

A Performance Guide to John Carter's *Cantata*

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2012 by the
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May 2012

ABSTRACT

The purpose of this research paper is to discuss John Carter's *Cantata*, the musical development of this composition, and provide a brief history of this African American musician and composer. Presently, there exists very little research regarding Carter's life and compositions. From a musician's perspective, this paper discusses the challenges of singing and performing the *Cantata* for future performers and provides a reference for their preparation.

This project also examines John Carter's musical style and analyzes the structure of the *Cantata*. African-American folk songs were an inspiration to Carter's compositions, especially this particular work. As an African-American, his life and background played a role in his inspiration of composition. With borrowed music, he reveals a basic truth about this period of American history; how the lives of slaves influenced in the development of this particular genre. Additionally, John Carter's style of composition is examined, including the application of jazz and modal scales in his *Cantata*.

Performance practice is examined for both the singer and pianist in a way that best represents the composer's original and unique intent. From vocal safety to breath control, a singer may find several challenges when performing this eclectic piece. This paper provides a guide for singers. A brief overview of the pianist's role in the *Cantata* is also included. Characteristic words of the African-American vernacular found in Carter's *Cantata* are briefly discussed and identified (i.e. "them" vs. "dem"). It is essential that any performer, both beginning and advanced, should have a proper understanding of the concepts that Carter had so

carefully crafted. This paper endeavors to provide a deeper sense of understanding to what Carter had intended for both the performer and the listener.

DEDICATION

I dedicate this paper first and foremost to my only God.

To my parents, Ilho Na and Suksoon Cha, and my sister, Bomi Na, for their endless love and support. Through many hardships, your unconditional love has given me the strength to make it this far.

Thank you, and I love you!

ACKNOWLEDGMENTS

This research paper would not exist without the help and guidance of my professor, David Britton. I have always considered him my American father and mentor. I would like to show my unending gratitude for his continued support and love for his students.

To my committee members, Dr. Andrew Campbell, Prof. Russell Ryan, Dr. Rodney Rogers, and Dr. Jeffrey Bush, I would like to express my deepest appreciation. Thank you to Dr. Campbell and Prof. Ryan for teaching me the art of collaboration with pianists, with whom I am able to learn and share such wonderful experiences. Thank you to Dr. Rogers for his insight into score analysis and to Dr. Bush for his support and being a part of my committee.

My gratitude extends also to my editor, Joseph Kim, for his time and effort. To my pianist, Sehee Lee, who performed this *Cantata* with me for my final DMA recital, and sharing her insight on this project, I thank you. Thank you to Jeeyeon Kim for offering your many skills in the analysis and for always providing a different musical perspective. Thank you to John Meier for checking the jazz theory of this paper. Thank you to Minseok Kang for polishing my Korean translation with his inspired linguistic sense. Finally, thank you to ASU's music librarian, Dr. Christopher E. Mehrens, for your guidance in citing resources.

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CHAPTER 1

INTRODUCTION

The purpose of this research paper is to uncover the performance challenges in John Carter's *Cantata*, to briefly discuss its historical background, to present a musical analysis of the work, and to provide a reference for singers and pianists. Though composer John Wallace Carter (b. 1929-1991) created many musical works, this paper will focus on one: his *Cantata* for voice and piano. The author has performed this specific work and has a personal connection to the music and knows intimately the performance challenges that are faced by the performer. Due to its contemporary style, many of the interpretations by the performer are crucial in providing the best representation of Carter's intentions during performance. For example, breath marks and dynamic changes may vary depending on how the singer interprets the lyrics or musical construct. Suggestions are also provided for the pianist in determining how a specific passage could be played. While this paper provides practical and meaningful suggestions for future performers, it will hopefully maintain a connection with the traditions of the African-American vernacular and style.

Most of John Carter's life and background is related to African-American culture and history. Before analyzing his music, it is necessary to understand the meanings of the texts and how they emerged during the eighteenth and nineteenth centuries by American owned slaves. A brief historical reference to this period is provided here as well as background information on the life of John Carter. One

of the benefits of knowing something of the life of the composer and the composition is that it provides the musician with a good representation of the composer's intentions. For example, the syncopations and jazz chords found throughout Carter's *Cantata* are evidence of the connection between his musical writing and the influence of jazz in his compositional style. This paper discusses the improvised nature of this composition and of Carter's departure from traditional classical norms. It is the author's sincere intention that a deeper and more meaningful understanding of Carter's music will be provided.

CHAPTER 2

AFRICAN-AMERICAN MUSIC AND JOHN CARTER

BRIEF BACKGROUND AND BEGINNINGS OF AFRICAN-AMERICAN SONGS IN THE UNITED STATES

The African-American spiritual is a musical byproduct of slave-trading that occurred in the United States in the eighteenth to nineteenth centuries. The spirituals that arose from both the white and black communities of this time were widespread and a significant part of the cultural vernacular. The first African-American spiritual was published in 1860. During the time of slavery, African-Americans often had the opportunity to attend church services and bible studies when they were relieved of their duties. Slaves would learn the concept of worship and God through the songs that were sung. By tradition, much of their music would be passed down orally through generations. Slaves would also take the opportunity to improvise and recite the spirituals as they worked in fields or while tending to their duties. Starting in 1871, these spirituals became popular through concerts by the Fisk Jubilee Singers, a well-known group of African-American students who formed an a cappella ensemble and performed many of these pieces.¹ In 1866, Fisk University was established, and in 1871, the ensemble began fund-raising by performing in America and Europe.

Due to racial discrimination, African-American spirituals were not very well accepted or recognized at first because of their affiliation with slavery. At

¹ 강환미(Hwan-Mi Kang), "흑인 영가 (Negro Spiritual)의 음악적 특성에 관한 고찰 (*Musical Characteristics of African-American Spirituals and Considerations*)" (Masters diss., Kyunghee University, 2009)

that time, there was an extreme prejudice against people of color. In formal church services, African-American spirituals would not be performed as part of the liturgy. Over time and through the efforts of a group such as the Jubilee Singers, African-American spirituals would become precursors for other musical genres: jazz, blues, and gospel, etc. In fact, some musical elements of these forms display similar patterns with those of the original African-American spirituals. For example, the use of syncopations, the repetition of rhythmic patterns, and the insertion of blue notes are to be found in the styles of jazz, gospel and blues. Blue notes consist of the lowered 3rd, 5th, and 7th notes in the major scale. Though blue notes did not originate in the traditional music of Africa, they are found in African-American spirituals that were conceived in the United States. When a melodic note is performed with a slide from one note to another, it may be considered a blues element. Syncopation is a part of African music, but also European music. The African-American spirituals however, display a greater use of syncopation along with the blues style. This is evident in the patterns in which performers or singers may show a changed rhythmic pattern in their clapping of the off-beat rhythms. The use of the pentatonic scale (do-re-mi-so-la, omitting the 4th and the 7th notes from the scale) is also an example of old spiritual style.²

In the texts of spirituals are contained themes of hope and joy found in a religious concept of God, the story of Christ, the suffering of the slave, and life after death in heaven. In their music, hope is expressed as a sense of delivery from the sorrow and pain that they experienced in their day-to-day lives.

² Ibid

Historically, African-Americans in the nineteenth century desired emancipation and racial equality, and this desire was often reflected in their music. Slaves suppressed these feelings, but through the music and songs they created for themselves a means of hopeful expression. Spirituals are not just songs. They are a reflection of the history and feelings of African-American society, their hardships, and their movement toward racial equality. John Carter composed his *Cantata* using existing themes found in African-American spirituals and applied them to his music.

A SHORT BIOGRAPHY OF JOHN CARTER'S LIFE

John Wallace Carter (b. 1929-1991) was a clarinetist, composer, and educator who specialized in the styles of American jazz, blues, folk, and contemporary classical music. Carter displayed a unique interest in the diverse musical techniques of long-form composition, improvisation, and technical virtuosity. He also had an interest in African American history as evidenced in his *Cantata* and in the social experiences of African Americans in the United States.³

John Carter was an African-American native of Fort Worth, Texas. He played the saxophone in rhythm-and-blues bands around the area using the new sounds of bebop. Carter later received a formal music education and pursued a career in teaching. He graduated high school at the age of 15 and received his bachelor's degree in music education from Lincoln University in 1949. Initially, Carter was known as an award-winning jazz clarinetist and composer. While

³ Raleigh Kenneth Dailey, "*Folklore, Composition, and Free Jazz: The Life and Music of John Carter*" (D.M.A. diss., University of Kentucky, 2007)

attending Lincoln University, he performed with music groups in clubs near Kansas City and St. Louis. After marrying, he began teaching elementary school in Fort Worth when he was nineteen years old. He went on to earn a Master of Arts degree at the University of Colorado in 1956. Carter attended graduate school in Colorado because of the increasing difficulty for African American students to receive degrees in Texas during that time. In 1961, the Carters relocated to Los Angeles, California where Carter found employment at an elementary school as a music teacher. Carter had the belief, as many African-Americans did, that Los Angeles held a promise for greater opportunities for himself and his family. In 1964, Carter formed the New Art Jazz Ensemble which was the beginning of his collaboration with famous trumpeter Bobby Bradford. It was at this time that John Carter composed his *Cantata*. In the 1970's, he became a part of the Little Big Horn Workshop.⁴

In the 1980's, Carter founded the Wind College with bassist Red Callender and led the Clarinet Summit ensemble. It was during this time that Carter flourished as a professional musician and composer. He advanced his technique on the clarinet by increasing the musical and emotional variety of his playing. He recorded his five suites, "Roots and Folklore: Episodes in the Development of American Folk Music." These pieces combined different tempos, extreme dynamics, and other modern ideas in the styles of blues and jazz

⁴ Charles Sharp, "Seeking John Carter and Bobby Bradford: Free Jazz and Community in Los Angeles," *Black Music Research Journal* 31, no. 1 (Spring, 2011): 65-83.

tradition.⁵ John Carter died March 31, 1991 of lung cancer at the age of 61 and was survived by his wife, Gloria, a daughter, Karen, and his three sons, John Jr., Stanley and Christopher.

⁵ Online encyclopedia, retrieved from <http://encyclopedia.jrank.org/articles/pages/1505/Carter-John-Wallace.html>">Carter, John (Wallace).

CHAPTER 3

ANALYSIS OF JOHN CARTER'S CANTATA

The first movement, the *Prelude*, serves as an introduction for the Second movement; the piano part is played quite freely without a time signature. The second movement, *Rondo*, and the fifth movement, *Toccata*, are assigned faster tempos. In contrast the third movement, *Recitative*, and the fourth movement, *Air*, are marked with a slower tempo.

