but fleeing,
 For me there is no room.
 The roadway scarcely seeing,
 I stumble through the gloom.
 Pale moonbeams cast a shadow
 Companion for me here,
 And as I cross the meadow,
 I follow tracks of deer.

No longer can I stay here,
 What am I waiting for?
 Let dogs now growl and bay here,
 Before their master's door.
 Alas, love wants to wander
 (It seems God made it so)
 From this one to one yonder
 (It seems God made it so).
 Alas, love wants to wander,
 Good night, dear, I must go!
 From this one to one yonder,
 Good night, dear, I must go!

Sams

I came here as a stranger
 A stranger I depart
 A summer full of flowers
 And hope within my heart
 The maiden claimed she cared for me
 I dared believed it so
 Her family approved of me
 My hope began to grow
 Now everything is darkness
 A wilderness of snow

The road was warm and welcoming
 When I arrived in May
 Now deep in darkest winter
 It's hard to find my way
 The moon has sent a friend to me
 A flickering beam of light
 I'm grateful for your company
 It's lonely here, at night
 But all you show is endless snow
 Just white on white on white

What point is there in staying?
 This world was never mine
 The rabid stray who's kicked away
 Will howl and scratch and whine
 But lovers never linger
 It's better not to dwell
 We've other worlds to conquer
 And other tales to tell
 Yes love is like a journey
 And so my love, farewell

FIGURE 4.7. Singable English translations of "Gute Nacht" by Harold Heiberg and Jeremy Sams.

May no ill dreams perturb you!
 I'll trouble you no more.
 Lest step of mine disturb you,
 I'll gently close the door.
 I'll write these words while grieving,
 Upon your gate: "Good night,"
 That you might know, while leaving,
 I thought of you tonight.

I'll tiptoe past your window
 So you can slumber on
 I'll close the gate so quietly
 You'll hardly know I've gone
 I'll leave a farewell message
 I'll nail it to the tree
 So when you draw your curtains
 I'll know what you will see
 Yes when you wake you'll read it
 It says 'remember me'
 My love, remember me

FIGURE 4.7. Cont'd.

My analysis of these translations will be similar to my analysis of the original text. I will consider the poetic form of the translations and how these relate to Schubert's musical structure. Then I will compare the phonetic tendencies exhibited in the translations to the original German text. I will argue that Heiberg's phonetic choices, imposed largely by forcing himself to preserve the original rhyme scheme of the text, have resulted in a compromised sound that conveys less of the wanderer's heavy spirits than the original poem. Sams, on the other hand, is able to preserve (and even extend) the open/back vowel phonetic tendency found in Müller's poem. To do so, however, Sams modifies the original ABAB rhyme scheme and discards Schubert's clever structural use of line repetition.

Heiberg's translation is generally more faithful to the meaning of the original text than Sams', preserving specific information such as "May", the maiden's mother speaking of marriage, the shadow cast by the moon's light, following deer tracks, and the message being written upon the maiden's door in the last stanza. Additionally, Heiberg manages to preserve a great deal of Müller's poetic structure while creating a singable result. The rhyme scheme is entirely preserved, even at the feminine endings. Heiberg is, however, tolerant of archaic words and awkward wording. For instance, "from this one to one yonder" in the third stanza.

The most obvious structural difference between both translations and the original text is the length of each stanza. In Heiberg's translation, this is somewhat misleading. The third stanza, in his published version, is written out to contain the full set of repetitions to make clear the cross-relationship that occurs in the repetition of lines 5-8 in Schubert's music. The stanza could be re-written as in fig 4.8, making it clear that the poetic structure matches the original text exactly, and the cross-relationship between lines is identical.

No longer can I stay here,
 What am I waiting for?
 Let dogs now growl and bay here,
 Before their master's door.
 Alas, love wants to wander
 (It seems God made it so)
 From this one to one yonder
 Good night, dear, I must go!

FIGURE 4.8. Reduction of Heiberg's third stanza to its poetic form, without the clarifying repetitions.

Heiberg has discarded the phonetic tendency towards open/back vowels in the first four lines of each stanza because of the restricted choices in creating rhymes with feminine endings in English. Instead, he has settled for a mixture of vowels, often the closed sound [i]. For instance, "greet me" forms a near rhyme with "sweetly", and "seeing" rhymes with "fleeing". Given the downward musical trajectory of the notes these words fall on, and the range of the singer's voice that they sound in, Heiberg's translation lacks some of the dark, fulsome quality of the original. Instead, the words lend an uncharacteristic brightness to the music which conflicts with the overall mood of the song.

This phonetic conflict is a problem that cannot adequately be analyzed using current translations methods, such as Low's Pentathlon Principle, mentioned in Chapter 2. The problem

is not a fault with the semantics of the translation, nor its singability, but an aesthetic friction that develops when words and music are combined.

Turning to Sams' translation, we notice that he has taken greater semantic liberties. Little specific information is maintained, at least in its relative position within Müller's text. "May" has been moved to the second stanza, with "summer" taking its place in the first. We thus have a substantially different semantic structure in Sams' version. Even the tone of the final stanza takes on a different character. In a literal interpretation of Müller, as well as in Heiberg's translation, the stanza is gentle and loving. Sams' wanderer, instead of wishing his love a good night, insists that she remember him. Sams has made clear interpretive decisions that paint a rather different picture of the protagonist than Müller's text: Sams wanderer is more self-serving and demanding.

Sams has also permitted more structural deviation. He has added two lines to stanzas 1-3, making them each ten (instead of eight) lines long. The fourth and final stanza has three additional lines, making a highly unusual eleven-line stanza. Such a distortion of poetic structure is not necessarily problematic. For Low, by permitting distortion in some areas, "one can more easily avoid serious translation loss in any single area, and can 'wiggle out of the strait-jacket'."

⁴⁰ Indeed, the eleventh line of Sams' final stanza fits perfectly with the minor two-bar extension at the end of Schubert's last strophe. However, we have noted that Schubert's line repetition for the third stanza produces a cross-relationship within lines 5-8 (fig 4.5), structurally depicting lovers' wandering interests. This effect cannot occur, as Sams' additions preclude the possibility of varying line repetition. Figure 4.9 shows the new relationship between Sams' text and Schubert's musical structure.

⁴⁰ Peter Low, "Translating Songs that Rhyme," *Perspectives* 16, nos. 1-2 (2008): 6.

Stanzas 1-3						
Lines	1-2	3-4	5-6	7-8	9-10	9-10
Phrase	a	a	b	b'	c	c'
Stanza 4						
Lines	1-2	3-4	5-6	7-8	9-10	9-10 + 11
Phrase	a	a	b	b'	c	c' + coda.

FIGURE 4.9. Lines of each stanza in Sams' translation and the corresponding musical phrases.

Sams has also dispensed with the rhymes with feminine endings found on lines 1 and 3 of each stanza in the original text. For example, in the first stanza, “stranger” does not rhyme with “flowers”. However, Sams has maintained the masculine rhymes of lines 2 and 4, which are easier to devise in English: “depart” rhymes with “my heart”. Dispensing with the rhyme between lines 1 and 3 has allowed Sams to choose back, or at least open vowels in his feminine-ended lines, and to strongly map this phonetic tendency found in the original text. For instance, the stressed vowel in “stranger” is [ɛ], a near-open front vowel. “Flowers” features the back diphthong [aʊ]. Similarly, in the later stanzas, Sams' translation shows a preference for back and open vowels where Schubert's descending minor phrases welcome them.

Surprisingly, Sams takes the phonetic tendency towards back and open vowels at the rhyme endings even further than Müller. Let us consider lines 5-8 of the opening stanza of the original text, and the corresponding lines, 5-10, of Sams' translation (fig. 4.10).⁴¹

⁴¹ Sams, Accompanying booklet to *Winter Journey*, 7.

Original text	Sams
Das Mädchen sprach von Liebe,	The maiden claimed she cared for me
Die Mutter gar von Eh', -	I dared believed it so
Nun ist die Welt so trübe,	Her family approved of me
Der Weg gehüllt in Schnee.	My hope began to grow
	Now everything is darkness
	A wilderness of snow

FIGURE 4.10. Lines 5-8 of Müller's text and lines 5-10 of Sams' translation.

