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Creative Collaborations: The Songs/Poems of Canadian Artists Leslie Uyeda and Lorna Crozier

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A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts
degree in Music

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Abstract

Composer Leslie Uyeda and poet Lorna Crozier inspire, create, and collaborate in real time. Uyeda and Crozier have an exceptional creative collaboration as they have collaborated on 9 song cycles in the past 12 years and the subject matter of much of their art can be seen as cultural reflections and critiques. This is evident in the song cycle *The First Woman* which speaks of the silencing of women's voices through the tales of Lilith and Eve in the garden of Eden and the rape of Dinah, Jacob's daughter. To successfully collaborate on 9 song cycles is a feat in itself, but to also create art that embraces challenging emotions and topics concerning current gender issues is remarkable. Through a singular case study analysis consisting of in-depth interviews and musical score analysis, this monograph aims to not only provide a performance guide to two Uyeda and Crozier creations, *White Cat Blues* and *The First Woman*, but to also uncover what makes their creative collaboration process so unique and effective.

Within the performance guide, the poetry is examined discovering theme, tone, structure, language devices, and imagery. The music is analyzed focusing on structure, style, basic harmony, and the relationship between the text and music, highlighting specific areas of word painting. The performance guide concludes with an examination of the vocal technical challenges presented to the singer, with possible solutions. Accompanying the performance guide are recordings of four Uyeda and Crozier art song collaborations.

To date, the researcher has not identified any contemporary research studies of creative collaboration in solo Canadian vocal work. The information about Uyeda and Crozier in combination with the performance guide to *White Cat Blues* and *The First Woman* serve as a great resource for teachers, singers, and pianists.

Keywords: Leslie Uyeda, Lorna Crozier, *White Cat Blues*, *The First Woman*, Creative Collaboration, Canadian Art Song, Canadian Poetry, Female Canadian Composer, Female Canadian Poet, Canadian Vocal Music, Art Songs for Soprano

Summary for Lay Audience

The collaboration between art forms has been an essential component in inspiring creative genius. This monograph looks at the collaboration between a poet and composer who are working together now. Composer Leslie Uyeda and poet Lorna Crozier inspire, collaborate and create together in real time. This research uncovers what makes their creative collaboration special and provides a performance guide to two of their works for singer and piano: *White Cat Blues* and *The First Woman*. Within the performance guide, the poetry is analyzed discovering theme, tone, structure, and language devices. The music is analyzed focusing on structure, style, basic harmony, and the relationship between the words and the music. The performance guide concludes with suggestions for the singer to navigate the challenging technical requirements of the songs. The performance guide will serve as a great resource for teachers, singers, and pianists.

Uyeda and Crozier's art is worthy of research because they have not only created 9 song cycles, but their art also discusses current socially debated issues including gender. For art to shed light on the abuse of women and to challenge the listener to ponder these issues is truly remarkable. It is hoped this research will promote the work of Leslie Uyeda and Lorna Crozier and continue the necessary dialogue in support of a world where women's voices are heard and not silenced.

Acknowledgments

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The completion of this dissertation would not have been possible without Leslie Uyeda and Lorna Crozier. I cannot begin to express my gratitude for sharing your art and creative processes with me. A special thanks also goes to sopranos, Robyn Driedger-Klassen and Heather Pawsey, for allowing me to interview them.

I would also like to thank my friends and colleagues at Western, in particular Samantha Lee, who performed Uyeda's *Sex Lives of Vegetables Volume III*, *White Cat Blues*, *Mother and I*, *Walking*, and *Midnight Watch* in recital with me at Western.

Lastly, this journey would not have been possible without the support of my family. Thank you for always believing in me and for encouraging me to follow my dreams. I am very grateful to my parents, William and Diane, as well as my sisters Danielle and Kaitlin, and my beloved dog, Koda. To my husband, Federico Pasini, I am forever thankful for your love, constant support, and unfailing encouragement.

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Preface

In 2007, I attended the Vancouver International Song Institute, which is a young artist program dedicated to the study of poetry and art song. At this program, I discovered the collaborations of Lorna Crozier and Leslie Uyeda at the premiere performance of *The First Woman*.

The First Woman song cycle captivated me as a listener and drew me into the world of the women portrayed within the cycle. I found the poetry utterly compelling in its bold ability to express heartfelt female emotions. The music further intensified the drama and I can still recall the complete silence within the theatre when the cycle came to its conclusion. It was apparent the audience was deeply affected and changed by this art.

Ten years later, while working on my doctoral degree, I remembered this concert and felt the desire to research Leslie Uyeda and Lorna Crozier. In February 2018, I personally met Leslie Uyeda at her home in Vancouver. She graciously agreed to work with me on *The Sex Lives of Vegetables Volume III*, which I was performing in recital a few months later.

Singing the music of living poets and composers is a remarkable gift; the additional insights Leslie Uyeda provided to her own music were inspiring. It made me aware that this type of collaboration must be fostered. Music notation is imperfect, as it is attempting to record on paper what is created with sound, breath, and soul. When I sang with Leslie Uyeda, she further explained how to interpret the markings on the page to bring the song to a higher level of artistry and expression.

Further, I think there is a different connection when performing the art song of living composers and poets as it unites the performer to the music in a deeper way. Every singer would be so lucky to have the opportunity to work with a living composer on their compositions; it truly opens up a whole new world of expression.

My next recital featured several of Leslie Uyeda and Lorna Crozier's collaborations: *White Cat Blues*, *Mother and I*, *Walking*, and *Midnight Watch*. As I learned, rehearsed, and ultimately performed these songs, my understanding of the relationship between the poetry and the music deepened. The more I sang these songs, the more I thought how sublimely the poetry is set to music. Leslie Uyeda has the ability to capture the essence of Lorna Crozier's text and express it through song. This journey has opened up for me a new understanding of contemporary music and the symmetry between poetry and song.

As a performer, I believe the union of poetry and music is what ultimately draws people to art song. To express a beautiful poetic thought with voice and piano takes the emotion and expression to a whole new level. I believe this is especially true in a song cycle such as *The First Woman*. Art is a powerful medium and performers have the ability to deeply affect people.

As I interviewed Leslie Uyeda and Lorna Crozier, I discovered the premiere performance of

The First Woman was met with both high acclaim and high criticism. Some audience members were thrilled with the new song cycle, while others felt gender issues like these should not be the subject matter of art. Leslie Uyeda and Lorna Crozier are two remarkable artists who dare to express real female issues within their art. I feel grateful to be able to share their work through this monograph.

Chapter 1

Introduction

From Franz Schubert's settings of Wilhelm Müller to Aaron Copland's settings of Emily Dickinson, the collaboration between art forms and artists has been the topic of countless books, journal articles, and dissertations.¹ According to Thomas Hampson, "in classic song, both poem and music are in a profound metaphoric dialogue, a conversation between equal partners. The specific use of that sung moment is then defined by its reflections, allowing art to become the transformer – the active ingredient of expression — and not a belittling qualitative adjective."² The art of collaboration in song is multi-faceted as it starts with the relationship between the composer and poet, moves onto the relationship between the pianist and singer, and is ultimately about the relationship between the performers and audience, channeling the first collaboration of the composer and poet.

In this monograph, I examine the collaboration between a composer and poet who are working together right now; Leslie Uyeda and Lorna Crozier inspire, create, and collaborate in real time. Similar inquiries into current collaborative processes between composers and poets have been undertaken in recent years.³ However, Uyeda and Crozier have an exceptional creative

¹Representative sources of scholarly and popular research concerning collaboration include: Stephen Rodgers, "Sentences with Words: Text and Theme-Type in *Die schöne Müllerin*, *Music Theory Spectrum*", Volume 36, Issue 1, (June 2014): 58–85. <https://doi.org/10.1093/mts/mtu007>
Dorothy Z Baker, "Aaron Copland's Twelve Poems of Emily Dickinson: A Reading of Dissonance and Harmony: Document View." *Emily Dickinson Journal* 12, no. 1 (2003): 1. 10.1353/edj.2003.0002
Carmella Tian Ming Cao, "*Les chansons de bilitis*": A symbiotic collaboration between two artists Claude Debussy and Pierre Louys with an annotated performance guide and original translations," Ph.D. diss., (University of Nevada, Las Vegas, 2015). <https://digitalscholarship.unlv.edu/thesedissertations/2336>
Scott Burnham, "The Stillness of Time, the Fullness of Space: Four Settings of Goethe's "Wandrer's Nachtlied"," *Nineteenth Century Music* 40, no. 3 (2017): 189. DOI: 10.1525/ncm.2017.40.3.189

²Thomas Hampson, "A world of song: introducing the resources of the Hampsong Foundation," *Journal of Singing* 69, no. 4 (2013).

³Representative sources of scholarly and popular research about current composer and poet collaborations include:
Lisa Barg, "Taking Care of Music: Gender, Arranging, and Collaboration in the Weston-Liston Partnership," *Black*

collaboration worthy of further research as they have collaborated on 9 song cycles in the past 12 years and the subject matter of much of their art includes reflections and critiques on currently debated social and cultural themes. For instance, the song cycle *The First Woman* speaks of the silencing of women's voices through the tales of Lilith and Eve in the garden of Eden and the rape of Dinah, Jacob's daughter. To successfully collaborate on nine song cycles is a feat in itself, but to also create art that embraces challenging emotions and topics concerning current gender issues is truly exceptional.

Unfortunately, however, further information and performances of Uyeda and Crozier's collaborations are rather scarce. At this time, the only information available about Uyeda is online at the Canadian Music Centre website and through her own personal website. This monograph aims at improving this exiguity of knowledge. Four recordings of Uyeda and Crozier's works are contained within Appendix E, acting as a centrepiece around the text, analysis, and vocal technical considerations. Through in-depth interviews and musical score analysis, the goal is not only to provide a performance guide to two Uyeda and Crozier creations, but also to investigate what makes their creative collaboration process so successful.

1.1 Methodology

The qualitative research of this project is ethnographic in nature and examines the individual and combined creative processes of Uyeda and Crozier. The paradigm of this research hinges on the idea that art is a collaborative process and each individual has a unique way of approaching the creation of art. In order to delve into the creative processes of these artists, the praxis of this research is framed as a case study analysis using the methods of in-depth interviews and document (music score) analysis.

The interview, as defined by E. Maccoby and N. Maccoby is "a face-to-face verbal exchange, in which one person, the interviewer, attempts to elicit information or expressions of opinion or belief from another person or persons."⁴ This research adopted the neo-positivist

Music Research Journal 34, no. 1 (2014): 97. DOI: 10.5406/blacmusiresej.34.1.0097

Oliver Soden, "The Clarion Airs of Michael Tippett and Christopher Fry," *The Musical Quarterly* 97, no. 4 (2014): 616-60.

Sabrina Laney Warren. "Dramatic stories in an intimate setting: Exploring the art songs of Rachel DeVore Fogarty." Ph.D. diss., (The University of Memphis, 2017).

Michael Hix, "The Brecht Settings of Paul Dessau (1894-1979)," *Journal of Singing - the Official Journal of the National Association of Teachers of Singing* 73, no. 2 (2016): 149-157. <http://link.galegroup.com/apps/doc/A484973768/AONE?u=lond95336&sid=AONE&xid=6945358d>

Elliott Carter and John Ashbery, "The Origins of *Syringa* (1978)," *Chicago Review* 58, no. 3 (2014): 114. <https://www.jstor.org/stable/24770645>

⁴E. E. Maccoby, and N. Maccoby, *The interview: A tool of social science*. (Cambridge, MA: Addison-Wesley, 1954), 449.

non-interfering approach of K. Roulston⁵, as this ensured “the conversation can be used to reveal the true self of the interviewee (or the essence of her experiences), ideally resulting in solid, trustworthy data.”⁶

All the interviews occurred in a semi-structured format. According to Patricia Leavy, “semi-structured interviews can make better use of the knowledge-producing potentials of dialogues by allowing much more leeway for following up on whatever angles are deemed important by the interviewee; as well, the interviewer has a greater chance of becoming visible as a knowledge-producing participant in the process itself, rather than hiding behind a preset interview guide. And, compared to unstructured interviews, the interviewer has a greater say in focusing the conversation on issues that he or she deems important in relation to the research.”⁷ It is hoped, through this receptive semi-structured interviewing style, the interviewees felt “empowered and enable[d] to have a large measure of control in the way in which they answer the relatively few and relatively open questions.”⁸

Maintaining accordance with Leavy’s advice, the interviewer “transcribe[d] the conversations...relatively soon after the conversations are over (e.g., within a couple of days) because this guarantees better recollection of the body language, the atmosphere, and other non-transcribable features of the interaction.”⁹ The information gathered from the interviews was vital to the research of this monograph as it provided first-hand information about the poems and songs discussed within the analysis sections.

According to H. Simons, a case study is an “in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project, policy, institution or system in a real-life context. It is research based, inclusive of different methods and is evidence led.”¹⁰ For this monograph, the case study used the method of Parlett and Hamilton’s progressive focusing¹¹ which is the “gradual reframing of initially identified issues into themes that are then further interpreted to generate findings.”¹²

The researcher has chosen a case study approach for its many merits. According to Leavy,

the strength of case study lies in the insights we gain from in-depth study of the particular. But I also argue for the universality of such insights if we get it right; By which I mean that if we are able to capture and report the uniqueness, the essence, of the case in all its particularity and present this in a way we can all recognize, we will

⁵Patricia Leavy, *Oxford Handbook of Qualitative Research* (Oxford University Press, USA, 2014), 282. .

⁶Ibid, 282.

⁷Ibid, 286.

⁸T. Wengraf, *Qualitative research interviewing*. (Thousand Oaks, CA: Sage, 2001), 155.

⁹Leavy, *Oxford Handbook of Qualitative Research*, 290.

¹⁰H. Simons, *Case study research in practice*. (London: Sage, 2009), 21.

¹¹Leavy, *Oxford Handbook of Qualitative Research*, 464.

¹²Ibid, 464.

discover something of universal significance. This is something of a paradox. The more you learn in-depth about the particularity of one person, situation, or context, the more likely you are to discover something universal. This process of reaching understanding has support both from the way in which many discoveries are made in science and in how we learn from artists, poets, and novelists, who reach us by communicating a recognizable truth about individuals, human relationships, and/or social contexts.¹³

Given that the document to be analyzed is a musical score, keeping “in the tradition of the ethnomethodologists and some adherents of discourse analysis, [this] document might be more fruitfully approached as a “topic” (Zimmerman and Pollner) rather than a resource (to be scanned for content), in which case the focus would be on the ways in which [the] given document came to assume its present content and structure.”¹⁴

Once all of the data has been collected and analyzed, the researcher underwent a process of generalization to “generate a theory of the case that makes sense of the whole.”¹⁵ Using the advice of L. Butler-Kisber, intellectual generalization was used to “indicate the cognitive understanding one can gain from qualitative accounts even if settings are quite different [...] It is possible to identify a significant process in one case (or several cases) that is transferable to other contexts, irrespective of the precise content and contexts of those other cases.”¹⁶ The generalization process provides the researcher with the applicable tools to infer a similar creative process to the other 7 song sets of Uyeda and Crozier.

1.1.1 Procedure: Biographical Phase

The first portion of research included interviews with the composer, Leslie Uyeda, the poet, Lorna Crozier, and the two sopranos who premiered many of Uyeda’s works, Robyn Driedger-Klassen and Heather Pawsey. This research complies with relevant university, provincial, national, and international policies and regulations that govern research involving human participants. Prior to the interviews, a research ethics application was submitted and approved by Western in June 2018 to allow for interviews with all the proposed collaborators. The research ethics application was valid for one year to allow for the interviews as well as any follow up questions and conversations.

Questions were sent to all interviewees prior to the interview in order to allow them adequate time to reflect upon the questions. It was made clear to all participants that these questions were

¹³Ibid, 466-467.

¹⁴Ibid, 376.

¹⁵Ibid, 466.

¹⁶L. Butler-Kisber, *Qualitative inquiry: Thematic, narrative and arts-informed perspectives*. (London: Sage, 2010), 15.

merely a starting point, and were created with the intent to allow for a natural dialogue. At this time, it was also made known that any follow up questions could be addressed via phone call or email. For a detailed list of interview questions for Uyeda, Crozier, Driedger-Klassen, and Pawsey please refer to Appendix C.

The interviews with Uyeda, Crozier, and Driedger-Klassen were conducted in person in Vancouver, B.C in August 2018. The interview with Pawsey was conducted over the telephone in December 2018. All the interviews were audio recorded and transcribed to help the researcher have a more in-depth understanding.

Keeping with the semi-structured interview format, Uyeda's interview began with basic biographical questions concerning her education, important musical influences in her life, and significant career opportunities. Uyeda's interview progressed to questions about the 9 song sets written in collaboration with Crozier, focusing specifically on *White Cat Blues* and *The First Woman*. These questions addressed details about Uyeda's compositional and collaborative processes, specifically examining how and why she set these particular songs. The interview with Uyeda concluded with questions regarding her experiences working as a female composer in Canada. These inquiries delved into Uyeda's opinions on the many issues surrounding female composers such as the lack of exposure of their music, as well as the differences in opportunity with her male colleagues. As this monograph is presented as a case study, the information pertaining to any issues surrounding female artists in Canada will be presented as Uyeda's personal creative journey overcoming any obstacles and challenges unique to her life.

As Crozier's time was limited, she requested to have one combined interview with the researcher and Uyeda, instead of a separate interview first. As a result, the combined interview began with biographical questions specific to Crozier including education, personal literary influences, and the career opportunities in her life. Next, the interview focused on specific questions about the poetry used in the song sets. These questions uncovered Crozier's sources of inspiration, generative process, and views on collaboration. The combined interview then became an example-driven dialogue about the specific collaboration between the two artists. The interview concluded with questions about Crozier's experiences as a female poet living and working in Canada. Similar to Uyeda's interview, there were queries regarding exposure and accessibility of her work as well as any personal experiences being a female poet in Canada.

The interviews with Robyn Driedger-Klassen and Heather Pawsey consisted mainly of dialogue regarding the vocal challenges present in Uyeda's song sets, preceded by the establishment of a basic understanding of each of their personal vocal journeys. This acted as a basis for their opinions on the challenging portions of the songs. Afterwards, questions about what drew each singer to Uyeda's music and Crozier's poetry were asked. As this monograph is also intended to be a performance guide, the insights provided by these professional singers are valuable help

for whoever wants to perform or teach this music.

All of the interviews followed the proposed questions in a way that allowed for a semi-structured conversation. In Uyeda's interview, the researcher felt a deep amount of respect and awe for this composer, due to her immense musical knowledge, compositional skills, and her brilliance. In the combined interview, it was a true pleasure for the interviewer to witness the exchange between Crozier and Uyeda, as they are both profoundly supportive and trusting of one another. It was uncovered in both Driedger-Klassen and Pawsey's interviews that they each have a great amount of respect for Uyeda and her music, and feel privileged when they have the opportunity to perform Uyeda's music.

The researcher used previous interviews on record, as well as ephemeral documents such as online sources, newspaper articles, and current research articles, to prepare appropriate questions for the interviewees, as well as to confirm basic information and fill in any gaps in the interviews. The process of completing the research ethics application, conducting the interviews, and researching other sources of information about the artists took approximately five months.

1.1.2 Procedure: Collaborative Context

The second part of the methodology of this research project consisted of an in-depth case study analysis of two of Uyeda and Crozier's collaborations: *White Cat Blues* and *The First Woman*. This analysis consisted of the combined interview with Uyeda and Crozier, described in the previous section, and an analysis of each musical score by the researcher.

Using Zimmerman and Pollner's "topic" method, described on page 4, as a basis for document analysis, the text was first examined separately from the music, discovering the theme, tone, structure, language devices, and imagery contained in the poem. Next, the music of the song sets was analyzed. The structure of each piece was studied and the musical phrases were identified and compared with the phrases of the poetry. Any similarities or differences in the structure and phrasing of the music and text were brought to light. Next, a basic harmonic analysis of the music was performed. This analysis highlighted how specific harmonies create a relationship between the vocal and piano lines. A detailed analysis of the relationship between the text and music followed. This analysis uncovered the musical devices and harmonies utilized to highlight the images and emotions expressed in the poem, as well as specific areas of word painting to emphasize individual words. The analysis section concludes with an examination of the vocal challenges presented to the singer in each particular set. These challenges include issues of range, tessitura, breath management, text articulation, as well as potential difficulties with rhythm and pitch. Consequently, possible solutions are provided to help teachers,

singers, and pianists navigate the challenging portions of the songs.

1.2 Significance and originality of this research

Through a singular case study, this research illuminates the processes of creative collaboration. At the time of writing, the researcher has not identified any contemporary research studies of creative collaboration in solo vocal work. There are many popular and scholarly investigations into singer songwriters such as Joni Mitchell and Bob Dylan, and songwriter duos such as Paul Simon and Art Garfunkel, and John Lennon and Paul McCartney¹⁷, however this research is unique because it deals with a form of music which is not necessarily consumable in the ways the popular songs are, goes beyond vernacular themes, and both the nature of the collaboration and the subjects of the works go beyond the stereotypically womanly spheres. Actually, the songs of the cycles examined in this monograph may be seen as critiques in themselves, as will be highlighted further in the musical analysis sections.

1.3 Limitations of this research

There are some areas of limitation within this research project. As mentioned earlier, there are few published dissertations or articles within the same scope as this monograph to use as a reference point, a scarcity which becomes virtual absence if the focus is restricted to Canadian contemporary classical creative collaborations. Additionally, the scope of this research is limited to two of Uyeda and Crozier's song cycles to ensure the attainment of an adequate level of detail in the analysis within the time restraints of a doctoral program. A subsequent analysis of the other 7 song cycles is desirable to better portray the entire breadth of their works of art. Further, the song cycle *The First Woman* discusses modern day female gender issues concerning rape and the silencing of women's voices. The scope of this monograph does not include literature about other compositions or art forms raising similar issues. An additional research

¹⁷Representative sources of scholarly and popular research concerning singer songwriters include:

A Karppinen, *The Songs of Joni Mitchell*. (London: Routledge, 2016)

Joe Morella, and Patricia Barey, *Simon and Garfunkel: Old friends*. (New York, N.Y: Carol Pub. Group 1991)

Geoffrey Giuliano. *Two of Us: John Lennon & Paul McCartney Behind the Myth*. (New York: Penguin Studio, 1999)

Keith Negus, *Bob Dylan*. (Bloomington: Indiana University Press, 2008)

Ann Game, and Andrew Metcalfe, "Collaboration". *Literature and Theology* 14, no. 3 (2000): 261-75. <https://www.jstor.org/stable/23925611>

Bucks/ole songcamp, featuring island def jam music group, hosts 35 international songwriters to craft a body of great songs! 2010. *Marketwire* (May 13, 2010)

Andrew Wyse, "Surviving the process of collaboration." *Canadian Musician*. May 2000. <https://search.proquest.com/docview/216499718>

paper would be beneficial showing similar portrayals of injustice through art.

1.4 Practical applications of this research

The findings of this research culminate in a performance guide to two of Uyeda and Crozier's collaborations (*White Cat Blues* and *The First Woman*). The information gleaned from the interviews with Uyeda and Crozier will give the performer access to detailed performance instructions for these song sets. The analyses within the performance guide provide significant information for musicians willing to learn and perform these song sets. The poetic analysis and personal insights from Crozier will provide the singer with a deep understanding of the poetry. This will in turn give the singer tools to express a more dramatic performance of the works. The harmonic analysis of the music as well as the information from Uyeda's interview will enhance both the singer's and pianist's understanding of the musical progression in each song and the relationship between the text and the music.

This research may also promote the work of two living female Canadian artists by generating exposure to their respective art forms. As is detailed in the review of literature section in Chapter Two, there is a dearth of information about many living Canadian female artists and there are currently no books in print about Uyeda. At this point, Uyeda's music is not available in many university libraries across Canada; it is available by loan through the Canadian Music Centre or for purchase from Avondale Press. It is hoped that by providing information and creating interest in her works, this research will aid in the dissemination of Uyeda's printed music throughout university music libraries in Canada as well as voice studios. Accompanying the text, analysis, and pedagogical observations are recordings of four of Uyeda's vocal works with texts by Lorna Crozier contained in Appendix E. If more singers, vocal teachers, and audiences are exposed to her work, this may in turn create more performances of her music and perhaps future commissions for Uyeda and Crozier.

1.5 Chapter outlines

Chapter Two contextualizes the research with a literature review, which includes all books, articles, and dissertations pertaining to Canadian female composers and creative musical collaborations. This chapter is important within the monograph because the intent of this research is to fill a gap in the current literature surrounding Canadian female composers.

The third and fourth chapters discuss the answers to the biographical and creative interview questions with Leslie Uyeda and Lorna Crozier. The information presented in these chapters

includes details about their upbringing, musical inspirations, creative processes, and collaborations.

Chapter Five consists of the analysis of the *White Cat Blues* song cycle. Insights from Crozier, Uyeda, and Driedger-Klassen introduce this chapter, which continues with the poetic and harmonic analyses outlined in the methodology section. Finally, specific vocal technical considerations for potential singers and teachers are presented. Chapter 6 contains an analogous analysis of *The First Woman* song cycle. This chapter begins with insights from Crozier, Uyeda, and Pawsey and also concludes with a section about the vocal technical considerations.

Chapter 7 draws the conclusions of this study with a summary, several implications of this research, and recommendations for further studies. Appendix A details Uyeda and Crozier's full list of collaborations, Appendix B includes a list of Crozier's literary works, Appendix C features the list of interview questions, Appendix D contains the performance programs of the researcher, Appendix E features the researcher's recordings of four Crozier/Uyeda art songs, and Appendix F includes the Research Ethics Approval Forms.

Chapter 2

Review of literature

The literature relevant to this monograph can be organized in three separate sections. The first contains information regarding the lives and works of female composers in Canada and the United States. The second section looks at current research in the field of musical collaboration. The final section is devoted to the issues surrounding gender and female composers.

2.1 Female composers in Canada and the United States

This section highlights literature pertaining to female composers in Canada and the United States. As evidenced below, there is a scarcity of published sources pertaining to the work of Canadian female composers. However, in recent years there has been an increase in the number of dissertations written on female composers, including performance guides to selected works.

Dr. Anne K. Gray's *The world of women in classical music* (2007) provides a historical account of female composers from the middle ages to modern day. Each composer is dedicated a brief biography which also mentions prominent compositions. These biographies were a source of inspiration for the biography sections of this monograph. Gray's book devotes one chapter to 19 female American composers from the 20th Century. The following chapters feature modern female conductors, performers, musicologists, and women in the business of music. Of particular interest is the statement that World War I changed the stage for women in music, as men were fighting in the war and women began to fill the positions of conductors, composers, and musicians.¹ Gray's book provides a historical contextualization for the struggles and suppression of female composers which have survived, in some forms, to these days.

William Bruneau and David Gordon Duke's book *Jean Coulthard: A Life in Music* (2005) provides a remarkable in-depth account of the life and works of Vancouver composer Jean

¹Anne K. Gray, *The world of women in classical music* (Santa Ana, CA: Seven Locks, 2007), 217.

Coulthard. This book is structured as a biography of Coulthard's life, starting from her upbringing and education, with relevant musical examples and quotes from the composer interjected throughout the chapters. The book is completed by a list of some of her published compositions and recordings and a useful chart comparing Coulthard's life events and compositions with other contemporary composers and major world events. Bruneau and Duke's book is essentially bibliographical in nature, whereas this research mainly focuses on the process of creative collaborations and in-depth musical analysis. Nevertheless, the stylistic influence of Bruneau and Duke's book on the present monograph is apparent.

Michael Slaton's *Women of influence in contemporary Music: nine American composers* (2011) discusses the lives and music of nine female American composers born from the 1930s through the 1950s. Slaton's work examines the biographies and historical context of these composers with a brief analysis of one of their key works. A particular emphasis is put on the idea that the rise of female composers is made possible through access to their works and performers.² It is also shown how developments in technology have aided this rise, through the increased availability of recordings and published scores.³ For its hybrid structure containing biographical details, lists of works, as well as musical analyses, this book served as a style guide in the organization of this monograph.

Soundprints (1972) by Peter Such details six Canadian composers, including one woman, Norma Beecroft. This book features interviews, reviews, articles, letters, and program notes from concerts, with the intent to provide the reader with a sense of the Canadian atmosphere for composers during this time.⁴ This monograph aims at providing an analogous, more current examination of life as a female composer in Canada from the perspective of Leslie Uyeda.

Paul Steenhuisen's *Sonic mosaics: conversations with composers* (2009) is a relatively new book which details interviews with 32 composers about their works and the contemporary music scene in Canada and abroad including France, Germany, England, and the United States of America. The aim of the book is to create a sense of the musical cultural context in these countries.⁵ The composers of specific interest to this monograph interviewed in Steenhuisen's book are the Canadian female composers Alexina Louie, Linda Caitlin Smith, Barbara Croall, Juliet Palmer, and Hildegard Westerkamp. Unfortunately, each composer only receives approximately ten pages of interview material, which results in a limited amount of information for the reader. This monograph provides another current voice by contributing information about

²Michael Slaton, *Women of influence in contemporary music: nine American composers* (Lanham, MD: Scarecrow Press, 2011), foreword.

³Ibid.

⁴Peter Such, *Soundprints* (Toronto: Clarke, Irwin, 1972), preface.

⁵Paul Steenhuisen and R. Murray Schafer, *Sonic mosaics: conversations with composers* (Edmonton: University of Alberta Press, 2009), XI.

Uyeda.

Jack Hamilton's Article "The Unknowable Joni Mitchell" (2006) speaks to her artistic process as a singer/songwriter. "Among Mitchell's greatest gifts as a songwriter and a performer was a double-edged one: her preternatural ability to create a sense of connection with her audience [...] Her dazzling powers of expression, in her writing and in a pristine soprano that seemed to exude confessional directness, had a way of obscuring the sophistication and intellect that defined her art."⁶ Further, Mitchell's music "inspires a deep sense of intimacy"⁷ that can be viewed as a similar model for Crozier and Uyeda's art. These women all create art that speaks right to the heart of a matter and connects with the audience. Crozier also found personal inspiration from Joni Mitchell, which is further discussed in Chapter 7.

In addition there are several catalogues of Canadian composers including *66 Canadian composers from Atlantic to Pacific*, *Contemporary Canadian composers*, *Catalogue of Canadian composers*, *Association of Canadian Women composers: directory 1987*, *International encyclopaedia of women composers*, *Women composers: a checklist of works for the solo voice*, *Women composers and songwriters: a concise biographical dictionary*, and *Women composers: a handbook*. While these books are valuable resources, none has any information about Leslie Uyeda. This monograph is intended to fill this gap in the bibliography.

Besides the printed books, there are several online articles and dissertations relevant to the research of this monograph. *Violet Archer: A Canadian woman in composition* (2010) is a DMA dissertation by Emma Banfield on the life and some selected works of Violet Archer, a composer from Edmonton, Canada. Banfield's dissertation outlines the history of composition in Canada, specifically highlighting female composers, and also discusses Canadian national identity in paintings, poetry, and literature. Hence it was useful to establish the detailed background about art in Canada within which this monograph is framed.

Sabrina Warren's DMA dissertation, *Dramatic Stories in an Intimate Setting: Exploring the Art Songs of Rachel DeVore Fogarty* (2017) contains biographic information and song analyses. It further discusses the collaboration process between composers and singers, and highlights perceptions about modern women in composition. This monograph adds to the same line of research by contributing to the breadth of knowledge about creative collaborations, although with the focus on a composer and poet.