1. *Prelude* (Movement I of V)

This movement provides a brief introduction for the entire *Cantata*. This calming statement from the pianist helps the audience to enter Carter's musical world. The peaceful mood of *Prelude* sets up a tranquil atmosphere which enables the listener to focus on the music before hearing the words of the next movement.

This movement is for piano only (no voice) and is in G Major. However, throughout the movement Carter employs accidentals that alter the chord structures, and he strays from the traditional major scale formation, resulting in free tonality.

The first three notes of the opening *Prelude* form a motive (*Motive A*) which starts with a leap from G to C and descends a half-step to B. Four beats later, the lowest line of music contains a repeat of *Motive A*, starting with the leap from D to G and down to A. This pattern is repeated several times in imitation using different intervals as shown in the following example.

Motive A (leaping up 4th and descending 2nd: G-C-B)

The following excerpt comes from Carter's *Prelude*, Example 1:

Example 1 Movement I: measure 1, *Motive A* and modified *Motive A'*, *A''*, *A'''* from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Andante con moto e sostenuto
una corda
p e libera
Motive A: 4th↑2nd↓
Motive A: 4th↑2nd↓
urgente
f subito
poco a poco
tre corde
Motive A: 4th↑2nd↓
a tempo
sempre dim.
una corda
Motive A': 5th↑2nd↓
Motive A': 6th↑2nd↓
Motive A': 5th↑2nd↓
pp
breve
JOHN CARTER

In the second system of the first movement, *Motive A* is modified, moving a 3rd down from F to D and a 2nd up to E. In the third system of the page, *Motive A''* moves a 5th up from C# to G# and a 2nd down to F natural. The fourth system

shows another modification of *Motive A* where a leap of a 6th is found between the F# and D# with a descending 2nd down to C#.

In the very first line of the *Prelude*, we find an ascending line in the treble clef starting with *Motive A* while *Phrase I* in the bass clef carries a descending melody. These two lines of an ascending and descending melodic pattern create contrast within the movement.

Example 2 Movement I: measure 1, ascending and descending melodies from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image displays a musical score for John Carter's *Cantata*, Movement I, measure 1. The score is in G major and 4/4 time. The tempo is "Andante con moto e sostenuto". The first system shows the treble clef with "una corda" and the bass clef with "p e libere". The second system shows "urgente" and "poco a poco" markings, with "f subito" in the bass clef and "tre corde" at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

Phrase I is repeated for the second time in the treble clef just as the first

Phrase I reaches its end.

Example 3 Movement I: measure 1, *Phrase I* from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Andante con moto e sostenuto JOHN CARTER
una corda

p e libere Phrase I

Phrase I

urgente - - poco a poco - -

f subito

tre corde

2. *Rondo* (Movement II of V), “*Peter, Go Ring Dem Bells*”

Peter go ring dem bells.
Oh, Peter go ring a dem bells.
Bells! Bells! Bells! Bells!
Ring a dem bells.

Peter go ring a dem bells.
Oh, Peter go ring a dem bells.
Oh, Peter go ring a dem bells today.

Peter go ring a dem bells.
Oh, Peter go ring a dem bells.
I heard from heaven today.

Wonder where my mother has gone?
Heard from heaven today.

Peter ring dem bells.
Ring a dem bells.
Bells! Bells! Bells!
Ring a dem, ring a dem bells.

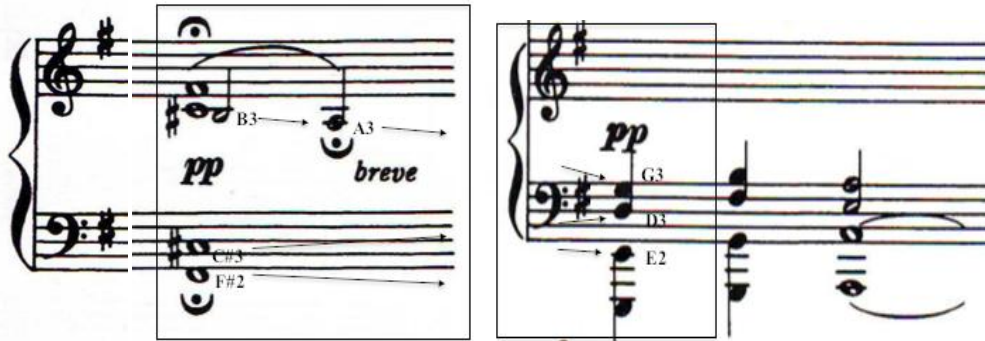
Rondo is based on a spiritual about St. Peter’s excited ringing of the bells to let the believers know that they are going to heaven. Carter’s music for expressing the texts in his music is extraordinary. Word-painting is used here as we hear bell sounds with cluster tones. He also places unusually strong and weak beats in various meter signatures.

The introduction to the second movement acts as a musical bridge between the first and second movement. Carter introduces *Rondo* with a motivic idea in a slow tempo. In this movement, the interpretation of the music is rhythmically free. Movement II should segue directly from the first without a break.

The vocal line enters on the fourth chord in the second movement, and creates a seamless connection from the introductory *Prelude* to the quiet beginning of the second movement. For the performer, the musical score clearly indicates the end of the first movement and the beginning of the second, but to the listener, it will sound as though the *Prelude* and *Rondo* are one movement. Carter carefully places the first chords of the second movement to appear as if they were a continuation of the first. It is not until the fourth chord of the second movement that lyrics appear, creating a sense of beginning, even though the movement starts four beats earlier.

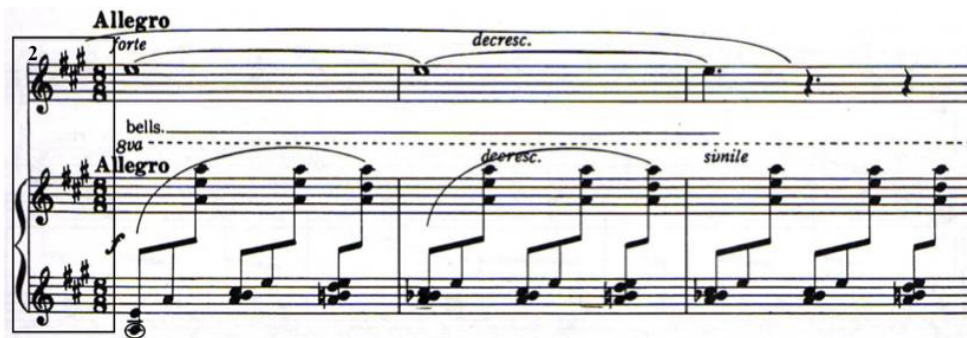
The following excerpt indicates the movement of notes beginning from the fermata to the first chord of the second movement. The fermata at the end of the *Prelude* is built from the bottom up: F#², C#³, B³, C#⁴, and F#⁴. At the very end, the B³ moves to A³, as a passing tone, which then leads to the beginning of the *Rondo* with the chord E², D³, G³. When closely observed, the notes of both chords show an inward movement. The F#² moves down a whole step to E², the C#³ moves up a half step to D³, and the A³ (passing tone) moves a whole step down to G³.

Example 4 and 5 End of Movement I and Beginning of Movement II from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



Differing from the *Prelude* and the beginning part of the *Rondo*, the following *Allegro* section changes the mood of the music dramatically in dynamics and in tempo. This startling contrast may be noticed in the time and key signatures as well from measure 2 indicating 8:8 time signature in the key of A Major with a tonal center of A.

Example 6 Movement II: measures 2-4 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



At the start of the *Allegro* section, the fundamental beat is steady and metric with a 3+3+2 pattern, with sections of 4+2+2 patterns. The steady beat could be considered a rhythmic illustration of an excited bell sounds.

Example 7 Movement II: measures 5-7 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The rhythm and pentatonic characteristics are indicated by the five notes

A, B, C#, E, F# in the melody line.

Example 8 Movement II: measures 5-9, melody line from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

At measure 46, there is a change in the rhythmic pattern between the voice and piano, where the beats are no longer lined up together. It occurs after a brief solo piano section between measure 21 and 45.

Example 9 Movement II: measures 46-49 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

46 *sempre piano*
 Pe - ter go ring a dem bells. Oh Pe - ter go ring a dem bells.
sempre piano
gua-

Here, new time signatures also appear: measure 2 begins with 8:8 with a change to 6:8 at measure 38.

Example 10 Movement II: measures 38-39 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

38 *accel. e crescendo*
pp

Secondly, the composer makes use of repeated sections. Repetitions are often used in spirituals because African-Americans often worked together as slaves. At that time, singing a song and repeating its refrain would bring some relief from their grinding hard work.

For instance, measures 6-9 present a melodic line that is repeated again in measures 10-13. The accompaniment remains the same during the repeats.

Example 11 Movement II: measures 6-13 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

6 *piano*
Pe - ter go ring a dem bells. Oh
gsta
piano
Repeated Section

9
Pe - ter go ring a dem bells.
gsta
Repeated Section

12
ring a dem bells. Oh Pe - ter go ring a dem bells.
gsta

Again, the repeated section occurs in measures 13-16 and measures 17-20.

Example 12 Movement II: measures 13-20 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

13

Pe - ter — go ring dem bells. Oh — Pe - ter go an ring

gua

Repeated section

This block shows the musical notation for measures 13-16. The vocal line (treble clef) contains the lyrics: "Pe - ter — go ring dem bells. Oh — Pe - ter go an ring". The piano accompaniment (grand staff) features a repeating rhythmic pattern in the left hand, with the label "Repeated section" at the bottom.

16

dem bells. Pe - ter — go ring dem bells. Oh —

sta

Repeated section

This block shows the musical notation for measures 16-19. The vocal line (treble clef) contains the lyrics: "dem bells. Pe - ter — go ring dem bells. Oh —". The piano accompaniment (grand staff) features a repeating rhythmic pattern in the left hand, with the label "Repeated section" at the bottom.

19

Pe - ter go an ring dem bells.

gua

This block shows the musical notation for measures 19-20. The vocal line (treble clef) contains the lyrics: "Pe - ter go an ring dem bells.". The piano accompaniment (grand staff) features a repeating rhythmic pattern in the left hand.

Measures 21-22 are repeated in the following two measures, 23-24. But here, the melody of measures 21-22 with F natural is repeated in measures 23-24. Also, the 7th beat of the left hand, the dotted quarter notes are slightly different rhythmically.

Example 13 Movement II: mm. 21-24 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

21 *gua*
L'istesso tempo (♩ = ♩)
piano ma molto marcato
senza pedale
 Repeated Section

23 *gua*
 Repeated Section

Measures 29-30 are similar to measures 31-32 with a difference in modes:

A-Dorian to A-Phrygian. The overall structure of chords resembles each other.