We see a rhyme formed between “so,” “grow,” and “snow,” all three of which employ the back diphthong [oʊ]. Again, Sams uses back vowels, and their richness feels entirely welcome within Schubert's music, even though the original German text contains more varied vowel choices in lines 5-8 of each stanza. Here, a weak mapping of the local phones actually produces a stronger statement of the more dominant phonetic tendency found in lines 1-4. The corresponding rhymes in the second and third stanzas also never close further than [ɛ].

To finish our discussion of “Gute Nacht,” notice that in the final stanza, like Müller, Sams makes a shift towards brighter front and closed sounds. In contrast to the original text, this shift occurs later in the stanza, in lines 5-11 where Sams rhymes “tree” with “see” and “me,” using the vowel [i] (fig. 4.11).⁴²

I'll leave a farewell message
 I'll nail it to the tree
 So when you draw your curtains
 I'll know what you will see
 Yes when you wake you'll read it
 It says 'remember me'
 My love, remember me

FIGURE 4.11. Lines 5-11 of Sams' final stanza.

⁴² Ibid.

For Heiberg, there is no such shift, as he employs front and closed sounds throughout. While Heiberg preserves more semantic content, Sams retains a greater degree of phonetic congruence with Müller's text at the crucial rhyme endings. I argue that this recreates the mood of the original song more effectively, although the structural effects of Schubert's line repetition are sacrificed in Sams' translation.

4.2 "Der Lindenbaum"

"Der Lindenbaum," the fifth song in *Winterreise*, follows the wanderer as he passes a linden tree which is very dear to him, but which he turned away from in the darkness to continue his journey. As before, my phonetic analysis will be enriched with a preliminary study of the poetic structure of the original text (fig. 4.12), and a formal map of Schubert's setting. I will argue that Schubert's musical expansion and compression of the poetry plays a strong expressive role. In "Gute Nacht," I examined the phonetic mapping of large-scale tendencies spanning the entire song. Such grand phonetic tendencies are relatively rare. In "Der Lindenbaum," I will concentrate on a single phonetic event in the fifth stanza. As a result, the discussion will be considerably more concise.

German	Poetic English
Am Brunnen vor dem Tore, Da steht ein Lindenbaum; Ich träumt' in seinem Schatten So manchen süßen Traum.	By the well near the gate, There stands a linden tree; I dreamed in its shadow So many a sweet dream.
Ich schnitt in seine Rinde So manches liebe Wort; Es zog in Freud' und Leide Zu ihm mich immer fort.	I carved into its bark So many words of love; In joy and sorrow It always drew me to it.
Ich musst' auch heute wandern Vorbei in tiefer Nacht, Da hab' ich noch im Dunkel Die Augen zugemacht.	This night, too, I passed it In the dead of night, Even in the darkness, I had to close my eyes.
Und seine Zweige rauschten, Als riefen sie mir zu: Komm her zu mir, Geselle, Hier findest du deine Ruh'!	And its branches rustle, As though calling to me: Come here to me, friend, Here you will find your rest!
Die kalten Winde bliesen Mir grad' in's Angesicht, Der Hut flog mir vom Kopfe, Ich wendete mich nicht.	The cold wind blew Straight into my face My hat flew from my head, I did not turn back.
Nun bin ich manche Stunde Enfernt von jenem Ort, Und immer hör' ich's rauschen: Du fändest Ruhe dort!	Now I am many hours Distant from that place, And always I hear the rustling: You would have found rest there!

FIGURE 4.12. German text for “Der Lindenbaum,” along with my own poetic English translation.

Müller’s poem is divided into six stanzas, each of which is a quatrain with an ABCB rhyme scheme.⁴³ This quatrain structure is consistent throughout. The simplicity of the poetry lends itself well to the folk-like melody Schubert uses for much of the song.

Figure 4.13 summarizes the musical structure of “Der Lindenbaum.” Like “Gute Nacht,” this song also fits a modified strophic form, albeit of a substantially different character. The

⁴³ A quatrain is a four-line stanza, typically with an alternating rhyme scheme such as ABAB or ABCB.

internal structure of each strophe also fits a distorted lyric prototype. In the first two strophes, a different c phrase is replaced by a modified b, which cadences in the tonic.

Section	Intro	Strophe 1	Strophe 2	Strophe 3	Strophe 4	Postlude
Structure		aabb'	aabb'	aa'bc	aabb' + coda	
Overall key	E+	E+	E- to E+	unstable E- / b VI	E+	E+

FIGURE 4.13. Musical structure of “Der Lindenbaum.”

The structure of “Der Lindenbaum” becomes considerably more complex when Schubert’s line groupings are considered (fig. 4.14). Notably, Schubert has condensed a six-stanza poem into a four-strophe song. Strophes 1, 2, and 4 contain four four-bar phrases. These strophes can technically hold eight lines of text, as each line occupies two bars of music. Schubert follows this approach for the first two strophes. The third strophe, the most turbulent and harmonically unstable, contains all of the fifth stanza. The repetition in the piano’s left hand, coupled with the agitated mood of this strophe suggests two-bar phrasing instead of four. There are only four such phrases, giving each line of text its own phrase. The fourth and final strophe returns to the four-bar phrases of the opening strophes, as well as the same melodic material. With only one stanza left to set, Schubert repeats the first two lines to fill the musical space, and repeats the last line a final time for the coda.

	Phrase	Lines	Stanza
Strophe 1	a	1-2	1
	a	3-4	1
	b	1-2	2
	b'	3-4	2
<hr/>			
Strophe 2	a	1-2	3
	a	3-4	3
	b	1-2	4
	b'	3-4	4
<hr/>			
Strophe 3	a	1	5
	a'	2	5
	b	3	5
	c	4	5
<hr/>			
Strophe 4	a	1-2	6
	a	3-4	6
	b	1-2	6
	b'	3-4	6

FIGURE 4.14. Schubert's line groupings in each strophe.

As in "Gute Nacht," Schubert's line groupings are expressively significant. The first two strophes are expository in nature and benefit from their straightforward treatment. This treatment also establishes expectations in the listener. While the harmonic structure destabilizes somewhat in the second strophe, the phrase structure is still predictable. Perhaps even hypnotic. These expectations are shattered with the onset of the furious third strophe. This strophe describes the wanderer's violent encounter with the winter wind, which blew the hat from his head. The third strophe is half the length of those preceding it. Even though the distribution of lines to measures is no different, the shorter phrases and the blustering accompaniment make the section feel like a wild outburst. As the wanderer passes the linden tree and the wind calms, the fourth strophe expands the final stanza into the larger structure of

strophes 1-2 through repetition. This gives the strophe a sense of acceptance and rest, the promise of which the wanderer still hears the tree pledging in the distance.

The sudden shift in affect in the third strophe gives this strophe a particularly powerful expressive function. The shift is conveyed primarily through musical events. The rapid and furious piano part, the unstable harmony, and the condensed lyric prototype form all contribute to the abrupt arrival of this strophe.

Perhaps not surprisingly, the phonetic properties of the text facilitate the new affect. Notice the placement of two crucial fricatives in the first line of stanza 5 (fig 4.15): [v] of “Winde”, and [z] of “bliesen”. These fricatives have a strong onomatopoeic effect, directly conveying the movement of wind. Thus, the music integrates well with both the semantic and phonetic features of the text.

German	Die	kalten	Winde	bliesen
IPA	[di	'kaltən	'vɪndə	'bli:zən]
English	The	cold	wind	blew

FIGURE 4.15. The first line of stanza 5.

Let us now consider Heiberg's⁴⁴ and Sams'⁴⁵ renditions of the fifth stanza's opening couplet (figures 4.16a and 4.16b). Heiberg preserves the semantic structure more closely than Sams, as was the case with “Gute Nacht.” In doing so, however, he dispenses with the onomatopoeic depiction of wind altogether in the first line, as there are no fricatives besides the opening [ð] in the unstressed word “the”. It is worth remarking in passing that Heiberg's translation results in the second syllable of “into” receiving musical stress, which is incorrect. Such problems of stress are common in singable translations.

⁴⁴ Heiberg, “Schubert in Singable English: Winter Journey,” 392.

⁴⁵ Sams, Accompanying booklet to *Winter Journey*, 9.