A DMA dissertation by Caroline Ruth Schiller, *A performer's guide to works for soprano voice by Canadian women composers* (2001), catalogues many works by Canadian female composers and in particular all songs for soprano voice and piano written between 1946-2000 by

⁶Jack Hamilton, "The Unknowable Joni Mitchell". *The Atlantic Monthly*; Boston Vol. 320, Iss. 4, (Nov 2017). <https://search.proquest.com/docview/1961370203>

⁷Ibid.

female composers associated with the Canadian Music Centre. Each song description includes the composer's short biography, the poet's name, and the song's range, tessitura, and level of difficulty. This dissertation does not include Uyeda, who was not associated with Canadian Music Centre at that time, although her first composition for soprano and piano, *Our Lost Hearts*, was written and published in 1997. This monograph can also be seen as an extension to Schiller's catalogue, focused on two of Uyeda's song cycles.

Finding North: noteworthy Canadian Women Composers' contributions to vocal compositions for mezzo, contralto, or unspecified voice (2008) by Katherine Eberle Fink is a relevant article from the *Journal of Singing*, describing the vocal works in terms of difficulty with regards to tessitura, range, and harmonic challenges. Uyeda is not mentioned in Fink's article, as the majority of her vocal works are for soprano. Nevertheless, the article sets a standard for the determination of performance difficulty, which is adopted in this monograph.

There are other dissertations and articles about female vocal composers in Canada like *Barbara Pentland's songs for soprano: A performer's guide to selected major works* (2015) by Catherine Abele, *Contemporary music in Canada: Alexina Louie* (1994) by Diane Begay, *My Garden is not pristine: an interview with Linda Caitlin Smith* (2017) by Anna Höstman, and *The Vocal Music of Ana Sokolović: Love Songs for the Twenty-First Century* (2012) by Tamara Bernstein. These papers all demonstrate an increasing research interest in the lives and works of contemporary female Canadian composers.

One dissertation of particular importance is *New Voices: A Context For And Sampling Of Song Cycles By Vancouver Composers Since 2005* (2014) by Kimberly Joy Prins Moeller. After discussing the national identity of Canadian music and the development of art song in Canada, Moeller analyzes three vocal works by Vancouver based composers. These works include Jocelyn Morlock and Alan Ashton: *Involuntary Love Songs*, Leslie Uyeda and Joy Kogawa: *Minerals From Stone*, and Daniel Marshall and Elaine Woo: *Moods: Indigo to Carmine*. This is the only resource found which speaks about Leslie Uyeda, which undoubtedly highlights the advisability of the present research.

The dissertations listed above concerning female composers' song cycles show an increase in this field of research by current singer-scholars. There is a large amount of contemporary female composers working now, and a need for further academic sources uncovering these compositions.

2.2 Musical Collaboration

This section on musical collaboration begins with sources about collaborative theories and practices before highlighting specific artistic collaborations. There has been an increase in academic research in the past twenty years regarding the successful creative collaboration processes. The section concludes with articles about popular and classical musical collaborations. As is evidenced below, there is a limited amount of scholarly research into contemporary classical musical collaborations. To highlight the prominent examples of classical collaborations in Canada and the United States, examples from online articles/journals are detailed.

Margaret Barrett's book, *Collaborative Creative Thought and Practice in Music* (2014), speaks of new perspectives of collaborative thought and processes in the fields of composition, musicology, performance, music education, and music psychology. This book is divided into three sections and focuses on creative collaboration in compositional practices, how collaboration fosters the crossing of boundaries between musicology and performance, and how creative thought influences educational settings.⁸ Her research about creative collaboration crossing boundaries between disciplines is evident through the work of Uyeda and Crozier.

Vera John-Steider's book "Creative Collaboration" (2006) details the processes of creative collaboration with insights into artists and thinkers, including Aaron Copland and Leonard Bernstein, and shows how the human mind flourishes within relationship. She also includes a chapter about the collaboration of women and argues "that women face fewer barriers than men when attempting collaboration. . . [because] modern life has been more adaptive in the private than in the public domain. This gendered division of attitudes and experiences is a result of past practices, but it is subject to further historical and technological changes. These changes make possible the implementation of joint endeavours in more settings and an increase in participation by both men and women, which in turn creates a more gender-equal and collaborative world."⁹ Her insights into female collaboration are interesting in light of this monograph, as it uncovers and provides a first hand account of the collaborative relationship of Uyeda and Crozier.

"Collaboration in creative work: An initiative for investigation" (1994) by Jock Abra looks at examples of collaboration from various fields. He states "collaborations benefit from partner diversity and require special talents of which people differ."¹⁰ According to his research it is essential for collaborators to share thoughts and ideas. Both these ideas are shown in the

⁸Margaret Barrett, *Collaborative Creative Thought and Practice in Music* (England: Ashgate Publishing Limited, 2014).

⁹Vera John-Steiner, *Creative Collaboration*, (Cary: Oxford University Press USA – OSO, 2006): 122. DOI: 10.1093/acprof:oso/9780195307702.001.0001

¹⁰Jock Abra, "Collaboration in creative work: An initiative for investigation." *Creativity Research Journal*, 7:1, 1994. DOI: 10.1080/10400419409534505

collaborations of Uyeda and Crozier; both work within different mediums and fields, and are specialists in their given fields, but they come together to create collaborative works of art.

Seana Moran and Vera John-Steiner's article "How collaboration in creative work impacts identity and motivation" (2004) discusses the traits for successful collaboration, how collaboration can provide emotional support, and how collaboration fosters a connected motivation that is rooted in the bond of the collaborators and flows through to the final creation. This article further discusses the frustrations of a collaborative partnership that can be filled with "disagreements, tensions, and contradiction."¹¹ Moran and John-Steiner's research on collaboration can be directly shown through the work of Uyeda and Crozier in terms of the spirit of connected motivation which will be further discussed in Chapter 3.

Anneli Eteläpelto and Jaana Lahti's article "The Resources and Obstacles of Creative Collaboration in a Long-term Learning Community" (2008) looks at creative collaboration in the context of a two-year study of 10 teacher students. The results of this study showed creative collaboration was fruitful in an open and supportive environment. The study also revealed people could express differing views and opinions, but it is essential that the "emotional atmosphere and power relations"¹² of the group remain supportive. This article provides important information regarding creative working relationships and as further discussed in relation to Uyeda and Crozier's collaborations in Chapter 4.

"Collaboration and the composer: case studies from the end of the 20th century" (2007) is an article by Sam Hayden and Luke Windsor that discusses the modern day work environment of composers. They state the idea that composers should be viewed as an "isolated, possibly unhinged genius, struggling alone at the piano or desk"¹³ is inaccurate. This article looks at the collaborative aspects of composition where in the 20th Century the "musical process involves a complex of different institutions and roles, and that the composer's individual aesthetic criteria are mediated by the actions of other artists, performers, and conductors."¹⁴ Within the case study of the article, the authors discovered "the most successful artistic collaborations described here occurred when the creative process arose from within the group and was not a predetermined ideology."¹⁵ This discovery can be echoed in the creative process of Uyeda and Crozier's collaboration of *Your Breath, My Breath: Dialogue for a Mother and Daughter*.

¹¹S. Moran and V. John-Steiner, "How collaboration in creative work impacts identity and motivation," In D. Miell, & K. Littleton (Eds.). *Collaborative creativity, contemporary perspectives* London: Free Associate Books, (2004).

¹²Anneli Eteläpelto and Jaana Lahti, "The resources and obstacles of creative collaboration in a long-term learning community," *Thinking Skills and Creativity* 3, no. 3 (2008): 226. doi:10.1016/j.tsc.2008.09.003.

¹³S Hayden S. & L Windsor L, "Collaboration and the composer: case studies from the end of the 20th century," *Tempo*, 61(240), (2007): 28. <https://www.jstor.org/stable/4500495>

¹⁴Ibid.

¹⁵Ibid.

Joe Bennett's article "Collaborative Songwriting – the ontology of Negotiated Creativity in Popular Music Studio Practice" (2010) debunks two common artists' myths: a romanticized view of creativity and 'Inspirationist' understandings. He suggests how researchers should move past them. Regarding the myths of inspiration, Bennett says "creativity is often regarded as a 'puzzle, a paradox' or even a complete 'mystery'. One of the reasons for this 'mystery' is that the music industry perpetuates the notion that inspiration – a core element of creativity – is synonymous with the moment when an artist is ingeniously struck by a moment of divine inspiration."¹⁶ He suggests researchers must look at "the interplay between a field of works which presents possibilities of action to an individual who possesses the necessary habitus, partially composed of personal levels of social, cultural, symbolic and economic capital that then inclines them to act and react within particular structured and dynamic spaces called fields."¹⁷ This monograph continues this line of research as it uncovers the individual and combined creative processes of Uyeda and Crozier.

Songwriting: An Exploration of Collaborative Practices (2017) is an undergraduate honours thesis containing a review of literature that explores an examination of collaborative practices.¹⁸ It further discusses how song writing affects secondary and post-secondary education as well as incarcerated people. In the review of literature, Gilbert provides an in-depth bibliography to many current collaborative research sources. This monograph uncovers the real-life collaboration of Uyeda and Crozier to provide a personal account to their individual creative collaboration process.

Within popular music, the article "Creativity and Competition: The Beatles" (2006) by Greg Clydesdale discusses the aspects within the working relationship that made Lennon and McCartney's collaboration fruitful. Clydesdale states three components for successful collaboration: expertise, creative-thinking, and intrinsic task motivation.¹⁹ He states, although at the beginning The Beatles lacked some expertise, they made up for it in terms of creative-thinking and over time, the expertise of the band was developed.²⁰ These three areas of successful collaboration can also be applied to the working relationship of Uyeda and Crozier and are discussed in detail in Chapter 7.

Charlie Sweet, Hal Blythe, and Rusty Carpenter's article "Creative Collaboration" (2014)

¹⁶Joe Bennett, "Collaborative Songwriting – the Ontology of Negotiated Creativity in Popular Music Studio Practice," *Journal of the Art of Record Production* 2010, 5 (2011).

<http://researchspace.bathspa.ac.uk/864/1/Bennett%20-%20Collaborative%20Songwriting.pdf>

¹⁷Ibid.

¹⁸Haviland Gilbert, "Songwriting: An Exploration of Collaborative Practices," Bachelor of Music Thesis., (University of Iowa, 2017). <https://ir.uiowa.edu>

¹⁹G. Clydesdale, "Creativity and Competition: The Beatles". *Creativity Research Journal*,18(2), (2006): 129-139.

²⁰Ibid.

further discusses how a tension-based relationship of Paul McCartney and John Lennon was essential for their success as musicians. The article further references the authors' own collaborations in light of the musical partnership. McCartney and Lennon's relationship is described as one of "co-opetition"²¹ where the "tension between the two of them made for the bond."²² Within the article, the authors states necessary components of their own collaborations including determining a clear goal, selecting a designated leader, finding corroborating evidence to support their arguments, inviting tension to encourage critical thinking, adjusting the goal in relationship to discovery, and completing the project.²³ The article concludes saying tension was a necessary component in the McCartney and Lennon collaboration, as well as the authors' own collaborations, however, it is a process that requires all six outlined steps. Although this is not in line with the material discovered about Crozier and Uyeda's collaborations, it further shows the need for research into collaborative partnerships as different people thrive and collaborate according to different processes.

Looking specifically at the collaboration between classical composers and poets, the DMA dissertation "*Becoming a Redwood: A Genealogy of Expression in Dana Gioia's Poetry and Lori Laitman's Song Cycle*" (2009) by Lucy Hoyt argues that a meaningful performance requires knowledge of a song's genealogy from poet to composer to performer to audience. This dissertation also discusses Gioia and Laitman's biographies as well as a brief introduction to their collaboration. The dissertation concludes with an in depth analysis of *Becoming a Redwood*. It provides a congruent look into another contemporary composer and poet's works of art and collaboration and is further discussed in relation to Uyeda and Crozier in Chapter 7.

Although there are only a handful of scholarly writings and dissertations pertaining to the collaboration between classical composers and poets, there are several online articles featuring these collaborations. American composer Ned Rorem has set to music the poetry of Walt Whitman, Emily Dickinson, William Blake, W. H. Auden, W. B. Yeats. Rorem states collaborating with an already published poem is matter of "taking a pre-existing lyric, often a lyric masterpiece, and then assuming that you can add something to it."²⁴ Rorem has the "uncanny ability to breathe notes into words while leaving a poet's thoughts intact."²⁵ This is the essential collaboration between a composer with an already published poem, and is echoed in Uyeda and Crozier's collaborations.

Further, Canadian composer Kati Agócs set the poetry of Szilárd Borbély for *The Debrece*

²¹Charlie Sweet, Hal Blythe, and Rusty Carpenter, "Creative Collaboration." The National Teaching & Learning Forum 23 (6) 2014: 9. doi:10.1002/ntlf.20022.

²²ibid.

²³Ibid, 10.

²⁴<https://poets.org/text/ned-rorem-contentious-union-music-and-literature>

²⁵Ibid.

Passion, a work for 12 women’s voices and chamber orchestra. Agócs recalled her experience: “I lived for months with his words and they suggested this sound world to me and it just hypnotized me both day and night[. . .]I found that by writing it, by setting it, I could really apprehend the poetry.”²⁶ Agócs’ compositional process is similar to Uyeda in how she collaborates with an already published poem by studying it intensely.

There are similar creative collaborative relationships within classical music including Canadian composer Anna Höstman and poet/musician Phoebe Tsang who have been collaborating since 2009.²⁷ Höstman and Tsang collaborated with visual artist Sonja Rainey on *The Invisible Forest*, which premiered in 2017. This 20 minute composition for baritone, string quartet, harp, piano and percussion features a “live interactive video, as well as scenography/lighting in collaboration with Kai Masaoka. Musically, the piece is based on a single unison melody which laps against itself in unaligned layers. Elements and shapes from the natural world— ice, sea, floe, forest, grit, cold— are loosely tethered.”²⁸

Canadian composer Jocelyn Morlock and Canadian poet, librettist, and playwright Tom Cone collaborated in 2012 on the song, “Somewhere along the line”.²⁹ The poetry for this song was written by Cone during the final stages of his illness and was performed by mezzo-soprano Melanie Adams and pianist Rena Sharon at his memorial in 2012. In an article, Morlock commented on the connective collaboration that Cone would foster in their working relationship. She recalled “He would push me, and I think other people, beyond their boundaries...He would make you do something that might be uncomfortable, and yet you’d be sort of compelled.”³⁰ Höstman and Morlock’s collaborations are further discussed in Chapter 7, as a congruent source for Uyeda and Crozier’s collaborations.

As shown in this review of literature section, there are many intriguing collaborations between current poets and composers. Scholarly research has been conducted into the process of creative collaborations, however, there are few academic sources highlighting specific musical collaborations within the classical and popular spheres.

²⁶<https://www.classical-scene.com/2015/01/21/agocs-bmop-debrecen/>

²⁷<https://www.facebook.com/continuum.toronto/posts/heres-a-treat-two-q-and-as-in-one-to-match-the-collaborative-nature-of-urgent-vo/10155934142276552/>

²⁸<http://www.annahostman.net/invisibleforest/>

²⁹: <https://soundcloud.com/j-morlock/somewhere-along-the-line-visi>

³⁰<https://www.straight.com/arts/tom-cone-remembered-song-vancouvers-modulus-festival>

2.3 Gender and composition

The final section of literature examines the relationship between gender and composition. Feminists have been working to dismantle social justice issues,³¹ and art not only notes and reflects continuing sociological changes, but also influences society. This is particularly true in the works of Crozier and Uyeda; *The First Woman* song cycle, that exposes and brings to light the abuse of women in history, was premiered five years prior to the official beginnings of the fourth wave of feminism and the #metoo movement.

There are numerous sources pertaining to social justice, feminism, and music. Those listed here directly correlate to the scope of this research, namely the issues pertaining to gender and composition in North American contemporary female composers. This section begins with a broad overview of the principles behind feminism and composition, and concludes with specific composers' experiences. Many of the sources outlined below highlight a lack of gender equality in the field of composition, but are hopeful for a brighter future.

A general introduction to the thematic area can be found in the intellectual memoir *A Feminist Ethnomusicology: Writings on Music and Gender* (2014) by Ellen Kostoff. A pioneer of gender studies in music, Kostoff describes her research journey from the 1970s-2012. She organizes the material in 13 essays which portray the evolution of ethnomusical thought regarding women and music in relation to the concurrent feminist movements. This collection of essays "presents Kostoff's understandings and interpretations of disciplinary and social intersections that have characterized music and gender studies over the past four decades."³² She examines the relationships between gender, power, and music and also looks at music in the Hasidic ritual

³¹Feminism is the "theory of political, social, and economic equality of the sexes" ("Feminism." Merriam-Webster. Merriam-Webster. <https://www.merriam-webster.com/dictionary/feminism>) and is shown through various social and political movements. Feminist issues include the rights to vote, to work, to earn fair wages, to own property, to be educated, and to be protected from sexual abuse and rape. There are four main waves of feminism. The first wave occurred in the mid 19th century until approximately the 1920s and is known as the suffragette wave. This wave fought for women's right to vote, equal access to education, and equal rights within marriage. After the end of World War Two, the second wave of feminism emerged from the 1960s until the 1980s. This wave embraced the slogan "the personal is the political" (Lucy Mangan. *The Feminism Book: Big Ideas Simply Explained*. London: Dorling Kindersley, 2019, 110.) as women felt the rights they had been granted in the first wave were not affecting their everyday lives. The Women's Liberation Movement emerged to put an end to female oppression, which included the control of childbirth, the right to legal abortion, and standing up against physical assault. In the 1990s, the third wave of feminism emerged where women worked towards liberation. Women recognized and challenged racism, classism, and sexism in society as well as the powerlessness to stop sexual harassment. The fourth wave of feminism began in 2012. By this time, the language of feminism was well established, however, gender equality was not the personal experiences of women. This wave was marked by large social media movements and hashtags such as #metoo and the Time's Up Hollywood campaign. Within these movements, women focused on exposing sexism and sexual abuse through social media. Further, women are seeking to rectify the gender pay gap as equal pay has not yet been established.

³²Ellen Kostoff, *A Feminist Ethnomusicology: Writings on Music and Gender*, (Baltimore: University of Illinois Press 2014,) xiii.

culture. This book serves as a valuable resource for this monograph as it helps to contextualize the relationship between feminist movements and music.

Feminine Endings: Music, Gender, and Sexuality (1992) by Susan McClary examines gender in music through the lens of composers, politics, and the creation of musical works. Of particular importance to this monograph is McClary's writing on "discursive strategies of women musicians [where she speaks on] the many obstacles preventing women from participating fully in musical production".³³

Janice Drakich, Edward Kovarik, and Ramona Lumpkin edited the book *With a song in her heart: a celebration of Canadian women composers: proceedings of the conference held at the University of Windsor, March 11-12, 1994* (1995). This book contains chapters by various female authors speaking directly about the issues facing female composers at the turn of the 21st century. The aim of the conference and the book was to create interdisciplinary accessibility for the general public around the topic.³⁴ The book states "the past decade has seen an explosion, not of music for women – the music has been there, and in steadily increasing force, for centuries. Rather, we are witnessing new forms and a new credence for that music, as women artists have fought free of male-centred musical structures".³⁵ Highlights from within the chapters include viewing music through the lens of gender, creating a world for women's music to exist, as well as discovering feminine themes in women's music. This book further includes a detailed bibliography with a wealth of information regarding female composers in Canada. This monograph continues the important discussion about female composers and poets in Canada with the personal interviews with Uyeda and Crozier. It is meaningful to discover, from the first hand accounts of Uyeda and Crozier, how the issues surrounding women artists in Canada have progressed or declined in the last twenty years.

Cecilia Reclaimed (1994) by Susan C. Cook and Judy S. Tsou contains ten chapters by various female authors about the relationship between gender and composition, with topics ranging from feminist approaches to musicology to female images in rap music. Of interest to this monograph is the chapter "A Distinguishing Virility: Feminism and Modernism in American Art Music", by Catherine Parsons Smith. Smith contends it is necessary in the 21st Century to find a gender-inclusive way of modernism in the composition of American music.³⁶

Jill Halstead's *The woman composer: creativity and the gendered politics of musical composition* (1997) focuses on the "many factors which influence the degree to which women as a

³³Susan McClary, *Feminine endings: music, gender, and sexuality* (Minneapolis, NM: University of Minnesota Press, 1992), 18.

³⁴Janice Drakich, *With a song in her heart: a celebration of Canadian women composers; proceedings of the conference held at the University of Windsor, March 11-12, 1994* (Windsor, Ontario, 1995), 17.

³⁵Ibid.

³⁶Susan C. Cook, Judy S. Tsou, and Susan McClary, *Cecilia reclaimed: feminist perspectives on gender and music* (Urbana, Il.: Univ. of Illinois Press, 1994), 100.

group are enabled to fulfill their musical potential.”³⁷ This book is divided into three sections that look at the psychology, social history, and gender politics of music. The first section is somewhat controversial as it details arguments against female creativity through various academic fields (biology, psychology, education, and social history), which ultimately led to discrimination against female composers. Section Two discusses the educational and social ideas that affect female composers in the twentieth century and the third section uncovers the gender politics present in the music industry.

Towards a 21st Century Feminist Politics of Music (2010) by Sally Macarthur uses the lens of Gilles Deleuze’s philosophy of relationships to look at the issues surrounding female musicians. Deleuze’s philosophy states there is no good or evil in the world but rather only relationships that are either harmful or beneficial. This book does not intend to solve the issues surrounding women composers, however, it discusses the political and social environments to find new ways of relating and connecting.³⁸ Using the aforementioned philosophical lens, Macarthur discusses how gender affects musical composition, how feminists reframe musicologist research, and how females might compose in the future. Through its unique perspective and its directness, this book enriched the present research with valuable tools to read the current political and social issues around female musicians.

“Hiding Gender: how female composers manage gender identity” (2019) is an article that reports on a qualitative study about the identities and careers of female art music composers. The data shows a “persistent marginalization of female composers, as a result of which the female gender is viewed as a career disadvantage.”³⁹ Further, “women composers felt stigmatized because they had not been taken seriously as composers due to their gender. This was often experienced as a dismissal of their expertise based on gender and applied to both performers and composers.”⁴⁰ This study also uncovered that many female composers concealed their gender in order to have access to equal career opportunities. The insights from Uyeda will serve as an additional personal account of her experiences as a female composer.

Building upon the broader scope of the information presented in the literature above, the sources that follow contain the personal experiences of North American contemporary female composers, and discuss how gender may or may not have affected their careers.

The PhD Dissertation “Contemporary Classical Female Composer: An Exploration of Gen-

³⁷Jill Halstead, *The woman composer: creativity and the gendered politics of musical composition* (Aldershot: Ashgate, 1997), viii.

³⁸Sally Macarthur, *Towards a twenty-first century feminist politics of music* (Farnham, Surrey: Ashgate, 2010), 6.

³⁹Dawn Bennett, Sophie Hennekam, Sally Macarthur, Cat Hope, and Talisha Goh, “Hiding Gender: How Female Composers Manage Gender Identity.” *Journal of Vocational Behavior* 113, 2019, 20. <https://doi.org/10.1016/j.jvb.2018.07.003>.

⁴⁰Ibid, 25.

der Roles and Stereotypes” (2018) by Elizabeth Anderson discusses how working contemporary classical composers navigate through the field of composition, which is often male dominated. This thesis examines six female composers (Alex Shapiro, Anna Weesner, Cynthia Folio, Jessica Meyer, Missy Mazzoli, and Nell Shaw Cohen) with a short biography and describes the specific gender stereotypes they have been subjected to throughout their careers. Similar to the experiences of Uyeda, this thesis discovered that the women interviewed were not deterred from pursuing composition because of gender stereotypes and continued to compose based upon their own style and interests.⁴¹

In Her Own Words: Conversations with Composers in the United States (2013) by Jennifer Kelly discusses 25 female American composers’ “compositional technique, inspiration, creative process, and the composer-performer relationship.”⁴² The composers interviewed within this book work in a variety of musical genres including classical, jazz, multimedia or more collaborative areas of video games, film, and stage. This book not only discusses the compositional inclinations of these women thus creating exposure to their music, but it also provides a list of all compositions. This monograph will add to the increasing research interest behind the creative process of female composers.

The article “Through the Eyes of Three Female Composers” (2002) by Victoria Meredith discusses three living Canadian choral composers: Ruth Watsen Henderson, Nancy Telfer, and Eleanor Daley, with the intention of spreading awareness about Canadian choral compositions and composers. This article provides insight to each composers’ respective compositional traits and output, and includes a brief analysis of one their major choral works. This article is of interest to this monograph as it provides information about the background and compositional styles of Uyeda’s contemporaries.

““I felt a compulsion to write” A Qualitative Examination of the Learning Experiences of Three Female Composers” (2015) is a PhD Dissertation by Robin Joan Giebelhausen. It asked three graduate composition students why they identified themselves as composers and what influences their gender had on their composition. The interviewed women felt a strong desire to compose, but acknowledged that a key point was receiving family/mentor support. When asked questions about gender, the three composers said they were “unaware of any difficulties they faced related to their gender...These women could only guess at what was offered to their male counterparts and not to them. Gender issues did not generally concern them as they moved forward with their creative work.”⁴³ This monograph will add another voice to the dialogue

⁴¹Elizabeth Anderson, “Contemporary classical female composer: An exploration of gender roles and stereotypes,” Ph.D. diss., Drexel University, 2018, 25.

<https://search.proquest.com/docview/2128050843>

⁴²Jennifer Kelly. *In Her Own Words: Conversations with Composers in the United States* (University of Illinois Press, 2013), 1. <https://www.jstor.org/stable/10.5406/j.ctt2tt9pb>

⁴³Robin Joan Giebelhausen, ““I felt a compulsion to write”: A qualitative examination of the

about gender issues in the field of composition through the lens of Uyeda's personal experiences.

The final source listed here contains a somewhat different, yet relevant, approach to dissolving the issues of gender and composition by re-evaluating the past to show the value of female compositions. "Women's Own Stories: Re-evaluating Female Composers" (2019), Paul Patinka's Master's Thesis, examines the reasons why women's compositions were excluded from the Western Musical Canon. This thesis analyses some of the music of Amy Beach, Pauline Viardot, Barbara Strozzi, and living composer Gwyneth Walker. Through his analysis showing the inherent value of these composers, Patinka argues "the conscious act of programming, teaching, and evaluating women's music is not only important, but essential to provide representation for future generations of musicians."⁴⁴

It is evidenced from this review of literature section, female composers and their compositions are deserving of further scholarly research. Leslie Uyeda and Lorna Crozier have lived in the third and fourth waves of feminism. Their art is a direct reflection and can even be shown as a precursor to the ideas of the 4th wave of feminism. This monograph ascertains if the dynamics and opportunities for female composers in Canada have changed for the better, according to Uyeda's personal experiences.

2.4 Conclusions

The need for further research about Canadian female composers and collaboration is evident through this review of literature. This monograph provides information and insight into the work of two living Canadian female artists with the goal of promoting their art and the performance of Canadian art song. It is a gift for performers to have access to living composers and poets, and this collaboration should be developed and fostered. It is hoped that the detailed performance guide of the two song cycles by Uyeda and Crozier will encourage exposure and performances of Uyeda's music as well as contribute to the ever increasing dialogue about the creative work of female artists in Canada.

The following chapter discusses Leslie Uyeda's biographical information and creative processes. It begins with her upbringing in Montreal, Canada and moves onto uncover her musical and creative inspirations, as well as her collaboration process with Lorna Crozier. Uyeda's vocal music is deeply rooted in the prosody of the poetry and her use of rhythm and harmony sensitively highlight the emotions within the text. The chapter concludes with her personal insights as a female composer in working and living in Vancouver, Canada.

learning experiences of three female composers," Ph.D. diss., Michigan State University, 2015, 189. <https://search.proquest.com/docview/1719668226>

⁴⁴Paul M. Patinka, "Women's own stories: Re-evaluating female composers," M.Mus. diss., The University of Texas at San Antonio, 2019, 77. <https://search.proquest.com/docview/2238633665>

Chapter 3

Leslie Uyeda

3.1 Biography

Leslie Uyeda was born in 1954 and raised in Montreal, Quebec, Canada. Living under the cosmopolitan “star of Montreal”¹, Uyeda was exposed to an abundance of music and art. Uyeda’s unique musical and cultural upbringing influenced her to share her artistry with the world as a composer.

As a child, Uyeda’s parents were supportive of her musical gifts even though neither of them possessed artistic talents. Uyeda’s Japanese-Canadian Aunt was a driving force in developing her artistry. From her Aunt’s encouragement, Uyeda began piano lessons and her compositional inclinations were quickly revealed. When she was a child, she wrote down some of her improvisations in a little notebook, which is titled “*These are not very good, indeed, but they are my first compositions*”.²

Growing up in Montreal provided Uyeda with unlimited access to some of the greatest opera singers and orchestras from Canada and abroad. “I was small and how lucky can you get with the Orchestra symphonique de Montréal. It doesn’t come better than that, ... essentially hearing great artists, when you don’t know anything about who specializes in what at that point. Hearing a great artist play a piece [and] you think, that’s the way that piece should go.”³ Uyeda’s Japanese-Canadian Aunt would often take her to important concerts and performances in the city. A performance of particular poignancy to Uyeda was a production of Puccini’s *Madama Butterfly* by the touring Vienna State Opera. Uyeda “heard big voice[s] when [she] was sixteen and big voices were in [her] ears.”⁴ This operatic sound would be profoundly inspirational to

¹Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

²Ibid.

³Ibid.

⁴Ibid.

Uyeda's compositional style.

At sixteen years old, Uyeda enrolled at the University of McGill Faculty of Music. "Life changes when you're surrounded by other people who are studying music in a venerable old institution like McGill. I learned so much."⁵ At the University of McGill, Uyeda studied piano with Dorothy Morton, who was taught by Canadian composer and pianist, Violet Archer. Halfway through her degree, Uyeda transferred to the University of Manitoba, where she began studying with William Aide. This "opened [her] up to the world of [piano] technique. That's really the first time that technique was mentioned as 'sine qua non', or you have to have it."⁶ While studying at the University of Manitoba, Uyeda was inspired by chamber music. "Technique and chamber music, boy does that make you a musician. It makes you or breaks you. I was a good enough pianist that I got to play all the great chamber music with the players from the Winnipeg Symphony. This is so important for a young artist of any discipline, that you play with people who are way ahead of you."⁷

In addition, Uyeda was featured as soloist in concertos with the Winnipeg Youth Orchestra. Uyeda greatly valued her time as a chamber musician which taught her important aural skills and led to her career as a collaborative pianist, conductor, and composer.

Alongside Uyeda's piano lessons, she also studied voice at both universities and accompanied the other singers in her voice studio as a pianist. This experience further developed, strengthened, and deepened her understanding and knowledge of proper vocal technique and exposed her to a diverse volume of repertoire including early Italian songs, English tudor music, German lieder, and French mélodies.

You learn what's right and you learn what's wrong production wise. I am not a voice teacher, [but] I really do know when it's not being produced correctly. . . from having worked in voice studios. I know what vowels not to put on the highest [note]. I know how to write for the voice. Everybody who sings my [songs] says that.⁸

After graduating from the University of Manitoba, Uyeda worked as the rehearsal pianist for Manitoba Opera. Playing operas under the batons of great conductors further developed her artistry and knowledge, which led to Uyeda's promotion in 1979 to the company pianist and eventually to the chorus director. In addition to her role as chorus director, Uyeda worked as a Radio Producer for the Canadian Broadcasting Corporation. This role allowed Uyeda to create festivals with conductors for the CBC Winnipeg orchestra, which took place at Centennial Hall. Her accompanying ability also brought in a lot of studio work for Uyeda as she was able

⁵Ibid.

⁶Ibid.

⁷Ibid.

⁸Ibid.

to record chamber musicians, pianists, and singers. Uyeda moved to Toronto, Ontario in 1981 to start a position as the first executive of opera, a position which the Canadian Broadcasting Corporation created for her. This position allowed her the opportunity to continue recording artists with the CBC.