Also, measures 33 and 34 are similar but modified.

Example 14 Movement II: measures 29-34 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

29 *f e con brio*
A-Dorian
col pedale
 Repeated Section

30 *A-Phrygian*
 Repeated Section

32
 Repeated Section

33
 Repeated Section

34
 Repeated Section

A repetition occurs again in measures 46-49 and in measures 55-58. The melody is the same in measures 51-53 and measures 61-64 but the lyrics are different. At the pick up to measure 51, the eighth note on “go” is on the A, whereas the pickup to measure 60 on the word “I” falls lower (on the E).

Example 15 Movement II: measures 46-53 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

46 *sempre piano*
Pe - ter go ring a dem bells. Oh Pe - ter go ring a dem bells. Oh
sempre piano
gna
Repeated Section

50
Pe - ter go ring a dem bells to - day.
gna
Repeated Section

Example 16 Movement II: measures 54-63 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

54 Pe - ter — go ring a dem bells. Oh Pe - ter — go

gva

Repeated Section

58 ring a dem bells. Oh Pe - ter — go ring a dem bells. I heard from hea - ven to -

gva

Repeated Section

62 day.

gva

The contents of measure 69-84 are repeated again in measures 90-105.

Example 17 Movement II: measures 66-85 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

66
W
o
n
-
der
simile
Repeated Section

70
where my mother has gone? W
o
n
-
der

where my mother has gone? W
o
n
-
der
cres.

78 *decre.*
 where my mother has gone? Heard from
decre.
 hea - ven to - day.

Example 18 Movement II: measures 90-105 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

90 *p*
 Won - der where my mother has gone?
 Repeated Section
 94
 Won - der where my mother has gone?

94 *cres.* *deces.*

Won - der where my mo - ther has gone ?

cres. *deces.*

102

Heard from hea - ven to - day.

8va

sostenuto e crescendo

Measures 112-120 are repeated from measures 123-131.

Example 19 Movement II: measures 110-120 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

ff 112
Pe - ter ring dem bells.

gva

Pe - ter ring dem bells. Pe - ter ring dem bells.

gva

Ring a dem bells.

gva

Example 20 Movement II: measures 122-131 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

123
Pe - ter ring dem bells. Pe - ter
gva

ring dem bells. Pe - ter ring dem bells. Ring a dem
gva

bells.
gva

Thirdly, Carter uses different modes throughout this movement. With so many modal changes occurring throughout the music, it is important to keep in mind that A remains the tonal center of the entire movement. And though the tonal center never changes, the music is full of variety that always engages the listener.

The Dorian mode is indicated by the raised 6th (F#) in measures 21-22, 24, 27, 29-30, 32, and 35.

Example 21 Movement II: measures 21-22 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Musical score for Example 21, measures 21-22. The score is in 3/8 time and features a raised 6th (F#) in measures 21-22, indicating the Dorian mode. The tempo is marked "L'istesso tempo (♩-♩)" and the dynamics are "piano ma molto marcato". The piece is marked "gva" (ritardando) and "senza pedale" (without pedal). The score shows the right hand playing a melodic line and the left hand playing a bass line. A circled chord is visible in the left hand at the end of measure 22.

Example 22 Movement II: measures 23-24 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Musical score for Example 22, measures 23-24. The score is in 3/8 time and features a raised 6th (F#) in measures 23-24, indicating the Dorian mode. The piece is marked "gva" (ritardando). The score shows the right hand playing a melodic line and the left hand playing a bass line. A circled chord is visible in the left hand at the end of measure 24.

Example 23 Movement II: measures 26-27 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Musical score for Example 23, measures 26-27. The score is in 3/8 time and features a raised 6th (F#) in measures 26-27, indicating the Dorian mode. The piece is marked "gva" (ritardando) and "loco" (ad libitum). The score shows the right hand playing a melodic line and the left hand playing a bass line. A circled chord is visible in the left hand at the end of measure 27.

Example 24 Movement II: measures 29-30 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



Example 25 Movement II: measure 32 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



Example 26 Movement II: measure 35 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



The Phrygian mode is indicated by the flatted 2nd (Bb) in measure 23, 25-26, 28, 31, and 33-34.

Example 27 Movement II: measures 23-34 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The musical score for Example 27, Movement II, measures 23-34, is presented in four systems. The first system (measures 23-25) is in 3/8 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Measure 23 is marked 'gua' and measure 25 is marked '25'. The second system (measures 26-28) continues the piece, with measure 26 marked '26' and 'gua', and measure 28 marked '28' and 'loco'. The third system (measures 31-32) is marked '31' and 'f e con brio', and the fourth system (measures 33-34) is marked '33' and '34'. The score includes various musical notations such as notes, rests, and dynamic markings.

Mixolydian is the dominant modal structure as indicated by the raised 3rd (C#) and raised 6th (F#) in measures 77-82 and 94-103. Measures 94-103 are a repetition of measures 77-82.

Example 28 Movement II: measures 70-82 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

73
where my mother has gone? Won - der

74
where my mother has gone? Won - der
cres.

78
where my mother has gone? Heard from
decrs.
decrs.

hea - ven to - day.

Measures 83-93 are in Aeolian as indicated by the lowered 6th (F natural).

Example 29 Movement II: measures 82-93 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

83
hea - ven to - day.

86

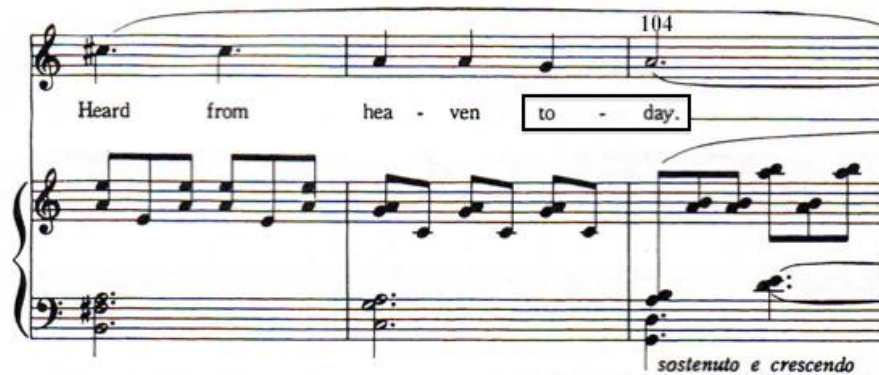
90
p
Won - der where my mo - ther has gone ?

Also, as seen in measures 83 and 104, the syllable “day” (of “to-day”), Carter returns to the Aeolian mode, which provides the listener with a feeling of resolve and conclusion.

Example 30 Movement II: measures 82-83 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



Example 31 Movement II: measures 102-104 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



Fourth, Carter uses unconventional harmony beyond tertian structures: secundal, quartal, and quintal. The music shows evidences of the inclusion of tertian chords that would not commonly be seen in traditional tonal music. These surprising harmonic effects represent the sound of bells and may be considered word-painting.

Example 32 Movement II: measures 78-80 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

78 *decres.*
 where my mother has gone?
decres.

Secundal, quartal, and quintal harmonies appear throughout the music, as seen in measure 42.

Example 33 Movement II: measures 42-43, from the bottom up, Secundal (A-B), Quartal (B-E-A), and Quintal (A-E-B) harmonies from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

tempo giusto
gva
ff
 B-E-A: Quartal A-E-B: Quintal
 A-B: Secundal
decres.

At measure 136, Carter decides to utilize all the notes of the scale, building up to measure 140. Here the bell sounds become more powerful.

Example 34 Movement II: measures 134-140 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Finally, Carter employs many connecting ideas during the piano solo sections in this movement to create a unified musical structure, and he accomplishes this with most of the compositional elements already mentioned.

Here, the pianist is given several solo passages, which may appear unstructured and free but with the addition of the vocal melody, a more defined musical construction becomes clear in the score.

Example 35 Movement II: measures 21-31 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

L'istesso tempo (♩-♩)
piano ma molto marcato

21 *gva*

senza pedale

23 *gva*

26 *gva* *loco*

29 *f e con brio*
col pedale

Example 36 Movement II: measures 32-45 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

32

35 *piano subito*

38 *accel. e crescendo*

42 *tempo giusto* *gva* *decre.*

Example 37 Movement II: measures 62-69 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

62

day.

sva

più mosso e sempre pianissimo

loco più mosso e sempre pianissimo

liscio e cantando

66

simile

Won - der

Example 38 Movement II: measures 106-113 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

106

loco

sva

marcato e brillante

Con gioia assai

110

sva

ff

Pe - ter ring dem bells.

Example 39 Movement II: measures 118-125 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Musical score for Example 39, measures 118-125. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins at measure 118 with the lyrics "Ring a dem bells." and continues through measure 122 with "Pe - ter ring dem bells. Pe - ter". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked *gva* (ad libitum). The score is divided into two systems: measures 118-121 and measures 122-125.

Example 40 Movement II: measures 130-134 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Musical score for Example 40, measures 130-134. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins at measure 130 with the lyrics "bells" and continues through measure 134. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked *gva* (ad libitum). The score is divided into two systems: measures 130-133 and measures 134-134. The second system includes the instruction *piano subito loco* and a dynamic marking of *p* (piano).

At measure 141, the quasi recitativo approach of the beginning of the *Rondo* returns at the end of the movement, eliminating the time signature. In addition to this, and from measure 142 on, a musical climax starts to unfold in *a poco a poco crescendo* to a *fortississimo* with the accompaniment range becoming larger and wider at the end of the movement (measure 151).

Example 41 Movement II: measures 141-151 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

141 **Andante e molto sonoramente**
ff
 Ring a dem, ring a dem
Andante e molto sonoramente
ff

142 **Presto assai ed irreflessivo**
fp e cres al
 bells.
Presto assai ed irreflessivo
p e cres al

146 **ff**
 8va
 loco
ff

3. *Recitative* (Movement III of V), “*Sometimes, I feel like a motherless child*”

Sometimes I feel like a motherless child,
a long way from home.

Sometimes I feel like I’m almost gone,
a long way from home.

True believer,
a long way from home.

The third movement is entitled *Recitative*. In the Baroque era, a recitative was a compositional element for voice that often appeared before an opera or oratorio aria to further the drama or prepare the listener for what was to follow. Recitatives were usually sung like a spoken narrative in a conversational tempo with minimal accompaniment, traditionally harpsichord and cello. Although John Carter composes this movement in a twentieth century style of composition, there exists some justification for naming this movement *Recitative*. As a folk song, “*Sometimes, I feel like a motherless child,*” could be sung without an accompaniment, and it was totally up to singer how to express his or her emotion.