45 Die
The
The

46 kal - - ten Win - de blie - sen mir
bit - - ter wind of win - ter blew
bit - - ter wind at - tacked me, my

48 grad' in's An - ge - sicht, Der
straight in - to my face, My
hat flew to the ground, I

FIGURE 4.16a. Measures 45-49 of “Der Lindenbaum,” with translations by Harold Heiberg (second line) and Jeremy Sams (bottom line).

Heiberg
The bitter wind of winter
[ðə 'bɪtər wɪnd əv 'wɪntər]
Blew straight into my face.

Sams
The bitter wind attacked me,
[ðə 'bɪtər wɪnd ə'tækt mi]
My hat flew to the ground.

FIGURE 4.16b. Singable translations of the first line of stanza 5.

Sams admits greater structural flexibility once again, as the wanderer's hat flying from his head occurs in the second couplet of this stanza, not the first. Sams also dispenses with the fricatives in the first line, and thus the onomatopoeia of the original German poetry. The word "attacked" replaces the word "bliesen". However, the harsh plosive, [t], which begins the second syllable of "attacked", carries an abruptness that perhaps evokes the wanderer's violent struggle against the elements. This effect is particularly strengthened if the performer delivers the [t] with force.

If neither translation captures the onomatopoeia of the original text, how might one recover it? Certainly, it seems an important expressive gesture, given the stormy musical accompaniment, and thus worthy of a strong phonetic mapping. Figure 4.17 shows a minor modification to this line, substituting "vicious" for "bitter" and "assailed" for "attacked." The modification accomplishes two things. First, "assailed," which now stands in place of "bliesen," has the fricative [s]. Interestingly, the fricative now finds itself on the downbeat, a more stressed location than the [z] of "bliesen." Second, the word "wind" is the most likely candidate to replace the German "Winde". There are simply no good alternatives in English that have a fricative. Instead, the word "vicious" replaces "bitter" in Sams translation, or "kalten" in the original German. "Vicious" contains three fricatives, [v], [ʃ] and [s], which can easily be emphasized by the performer. This translation does indeed recover, with modifications, the onomatopoeic effect of the original text.

The vicious wind assailed me,
[ðə 'vɪʃəs wɪnd ə'seɪld mi]

FIGURE 4.17. Revision to Sams' opening line of stanza 5.

4.3 “Letzte Hoffnung”

The final song I will discuss in this chapter is “Letzte Hoffnung,” the sixteenth song in *Winterreise*. Here, the wanderer pins his hopes to a single leaf being blown about by the wind. When it inevitably falls, so, too, are his hopes destroyed. Once again, I will examine the poetic features of the text and the form of Schubert’s setting. I will then relate these to the mapping of two phonetic events. The first event is gestural in nature, supporting the rhythmic instability of the song. The second is both gestural and onomatopoeic in nature. The text for “Letzte Hoffnung” and a poetic translation are shown in Figure 4.18.

German	Poetic English
Hie und da ist an den Bäumen Manches bunte Blatt zu sehn, Und ich bleibe vor den Bäumen Oftmals in Gedanken stehn.	Here and there on the trees Many colored leaves are seen, And I stay before the trees Often lost in thought.
Schaue nach dem einen Blatte, Hänge meine Hoffnung dran; Spielt der Wind mit meinem Blatte, Zittr’ ich, was ich zittern kann.	I look at one particular leaf, And hang my hopes on it. The wind plays with my leaf, I tremble to my very core.
Ach, und fällt das Blatt zu Boden, Fällt mit ihm die Hoffnung ab, Fall’ ich selber mit zu Boden, Wein’ auf meiner Hoffnung Grab.	Ah, and if the leaf falls to the ground, My hopes fall with it, I myself fall to the ground, Weeping upon my hope’s grave.

FIGURE 4.18. Original text and my own poetic translation for “Letzte Hoffnung.”

As with “Der Lindenbaum,” each stanza of “Letzte Hoffnung” is a quatrain. The rhyme scheme is a peculiar case of ABAB, with lines 1 and 3 forming an identical rhyme in all stanzas.

The formal structure of “Letzte Hoffnung” (fig. 4.19) would be hard to categorize strophically in any way. It is divided into two broad sections, the first of which has a regular internal structure. The second section is more fragmented and diverse in its components

Section Structure	Intro	Section 1 aa'bc	Section 2 aa'bb	Postlude
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FIGURE 4.19. Musical structure of “Letzte Hoffnung.”

The first section consists of four four-bar phrases, each of which spans two lines of text. The piano introduction and first section are shown in Figure 4.20. The first two phrases are melodically related, forming an aa' pair. While the a-phrase cadences in the tonic of Eb major, a' cadences in iii (G minor). The latter two phrases begin with similar rhythmic motives, but diverge thereafter and may be labeled together as bc. The whole section could be seen as a kind of distorted lyric prototype. The b-phrase modulates to an unstable G major-like harmony (mode mixture), and the c-phrase eventually leads to V (B b major).

This section of “Letzte Hoffnung” is characterized by what Harald Krebs refers to as metrical dissonance. Specifically, a “displacement dissonance.” This occurs when two or more layers of metrical motion are equal in the number of basic rhythmic pulses they contain, but those layers are offset by a certain number of pulses.⁴⁶

⁴⁶ For further discussion of metrical dissonance and the relevant terminology, see Harald Krebs, *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (New York: Oxford University Press, Accessed April 2, 2020. ProQuest Ebook Central): 23.

Nicht zu geschwind
1

a

Hie und da ist

6 an den Bäu - men man - ches bun - te Blatt zu seh'n, und ich blei - be vor den Bäu - men

a'

11 **b** oft - mals in Ge - dan - ken steh'n. Schau - e nach dem ei - nen Blat - te, hän - ge

17 **c** mei - ne Hoff - nung dran; spielt der Wind mit mei - nem Blat - te, zitr' ich, was ich zit - tern

22 kann.

The image shows a musical score for the piece "Letzte Hoffnung". It consists of a vocal line and a piano accompaniment. The score is divided into four phrases labeled 'a', 'a'', 'b', and 'c'. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked "Nicht zu geschwind" (Not too fast). The piano part includes dynamic markings such as "pp" (pianissimo) and "cresc." (crescendo). The vocal line includes lyrics in German. The score is numbered 1, 6, 11, 17, and 22, corresponding to the beginning of each phrase.

FIGURE 4.20. Section 1 (mm. 4-24) of "Letzte Hoffnung" with phrases labelled above the staff.

The regular accents in the piano part establish a metrical layer with an eighth-note pulse, grouped into pairs. This layer is offset from the common meter (or bar line) by one eighth-note, which causes it to be syncopated against the meter of the piece. When the voice enters in measure 5, it coincides with the bar line and is thus in displacement dissonance with the piano, but in alignment with the common meter. In Krebs' notation, this would be described as D2+1.⁴⁷

The displacement dissonance in "Letzte Hoffnung" creates a sense of metrical instability, mirroring the wanderer's own volatile state of mind at this point in the cycle. It is worth noting that the dissonance itself is not stable. At phrase endings, such as in measure 7, the dissonance temporarily resolves before resuming in measure 8.

A strong phonetic event coincides with the arrival of the b-phrase (and the second stanza) in measure 13. Figure 4.21 shows the b-phrase with the original text as well as three singable translations. The piano repeats the opening material again, a minor third higher, and begins to obsessively repeat a short three-beat fragment of material. The original text here, "schaue nach dem einen Blatte," reveals the wanderer's true thoughts, as the source of his discomfort is attached to an isolated leaf being buffeted by the wind. This section is particularly dramatic, and the German text provides a strong phonetic impetus to propel the wanderer (and listener) into distress: the fricative, [ʃ] in "schaue". [ʃ] lends itself well to a particularly harsh and emphatic delivery, although it can also be performed in a very gentle manner. In this case, a strident rendition adds greatly to the musical forward drive.

⁴⁷ Ibid., 33.

13

Schau - e nach dem ei - nen
 Then I choose one fa - ding
 Then I try to pick a
 Swift - ly flies a sin - gle

16

Blat - te, hän - ge mei - ne Hoff - nung dran;
 leaf - let, call it hope and bid it hold.
 favou - rite, one to pin my hopes u - pon.
 leaf - let, which I hang my hopes u - pon.

FIGURE 4.21. Measures 13-18 with the original German text and translations by Heiberg (second line), Sams (third line), and myself (bottom line).