In 1981, Uyeda left the Canadian Broadcasting Corporation to begin working in the ensemble for the Canadian Opera Company as a pianist and coach mainly, with some conducting of the COC ensemble (with piano only) on tour. While working at the Canadian Opera Company in 1981, Uyeda also freelanced as a vocal coach in Toronto. In 1984, she moved to New York after receiving a Canada Council Grant to play for the voice studio of Marlena Malas.

Following her time in New York, in 1986, Uyeda moved back to Toronto before deciding to move to Vancouver, British Columbia. From 1992-2004 Uyeda worked as the director of the Vancouver Opera Chorus. Finally, Uyeda felt the world of opera was too physically taxing and onerous. “I found it a bit tough. I didn’t have a thick enough skin for it. But more importantly, I have never had an unlimited amount of stamina, which is why I did not pursue the piano performing or the conducting.”⁹ As a result Uyeda decided to leave the world of opera, but she stayed in Vancouver to compose full time.

3.2 Compositional Inspirations

Uyeda’s compositional inclinations were evident from childhood. For as long as she can remember, she had musical ideas constantly running through her head. She was compelled to compose because “there’s a place in me that needs to express a musical thought.”¹⁰ Even as a child, once she began playing the piano, she started improvising. “I used to say I’d waste all my time improvising instead of practicing. But now I don’t say it was wasting time. It was doing something else.”¹¹

Uyeda was also curious about the compositional process of past composers. “All the musical influences mix and meld in my brain and psyche. It is interesting for me to follow the musical minds of the compositions I’ve studied and the composers.”¹² During her time at university, Uyeda studied orchestration, compositional technique, and composers such as Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Benjamin Britten. Discovering the compositional process of composers of classical music truly fascinated Uyeda.

How did Bach create? Everybody wants to know how Bach created. There’s all

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

kinds of books on him [showing] how he did this. How did Mozart create the Marriage of Figaro in 6 weeks? How does chamber music work? What makes that sound? Even if there's only 3 players, what [is] that sound? Why is that sound so fulfilling?¹³

These types of thought provoking questions and ideas assisted in inspiring Uyeda's compositions.

In 1997, Uyeda formally composed and published her first song cycle. This was a turning point: although she had previously composed a large amount of music, she was intimidated by the process of publishing in the male-dominated field of composition. With a great amount of courage, she decided to make her composition public.

There was so much of me in it and it just felt entirely different from any other way of music making. To have something down on paper and then printed. Yikes! People knew me as a chorus conductor and a pianist, but not as a composer so it took some amount of courage for me to come out compositionally.¹⁴

3.3 Composition Process

Uyeda's passion for poetry and singers influences her compositional process. Specifically, she finds poetry to be "distilled from life. From all of the noise in the world, to read a poem that goes right to the heart of the matter is very thrilling for me as an artist. It makes me want to give it another home."¹⁵ Uyeda believes her compositions are a "real meeting in the middle" between the poet and the composer. Due to her high respect of poetry, she credits her compositions to both herself and the poet.¹⁶ Uyeda has written song cycles by contemporary Canadian female poets including Brenda Brooks, Joy Kogawa, and Lorna Crozier.

I am primarily and almost completely interested in the voice of women and what we go through and what we feel. Canada produces the best writers in the world as far as I am concerned. We don't take a back seat to any writing country. I think the greatest writers in this country are women.¹⁷

Uyeda demonstrates her respect for poetry in the way she treats the inherent rhythm and musicality of the text. As a result, her vocal compositions always follow the prosody of the

¹³Ibid.

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid.

¹⁷Ibid.

poem. Uyeda follows a process where she “lives with the poetry”¹⁸ she is setting for a large amount of time. First she studies the poems individually and as the texts begin swirling around in her head, she memorizes it. Eventually, from the poems she has selected, an order will present itself to create an arc to the story. For Uyeda, “it is my story, but it is their poems.”¹⁹ All of Uyeda’s song cycles have been created in this manner; she selects various poems written by a single poet, even from different published poetry books, and creates a unified musical cycle.

Once Uyeda has a deep understanding of the poetry, first rhythmic, then melodic ideas begin to take shape for the songs. “I do have a notebook where I keep my ideas. Sometimes, as often as not, they’re rhythmic ideas, or just a shape, so I write it down.”²⁰

Uyeda composes her song cycles for specific singers. “For me as a composer, to choose somebody before writing a song cycle is a way of challenging myself to discover what’s different inside me. Something different is going to happen in my music.”²¹

The features of the chosen singer shape the style, the harmonic colours and ultimately the atmosphere of the composition. The singer also sets parameters for the vocal technical requirements and emotional aspects of the songs. Uyeda likes to “choose artists because I know what’s in them if they’re singers.”²² For example, in the song “*White Cat Blues*”, on page 6 in bar 16, Uyeda writes a *pianissimo* dynamic on an Ab on the word “beautiful”. “I know [Robyn Driedger-Klassen] can do that vowel, up there, because she knows how to extend lengthwise without distorting the vowel beyond intelligibility. I know she can do a beautiful legato.”²³

The First Woman cycle was written for Soprano, Heather Pawsey. Uyeda wanted this cycle to be

new music, in my style, and I wanted it to be tough. What I mean by tough is [Heather Pawsey] would have to extend herself to sing it and to actually present it. But vocally I knew it was completely within her capability. She can sing anything. Composers like her because she is fearless. To sing this one, you have to be quite fearless.²⁴

The different vocal and emotional capabilities of the singer greatly influence Uyeda’s final composition. For Uyeda, the human voice functions as

the soul of humanity. To hear a celestial sound coming out of a human being is a great great gift for anyone who can listen and hear it... There’s nothing in the

¹⁸Ibid.

¹⁹Ibid.

²⁰Ibid.

²¹Ibid.

²²Ibid.

²³Ibid.

²⁴Ibid.

world like a singer sending me a message through beautiful music. What could be more blessed than to enjoy that? I really am grateful that I love music. It is unbelievable to sit down and listen. We are so lucky.²⁵

3.4 Compositional Insights

Leslie Uyeda's music is replete with directions to the performers to ensure her desired tempo, style, and colours. Her music is difficult with long complex lines, challenging rhythms, and orchestral piano parts which is why she particularly stresses the singer and pianist must first learn their parts separately before rehearsing the songs together.

One thing that I have seen that really damages the final outcome of a young pairs performance is that they have learned it together. That is what I call the blind leading the blind. That is so damaging to the final product. You never get past the first imprints. It is so powerful, so do it right. That is why I study words in my arm chair. I do not go around singing the poems. Learn them separately so that you can start to hear the other person. As soon as you do it with your collaborator, it is entirely different anyway. But do not learn them from scratch together. I would say that for all of my music.²⁶

Further, once they have mastered their own parts, it is essential that they "know each other's parts. So many pianists do not know the vocal part, or they are not sensitive to it. It is more than just give me a chance to breathe please!"²⁷

Concerning breaths, Uyeda "usually leaves places to breathe, but sometimes I deliberately write a long line in order for the singer to have to make her own choice. But I know what I am doing. I know when I am doing it."²⁸

In Uyeda's compositions, the piano plays an equally important role in the expression of the text. As such, Uyeda composes with many orchestral colours.

It is clear because there is an instrument on each line. I think it is essentially piano music because I am a pianist and I love the piano. So it is pianistic, but it also has orchestral colours. The pianists who are also keen on listening to orchestras or to operas where the orchestra music is part of the singers thought will understand my music better.²⁹

²⁵Ibid.

²⁶Ibid.

²⁷Ibid.

²⁸Ibid.

²⁹Ibid.

In summary, Uyeda's songs are "not to be mucked with...having said that, [she] would prefer that whatever the singer brings to [the songs], her personality in this case, will be within the clarity of the line. I have really worked hard to get in musically on the essence of [Crozier's] words because I love them so much."³⁰ Uyeda works diligently on balance issues between the piano and the vocal line in order to ensure the clarity of the text. She learned "what part of the voice is strong, what part of it is not, and you do not double all the singers vocal lines."³¹

3.5 Collaboration Process with Lorna Crozier

Crozier and Uyeda have been working together since 2007 and have collaborated on 9 song cycles including: *The First Woman*, *Mother and I*, *Walking*, *Plato's Angel*, *One Willow Grows*, *The Sex Lives of Vegetables Volumes I, II, and III*, *White Cat Blues*, and *Midnight Watch*. When Uyeda discovered Crozier's poetry, she thought "Wow! I just started buying volumes and looking. She's a prolific poet too which is wonderful."³²

Uyeda met Crozier in 2005 at the Vancouver Academy of Music. Uyeda had composed a cycle with texts from Crozier's poetry called *Summer Singing*. The two women instantly became friends and have continued to work and create together.

Uyeda values Crozier's poetry because her poems "always have lots of meat and content. Lots of materials to think about and to chew on. But they can be as delicate or as overtly dramatic as she wants them to be."³³ Crozier's poetry has a distinct rhythm and arc which is essential to Uyeda's compositional process. As a result, Uyeda finds Crozier's poetry instantly recognizable due to her use of rhythm. Uyeda states "if something doesn't feel rhythmic to me I just leave it alone because I don't know what to do with it. Many composers might, but I don't because of the way my music goes; it has rhythm and it goes somewhere. We have to make a little journey together and I like that and that's just who I am."³⁴

Uyeda believes the "composer has so much power over every word. I can say a sentence of [Crozier's] slowly, quickly, loud, soft, or broken. I can do anything I want which is why it's so critical to me to study the poems first."³⁵ Uyeda says "I try to get inside Crozier's head. This is how I collaborate with Lorna on a work that is already published, in other words, not written for me."³⁶

³⁰Ibid.

³¹Ibid.

³²Ibid.

³³Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

³⁴Ibid.

³⁵Ibid.

³⁶Ibid.

Uyeda and Crozier embarked upon a unique collaboration in 2017 with the creation of a new work called *Your Breath, My Breath: Dialogue for a Mother and Daughter*. This was a different type of collaboration because Crozier wrote new poetry with Uyeda in mind, knowing it would be translated into music.

Your Breath, My Breath: Dialogue for a Mother and Daughter highlights Uyeda and Crozier's real-time collaboration. As stated by Moran and John-Steiner in their article "How collaboration in creative work impacts identity and motivation" (2004), "collaborators build on each other's excitement and multiply the levels of extrinsic motivation energy associated with the collaboration."³⁷ They go on to suggest collaboration "generates a different and unique kind of motivation, a connective motivation [which is] rooted in the bond that collaborators build in completing the project. This motivation focuses on the connection with the other person; it is not limited to the end goal."³⁸

Uyeda had the initial idea for this work and approached Crozier about composing a piece on the theme of a relationship between a mother and daughter. Crozier stated

Uyeda was the beginning of it all; she is the one who sparked it. We went for breakfast together and [Uyeda said] that she wanted us to do something original together. In other words, I would write a poem with her in mind and she would transform it, translate it into music. We talked about what it could be about and we initially thought of something very dark, a requiem for the earth, and neither of us could stand it; it was just too depressing. I think it is threaded through other things we have done, but it has never been the theme of the piece.³⁹

Uyeda continued the dialogue saying she "would really be interested in a sequence about a mother and a daughter."⁴⁰ Immediately, Crozier discarded the idea because she had written quite extensively about mothers. "I've written my Mother out. My memoirs *All Beneath the Skies* is really all about my mother and I'm done with her."⁴¹ Uyeda, in a true collaborative spirit, trusting her colleague and friend, understood. She thought it "would have been an interesting thing to pursue, but I get it."⁴² This demonstrates the collaborative ideas Moran and John-Steiner discuss in their article: a connective motivation taking into consideration the other person's wishes and ideas. In the case of Uyeda and Crozier, both contributors are working towards the common goal. Uyeda then asked Crozier if she could "think of something else for two women

³⁷Haviland Gilbert, "Songwriting: An Exploration of Collaborative Practices," Bachelor of Music Thesis., (University of Iowa, 2017). <https://ir.uiowa.edu>

³⁸Ibid.

³⁹Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

⁴⁰Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

⁴¹Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

⁴²Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

because I wanted to have a soprano and mezzo, extended like a scena.”⁴³

However, three days later, Crozier emailed Uyeda with seventeen pages of the most exquisite poetry about the relationship between a mother and daughter. Crozier said “obviously I went home and [Uyeda] had planted this in my head.”⁴⁴ Through Uyeda’s creative spark, Crozier was inspired to write this poetry. Uyeda remarked it was “miraculous”⁴⁵ looking at the different aspects of emotion coming out in this new piece. Uyeda remarked: “it is completely different; there is a conflict. For the Mother to walk out, and to be dead, is such a wonderful conceit.”⁴⁶

The dramatic scene *Your Breath, My Breath: Dialogue for a Mother and Daughter* premiered in Vancouver in June 2018.

3.6 Female Composer in Canada

Uyeda feels she has “been a female musician in Canada as much as anything. I think by the time I was ready to take a chance with my compositions, I was already a public person.”⁴⁷ Uyeda was known as a pianist and conductor before she became known as a Canadian composer.

In a way, Uyeda feels she “side stepped the issue of what it is like to be a female composer in Canada by writing for women who I know will perform my music. My desire, like any composer, is to have [my] music performed.”⁴⁸ This desire is shown in the research of Joe Bennett in his article “Collaborative songwriting – the ontology of negotiated creativity in popular music studio practice”. Bennett writes “when two or more songwriters collaborate, they will share a desire for their song to be heard by others; this is frequently economically-driven, but also born of a creative and artistic goal – to make an object that communicates emotionally.”⁴⁹ Uyeda deliberately chooses texts by Canadian female poets and writes for female singers. Uyeda says it would be debilitating to compose music and not have it performed. She feels she has “supporters, and non-supporters, (the silent people who would not dream of commissioning me).”⁵⁰

Uyeda is also very supportive of contemporary female Canadian composers.

There are really good women composers around in this country who are getting commissioned and whose music is getting out there and that thrills me. All my life I have just loved talent and if anybody has the will and the means to develop

⁴³Ibid.

⁴⁴Lorna Corzier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

⁴⁵Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

⁴⁶Ibid.

⁴⁷Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

⁴⁸Ibid.

⁴⁹Joe Bennett, “Collaborative Songwriting — the Ontology of Negotiated Creativity in Popular Music Studio Practice,” *Journal of the Art of Record Production* 2010, 5 (2011).

⁵⁰Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

their talent, you go for it. In this day, one must seek beauty. Composers, singers, pianists, and artists are not deliberately putting death and destruction in the world. We are needed more than ever. It seems to me that the world can no longer afford to be denying women the chance to be fulfilled and to grow to our full potential because the world's in a mess.⁵¹

Uyeda feels women's contributions to art in Canada is essential and that women "are not going away. We can sing and play our hearts out and write our hearts out and we will continue to do that. The more of us do that the more we will be out there and the more we are out there the more we are not going away. We have to keep on."⁵²

3.7 Conclusions

This chapter discussed the biography, compositional inspirations and processes as well as collaborations of Leslie Uyeda. Her upbringing in Montreal, training at university, and working for opera companies as a pianist and conductor across Canada provided Uyeda with the essential tools to become a successful composer. Her vocal music is rooted in the prosody of the poetry and her use of rhythm and harmony highlight the emotions within the text. Uyeda desires for her music to be performed and as such, has written music by female poets for or female performers; in a way, she feels she has sidestepped the issue of gender in the field of composition by composing in this manner.

The following chapter adds another voice to this discussion as it focuses on Lorna Crozier. Her biography, poetic inspirations and processes, as well as collaborations with Leslie Uyeda are all discussed in detail. Crozier's poetry is filled with images of Saskatchewan and she strives for a sense of rhythmic musicality through assonance, consonance, alliteration, and onomatopoeia. The chapter concludes with thoughts on her life as a female poet working in Canada.

⁵¹Ibid.

⁵²Ibid.

Chapter 4

Lorna Crozier

4.1 Biography

Lorna Crozier was born in 1948 in Swift Current, Saskatchewan. Crozier's parents were farmers and raised her during a time of financial hardship. As a child, Crozier greatly enjoyed reading stories, even though there were only a few books to choose from at home. Every weekend Crozier looked forward to reading stories from the Bible during Sunday School at church. Based upon her upbringing in poverty, Crozier is uncertain as to why she became a poet.

People say you are born with something. I think you are born with talent. I think it has to be nurtured. I think you have to work hard at it. There are all kinds of things that can go awry. We think of talent as a spark that can be snuffed out or it can be part of a larger fire. I think that you are born with something that makes you bend or lean into a particular art form.¹

Upon completion of her Bachelor of Arts in 1969 from the University of Saskatchewan, Regina campus, Crozier worked as a high school English teacher before completing a Master of Arts in English in 1980 at the University of Alberta. While working as an English teacher, she published her first poem in the upstart Canadian literary magazine, *Grain Magazine* in 1974. She became one of a long list of important Canadian writers to be featured. Although she had been writing poems since grade 1, this publication marked a significant turning point in Crozier's literary career. In 1976, Crozier's first volume of poems, *Inside the Sky*, was published by Thistle-down Press. She has since published sixteen volumes of poetry including *Apocrypha of Light*, *Inventing the Hawk*, *Everything Arrives at the Light*, *Small Beneath the Sky*, and *Small Mechanics*. Please see Appendix B for a complete list of her literary works.

¹Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

Throughout her career as a poet, Crozier was always interested in teaching. In 1991, she was the first female hired by the Department of Creative Writing at the University of Victoria. Crozier taught the art of poetic writing to students and always made it her aim to have them instill a sense of musicality in their poems. Crozier says contemporary poets have “all thrown out regular metrical rhythm. We have thrown out rhyme...Free verse is a real misnomer. If it is not musical you get the flat breaking up of sentences that you find in a lot of contemporary poetry magazines.”² Crozier made it her mission to teach her students the art of rhythmic musicality in their poems through the use of phrasing, assonance, and consonance.

Presently, Crozier is a Professor Emerita at the University of Victoria and has received five honorary doctoral degrees. Additionally, Crozier was awarded an Officer of the Order of Canada in 2011 due to her contributions to Canadian literature. She has received numerous awards for her poetry, including the 1992 Governor General’s Award for Poetry and the 2018 George Woodcock Lifetime Achievement Award.

4.2 Poetic Inspirations and Influences

One Willow Grows

By the dried-up creek one willow grows.
 It knows how to douse from emptiness
 its red wands, its drowsy tongues.
 Bless me, for I have sinned.
 I have cared too much for the rain.
 I have made for her a golden idol
 from sheaves of wheat. Bless me, wind.
 Bless me, dust. Bless me, willow.
 How far in the darkness your roots must travel
 to send such speaking to the light.

By Lorna Crozier

From *A Saving Grace*

Published by McClelland & Stewart Ltd. 1996.

Used with permission of the poet.

²Ibid.

Growing up on a farm in Saskatchewan, Crozier was surrounded by the ever changing landscape and the distinct relationship between the vast amount of space and light. She admired the prairie sky and once witnessed five different weather systems across the horizon. Crozier believes the prairies are a place of “annunciation; a place where things are always on the verge of happening.”³ The poem “One Willow Grows” shows the influence the Saskatchewan landscape had on Crozier through images of foliage, wind, rain, wheat, as well as darkness and light.

Crozier also has a great respect for animals and their heightened senses. As a result, she frequently uses animals as the subject in her poems. For example, Crozier’s affection for animals is evident in her poem “Midnight Watch” from *Small Mechanics* published in 2011.

Midnight Watch
(after Thomas Hardy’s “The Oxen”)

At midnight on Christmas Eve, it is said,
the animals in the barn will kneel:
the grey horse with spotted haunches,
the two pygmy goats on their mountain of bales,
the old duck with one lame foot, and all the dogs
you’ve ever known, who’ll become this night
one dog – thick, black coat and a blaze down his nose;
in the barn, it is said, the animals will kneel.
What you need is faith, something you’ve had
little of all your life. What you need is
the stubborn, singular belief
that if you pull on your coat and boots
and walk to the barn in the steady rain or snow,
if you drag the chopping block to the window
and peer inside, the animals will be on their knees,
their breath a wreath of fog around their heads.
Only the cat will sit on the straw outside their circle,
one ear turned to the others, one toward you,
as if she’s on watch, as if she’s meant to give you a warning.
or perhaps she’ll be there, halfway between
the animals and you, so you won’t feel unblessed
in your strange human skin, you won’t feel alone,

³Ibid.

peering into a darkness you can't see through,
somewhere a star coldly shining.

By Lorna Crozier
From *Small Mechanics: Poems*
Published by McClelland & Stewart Ltd. 2011.
Used with permission of the poet.

“Midnight Watch” challenges humans to learn from animals. The animals in this poem kneel in reverence at a remarkable event which perhaps people cannot completely fathom. Crozier focuses on the idea that humans allow life to pass by without observation, whereas animals sense details. Crozier showcases this idea through her example of a cat possessing the wisdom to simply sit and observe.

Crozier also gives a voice in her poems to the thoughts, feelings, and experiences of women. Her poetry book, *Apocrypha of Light* is filled with poems about women and the Bible. Of particular poignancy is the poem “Dinah Jacob’s Daughter” published in 2002.

Dinah, Jacob’s Daughter

The afternoon four of my brothers
tied me to a tree, bound my skirts
over my head like a sack so I couldn't see,
I thought nothing worse could happen.
Years later in Canaan
the prince's son raped me.
He's made you a whore,
My brothers said,
and then they killed him
and every man in the city.
Don't think it had anything
to do with love.
There were ten of them,
older than me.
Every night it seemed
when we were kids,
our parents sleeping,
one of them would
hold me down,

another mount me,
 doing nothing really
 but pressing his hard
 dense body on top of mine.
Baa like a sheep,
 one of them whispered,
and we'll let you go.
Baa, I said, *baa,*
 a third brother's hand
 over my mouth.

By Lorna Crozier

From *Apocrypha of Light*

Published by McClelland & Stewart Ltd. 2002.

Used with permission of the poet.

This poem is bold and gives voice to Dinah's sexual abuse and horrors. It also demonstrates Crozier's fearlessness to write about important issues surrounding the silencing and abuse of women.

4.3 Creative Process

In her childhood, Crozier relished the outdoors. With the vast prairie sky as her inspiration, she would often go for long walks and write poetry. The rhythm of her steps would naturally influence the inherent rhythm of her poems. During her walks, she would revise each line before proceeding to the subsequent line. She would recite every line out loud to ensure a sense of musicality in the poem. Once the poem was complete, she would walk home and write it down.

Crozier believes poetry must be musical or it simply is not poetry.

Free verse [as a poetic form] is a misnomer. What poetry does is it sings. It has to have a song or [it is] written prose. How do you keep the music in the lines without end rhyme and regular metrical systems? This is one way you do it. You create assonance and consonance. You are very aware of the phrasing and what the phrasing is doing. Very aware of the cadence of what you're creating and that has to be the presiding force of what you're writing. It's not the content, but the music of the piece is pulling you through as a writer.⁴

⁴Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

An example illustrating the importance of sound is found in the revision Crozier made to a poem about the demise of the grey horned owls. The overall meaning was unaltered, however Crozier revised the words to create better sounds. Her first draft was “The grey horned owl unrolls her last long syllable to the pale moon.”⁵ In order to create a more musical line, Crozier changed select words. Her final draft was “The grey horned owl unrolls her last long vowel to the tallow moon.”⁶ That was a

revision only for sound. Syllable and vowel could be synonymous. Pale and tallow could be synonymous. Then that also got the sound of the owl in vowel and tallow. That’s the kind of thing I try to do when I revise. How do you make the sound better? How do you make the sound more grounded? How do you bring out the music of what you’re trying to say? If poetry isn’t music, it’s not anything.⁷

For Crozier, the organic musicality in her poetry “grows out of what you’re saying. The line length can go here and here. I do it intuitively for that reason in my ear.”⁸ Crozier also enjoys surprising her readers when constructing a poem.

I have a deliberation, in that I don’t want the reader to know where I am going. Nor do I want myself to know where I’m going because then I’m being simple. I’m doing what’s expected. At a certain point, I want there to be several turns in a poem where suddenly you think the poem is going go this way, but it goes over that way. That’s what I want to do in poems; nobody else but me could have possibly written it because nobody else but me would take that idiosyncratic step. I want to demand of myself to always go that way and not the way of the expected, which I think is part of the dullness of a lot of contemporary poetry now.⁹

Crozier believes the arts are an important way to “challenge. To tip the apple cart, otherwise why are we doing it?”¹⁰ Instead of shying away from difficult subjects in her poetry, she gives a voice to the unheard in society. When Crozier is writing poetry, “it is never conscious as though I want to make a statement. That comes out of it. It comes out of ‘this is the greatest story and why doesn’t someone else get to tell it’.”¹¹ For Crozier, the significance of telling stories refers back to her childhood where she remembers “coming from a working class, knowing that voices were muffled, [and] that stories were told by the privileged, the wealthy, and the educated.”¹²

⁵Ibid.

⁶Ibid.

⁷Ibid.

⁸Ibid.

⁹Ibid.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

Crozier's poems from the *Apocrypha of Light* were used in Uyeda's setting of *The First Woman*. When working on this book of poetry, Crozier further evaluated the stories from the Bible.

I thought these biblical stories are so great. [But] they are so anti-female and so anti-animal. Man had predominance over every other species. That whole idea always really pissed me off, so I thought; why don't I re-write the old testament from a feminist and a pagan point of view?¹³

Crozier began reading through the Old Testament of the Bible for a spark of inspiration. While reading the book of Genesis, Crozier contemplated the

terrible things... that happened to women and other species. I was inspired by the love of the stories. They're powerful tales. It doesn't matter how you feel about what's happening to whom. There was a chance for me to revise them [and] to put in another point of view. That was the inspiration for "The First Woman" piece and some of the other pieces. Imagining Eve and Lilith. The fact that Lilith has been erased completely from Judeo-Christian texts and yet was there as part of early Syrian mythology.¹⁴

Crozier reflected upon the highly emotional material within the Bible and decided to re-shape the stories from a feminist perspective. Crozier chose to set Lilith and Eve together in the womb which is "entirely made up. I didn't read that anywhere. But then I just imaged them loving one another physically, emotionally, and sexually. All the ways that women can love each other."¹⁵

4.4 Collaboration Process with Leslie Uyeda

Crozier believes poetry that is grounded in musicality can successfully be translated into music. "I was thrilled when [Uyeda] got in touch with me and said 'Can I put some of these poems to music?' I thought 'I'm so thrilled that she hears the music in them'. Because I do when I'm writing them, but she [also] heard the music in them."¹⁶ When Uyeda sets Crozier's poems to music, Crozier feels Uyeda has translated her poems. Uyeda is "making it a brand new thing. [She is] re-creating it. [She is] letting it walk in a different kind of light into the world and that's

¹³Ibid

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid.

just a thrill for me as a poet.”¹⁷ Crozier trusts Uyeda and feels the completed songs give her poems new life.

Crozier says the collaboration between a poet with a published poem and a composer is like the bloodstream and the heart of the poet are being read.

Screw the mind. The thought is probably the least interesting thing about the pieces in some ways. It is what happens to the thought when it is turned into the sensual, as in the sense. What happens to the thought when it is turned into rhythm, when it is turned into pulse and breath, and our feet walking on the earth, our ears trying to hear what the other animals hear, our much weaker eyesight trying to see what they see. I feel that is what you are picking up with me. That all of your senses are alert to what I am trying to be alert to in the poem.¹⁸

Through this quote, Crozier is explaining the deep connection that is essential to a successful collaboration between a published poem and composer. The composer should be aware of the many layers contained within the poem and the music should enhance the poem’s sentiments and further awaken the listener’s senses.

As a poet, Crozier is elated to have Uyeda set her poems to music because Uyeda is “actually listening to the words of the poems and not only to the sound but to the meaning. What the poem is attempting to communicate and she is enhancing this communication.”¹⁹

The collaboration of *Your Breath, My Breath: Dialogue for a Mother and Daughter* was not only a unique creative real-time collaboration for Uyeda and Crozier, but it also sparked a different creative process for Crozier.

Maybe because I knew I was writing this for Uyeda [and] that she was going to make it into music, when I was writing it, I was singing the voices, at least in my head. I had this full musical and I wouldn’t have been able to do it the same way the second time I did it, but I really had the operatic dialogue going on in my head. More so than whenever I’ve written anything else and that was because I knew that [Uyeda’s] wonderful mind and piano fingers were out there waiting to receive this.²⁰

According to Anneli Eteläpelto and Jaana Lahti’s article “The resources and obstacles of creative collaboration in a long-term learning community”:

recent research has shown that in successful collaboration within collective learning settings, participants build on each other’s ideas in order to reach an understanding

¹⁷Ibid.

¹⁸Ibid.

¹⁹Ibid.

²⁰Ibid.

that was not available to any of the participants initially. However, in order for this to happen, the participants need to be committed to shared goals, and have sufficient trust in each other to join in the shared endeavor. The participants must also enter into critical and constructive negotiation of each other's suggestions... Well-grounded arguments and counter-arguments need to be shared and critically evaluated through collective talk.²¹

These principles were put into action during Crozier and Uyeda's most recent collaboration. In December 2017, at the run-through performance of *Your Breath, My Breath: Dialogue for a Mother and Daughter* both Crozier and Uyeda felt a portion of the work had to be extended. "It is interesting that when we saw that first performance, we both knew that it was too blunt at that moment. We both instantly knew that was where the problem of the piece lay. Then we had to figure out how to resolve it. There was no doubt in either us; we both got it instantly. It is wonderful that we get that. We are really connected intuitively in our various art forms."²² Margaret Barrett discusses in her book *Collaborative Creative Thought and Practice in Music* how creative collaboration assists people in crossing discipline boundaries.²³ It is remarkable in Uyeda and Crozier's collaboration that even though they are crossing boundaries between disciplines, they are intuitively connected on the work.

During this part of the dramatic scene, Uyeda felt she required "more musical time before the Mother says, forgive me. I showed [Crozier] the music, the manuscript, and then I asked if you can add one more sentence by the mother."²⁴ Crozier responded affirmatively and elaborated on this collaborative spirit further:

see and this is it. I trust whatever she wants to do. I implicitly know that you are doing it for the right reason. Poetry is all about repetition and we often cannot repeat the lines like they were able to do hundreds of years ago. But we can in this kind of [piece] because people are not reading it in a text on a page, but they are listening, often that is what you need. So in that place, I felt because of the way I had written the confrontation scene and what it meant to make it longer, then the denouement of the conflict scene also had to be longer otherwise the daughter understands too soon. There is no way [the daughter] could understand; she needs a lot of time.²⁵

²¹Anneli Eteläpelto and Jaana Lahti, "The resources and obstacles of creative collaboration in a long-term learning community" *Thinking Skills and Creativity* 3, no. 3 (2008): 227.

²²Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

²³Margaret Barrett, *Collaborative Creative Thought and Practice in Music* (England: Ashgate Publishing Limited, 2014).

²⁴Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

²⁵Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

4.5 Female Poet in Canada

Lorna Crozier has not thought that her “gender had stood in [her] way as a poet in Canada. But that might be because I am already at the bottom of a scale of anything that can make money, that gets one prestige, [or] that is going to get attention from the media. It is not a place where you go for fame or power or finances. It is a place where you go because it is what you do best. It is what you are drawn to do, so I do not think there is an attempt for men to press women down or gain power in the area of poetry.”²⁶ Crozier felt becoming a poet allowed her to follow in the tradition of great Canadian female artists.