Here, Carter includes Jazz elements such as the backdoor substitution and mediant Relationships, which connect the third movement to the fourth, *Aria*. The *Recitative* is much slower than the *Aria*, and the piano accompaniment is simply conceived, containing, for the most part, chordal figures. Backdoor substitutions and mediant relationships will be discussed further in this chapter and in also Chapter five.

The *Recitative* has a tonal center of G. The entire movement may be analyzed using jazz chord structures in the key of G minor, incorporating both the

natural and harmonic-minor scale. The C natural-minor scale appears in measures 9, 19, and 22 (G, Ab, Bb, C, D, Eb, and F).

Example 42 Movement III: measures 7-9 and 17-22, G harmonic-minor scale and C natural-minor scale from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

7

Some - times I feel like a mo - ther - less child, F#

mf

G harmonic minor scale

9

a long way from Ab

p

C natural minor scale

The second part of this movement maintains a G-pedal chord. In measures 13-17, the bass notes hold the G-pedal tone, even though the upper harmony is changing.

Example 43 Movement III: measures 12-17, G-pedal tone from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

15

Some - times I feel like I'm al - most gone.

G-pedal tone

17

Some-times I feel like I'm

G-pedal tone

Also, the accompaniment is altered as it enters with or without the vocal line. The piano solos in measures 1-2 and measures 10-12, form a brief pianistic commentary.

Example 44 Movement III: measures 1-2 and 9-12 from John Carter's *Cantata*, Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

1 **Lento**

mp

p

9 *p*
a long way from home.

12

The piano part is structured using simple rhythmic values without arpeggios. To this spare accompaniment, Carter adds complex jazz chords throughout the movement.

Example 45 Movement III: measures 3-4 and 12-14, complex extended chords from John Carter are *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

3 *p e liberamente espressivo*
Some-times I feel like a mother-less child.

p e sempre colla voce

BbMaj+7 EbminMaj7 Gmin9 Gmin7

12 *(piu calmato e piu piano)*

Some-times I feel like I'm al-most gone.

(piu calmato e piu piano)

GbMaj(addb6)/G Ebmin6,9/G EbMaj7#11/G FMaj/G

G pedal tones

Carter uses another jazz element called the backdoor substitution as seen in measure 9. The backdoor substitution is the chord progression from bVII7 to I. The normal progression to the tonic may be assumed as the “front door.” The backdoor substitution may also be a form of a minor plagal cadence in traditional theory.

Example 46 Movement III: measure 19, backdoor substitution from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

17 *forte subito* *piano* 19(-9)

home. True be-lie-ver, a long way from

f subito *piano*

backdoor sub Bbsus4

When chord progressions are analyzed throughout the entire movement, the findings are interesting in terms of the direction and movement of chords. Carter also uses mediant relationships in measures 3-4, 6 and 8. He uses half and whole steps, ascending and descending, ostensibly to create a smooth connection

between the different chords. The chords may be observed as moving consistently along the circle of fifths:

BbMaj7 → EbminMaj7 (5th down) → Gmin9 → Gmin7 → Cmin7 (5th down) → F7sus4 (whole step down) → Bb+Maj7 (5th down) → G7sus4 (mediant relationship: 3rd step down) → Gb+Maj7 (half step down) → F6,9 (half step down) → EbminMaj7 (whole step down) → F#(≠3)/Gmin (mediant relationship: 3rd step up) → Ab add2 (half step up) → Bbsus4 (whole step up)

Example 47 Movement III: measures 3-9 the circle of fifths and mediant relationships from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

3 *p e liberamente espressivo*

Some - times I feel like a mo - ther - less child.

p e sembra colla voce

BbMaj+7 → EbminMaj7 → Gmin9 → Gmin7

circle of fifth mediant relationship circle of fifth

5

Some times I feel like a mother - less child.

7

Some - times I feel like a mother - less child,

Cmin7 → circle of fifth → F7sus4 → circle of fifth → Bb+Maj7 → mediant relationship → G7sus4 → half step down
 Gb+Maj7 → half step down → F6,9 → whole step down → EbminMaj7 → mediant relationship → F#(≠3)/Gmin → half step up

9

p

a long way — from

p

Abadd2 → half step up → Bbsus4

4. *Air* (Movement IV of V), “*Let us break bread together on our knees*”

Let us break bread together on our knees.
When I fall on my knees wid my face to da rising sun,
Oh, Lord have mercy on me.

Let us drink wine together on our knees.
When I fall on my knees wid my face to da rising sun,
Oh, Lord have mercy on me.

Let us praise God together on our knees.
When I fall on my knees wid my face to da rising sun,
Oh, Lord have mercy on me.

Amen.

The fourth movement entitled *Air* is based on the Christian sacrament-
communion. Carter introduces newer jazz elements to connect the third and fourth
movements. These elements will be discussed later on in this chapter. As
evidenced throughout this entire *Cantata*, Carter uses stylistic features that are not
generally consistent with the classical style. For example, backdoor substitutions
in measures 3-4, 12, and 39-40 appear below.

Example 48 Movement IV: measure 3-4, backdoor substitution from John
Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc.,
international copyright secured, printed U.S.A.

3
sereno e semplice *p*
Let us
backdoor sub I

Example 49 Movement IV: measure 11-12, backdoor substitution from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

11

Lord have mer-cy on me.

pp

sua

backdoor sub I

Example 50 Movement IV: measure 39-40, backdoor substitution from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

39

men.

backdoor sub I

Until verse 2, the melody line used diatonic notes, which are Eb, F, Ab, Bb, C, Db in Ab Major. But towards the end, Carter emphasizes Ab natural-minor ('b6' or 'b7'), which are Gb and Fb as seen in measures 25, 27, and 29.

Example 51 Movement IV: measure 25-28, Ab natural-minor in melody line from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

25 *espressivo e forte* b7 b6
praise God to - ge - ther on our knees. Let us

27 b7 b6 *ritenuto* *a tempo* *mp*
praise God to - ge - ther on our knees. When I

Carter used extended chords such as 9th and 13th in measures 1, 5, and 37.

Example 52 Movement IV: measure 1-2, an extended chord from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Andante con moto (sereno e semplice)
mp
GbMaj13

Example 53 Movement IV: measure 5-6, an extended chord from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

5
break bread to-ge-ther on our knees. Let us

p

DbMaj9

Example 54 Movement IV: measure 36-38, an extended chord from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

36
men. A

ancora più pp (senza ritard.)

8va loco

ancora più pp (senza ritard.)

GbMaj13

5. *Toccata* (V of V), “*Ride on King Jesus, no man can a hinder me*”

Ride on King Jesus,
no man can a hinder me.
Ride on King Jesus, ride on,
no man can a hinder me.

He is king of kings.
He is Lord of Lords.
Jesus Christ, first and last,
no man works like him.

King Jesus rides a milk white horse,
no man works like him.
The river of Jordan He did cross,
no man works like him.

Ride on King Jesus,
no man can a hinder me.
Ride on King Jesus, ride on,
no man can a hinder me.

Ride on Kind Jesus.
Ride on. Ride on. Ride!

No man,
can a hinder me.

As in the other movements, the melodies of the *Toccata* were also borrowed from African-American spirituals. These traditional tunes were paraphrased from existing material widely heard and performed. The lyrics “Ride on King Jesus, no man can a hinder me” repeat throughout the entire movement.

This particular movement may be analyzed as a rhythmically-oriented song, which relates to the second movement, *Rondo*. The ostinato pattern in the left hand of the piano part is constant and repeated throughout the whole movement. Also, an unusual 5/4 meter signature appears with the ostinato pattern.

Later on, the spiritual part was written in 4/4 meter signature. This is the central feature of the ostinato, creating a rhythmic and dramatic tension between the 5/4 and the 4/4 of the original vocal part. Triplets are frequent and present throughout most of the movement.

Example 55 Movement V: measures 1-2, triplets and ostinato patterns from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

1 **Allegro feroce e forte**

senza pedale

simile → The same pattern of triplets required

Ostinato repeated

The entire movement contains 3 against 2 patterns as seen above.

Throughout the left hand of the piano part and the vocal line, a 3:2 repetition is found except in measures 11-19 and measure 22-28. These exceptions occur with a change in lyrics from “Ride on King Jesus, no man can a hinder me” in measures 3-10, to “He is king of kings. He is Lord of Lords. Jesus Christ, first and last, no man works like him. King Jesus rides a milk white horse, no man works like him. The river of Jordan He did cross, no man works like him.” The examples are shown below. After that the ostinato pattern again returns at the word “him” in measures 20 and 29.

Example 56 Movement V: measures 3-10, repeated triplets and ostinato patterns from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

3
Ride on King — Je - sus, no man can a hin - der me. —

5
Triplets and ostinato patterns repeated
— Ride on King — Je - sus, ride

7
sempre forte
on, no man can a hin - der —

9
me.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent ostinato pattern of repeated eighth notes in the right hand and a similar pattern in the left hand. The vocal line is in a soprano or alto range. The first system (measures 3-4) shows the vocal line with the lyrics 'Ride on King — Je - sus, no man can a hin - der me. —'. The second system (measures 5-6) is marked 'Triplets and ostinato patterns repeated' and shows the vocal line with the lyrics '— Ride on King — Je - sus, ride'. The third system (measures 7-8) is marked 'sempre forte' and shows the vocal line with the lyrics 'on, no man can a hin - der —'. The fourth system (measures 9-10) shows the vocal line with the lyrics 'me.' and ends with a double bar line. The piano accompaniment continues with the ostinato pattern throughout.

Example 57 Movement V: measures 11-30, repeated triplets and ostinato patterns from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

11 *sempre piano*
He is

sfz *loco* *p* *col pedale*
gva

13
King of King Kings. He is

sempre piano

15
Lord of Lords.

17
Je - sus Christ, first and last,

19

no man works like him.

senza pedale Returned ostinato patterns

p ma marcato

21

King Je - sus rides a

col pedale

23

milk white horse, no man works like

25

him. The ri - ver of Jor - dan

Although the lyrics return to “Ride on King Jesus” in measure 45, the ostinato pattern does not follow from measure 43 as compared to measure 3-10. Part D, from measure 43-61, supports the build of the climax starting at measure 52.

Table 1. A Structure of Movement V

	Prelude	A	B	Interlude	C	Interlude	A	D	Postlude
Measures	1-2	3-10	11-19	20-21	22-28	29-30	31-42	43-61	62-66
Ostinato	O	O	X	O	X	O	O	X	O

Example 58 Movement V: measures 43-61, "Part D" from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

47 *piano subito e cres.*
Ride on King Je - sus. Ride on.
piano subito e cres.