Figure 4.22a shows Heiberg's⁴⁸ and Sams'⁴⁹ translations for the first line of the second stanza. Both of these translations choose the same initial sound for the stanza, the voiced dental fricative, [ð]. This sound is soft by nature, and difficult to produce with any force. Consequently, the frantic character of the second stanza is weakened. Let us consider a

⁴⁸ Heiberg, "Schubert in Singable English: Winter Journey," 396.

⁴⁹ Sams, Accompanying booklet to *Winter Journey*, 14.

translation that takes greater liberty with the semantic content in order to place a powerful fricative at the beginning of the line (fig 4.22b).

Heiberg	Sams
Then I choose one fading leaflet [ðɛn aɪ tʃuz wʌn 'fɛɪdɪŋ 'lɪflət]	Then I try to pick a favourite [ðɛn aɪ tɹaɪ tu pɪk ʌ 'fɛɪvərɪt]

FIGURE 4.22a. Singable translations of the first line of the second stanza.

Swiftly flies a single leaflet
['swɪftli flaɪz ʌ 'sɪŋgəl 'lɪflət]

FIGURE 4.22b. My own singable translation of the first line of the second stanza.

Now the sound [s] initiates the line. [s], while perhaps not as potent as [ʃ], can nonetheless be performed with considerable force. As an alveolar fricative, the sound is close in articulatory position to [ʃ]. The resulting mapping is strong, and the musical effect is very similar.

Let us now examine the second section of the song (Figure 4.23). Unlike the first section, which neatly divides into four-bar phrases, the phrases of the second section are less regular. The section opens with a brief (modulated) repeat of the introduction before abruptly beginning a five-bar phrase in measure 26 that cadences on the tonic minor in m. 30. This phrase can be seen as an extension of a simpler four-bar phrase with an instrumental interjection in m. 28. An a'-phrase begins in m. 32, but is cut short by an altogether new phrase arriving at m. 35. This new phrase, which I label b, contrasts greatly with the irregular phrases immediately preceding it. It has an unproblematic four-bar structure and cadences in the tonic at m. 38. Schubert further highlights this new melody by repeating it in an extended form and in a higher register at m. 39. I will offer a moment that occurs later in the song where Heiberg and

Sams find different, yet equally convincing phonetic mappings for the very last line of the song:

“Wein, wein auf meiner Hoffnung Grab,” which means, “Weep, weep upon my hope’s grave.”

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4.

- System 1 (Measures 24-28):** Labeled **a**. The vocal line begins with "Ach, und fällt das Blatt zu Bo-den,". The piano accompaniment features a *cresc.* (crescendo) leading to a *f* (forte) dynamic, followed by a *decresc.* (decrescendo).
- System 2 (Measures 29-32):** Labeled **a' (truncated)**. The tempo marking is **Etwas langsamer** (slightly slower) for the first measure, then **a tempo**. The vocal line continues with "fällt mit ihm die Hoff-nung ab, fall' ich sel-ber". The piano accompaniment starts with *p un poco ritard.* (piano, a little ritardando), then *pp* (pianissimo), and ends with *f* (forte).
- System 3 (Measures 33-37):** Labeled **b**. The vocal line continues with "mit zu Bo-den, wein'— wein' auf mei-ner Hoff-nung". The piano accompaniment features a *decresc.* (decrescendo) and a *p* (piano) dynamic. A triplet of eighth notes is marked with a '3' above it.
- System 4 (Measures 38-42):** Labeled **b' (extended)**. The vocal line concludes with "Grab— wein'— wein' auf mei-ner Hoff-nung Grab." The piano accompaniment features a *pp* (pianissimo) dynamic.

FIGURE 4.23. The second section of “Letzte Hoffnung” with phrases labeled.

The second section spans the text of the third and final stanza of the original poem. The b- and b'-phrases are the only instance of repeated text in "Letzte Hoffnung." Schubert clearly intends for this final line to carry particular expressive weight.

To finish our discussion of "Letzte Hoffnung," and the songs of *Winterreise* as a whole, let us consider the phonetic properties of the text in the last line of Müller's text. The primary vowel in the word "wein" [vaɪn] is [a], the stressed part of the [aɪ] diphthong. [a] is an onomatopoeic vowel for this word, as heavy sobbing tends to occur on open vowels! Schubert does two things which suggest that a strong phonetic mapping is ideal for this primary vowel. First, he sets the word in a way that suggests a distress cry, rising laboriously by a fourth and then falling. Second, he emphasizes the vowel with a melismatic extension. He then stresses that this word is the most important part of the phrase by repeating it, and then again in the next phrase with an even larger interval.

Heiberg's⁵⁰ and Sams's⁵¹ translations of the line are shown in Figure 4.24. Sams has the stronger phonetic mapping for the diphthong. Indeed, it is a direct mapping and the IPA transcription is identical, though the German version of the [aɪ] diphthong is slightly brighter in practice. Furthermore, the initial consonant of "crying", the plosive [k], functions in a similar fashion to the fricative [v] in "wein", propelling the musical momentum forward into the weeping gesture. Although the mapping could not be considered strong, as the sounds differ in manner of articulation, they serve a common musical function. The use of a plosive could even be seen as a heightened effect compared to the softer fricative.

⁵⁰ Heiberg, "Schubert in Singable English: Winter Journey," 396.

⁵¹ Sams, Accompanying booklet to *Winter Journey*, 15.

Heiberg	Sams
Mourn, mourn the loss of all my hope. [mɔən mɔən ðə lɔs ɔv əl maɪ hoʊp]	Crying, crying for every hope I had. [kɹaɪɪŋ kɹaɪɪŋ fɔr 'evri hoʊp aɪ hæd]

FIGURE 4.24. Singable translations of the last line of text in “Letzte Hoffnung,” with IPA transcriptions.

Heiberg, on the other hand, opts for a softer phonetic interpretation on the whole. The word “mourn” has a rounder primary vowel, the rounded near-open back vowel, [ɔ]. This vowel is still open enough to be convincing as a cry. The initial consonant, the nasal [m], has none of the direct impact of [v] or [k]. However, [m], along the other nasals and approximants such as [l], lends itself well to prolongation and dwelling. The performer can achieve a more inward cry by lingering on the initial [m].

5. Translating Wolf's "Fussreise"

In this chapter, I will present a singable translation of Hugo Wolf's Lied, "Fussreise" ("foot journey"). My primary objective is to demonstrate how Expressive Phonetic Mapping can inform existing translation methodology. To that end, I will draw on Peter Low's "pentathlon principle" as a theoretical backdrop to frame the translation as a whole.

5.1 Low's "Pentathlon Principle"

Low's approach to writing singable translations is multifaceted, and includes: 1) the consideration of the source text from a variety of perspectives, 2) the subsequent prioritization of those perspectives, and 3) an attempt to create a balanced representation in the target language that is ultimately singable. Compromises inevitably have to be made, but the extent to which those affect the listener's enjoyment of the musical whole varies. Low calls his method for creating singable translations the "pentathlon principle," which he describes in his article, "Singable Translations of Songs."⁵² As discussed in Chapter 2, He defines five largely independent criteria for a singable translation to aspire to: *singability*, *sense*, *naturalness*, *rhythm*, and *rhyme*. Of these, rhythm and rhyme are perhaps the two most malleable features, though in practice they are often retained.

In this context, rhythm refers specifically to the number of syllables in a line and the patterns of syllabic stress. Modification of the number of syllables in a line is not uncommon. Translators have particular freedom where a syllable is stretched over multiple notes, or multiple syllables are repeated on the same note. Furthermore, convention allows music to be modified subtly to accommodate differences in syllable count between text versions. Apter and Herman present a list of commonly used modifications, which include repetition of notes for additional

⁵² Peter Low, "Singable Translations of Songs," *Perspectives* 11, no. 2 (2003): 87-103.

syllables, or tying multiple notes to account for a reduction in syllable count.⁵³ Low observes that the musical setting overrides existing metric patterns in the text, suggesting that it is more important to create a translation that fits the music, instead of attempting to preserve textual rhythm.⁵⁴

The music itself may also obscure other poetic features of a text, such as rhyme. Rhymes are sometimes rendered inaudible by the prolongation of text that music typically creates. We will grapple with the issue of rhyme in “Fussreise” and discover that certain rhymes can be dispensed with, while others remain audible and important.