Joni Mitchell, Margaret Laurence, Margaret Atwood, Phyllis Webb, Carol Shields, in our country, we have had the amazing force vector of women. I read Margaret Atwood inside and out. I would have been in my early twenties; she would have been in her early thirties. I had the greatest of respect for her and what she did for women of my generation in the world of poetry. PK Paige was a bit older than Margaret Atwood, Phyllis Webb was a little bit older, Dorothy Livesay on the Prairies was a force to be reckoned with at that time; so there were women I was reading when I started to be smart enough to know there was a Canadian literature in my early twenties. They were there for me and they were great role models.²⁷

On the other hand, Crozier said she was “the first woman hired by the department of creative writing at the University of Victoria in 1991. It is kind of shocking that it took them that long to hire a woman, since most of the students there were women. So those kinds of things I think come out in professional job ways, but not in terms of the writing, or the publishing, or the creativity.”²⁸

4.6 Conclusions

This chapter discussed Lorna Crozier’s biography, creative inspirations and processes, and collaborations with Leslie Uyeda. Her upbringing in Saskatchewan greatly influenced her work, as images of the prairies fill her poems. Crozier strives for a sense of rhythmic musicality and flow to her poetry and employs devices including assonance, consonance, alliteration, and onomatopoeia. For Crozier, poetry must be musical and then it can successfully be translated into music to create a new work of art. Crozier believes she is following in the footsteps of other great Canadian female writers and poets and has felt uninhibited in the creation of her art.

²⁶Ibid.

²⁷Ibid.

²⁸Ibid.

Chapter 5 contains the analysis of Crozier and Uyeda's collaboration: *White Cat Blues*. Analyses and insights into the poetry and music are discussed in detail, highlighting specific areas of word painting through text setting, rhythm, and harmonies. In this set, Crozier's poetry describes vibrant images of a white cat experiencing a blue world, a blue night full of growing stars, and the blue hour of the day. The musical devices used by Uyeda effectively portray the emotions in the poetry bringing the underlying mood of the words to life. The chapter concludes with a look at the vocal technical challenges present within the cycle and provides possible solutions.

Chapter 5

White Cat Blues Analysis

5.1 Overview

In 2010, Uyeda composed and published *White Cat Blues* for soprano Robyn Driedger-Klassen based on two books by Crozier: *Angels of Flesh*, *Angels of Silence* and *Whetstone*. This work marked a drastic change in Uyeda's compositional process and style. Her program note, printed in the published musical score, perfectly explains the difference:

I wanted to find some poems whose structure was not primarily narrative, so that I could try writing the music from inside the atmosphere of the poem, rather than bursting into it, or creating it as the song progressed. I chose three poems of Lorna Crozier that are about the colour blue – sometimes beautiful, sometimes cool or sad, sometimes just itself. The music is contained but not suppressed, I hope; it is about being rather than becoming.¹

Uyeda states that this choice was triggered by Driedger-Klassen's personal features as a vocalist including her musicality and sensitivity to text. "Somehow [Driedger-Klassen's] voice was the one to bring that out in me at that time. It has its own arc. It's all about blue and [Crozier's] word painting."²

White Cat Blues premiered at the Vancouver East Cultural Centre for the Vancouver International Song Institute in 2010 performed by Robyn Driedger-Klassen, soprano and Terence Dawson on the piano.

¹Leslie Uyeda. *White Cat Blues*. Avondale Press, 2010.

²Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

5.2 Leslie Uyeda's Insights

The goal of “writing the music from inside the atmosphere of the poem”³ is pursued at various layers in this song cycle. On a global overview,

these songs are full of cat-ness; you have to know a cat and the images of cats: ‘you are so down there and I am so up here. But, do not get any ideas about leaving me because you have to feed me’. The white cat with blue eyes is just astounding. There is an aloofness, but in your face. There are these paws that you cannot hear, but you can see. That is in all the poems. That is what I tried to get in lots of places in the piano part. That cat-ness.⁴

According to the same philosophy, in terms of the rhythm, “the singer should always go back to the original poem to see how it was laid out on the page. [Crozier’s] sentences are long and broken up.”⁵ In this set, the musical rendition of poetic rhythm relies on a precise use of rests. An illustrative example is the setting of the text “how beautiful I feel all blue // shoulders, feet and hair” in mm. 15-19 of the first song, “White Cat Blues”. In Uyeda’s own words, “it goes on all the way over there and so the rests are my way of putting in the comma, but it is not to be breathed. The singer needs to examine the reason in music for rest.”⁶

Another use of rests is to allow for precise consonants, ensuring character and clarity in strategic points of the text. An example is in “White Cat Blues”, mm. 28-31 on the text “(the apples cold and blue) // will be the precise colour // of the cats dreams of rain”. In Uyeda’s intentions, the rests written between the words should be “very cat-like. You would not have a soft “s””.⁷ This style of singing with a sharp “s” highlights the finicky and particular nature of cats. By contrast, in the second song, “The Colour Blue”, the word “distance” would “have a slow “s”. The way you do this “s” informs how you say “and desire”. The singer has to really live with the poems.”⁸ Drawing out the “s” sound in this sentence adds to the overall feelings of yearning and desire.

In addition, in the *White Cat Blues* cycle, the articulation of the melismatic phrases is important. “When there is a melismatic passage, even if it is only two notes or three notes, that is completely different from when there is not [one]. I learned that from learning Benjamin Britten’s songs and operas in particular.”⁹ As much of Uyeda’s vocal music is syllabic, when she writes melismatically, “it is for a very specific reason, usually emotional. A singer need do

³Leslie Uyeda. *White Cat Blues*. Avondale Press, 2010.

⁴Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

⁵Ibid.

⁶Ibid.

⁷Ibid.

⁸Ibid.

⁹Ibid.

no more than ask herself why the composer chose that particular part of the text to make that change".¹⁰ An example can be found in the second song "The Colour Blue" in m. 6 on the word "cut". The melisma from B to D creates an onomatopoeia to the sound of a cut, which is also accentuated by rest following the sharp "t" at the end of the word.

As mentioned in Chapter 3, another important feature of Uyeda's compositions is the role of the pianist, who is expected to function as a true collaborative partner rather than a supporting character. "The piano... is part of the singer's vocabulary; it is not an accompaniment. It is definitely part of how I feel the whole. How I feel about these words."¹¹ For example, in the "White Cat Blues" Uyeda advises the piano introduction should lead to the first vocal entrance on m. 3. The piano should influence and affect how the singer delivers the first line of poetry as the singer takes inspiration from the colours created in the piano. As a consequence, it is critical for the singer and the pianist to allow their own parts to influence each other, because

every rhythmic subtlety that happens in one part, is part of the vertical whole. Both of the partners have to be thinking vertically as well as horizontally or they won't know what is happening. [In "Shadow"] by the way you sing "and it's the blue hour" [in m. 39-40] how [the pianist] gets to that tenuto, informs the way you sing this, how you get to the word 'day' [in m. 41] informs how [the pianist] takes over. [It] is going to be different every time you sing it. So she has got to be different every time you sing it.¹²

5.3 Lorna Crozier's Insights

The three poems used within this song cycle, "White Cat Blues", "The Colour Blue", and "Shadow" were greatly inspired by the landscape of Saskatchewan. While living in Regina, a blue-eyed cat often visited Crozier at her home. She remembered reading most blue-eyed cats are deaf, which sparked inspiration for the first poem of this cycle, "White Cat Blues". Within the poem, she often plays on the word "blues".

"The Colour Blue" references Crozier's childhood growing up in the prairies; "there are few trees in the Southwest, where I am from, [and] blue is pouring into your eyes daily"¹³. She recalls people looking like they had been "dipped in indigo"¹⁴, which is the inspiration for the images within this poem.

¹⁰Leslie Uyeda, email to Jennifer Cyr, July 3 2019.

¹¹Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

¹²Ibid.

¹³Lorna Crozier, email to Jennifer Cyr, April 6 2019.

¹⁴Ibid.

One of Crozier's fondest memories of the prairies is of the cold winters, where beautiful blue shadows are cast across the snow at certain hours of the day. She "began to consider all the enviable things that shadows are, that are denied to [her] as a human"¹⁵. Crozier's poems often highlight other species in relation to their differences to humans. She "does not think our species is superior to any other species or to many things"¹⁶. The third poem "Shadow", references these ideas as shadows are created amongst various landscapes.

5.4 Robyn Driedger-Klassen's Insights

Although the *White Cat Blues* cycle is the first composition by Uyeda expressly written for Robyn Driedger-Klassen, she was already familiar with Uyeda's work. She "always feel[s] so grateful when [she] gets to sing [Uyeda's] songs. They are hard to get right, but they are easy because you do not have to be a crazy person. You just have to just do what is there."¹⁷ Uyeda's music is very text driven, which "makes these so satisfying to sing."¹⁸ In addition, "because [Uyeda] has worked with singers so much, she understands what vowels or beginning consonants or middle consonants you need in order to make that word happen."¹⁹

Turning to the specific songs of the *White Cat Blues* cycle, Driedger-Klassen says "they are quite exposed a lot of the time...and there is a lot of harmonic structure. These songs are like looking at a painting, rather than actually being in some sort of emotional journey. They take you on a journey, but they are not nitty gritty human level."²⁰

The feeling of observing a painting is a feature that Driedger-Klassen perceives in the text of the poems as well. "There is nothing hugely serious in these poems; it is just noticing things. A poet, a composer, an artist, a musician noticing these tiny details. They can be life changing; they can alter your mood in an instant."²¹ Also "there is something in the way these songs all work together. If you just notice the tiny little moments in the sound at every moment...It is so important when you sing these to make [a certain] sound colour picture come out of [your] mouth in order to make this picture really come alive."²²

¹⁵Ibid.

¹⁶Ibid.

¹⁷Robyn Driedger-Klassen, interview with Jennifer Cyr, Vancouver, Canada, August 7 2018.

¹⁸Ibid.

¹⁹Ibid.

²⁰Ibid.

²¹Ibid.

²²Ibid.

5.5 "White Cat Blues" Musical Analysis Summary

Uyeda's compositional features within this cycle include syllabic text settings, rhythmic flow, rich harmonic progressions, and vivid word painting. Uyeda sets Crozier's poetry to music syllabically in a way that is idiosyncratic for the soprano and also allows the text to be easily understood by the listener. As the poetry provides the inspirational spark for Uyeda's compositions, the words are critically important and it is essential for them to be clear. Occasionally, Uyeda writes melismas in the vocal line and these should be treated completely differently; in her music, melismas highlight the word and the sentiment behind the poetry.

Rhythm is crucial to Uyeda's compositions and although this song cycle is less rhythmically driven than some of her other compositions, there is still rhythmic integrity in the song cycle. Where a different poetic idea is expressed, Uyeda writes new tempo markings. Rhythm is also used in her compositions to further express the sentiments of the text. In this cycle, dramatic ideas contain more sustained rhythms in the vocal line including half notes and whole notes, where the less dramatic ideas contain a more spoken, recitative-like rhythm.

Within this song cycle, Uyeda creates a rich musical atmosphere through the use of beautiful harmonic progressions capturing the ambiance of a world encapsulated in blue. These songs are not strictly tonal, however, the chord progressions move in a way that creates flow and provides structure to the musical phrase. Often within the cycle in the piano part, Uyeda will compose cluster chords as well as major or minor chords moving in parallel motion. In the vocal line, Uyeda often alternates chromatically between pitches within the same bar creating a sensuous melodic line.

Uyeda also creates word painting in both the piano and vocal lines to further enhance the meaning of the poetry. Often within this cycle, the sound of shimmering light is heard in the piano through the use of trills and high octaves. Vocally, Uyeda creates excitement in the poetry of the vocal line by writing a higher tessitura with a more sustained, operatic legato line. These musical devices effectively highlight the emotions in the poetry and bring the underlying mood of the words to life.

These artistic ideas ring true in the three poems Leslie Uyeda set in her cycle *White Cat Blues*. The first poem in this song cycle, printed above, contains many images as Crozier paints the picture of a world encapsulated in blue. The title of the poem cleverly depicts the cat as the main subject and hints at the images of blue. The word "blues" in the title is somewhat veiled as it may refer to the jazz style of music. However, upon reading and reflecting on the poem, it becomes evident the word "blues" refers to the poem's rich colour spectrum.

The first stanza is written in third person and begins with the sapphire-eyed cat, experiencing the world through a lens of blue. The cat sees blue horses, blue light, blue willows, blue women, and blue cream. The following stanza changes perspective as a first-person voice speaks about feeling beautiful with "blue - shoulders, feet, and hair". Within this stanza, the poem surprisingly jumps to images of blue air and brilliant wind. As mentioned in Chapter 4, Crozier often likes to surprise her readers by taking an idiosyncratic turn in her poems and this stanza is a prime example. In the third stanza, the cat image reappears as the poem returns to a third person perspective and speaks of desire and the distance between the moon and the cat sleeping under the apple tree. The poem concludes with a beautiful image of the cat dreaming of blue rain.

This poem creates a whimsical atmosphere where the cat's world dictates blue as a serene and beautiful colour. Looking at the world in blue, from the perspective of the cat, encourages the reader to view the world through a different lens and to find beauty in colours and everyday life. There are many poetic devices used by Crozier in this poem to create rhythm, flow, and imagery. Immediately upon looking at the poem, Crozier's use of space becomes apparent. Crozier carefully places the words on the page to create a sense of flow and direction to the poem. This is evident in line 4 where she places "as blue" on a separate line which is right justified. This same spacing appears four more times in this poem on line 9 "How beautiful I feel", line 13 "touching everything", line 15 "the distance", and line 18 "(the apples cold and blue)" drawing focus to these words.

The rhythmic musicality of Crozier's poems is apparent by her use of alliteration, assonance, and consonance. The first line contains both consonance and assonance as the sound of "t" in "white cat" rings clear as does the assonance in the vowels created by the end of the word "sapphire" with "eyes". In lines 6-7, there is an alliteration and consonance created by the words beginning with the letter "w" in "window", "willow", and "women" creating symmetry and flow. Line 8 contains further alliteration with the letter "c" of "carrying" with "cream" as well as the "b's" in the words "bowls" and "bluish". Lines 17-19 contain consonance with the "e" sound in the words "sleeping under the apple tree // (the apples cold and blue) // will be the precise". Lines 19-20 contain alliteration with the "c" in the words "colour" and "cat's" as well as consonance with the "s" sound in "precise", "cat's", and "dreams". All these areas of

alliteration, assonance, and consonance provide a sense of musical flow and symmetry within the phrases.

5.6.2 Musical Analysis

Leslie Uyeda sets this poem to music with evocative word painting and many different harmonic colours. Written in $\frac{4}{4}$ time with a key signature of two flats, this song has a tempo or desired colour marking on almost every single bar.

White Cat Blues
1. White Cat Blues

Poetry by Lorna Crozier Leslie Uyeda

The musical score is presented in two systems. The first system shows the piano introduction in 4/4 time, key of B-flat major. The piano part begins with a *mf* dynamic, followed by a glissando and then a *f* dynamic. The tempo is marked *a tempo* with a quarter note equal to 76 (♩ = 76). The soprano part is silent in this section. The second system shows the vocal entry at measure 3, marked *quasi recit.* with a quarter note equal to approximately 72 (♩ = ca 72). The piano accompaniment is marked *poco rall.* and features a *rit.* marking. The lyrics are: "The white cat with sap - phire eyes can't be".

Figure 5.1: “White Cat Blues”, mm. 1–4. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

The opening piano introduction resembles a cat walking on a piano.²³ Uyeda achieves this affect with the juxtaposition of a glissando with staccato chords. This musical device instantly transports the listener into the world of the poem and perfectly sets up the first line of text. Uyeda sets the first line of poetry “The white cat with sapphire eyes // can’t be colour blind” with the melody outlining an A7 chord, which creates a blue jazz feel and a double meaning

²³According to the researcher.

to the idea of blues. When the vocal line enters, it is marked as *quasi recitativo* with a tempo indication of $\text{♩} = 72$, which adds to the idea of a relaxed blues feel.

In mm. 5-6, Uyeda marks a *dolce* in the vocal line over the words “must see the world” which highlights the descending chromatic line. This line is further enhanced by a *rallentando* on the word “world” with a *decrecendo* on the word “blue”. These colour and tempo indications show the importance of the clarity and expression of the poetry in Uyeda’s music.

M. 7 introduces a trotting horse effect before the soprano sings the text “blue horses”. This sound is created in the left hand of the piano with a G minor chord played in a dotted eighth note rhythm. Uyeda captures the image of “blue light spilling // from the window” in mm. 8-9 as she composed glissando octaves in a descending pattern in the right hand of the piano, which creates a sound of shimmering light descending from above.²⁴ A *ritardando* on m. 9 leads into the *dolce* and *rallentando* markings on Uyeda’s sublime setting of “blue willows”. The vocal line on this phrase rises in tessitura as it moves with dramatically large leaps into the soprano secondo passaggio.

The figure shows a musical score for two systems, measures 7-8 and 9-10. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'a tempo' with a quarter note equal to 76. The vocal line (soprano) has lyrics: 'Blue hor - ses, blue light' in measure 7, and 'spil - ling from the win - dow,' in measure 9. The piano accompaniment features a 'trotting horse' effect in measure 7 (left hand, dotted eighth notes) and glissando octaves in measure 9 (right hand). Performance markings include 'mf', 'ppp', 'rit.', 'dolce', and 'rall.'.

Figure 5.2: “White Cat Blues”, mm. 7–10. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

²⁴Ibid.

M. 11 introduces a slower tempo as well as a new theme in the piano with alternating rolling chords of $E\flat$ minor and $C\flat$ minor. This resembles the sound of footsteps while the soprano sings of “blue women // carrying bowls of bluish cream”. During this phrase, the piano doubles the vocal line an octave above for the first time in this song. Uyeda seldom doubles the vocal line in her compositions, and uses this device to change the texture of the song and highlight the phrase.

The musical score for measures 11-13 of "White Cat Blues" is presented in three staves. The top staff is the vocal line, starting at measure 11 with a tempo marking of $\text{♩} = 60 - 63$. The lyrics are "blue wo - men car - ry - ing bowls of blu - ish". The middle staff is the piano right hand, also marked with $\text{♩} = 60 - 63$. It features a trill in the right hand, marked *dolce* and *pp*. The bottom staff is the piano left hand, showing alternating rolling chords. The key signature has three flats (B-flat major/C minor).

Figure 5.3: “White Cat Blues”, mm. 11–13. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

A *rallentando* leads into mm. 15-24 which utilize a different harmonic colour from the opening pages. Uyeda sets transcendent music to Crozier’s words of “How beautiful I feel // all blue - shoulders, feet, and hair”. During this section, the right hand of the piano sustains a trill, which creates a shimmering effect. The top note of the trill changes through this section from a minor second $E\flat_5$ and E_5 , to an $E\flat_5$ and F_5 in mm. 21-22 and returns to an $E\flat_5$ and E_5 in m. 23. While the trill is sustained in the right hand, the left hand of the piano alternates between $A\flat$ major, G major, F major, and A major chords, creating a unique harmonic atmosphere. In the vocal line, Uyeda marks a *poco meno mosso* and a *pianissimo* dynamic with a *poco crescendo* on the word “beautiful”. Furthermore, the melody of the vocal line on the word “beautiful” creates an image of beauty through the use of a sustained high $A\flat_5$. The line continues with a descending scale highlighting the chord changes in the piano. On the words “all blue”, the vocal line has the pitches A_4 , $C\sharp_5$, and C_5 . On this phrase, the left hand of the piano doubles the vocal pitches, which draws attention to the switch in harmony from F major to A major to $A\flat$ major. Additionally, on the text “feet and hair”, the vocal line accentuates the harmonic colour change from $A\flat$ major to G major as the pitches move from C_5 to $A\flat_4$ to B_4 .

14

cream. How beau - ti - ful I feel all

rall. *poco meno mosso* *pp* *poco*

17

blue shoul - ders, feet and hair, the

rall. ppp *poco meno mosso* *pp*

Figure 5.4: “White Cat Blues”, mm. 14–18. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

In mm. 20-21, Uyeda uses distinct word painting on the text “blue wind”. The vocal line has a quick triplet resembling a fluttering breeze on the alternating pitches E_5 and F_5 on the word “blue”. On the word “wind”, the pitches slide up and down between an F_5 and G_5 . Uyeda also marks *rubato* and *poco crescendo* to a *mezzo-forte* above the words “blue wind” which add to the word painting effect.

Mm. 25-28 bring another change in colour where the vocal line sings in a recitative like manner with the piano sustaining a cluster chord of $F\sharp_3$, A_3 , and B_3 underneath. This recitative style continues in the vocal line until the end of the song. Uyeda sets the text syllabically creating a clear atmosphere to hear the alliteration and consonance in the poetry. The rests Uyeda inserts between the words “cold” and “and blue”, “precise” and “colour” as well as “cat’s” and “dreams” bring attention to both the colour and the meaning of these words.

In the conclusion of the song, the cat sounds return, but with different cluster sounds from the opening of the song. The piano plays many staccato major second cluster chords as well as glissandos from a low D_3 to an E_5 and G_5 . This final page is marked with many tempo indications and dynamics to enhance the musicality of the poetry. The final words “dreams of rain” have a *rallentando* written above, followed by a *ritardando* in the piano line leading

to an *a tempo ma poco meno mosso* marking in the postlude. These slower tempo indications demonstrate the relaxed and timeless feeling during the state of dreaming. In addition to these tempo markings, there are also dynamics written on each chord of the piano postlude. The first chord of each beat is notated as *piano* and the second chord is notated as *pianissimo*. The use of *piano* and *pianissimo* dynamics here illustrate the soft tread of a cat walking on a piano.

The image shows a musical score for the piece "White Cat Blues" by Leslie Uyeda, specifically measures 30 through 33. The score is written for voice and piano.
 - **Measure 30:** The vocal line begins with the lyrics "will be the pre - cise col - our of the cat's dreams of rain." The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand. Dynamics include *p* and *pp*. Tempo markings include *rall.* and *rit.*
 - **Measure 31:** Continues the vocal line and piano accompaniment. Dynamics include *p* and *pp*. Tempo markings include *rall.* and *rit.*
 - **Measure 32:** The tempo marking *a tempo ma poco meno mosso* is introduced. The piano accompaniment continues with chords and a bass line. Dynamics include *p* and *pp*. Tempo markings include *rall.* and *rit.*
 - **Measure 33:** The final measure of the excerpt, showing the piano accompaniment concluding with chords and a bass line. Dynamics include *p* and *pp*. Tempo markings include *rit.*

Figure 5.5: “White Cat Blues”, mm. 30–33. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

5.7 "The Colour Blue" Analysis

The Colour Blue

Distance and desire.
 A memory of rain.
 A wineglass thrown against the wall.
 The colour around a cut
 when it begins to heal.
 Blue nights when you lose yourself,
 when light glints off
 so many edges your skin
 growing stars.

By Lorna Crozier

From *Angels of Flesh, Angels of Silence*

Published by McClelland & Stewart Ltd. 1993.

Used with permission of the poet.

5.7.1 Poetry Analysis

This poem offers a series of distinct images on the theme of the colour blue. The title alludes to this idea, but leaves much to the imagination. "The Colour Blue" has a pensive and reflective feel with a sense of melancholy in the first two stanzas, which is further exemplified through the use of the third person voice. The third stanza switches to the second person voice and transforms the pensive and reflective atmosphere to one of sublime nighttime beauty.

Similar to the first poem in this song cycle "White Cat Blues", Crozier combines the ideas of "distance and desire" in the first line of this poem. The second and third lines create two very different images. The memory of rain depicts the idea of a soft reminiscence where the world appears clouded by a calming rain. The wineglass thrown against a wall is a stark contrast to the previous line and presents the reader with an aggressive image. This distinct contrast showcases another example of Crozier's surprise twists in her poetry. The second stanza contains an enjambment with one sentence split over two lines, which brings the reader to think about the colour around a cut while it heals. This concept implies the passing of time and the many changes in colour as the cut heals, as well as the action which brought about the cut. The third stanza creates the atmosphere of nighttime where one is lost in the present moment of beauty. Everything in this night glows with beauty as even the other person's skin is growing stars.

In this poem, the line lengths and divisions provide rhythm and flow for the poem. The first stanza builds from three to four to six words, the second stanza contains a consistent use of five words per line, and the final stanza diminishes from six, to four, to three words, followed by two lines of two words. The periods finishing each of the first three lines in the opening stanza act as building blocks for the poem. The enjambment in the middle stanza slows the rhythm and allows time for the imagination to create the image fully. The final stanza moves through the first line to the comma, with enjambment of the remaining lines, creating images within the images.

Unlike the first poem in this song cycle, Crozier right justifies only two words in this poem. In the eighth line of this poem, Crozier sets apart the words “your skin”, highlighting the importance of those two words. Crozier also has the words “so many edges” left justified on this line. It is interesting to note that she combines these two distinct thoughts on one line instead of spacing them separately on two lines to create a link between these two thoughts.

Crozier’s use of alliteration and consonance is frequent in this poem. The first line uses alliteration with the letter “d” and consonance with the sound “s” in the words “distance” and “desire”. The fourth line creates an alliterative sound with the letter “c” in the words “colour” and “cut”. The sharp sound of the letter ‘c’ in that sentence also acts as an onomatopoeia illustrating the sound of an injury. In the seventh line of the poem, Crozier uses consonance at the end of the words “light glints”, which also creates a sparkling sound effectively alluding to the sound of light. Lines 8-9 use alliteration and consonance with the letter “s” on the words “skin” and “stars”. The alliteration and consonance of the “s” sound here elongates the words, creating a luxurious sound, furthering the beautiful feeling of the night sky.

5.7.2 Musical Analysis

Uyeda wrote this song in $\frac{5}{4}$ time and uses many instances of word painting to sonically create the vivid images within Crozier’s poem. The song opens with an *a cappella* syllabically set recitative vocal line on the words “distance and desire”. This phrase is marked as *quasi recitativo* with a *decrescendo* on the word “distance”, allowing the text to be abundantly clear and the alliteration and consonance to be audible. The melodic range is quite small and chromatic, which creates an atmosphere of sensuality and intimacy.

After the first line, before the text “a memory of rain”, the pianist plays a quick melodic figure which resembles the sound of pattering rain against the ground²⁵ through Uyeda’s use of quick staccato notes moving up and down.

²⁵According to the researcher.

2. The Colour Blue

Poetry by Lorna Crozier Leslie Uyeda

Soprano
Dis - tance and de - sire. A

Piano
quasi recitativo
mf
leggiro
rall.
mf

Figure 5.6: “The Colour Blue”, m. 1. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

M. 2 is marked *dolce* on the words “a memory of rain” and Uyeda uses a melismatic figure on the word “of” which is the first non-syllabic setting in this song. During and after this phrase, the piano plays a descending octave trill pattern from an Eb_4 to an Eb_3 which creates contrast to the opening piano line. The opening line was crisp and sharp, where this line blurs the texture creating a wash of sound, similar to rain creating a wash of images.

Mm. 3-4 have a distinct change in vocal colour as Uyeda writes sixteenth notes on the text “a wineglass thrown against the wall”. The quick rhythm and slightly larger intervals between the notes, for example the perfect fifth between the syllables of “wineglass”, as well as a G major triad on the words “thrown against the wall” create a sharp-edged sound, akin to a glass breaking against a wall.²⁶ The piano has a *leggiro* ascending staccato sextuplet figure with a *poco ritardando* followed by an *a tempo* which imitates the sound of the spray of wine against a wall. The next line of text “the colour around a cut // while it begins to heal” uses much smaller intervals of minor seconds and major thirds, interrupted by sixteenth note rests in the vocal line, while the piano sustains a minor second trill on a Bb_4 . This change in harmony creates a vastly different mood from the breaking of a wine glass. The small intervals broken up by short rests creates the image of time passing slowly as a cut heals.²⁷ Even though this vocal phrase is set with sixteenth notes, it feels slower due to the addition of the minor second created by the Cb_5 and the rests. The singer must ensure she creates a *legato* sound through this phrase, to contrast the abruptness of the previous phrase.

M. 5 begins with a trill in the piano which sounds through the remainder of the piece until the penultimate bar. The notes of the trill change slightly from a Bb_4 and B_4 , an Ab_4 and a Bb_4 , and an A_4 and B_4 . The trill also varies from the upper most voice texture in the piano

²⁶Ibid.

²⁷Ibid.

to the middle texture, however the trill effect remains constant. To the listener, the trill may encapsulate the image of stars glistening in the night sky.²⁸

2 *dolce* *rit.* *a tempo*
me-mo-ry of rain. A

4 *a tempo mp* *poco rit.* *a tempo* The
wine-glass thrown a-gainst the wall. *leggiere* *f*

6 col-our a-round a cut when it be-gins to heal. ♩ = ca 52-54
pp *mf* *f*

Figure 5.7: “The Colour Blue”, mm. 2–7. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

M. 8 begins with a piano interlude which lasts until m. 12. The interlude consists of the trill figure in the right hand with low rolled chords, alternating between C minor and B minor. This interlude is filled with many musical markings including a slightly slower tempo of ♩ = 52-54, *forte* dynamics markings with *decrescendo* and *diminuendo* to *piano*. This interlude

²⁸Ibid.

creates space between the second and third poetry stanzas. In the poetry, there is a distinct emotional change before the third stanza, and Uyeda allows time for this change in mood with the interlude.

In m. 11, a syncopated rhythm in the piano begins a new rhythmic motive for this song. It is set on a descending chromatic melodic line from an A_5 to a $C\sharp_5$. When the voice enters in m. 13 with the text “Blue nights when you lose yourself, // when light glints off so many edges”, the syncopation of the piano occurring one sixteenth note behind the vocal line creating word painting on the atmosphere of being lost within a beautiful night sky. On the text “light glints off” the piano line copies the vocal line with high staccato syncopated notes on D_7 , $C\sharp_7$ and E_7 , resembling twinkling light.²⁹

The image shows a musical score for the song "The Colour Blue" by Leslie Uyeda, covering measures 12 through 15. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 7/8. The piano part features a descending chromatic line in the right hand and a syncopated bass line in the left hand. The vocal line is marked *mp* (mezzo-piano) and includes a triplet in measure 13. The piano part has a *tr* (trill) in the left hand and a *ppp* (pianissimo) marking in measure 15. The lyrics are: "Blue nights when you lose your - self, when light glints off so ma - ny ed - ges".

Figure 5.8: “The Colour Blue”, mm. 12–15. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

In m. 16, Uyeda writes a *poco crescendo* as well as the word *urgently* in the piano line. When the vocal line enters in m. 17, Uyeda marks a *poco crescendo* and *poco ritardando* over the climax of the song on the words “your skin // growing stars”. The vocal line rises in tessitura creating an atmosphere of exhilaration as this line of poetry is proclaimed. This

²⁹Ibid.

line also contains the most sustained notes of the vocal writing in this song, which adds to the feelings of excitement as the voice has the opportunity to blossom. The use of harmonic dissonance also creates excitement in this passage. In m. 17, the left hand of the piano plays an $F\sharp_4$ with a trill between an A_4 and Bb_4 changing to a trill between an A_4 and B_4 . The vocal line has the pitch E_5 leading to $F\sharp_5$ and $G\sharp_5$ creating dissonance against the $F\sharp_4$ in the left hand of the piano. This harmonic tension dissipates in m. 18 on the word “stars” where the vocal and piano lines resolve to an $F\sharp_5$.

The musical score for "The Colour Blue" (mm. 16-19) is presented in two systems. The first system (mm. 16-17) shows the vocal line and piano accompaniment. The vocal line has lyrics "your skin grow - ing" and includes a trill in the final measure. The piano accompaniment features a trill in the right hand and sustained chords in the left hand. Performance markings include *poco cresc.*, *poco rit.*, and *mp*. The second system (mm. 18-19) shows the vocal line and piano accompaniment. The vocal line has lyrics "stars." and includes a trill in the final measure. The piano accompaniment features a trill in the right hand and sustained chords in the left hand. Performance markings include *a tempo*, *dolce*, *f*, and *mp*.