49
Ride on. Ride!

43
ardito assai

45 *ardito assai*
Ride on King Je - sus, no man can a hin - der me.

51

cres
gva

52 **Rivoltoso e marcato assai**

ff

No man, no man, no man, no man,

Rivoltoso e marcato assai
gva

ff

→ Climax part

56

no man, no man, no man,

gva *loco*

59 **Andante e *ff***

can a hin - der

Andante e *ff*

secco

col 8va

This movement may also be analyzed from a melodic perspective.

Modal Scale Usage

The melody and piano part have differing tonal centers. The melody has a tonal center of F, while the piano part is D. The melody is borrowed from a traditional folk song from the African American vernacular, written in F Pentatonic (Five notes: F, G, A, C, D).

An exception exists in measure 8, where an E is found; the seventh scale degree in the F Major scale. The piano part is in D Phrygian mode with the lowered B(b) and E(b). In measure 8, the fourth and fifth beat is an exception to the mode because an E natural is present in the voice part. Thus, Carter makes these exceptions in order to support the singer by putting an E natural in the piano part.

Example 59 Movement V: measures 3-8, “Pentatonic and an exception: E natural” from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

7 *sempre forte*
 G on, no man can a hin - der
sempre forte
 Exception: E natural

Chromaticism

In measure 10, chromaticism and non-harmonic tones, may be observed as a transition to measure 11, where seconds are employed. In the piano part, the left hand has a tonal center of D, whereas the right hand has a tonal center of F.

Example 60 Movement V: measures 9-11, “Chromaticism and Seconds” from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

9
 me.
 Seconds Chromaticism

11
 Seconds
 3 3 3
sf *p*
 8va loco

The melody in measure 11 begins with F Major. However, it is apparent that Carter chose not to use the seventh scale degree, E.

Example 61 Movement V: measures 11-20, Melody line from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

11 *sempre piano*
He is

13
King of Kings. He is

15
Lord of Lords.

17
Je - sus Christ, first and last,

19
no man works like him.

Chords Progression

A curve-like figure appears three times from measures 13 to 28.

Supporting the narrative of the heroic Jesus with these forceful chord progressions could be considered word painting. (Minor-Major 7th- Augmented Major 7th- Major 7th-Major-minor)

Table 2. Chord Progressions: curve-like figures

Measure	13	14	15	16	17	18	19
Chord	Dm7, Gm ^(4,6)	Am7/G	Dm7, Gm ^{4,6}	Am7/G	BbM7/F, AbM7/Eb	Bb+M7, BbM7 ⁴	F(9), Gm7
Measure			22	23		24	25
Chord			Dm7, Gm ^(4,6)	Am7, Gm7		Bb+M7, CM7	Ab9
Measure			26	27		28	
Chord			Dm7, Gm ^(4,6)	Am7/G, Gm7		Bb+M7, CM7	
	Minor->				Major 7->	Augmented Major 7 ->Major 7	->Major 9 (->minor 7)

For example, minor chords are used from measures 13 to 16. After that, Major chords are used in measure 17. An augmented chord is employed in measure 18 and becomes a Major 7th.

Example 62 Movement V: measures 11-28, Chord progressions from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for measures 11-13. It consists of three systems of staves. The first system (measures 11-12) features a vocal line with the lyrics "He is" and a piano accompaniment with triplets and dynamic markings like *sfz* and *p*. The second system (measures 13-14) features a vocal line with the lyrics "King of Kings. He is" and a piano accompaniment with a *sempre piano* marking. Below the piano part, a chord progression is indicated: Dm7 → Gm (4,6) → Am7/G.

15
 Lord of Lords.

17
 Je - sus Christ, first and last,

19
 no man works like him.

21
 King Je - sus rides a

Dm7 → Gm (4,6) → Am7/G

BbM7/F → AbM7/Eb → Bb+M7 → BbM7 4

F (9) → Gm7

senza pedale

p ma marcato

col pedale

Dm7 → Gm 4,6

The image shows three systems of musical notation. Each system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a chord progression (treble clef).
 System 1 (measures 23-24):
 - Vocal: "milk white horse, no man works like"
 - Piano: Accompaniment with a steady eighth-note pattern in the left hand.
 - Chords: Am7 → Gm7 → Bb+M7 → CM7
 System 2 (measures 25-26):
 - Vocal: "him. The ri-ver of Jor-dan"
 - Piano: Similar accompaniment.
 - Chords: Ab9 → Dm7 → Gm (4,6)
 System 3 (measures 27-28):
 - Vocal: "He did cross, no man works like"
 - Piano: Similar accompaniment.
 - Chords: Am7/G → Gm7 → Bb+M7 → CM7

Lastly, this movement contains modified repetitions and contrasting parts as seen in other movements.

Measures 29-37 are a repeat of measures 1-9 from the earlier section A but with the notes placed closer in position than in the beginning. The piano part has a huge range in measures 3-4, while the melodic notes are shared in measures 31-32. The right hand is playing triplets up until measure 31. In the A' section, the

right hand appears to combine elements from the *B* section, such as the seconds mentioned above.

Example 63 Movement V: measures 1-9 and 29-37, wide and close position of the piano parts with a repetition from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image displays a musical score for Example 63, Movement V, measures 1-9 and 29-37. The score is presented in three systems, each with a vocal line and a piano accompaniment. The tempo and dynamics are marked as **Allegro feroce e forte**. The first system (measures 1-9) features a piano part with triplets and a *senza pedale* instruction. A box labeled "Section A" is placed above the piano part, and a box labeled "Wide positions" is placed above the vocal line. The second system (measures 10-18) includes the lyrics: "Ride on King — Je - sus, no man can a hin - der me. —". The third system (measures 19-27) includes the lyrics: "— Ride on King — Je - sus, ride". The piano accompaniment in all systems consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, often featuring triplets. The vocal lines are simple, with some rests and a final note in the first system.

7 *sempre forte*

on, no man can a hin - der

sempre forte

9

me.

29 **Section A'**

him. **Close positions**

senza pedale

31 *sempre piano e molto vitale*

Ride on King - Je - sus, no man can a hin - der me.

sempre piano e molto vitale

33
Ride on King Je - sus, ride

35
on, no man can a hin - der

37
me.

The elements of the piano part change drastically starting from measure 43 which Section *D* starts. The range is increased in the right hand as well as the left.

Example 64 Movement V: measure 43 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

43
ardito assai

Before the climax, open fifths are used as well as parallelism in measures 50-51.

Example 65 Movement V: measures 49-51, open fifths and real parallelism with a repetition from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image displays two systems of musical notation. The first system, labeled '49', consists of a vocal line and a piano accompaniment. The vocal line has the lyrics 'Ride on. Ride!'. The piano accompaniment features a series of chords, with some circled to highlight 'Open fifths'. A bracket labeled 'Parallelism' spans across several measures of the piano line. The second system, labeled '51', shows the piano accompaniment continuing with a series of chords, some circled, and a 'cres gua' marking above the vocal line.

The piano line continues to ascend towards the climax, which is reached at measure 52 with the words “no man.” With the word “Ride!” word painting is used again as the notes in the accompaniment begins to ascend. At the climax, triplets are no longer in use, and parallelism takes its place. There appears to be a call and response from the voice and piano, where “No man” is sung and the piano accompaniment follows with a response all the way to measure 58.

Example 66 Movement V: measures 52-58, a call and response between the voice and piano parts from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

52 **Rivoltoso e marcato assai**
No man, no man, no man, no man,
Rivoltoso e marcato assai
gva
ff

56
no man, no man, no man,
gva *loco*

At measure 62, the triplets return and the meter changes to 5:4 and reconnects with the ideas presented at the beginning of the song.

Example 67 Movement V: measure 62, a call and response between the voice and piano parts from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

62 **Tempo primo ed imperiosamente**
ff
me.
Tempo primo ed imperiosamente
ff
y

CHAPTER 4

PERFORMANCE CHALLENGE OF JOHN CARTER'S CANTATA

1. *Prelude* (Movement I of V)

The *Prelude* starts off with the piano at a dynamic of *piano e libere* indicating left pedal (*una corda*=*soft pedal*), also noted with *Andante con moto e sostenuto* (*Moderate pace with motion and in a sustained manner*). As the first Phrase I nears its conclusion, the dynamic changes to *f subito* and calls for *tre corde* (or *tutte le corde*=*all the strings*). To a pianist, this might mean considering a momentary decrescendo just before the *f subito* as a means of dramatically emphasizing the dynamic contrast. *Tre corde* takes the pianist back to the original use of pedal. At the *f subito*, it is also noted that the movement of music becomes *urgente* (*urgent*) for about seven beats. However, with the indication of *poco a poco*, there is room for interpretation towards more *urgente* or more *a tempo*. Arguably, Carter could have intended for the *poco a poco* to be an indicator of nearing the *a tempo* as opposed to building up the *urgente*, or climax. The resolution of the climax is found just before the *a tempo* where Carter marks a *sempre dim.* (*gradually getting softer*), calling for the inevitable diminuendo, leading back to the soft pedal, *una corda*, which lasts to the end of the *Prelude*.

In the following excerpt, the music indicates an octave in the right hand, C and C#. However, the Middle C does not indicate any accidental, which should suggest a natural.

Toward the end of the movement, there is a chord in the left hand constituting a low B² and a D³ natural, a 10th degree, which may be challenging,

if not impossible, for a pianist to play. It is here that the pianist must make a compromise to play the low B² a fraction of a second early. Moments later, Carter takes a momentary break, indicating a whole rest in both hands, calling for the sudden release of the preceding chord. At the end, the fermatas and *pp* dynamic display a slower and drawn out resolution.

Example 68 Movement I from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

(Moderate pace with motion and in a sustained manner)
Andante con moto e sostenuto JOHN CARTER
 1 *una corda (soft pedal)*
p e libere Phrase I

(urgent) *urgente* *poco a poco*
f subito
tre corde
tutte le corde (all the strings)

a tempo
 C#
 C natural
sempre dim. (gradually getting softer) *una corda (soft pedal)*

D3
 10th degree
 B2
pp *breve*

2. Rondo (Movement II of V), “Peter go ring dem bells”

At the beginning of this movement, a singer may find some difficulty in singing the first pitch on the word, “Peter.” The pianist plays an A at the top of the chord preceding the entrance of the voice. The singer would have to hear the A, think a whole step lower, and begin singing on a G. The piano part also plays a G, but it is located as the very lowest note in the chord. This may prove to be a challenging task for the singer. In the chords of subsequent entrances on the word “Peter,” the pianist plays the same note on the top, making it easier for the singer to find the pitch.