Low also argues that sense is subject to flexible treatments. He gives his translation of the text of Strauss’ *Allerseeelen* as an example, in which specific references to mignonette and aster flowers are less important than the fact that these are flowers in autumn.⁵⁵ Without rigid semantic constraints, the translator has more freedom to create texts that satisfy the criteria of singability and naturalness, both of which are critical to the quality of the translation.

Naturalness refers to the extent to which the translation sounds “natural” as spoken text within the target language. This topic includes considerations such as tone, historical dialects and literary styles, and word flow. If the source text employs a colloquial tone, it would be unusual for the translation to have a strictly formal tone. Anachronisms, such as using modern colloquialisms for a Victorian era text can also be problematic. Finally, it is undesirable to choose words that do not flow well in the target language.

⁵³ Apter and Herman, *Translating for Singing*, 18.

⁵⁴ Low, “Singable Translations of Songs,” 98.

⁵⁵ Low, “Singable Translations of Songs,” 94.

Singable English

Place at my side the purple glowing heather,
the year's last roses, ere they fade away
and let us sit and whisper, love, together,
as once in May.

Give me thy hand, and let me press it fondly,
nor heed lest others see nor what they say.
And gaze on me, love, as thou wert wont to fondly,
in life's sweet May.

While ev'ry grave's aglow with autumn's roses,
come to me, sweet, on this appointed day,
and as thy head upon my breast reposes,
we'll dream of May, we'll dream of May.

German

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Aestern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahre ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

FIGURE 5.1. Singable English translation of Strauss' *Allerseelen* by John Bernhoff.

Consider the singable translation of *Allerseelen* by John Bernhoff shown in Figure 5.1.⁵⁶

Low uses this translation to illustrate good reproduction of semantic content, rhythm, and meter.

Low argues, however, that the translation fails to satisfy the criteria of naturalness. He writes:

Whereas the diction of the German source text was reasonably colloquial and contemporary at the time when it was written (c. 1840), this translation is heavy with archaisms such as "wont to" and "ere". In particular, the use of the pronoun "thou" destroys (to modern ears) the touching intimacy found in the original. It is true that archaisms were considered acceptable in the Victorian poetics of 1897; but Bernhoff cannot be said to have replicated or even respected the poet's style and tone.⁵⁷

Singability encompasses a wide range of concerns. Singers must be able to sing the chosen vowels at the pitches given in the score. As closed vowels such as [i] are difficult to sing at high pitches, particularly for sopranos, a translator should generally avoid such situations. Vowel length and word stress also affect singability. As Low observes, certain words do not lend themselves to setting on long notes. In English, small and unstressed words like "it" become

⁵⁶ Translation reproduced from "Singable Translations of Songs," 89.

⁵⁷ Low, "Singable Translations of Songs," 90.

awkward when given long note values.⁵⁸ Consonant choices must be considered as well. Often, one may wish to avoid dense clusters of consonants, so as to allow the singer to move more freely from vowel to vowel. This may not always be the case depending on the conventions of the target language. In German, for instance, consonant clusters can be highly expressive.

5.2 “Fussreise”

Hugo Wolf’s Lied, “Fussreise,” is the tenth composition in his *Mörikelieder*, a collection of fifty three songs to poems by Eduard Mörike. The song explores the joy of wandering through the countryside. Though a popular work, “Fussreise” has not received attention from translators, and I am unaware of any existing singable translations. The text, along with my own poetic translation, is given in Figure 5.2. Figure 5.3 provides a poetic analysis of the text, showing basic syllabic stress⁵⁹ as well as the number of poetic feet in each line.⁶⁰

⁵⁸ Low, “Singable Translations of Songs,” 93.

⁵⁹ Throughout, I will notate stressed syllables with dashes (-) and unstressed syllables with a lowercase ‘u’.

⁶⁰ For “Fussreise,” this is equivalent to the number of stressed syllables in a line, because the only feet used are the iamb (u -), trochee (- u), and the dactyl (- u u), all of which have only one strong syllable.

German	English
Am frischgeschnittenen Wanderstab, Wenn ich in der Frühe So durch Wälder ziehe, Hügel auf und ab:	Upon my fresh-cut walking stick, Early in the morning I go through the woods, Over hills and away.
Dann, wie's Vöglein im Laube Singet und sich rührt, Oder wie die gold'ne Traube Wonnegeister spürt In der ersten Morgensonne:	Then, like birds in the arbor Singing and stirring, Or like the golden grapes That trace joyful spirits In the first morning sunlight:
So fühlt auch mein alter, lieber Adam Herbst und Frühlingsfieber, Gottbeherzte, Nie verscherzte Erstlings Paradieseswonne.	I feel also my old, dear Adam, fall- and spring-fever, Strengthened by God, Never forsaken The first joys of Paradise.
Also bist du nicht so schlimm, o alter Adam, wie die strengen Lehrer sagen; Liebst und lobst du immer doch, Singst und preisest immer noch, Wie an ewig neuen Schöpfungstagen, Deinen lieben Schöpfer und Erhalter.	You are not so terrible, oh old Adam, as the strict teachers say; You love and praise, Sing and exalt, As if it were always the first day of Creation, Your beloved Creator and Preserver.
Möcht' es dieser geben Und mein ganzes Leben Wär' im leichten Wanderschweiß Eine solche Morgenreise!	I wish to be given this, And my whole life Would be in the light sweat of wandering On such a morning journey!

FIGURE 5.2. Original text and my own poetic translation for "Fussreise".

# Feet	Meter	Text	Rhyme
4	u - u - u - u -	Am frischgeschnittenen Wanderstab,	A
3	- u - u - u	Wenn ich in der Frühe	B
3	- u - u - u	So durch Wälder ziehe,	B (near)
3	- u - u -	Hügel auf und ab:	A
3	- u - u u - u	Dann, wie's Vöglein im Laube	A
3	- u - u -	Singet und sich rührt,	B
4	- u - u - u - u	Oder wie die gold'ne Traube	A
3	- u - u -	Wonnegeister spürt	B
4	- u - u - u - u	In der ersten Morgensonne:	X
4	- u - u - u - u	So fühlt auch mein alter, lieber	A
4	- u - u - u - u	Adam Herbst und Frühlingsfieber,	A
2	- u - u	Gottbeherzte,	B
2	- u - u	Nie verscherzte	B
4	- u - u - u - u	Erstlings Paradieseswonne.	X
5	- u - u - u - u - u	Also bist du nicht so schlimm, o alter	X
5	- u - u - u - u - u	Adam, wie die strengen Lehrer sagen;	A
4	- u - u - u -	Liebst und lobst du immer doch,	B
4	- u - u - u -	Singst und preisest immer noch,	B
5	- u - u - u - u - u	Wie an ewig neuen Schöpfungstagen,	A
5	- u - u - u - u - u	Deinen lieben Schöpfer und Erhalter.	X ⁶¹
3	- u - u - u	Möcht' es dieser geben	A
3	- u - u - u	Und mein ganzes Leben	A
4	- u - u - u - u	Wär' im leichten Wanderschweiße	B
4	- u - u - u - u	Eine solche Morgenreise!	B (near)

Figure 5.3. Poetic analysis of "Fussreise."

The texts of *Winterreise* that we studied in Section 4 employed consistent rhyme schemes and a predictable number of feet per line. Glancing at Figure 5.3, it becomes clear that "Fussreise" has a more complex structure with inconsistencies in the rhyme scheme, meter, and even the number of lines per stanza. The trochee (- u) is the dominant class of foot, although

⁶¹ "O alter" of the first line of this stanza, does appear to rhyme with "Erhalter" of the final line. However, a reader of the poem would enjamb the first and second lines. "O alter" would thus not receive the emphasis of a typical line ending, and not be heard to rhyme with "Erhalter." Only the interior four lines of the third stanza rhyme audibly.

the text opens with an iambic line (u -). Some of the rhymes, for instance in the first and last stanzas are only near-rhymes. That is, they feature similar, but not identical sounds.