Figure 5.9: “The Colour Blue”, mm. 16–19. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

The song concludes with a five bar piano postlude, which is quite similar to the interlude. In fact, the conclusion of the song incorporates all the previous melodic and atmospheric devices introduced by Uyeda through the piece. The trill figure still sounds in the right hand, with low rolled B minor and $F\sharp$ minor chords in the left hand and high octaves on the pitch B_6 in the top line of the piano. In m. 21, the trill figure gradually slows down as it is marked *diminuendo al fine* and in m. 22 it is written as two groupings of sextuplets with a *rallentando* marking. The gradual slowing down of the trill and the conclusion of the high twinkling lights on the B_6 pitch may signify to the listener the dimming of nighttime stars, as the narrator in the poem slowly

closes her eyes.³⁰

The piece ends with a sustained fermata cluster chord with the notes B₀, F₁[#], B₁ in the bass and an A₄ and B₄ in the treble. The sound of this chord resembles the light fading slowing into the night as everything descends into darkness and quiet.³¹

³⁰Ibid.

³¹Ibid.

5.8 “Shadow” Analysis

Shadow

To lie on one side of a tree
then another, over rough or smooth.

To feel cool along one’s whole body
lengthening without intent,
nothing getting in the way.

To give up on meaning.
To never wear out or mar.

To move by increments like
a beautiful equation, like the moon
ripening above the golden city.

To be doppelganger,
the soft underside of wings,
the part of cumulus that slides
thin promises of rain across the wheat.

To disappear. To be blue
simply because snow has fallen
and it’s the blue hour of the day.

By Lorna Crozier

From *Whetstone*

Published by McClelland & Stewart Ltd. 2005.

Used with permission of the poet.

5.8.1 Poetry Analysis

The key to unlocking the images within this poem is contained in the title. In the text of the poem, the word “shadow” is never mentioned even as there are several images of shadows sliding over various landscapes. This poem is written from the viewpoint and perspective of a cloud and is more complex than the previous ones in this song cycle. It contains six short stanzas of one or two sentences and unlike the other two poems in this song cycle, this poem does not use the spacing of right justified words.

Crozier's poetry often highlights the abilities of animals and things, thus drawing attention to limitations of humans. This poem is a prime example of that as it describes many things a shadow can do that are impossible for humans. In the opening stanza, the shadow slowly moves from one side of a tree to the other. Stanza two speaks of a vast space with nothing inhibiting the length of a shadow as it stretches with the setting sun. The third stanza describes the shadow existing in a way which gives up on meaning as shadows simply exist as part of nature. The fourth stanza contains a striking image of a shadow growing like "the moon // ripening above the golden city." Stanza five contains three different images of shadows. The first image is the shadow formed as a doppelganger to all people and things. The second image is the shadow created by the underside of the wings of a bird in flight. The third image is of cumulus clouds sliding over a field of wheat casting shadows amongst the grains. A shift in mood occurs in the final stanza from observing the world to describing inner recollections. Eventually, the shadow disappears at the "blue hour of the day" when the sun has set.

The prairie images in this poem are very clear and evocative. For example, images of the landscape include fields of wheat with the promise of rain and freshly fallen snow. Images of light and dark are also expressed with the feeling of a vast amount of space through the images of a "golden city", "the moon ripening", "lengthening without intent, // nothing getting in the way", and "blue hour of the day".

This poem challenges the reader to view the world from a different perspective. By looking at the world through the lens of a shadow created by a cloud, the world is seen in a different light. Mundane objects have a different perspective and perhaps more significance if viewed through this lens. People will find true beauty in the simple things of the world if they only take the time to stop and observe.

This poem contains longer sentences than the previous two poems in this cycle as well as interesting line divisions of the poetic ideas. For example, line 9 combines the two thoughts of "a beautiful equation" and "like the moon" in one sentence on a single line. In addition, line 15 combines the thoughts "To disappear" and "To be blue" on a single line.

This poem contains many examples of assonance within the phrases on the dark vowel sounds "o", "u" and "a" which create a rhythm, flow, and musicality. The "o" vowel sound appears 16 times within the poem. The vowel sound "u" appears 15 times within the poetry and the sound "a" appears 14 times. All these sounds are predominately heard in the first line of poetry "To lie on one side of a tree", the third line "To feel cool along one's whole body", and the fifteenth line "To disappear. To be blue."

5.8.2 Musical Analysis

In this song, the first four pages of the piano are written on three staff lines instead of two, as the opening pages contain several low chords in the bass clef with high quick patterns in the right hand. Organizing these different elements over the three staff lines greatly assists the performers in visually understanding the melodic and harmonic patterns. After the first four pages, the piano part changes to the traditional two staff lines. The majority of the piece is written in $\frac{4}{4}$ time with various measures of $\frac{2}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, and $\frac{6}{8}$.

This piece begins with an opening rubato melodic figure in the left hand of the piano, which to the listener could represent a breeze blowing through the trees.³² The melodic figure begins on a C_2 in the bass clef and outlines a C minor chord before a quintuplet rhythm falls to a Bb_2 which ultimately leads to a B_2 . M. 3 contains a rolled chord on the notes B_2 , $D\sharp_5$, F_5 , and B_5 which sound like rays of light shinning through clouds.³³ This measure also contains a *mezzo-piano* dynamic with two arrows pointing towards each other over the middle staff of the piano part. Arrows like that represent an “*accelerando* towards the point where the arrow going to the left meets [the one on the right]. It is a little easier to see than writing out *accelerando* and *rit. al tempo primo* in such a small amount of time/space.”³⁴

The opening vocal line is written *quasi recitativo* over a two note chord in the piano, which allows for the text to sound clear. The melodic line of this phrase sounds quasi improvised, which demonstrates a relaxed atmosphere where the shadow lackadaisically moves from one side of a tree to another.³⁵

The musical score for "Shadow" (mm. 3-5) is presented on three staves. The top staff is the vocal line, starting with a rest in measure 3, then entering with the lyrics "To lie on one side of a tree then a-no-ther,". The middle staff is the piano right hand, featuring a quintuplet in measure 3 and a rolled chord. The bottom staff is the piano left hand, providing harmonic support. The score includes various dynamics such as *p*, *mp*, *quasi recitativo*, *colla voce*, and *pochissimo rit.*, and time signatures of $\frac{4}{4}$, $\frac{2}{4}$, and $\frac{6}{4}$.

Figure 5.10: “Shadow”, mm. 3–5. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

³² According to the researcher.

³³ Ibid.

³⁴ Leslie Uyeda, email to Jennifer Cyr, July 3 2019.

³⁵ According to the researcher.

In mm. 6-7 and mm. 8-14 the piano part features many quick ascending flowing lines with complex rhythms of triplets, septuplets, and decuplets. This piano writing resembles the sound of wind blowing amongst the landscape.³⁶

Uyeda uses word painting on the line “over rough or smooth” in mm. 7-8. The rest after the word “rough” makes it sound onomatopoeic as it highlights the “f” sound. In addition, a fermata with a *decrescendo* over the word “smooth”, aids in showcasing the meaning. In mm. 11-12, the melody of the vocal line slowly ascends from an F₄ to a D \sharp ₅, enhancing the word painting as the text says “lengthening without intent”.

M. 15 introduces a new figure in the piano part that has not been used in this song cycle before. This section has a tempo indication of $\text{♩} = 104$ and the time signature also changes to $\frac{6}{8}$. The piano plays a cluster of chords on eighth notes with either a silent downbeat or a low chord consisting of the pitches Db₂, Gb₂, and Eb₃ in the bass clef. This interlude creates space between the poetry stanzas allowing the listener time to prepare for the next poetic ideas. When the vocal line enters in m. 17 on the text “to give up on meaning” it is marked with a *dolce* and *mezzo-piano* dynamic. It is essential for the soprano to deliver this line with a sweet tone to ensure the underlying sentiment is not harsh.

M. 21 has a *poco meno mosso* and a return of the rolling chords, which were heard earlier in the piano part in mm. 12-13. The rhythm of this rolling chord section is notated as dodecuplets. The vocal line “to move by increments” is set using a very small range of C₅, Db₅, Bb₄, and Ab₄, thus illustrating the idea of moving very slowly.

21 *poco meno mosso*

To move by in - - cre - ments like a

poco meno mosso ppp

p-mp 12 12 12 12

LH always more prominent than RH *simile*

Figure 5.11: “Shadow”, m. 21. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

Mm. 23-25 contain exquisite writing in the vocal line. Uyeda sets the text “like the moon // ripening above the golden city” higher in tessitura and more operatically in the soprano range with sustained notes. The time, tessitura, and the semi-tone between the G₅ and Ab₅ on the

³⁶Ibid.

words “moon” and “ripening” create the image of the moon slowly brightening in the night sky.³⁷ There is also a *crescendo* notated over this phrase which continues to a *quasi forte* dynamic in m. 24 on the climax of the phrase.

The musical score for "Shadow" (mm. 23-25) is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 5/4.
 - **Measure 23:** The vocal line begins with a rest, followed by the words "like the". The piano accompaniment features a 12-fingered arpeggiated figure. A *cresc.* dynamic marking is placed above the piano part.
 - **Measure 24:** The vocal line continues with "moon ripening a". The piano accompaniment features a 10-fingered arpeggiated figure. A *quasi f.* dynamic marking is placed above the piano part.
 - **Measure 25:** The vocal line concludes with "bove the gold-en ci-ty.". The piano accompaniment features a 10-fingered arpeggiated figure, followed by an 11-fingered figure, and finally a 15-fingered figure. A *poco riten.* dynamic marking is placed above the piano part, and a *dim.* dynamic marking is placed below the piano part.

Figure 5.12: “Shadow”, mm. 23–25. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

In m. 26, the piano part becomes sparser while the singer says “to be doppelganger.” During this bar, the piano plays the pitch C over four octaves, which is the first time a solo pitch has

³⁷Ibid.

sounded in this song cycle. Vocally, Uyeda also uses a new device for this phrase as she sets the syllables of “doppelganger” syllabically with staccatos on the pitches C_5 and $A\flat_4$. The use of the repeating C_5 and $A\flat_4$ pitches create a double musical meaning to the word doppelganger, as the pitches are copied.

M. 28 features a *dolce* and *poco meno mosso* marking in both the vocal and piano part over the text “the soft underside of wings”. The *dolce* marking ensures the soprano sings this phrase with sweetness to accurately portray the meaning of “soft”. M. 29 includes a *rallentando* in the piano as well as a marking of *dolce glissando* and the words *take time*. During this section, the vocal line is instructed to be *collo piano* as the piano sensitively leads into the next section of this song.

The piano part in m. 30 resembles clouds moving in over a field of wheat through the use of harmonic colours.³⁸

The figure displays a musical score for the song "Shadow" from mm. 30 to 35. It consists of a vocal line and piano accompaniment. The vocal line begins at measure 30 with the lyrics "the part of cu-mu-lus that slides thin pro-mi-ses of rain a-cross the" and continues at measure 33 with "wheat. To dis-ap-pear." The piano part features various markings including *a tempo*, *mp-mf*, *dolce*, *poco più mosso*, *rubato*, *poco rall.*, and *mf*. The score shows a change in time signature from 4/4 to 5/4 at measure 33.

Figure 5.13: “Shadow”, mm. 30–35. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

³⁸Ibid.

The piano line rolls an F minor chord which quickly changes to an F major chord before the vocal entry. This change from F minor to F major is clouded by the use of the sustaining pedal as it is notated that the sustaining pedal is not released from this bar until an eighth note after the A \natural has sounded. The piano also creates word painting as it moves with *dolce* glissandos between low and high pitches during the phrase “that slides // thin promises of rain across the wheat”. This creates an effect of sliding as the pianists fingers literally slide along the keys.

In m. 37, Uyeda uses a common thematic device in this cycle to symbolize light by including high octaves on the pitch G $_6$ in the piano line. These octaves eventually become rolled and change to the pitch F \sharp_6 in m. 40. Uyeda’s setting of the final phrase of text “and it’s the blue hour of the day” is sublime. The harmonic colour switching from a C minor chord in m. 39 to the unexpected F \sharp_5 on the word “hour” in m. 40 creates a striking sound to represent this magical time of the day. This unexpected harmonic change is also highlighted in the pitches of the vocal line as the singer changes from an Eb $_5$ to an F \sharp_5 on the words “blue hour”. This measure also contains a *rallentando* leading to a *ritardando* in the final words “blue hour of the day” thus prolonging the harmonic progressions.

The image displays two systems of musical notation. The first system, labeled '38', shows a vocal line and a piano accompaniment. The vocal line has lyrics 'fal - len and it's the' and a dynamic marking of *mp*. The piano accompaniment features a bass line with a long note and a treble line with chords and a glissando. The second system, labeled '40', shows a vocal line and a piano accompaniment. The vocal line has lyrics 'blue hour of the day.' and dynamic markings of *rall.*, *rit.*, and *a tempo*. The piano accompaniment features a bass line with a long note and a treble line with chords and a glissando. The system concludes with a dynamic marking of *mf* and a key signature change to one flat.

43

mf bC_5

mp bC_5

p dim.

ppp

Figure 5.14: “Shadow”, mm. 38–45. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

The song concludes with a four measure piano postlude, which reflects upon the idea of the blue hour of the day.³⁹ These chords contain the most functional harmony of the song cycle. The bottom note of the piano is a Eb_1 pedal tone which sounds through the entire four measures. The right hand plays block chords with a Bb_4 and G_5 moving to C_5 and Ab_5 , then back to Bb_4 and G_5 . The song ends with a *diminuendo* and a *fermata* chord cluster with the notes Bb_4 and G_5 in the treble line and a low Eb_1 in the bass line. This final chord cluster is played with a sustaining pedal from the previous measure. This clouds the harmony where the sound of E_5 is heard against the final G_5 , Bb_4 , and Eb_1 .

³⁹Ibid.

5.9 Uyeda and Crozier's Collaboration

White Cat Blues shows Uyeda's collaboration with Crozier's poems. Even though Crozier published these poems prior to Uyeda's musical setting, Uyeda collaborates with Crozier by studying and creating music out of the inspirations in Crozier's text. For Uyeda, the words and rhythm in Crozier's poetry are inspirational as often in her compositional process, first rhythmic ideas emerge. This demonstrates Margaret Barrett's idea from her book *Collaborative Creative Thought and Practice in Music* where discipline boundaries are crossed.⁴⁰ Barrett's concept is shown here because Uyeda, as a musician, has been inspired by Crozier, a poet, and is creating a new work of art that not only crosses, but combines two artistic disciplines.

As detailed in the musical analysis sections, in the *White Cat Blues* song cycle, Uyeda sets Crozier poetry carefully adhering to the prosody and underlying emotions. By composing the songs in a moderate vocal range for the soprano, with mostly syllabic text settings, the literary devices of Crozier's poetry including, assonance, consonance, and alliteration are easily understood by the audience. Uyeda further adheres to Crozier's spacing on the page by composing rests within the vocal line to portray areas of pauses and enjambments. Uyeda understands Crozier's reasoning for the literary devices and structural spacing and ensures her music follows in the same parameters. Vera John-Steider's book *Creative Collaboration* states a "shared vision is crucial to successful collaboration"⁴¹. Uyeda encompasses this idea as she studies Crozier's poetry to ensure the poetic intent remains true.

In terms of the emotional aspects of the song, Uyeda's collaboration with Crozier is also evident. In Crozier's words, Uyeda is successfully reading the "bloodstream and the heart"⁴² of her poetry. By utilizing different harmonic colours, trills, staccatos, and glissandos, Uyeda creates a harmonic atmosphere within the images of Crozier's poetry, further bringing them to life through music. Melodically, the vocal line becomes more operatic during the exciting emotional poetic ideas such as "light glints off // so many edges your skin // growing stars" and "like the moon // ripening above the golden city" enhancing the images in the poetry.

Respect is a crucial element in collaboration; Uyeda follows the structural outlines in Crozier's poetry as well as the inherent rhythms and underlying emotions. Uyeda's composition demonstrates her collaborative spirit and respect for Crozier and the poetry creating a moving and insightful song cycle.

⁴⁰Margaret Barrett, *Collaborative Creative Thought and Practice in Music* (England: Ashgate Publishing Limited, 2014).

⁴¹Vera John-Steiner, *Creative Collaboration*, Cary: Oxford University Press USA – OSO (2006): 64 DOI: 10.1093/acprof:oso/9780195307702.001.0001

⁴²Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

5.10 Vocal Technical Considerations

Uyeda’s vocal music poses some unique challenges for the soprano. Uyeda’s compositions are not grounded in a strict sense of functional tonality. Hence, the singer is required to pay special attention in learning certain pitches. In Uyeda’s songs, help in this task often comes from the piano part, whose harmonies are usually created to beautifully complement the vocal line. For example, in “White Cat Blues”, mm. 5-6, which can be viewed within the framework of $E\flat$ major, the vocal line moves from an $E\flat_5$ to the chromatically altered $D\flat_5$, to C_5 , to the chromatically altered B_4 , to A_4 , and ends on a $B\flat_4$. The $D\flat_5$ can be tuned in relation to the left hand of the piano, which plays a cluster chord of $D\flat_4$ and $E\flat_4$ from the previous beat, preparing the pitch for the singer. The B_4 should be sung with the idea of completing the chords in the piano part: the piano provides the sound of an $E7$ chord with the pitches E_4 and D_4 , and the B_4 in the vocal line complementing the chord. Analogously, the following $B\flat_4$ should be sung within the context of an $E\flat$ major seventh chord, as outlined in the piano.

Figure 5.15: “White Cat Blues”, mm. 5–6. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

A further example is demonstrated in mm. 15-19 in “White Cat Blues” (see Figure 5.4). This section alternates between $A\flat$ major, G major, F major, and A major chords. The singer can successfully negotiate these passages by understanding how her chromatically altered pitches function in relation to these harmonies. By delving into these harmonies, the vocalist can successfully negotiate these passages.

Uyeda often includes whole tone scales within her vocal lines. Both ascending, as the complete scale $F_4, G_4, A_4, B_4, C\sharp_5, D\sharp_5$ in mm. 11-13 of “Shadow”, and descending, like the sequences $F_5, E\flat_5, D\flat_5, C\flat_5$ in m. 13 and $D\sharp_5, C\sharp_5, B_4, A_4$ in m. 26 of “White Cat Blues”. The singer should take note of the whole tone scale passages and ensure she sings a major second interval for the duration of the scale.

In regards to rhythm, “Shadow” is the most challenging song in the cycle. In mm. 11-14, the time signature alternates in each bar from $\frac{4}{4}$ to $\frac{5}{4}$ before changing to $\frac{6}{8}$ in m. 15. This meter change is also more delicate as the piano line is playing quick rhythmic figures, sextuplets and decuplets, which create a wash of sound. It is important for the singer to count accurately during these measures to keep in perfect synchrony with the piano.

Further, in mm. 19-20, a hemiola rhythm is created. The prior four measures have been in a strict $\frac{6}{8}$ time signature and m. 19 contains three quarter notes in the vocal line. The piano line here also plays quarter notes, but they are syncopated one eighth note behind the vocal line, adding to the challenge. A way for the singer to negotiate this is to feel this bar as a $\frac{3}{4}$ measure, with the piano playing on the syncopated off-beats.

A third difficult passage occurs in mm. 21-25 (see Figures 5.11 and 5.12): the piano creates another wash of sound as dodecuplet and decuplet thirty-second notes are played with the sostenuto pedal. It is essential for the singer to maintain a strong sense of the pulse here to keep in pace with the piano.

Uyeda composes with great care to ensure the clarity of the text. It is the singer’s responsibility to respect and honour this feature. For example, in “The Colour Blue”, mm 3-4, (see Figure 5.7) the text “A wineglass thrown against the wall” is set syllabically in a comfortable range, which allows the singer to focus on each sound. A rest between the words “wineglass” and “thrown” invites the singer to both accentuate the “s” sound and produce a strong, distinct “th” sound. Further, time is given for the singer to elongate the “w” sound of “wall”. By paying careful attention to pronunciation, the singer not only provides clarity to the text, but allows the emotions behind the phrase to come to life.

Mm. 13-15 (see Figure 5.8) show another example of clever use of rests to create an atmosphere via the diction. The text “blue nights when you lose yourself, when light glints off” is set syllabically. The rests after “nights” and “yourself” allow the singer to elongate the final fricative sounds, with a resulting effect of mystery and suspension highlighting the idea of losing oneself. The rests after “light” and “glints” should be used to articulate crisp “t” and “ts” sounds. Besides allowing the text to be heard better, this consonance of “t” sounds onomatopoeically refers to the idea of twinkling light.

The range and tessitura within this song cycle are set in a comfortable place for the soprano voice. Occasionally, the songs do extend higher in tessitura during the climatic phrases, however, it is not beyond the scope of a typical soprano’s range. The challenge is the exposure of the vocal line, which demands complete control of the vocal technique. For example, in “White Cat Blues”, mm. 25-27, the piano plays sustained chords, which do not provide active support for the deeply chromatic vocal line.

23 *rall. e dim.* *poco più mosso*
recit. *mf*
 To - night de - sire

tr. *quasi a tempo* *poco più mosso*
rall. *rit.* *mp*
dim.

26
 the dis - tance be - tween the moon and the white cat sleep - ing un - der the

Figure 5.16: “White Cat Blues”, mm. 23–27. Leslie Uyeda, *White Cat Blues*. Avondale Press. 2010. Used with permission of composer and publisher.

Another exposed moment of a different kind occurs in m. 10 (see Figure 5.2), where the soprano leaps a diminished 7th into the upper passaggio from an $F\sharp_4$ to Eb_5 to $F\sharp_5$ with the marking *dolce*.

A singer performing this set is also required to have good control over her vocal colours. Uyeda marks many different colours such as *dolce*, *quasi recitativo*, *recitativo*, and *rubato*, across all range of dynamics from *pianissimo* to *forte*. The soprano approaching this set must be able to sing *piano* and *dolce* in the upper passaggio as is evident in “White Cat Blues”, m.10 (see Figure 5.2), and must be able to *crescendo* to a climax in a high tessitura, on a G_5 to an Ab_5 , in “Shadow”, m. 24 (see Figure 5.12). All of these vivid colours and techniques bring these songs to life and convey the emotions of the poetry.

5.11 Analysis Chart

Song	Vocal Range	Vocal Features	Piano Features	Harmonies	Vocal Challenges	Level
White Cat Blues	D ₄ -A _b ₅	Syllabic recitative text setting. Some sustained lines in upper register.	Frequent use of staccato and glissando. High trills with block chords.	Mostly atonal with some progressions moving from A _b , G major, F major, and A major.	Diction. Pitches - whole tone scales, chromatically altered notes. Command of vocal colours and dynamics across wide range.	Advanced.
The Colour Blue	G ₄ -G ₅ [#]	Quick sixteenth note syllabic passages. Sustained upper register at the end.	Quick sixteenth note patterns in opening pages. High trills and staccato octaves. Low rolled chords in final two pages create a wash of sound.	Atonal. Use of dissonance in final pages. B minor and C minor chords in interlude.	Diction. Command of vocal colours and dynamics across a wide range.	Advanced.
Shadow	E _b ₄ -A _b ₅	Syllabic text setting. More sustained phrases than previous songs.	Decuplet and dodecuplet rolled sixteenth note figures. Glissando. High octaves.	Mostly atonal, with functional harmony in postlude. A wash of sound with sostenuto pedal over quick melodic passages.	Diction. Rhythm - time signature changes and hemiola. Command of vocal colours and dynamics across a wide range.	Advanced.

5.12 Conclusions

Crozier's poetry creates vivid images including a white cat experiencing a blue world, a blue night full of growing stars, and a shadow stretching across the fields of wheat. Uyeda sets Crozier's poetry to music syllabically in a way that is idiosyncratic for the soprano while allowing the text to be easily understood. Rhythm plays an important role in this song cycle as it provides a different feel for the poetic stanzas and sections in the music. The intense emotional sections have a more sustained rhythm, where the less dramatic ideas have a recitative style rhythm. Uyeda creates word painting through the use of beautiful harmonic progressions capturing the atmosphere of a world encapsulated in blue. Uyeda also creates the sound of shimmering light through the use of trills and high octaves in the piano. Vocally, Uyeda creates exhilaration in the vocal line by writing a higher tessitura with a more sustained legato line. These musical devices effectively highlight the emotions in the poetry and bring the underlying mood of the words to life.

In her printed program notes on this score, Uyeda says she hoped to have created a distinctive atmosphere for these poems. Through her use of harmonic colour and sensitivity to the text, it is safe to say she accomplished this goal with great success. These songs are a unique and compelling contribution to the Canadian art song repertoire.

The following chapter contains an analogous analysis of *The First Woman* song cycle, highlighting Crozier's poignant poetry and Uyeda's dramatic musical setting. Crozier's poems weave a heart wrenching tale of abuse in the narrative poems in this cycle. Uyeda's use of intense rhythmic motives and bold harmonic colours bring the passion of the poetry to life. This is a truly remarkable song cycle as it deals with the horrific abuse of women and the silencing of their voices.

Chapter 6

The First Woman Analysis

6.1 Overview

Leslie Uyeda composed *The First Woman* in 2007 for soprano Heather Pawsey. This song cycle features four of Lorna Crozier's poems "The First Woman", "The Fall of Eve", "Dinah, Jacob's Daughter", and "Who is She, Then?" from *Apocrypha of Light*, published in 2002. In the program notes to the printed score, Uyeda wrote "a friend gave me a volume of poems by Lorna Crozier – *Apocrypha of Light*. I eagerly read all the poems, and found them terrifying, powerful, and wonderful. I chose four that I thought would make a dramatic cycle. *The First Woman* is about the total eclipse of Lilith and the slandering of Eve. Both women long to speak to one another, but cannot. Their stories are ours."¹

This poignant song cycle conveys the importance of expressing women's stories, when too often their voices are silenced. "It is about the rage of women, but it is also about our wisdom and power. *The First Woman* is a long way from some long held expectations of the traditional art song... A song about being raped? But now women and men are talking openly about what it's like to be diminished, to walk in fear, to be assaulted. I hope that *The First Woman* will add another voice to this urgent social movement that desires and demands equality and respect for all of us".²

The First Woman was premiered in Vancouver in 2007 at the University of British Columbia for the Vancouver International Song Institute by Heather Pawsey, soprano and Rena Sharon, piano.

¹Leslie Uyeda. *The First Woman*. Avondale Press, 2007.

²"Leslie Uyeda Celebration," Canadian Music Centre in BC. <http://musiccentrebc.ca/leslie-uyeda-celebration/>.

6.2 Lorna Crozier's Insights

The majority of Crozier's poems from *Apocrypha of Light* were inspired by biblical stories. In the bible "there are many terrible things...that [have] happened to women and other species. I was inspired by the love [contained in] the stories. They are powerful tales and there was a chance for me to revise them [and] to put in another point of view."³ In the creation of the poems, Crozier was "imagining Lilith and Eve in the womb together, which is entirely made up. I imagined them loving one another physically, emotionally, [and] sexually. All the ways women can love each other."⁴ Crozier was further motivated by "the fact that Lilith has been erased completely from Judeo-Christian texts, yet was there as part of mythology. [She] thought "Wow! There is material here and there is something that a feminist needs to say about this".⁵

6.3 Leslie Uyeda's Insights

In 2006, Uyeda knew she wanted to write a song cycle for Heather Pawsey and was immediately inspired by Crozier's poetry book *Apocrypha of Light*. "The whole [poetry] book whacked me in the face. Crozier is a mighty poet, fiercely intelligent, and does not pull any punches. I had never read poetry like that."⁶ Uyeda carefully selected four poems from the *Apocrypha of Light* which would give an arc to the song cycle's story.

In the first and second song, Lilith and Eve "go in and out of remembering their time together. I started [this piece with dramatic chords] because it is bad news. But it quickly changes to [Lilith's] thinking music and she comes right out of that: "we were this or we were that", but they were together. All of it is about how they were together [and] recognition of what happened. You have to know who's talking."⁷

Uyeda was profoundly affected by Crozier's poem "Dinah, Jacob's Daughter", and set it as the third song of the cycle. "For a woman, long before the 'me too' movement to finally say a rape is a rape, I thought 'holy smokes. I am going to use that'.⁸ This song contains intense emotional musical material and what Uyeda defines as "brutal rape music."⁹

Uyeda describes the fourth piece as "a 21st century Villanelle. The singer starts in a register that does not require exertion and where there is no problem with being heard. It is all words and it just goes up. The second page is just a semi-tone higher and a semi-tone higher. It starts

³Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

⁴Ibid.

⁵Ibid.

⁶Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada, August 21 2018.

⁷Ibid.

⁸Ibid.

⁹Ibid.

to build to a [high] G, but I think that compositionally I give the singer enough time to work her way up there after the rape song.”¹⁰ In summary, Uyeda composed *The First Woman* as a “dramatic cycle. The last poem is not an arrival, [...] but it is the beginning of the next phase for this woman, for every woman that begins to see more, to understand more, and therefore to be changed and not to live the way those stories said she had to live”.¹¹

6.4 Heather Pawsey’s Insights

According to Heather Pawsey, Uyeda writes very well for singers. Uyeda “understands singers and how the instrument functions because she has worked with singers and loves singers. She has so many years of opera and coaching that she understands the capabilities of the instrument. She understands the limitations of the instrument. I frequently sing music where either stresses fall on the wrong syllable of the word, or [there are problems with] the way the phrase should not be stressed in the sentence, or with the way that the adjectives or adverbs are working with the language. You never get that with [Uyeda]. It is instinctive, but well thought out so that when you sing a phrase, the phrase itself makes sense, but then that phrase makes sense in the larger context. It fits into the whole in such an organic and beautiful way. I never have questions about how to phrase.”¹²

Pawsey enjoys Uyeda’s music because it is “intelligent and it allows [her] to be fearless.” Pawsey feels “so profoundly grateful to have the opportunity to actually perform music, [like *The First Woman*], that reflects much of what I think and feel, but might not ever talk about in polite company. This music is profoundly beautiful, interesting...and people are challenged by it.”¹³

Pawsey believes Crozier’s poetry is bold and contains “absolute fearlessness to just say what so many of us think and not even just think, but things that we might not even want to articulate to our souls inside. [Crozier] just puts it out there. She asks the questions, she throws out the challenges, but she does it with such beauty...There is intimacy in the writing.”¹⁴

Pawsey said as a performer, this piece challenges her “emotionally. I love how it liberates me. It allows me to really express some very ugly things and some [things that are] incredibly painful, sad, and full of love. We all communicate when we sing, but there is something about this cycle that if you really go there, it [moves] people for days or weeks definitely, possibly

¹⁰Ibid.

¹¹Ibid.

¹²Heather Pawsey, interview with Jennifer Cyr, Vancouver, Canada, December 20 2018.

¹³Ibid.

¹⁴Ibid.

forever.”¹⁵

6.5 *The First Woman* Musical Summary

Within this song cycle, Uyeda uses many compositional devices to bring the poetry to life including syllabic text settings, *a cappella* and spoken vocal lines, as well as intense rhythms and dramatic harmonies. She syllabically sets Crozier’s poetry to music maintaining the prosody of the poems while ensuring the clarity of text. Uyeda occasionally composes melismas, which portrays a completely different feeling in the vocal line, further highlighting the emotions of the text. Uyeda also utilizes the sound of the *a cappella* and spoken voice to express deep sadness and pain through the use of repeated pitches in the vocal line.

Uyeda masterfully creates intensity in this song cycle through the combined use of harmony and rhythm. Jarring, syncopated rhythms in the piano create a powerful atmosphere allowing the anger in the poetry to be well delivered. Uyeda also composes a “rape” chord motif, consisting of repeated quarter note cluster chords, frequently heard throughout this song cycle. In contrast, she portrays flowing and intimate moments in the piano part through the use of quick sixteenth note descending patterns. Uyeda additionally uses large open fifth chords in the piano line, often encompassing 5 octaves, portraying the vastness of the poetic universe in an expansive soundscape.

Uyeda further uses the rhythm of vocal line to create word painting. For the soprano, Uyeda composes quick sixteenth note rhythms with an extended higher tessitura to express outrage. She uses more sustained rhythms and operatic lines during the more lush poetic ideas.

In this song cycle, Uyeda’s word painting is shown through *a cappella* and spoken vocal lines, as well as dramatic harmonic colours and intense rhythmic motives allowing for the intense emotions of Crozier’s words come to life.