Example 69 Movement II: measure 1, pianist’s notes- each entrance of word “Peter” from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image displays a musical score for the piece "Peter go ring dem bells" from John Carter's Cantata. It consists of three systems of music. The first system shows the beginning of the piece, marked "L'istesso tempo (the same tempo)". The piano part starts with a *pp* dynamic, playing a chord with an A at the top and a G at the bottom. The vocal line enters with the word "Peter" on a G note, which is a whole step lower than the A in the piano chord. The piano part then plays a G as the lowest note of the chord. The second system shows the vocal line repeating "Peter go ring dem bells" and "Peter go". The piano part provides accompaniment. The third system shows the vocal line repeating "ring a dem bells. Oh Peter go". The piano part continues with accompaniment, including a *5* fingering in the right hand. Dynamics like *mf* and *p* are used throughout. The score is in G major and 4/4 time.

Here, the piano part is consistent with the quiet mood of the previous *Prelude*. A singer should maintain a calm and peaceful line to create a dramatic balance with the piano. During the *Prelude*, the singer could present a look of meditation and stillness and to sustain that mood, the singer should strive to be at peace both vocally and visually (avoiding sudden eye movement, maintaining a relaxed body).

The piano line appears to be independent from the vocal line as there is no tonal center. The music may not be analyzed with a key signature, and the vocal line sounds as if it were in G Major. But with each entrance of the word “Peter,” the notes may not necessarily fit in the G Major scale, as evidenced by the fourth “Peter” which is a C#. The indication located at the beginning of this movement, *L’istesso tempo* (= the same tempo), requires that the piano and singer remain consistent with the tempo of the previous movement, *Prelude*. The first beat of the *Rondo* must be played with the same length of the first beat of the first movement; the beat should remain steady.

As seen above, the vocal line indicates that it to be sung *piano* for the first time of “Peter go ring dem bells”. The second repetition of the same lyric, there is an indication of *mezzo forte* with a slightly modified tune from the first vocal statement. The third time should be sung *forte*. For each phrase, the singer may have to provide strong breath support in order to maintain each dynamic change. After the phrase “Peter go ring dem bells” has repeated three times, the singer and pianist should observe the *subito piano* at the entrance of “Oh” to provide some dynamic contrast. The singer’s part and pianist’s part have indications of *piano*,

while the piano part plays an octave higher from the word “Oh.” Here, the sixteenth notes and quintuplet in the same phrase of the right hand should be played freely and independently. When the singer takes a breath after the word “Peter,” the pianist may also take the opportunity for a slight break.

At the end of this phrase, the pronunciation of the ending sound [z] for each “Bells” must be clearly projected each time. It is especially important for non-English speakers to be mindful of this last consonant sound. Another important matter of diction that a singer should remember is that an “e” vowel is sometimes pronounced as an opened /ɛ/ or closed /e/. According to the African American vernacular, the word “them” is pronounced “dem” and is written as such in Carter’s composition. The IPA will indicate that “dem” should be sung with an opened /ɛ/. There may be some discrepancy between the sound of the opened /ɛ/ and a closed /e/ with the word “dem”. A singer may consider a slightly closed /ɛ/ for this specific word. See Appendix A for the entire IPA transcription of the *Cantata* texts.

At the fourth repetition of the word “bells,” the crescendo should take full effect. The soprano line rises with each repetition of the word “bells,” until the final “bells” is written with a fermata. The piano part beneath the voice presents an imitation of bells in this section of the music. The first chord is made up of three notes, the second is made up of five, the third contains six, and the eighth, eight. As these chords progress, they cluster, imitating the complex tones of multiple bells (word-painting), creating a startling abundance of overtones.

Example 70 Movement II: measure 1, word painting and pronunciation of “Bells” from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for a vocal and piano piece. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "ring a dem bells. Bells! Bells! Bells! Bells! Ring a dem". The piano part has a prominent A note in the right hand. The score includes performance markings such as "ring loco", "cres", "breve", "ritenuto", and "ritenuto (slower)". A box highlights the piano accompaniment for the four "Bells!" instances, with the caption "Word-painting of Bell sound" below it.

The singer must approach each “bells” with careful attention. The first instance of “Bells” shares the same pitch as the A played in the piano part. But, in the second instance of the word “Bells,” the pitch of the vocal line is a half step lower than the given pitch in the piano part. The third instance is also a lower pitch than the written piano part. The last “Bells” is a whole step lower. During rehearsal, the pianist and singer may consider practicing this line with a concentration on the different pitches to create some balance and consonance. At this point, I would suggest that the singer play the piano part’s top note, listen to it carefully, and practice with it. This will allow the singer to familiarize him or herself with the contrasting notes of both parts. It may be difficult for non-English speakers to pronounce the [b] and [z] of “Bells” because the word is repeated four times in a row. The [b] must be energized and projected in a correct manner.

After the fourth appearance of “Bells,” *Breve* (short breath) marking indicates a short breath in order for the last “Bells” to be sung with a *forte* dynamic. On the word “Ring,” a *ritenuto* (slower) marking is indicated. The slower section displays more contrast before the Allegro section with the 8/8 time

signature and a faster tempo. Prior to the performing the Allegro, the pianist and singer should discuss and rehearse the various tempo changes.

Measures 1 through 2 indicate a *forte*, which begins with an 8/8 time signature. The pianist should plan to play a gradual *decrecendo* for three measures between measures 2 and 5. By doing so, the pianist is able to assist the singer with a sudden shift to a *piano* dynamic which creates emotional tension for the listener as the singer intones “Peter go ring a dem bells.” As already mentioned in Chapter 4, the piano and voice lines contain accents in strong beats within a “3+3+2” and “4+4+2” rhythm, which is an analysis component of this movement. The words “Ring,” “dem,” and “bells” are emphasized by the following rhythms of the piano part:

Example 71 Movement II: measures 2-7, *decrecendo* and accents on words from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The four notes in the third and fourth beats of the pianist's right hand part (m. 9) are decreasing from an A⁵ to E⁴ to perhaps indicate the closing of a sentence. By looking at measure 9 from the performer's perspective, the pianist should play the last note, "E⁴" in measure 9 with the player's left thumb so that he or she can be comfortable and prepared for playing the notes A⁴, C#⁵, and E⁵ by the left fingers starting at the beginning of measure 10. This technical approach might also be applied in measures 9-10, 12-13, 16-17, and 20-21.

Example 72 Movement II: measures 8-22 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for Example 72, consisting of two systems of music. The first system covers measures 8 and 9, and the second system covers measures 10 and 11. Each system includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Annotations in the piano part indicate specific fingering techniques: 'Playing with a left thumb' and 'Playing with left fingers'. In measure 9, a circled note is labeled with 'C#5', 'E5', and 'A4'. The tempo marking 'gva' is present in both systems. The lyrics are: 'Pe - ter go ring a dem bells. Pe - ter go ring a dem bells. Oh Pe - ter go ring a dem bells.'

13

Pe - ter — go ring dem bells. Oh — Pe - ter go an ring

8va

Playing with left fingers

16

dem bells. Pe - ter — go ring dem bells. Oh —

8va

Playing with a left thumb Playing with left fingers

19

Pe - ter go an ring dem bells.

8va

Playing with a left thumb

L'istesso tempo (♩ ♩)

piano ma molto marcato

21

8va

senza pedale

Playing with left fingers

From measures 21 to 45, the pianist should be encouraged to play freely until the entrance of the singer as already seen in the *Rondo* of Chapter 3. From the performer's perspective, the pianist is required to play the section, *L'istesso tempo (piano ma molto marcato)*, which means "the same tempo (piano but with a very strong accentuation)" in 8/9 time signature. While *senza pedale* is indicated in the piano part, the pianist should not use the pedal while playing staccato marks until measure 28. He or she may play these measures as a playful scherzo with a dance-like rhythm. This particular section may be imitating the sound of a bag pipe. The acciaccatura ornamentation is illustrated at the bottom of the piano part in measure 21. The presence of *con brio* (with fire) and *col pedale* (with pedal) appear in measure 29. The piano should begin using the pedal from this measure.

Example 73 Movement II: measures 23-29 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

23 *gva*

26 *gva* *loco*

29 *f e con brio* (with fire)
col pedale (with pedal)

With an indication of *accel. e crescendo* (quicken the time gradually), the dynamic should become louder for the four measures between 38 to 41 so that the pianist arrives at a louder dynamic level. In measure 42, a marking of *tempo giusto* (exact time) is provided for the pianist to maintain the same tempo as the dynamic gradually softens in *decrescendo* from the *fortissimo* to the *sempre piano* dynamic required in measure 46.

Example 74 Movement II: measures 38-46 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

38 (quicken the time gradually)
accel. e crescendo
pp

42 (exact time)
tempo giusto
gua
decr.

46 sempre piano
Pe - ter - go ring a dem bells. Oh Pe - ter - go ring a dem bells. Oh
sempre piano
gua

The singer's line changes to a different rhythmic structure in measure 46 as compared to the first instance of "Peter go ring a dem bells" at measure 6. Also, the piano and voice parts contain different rhythmic patterns and do not share the same strong and weak beats.

Example 75 Movement II: measures 5-9 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

5 *piano*
Pe - ter go ring a dem bells. Oh

8 *pva*
Pe - ter go ring a dem bells.

For the singer, the word “today” in measures 51-53 and 61-63 should be pronounced [tɔdɛɪ]. This instruction can be found in Madeleine Marshall’s pronunciation guide in *The Singer’s Manual of English Diction*.⁶ The pronunciation of “[ɛ]” should be made without opening the mouth excessively.

⁶ Madeleine Marshall, *The Singer’s Manual of English Diction* (New York: G. Shirmer, Inc., 195)

Example 76 Movement II: measures 50-54 and 58-63 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

50

Pe - ter — go ring a dem bells to - day. ————
[tu de: |]

gua

58

ring a dem bells. Oh Pe - ter — go ring a dem bells. I heard from hea - ven to -
[tu: |]

gua

62

day. ————
[tu de: |]

gua

In measures 64-68, the left hand of the piano part contains a melodic line with the presence of *liscio e cantando* (smooth and flowing), indicating that the line should be played smoothly and liberally. While the left hand leads with the melodic line, the right hand of the piano part contains a sense of forward motion,

but should be played in the same tempo with a soft sound, indicated as *piu mosso e sempre pianissimo* (*more movement and same pianissimo*).