While such an irregular text might suggest a purely through-composed setting, Wolf has curiously chosen to unify the song by sharing considerable material between stanzas. Donald Ivey observes that “Fussreise” contains “so much reiterative material from stanza to stanza and at the same time make so many significant departures that it is difficult to identify the song definitely as either modified strophic or through-composed.”⁶²

Section	Structure	Length	Key
Introduction		4	D+
Verse 1	<i>ab</i>	8	D+
Interlude		4	D+
Verse 2	<i>ab</i>	10	D+ to A+
Interlude		4	D+ (dom. prol.)
Verse 3	<i>ab</i> + piano extension	12	D+ to A+
Verse 4	<i>a</i> + fragments	21	Unstable A- to F#+
Interlude		7	F#+
Verse 5	<i>ab</i>	8	D+
Postlude		6	D+

FIGURE 5.4. Formal structure of “Fussreise.”

Figure 5.4 provides a formal outline of “Fussreise.” The overall structure consists of a brief introduction, five verses separated by instrumental interludes, and a postlude. Each verse sets a single stanza of text. These verses vary in length, largely due to the variations in the number of lines in the underlying stanzas. Despite differences in cadential harmony and length, all verses (except the fourth) are structurally similar and share much of their harmony. Each verse resides predominantly in the home key of D major, and consists of eight measures in verses 1 and 5, and ten measures in verse 2. Verse 3 is structurally very similar to verse 2, but

⁶² Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: Free Press, 1970): 77.

has a two-measure piano extension in place of an interlude, which repeats the last two measures of the vocal melody.

Verses 1, 2, 3, and 5 divide into two phrases, labeled *a* and *b*. In these verses, phrase *a* is four measures in length. It begins with a repeating three-note motive (plus an anacrusis in verses 1-2), largely prolongs the tonic of D major, and sets the first two lines of the corresponding stanzas.

Phrase *b* begins in the key of G major with a four-note repeating motive that relates to the opening of phrase *a*. In the first verse, the repetition is replaced by a sustained note in m. 9. The harmonic rhythm accelerates, with a change of chord in each measure. Phrase *b* sets the remaining lines of the corresponding stanza. In verses 1 and 5, this is only two lines, and the verses end with a cadence in the tonic. In verses 2-3, phrase *b* encompasses an additional fifth line of text, which necessitates the extension of the phrase to form a six-measure unit. These extended verses cadence in the dominant of A major.

The fourth verse, beginning in measure 43, is structurally more complex than the rest. It begins in the dominant minor (A minor), but is harmonically unstable, cadencing in the remote key of F# major at measure 63. The verse has a clear four-measure *a* phrase like the other verses. The repeating note motive appears to herald the arrival of phrase *b* in measure 47, but this quickly deteriorates. The rest of the verse is fragmented, as if searching for stability. The structural uncertainty mirrors the protagonist's struggle between the words of the "strict old teachers" and his own desires and emotions.

We have noted the structural similarities between verses 1, 2, 3, and 5. However, Wolf's mapping of text onto these musical sections introduces complications, particularly with respect to the audibility of rhymes.

FIGURE 5.5. “Fussreise,” mm. 4-12.

Consider the first verse, shown in Figure 5.5. An obvious way of highlighting a rhyme is to set the rhyming syllables in close proximity to one another, using related harmonic and motivic material. Notice that the melodic contour for lines 1 and 4, which bear the A-rhyme, both descend from V to I. The final, rhyming syllables (“stab” and “ab”) are emphasized with durational accents upon arriving at the tonic. The events occur in close enough proximity that the rhyme is audible and enforced by the music.

Meanwhile, the inner near-rhyme between “Frühe” [ˈfryə] and “ziehe” [ˈtʰiːe]⁶³ is not readily heard. While “Frühe” in measure 9 does receive emphasis through duration, “ziehe”

⁶³ One may wonder why these two words should be considered near-rhymes. The vowels [y] and [i] are both close front vowels, and the main difference is that [y] is rounded. The vowels are closely related in vocal tract shape and sound. For further discussion, see Adams, *A Handbook of Diction for Singers*, 100.

leads directly into “Hügel.” The inconsistent treatment of the two syllables obscures their relationship.

Recall from Fig. 5.3 that the rhyme scheme varies from stanza to stanza, and that the number of poetic feet per line is also inconsistent. In verse 2, the underlying rhyme scheme is ABAB + X. However, the musical structure does not enforce this scheme. The rhyme between “Laube” (m. 18) and “Traube” (m. 22) is audible, but weak. The two words are found in relatively close proximity, but otherwise share little musical connection. Similarly, the rhyme between “rührt” and “spürt” is largely lost. “Rührt” receives a strong durational accent, however “spürt” does not. Since Wolf’s setting moves directly into the fifth line of the stanza, “spürt” does not receive any emphasis by virtue of its structural location either.

In verse 3, the musical structure is nearly identical to that of verse 2, with notable deviations in measures 32 and 34 to account for additional syllables in the text, as well as the two-measure piano extension. The rhyme scheme for the second stanza is AABB + X. With the rhyming syllables situated in closer proximity, their relationships in the verse become much clearer than their counterparts in verse 2. While the A-rhyme between “alter lieber” and “Frühlingsfieber” is audible, it is undesirable to emphasize this rhyme in performance, since lines 1-2 of the third stanza are enjambed. The enjambment occurs because “alter” and “lieber” are adjectives which describe “Adam” on the following line. The stress, therefore, falls on “Adam” and not “lieber,” despite the latter’s visual position at the end of the line. The B-rhyme between “gottbeherzte” and “nie verscherzte” in mm. 35-36 is inescapable (see Figure 5.6). Lines 3-4 of the third stanza are unique in having only two feet. As Wolf’s setting of these lines is syllabic, the rhyme occurs over only two measures and is thus clearly audible.

35

Gott - be - herz - te, nie ver - scherz - te

FIGURE 5.6. "Fussreise," mm. 35-36.

The superimposition of relatively consistent musical structures over inconsistent poetic structures leads to variable emphasis on rhymes. Verse 1 brings out the outer A rhyme through related musical material and structural placement. In verse 3, the brevity of lines 3-4 and their syllabic setting highlights the B rhyme.

Wolf strongly articulates only one more rhyme, found in the third stanza, between "doch" and "noch" at the ends of lines 3-4. Wolf sets these lines using a new gesture: a stepwise descend of a minor sixth as shown in Figure 5.7. The repetition of the gesture allows the rhyme to be easily heard.

51

liebste und lobst du im - mer doch, singst und prei-sest im - mer noch,

FIGURE 5.7. "Fussreise," mm. 51-54.

Given the complexity of Wolf's rendition, the structural criteria of rhyme and meter become significant challenges for the translator. Let us now consider some approaches for translating the first stanza. Figure 5.8 illustrates one possible translation.

Upon my fresh-cut walking stick,
 Early in the morning,
 Through the woods I travel,
 Over hill and dale.

FIGURE 5.8. Preliminary translation of the first stanza.

This translation has some useful features. Semantically, it agrees closely with the original. In other words, it preserves the *sense* of Mörike's text. One liberty taken is the use of the English idiom "over hill and dale." While not entirely congruent with the meaning of "Hügel auf und ab," the use of the idiom roots the translation in the English language, instead of being a strict translation of a German text. From a phonetic point of view, the opening line features the word "fresh," which is identical in meaning and very similar in sound to the German word "frisch," found in the compound word "frischgeschnittenen."

On the other hand, the A-rhyme between "Wanderstab" [ˈvandər,ʃtap] and "auf und ab" [aʊf ʊnt ap] has been lost, as has the inner near-rhyme. Furthermore, while a subjective claim, I consider "walking stick" to be a lackluster replacement for "Wanderstab." I would argue that "Wanderstab" carries a cultural association with robustness that is missing from "walking stick." While a walking stick certainly need not be flimsy, the word "stick" does suggest thinness. A synonym such as "walking staff" would alleviate this semantic problem, but neither "stick," nor "staff" are easy to rhyme. Their rhymes, such as "pick," or "half," make little sense in the context

of the stanza. Alternatively, we could use the word “cane,” and its rhyme “plain.” The resulting translation is shown in Figure 5.9.

Upon my fresh-cut walking cane,
Early in the morning,
Though the woods I travel,
Over hill and plain.

FIGURE 5.9. Improved translation of the first stanza.

The rhyme has been recovered. Now we have agreement in sense and rhyme. The rhythm of the text matches the original in syllable count as well as stress pattern, without any undue stresses. The translation is also perfectly singable. Four out of five of Low’s criteria have been satisfied, but here I will make another subjective claim: the first line fails the test of naturalness, particularly when sung. It sounds like a deliberate translation, rather than an authentic English text. Yet there is no problem with word order, and the meaning is clear. I propose that the fault lies in the phonetic properties of the line, and how they relate to the underlying music. To improve the line, let us try to apply Expressive Phonetic Mapping.