¹⁵Ibid.

6.6 “The First Woman” Analysis

The First Woman

We were mothers giving birth
to each other, or we were sisters,
our home the night’s vast womb.
We orbited inside its silky
black cocoon. If Galileo had been
there with his telescope
and blasphemy, he would have named
our double brightness
and I wouldn’t have been so lost.

My hand reached out
and to prove I was the first
the angels tied it with a strong red string,
the origin of scarlet as a curse.
I felt her grow beside me, her spirit curve
against my bones like cream inside a spoon.

We were one creature then,
four-legged, perhaps a fawn
whose hooves had not grown hard,
a calf so strange we would be kept
inside a jar. Then I counted fingers,
counted toes, and she looked back at me.

I, not Eve, brought pain into the birthing room.
I didn’t want to leave her. I clung to the womb
with my nails and teeth, ripped night from day,
eternity from now.

That was my first argument with God.
The second: I wouldn’t lie placid
as a hooked and fatty fish under Adam,
my wings pinned back. For punishment
God banished me and turned my sister into bone,

honed away everything she'd been
 when we lay together among stars.

Some nights I wait at the edge of the garden-
 how lush it is, how full of anguish.
 Light and docile, she walks toward me,
 a trail of creatures at her side.
 Does she know I'm here? She's forgotten
 my face, forgotten our one smell
 as we wound around each other,
 her fingers in my mouth, my hand
 holding her heartbeat, a wounded wren
 I cannot save from grief.

By Lorna Crozier

From *Apocrypha of Light*

Published by McClelland & Stewart Ltd. 2002

Used with permission of the poet.

6.6.1 Poetry Analysis

This poem is told from the viewpoint of the first woman. However, her identity remains concealed until the second poem, "The Fall of Eve", reveals that she is Lilith, a mythological figure mentioned in the *Alphabet of Ben Sira*, a medieval Jewish text inspired by the Book of Wisdom. In this text, Lilith is portrayed as an ancient goddess, who is created from the same soil as Adam and equivalent to him. As Adam's first wife, she refuses to be subservient to him and ultimately flees from the Garden of Eden. From that point onward, Lilith is known to engender her own band of demons and torment children. In modern times, Lilith is used as a figurehead for feminism in the fight for equality between male and female, and is known as the "prototypical Jewish femme-fatale."¹⁶

Eve is a biblical figure who is often described as the first woman and wife of Adam. In the Bible in the second chapter of Genesis, God creates Eve from a rib of Adam to be his companion and partner.¹⁷ In the Garden of Eden, Eve and Adam fall prey to the serpent's temptation and eat fruit from the forbidden tree of knowledge of good and bad. As a result, all are punished

¹⁶Kosior, Wojciech, "A Tale of Two Sisters: The Image of Eve in Early Rabbinic Literature and Its Influence on the Portrayal of Lilith in the Alphabet of Ben Sira." *Nashim: A Journal of Jewish Womens Studies & Gender Issues*, no. 32 (2018): 112. doi:10.2979/nashim.32.1.10.

¹⁷*The Holy Bible: Containing the Old and New Testaments*, Revised Standard Version. New York: American Bible Society, 1992: Gen 2:18.

by God. The serpent is forced to crawl on its belly and eat dirt and both Adam and Eve are forced out of the Garden of Eden. God punishes Eve by intensifying the pains of childbirth and making her husband her master. For Adam, the ground is cursed and he must labour to eat its harvest. In Christian traditions, according to the writings of theological scholar Saint Thomas Aquinas in his *Summa Contra Gentiles* (1259–1265) and *Summa Theologiae* (1265–1273), the eating of the forbidden fruit is known as the original sin.¹⁸

“The First Woman” is a dramatic short story, enriched with many vivid images of the intimate and loving relationship between Lilith and Eve in the Garden of Eden, which is destroyed when God punishes them by forcing their separation. In the opening stanza, Lilith refers to Eve as a fellow mother or sister indicating their close relationship. The expanse of the world is evident in this stanza as the two women are described as finding a home in the “vast night sky” and orbiting “inside its silky // black cocoon”. This stanza also speaks about Galileo in a derogatory sense with “blasphemy”, but suggests that he may have saved Lilith and Eve by naming both of their “double brightness”. This sentence also foreshadows the end of the poem, with the separation of Lilith and Eve.

The second stanza portrays Lilith as the first woman and this is proven by angels who tie her hand with a “strong red string”. Crozier then makes an idiosyncratic jump with the line “the origin of scarlet as a curse” as Lilith is shown as the first cursed woman. This stanza concludes with intimate images of Lilith and Eve growing beside one another “like cream inside a spoon”.

Stanza three continues with the images of Eve and Lilith growing together “as one creature” and looking at one another. The fourth stanza begins with an outcry from Lilith declaring she “brought pain into the birthing room”. This stanza graphically portrays Lilith clinging to the womb with her nails and teeth ripping night from day. The fifth stanza links the dramatic images from the previous stanza as Lilith declares “that was my first argument with God”, referencing that she, not Eve, brought pain into the birthing room. As the stanza continues, it becomes apparent that her second argument was when she refused to be sexually subservient to Adam. Crozier portrays an intense image of Lilith as a “hooked and fatty fish under Adam” with her “wings pinned back”. This image portrays Lilith as a feminist, standing up to Adam and God. The stanza continues describing Lilith and Eve’s punishment as Lilith is banished from the Garden of Eden and Eve is turned into bone. Eve’s turning into bone references everything that is taken away from her as she has perhaps become hard and forgotten Lilith.

The final two stanzas of this poem have a gentler and more reflective tone. Lilith is shown waiting at the edge of the Garden of Eden, reflecting on its dichotomous nature: “lush”, and yet “full of anguish”. Lilith sees Eve in the garden with a “trail of creatures at her side” an image

¹⁸Angus Brook, “Thomas Aquinas on the Effects of Original Sin: A Philosophical Analysis,” *The Heythrop Journal* 59 (4) 2018: 721-732. doi:10.1111/heyj.13009.

which foreshadows the second poem in this set, where Eve says "When the animals used to talk to me". It is clear through this that Eve has a special relationship with animals. Animals are typically featured in Crozier's poems often with their heightened senses and superior abilities to humans.

Lilith then cries in anguish at the separation from Eve and the consequent loss of the intimacy between the two. The claim that Eve has forgotten her is broken between the 6th and 7th stanzas, as if a gasp had forced her to momentarily pause her lament. The stanza concludes with more intimate images of Lilith and Eve loving each other. The final lines of the poem depict Eve as a "wounded wren", who cannot fly and whom Lilith "cannot save from grief". This image foreshadows the second poem, where in the final line Eve herself says "once I too could fly".

A common element in Crozier's poetry is the clever use of line division. Often a continuing thought is separated onto two lines of text (enjambment), or different ideas are joined on the same line. This creates intense stress on some words and establishes a distinguishable rhythm to her poems. The first stanza of this poem contains two enlightening examples: Crozier divides the sentence "We were mothers giving birth // to each other" between lines 1 and 2, and the sentence "We orbited inside its silky // black cocoon" between lines 4 and 5. These two separations bring attention to the words "to each other" and "black cocoon", to which the reader is pulled by the desire to complete the meaning. Moreover, these two ideas are perhaps not what the reader would expect from the previous line and separating them onto a different line increases the surprise factor. The fifth line joins two thoughts together as it begins a new sentence after "black cocoon" with "If Galileo had been". This provides a sense of flow and longer rhythm to the line, as it increases the length. The new image of Galileo continues onto line 6 with "there with his telescope". Lines 7-8 divide the thought "he would have named" and "our double brightness" onto two separate lines. By placing "our double brightness" onto a separate line, this image stands out, as it is the shortest line in terms of word count and syllables in this stanza.

The second stanza contains only one division in lines 14-15 as Crozier separates "I felt her grow beside me, her spirit curve" and "against my bones". The separation here creates rhythm in the sentence, as the division in this spot creates a very similar syllable count first line containing 11 syllables and the second containing 10.

The third stanza contains another enjambment with "a calf so strange we would be kept" and "inside a jar". This line also links two sentences together as the twentieth line includes "inside a jar" as well as "then I counted fingers,". In the fourth stanza, two sentences are joined on one line with "I didn't want to leave her" and "I clung to the womb". All these examples in the third and fourth stanza create a flow to the lines with a similar rhythm and line length.

The fifth stanza contains an additional example of joining thoughts with "my wings pinned

back” and “for punishment”. This thought continues onto the following line with “God banished me”. This creates a coherent rhythm and sense of flow to this stanza.

The sixth stanza uses an interesting division of lines and poetic ideas. Line 37 begins with a question “Does she know I’m here” and continues with “She’s forgotten”. This not only links the sixth and seventh stanzas, but it also provides an answer to the question. The seventh stanza includes one division of thought over two lines where the text “her fingers in my mouth, my hand” with “holding her heartbeat”. The joining of the thoughts in the second last line creates a longer line with more flow and also adds emphasis to the final line. The last line “I cannot save from grief” stands out, as it is the only complete sentence on a single line.

There is clear flow and rhythmic musicality created within this poem through Crozier’s use of alliteration, consonance, and assonance. Crozier uses these poetic devices not only to create continuity and flow, but to show the emotion of the words. Lines 1-3 present alliteration with the sound “w” on the words “we were mothers”, “we were sisters” and “womb”. In lines 4-5, she employs percussive consonance with the sounds “s” and “k” in the words “inside its silky black cocoon” adding rhythm to this line. Lines 6-9, as well as 11-15 contain consonance with the sound “s” on the phrase “with his telescope and blasphemy, he would have named our double brightness and I wouldn’t have been so lost” and “to prove I was the first the angels tied it with a strong red string, the origin of scarlet as a curse. I felt her grow beside me, her spirit curve against my bones like cream inside a spoon.” Not only is consonance created here, but the words are quite poignant and meaningful.

Stanza 3 contains alliteration and consonance in the first sentence with the sound “f” and “h” in the words “four-legged perhaps a fawn whose hooves had not grown hard, a calf so strange.” There is alliteration and consonance in the fifth stanza with the “t” sound in the line “that was my first argument”. The “t” sound also creates emotional intensity in this line and adds an additional element of anger to what Lilith is saying. The sixth stanza incorporates consonance with the “sh” sound of the words “how lush it is, how full of anguish”. The words “lush” and “anguish” have contrary meanings, but in this phrase, Crozier links the ideas through the consonance. The final stanza contains assonance on the vowels of the words “wound around” as well as alliteration on the line “hand holding her heartbeat” and “wounded wren”. Crozier’s use of alliteration, consonance, and assonance creates flow and rhythm in the line, which allows her words to be translated into expressive music.

6.6.2 Musical Analysis

“The First Woman” begins in $\frac{6}{4}$ time in an abrupt and aggressive manner with triple *forte* block chords in the piano. Uyeda indicates these bold chords represent “rape” music, foreshadowing

events in the third song. The second measure’s music drastically changes to a high register melody in the right hand, which Uyeda describes as thinking music. The thinking music sets up the first line of text where Lilith ponders her relationship with Eve.

1. The First Woman

Poetry by Lorna Crozier Leslie Uyeda

Sop. $\text{♩} = 108$ *meno mosso* ($\text{♩} = \text{ca } 60$) *mp*

Piano *fff*

Figure 6.1: “The First Woman”, mm. 1–2. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The vocal line begins in $\frac{4}{4}$ time on m. 3 in a *quasi recitativo* marking with the text “We were mothers giving birth // to each other”. This phrase is written low in the soprano tessitura with a small range in the melody line, from Db_4 to Bb_4 , creating an atmosphere of intimacy and symbolizing the close relationship between Lilith and Eve.¹⁹ After the first line of text, another high melodic motive in the piano part is akin to the thinking music presented in the opening.

quasi recitativo
mp

3

We were mo-thers giv-ing birth to each o-ther, ___

pp *con rubato*

Figure 6.2: “The First Woman”, mm. 3–4. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

M.5 contains a similar melody to the first vocal line written up a whole step. The end of this phrase changes, however, with the addition of a tenuto marking on the pitches B_4 and A_4 with

¹⁹According to the researcher.

the words “night’s vast”, bringing attention to the harmonic change between the Bb_4 in the first phrase with the B_4 in the second.

The musical score for measures 5 and 6 of 'The First Woman' is presented in two systems. The top system is the vocal line, starting with a rest in measure 5 and then singing the lyrics: "or we were sis-ters, our home the night's vast womb. We". The bottom system is the piano accompaniment, consisting of a right-hand melody and a left-hand bass line. The piano part begins with a *mf* dynamic and features a series of chords and melodic figures. There are annotations for "8va" in the right hand and "pp 6" in the left hand. The score is in 4/4 time and includes a crescendo hairpin leading to a *f* dynamic at the end of measure 6.

Figure 6.3: “The First Woman”, mm. 5–6. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

Mm.7-8 begin a different motivic section and contain a new tempo marking of $\text{♩} = 56$ with the word *ecstatically* written beneath. This phrase begins with the leap of a minor seventh in the vocal line from the pitches G_4 to F_5 with a dynamic of *forte* on the words “we orbited” creating word painting. The piano in this measure plays quick block chords on the extreme ranges of the piano. On the text “silky black cocoon”, Uyeda composed a melody in the vocal line of many major and minor seconds which resembles the small space within a cocoon.²⁰ Additionally, the piano during this phrase plays a low quick melodic figure of sextuplets in the bass creating word painting by mirroring the small space within a cocoon as the melodic range is quite small.²¹ M. 9 introduces a faster tempo marking of $\text{♩} = 84$ with the indication *dancing*. The piano score on this line contains syncopated staccato chords accompanying the soprano text “if Galileo had been // there”. This phrase increases in intensity with a rising vocal melody with a crescendo to $G\sharp_5$ on the word “blasphemy”. Additionally, Uyeda wrote melismas on the words “telescope // and” which is the first non-syllabic setting in this song cycle. Referring back to Chapter 3, Uyeda considers melismas to be completely different than syllabic settings and the singer should pay particular attention to them and the underlying emotion they are portraying. Further, the piano line during this phrase also increases in intensity as the pitches in the bass clef quickly ascend in a chromatic scale with chords rising in pitch in the right hand. This creates an effect of increasing anger culminating in the outcry on the word “blasphemy”.

²⁰Ibid.

²¹Ibid.

Figure 6.4 shows musical notation for three measures (11-13) of the piece "The First Woman". The score is in 4/4 time. Measure 11 shows the vocal line with lyrics "te - - - le - - - scope and" and piano accompaniment. Measure 12 shows the vocal line with lyrics "blas - phe - my, he would have named he would have" and piano accompaniment. Measure 13 shows the vocal line with lyrics "he would have" and piano accompaniment. Dynamics include *f*, *mf*, and *mp*. The piano part features sextuplets in the right hand and a glissando in the left hand.

Figure 6.4: “The First Woman”, mm. 11–13. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

Mm. 13-17 introduce both a new rhythmic and melodic figure in the piano part: the right hand plays sextuplets moving in the interval of seconds, changing dramatically in the following measures to the interval of an octave between an F_4 and F_5 . In contrast, vocally this passage contains much more lyrical writing than the opening measures, with sustained notes in a higher tessitura. These melodic devices allow for a change in mood with the text “he would have named // our double brightness // and I wouldn’t have been so lost”. The word “lost” is highlighted by descending glissandi, with the piano right hand marked as *gliss. white notes* and the left hand marked *gliss. black notes*. Word painting is further created on the word “lost” as the top line of the piano has an eighth note rest, followed by a sparse melodic figure, which sounds like a plaintive cry. The glissando continues in the left hand throughout this measure to a Bb_0 , which portrays the idea of being lost in darkness.²²

M. 19 begins a piano interlude representing reflection on the idea of being lost.²³ In this interlude, the right and left hand of the piano are playing in different keys. The left hand features a rhythmic figure of sixteenth notes with ascending and descending 2nds the pitches Gb_4 , Ab_4

²²Ibid.

²³Ibid.

and F₄. The right hand of the piano begins a single note melodic line with the marking *cantabile* in m. 20, where the right hand has the pitches G₅, D₅, C \sharp ₅, and B₄. This creates word painting on the previous image of being lost.

The melodic and rhythmic motive continues from m. 19, with a brief break in m. 26, until m. 30. The piano gradually increases in intensity through the use of faster rhythms, higher pitches, staccato chords and a fortissimo marking in m. 25 on the text “strong red string”. In m. 27, the left hand piano pitches change to E₄, F \sharp ₄, and G \sharp ₄, creating more consonance in the harmony which expresses the loving sentiments in the text “I felt her grow beside me”. This section concludes with the right hand of the piano playing high octaves marked piano and dolce. The progression from the sweet *cantabile* sound to the *fortissimo* and final *dolce* all follow the ideas expressed in the text from “my hand reached out”, to “strong red string” to “I felt her grow beside me”.

The vocal writing in mm. 21-25 again includes a lyrical melodic line contrasting with quick rhythmic patterns in the piano accompaniment. Mm. 26 contains a recitative-like line, which Uyeda marks as *almost whispered* on the text “the origin of scarlet as a curse.” Melodically, this phrase outlines an F \sharp major chord with a repeated C \sharp ₅ for the first seven notes of the phrase. A caesura follows in both the vocal and piano lines. The repeated C \sharp ₅ enhances the emotional importance of these *almost whispered* words. The caesura provides a separation between the two poetic thoughts and the end to this melodic portion of the song and a moment for the audience to take in the depth of meaning in the words.

Figure 6.5: “The First Woman”, mm. 25–26. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

In m. 27-29, the vocal writing contains an intimate melodic line with many accidentals resulting in mostly major and minor second intervals. This creates word painting and accentuates the tenderness of the text “I felt her grow beside me, her spirit curve // against my bones like cream inside a spoon.”

On the text “We were one creature then”, Uyeda writes a very broad sustained $F\sharp/C\sharp$ chord spanning five octaves in the piano from $F\sharp_1$ to $F\sharp_6$, while the vocal line completes the outline of the $F\sharp$ major chord. This sustained chord draws much attention to this text as the piano part in the previous measures contains very quick melodic figures.

M. 31 contains a recitative-like statement Uyeda marked as *dancing* in the vocal line, which quickly rises a minor seventh in pitch on the text “four-legged, perhaps a fawn”. The piano echoes this dancing image with a *scherzando* marking on high thirty-second note octaves on the pitches E_7 , $F\sharp_7$, and $G\sharp_7$. The word “four” also contains a two note melisma, which is the second non-syllabically set vocal phrase in this song. In mm. 33-34, the right hand of the piano doubles the vocal line in octaves on the text “a calf so strange we would be kept // inside a jar”. Uyeda seldom doubles the vocal line in the piano, so the use of it here brings attention to the poetry of this phrase.

In m. 35, Uyeda begins with a large piano chord spanning five octaves in the piano between the pitches $D\flat_1$ to $A\flat_5$ to $D\flat_6$.

Figure 6.6: “The First Woman”, mm. 35–38. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The vocal line enters on the text “Then I counted fingers, // counted toes and she looked

back at me”. With the exception of an $A\flat_4$ instead of an $A\flat_4$, the melodic shape of this phrase is reminiscent of the opening phrases of this song. The final word of this phrase “me” begins a *crescendo* into the next section of this song. The text “I not Eve, brought pain into the birthing room” is written as a dramatic cry as the voice ascends to a $B\flat_5$ on the word “I”, with the piano doubling the pitches of this phrase. This dramatic climax is heightened through the use of *forte* syncopated chords in the piano.

M. 39 leads into rhythmically intense themes with a quick descending line of octaves scales in the piano. M. 40 begins the bold rhythmic section with the piano punctuating the rests in the vocal line.

The musical score for mm. 40-41 of "The First Woman" is presented in two systems. The first system (mm. 40) is in 4/4 time, marked *più mosso* with a tempo of ♩ = 100. The vocal line begins with the lyrics "I did not want to leave her. I clung to the womb with my". The piano accompaniment features syncopated chords and a descending line of octaves. The second system (mm. 41) is in 5/4 time, with the vocal line continuing: "nails and teeth, ripped night from day, e - -". The piano part includes a *loco* section and a melisma on the word "nails".

Figure 6.7: “The First Woman”, mm. 40–41. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The writing in this section accurately depicts the struggle of Lilith wanting to stay with Eve as she sings “I clung to the womb // with my nails and teeth, ripped night from day”. The faster tempo of ♩ = 100 as well as the rhythms of sixteenth and thirty-second notes in the vocal line add to the intensity of this section. Uyeda also wrote a melisma on the word “nails”, which is the third melismatic phrase in this song. The melisma from the pitch $G\sharp_5$ to E_5 creates word

painting on the image of nails holding on. In mm. 43-44, Uyeda sets the vocal line on one pitch, $G\sharp_4$, which eventually becomes spoken text. The piano plays block chords spanning the pitches G_1 , D_1 and $G\sharp_2$ to D_5 , $G\sharp_5$, and D_6 in a syncopated rhythm an eighth note after the vocal line has sung each word. This creates a very tense atmosphere for the text "that was my first argument with God".

Uyeda sets the text "I wouldn't lie placid // as a hooked and fatty fish under Adam" syllabically within a small vocal range of a tritone, which allows the text to be clear. The syllabic setting of this text, as well as the use of harsh tritone intervals, highlights the intense sentiment of this text. As the line continues, the compositional material further intensifies. On the word "Adam" there is a *glissando* marked in the vocal score, showing the disgust and anger of Lilith.²⁴

M. 50 begins another rhythmically intense section. Note the pattern of block chords in the rhythm of an eighth note followed by two sixteenth notes in the right hand and the opposite rhythm in the left hand. The vocal line on the text "For punishment // God banished me and turned my sister into bone" is set syllabically on the pitch $E\flat_5$ until the final word "bone" where the pitch rises one semi-tone to E_5 . This motive of repeating a single pitch and resolving up a semitone is also used frequently in the final song of this set. The rhythm in these two measures adds to the drama as the repeated sixteenth and eighth notes on the same pitch create intensity.

The image displays two systems of musical notation. The first system, starting at measure 47, features a vocal line in 4/4 time with lyrics: "se - cond: I _____ would-n't lie pla - cid as a hooked and fat - ty fish un - der". The piano accompaniment consists of block chords in the right hand and a rhythmic pattern of eighth and sixteenth notes in the left hand. Performance markings include *poco ritenuto*, *a tempo*, *stretto*, *mp*, and *tr*. The second system, starting at measure 49, has lyrics: "A - dam, my wings pinned back. For pun - ish - ment God ban - ished me". The piano part continues with similar rhythmic patterns and includes markings for *cresc.*, *poco più mosso*, and *f*. The score includes various musical notations such as slurs, trills, and dynamic markings.

²⁴Ibid.

51 *f*

and turned my sis-ter in-to bone, honed a-way ev'ry-thing she'd been when we

pp sub. cresc. f tr. dim.

Figure 6.8: “The First Woman”, mm. 47–52. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

In the vocal line on the text “among stars”, in m. 54, the mood changes through Uyeda’s *molto ritardando* and *decrescendo* leading to a *mezzo-piano* dynamic and a tempo marking of $\text{♩} = 52$. Mm. 53-55 are written over three staff lines in the piano, with octaves on the bottom line on $B\flat_0$. The top two staves contain a descending sixteenth note pattern in octaves, which create a sound representing twinkling stars in the night sky.²⁵ The vocal line offers a beautiful melody on the line “Some nights I wait at the edge of the garden – // how lush it is, how full of anguish”. In m. 58, the harmonic change to a unison $E\flat_5$ on the word “lush” in the vocal and piano parts perfectly sets up this feeling.

In m. 62, the vocal line provides the image of the text “a trail of creatures at her side” by descending in stepwise motion. The piano echoes this melody in the following measure furthering the visual motif of creatures following Eve.

M. 68 contains the Lilith’s final outburst as she remarks Eve has “forgotten my face, forgotten our one smell”. The vocal line rises an octave to a high $B\flat_5$ while the piano rolls block open fifth chords creating a dramatic effect from the shimmering sound heard in the previous measures.

Uyeda changes the colour in m. 70 with the text “as we wound around each other”, using small melodic intervals in both the piano and vocal lines to create an atmosphere of intertwining intimacy.²⁶ Further, note the melismas on the words “wound” and “round”. This not only accentuates the assonance, but also adds to the word painting.

²⁵Ibid.

²⁶Ibid.

66 She's for -

68 *f* - got - ten my face, for - got - ten our one smell as we

70 *dolce* wound a - round each o - - ther, her

mp

Figure 6.9: “The First Woman”, mm. 66–71. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

In m. 75 after the text, “my hand // holding her heartbeat” the right hand of the piano plays rolled chords, resembling the rhythm of a heartbeat. This heartbeat figure begins as quarter notes and eventually slows down to half notes and whole notes. The final line of poetry “I cannot save from grief” is repeated on $A\sharp_4$. This repeated pitch, after many sweeping melodic lines in this song poignantly points to Lilith’s awareness of the reality of the situation.²⁷ The

²⁷Ibid.

song ends with a five measure piano postlude continuing the heartbeat sounds heard in the previous bars.

The image displays a musical score for two systems, measures 76-77 and 78-80. The score is written for voice and piano in 4/4 time, with a key signature of one sharp (F#).

System 1 (Measures 76-77):
 - **Voice:** Measures 76-77. The lyrics are "wound - - ed wren |".
 - **Piano:** Measures 76-77. The right hand features chords with tremolos. The left hand has a rhythmic pattern of eighth notes. Dynamics include *pp* and *loco*. A *Sca - 1* marking is present above measure 77.

System 2 (Measures 78-80):
 - **Voice:** Measures 78-80. The lyrics are "can - not save from grief."
 - **Piano:** Measures 78-80. The right hand has chords with tremolos. The left hand continues the eighth-note pattern. Dynamics include *ppp* and *mp*. A *Sca - 1* marking is present above measure 79.

Figure 6.10: *The First Woman*, mm. 76–80. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

6.7 "The Fall of Eve" Analysis

The Fall of Eve

When the animals used to talk to me –
lisp of snail, click of grasshopper's
exact consonant-there were rumours
a woman with wings roamed the wasteland,
They said she was furred, sleek and shimmering
as a weasel, eyes wells of desert water
where you'd surely drown.

Not knowing what she feared, I washed
the smell of man from my skin,
walked to where the garden stopped
and everything Adam couldn't name
fell into poetry and silence.

Beside the hawthorn hedge, the forbidden
tart on my tongue, I said Lilith
though I didn't remember
what it meant, then I said Beloved
and something like a breath lifted
the hair on the back of my neck.

Before I could turn, God's voice
roared through the leaves
and I glimpsed her wings unfolding,
feathers bewildering the sky.

My own arms rose and I know
the way you know your own sorrow
on this earth, once I was that dear,
that close to her,
once I too could fly.

By Lorna Crozier

From *Apocrypha of Light*

Published by McClelland & Stewart Ltd. 2002

Used with permission of the poet.

6.7.1 Poetry Analysis

The title of this poem provides context to the subject matter, but is veiled in terms of what the “fall” represents. Within this poem, only one line in the third stanza directly references the “forbidden tart”, or fruit, which would point towards the biblical fall of Eve. However, nowhere within the poem does it directly speak of Eve’s fall; the majority of this poem is Eve’s vague remembrance of Lilith which alludes to a different, non-biblical fall, one where the “fall” refers to her separation from Lilith.

The narrative poem begins in the past tense in the first person point of view of Eve. Similar to the first poem in this set, Crozier splits the thoughts between sentences on almost every line. The opening phrase speaks about the animals talking to Eve and rumours of another woman roaming the wasteland. The description of the other woman is evocative as she is described as “furred, sleek and shimmering // as a weasel, eyes wells of desert water”.

The second stanza ambiguously refers to the relationship between Adam and Eve. Eve is portrayed naively in this stanza as she did not know what Lilith feared as she “washed // the smell of man” from her skin. At the end of this stanza, Eve walks to the edge of the garden where “everything Adam couldn’t name // fell into poetry and silence” creating a striking image.

The third stanza contains the phrase “the forbidden // tart on my tongue” which references the biblical fall of Eve. This line quickly changes direction though as Eve remembers the name of Lilith and calls her “*Beloved*”. Within this stanza, Crozier uses italics on Eve’s spoken words “*Lilith*” and “*Beloved*” to set them apart. The stanza concludes with “something like a breath lifted // the hair on the back of my neck” which is a poignant image and is a reminder of the closeness between Eve and Lilith from the opening song.

In the final stanza, God’s voice roars as Eve sees Lilith’s wings unfolding. Upon seeing this image, Eve realizes that she was one with Lilith and could also fly. This idea creates a deep sadness within Eve, as she realizes her separation from Lilith and how she has changed.

Crozier uses many literary devices within this poem to create rhythm. Consonance and onomatopoeia are used in the first stanza on the words “lisp of snail” and “click of grasshopper’s // exact consonant”. The onomatopoeia here highlights the animal sounds. Further consonance is evident with the letter “w” on the phrases “a woman with wings roamed the wasteland. // They said she was furred, sleek and shimmering as a weasel, // eyes wells of desert water where you’d surely drown.” Consonance occurs in the third stanza with the “h” in “hawthorn hedge” as well as the “t” in “tart on my tongue” creating a rhythmic pulse. The fourth stanza contains much assonance with the vowel “o” with the phrase “my own arms rose and I know // the way you know your own sorrow // on this earth, once I was that dear”. The repeated “o” sounds create flow and a slower rhythmic pace to these lines.

6.7.2 Musical Analysis

This piece begins with a playful *a capella* recitative like opening phrase “When the animals used to talk to me”. The piano responds at the end of the phrase with a quick sixteenth note pattern, resembling the sounds of animals.²⁸ Uyeda sets the next two phrases highlighting the onomatopoeia of Crozier’s poetry by using a quarter note slide with a *decrescendo* on the word “snail” and rests with a glissando and staccatos on the phrase “click of grasshoppers // exact consonant”.

2. The Fall of Eve

Poetry by Lorna Crozier Leslie Uyeda

The musical score is in 4/4 time with a tempo of quarter note = 60. It features a vocal line and a piano accompaniment. The vocal line starts with "When the an-i-mals used to talk to me - lisp of snail," and continues with "click of grass-hop-per's ex-act con-so nant -". The piano accompaniment includes a playful sixteenth-note pattern, a glissando, and staccato patterns. Performance markings include *mf*, *cresc.*, *f*, *p*, and various ornaments like trills and glissandos.

Figure 6.11: “The Fall of Eve”, mm. 1–4. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

²⁸According to the researcher.

This song continues in mm. 5-8 with the recitative like quality from the opening measures. This setting highlights the differences in personality between Eve and Lilith. In the first song, Lilith's melodies are more more sustained, where here Eve's is much more youthful and speech-like.

M. 9 contains a change in the piano writing as *piano* open fifth chords are heard on the pitches spanning between $D\sharp_2$ $A\sharp_4$. The vocal line continues in a quick, recitative like manner, but the change in piano alters the atmosphere of the words "eyes wells of desert water, where you'd surely drown. // Not knowing what she feared". Even though the vocal writing is similar to the opening, this change in piano creates a mood of mystery as Lilith is described.

The musical score for measures 9-10 of "The Fall of Eve" consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are "eyes wells of desert water where you'd surely drown." The tempo marking is *poco rit.*. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays open fifth chords: G2-D4, A2-E4, B2-F#4, C3-G4. The left hand plays a trill on G2. Dynamics include *p* (piano), *pp* (pianissimo), and *sfp* (sforzando). The tempo marking is *a tempo*. The score ends with a fermata over the final note.

Figure 6.12: "The Fall of Eve", mm. 9–10. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

Mm. 13-14 includes a glissando in the piano line with the right hand on white keys and the left hand on black keys. This coincides with the text "and everything Adam couldn't name // fell into poetry and silence". This glissando is reminiscent of the first song where the text describes Lilith as being "lost". In fact, even the F_7 pitch in the right hand is the same, where the left is a Bb_6 instead of a Eb_7 . Following the glissando, there is a fermata eighth note rest, creating the sound of silence.