Example 77 Movement II: measures 62-69 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

62 *piu mosso e sempre pianissimo*
 day.
(more movement and same pianissimo)
loco piu mosso e sempre pianissimo
liscio e cantando
(smooth and flowing)

66
 a forward motion of a right hand
 Won - der
simile (same)
 a melodic line of a left hand

In measure 79, finding the pitch on the word “has” may be challenging for the singer as the C# may be unexpected, even though it already exists in the Mixolydian mode used here by Carter. To execute the correct pitch, the singer should keep in mind the note D present in the syllable “-ther” (of the word Mother), and find the C# a half step beneath. Although the piano part plays a C# on the word “-ther,” it is hardly heard over the D pitch that is being sung.

As the line “Wonder where my mother has gone?” is repeated three times, *crescendo* and *decrescendo* dynamic markings and also ascending and descending

melodic lines emerge to emphasize the third repetition of the words. This feature is represented in measures 77-80 and 98-101.

Example 78 Movement II: measures 98-101, measures 77-80 (Same musical structure) from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

After a round of questioning “Wonder where my mother has gone?,” the narrative develops an answer with the line “Heard from Heaven today” in measures 81-87. When pronouncing the word “heard,” the [r] should be silent to convey the carried [ɜ] vowel towards the audience, while still holding on to the expectation of the [r]. On the second half of the word “heaven,” [-vən] should be pronounced with a schwa to convey the more neutral vowel similar to typical English pronunciation. The word “today” is also sung differently from the spoken form of the word as explained already. The singer should sing an open “e,” indicated by [ɛ] in phonetic transcription. In regular conversation, the word is pronounced with a closed “e”. In singing, however, it should be projected with a more opened vowel, contrary to how people would normally pronounce it. As already stated, the IPA of John Carter’s *Cantata* can be found in Appendix A,

located at the end of this paper. In addition, when the word “day” lasts for ten beats from measures 83-87, the singer should keep the tongue in the same position, avoiding the diphthong until the vowel is closed with the [ɪ] at the very last moment.

Example 79 Movement II: measures 78-87, IPA of “Heard from heaven today,” from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for three systems of music, measures 78-87. Each system consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system (measures 78-81) includes the lyrics "where my mother has gone? Heard from" with IPA phonetic notations [hɜː] and [d frʌ m]. The second system (measures 82-85) includes the lyrics "heaven today," with IPA phonetic notations [hæ vən tuː deɪ]. The third system (measures 86-87) shows the continuation of the piano accompaniment. The score includes dynamic markings such as "decr." and "decr." above the vocal line, and a long horizontal arrow above the piano accompaniment in measures 82-87, indicating a sustained accompaniment.

Repeating the same method mentioned above, the singer sustains four beats on the word “-day” from measures 102-105. At this point in the song, the

pianist takes the lead with a solo part of his own while observing *sostenuto e crescendo* (sustained with crescendo). After the solo section, the singer delivers a *ff* dynamic from measure 112. One of the most important issues in presenting this piece lies in proper pacing through to the end of the movement. If the singer sings too loudly in the second movement, he or she may find it difficult to reach a dramatic vocal climax in the fifth movement. *Marcato e brillante* (accented and brightly) and *Con gioia assai* (with much joy) should be revealed from measures 107-108 onward as both performers display ever increasing energy while maintaining the tempo.

Example 80 Movement II: measures 102-108 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The musical score for measures 102-108 of John Carter's *Cantata* is presented in two systems. The first system covers measures 102-105, and the second system covers measures 106-108. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins at measure 102 with the lyrics "Heard from heaven to day." and ends at measure 108. The piano accompaniment begins at measure 102 and continues through measure 108. Performance instructions include "sostenuto e crescendo" (sustained with crescendo) for the piano accompaniment, "loco" (with much speed) for the piano accompaniment in measure 106, "gva" (glissando) for the piano accompaniment in measure 107, "(accented and brightly) marcato e brillante" (accented and brightly, marked and brilliant) for the piano accompaniment in measure 108, and "(with much joy) Con gioia assai" (with much joy, with great joy) for the vocal line in measure 108.

From measure 135, the first instance of the word “bells” is indicated as *p*, the second instance may be considered as *mp*, and the third may sound *mf*. The final instance in measure 138 is heard as *f*. From measures 138-140, the sustained

“E” starts with a dynamic *f* but can crescendo during the three measures. In measure 141, a slow tempo appears unexpectedly with *Andante e molto sonoramente* (slow and very resoundingly), displaying 7 abnormal beats. With the first instance of “Ring a dem,” a slight decrescendo from *ff* may be observed. Breathing after the first “Ring a dem,” the second instance may be sung from *mp* to *ff* which is then followed by the descending (G-F#-D) and ascending (E-G-B) notes. From the perspective of the singer, even though Carter does not provide clear instruction with the exception of the *ff* dynamic marking in this measure, a singer had better control the dynamic.

Example 81 Movement II: measures 134-141 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image displays a musical score for measures 134-141. The score is written for voice and piano. The key signature is G major (one sharp) and the time signature is 4/4. The vocal line begins in measure 134 with the lyrics "Bells!" and a dynamic marking of *p*. The piano accompaniment starts with a dynamic marking of *p*. The score includes dynamic markings such as *cres*, *mp*, *mf*, *f*, and *ff*. The lyrics "Bells!" are repeated in measures 134, 135, 136, and 138. The score is divided into two systems, with measures 134-137 in the first system and measures 138-141 in the second system.

141 **Andante e molto sonoramente** *ff* *(mp)* *(mp)*

Ring a dem, ring a dem

Andante e molto sonoramente (slow and very resoundingly)

From measure 142, the music returns to the normal 6/8 time signature, though this is not indicated in the score. There is also an indication for *presto assai ed irreflessivo* (very fast and thoughtless) and *subito fp*. For ten measures, the pianist steadily increases the tempo so that the singer may have enough breath to sing through the end of the movement with *fff*.

Example 82 Movement II: measures 142-151 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

142 **Presto assai ed irreflessivo** *fp* *e cres al.*

bells.

Presto assai ed irreflessivo (very fast and thoughtless)

p *e cres al.*

(6/8 time signature)

146

ff

gva

loco

ff

3. *Recitative* (Movement III of V), “*Sometimes, I feel like a motherless child*”

The content of this song text expresses a gloom and a sense of heartbreak. The first verse states “Sometimes I feel like a motherless child,” which differs slightly in its melodic line from the second verse, “Sometimes I feel like I’m almost gone.” As the music progresses, the rhythm and melody change but the text remains the same, providing several challenges to the singer which the author will discuss later. The concept of changing rhythm and melody with an unchanging text is not a new one. This compositional process is found in the writing of arias, especially in the da capo arias of the Baroque era. At that time, singers would often improvise their lines in the aria sections. Contrary to the almost Baroque style seen in Carter’s *Recitative*, these changes are specifically written out. The tempo is indicated as *Lento* without a specific metronome marking. This provides freedom for the pianist and the singer to express their emotions as they wish.

This *Recitative* starts off freely with a *Lento* tempo; it should not be exact and rhythmical, but more like improvised humming. In the second measure, at the *p*, the piano may express the third and fourth beats with the left hand as if it were a different instrument. At the fermata, just before the second system, performers may wait a little longer before introducing a new emotional expression. The pianist may play with a dynamic of *piano* as the performer sings at *mezzo piano* to indicate a slight difference in volume between the singer and the pianist. The beginning melody line is in the middle register of woman’s voice. When singing the middle G at the beginning of the phrase, the performer should make an effort

to sing a little louder than he or she would normally sing. Otherwise, the sound produced by the singer may not be heard over the sound of the piano. In measure 4, the triplets may provide for a jazz-like feel. The word “motherless” should not be hurried to create a sense of interpretive freedom or *ad libitum*.

Example 83 Movement III: measures 1-4 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

1 **Lento**

mp

3
(mp) (and freely expressively)
p e liberamente espressivo

G
 Some - times I feel like a mo - ther - less child.

(and same with the voice)
p e sempre colla voce

In this *Recitative*, the phrase “Sometimes I feel like a motherless child” is repeated a number of times. In the third reiteration of the phrase, the word “sometimes” leaps from from a G to a F, indicating a sudden dramatic effect.

Example 84 Movement III: measures 7-9 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

A similar instance may be seen at measure 17, where two leaps occur between the words “sometimes I feel” from a G to D to Bb to F.

Example 85 Movement III: measures 17-19 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

On the other hand, at the *forte subito* (abrupt change to forte) in measure 21, a descending line occurs from G⁵ down the octave, G⁴.

Example 86 Movement III: measures 20-22 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Here, there are a few opportunities of the singer to breathe. For instance, in measure 9, after the word “a long,” the singer may take a breath, almost as a sigh, before continuing her line. The pianist then takes a moment to repeat a modified phrase to reflect and restate the emotions of the singer before she continues. As seen above, there is a quarter rest indicating a pause before the *forte subito* on the word “home” at measure 20. At this point, the pianist continues to play a triplet but cooperatively pauses for a breath with the singer before the climax at measure 21.

Example 87 Movement III: measures 9-10 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The words of this text could represent a belief in heaven as an ultimate, hoped-for home. The words express an anticipation to be “almost gone” and to be “a long way from home.” While most African American folk songs express that anxiety of being separated from their home, a “true believer” may also share a similar sentiment about being away from their heavenly home. The first verse states “Sometimes I feel like a motherless child” indicating a child who is without parents. Similarly, in reality, slaves were taken away from their homes and became “parent-less” and “without origin.” The music expresses a longing and eagerness to be returned to the land of their origin. In this text, the words could be interpreted either as the slave’s homeland (Africa) or a believer’s spiritual home (Heaven). From a singer’s perspective, at measure 23 the word “home” is situated under a fermata at the beginning of the phrase while the piano’s fermata is observed on the fourth beat of the measure.

Example 88 Movement III: measures 23-26 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for measures 23-26. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line begins with a fermata over the word "home," in measure 23. The piano accompaniment has a fermata on the fourth beat of measure 23. The vocal line continues with "a long way from home." and has a fermata over "home." in measure 26. The piano accompaniment continues with a fermata on the fourth beat of measure 26. The tempo/mood is marked "sotto voce e più lento (soft voice and more slowly)". There are annotations for "a long way from home." and "(12 beats)".

A challenge may arise in the timing of the pianist’s and singer’s cut-off. As a suggestion, a singer may have to listen to the fourth beat of the piano, and

count a length of two or three beats before cutting off. On the other hand, the pianist may play the measure a little bit slower to support the fermata that the singer is sustaining. In the same measure, the motive “motherless child” is restated by the piano in the triple eighth notes just before the fermata (contrary to the quarter notes sung by the singer). The descending triplets may be interpreted as sighing.