Returning to Figure 5.5, notice the rising fifth gesture (D-A-E) in the piano’s left hand. Christopher Hatch finds this gesture, which is also found in the piano introduction, to “color the sound of the entire song.”⁶⁴ The gesture is lively, evoking the singer’s excitement, and perhaps the swinging of the walking stick. The rests give the gesture a detached feel.

⁶⁴ Christopher Hatch, “Tradition and Creation: Hugo Wolf’s ‘Fussreise’,” *College Music Symposium* 28 (1988): 78.

German Am frischgeschnittenen Wanderstab
IPA [am 'frɪʃgə,ʃnɪtnən 'vandər,ʃtəp]

FIGURE 5.10. First line of “Fussreise” with IPA transcription.

Interestingly, the German text phonetically reflects these characteristics. Figure 5.10 shows the opening line, along with an IPA transcription. Notice that there are no long vowels (indicated with a colon) at all. Furthermore, the short vowels in “frischgeschnitten”, meaning “freshly cut,” are surrounded by strong fricatives and plosives (the most forceful being [ʃ] and [t]). It is very difficult to speak this word without a similarly bright and detached articulation to the piano gesture, which is appropriate given its meaning.

Let us try to find a strong phonetic mapping for the word, and see how that alters the sound of the first line. To do this, the word “fresh” must be moved to the downbeat, where we currently have “-pon” of “upon”. A possible approach, with a phonetic comparison to the original text, is shown in Figure 5.11.

Singable English The fresh-cut shaft of my walking cane,
English IPA [ðə fɪʃ kʌt ʃæft əv maɪ 'wɔːkɪŋ keɪn]
German IPA [am 'frɪʃgə,ʃnɪtnən 'vandər,ʃtəp]

FIGURE 5.11. Translation of the opening line of “Fussreise”, with IPA comparison to the German text.

I have adjusted the spacing of the transcription to highlight the strength of the phonetic mapping between the consonants of “frischgeschnitten” and “fresh cut shaft”. The placement of the fricatives [f] and [ʃ] are identical, as is the placement of the plosive [t]. Additionally, the sounds [k] of “cut” and [g] of “-ge-” are closely related: [k] is an unvoiced velar plosive, while [g] is the voiced counterpart.

There is a further improvement that can be made. “Stick,” unqualified by the adjective “walking,” could refer to any stick. “Cane,” however, has an unambiguous meaning in this context. Instead of the “walking,” we might choose a more interesting embellishment. Perhaps “sturdy,” which recovers the notion of robustness that “Wanderstab” carries. The line now reads: “the fresh-cut shaft of my sturdy cane.”

Two problems remain to be addressed. The first is trivial: the original line of text was strictly iambic, but a syllable has been added and there is now a dactyl (- u u) at “shaft of my”. This is unproblematic because there is an extra note in the music previously set melodically which supports the additional syllable. The more serious problem is that the changes made alter the sense of the text, and require modifying the inner lines. There are multiple solutions to the problem, and the one I have chosen is shown in Figure 5.12.

4

The fresh-cut shaft of my sturdy cane, car-ried me one

8

mor-ning, through the fields and fo-rests, o-ver hill and plain.

3

FIGURE 5.12. Verse 1 of “Fussreise” in singable English.

The pursuit of a strong phonetic mapping has led to a profound shift in the sense of this stanza: the cane is now the agent stirring the singer to walk, rather than simply being a tool. This has a certain interpretive appeal, as the song revolves around the singer's deep desire and compulsion to wander. The cane now embodies that compulsion. It should be emphasized that prioritizing phonetic mapping over sense is an interpretive decision on my part as a translator. I consider this new stanza to be more convincing both in terms of sound and naturalness. The interpretive role of the translator will be taken up in greater detail in the next and final section of this thesis.

The rest of my translation was arrived at by similar reasoning to the process followed above, so I will not analyze any further text here. The completed translation is given in Figure 5.13, along with a full setting of the translation in Figure 5.14. For a more poetic result in English, I have chosen to draw the title for this translation from the final line of the poem, rather than translating the original title as "Foot Journey" or "Journey on Foot."

Morning Journey

The fresh-cut shaft of my sturdy cane
Carried me one morning,
Through the fields and forests,
Over hill and plain.

Then, as birds in the arbor,
Stirring in the treetops,
Or the cheerful golden vineyards,
Graced by blissful spirits
In the earliest morning sunshine.

Now I feel in my aging spirit,
Adam's fall and springtime fever,
Loved by God
And never downtrod,
All around the wond'rous joys of Paradise.

Yet your sins were not so grave, o' dearest
Adam, as the stern old preachers tell me;
Ever loving, praising still,
Singing, lauding as you will,
Like the dawning of a new Creation,
Your beloved Maker and Preserver.

How I long to give my life
To joyful wand'ring with the
Lightest sweat upon me,
As on one such morning journey.

FIGURE 5.13. Singable English text for "Fussreise."

Eduard Mörike
trans. Kyrön Basu

Morning Journey (Fussreise)

Hugo Wolf

Ziemlich bewegt

The
Am

mf

5

fresh - cut shaft of my sturdy cane car - ried me one mor - ning
frisch - ge - schnitt - nen my - Wan - der - stab, wem ich in der Frü - he

p

9

3

through the fields and fo - rests o - ver hill and plain:
so durch Wäl - der zie - he Hü - gel auf und ab:

f *p*

14

Then, as birds in the ar - bor,
Dann, wie's Vög - lein im Lau - be

pp

19

stir - ring in the tree - tops, or the cheer - ful gol - den vine - yards,
sin - get und sich - rührt, o - der wie die gold' - ne Trau - be

FIGURE 5.14. "Morning Journey."

23

graced by bliss-ful spi - rits in the ear - liest mor - ning sun - shine:
 Won - ne - geis - ter spürt in der ers - ten Mor - gen - son - ne:

28

now I feel in my
 so fühlt auch mein

32

a - ging spi - rit, A - dam's fall and spring - time, fe - ver, loved by God and
 al - ter lie - ber, A - dam Herbst und Früh - lings - fie - ber, Gott - be - herz - te,

36

ne - ver down - trod, all a - round the wond' - rous joys of Pa - ra -
 nie ver - scherz - te Erst - lings - pa - ra - die ses - won - ra -

40

dise. Yet your sins were -
 ne. Al - so bist du -

etwas ruhiger

FIGURE 5.14. Cont'd.

44

not so grave, o' dea - rest A - dam, as the stern old
 nicht so schlimm, o' al - ter A - dam, wie die stren - gen

48

tea - chers, tell me; e - ver lo - ving,
 Leh - rer sa - gen; liebst und lobst du

52

prai - sing still, sin - ging, lau - ding as you will, like the daw - ning
 im - mer doch, singst und prei - sest im - mer noch, wie an e - wig

56

of a new Cre - a - tion, your be - lo - ved
 neu - en Schöp - fungs - ta - gen, dei - nen lie - ben

60

Ma - ker and Pre - ser - ver.
 Schöp - fer und Er - hal - ter.

FIGURE 5.14. Cont'd.

65

69 *a tempo*

How I long to - give my life to
Möcht' es die - ser - ge - ben und mein

rit.

(dim.) *pp*

73

joy - ful wand' - ring with the - ligh - test sweat u - pon me,
gan - zes Le - ben wär' im - leich - ten Wan - der - schwei - fe

cresc.

76

as on one such mor - ning jour - ney!
ei - ne sol - che Mor - gen - rei - se!

f *p* *mf*

81

f *dim.* *p* *rit.* *pp*

FIGURE 5.14. Cont'd.

Chapter 6 - Conclusion

Throughout this thesis, I have combined Expressive Phonetic Mapping with existing translation methods, to push against the practical objections to singable translations. Yet, perhaps the realities of the translation process force a necessary shift in perspective that allows us to address the philosophical criticisms of translation. Those who argue against singable translations from a philosophical standpoint maintain that any translation must be inferior to the original, since that translation must compromise certain characteristics of the source material, be they semantic, prosodic, or phonetic characteristics. As we have established, translators must make choices about which features of a source text to preserve. They must also choose their methods for rendering those features in the target language. But those methods are not mathematical functions with only one output for a given input.