Mm. 17-18 mark a large shift in harmonic colour as Eve quietly says "I said Lilith". On this phrase, the piano doubles the vocal line in octaves on the pitches C_7 , B_6 , $A\sharp_6$, $C\sharp_7$. This is a musical device Uyeda uses to draw attention to the text in this crucial moment. During this phrase, the left hand of the piano sustains a trill through m. 18, while the right hand alternates between an $A\sharp_6$ and $C\sharp_7$. In the next measure, the vocal line changes from $A\sharp_4$ to A_4 and then leaps a minor sixth to an $E\sharp_5$ resolving to a $C\sharp_5$ on the words "then I said Beloved". This creates word painting and another beautiful harmonic colour shift with the addition of the A_4 and $E\sharp_5$. During this shift in harmonic colour in the vocal line, the piano continues to quietly alternate between $A\sharp_6$ and $C\sharp_7$.

17 tart on my tongue, I said *Lil - ith* though I did-n't re - mem - ber what it

19 meant, then I said *Be - - lov - - ed* and

Figure 6.13: “The Fall of Eve”, mm. 17–20. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The following phrase in m. 21 creates an atmosphere of excitement with the text “and something like a breath, lifted // the hair on the back of my neck”.

21 some - thing like a breath lift - ed the hair on the back of my neck. _

Figure 6.14: “The Fall of Eve”, mm. 21–22. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

Uyeda creates intensity in this phrase in two distinct ways. Firstly, the use of rests between the words “something”, “like a breath” and “lifted” creates exhilaration as the vocalist sounds excited to the point of breathlessness. Second, the ascending chromatic melody line in the vocal part builds the feeling of increasing excitement.

The final beat of m. 22 leads into a dramatic section with the text “Before I could turn, God’s voice // roared through the leaves”. Uyeda brilliantly composes this section to create drama. She writes a *fortissimo* open fifth C and G chord spanning from C₃ to C₆ in the piano, setting up the phrase “Before I could turn”. The vocal line in these measures rises in pitch to a high A₅ on the word “God’s”. Further, Uyeda writes melismas on the words “neck”, “turn” “roared”, and “leaves” drawing attention to the words, accenting the emotion behind the words, and further creating intensity as the melismas happen within a very close rhythmic proximity. The drama of this section is also created with the interjected high *fortissimo* staccato chords on the piano.

The musical score for measures 23-24 of "The Fall of Eve" is presented in two systems. The top system is the vocal line, and the bottom system is the piano accompaniment. The vocal line begins at measure 23 with the lyrics "Be-fore I could turn, God's voice roared through the leaves and I". The piano accompaniment features a "poco più mosso" tempo and includes a "poco più mosso" section in the left hand. The score includes dynamic markings such as "f" (fortissimo) and "subito p" (subito piano).

Figure 6.15: “The Fall of Eve”, mm. 23–24. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

Mm. 25-26 contain another drastic shift in ambiance. This change is prepared through the use of rests in the piano in the last beat of m. 24. The vocal line enters with a *subito piano* on the text “and I glimpsed her wings unfolding”. Uyeda also incorporates major and minor seventh leaps in the vocal line. These large leaps suggest the the image of “her wings unfolding, // feathers bewild’ring the sky”. Further, the piano creates a magical atmosphere²⁹ for this line of text with the use of a *pianissimo* repeated C₇ and F₇ pattern, which changes to fast descending passages with rolled chords in the left hand.

²⁹Ibid.

25
glimpsed her wings un - - fold - - ing,
ppp
Sua

26 *molto meno mosso* *poco rit.*
fea - thers be - wild - 'ring the sky. My
molto meno mosso
Sua - - - loco *Sua - - - loco* *Sua - - - loco*
10 11 11

Figure 6.16: “The Fall of Eve”, mm. 25–26. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The final page features drastically different music to what has been heard thus far in this song cycle. Firstly, the tempo is slower at $\text{♩} = 48$. The piano part contains slow rolled chords from the pitches B and E spanning from B_1 and E_2 to E_5 in mm. 28-29, which change to the pitches A_1 , E_2 , and C_6 in m.30. During these measures, the vocal line also alternates between the pitches E_5 , B_4 , and E_4 with the text “and I know, // the way you know your own”. On the words “sorrow” Uyeda writes a melisma which creates the sound of deep sadness. In the piano part in m.31, the suspension of the B_3 to C_4 in the right hand of the piano also produces the sound of sorrow,³⁰ reflecting the text.

³⁰Ibid.

27 $\text{♩} = 48$

own arms rose and I know the way you know your own sor-row on this earth,

$\text{♩} = 48$

Figure 6.17: “The Fall of Eve”, mm. 27–30. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

M. 32 begins a new harmonic colour with alternating F major and $E\flat/B\flat$ chords on the final phrase of poetry. The vocal line accentuates this shift in harmony by outlining a tritone in the melodic line with the pitches A_4 and $E\flat_5$. The final line of text “once I too could fly” is written in a higher tessitura on the pitches F_5 and G_5 with the marking *accelerando e crescendo*. This highlights Eve’s longing to be one with Lilith, and to fly. The final word “fly” is sung *a capella* for an entire measure. Following the vocal release of that word, the piano sharply plays out an intense rhythmic thirty-second and sixteenth note figure on dramatic D minor and E minor chords to conclude this song.

6.8 "Dinah, Jacob's Daughter" Analysis

Dinah, Jacob's Daughter

The afternoon four of my brothers
tied me to a tree, bound my skirts
over my head like a sack so I couldn't see,
I thought nothing worse could happen.

Years later in Canaan
the prince's son raped me.
He's made you a whore,
My brothers said,
and then they killed him
and every man in the city.
Don't think it had anything
to do with love.

There were ten of them,
older than me.

Every night it seemed
when we were kids,
our parents sleeping,
one of them would
hold me down,
another mount me,
doing nothing really
but pressing his hard
dense body on top of mine.
Baa like a sheep,
one of them whispered,
and we'll let you go.

Baa, I said, *baa*,
 a third brother's hand
 over my mouth.

By Lorna Crozier

From *Apocrypha of Light*

Published by McClelland & Stewart Ltd. 2002

Used with permission of the poet.

6.8.1 Poetry Analysis

The title of this poem sets the subject of the poem, but not its brutal content; only someone familiar with the Biblical story of the rape of Dinah would know the subject matter to come. This poem is written in the first person from the point of view of Dinah.

In the opening stanza, Dinah describes her brothers tying her to a tree with her skirt above her head. This indicates the lack of respect in the upbringing Dinah endured with her brothers. With a child-like innocence and strong hope for a better future, Dinah says “I thought nothing worse could happen”, foreshadowing the remainder of the poem.

The second stanza begins with the statement “Years later in Canaan // the Prince’s son raped me”. Dinah’s brothers respond with “*he’s made you a whore*”. Their reaction highlights a lack of understanding regarding rape, their own previous actions, and a grotesque lack of empathy and concern for Dinah. The poem continues with the brothers killing every man in the city to avenge the rape of Dinah. This stanza ends hauntingly with the phrase “don’t think it had anything // to do with love” accentuating the loneliness and loss Dinah must have felt in this horrible situation.

The third stanza of the poem, of only two lines and set apart from the others, informs the reader that Dinah had ten brothers, all older than her. Setting this stanza apart draws attention to the idea that siblings, especially older ones, are meant to protect, not harm. The fourth stanza returns to Dinah’s childhood presenting the awful image of her brothers’ holding her down and mounting her by turns. They further humiliated her by asking her to “*Baa like a sheep*”. The poem ends with a stanza depicting Dinah as completely helpless as she gives into this request in a failed attempt to stop the sexual abuse.

This poem contains less consonance and assonance than the previous poems in this cycle. Due to the subject matter, it is fitting for this poem to have less musicality in its construction. The consonances in stanza one with “t” in the phrase “tied me to a tree” and “s” on the phrase “bound my skirts over my head like a sack so I couldn’t see” both create a harsh sound, fitting to the tone and subject matter of the poem.

6.8.2 Musical Analysis

This song begins with a five measure piano prelude written in $\frac{6}{8}$ and $\frac{3}{4}$ time signatures. The alternating time signatures as well as the dissonant pitches between the right and left hand allude to difficult and uncomfortable subject matter.

3. Dinah, Jacob's Daughter

Poetry by Lorna Crozier

Leslie Uyeda

The musical score for "Dinah, Jacob's Daughter" consists of three systems of piano and vocal staves. The first system (measures 1-3) is a piano prelude in $\frac{6}{8}$ and $\frac{3}{4}$ time signatures, marked $\text{♩} = 60$ and *f*. The second system (measures 4-6) begins with the vocal line in $\frac{4}{4}$ time, marked *mf* and *timidly*, with a tempo of $\text{♩} = 54$. The piano accompaniment is marked *fff* and *pesante*. The lyrics are "The afternoon four of my brothers". The third system (measures 7-9) continues the vocal line with lyrics "tied me to a tree, bound my skirts". The piano accompaniment features a *ff* dynamic and a *pesante* feel, with a tempo of $\text{♩} = 60$, before returning to $\text{♩} = 54$ and *mf* dynamics.

Figure 6.18: "Dinah, Jacob's Daughter", mm. 1–9. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The opening theme in the piano sounds similar to a child’s nursery rhyme³¹, but the dissonance created with tritones and major sevenths show the unrest, perfectly depicting the childhood Dinah endured; instead of a childhood filled with games and fun, she endured recurring sexual abuse. M. 5 contains clamant chords Uyeda describes as “rape” music. They are *pesante fortissimo* alternating chords, heard in quick succession. After a fermata, the vocalist is directed to enter *timidly* in m.6 with the phrase “The afternoon four of my brothers // tied me to a tree”. The melody of this phrase echoes the piano introduction with its dotted rhythm and sense of a child’s rhyme. The idea of a child’s rhyme abruptly stops in m. 7 with the repeated pitches G \sharp_4 and A $_4$ on the text “tied me to a tree” on the same dotted rhythm, but exaggerated and more forceful due to the repetitions. This music presents the halting emotional reaction of someone remembering a traumatizing experience.³² Uyeda also sets each of the words “tied me to a” with a melisma from the pitch G \sharp_4 to A $_4$, adding to the halting atmosphere of the repeated pitches. Following this statement, the piano responds with another block of *pesante fortissimo* “rape” chords. The voice continues in the child’s rhyme like setting in alternating $\frac{5}{8}$ and $\frac{9}{8}$ time signatures.

M. 13 begins with a transition in the piano part into the next section of music. A descending alternating note figure leads to the tritone D $_2$ and G \sharp_2 , which eventually becomes a *pianissimo* tremolo in m. 15. The voice enters in m. 15 with a melodic contour different from the opening phrases. The time signature switches in this measure to $\frac{5}{4}$ and the vocal line has an air of foreboding as an augmented fifth interval is heard between the pitches A \sharp_4 and D $_5$.

A *crescendo molto* in m.16 leads into the next dramatic section of this song. During this section, the piano plays sharp *fortissimo* syncopated “rape” chords while the vocal line is sustained through the text “Years later in Canaan // the prince’s son raped me”. The juxtaposition between the staccato “rape” chords in the piano with the legato outcry of the vocal line forms this poignant moment.

16 $\text{♩} = 63$
 hap-pen. Years la-ter in Ca-naan the prin-ce's son raped me
f
cresc. molto *ff*
8va
8vb

³¹ According to the researcher.

³² Ibid.

Figure 6.19: “Dinah, Jacob’s Daughter”, mm. 16–22. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

In this section, the singer must use a strong mix of chest voice connection in m.18-19 to match the strength of the piano chords. Following the outcry of rape, the subsequent line of text is spoken *a capella*, creating a chilling atmosphere.³³ The remainder of this stanza is written in a similar recitative like style, leading into the final section of the song.

In mm. 25-26 Uyeda creates a unique atmosphere with the use of repeated E_4 in both the piano and vocal lines. The vocalist sings *a capella* in mm. 26-27 on the phrase “there were ten of them, // older than me” enhancing Uyeda’s interpretive marking of *timidly*. This phrase is also marked *quasi a piacere*, offering the singer ease in representing helplessness and hurt, as siblings are meant to protect and not act as predators.³⁴

In the final section of music, Dinah remembers the sexual abuse her brothers committed against her as a child. As she recalls these horrific details, the text is intoned on repeated B_4 in $\frac{7}{8}$ time signature with the vocal line marked *without inflection*. Contrasting to Dinah’s *a cappella* vocal line, the piano interrupts with a child-like dotted rhythm on octaves with E_2 , E_3 , E_4 , and $G\sharp_5$ providing an E major tonality. This E major colour heard against the rattling details of Dinah’s abuse on the 5th of the chord creates an eerie sound atmosphere.³⁵

³³Ibid.

³⁴Ibid.

³⁵Ibid.

32

when we were kids,

Figure 6.20: “Dinah, Jacob’s Daughter”, mm. 28–35. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

M. 40 brings voice and piano together on these motives. In m.41, after the phrase “one of them would // hold me down”, the time signature changes to $\frac{4}{4}$ with aggressive “rape” chords in the piano. These “rape” chords continue in alternation with the “child-like” theme throughout the remainder of the song as Dinah continues to recount the abuse committed by her brothers. This effect creates stark contrasts in the music and an intense atmosphere for the listener.³⁶

40 not fully sung

one of them would hold me down, a - no - ther mount me,

43 *poco meno mosso* *cresc.*

do - ing no - thing real - ly but pres - sing his hard dense bo - dy

Figure 6.21: “Dinah, Jacob’s Daughter”, mm. 40–45. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

³⁶Ibid.

In m.52, the line “*Baa like a sheep*” as well as the line “*and we’ll let you go*” in m. 56 are spoken *a capella*. The final phrase starting in m. 62 contains both spoken words and *pianissimo* sung lines on the pitch B₄ as Dinah says “*Baa I said, baa, // a third brother’s hand // over my mouth*”. The voice once again intones on the 5th of the chord *a cappella*, with the chord outlined in the piano in the three preceding bars. In this final line, the juxtaposition of the spoken text with the frail *pianissimo* notes on the repeated pitch B₄ show the brokenness of Dinah.³⁷ The song concludes with two measures of intense *fortissimo* “rape” chords in the piano played on the beat, suggesting finality.³⁸

62 $\text{♩} = 60$
spoken: pp spoken: pp
Baa, I said, baa, a third bro-ther's hand o-ver my mouth.

66 $\text{♩} = 72$
 fff

Figure 6.22: “Dinah, Jacob’s Daughter”, mm. 62-67. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

³⁷Ibid.

³⁸Ibid.

6.9 “Who is She, Then?” Analysis

Who is She, Then?

She knew each beast and all the secret names
of tree and star and every bird in flight.
All things to her were different and the same.

She scrolled from alphabets of wind and rain
the wasps of winter and a blossom’s blight.
She knew each beast and all the secret names,

the ice that glows in the smallest flame
when snow in darkness spins the whole world white.
All things to her were different and the same.

She wrote in air the magpie’s thin refrain,
its breviary made of bones and spite. She knew
each beast and all the secret names.

Who is she then who knows each creature’s pain
and how it makes an opening for light?
All things to her are different and the same:

This dust is mother of the orphaned rain,
a full moon wears the barn owl’s face in flight.
She knows each beast and every secret name.
All things to her are different and the same.

By Lorna Crozier

From *Apocrypha of Light*

Published by McClelland & Stewart Ltd. 2002

Used with permission of the poet.

6.9.1 Poetry Analysis

The title of this poem poses a question to the reader and contrary to the other poems in this cycle, does not reference a specific woman of history. The poem does not explicitly answer the question posed in the title, but instead describes the woman and asks more probing questions. The poem is written in past tense in the third person point of view of an unidentified woman. Crozier uses the poetic form of Villanelle and writes six stanzas.

Within this poem, keeping with the Villanelle form, Crozier repeats the lines "She knew each beast and all the secret names" and "All things to her were different and the same". In the final two stanzas, Crozier changes these lines to the present tense with "She knows each beast and all the secret names" and "All things to her are different and the same" alluding to the present time of this woman, carrying on with her life despite her past. This poem has a distinct rhythm and lilt due to the repeated text and also the consistency of the syllables in the stanzas. Within this poem, almost every line is 10 syllables long, with the exception of lines 7 with 9 syllables, 11 with 11 syllables, and 12 with 8 syllables.

The first stanza describes the woman as knowing the names of animals, trees, and stars, but somehow to this woman, everything was different and yet the same. The second, third, and fourth stanzas describe the woman's life, and details the knowledge she possesses. Crozier's imaginative use of language conveys this beautifully: "she scrolled from alphabets of wind and rain" and "the ice that glows inside the smallest flame // when snow in darkness spins the whole world white". The third stanza references spirituality with the inclusion of "She wrote in air the magpie's thin refrain // its breviary made of bones and spite". Here Crozier links two contrasting ideas as breviary conjures an image of a spiritual prayer book, but the line continues to describe the breviary as "made of bones and spite."

The fifth stanza poses the same question as the title of the poem, but provides more detail as the woman is described as someone who "knows each creature's pain // and how it makes an opening for light". Crozier often uses light as a theme within her poems and this sentence shows how pain often creates space for light and goodness to shine.

Stanza 5 is connected to stanza 6 with the use of a colon, however the subject matter of the final stanza differs from the rest of the poem. Stanza 6 begins with "this dust is mother of the orphaned rain, // a full moon wears the barn owl's face in flight" highlighting the Saskatchewan imagery often present in Crozier's poetry with the images of dust, a full moon, and a barn owl. The stanza concludes with the repeated refrain of this poem in the present tense, which shows the beginning of the new journey for this woman.

In terms of spacing on the page, Crozier writes longer lines in this poem than the previous poems in this set. The only enjambment occurs between lines 11-12. The beginning of the sentence "She knew" is on line 11 where the remainder of the line "each beast and all the secret

names” is on line 12.

This poem contains many examples of alliteration, assonance, and consonance. For example, assonance is created with the vowel “e” in the repeated line “She knew each beast and all the secret names”. In stanza 2, Crozier creates alliteration with the words “wasps of winter” and “blossom’s blight” adding rhythm to these lines. Stanza 3 contains consonance with the sound “s” on the line “the ice that glows inside the smallest flame when snow in darkness spins”. Alliteration is also evident in stanza 2 on the words “whole world white”, stanza 4 with “breviary made of bones”, and stanza 6 on the words “face in flight”. These areas of alliteration, assonance, and consonance create flow and a congruent rhythm within the poetry.

6.9.2 Musical Analysis

Uyeda sets this poem in the musical form of a Villanelle to maintain the prosody of the poem. The song is set mostly in a $\frac{6}{8}$ time signature with measures of $\frac{2}{4}$ interjected throughout. In the $\frac{6}{8}$ bars, Uyeda periodically uses a hemiola rhythm, creating the feel of $\frac{3}{4}$ time signature. Uyeda often does not write key signatures in her music, as she chooses to write accidentals directly into the score, however, this piece begins in the key of B minor. Within the song, there are key changes to C, G, B \flat , and it concludes in D minor. Uyeda uses many open fifth chords within the keys creating ambiguity as to whether the keys are major or minor, and in general defies outlining a focal key.

The piano begins with a six measure introduction with a B $_1$ and F \sharp_2 dotted eighth note melody in the left hand. This sets the rhythmic lilt and motive for the remainder of the piece. This motive is altered in the m. 3 with the inclusion of a $\frac{2}{4}$ measure with a staccato eighth note figure. In m. 4, the lilted dotted eighth note rhythm resumes with m. 5 containing three quarter note chords on unison parallel fifths which create the effect of a hemiola. In m. 6, the $\frac{6}{8}$ lilting rhythm theme returns. This repetitive rhythm mirrors the effect created in the villanelle poetic form with the repeated phrases.

The voice enters in m. 6 with a simple and stagnant repeat of F \sharp_4 , moving to G $_4$ three bars later. The rhythm of the phrase is also a simple repeated quarter note to eighth note pattern. This setting allows for the text “She knew each beast and all the secret names” to be clearly heard. The simple melody and rhythm also allows the soprano time to recover after the intensity of the third song. In m. 9, the time signature once again changes to $\frac{2}{4}$ time for one measure before returning to $\frac{6}{8}$ in m. 10. The song continues in this manner with the same pitches and time signature changes until m. 30.

4. Who Is She, Then?

Poetry by Lorna Crozier Leslie Uyeda

$\text{♩} = 48$ (♩ = ♩ throughout)

use pedal sparingly (this bar without pedal)

6

She knew each beast and all the se - cret names of

simile (without pedal)

Figure 6.23: “Who is She, Then?”, mm. 1–9. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

In m. 30, the key changes to C and the pitches rise by one semi-tone in the vocal line to a G_4 and $A\flat_4$. Uyeda introduces a duplet rhythm on the words “darkness” as well as “whole world”. The addition of the duplet rhythm draws attention to these words.

M. 40 begins a section in the key of G major. The vocal line continues in a similar rhythmic pattern from before, but the melody outlines a G major chord on the text “She wrote in air the magpie’s thin refrain”. This is the first time within this song a major tonality has clearly sounded. M. 47 contains the first dissonant melodic line in the vocal writing with the use of a tritone to create word painting on the text “bones and spite” with the pitch G_4 moving to $C\sharp_5$. In m. 48, the time signature once again changes to $\frac{2}{4}$, and the song remains in this time signature for seven measures until m. 55. On the repeated refrain text of “She knew each beast and all the secret names” the pitch now moves from a $C\sharp_5$ to a D_5 , creating emotional intensity as the pitch has risen a fifth from the first recitation in the opening measures.

39 *poco rall.* *a tempo* *mf*
 diff - rent and the same. She

43
 wrote in air the mag - pie's thin re - frain, its bre - via - ry made of

47 *cresc.*
 bones and spite. She

Figure 6.24: “Who is She, Then?”, mm. 39–50. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

M. 55 begins a section in the key of D minor. The vocal line sings on the pitch D₅ which rises to an E₅ with a melisma on the word “pain” in m. 60. This is the first non-syllabic setting in this piece. Uyeda also sets the word “light” with a melisma in m. 64 with two sixteenth notes changing quickly from a D₅ to an E₅. These melismas highlight the two words “pain” and

“light” and provide a symmetry showing how pain can leave room for light.³⁹

Mm. 68-71 contain the most dramatic writing in the vocal line of this song. The tessitura of this phrase rises to a G_5 which is sustained through the four measures with the text set syllabically. This creates a great amount of intensity and drama when compared with how Uyeda set the opening phrases of this song.

The image shows a musical score for measures 68-71. The vocal line is in the upper staff, starting with a ff dynamic. The lyrics are: "All things to her are diff- rent and the same:". The piano accompaniment is in the lower staves, starting with a ff dynamic in the bass and a f dynamic in the treble. The music is in a key with one flat and a 2/4 time signature.

Figure 6.25: “Who is She, Then?”, mm. 68–71. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

In m. 72, the piano part sustains a D_4 , D_5 , and Bb_5 chord for this first time in this song. The vocal line in this measure also changes drastically on the text “This dust is mother of the orphaned rain” with a descending scale from a G_5 to an E_4 . The following phrase “a full moon wears the barn owl’s face in flight” is set in a similar manner with a descending scale from G_5 , however on the word “flight” Uyeda sets a melisma from an F_4 to D_5 creating the sound of an owl taking off into flight.⁴⁰ It is fitting for Uyeda to drastically change the melodic contour of these two phrases as the poetic feel here is quite different from the rest of the poem. By setting this descending legato melody line, attention is brought to these words.

The image shows a musical score for measure 72. The vocal line is in the upper staff, starting with a f dynamic and a *decesc.* marking. The lyrics are: "This dust is mo- ther of the or- phaned rain,". The piano accompaniment is in the lower staves, starting with a mp dynamic. The music is in a key with one flat and a 2/4 time signature.

³⁹ According to the researcher.

⁴⁰ Ibid.

Figure 6.26: “Who is She, Then?”, mm. 72–79. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

M. 80 brings the return of the lilting line in $\frac{6}{8}$ time in the key of B \flat . However, when the vocalist sings the final two refrains, the piano part changes dramatically. On the phrase “She knows each beast and all the secret names” the piano sustains unison perfect fifths on G₂ and D₃ and G₄ and D₅ which is the first time this sonority has been heard in this cycle. On the phrase “All things to her are different and the same” the vocal line is sung *a capella*. This last line is set interestingly by Uyeda in $\frac{2}{4}$ time with a quarter note rest before the final word “same”. The rest before the final word effectively brings attention to the text.

Figure 6.27: “Who is She, Then?”, mm. 88–97. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

The song and the set conclude with a four measure piano postlude. The postlude returns to the $\frac{6}{8}$ time signature and includes the “rape” chords from the song “Dinah, Jacob’s Daughter”. The final two measures switch to a $\frac{3}{4}$ time signature and contain a significantly different melody to what has been heard in this song cycle. The penultimate measure contains an augmented eighth interval from C_4 to $C\sharp_5$ moving to a cluster tone of E_4 and $F\sharp_4$ before the final measure’s dramatic D/A open fifth chord sounds. The bold D chord brings an intense climatic conclusion to this song cycle.

6.10 Uyeda and Crozier's Collaboration

The song cycle *The First Woman* demonstrates the collaboration between Uyeda and Crozier. Despite the fact the poetry used in this set is from a previously published poem, Uyeda collaborates by studying and understanding the inherent emotions behind Crozier's poetry, portraying them through music.

As similarly noted in *White Cat Blues*, Chapter 5, Uyeda collaborates with Crozier as she composes syllabic text settings in the vocal line, following the syntax and structure of the poetry. The words and images contained in the poetry of *The First Woman* are bold and at times unexpected. Within the poetry of this song cycle, Crozier makes idiosyncratic leaps by pairing different images together. For example "we orbited inside its silky // black cocoon" and "a calf so strange we would be kept // inside a jar". The poetry is very important to Uyeda and by setting the text here syllabically, the audience has the opportunity to understand it clearly.

Vera John-Steiner states in her book, *Creative Collaborations* "for a partnership to be truly creative – to change a discipline and to transform a paradigm – multiple perspectives, complimentary in skills and training, and fascination with one's partner's contributions are also essential."⁴¹ Uyeda and Crozier both have complimentary skill sets, allowing Uyeda to create meaningful art songs. Uyeda additionally manifests these principles as her respect for Crozier includes a deep investment and interest in her poetry as evident in the way she sets the text.

Emotionally, Uyeda collaborates with Crozier's poetry by musically expressing the feelings of the women within the song cycle. Having studied the poetry, Uyeda has a deep understanding of the emotions in the text, and uses many different musical devices to highlight them. For instance, the syncopated, *forte* chords in the piano convey the anger of Lilith and God in the Garden of Eden. The "rape" chord used throughout the set, but most predominately in the third song "Dinah, Jacob's Daughter" provides a jarring sound, accurately depicting the horrific actions of the text. In this cycle, Uyeda enhances Crozier's poetry in the vocal line by writing higher, faster lines during intense moments, and more sustained lines during intimate and beautiful moments. The article "How collaboration in creative work impacts identity and motivation" by Seana Moran and Vera John-Steider speaks about collaborators inspiring and motivating one another⁴²; Uyeda collaborates with Crozier by meticulously studying the poetry and composing music that is connected to the original poem.

⁴¹Vera John-Steiner, *Creative Collaboration*, Cary: Oxford University Press USA – OSO (2006): 64.DOI: 10.1093/acprof:oso/9780195307702.001.0001

⁴²S. Moran and V. John-Steiner, "How collaboration in creative work impacts identity and motivation," In D. Miell, & K. Littleton (Eds.). *Collaborative creativity, contemporary perspectives* London: Free Associate Books, (2004).

6.11 Vocal Technical Considerations

This set poses specific vocal technical challenges to the singer, which make it more suitable for mature voices. Firstly, the subject matter is intense and the singer must delve into the world of these women to convey their heartfelt emotions to the audience. This is especially demanding in the third song “Dinah, Jacob’s Daughter” which requires the singer to convey the horrors of rape. At the same time, conveying the emotion should not come at the expense of proper vocal technique. The balance lies between conveying the emotion, while maintaining the ability to technically sing the songs well. Building on the dramatic intensity of this set, the vocal range is quite large, spanning from a $D\flat_4$ to $B\flat_5$ and Uyeda demands dramatic outcries and soft intimate moments in the top end of the soprano range.

In “The First Woman”, mm. 38-39 (see Figure 6.6), Lilith in a burst of anger dramatically cries out “I, not Eve brought pain into the birthing room”. The whole line is marked *forte*, with an additional *tenuto* on the pitches $B\flat_5$ and G_5 over the words “I, not Eve”. The soprano must have the maturity to convey this anger while keeping a healthy, supported, open and not pushed tone. In an interview, Uyeda said that a young singer could “hurt her voice on [this set]. It is not operatic, but it has that scope to it. The poems are too tough [for a young singer].”

Later in mm. 67-68 (see Figure 6.9), the soprano leaps up an octave to a $B\flat_5$ with a *fortissimo* dynamic on the text “She’s forgotten my face // forgotten our one smell”. Not only does this phrase quickly rise in tessitura, it also maintains this tessitura for the entire measure at a *forte* dynamic. The singer must ensure she approaches this leap with proper connection and support to healthily sing this line.

A good example of the variety of colours required in this set, and of the agility required to handle the sudden changes between them, is “The Fall of Eve”. The opening lines (see Figure 6.11) are very speech-like and playful, demanding a youthful vocal quality. The song grows in intensity and fear in mm. 23-24 (see Figure 6.15), as conveyed through a *crescendo* to *forte* which reaches its peak as the soprano sings $A\sharp_5$, $F\sharp_5$ and G_5 on the text “God’s voice roared”. Once again, good technique is necessary to handle these high notes in a healthy, supported manner.

In the following phrase, a *subito piano* G_5 on the text “I glimpsed her wings unfolding” (see Figure 6.16) instantly alters the mood. The song ends with a deeply sad melody featuring many fifth, sixth and tritone melodic intervals, which the soprano should aim to sing with a heartbreaking legato to best convey and deliver this melancholic sorrow. The final two songs of this set were purposefully composed to be much less technically demanding in terms of range and dynamics, so that the singer could focus on handling the extremely intense subject matter.⁴³

⁴³Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 21 2018

As these songs are not tonal, the pitches can also pose a challenge to the singer as whole tone scales and leaps of a tritone are quite prevalent in Uyeda's music. The first two songs especially have many difficult pitches to negotiate. The opening line of "The First Woman" contains a whole tone scale on the pitches $D\flat_4$, $E\flat_4$, F_4 and G_4 . Another one is found in mm. 73-74 with the pitches G_4 , A_4 , B_4 , $C\sharp_4$, and $D\sharp_4$.

In "The Fall of Eve", the pitches are particularly challenging in m. 13 on the text "and everything Adam couldn't name fell into poetry and silence". This phrase begins with the leap of a major sixth from $G\sharp_4$ to $E\sharp_5$ while the piano contrastingly plays C_7 , $G\flat_7$, and $A\flat_7$. A tritone leap from $E\sharp_5$ to B_4 , with an adjacent three note whole tone scale ascending to a $D\sharp_5$, follows soon afterwards. The measure continues with a minor triad $E\sharp_5$, $C\sharp_5$, and $A\sharp_4$, while the piano has a large descending glissando. This phrase ends in the following measure with a chromatic passage of a $G\sharp_4$, $F\sharp_4$, to F_4 . A good way to face these kinds of difficulties is to think of pitches in terms of their interval relationships. In the previous example, the piano part is quite high and does not particularly help the singer find correct pitches. Therefore, it is advisable to learn and internalize the melodic intervals by singing the line *a capella*.