Similar to existing translation methods, EPM provides a set of guiding principles rather than a rigorous way to arrive at a single “correct” result. In Section 4.2, we examined three possible translations of a line from Schubert’s “Der Lindenbaum.” There, I suggested that translations by Heiberg and Sams could be improved with the application of EPM. The line and its translations are shown again in Figure 6.1.

Die kalten Winde bliesen,	Müller
The bitter wind of winter	Heiberg
The bitter wind attacked me,	Sams
The vicious wind assailed me,	Basu

FIGURE 6.1. Opening line of the fifth stanza of “Der Lindenbaum,” with three singable translations.

Having spent much of this thesis arguing for the importance of EPM, I pose the following question: is the translation arrived at in Section 4.2, through application of EPM, really better

than the others? Yes and no. My goal in devising that translation was to highlight the phonetic depiction of wind given by the consonants [v] in “Winde,” and [z] in “bliesen.” By this criterion, my translation does indeed seem more effective than either Heiberg’s or Sams’ solution.

Depicting wind, however, is not the only motive one might have as a translator. Sams’ translation employs several plosives in place of fricatives, yielding a more angular and forceful result. In terms of sound, Sams’ line lends itself well to an aggressive performance, perhaps evoking the wanderer’s visceral struggle against the elements. Heiberg’s translation is phonetically subdued by comparison, making greater use of the gentle glide [w]. One might interpret the softer sounds as describing the wanderer’s inner state of mind, rather than his outward struggles. EPM functions as a lens through which to focus and refine a translator’s interpretive perspective.

Instead of attempting to argue that one translation is inherently superior to the others, I propose the view that each of the above translations is more effective at conveying a particular interpretation, to the exclusion of others. Herein lies a problem facing translation, expressed elegantly by Strangways. He writes: “Translators will always be criticised for the omission of those things they were not trying to include; they are not always given credit for what they succeeded in including.”⁶⁵

A translation, then, reflects a particular translator’s understanding of a work at a given time: an interpretation. Viewing translation (singable or otherwise) as an interpretive act is by no means new. Even in “formal translation” that seeks precision, Burton Raffel notes that:

Though he [the translator] often thinks that his goal is a kind of mirror image of the original, a precise reduction achieved by a process of bodily transference, in fact he is

⁶⁵A. H. Fox Strangways “Song-Translation,” *Music & Letters* 2, no. 3 (1921): 223.

most likely to give his readers the ideas, the social and philosophical orientations, the information, and the historical data contained in his original.⁶⁶

For Raffel, there is a subjective, interpretive element that subverts accurate reproduction even in the most objective of translations.

Renato Poggioli, in an essay from the seminal Harvard collection "On Translation," also attacks the view of a translator as simply an "imitator" when he writes:

At any rate what moves the genuine translator is not a mimetic urge, but an elective affinity: the attraction of a content so appealing that he can identify it with a content of his own, thus enabling him to control the latter through a form which, though not inborn, is at least congenial to it.⁶⁷

That a translator might exert control through interpretation was considered earlier by Nietzsche. He observes that when the Romans translated works from Greek antiquity, the works were effectively stripped of many historical nuances, instead absorbed into a contemporary Roman perspective. Nietzsche believed that for the Romans, "translation was a form of conquest".⁶⁸

While most translators of song are unlikely to be motivated by such an extreme goal as conquest, a translator is still responsible for inflicting a certain amount of control and judgement upon a text. Judgement is a crucial characteristic of translation for Smith Palmer Bovie. In his

⁶⁶ Burton Raffel, *The Art of Translating Poetry*. (University Park, P.A.: Pennsylvania State University Press, 1988): 112.

⁶⁷ Renato Poggioli, "The Added Artificer," in *On Translation*, ed. Reuben A. Brower (Cambridge: Harvard University Press, 1959): 141.

⁶⁸ Friedrich Nietzsche, "Translation as Conquest," trans. Walter Kaufmann, in *Western Translation Theory: From Herodotus to Nietzsche*, 2nd ed (Northampton, M.A.: St. Jerome Pub, 2002): 262.

essay, "Translation as a Form of Criticism," Bovie argues that the judgements made by a translator are akin to those made by a literary critic. The two roles are, Bovie's view, interchangeable in a sense. He writes that "often enough, criticism is telling us what the poet really said, but saying this in the other language, the language of criticism."⁶⁹ For Bovie, translators are critics, and critics are translators.

If translation is an interpretive act, its aim is not simply objective reproduction. The translator's own perspective is an integral component of the end product. Objections to a translation, then, should not be limited solely by the translation's accuracy or its ability to capture the full poetic nuances of the source text.

To conclude my thesis, I will explore the similarities between singable translations and another well-established musical practise: arrangement. Peter Szendy, in his book *Listen: A History of our Ears*, considers musical arrangement as a form of interpretation and criticism, not unlike Bovie's view of translation. Szendy writes:

Now, it seems to me that what arrangers are signing is above all a listening. *Their* hearing of a work. They may even be the only listeners in the history of music who *write down* their listenings, rather than *describe* them (as critics do). And that is why I love them, I who so love to listen to someone listening. I love hearing them hear.⁷⁰

⁶⁹ Smith Palmer Bovie, "Translation as a Form of Criticism," in *The Craft & Context of Translation: A Symposium*, eds. William Arrowsmith and Roger Shattuck (Austin, T.X.: University of Texas Press, 1961): 51.

⁷⁰ Szendy, *Listen: A History of our Ears*, 35.

Szendy acknowledges that arrangement often serves basic functions of “communication and diffusion”.⁷¹ That is, arrangements are more accessible to certain audiences. A reduced instrumentation might allow for easier distribution, as well as performances by smaller groups.

For Szendy, however, such practical functions are of lesser concern. Szendy is interested in listening to an arrangement as an educated listener already familiar with the source material. It is precisely the individual perspective of the arranger, as a fellow listener and critic, that piques Szendy’s curiosity. Szendy describes this mode of listening as “hearing double.”⁷² The interplay between the imaginary original and the experienced arrangement offers insights into both works. Szendy writes: “what I hear in some way is that the originality of the original receives its own place from its being put to the test of *plasticity*.”⁷³

Szendy goes on to relate arrangement to literary translation, invoking the writings of Walter Benjamin, among others. Once again, it is the relationship between translation and original that occupies Szendy’s focus. It is what a translation “leaves to be desired” that is of greatest interest to Szendy and Benjamin.⁷⁴ Translation and original enter into a kind of mutual interdependence, each elaborating on and expressing what is missing in the other. Szendy writes that “the original would not have been the original (in the canonical or sacred sense of the word) without translation, which it summons.”⁷⁵

Singable translations are a curious hybrid of literary translation and musical arrangement. This connection is particularly relevant when we treat a text as musical material by considering the expressive effects of that text’s physical sounds. As the arranger seeks musical transformations to render a piece with a new set of instruments, the translator similarly aims to

⁷¹ Ibid., 44.

⁷² Ibid., 36.

⁷³ Ibid., 36.

⁷⁴ Ibid., 54.

⁷⁵ Ibid., 55.

transform text. For the translator, the musical restrictions are more strict, since few to no modifications to the score are typically permitted.

Phonetic choices on the translator's part are analogous to two of the arranger's concerns: timbre and articulation. Each vowel has its own unique sound and character that can serve an expressive function, similar to the timbral palette available to the arranger. A composer may indicate a variety of articulatory instructions directly in a score: staccato, tenuto, and accents, to name a few. The very physicality of language imposes a set of articulations upon a text's underlying music. For instance, plosives vary in force and abruptness, giving a wide range of possible attacks and cut-offs for a note. In languages such as German, where certain consonant groupings may lengthen or shorten vowels, the overall duration of a note can even be modified by text.

The musical timbres and articulations afforded by a language's phonetic palette, together with meaning and poetic features such as rhyme and meter, are devices by which the translator interprets and critiques texted music. The translator's choices also encode a unique perspective: a reading, at once personal and historical, of a piece. It is my hope that through careful attention to the sounds of language, existing translation methods can be augmented to heighten the value of singable translations, both as agents of accessibility, and as powerful vehicles of interpretation.

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