12

walked to where the gar - den stopped and ev' - ry - thing A - dam could - n't name fell in - to

mf

gliss. white keys

gliss. black keys

no pedal

14

poco rit. *a tempo* *mf*

po - e - try and si - lence. Be - side the

ppp *loco*

Figure 6.28: "The Fall of Eve", mm. 12–15. Leslie Uyeda, *The First Woman*. Avondale Press, 2007. Used with permission of composer and publisher.

Rhythm also poses a distinct challenge within this set, specifically in the first two songs. Uyeda writes complex rhythms for the singer that must fit into an even more rhythmically complex piano line. An example can be found in “The First Woman” in mm. 40-41 (see Figure 6.7). In these two measures, the juxtaposition between the block chords in the piano in relation to the singer’s line is very important to convey the intensity of the scene. The singer must be very rhythmically precise on the syncopated entrance and offsets of “I didn’t want to leave her”, “I clung to the womb”, and “ripped night from day”. This will ensure the piano chords happen in response to the vocal line.

In summary, it is necessary for the singer of this set to have a good command of her technique and to utilize many different vocal colours. This song cycle is a narrative drama and it is crucial that the singer have the ability to convey specific emotions with her voice. In this cycle, the emotions range from love, to hatred, to sorrow and they all demand different vocal colours.

6.12 Analysis Chart

Song	Vocal Range	Vocal Features	Piano Features	Harmonies	Vocal Challenges	Level
The First Woman	$D\flat_4 - B\flat_5$	Syllabic text settings. High, quick dramatic outcries. Lyrical writing for intimate moments.	High, quick sixteenth note figures. Syncopated block chords. Flowing descending sixteenth note figures.	Atonal. Frequent use of open 5th chords.	Intense dramatic outcries on high pitches. Rhythmic syncopation. Difficult subject matter.	Advanced.
The Fall of Eve	$D_4 - A\sharp_5$	Syllabic text settings, mostly middle voice. High, dramatic outcries.	High, quick sixteenth note figures. High octaves, doubling vocal line. Rolled block chords at the end.	Atonal. E minor, D minor, F major section at the end.	Intense dramatic outcries on high pitches. Legato leaps on last page. Rhythmic syncopation. Difficult subject matter.	Advanced.
Dinah, Jacob's Daughter	$D_4 - F_5$	Syllabic text settings, middle voice. Repeated pitches. Spoken text. A cappella lines.	"Rape" chords. "Nursery rhythm" like dotted eighth note pattern.	Atonal. Dissonant harmonic intervals. E major tonality in mm. 25–36.	Difficult subject matter. Vocal colours for expression.	Advanced.
Who is She, Then?	$E_4 - G_5$	Syllabic text setting, middle voice. Repetitive rhythms and pitches. Repeated pitches.	Repetitive dotted eighth note patterns in $\frac{6}{8}$ with measures of $\frac{2}{4}$ interjected. Sustained open 5th chords.	Keys of B, C, G, $B\flat$, and D.	Difficult subject matter. Sustained, repeated G_5 pitches. Vocal colours for expression.	Advanced.

6.13 Conclusions

Uyeda brilliantly sets Crozier's chilling poetry to music in this evocative song cycle. She syllabically sets Crozier's poetry to music maintaining the prosody of the poems while ensuring the clarity of text. Uyeda occasionally writes melismas, which portray a completely different feeling in the vocal line, further highlighting the emotions of the text. She masterfully creates intensity in her music through the use of expansive open fifth chords, jarring syncopated rhythms, the "rape" chord, as well as an extended higher tessitura for the soprano. Uyeda also conveys deep sadness and pain through the use of repeated *a capella* singing as well as spoken text in the vocal line. Uyeda's dramatic harmonic colours and intense rhythmic motives create word painting and allow for the deep emotions of Crozier's words come to life in music, challenging the listener to hear them more fully. This cycle, highlighting the artistry of both poet and composer, sheds light on the horrific abuse of women and the silencing of their voices.

The final chapter contains the conclusions of this study and includes implications of this research and recommendations for future studies. As Uyeda and Crozier are both remarkable Canadian artists, it is hoped further research will be conducted about their works of art. Appendices follow the last chapter which include Uyeda and Crozier's full list of collaborations, a list of Crozier's poetry books, the interview questions, and the performance programs of the researcher.

Chapter 7

Conclusions

7.1 Research Discoveries

This monograph uncovered the collaborative work of two female Canadian artists, Leslie Uyeda and Lorna Crozier, illuminating their respective creative processes and inspirations. Uyeda and Crozier have collaborated on 9 song cycles and one extended scena in the past 12 years. Not only is their collaboration unique in terms of output, their art can also be seen as cultural reflections speaking to modern day gender issues.

In our combined interview, Crozier stated “my composer is Leslie [Uyeda] because she actually is listening to the words of the poems and not only to the sound, but to the meaning. What the poem is attempting to communicate and she is enhancing this communication [...] and the poet’s intent.”¹ Uyeda said of Crozier: “I’m so blessed to work with a poet like this. It is what made me ask those few years ago about a dialogue, or the piece for a mother and daughter, because I knew where it would come from. I could not have imagined how beautiful it would be. How musical it would be. The music is already there, I just had to draw it out of its own form.”² Crozier and Uyeda have a profound amount of admiration and respect for one another, which makes their collaboration so exceptional. They inspire each other and as a result create incredible works of art.

Through an in-depth case study analysis, two song sets, *The First Woman* and *White Cat Blues*, were discussed in this monograph in detail. The information gleaned from the interviews with Crozier and Uyeda combined with the analysis by the researcher created a performance guide to the two song cycles. The performance guide consists of poetic and musical analysis, combined with insights from the composer, poet, and sopranos who premiered the works. The in-depth poetic analysis brings to light the assonance, consonance, alliteration,

¹Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

²Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

and onomatopoeia. In addition, the poetic tones and themes are highlighted to provide a deep understanding of the poetry. Following the poetic analysis, the music was analyzed, looking specifically at the harmonic colours and areas of word painting. This analysis highlights the manner in which Uyeda's music carefully follows the prosody of the poetry as she brilliantly captures and expresses the underlying ideas and emotions in Crozier's poetry. In addition to the performance guide, this research includes recordings of four of Uyeda and Crozier's collaborations.

Crozier's poems in the *White Cat Blues* cycle paint an evocative picture. Her use of assonance, consonance, and alliteration create flow and rhythm in the line. Uyeda builds on the intrinsic musicality in Crozier's poetry and creates further word painting surrounding the text in beautiful and rich harmonies. This is demonstrated in "White Cat Blues" in mm. 16-23 where Uyeda transcendently paints a woman's world encapsulated in blue. The text "How beautiful I feel all blue, shoulders feet and hair" is described sensually through the harmonic progression A \flat major, G major, F major, and A major. A further example is evident in "The Colour Blue" in mm. 11-23. Here Uyeda captures the sound of twinkling light through the use of high syncopated octaves in the piano for the text "Blue nights when you lose yourself // when light glints off so many edges // your skin // growing stars".

Crozier's bold poetry set in *The First Woman* song cycle conveys the horrors of the abuse of women, and the silencing of their voices. She weaves dramatic and heart wrenching tales of Lilith, Eve, and Dinah that delve into the heart of their suffering. In *The First Woman* cycle, Uyeda truly showcases her ability to convey Crozier's dramatic text in a powerful way. In this cycle, Uyeda uses bold syncopated chords in the piano to symbolize rape, as is evident in the opening measures of "Dinah, Jacob's Daughter". She also extended the vocal range higher to further create intensity in the vocal line. An example is found in "The First Woman" in mm. 38-39 on the dramatic outcry of "I not Eve, brought pain into the birthing room". Within this cycle, Uyeda also portrays the complete shattering and heartbreak through the use of repeated pitches in the *a capella* vocal line. This is evident in "Dinah, Jacob's Daughter" in measures thirty to forty-two where the soprano sings on the single pitch B $_4$ then F \sharp_4 as she remembers the sexual abuse of her childhood.

Both song cycles require an advanced level of vocal finesse in order to portray many different vocal colours and dynamics. Uyeda's music is filled with performance directions for the soprano and she must be able to express different moods throughout her entire vocal range. Further, these two song cycles pose challenges for the soprano in terms of pitch and rhythm. It is pertinent for the soprano to study the pitches in relation to the piano part to ensure the correct notes in the chromatic sections. Rhythm is integrally important to Uyeda's compositions and the soprano must ensure her rhythms are accurate, so the piano can accentuate the drama. This

is particularly important during the syncopated sections of both song cycles. Additionally, *The First Woman* poses the specific challenge of a particularly difficult subject matter as the soprano must convey the emotions of the poetry without harm to her instrument.

These two song cycles showcase the creative genius of Crozier and Uyeda in different ways. *White Cat Blues* demonstrates their abilities to create a soundscape of colours. *The First Woman* shows their courage and passion to tell the horrific story of a raped woman in a chilling and dramatic way.

Crozier and Uyeda also have a unique creative collaborative relationship. As Margaret Barrett discusses in her book, *Collaborative Creative Thought and Practice in Music*, creative collaboration assists people to cross discipline boundaries.³ Uyeda and Crozier encompass this idea as they are intuitively connected in their collaborative art as is shown in *White Cat Blues*, *The First Woman*, and *Your Breath, My Breath: Dialogue for a Mother and Daughter*. In *White Cat Blues* and *The First Woman*, Uyeda takes inspiration from the rhythm within Crozier's poems to create her compositions and therefore delves into understanding the poetic discipline. In *Your Breath, My Breath: Dialogue for a Mother and Daughter*, Crozier's creative process was altered because she imaged an operatic melodic line as she wrote the poetry, thus crossing the boundary between poetry and music.

Further as shown in the research of Anneli Eteläpelto and Jaana Lahti collaborative "participants need to be committed to shared goals, and have sufficient trust in each other to join in the shared endeavor. The participants must also enter into critical and constructive negotiation of each other's suggestions."⁴ Crozier and Uyeda demonstrate a deep trust of each other and successfully worked together to find a solution to a section that required modification in their most recent collaboration, *Your Breath, My Breath: Dialogue for a Mother and Daughter*. Seana Moran and Vera John-Steiner in their article "How collaboration in creative work impacts identity and motivation" states collaborators should inspire one another through a "connective motivation."⁵ This idea is also shown through the collaboration of Uyeda and Crozier as they worked together and motivated each other in real-time to create their most recent work. Not only did this new work inspire, it even changed Crozier's creative process as she began singing the lines of poetry out loud as she wrote them.

As noted in the Review of Literature in Chapter 2, there is a scarcity of information surrounding contemporary classical art song collaborations. However, the dissertation "*Becoming*

³Margaret Barrett, *Collaborative Creative Thought and Practice in Music* (England: Ashgate Publishing Limited, 2014).

⁴Anneli Eteläpelto and Jaana Lahti, "The resources and obstacles of creative collaboration in a long-term learning community" *Thinking Skills and Creativity* 3, no. 3 (2008): 227. doi:10.1016/j.tsc.2008.09.003.

⁵S. Moran and V. John-Steiner, "How collaboration in creative work impacts identity and motivation," In D. Miell, & K. Littleton (Eds.). *Collaborative creativity, contemporary perspectives* London: Free Associate Books, (2004).

a Redwood: A Genealogy of Expression in Dana Gioia's Poetry and Lori Laitman's Song Cycle" (2009) by Lucy Hoyt briefly discusses the poet and composer's collaboration. This dissertation highlights the inspirations Laitman found in Gioia's poetry and how Laitman created another layer of meaning to the poetry.⁶ These same sentiments are true of Crozier and Uyeda's collaborations. As stated in Chapter 3, Crozier feels Uyeda translates her poetry and makes it a "brand new thing, [...] re-creating it."⁷

There are other similar composer and poet collaborations, such as the long standing collaboration between Canadian composer John Beckwith and librettist/poet James Reaney. Further, Canadian composer Anna Höstman and poet/musician Phoebe Tsang have collaborated since 2009 and recently worked on a project called *The Invisible Forest* in 2017, featuring an additional collaboration with visual artist, Sonja Rainey. Additionally, Canadian composer Jocelyn Morlock and poet Tom Cone collaborated in 2012 on the song "Somewhere along the line" that was performed at Cone's memorial service.

There are similarities within popular creative collaborations in the work of The Beatles and Joni Mitchell. "Creativity and Competition: The Beatles" by G. Clydesdale states that The Beatles' collaboration was successful because of the function of their working relationship. The article goes on to mention The Beach Boys who in contrast "did not welcome Brian Wilson's innovations whereas The Beatles encouraged each other to innovate."⁸ The Beatles' success as collaborators was also due in part to their "mutual trust and respect [...]. As Paul McCartney stated, "part of the secret collaboration was that we liked each other. We liked singing at each other."⁹ Uyeda and Crozier have a similar mutual trust and respect of each other, which is one of the reasons their working relationship is so strong.

Further, creative thinking was an important component to Lennon and McCartney's collaboration. They had the "propensity to take new perspectives and take risks with little concern for social approval. . . They had an "intrinsic motivation and. . . there is no doubt that all members of the team were doing what they had a passion for."¹⁰ Crozier and Uyeda both take risks in their art that challenge their readers or audience members. *The First Woman* is a prime example of a risk, writing poetry and music about rape.

Another artist who can be similarly compared to Uyeda and Crozier is the singer/songwriter Joni Mitchell. Jack Hamilton's article "The Unknowable Joni Mitchell" discusses Mitchell's success as a performer and songwriter. He attributes this success to her ability to create a

⁶Lucy Owen Hoyt, "*Becoming a Redwood: A Genealogy of Expression in Dana Gioia's Poetry and Lori Laitman's Song Cycle*," DMA diss., (University of North Carolina at Greensboro, 2009). <https://libres.uncg.edu/ir/listing.aspx?id=2321>

⁷Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

⁸G. Clydesdale, "Creativity and Competition: The Beatles," *Creativity Research Journal*18(2), 2006: 134.

⁹Ibid, 135.

¹⁰Ibid.

sense of connection with the audience and her powers of expression that reveal a deep sense of intimacy.¹¹ These ideas ring true in the collaborations of Uyeda and Crozier as their art delves into the heart of issues and connects with the audience.

Mitchell is a role model for Crozier because the ideas in Mitchell's songs are relatable. This is particularly true of Mitchell's song "River", as it is one of Crozier's favourite songs. Crozier discussed this song in an interview for BBC in Victoria. The interviewer asked Crozier what the "river" meant to her and Crozier replied:

It is the South Saskatchewan river that goes through Saskatoon, where I lived for many years. It is one of the reasons I love that song. It was one of the first times, if not the first time, that a woman, an artist, a singer, a writer came from the place I came from. She grew up in Saskatoon and I was going to university in Saskatoon. I knew when I heard that song that the river that froze over was not in California, but was the river that cut through Saskatoon, and all the way out that had a long reach into the countryside.¹²

This song touched Crozier in a way that connected her to the music of Mitchell. Uyeda and Crozier's collaborations have a similar effect with audiences now as they grapple with issues of gender.

There are some collaborations that do not encompass these ideals of mutual respect and connective motivation. Uyeda and Crozier attended an artists conference where composers and poets met to discuss their creations. Shockingly to Crozier and Uyeda, other members of the panel were discussing how the text of the poem was insignificant to the composer. Some boldly stated that it did not matter what the words said, or the poet's intent behind the words; all that mattered was the musical notes. For Uyeda, this is "not composing. You may as well just have a bunch of syllables."¹³

Further, Uyeda experienced rejection from poets who did not want her to collaborate with an already published poem as it would "imply a collaboration that does not exist."¹⁴ According to Crozier and Uyeda, nothing could be farther from the truth. Uyeda felt composing a song to an already published poem "does not take away from the legitimacy of its singleness, it just gives it another one."¹⁵ This caused Uyeda to think about "the tremendous amount of collaboration that is going on between [Crozier] and [herself] when it is an already published poem."¹⁶ Crozier echoed these sentiments: "You are not just switching it over to some kind of music. You are

¹¹Jack Hamilton, "The Unknowable Joni Mitchell," *The Atlantic Monthly*; Boston Vol. 320, Iss. 4, (Nov 2017).

¹²Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

¹³Leslie Uyeda, interview with Jennifer Cyr, Vancouver, Canada August 23 2018

¹⁴Ibid.

¹⁵Ibid.

¹⁶Ibid.

making it a brand new thing.”¹⁷

7.2 Implications

The artistic result of Lorna Crozier and Leslie Uyeda’s collaboration is not only beautiful, but challenges performers and listeners to think about issues of gender in society, providing a nuanced critique and fresh perspective. The performance guide within this monograph brings valuable information to performers and teachers creating exposure for the works of these two Canadian artists. With further information, access, and performances of their collaborations, the works of these two great female artists will hopefully be disseminated.

For performers, this research highlights the additional collaboration between composer and performers. By illuminating the composer and poet’s creative process, the performer has an inside view of how the piece was inspired, brought into fruition, and functions as a whole. This creates a personal connection between the poet/composer and performer, and the task for the singer is to realize and co-create these songs to share with audiences.

Joe Bennett’s article “Collaborative songwriting – the ontology of negotiated creativity in popular music studio practice” states “in the case of non-performing songwriters an additional factor comes into play – the song has to be suitable for a particular (or hypothetical) performer, who may or may not be part of the songwriting team.”¹⁸ Although Uyeda’s compositions are written for specific singers, they are not solely limited to these performers. As a composer, it is Uyeda’s hope to have her music shared with audiences, and it is up to performers to realize this desire. Composers entrust their songs to performers; performers then take the song adding their fresh outlook and interpretations.

On a more global overview, this monograph is contributing to an ever increasing research field of female composers and creative collaborations. As noted in the Review of Literature in Chapter 2, there is limited amount of information about female composers and collaboration, however the past 20 years have seen a rise in the study of creative collaborations; it is a growing field of research by young performer scholars as is evidenced in Sabrina Warren’s PhD dissertation “Dramatic stories in an intimate setting: Exploring the art songs of Rachel DeVore Fogarty” (2017), Haviland Gilbert’s undergraduate honours thesis “Songwriting: An Exploration of Collaborative Practices” (2017), Kimberly Joy Prins Moeller’s DMA dissertation “New Voices: A Context For And Sampling Of Song Cycles By Vancouver Composers Since 2005” (2014), and Lucy Hoyt’s DMA Dissertation “*Becoming a Redwood: A Genealogy*

¹⁷Lorna Crozier, interview with Jennifer Cyr, Vancouver, Canada August 23 2018.

¹⁸Joe Bennett, “Collaborative Songwriting — the Ontology of Negotiated Creativity in Popular Music Studio Practice,” *Journal of the Art of Record Production* 2010, 5 (2011). <http://researchspace.bathspa.ac.uk/864/1/Bennett%20-%20Collaborative%20Songwriting.pdf>

of Expression in Dana Gioia's Poetry and Lori Laitman's Song Cycle" (2009). There are many other female Canadian composers whose works could be researched and hopefully, one day, there may be an online encyclopedia of contemporary Canadian female composers.

Personally, this research provided an illuminating and insightful look into the complexities and intricacies in Uyeda and Crozier's collaborations. This study is not simply a dissection and analysis of art songs; the biographies, creative processes, and analyses contain the keys to the effectiveness and power of these songs. The depth of detail Crozier and Uyeda bring into their respective art forms is remarkable.

7.3 Recommendations for Future Studies

This research adds to the growing field of articles, dissertations, and recordings pertaining to contemporary female composers and contemporary musical collaborations and creates the possibility for analogous projects. After delving into and understanding the beauty and complexities within Crozier and Uyeda's art, it leaves questions about the processes of other poets and composers. As each artist has a unique story and creative process, it would be enlightening to have similar research projects on the works of other contemporary artists.

Additionally, further research could be undertaken into the collaboration between composers and poets as well as composers and performers. The last two decades have seen an increase in this line of research and it is hoped this will continue into the future. There is a vast amount of collaboration within the arts, which would make captivating research topics.

Further, it would be beneficial for a research project to delve into the expressions of injustice against women in art. Within contemporary female composers in Canada and the United States, there are several compositions concerning feminine characters, identities, and issues from composers such as Libby Larsen, Emily Doolittle, Lori Laitman, Shulamit Ran, Alice Ho, Ana Sokolovic, and Cecilia Livingston.

Lastly, Leslie Uyeda and Lorna Crozier each have a breadth of works that are worthy of future studies. As these women are continuing to create, additional research could be undertaken into their many other collaborations or their individual works. In particular, their most recent collaboration, *My Breath, Your Breath: Dialogue for a Mother and Daughter* involved a unique creative process of real-time collaboration, which would be a compelling research project. Lorna Crozier and Leslie Uyeda are insightful, creative, and dedicated Canadian artists; contained within their songs are expressions of raw emotion, bold truths, and exquisite beauty, waiting to be shared.

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Appendix A

Uyeda's Song Cycles on Crozier's Poetry

The First Woman

2007

four songs/cycle for soprano and piano

Mother and I, Walking

2009

song for soprano and piano

Plato's Angel

2009

four songs/cycle for baritone and piano

One Willow Grows

2009

three songs/cycle for soprano and piano

The Sex Lives of Vegetables – Volume I

2009

five songs for soprano, B flat clarinet and piano

The Sex Lives of Vegetables – Volume II

2009

five songs for soprano, B flat clarinet and piano

The Sex Lives of Vegetables – Volume III

2009

five songs for soprano, B flat clarinet and piano

White Cat Blues

2010

three songs/cycle for soprano and piano

Midnight Watch

2014

Three songs for soprano and piano

Your Breath, My Breath: Dialogue for a Mother and Daughter

2018

A scena for soprano and mezzo soprano

Appendix B

Poetry Books by Lorna Crozier

Inside is the Sky

Thistledown Press, (as Lorna Uher) 1976

Crow's Black Joy

NeWest Press, (as Lorna Uher) 1978

Humans and Other Beasts

Turnstone Press, (as Lorna Uher) 1980

No Longer Two People

Turnstone Press, (as Lorna Uher with Patrick Lane) 1981

The Weather

Thunder Creek Pub. Co-operative, 1981

The Garden Going on Without Us

McClelland & Stewart, 1985

Nominated for a Governor General's Award

Angels of Flesh, Angels of Silence

McClelland & Stewart, 1988

Nominated for a Governor General's Award

Winner of the National CBC Literary Competition

Inventing the Hawk

McClelland & Stewart, 1992

Winner of the Governor General's Award for poetry

Winner of the Pat Lowther Award

Everything Arrives at the Light

McClelland & Stewart, 1995

Winner of the Pat Lowther Award

A Saving Grace: The Collected Poems of Mrs. Bentley

McClelland & Stewart, 1996

The Transparency of Grief: 5 New Poems

Mother Tongue Press, 1996

What the Living Won't Let Go

McClelland & Stewart, 1999

Winner of the Dorothy Livesay Poetry Prize

Apocrypha of Light

McClelland & Stewart, 2002

Bones in Their Wings: A Series of Ghazals

Hagios Press, 2003

Before the First Word: The Poetry of Lorna Crozier

Wilfred Laurier University Press, 2005

The Blue Hour of the Day

McClelland & Stewart, 2007

Small Beneath the Sky

Greystone Books, 2009

Winner of the BC's Hubert Evans' Award for the best book of nonfiction

Small Mechanics

McClelland & Stewart, 2011

Nominated for the Pat Lowther Award

The Wrong Cat

McClelland & Stewart, 2015

Winner of the Raymond Souster Award

Winner of the Pat Lowther Award

The Wild in You: Voices from the Forest and the Sea

Greystone books/David Suzuki Institute, 2015

What the Soul Doesn't Want

Free Hand, 2017

Nominated for a Governor General's Award

Appendix C

Interview Questions

C.1 Questions for Leslie Uyeda

1. Please tell me about your musical upbringing?
2. Who or what inspires you to compose?
3. Who are your significant musical influences?
4. Can you please describe your composition process?
 - a. What is your process and inspiration of composing for voice? What is your understanding of how the voice functions?
5. Looking specifically at the song sets you collaborated on with Lorna Crozier, how did these songs come into fruition?
6. Can you describe your creative process for the composition of these songs?
7. What is the collaboration process like with Lorna Crozier?
8. Can you please provide any insights into the correct performance practice of these compositions and your desired vocal sound?
9. What has your experience as a female composer in Vancouver, Canada been like in terms of career opportunities and growth as a composer?

C.2 Questions for Lorna Crozier

1. Please tell me about your upbringing?
2. Who or what inspires you to write poetry?
3. Who are your significant literary influences?
4. Can you please describe your writing process?

5. Looking specifically at the song sets you collaborated on with Leslie Uyeda, how did these poems and songs come into fruition?
6. Can you describe your creative writing process for these poems?
7. What is the collaboration process like with Leslie?
8. How did Leslie's compositions enhance emotional elements in your poems? Could you please provide some examples?
9. Can you please provide any insights into the deeper meaning of the poems Leslie set to music?
10. What has your experience as a female poet in Canada been like in terms of career opportunities and growth as a poet?

C.3 Questions for Robyn Driedger-Klassen and Heather Pawsey

1. Can you please describe your vocal training and vocal journey up until your performance of Uyeda's music?
2. In your opinion, what were the vocal challenges present in Uyeda and Crozier's song sets?
3. How would you describe the difficulty level of these songs in comparison with other contemporary music?
4. What do you enjoy about performing Leslie music?
5. What do you enjoy about performing Lorna's poetry?

C.4 Combined Interview Questions with Uyeda and Crozier about the song sets *The First Woman* and *White Cat Blues*

1. Please describes how this particular set came into fruition.
2. How much dialogue and collaboration occurs between you once the composition idea is in place?
3. Can you describe the nature of this particular collaboration?
4. Looking specifically at the song set, can you provide any insights to the poetic structure, harmonic structure, and the relationship between the text and piano?

Appendix D

DMA Performance Events

DMA Performance Event I

Jennifer Cyr, soprano
 Simone Luti, piano
 May 4th, 2016
 4:00 pm, von Kuster Hall

4 Canzoni popolari

Dolce cominciamento
 La donna ideale
 Avendo gran disio
 Ballo

L. Berio (1925-2003)

Sei Romanze I (1838)

Non t'accostare all'urna
 In solitaria stanza
 Perduto ho la pace

G. Verdi (1813-1901)

Sei Romanze II (1845)

Lo spazzacamino
 Brindisi

Intermission

La capinera

Danièle Jones, flute

J. Benedict (1804-1855)

La conocchia

Spirate pur, spirate

Vaga luna che inargenti

Sogno

La ricordanza

Non t'amo piu

Vaghissima sembianza

G. Donizetti (1797-1848)

S. Donaudy (1879-1925)

V. Bellini (1801-1835)

F. P. Tosti (1846-1916)

V. Bellini (1801-1835)

F. P. Tosti (1846-1916)

S. Donaudy (1879-1925)

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.

DMA Performance Event II

Opera Role: Suor Angelica
Suor Angelica by Puccini
November 18th & 19th, 2016
Von Kuster Hall

DMA Performance Event III

Jennifer Cyr, soprano
Samantha Lee, piano
April 25th, 2018
2 p.m., von Kuster Hall

At the statue of Venus

Jake Heggie
b. 1961

-Intermission-

Creek Bistro Specials

Gorgonzola Custard
Spinach and Bacon Salad
Calamari
Halibut Cheeks
Grilled Trout
Jim Beam Ribeye
Clafoutis
Gingerbread
Madeleines

David L. McIntyre
b. 1950

Chanson de mon placard

Algues de mer
La Fècule de Maïs
Épices pour Bifteck
A.A.S.

Peter Tiefenbach
b. 1960

Amanda Forest, clarinet

The Sex Lives of Vegetables

Cauliflower
Zucchini
Yams
Cabbages
Radishes

Leslie Uyeda
b. 1953

Amanda Forest, clarinet

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.

DMA Performance Event IV

Jennifer Cyr, soprano
Samantha Lee, piano
March 29th, 2019
12:30 p.m., von Kuster Hall

White Cat Blues

White Cat Blues
The Colour Blue
Shadow

Leslie Uyeda
b. 1953

Midnight Watch

Owl's Take on Man
Crow's Take on Man
Midnight Watch

Leslie Uyeda

Mother and I, Walking

Leslie Uyeda

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts in Performance degree.

Appendix E

Recordings

Recital featuring *White Cat Blues*, *Midnight Watch*, and *Mother and I, Walking*
<https://youtu.be/dJ7L35KnHs4>

Sex Lives of Vegetables, Volume III
<https://youtu.be/sQtcfvPXYLY>

Appendix F

Research Ethics Approval



Western
Research

Date: 18 June 2018

To: Dr. Kari Veblen

Project ID: 111887

Study Title: Creative Collaboration: Songs/Poems by Canadian Artists Leslie Uyeda and Lorna Crozier

Application Type: NMREB Initial Application

Review Type: Delegated

Full Board Reporting Date: 06/Jul/2018

Date Approval Issued: 18/Jun/2018 13:06

REB Approval Expiry Date: 18/Jun/2019

Dear Dr. Kari Veblen

The Western University Non-Medical Research Ethics Board (NMREB) has reviewed and approved the WREM application form for the above mentioned study, as of the date noted above. NMREB approval for this study remains valid until the expiry date noted above, conditional to timely submission and acceptance of NMREB Continuing Ethics Review.

This research study is to be conducted by the investigator noted above. All other required institutional approvals must also be obtained prior to the conduct of the study.

Documents Approved:

Document Name	Document Type	Document Date	Document Version
Email Script for Recruitment - performers	Recruitment Materials	13/Jun/2018	13/06/2018
Email Script for Recruitment - poet and composer	Recruitment Materials	13/Jun/2018	13/06/2018
Interview guide	Interview Guide	28/May/2018	
Letter of information and consent - performers	Written Consent/Assent	13/Jun/2018	13/06/2018
Letter of information and consent - poet and composer	Written Consent/Assent	13/Jun/2018	13/06/2018

No deviations from, or changes to the protocol should be initiated without prior written approval from the NMREB, except when necessary to eliminate immediate hazard(s) to study participants or when the change(s) involves only administrative or logistical aspects of the trial.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario. Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB. The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

Please do not hesitate to contact us if you have any questions.

Sincerely,

Katelyn Harris, Research Ethics Officer on behalf of Dr. Randal Graham, NMREB Chair

Note: This correspondence includes an electronic signature (validation and approval via an online system that is compliant with all regulations).



Date: 1 June 2019

To: Dr. Kari Veblen

Project ID: 111887

Study Title: Creative Collaboration: Songs/Poems by Canadian Artists Leslie Uyeda and Loma Crozier

Application Type: Continuing Ethics Review (CER) Form

Review Type: Delegated

Meeting Date: 05/Jul/2019

Date Approval Issued: 01/Jun/2019

REB Approval Expiry Date: 18/Jun/2020

Dear Dr. Kari Veblen,

The Western University Non-Medical Research Ethics Board has reviewed this application. This study, including all currently approved documents, has been re-approved until the expiry date noted above.

REB members involved in the research project do not participate in the review, discussion or decision.

The Western University NMREB operates in compliance with the Tri-Council Policy Statement Ethical Conduct for Research Involving Humans (TCPS2), the Ontario Personal Health Information Protection Act (PHIPA, 2004), and the applicable laws and regulations of Ontario. Members of the NMREB who are named as Investigators in research studies do not participate in discussions related to, nor vote on such studies when they are presented to the REB. The NMREB is registered with the U.S. Department of Health & Human Services under the IRB registration number IRB 00000941.

Please do not hesitate to contact us if you have any questions.

Sincerely,

Daniel Wyzynski, Research Ethics Coordinator, on behalf of Prof. Randal Graham, NMREB Chair

Note: *This correspondence includes an electronic signature (validation and approval via an online system that is compliant with all regulations).*

Curriculum Vitae

Name: Jennifer Cyr

Post-Secondary Education and Degrees: Trinity Western University
2004 – 2008, B.A., major in music

University of Western Ontario
2008 – 2010, M.Mus.

University of Western Ontario
2015 – 2019, D.M.A.

Related Work Experience: Teaching Assistant
The University of Western Ontario
2015 - 2019