At the end of the *Recitative*, the text states “a long way from home” which is drawn out as indicated by *sotto voce e piu lento* (*soft voice and more slowly*). The dynamic level in these last three bars is vastly different from the entire movement in that it is dynamically softer, almost fading. With the fermata at the end, a singer may draw the final note out for duration of about twelve beats, finally ending the piece with a closed “m” for the last two of the twelve beats. When the music ends, it is suggested that the silence is observed for a few moments without breaking character. This is a pivotal moment just before the beginning the following movement. In considering the five movements, this silence may be one of the most touching moments for both singer and pianist.

4. *Air* (Movement V of V), “*Let us break bread together on our knees*”

This fourth movement is a simple, plaintive Communion hymn that commemorates Christ’s body and blood to the Christian believer. Unlike the third movement, the text of this aria is inviting audience to the ceremony of the taking of food and wine in sacrament. The song has three verses. First verse talks about breaking bread together, second verse talks about drinking wine together, and last verse talks about praising God together on our knees.

This movement starts *with Andante con moto (sereno e semplice)*, meaning *Slow with movement (clear and simple)*. This differs from the third movement which has a feeling of freedom while the fourth movement has a quiet simple and clear beat at the beginning. Therefore, performers should keep the tempo little clearer than the previous movement.

Example 89 Movement IV: measures 1-2 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for Example 89, Movement IV, measures 1-2. The score is in 3/4 time and features a vocal line and a piano accompaniment. The tempo is marked "Andante con moto (sereno e semplice)" and the dynamic is "mp". The vocal line starts in measure 4.

A *sereno e semplice (calm and same)* is indicated in measure 4 before the vocal line starts. Even though Carter indicates in the score that the vocal line should be sung in *piano*, the singer should project his or her voice with enough breath so that the vocal line can be heard anywhere in the audience. Also,

achieving the right pitch in silence without accompaniment should be accomplished with a relaxed body position and a clear mental focus.

Example 90 Movement IV: measures 3-4 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

In measure 5 and 7, the words “bread” and “together” could be sung by connecting the sound /d/ of the word “bread” to the /t/ of the word “together”. The sensitive way in which Carter places the words in the musical line is especially appropriate to English speech patterns. The possible reason for setting this text so simply was to maintain a folk-like quality. As the other movements of this work, “Let us Break Together on our knees” comes from an African-American Hymn traditionally sung in a natural, speech-like manner without any knowledge of formal musical forms. It was probably more natural for them to follow the flow of normal speaking patterns in their music. For example, “bread” of the measure 5, the value of “bread” is a dotted eighth note, and “to-ge-ther” consists of sixteenth-sixteenth-dotted eighth note. Carter’s choice in leaving the lyrics and vocal line in this traditional piece as they were originally retains the original intention of the text and melody.

Example 91 Movement IV: measures 5-8 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

In measure 9, instead of using “them”, “dem” is used. Also, in measure 10, instead of using “the”, “da” is used. These were very obvious attempts to sustain what was then thought to be an African-American vernacular. John Carter was probably trying--in the spirit of the times--to retain what he considered to be realistic Afro-American speech in his musical settings.

The breath markings can be varied. Even though the score indicates some rest markings, the choice of where to breathe depends on the singer. He or she could breathe often and with purpose. The singer might emphasize a particular lyric by breathing dramatically and in breathing often; the singer might be more

comfortable with his presentation.

For example, a singer may breathe after word “knees in measure 9 and in measure 21.”

Example 92 Movement IV: measures 9-10, measures 21-22 (Same musical structure) from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The score is divided into two systems, each representing a different set of measures: 9(=21) and 10(=22). The lyrics are: "fall on my knees, (with) my face to (the) da ri - sing sun, Oh". The word "with" is circled in the original image. There are dynamic markings "deces." above the vocal line in measures 10 and 22. A fermata is placed over the word "Oh".

In measures 22 and 30, before the word of “Oh”, a singer may take a breath. The singer may breathe between the words, “mercy” and “on” in measures 23 and 31.

Example 93 Movement IV: measures 21-24, measures 29-32 (Same musical structure) from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

In measures 25 and 27, a singer may breathe after singing the word of “together.” In measures 27-28, due to emphasize “on our”, the composer intended *ritenuto* on the score with an embellished triplet as mentioned before. To give more impact in measure 27, it might be a good idea to take a little break and put a *tenuto* over the words “on our” and go back to “knees”.

Example 94 Movement IV: measures 25-28 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

Carter indicates that performers should go back to the starting dynamic level, which is *piano*. Measures 6, 8, 12, 18, 20, 26, 28, and 32 show the examples of *decrescendo* on words “Knees” and “me”, which are the end of each phrase.

Example 95 Movement IV: mm. 5-6 (=8, 18, 26), 11-12 (~32), 19-20, and 27-28 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

11 Lord have mer-cy on — me.

12 (~32)

gva
pp

19 *un poco più sonoro*
drink wine to-ge-ther on — our knees. When I

un poco più sonoro

27 *ritenuto* *a tempo* *mp*
praise God to-ge-ther on — our knees. When I

f *ritenuto* *a tempo*

Different from measures 12 and 32, when the word “me” is performed with a dynamic of *crescendo* in measure 24, embellishment of the word “me” leads the song into the emotional climax. The *Air* is in a slower tempo when compared to the second movement, *Rondo* or the fifth movement, *Toccata*. It has an emotional climax phrase with slow increasing pitches. The movement starts in *piano*, but each phrase gets progressively louder by the rising of the vocal line and the piano’s wide hand-position as shown in measures 24-27. In measure 24, a

singer may take a *tenuto* in the each syllable of “let” and “us” before getting into the measure 25. The pianist may wait to take little bit of time before creating an *espressivo e forte* with the singer. Then, when the piano part and the singer come together in the beginning of measure 25, an unexpected but effective sonority may be produced.

Example 96 Movement IV: measures 23-27 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

The image displays two musical excerpts. The first excerpt, labeled '23', shows a vocal line and piano accompaniment. The vocal line has lyrics 'Lord have mer-cy on me. Let us'. The piano part has a boxed section labeled 'Emotional climax'. The second excerpt, labeled '25', shows a vocal line and piano accompaniment. The vocal line has lyrics 'praise God to-ge-ther on our knees. Let us'. The piano part is marked 'espressivo e forte' and has a boxed section.

As a singer, making an even sound on word “Amen” on Eb⁵ may be considered a difficult resonance to sing in a dynamic of *pianissimo*. To be sure that the first “Amen” can be heard by audience, a singer may have to rethink the *pp* as an *mp*. As the singer sings this passage, a non-vibrato tone may be used which could slowly close to a humming sound (on the [n] of amen in a note Eb⁵).

The composer's direction here is indicated as *sempre*. Making a soft sound in the high register is sometimes challenging for singers and each performer will have to work out any technical demands with their teachers and coaches. A soprano or tenor, who normally sings in a high tessitura, would not be heard or understood unless the voice is properly supported in his or her low register. In measures 37-40, it is recommended that high voices sing little louder in the note of Eb⁴ so that the sound may be projected effectively. A pianist could help the singer by playing softer in measures 37-40 since the piano part is written in a higher register than singer's line. By slightly altering the piano's dynamics, the pianist can give the higher voiced singer a better chance to be heard in a lower tessitura. Sopranos might be advised to sing Eb⁴ using a mix of chest and head voice.

Example 97 Movement IV: measures 33-40 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

33 *sempre (same) pp (mp)*
Eb5
A

gsta

36 *(one more time) (without getting slow) ancora più pp (senza ritard.)*
men.
Eb4
A
[n]

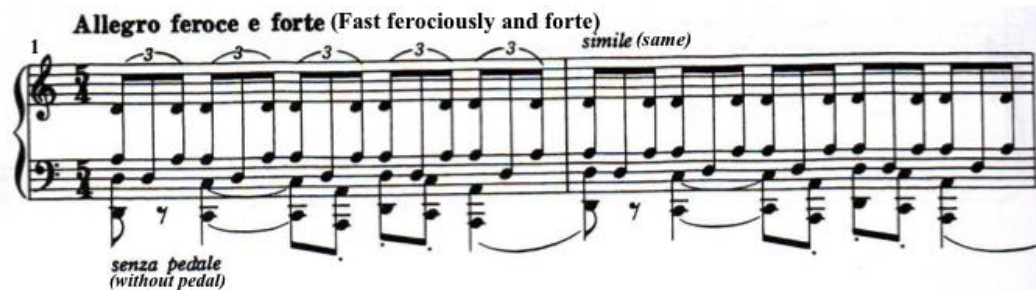
gsta loco
ancora più pp (senza ritard.)

39
men.
[n]

5. *Toccata* (Movement V of V), “*Ride on King Jesus, no man can a hinder me*”

The last movement, *Toccata*, begins with a dynamic marking of *Allegro feroce e forte* (*Fast ferociously and forte*) which could suggest to an inexperienced singer to sing louder than necessary. In the passion of performance, singers sometimes go too far dynamically, interpreting the music to be sung with more *forte* than should be. Beginning the movement with a ferocious *forte* might exhaust the energy of both the singer and pianist before the movement reaches its dramatic end. As previously discussed in the *Rondo* movement, vocal and emotional control should be carefully considered in this movement as well. The following example shows the beginning of the *Toccata*.

Example 98 Movement V: measures 1-2 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.



By reducing the volume of some phrases and maintaining consistent rhythmic patterns throughout the movement, this will allow the performer to pace his or her voice to the demands the music. With these careful dynamic contrasts, the audience would benefit from a more captivating and nuanced performance.

For example, a performer should observe the *forte* dynamic indicated in measure 3 and reduce the dynamic to *mezzo forte* dynamic. In the following

measures 7-9, the decreasing melody line may fall into the singer's middle to low range. Then, the singer should consider returning to the *forte* dynamic to project the sound towards the audience.

The following is an excerpt of measures 3-10:

Example 99 Movement V: measures 3-10 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

3 *(mf)*
Ride on King — Je - sus, no man can a hin - der me. —

5
Ride on King — Je - sus, ride

The image shows a musical score for voice and piano. The voice part is on a single staff with lyrics: "on, no man can a hin - der me." The dynamic markings are "sempre forte (f)" and "(forte)". The piano accompaniment is on two staves (treble and bass clef) and is marked "sempre forte". The score covers measures 7, 8, and 9. Measure 7 starts with a treble clef and a key signature of one flat. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Measure 9 ends with a double bar line and repeat dots.

Again, in measures 52-58, the dynamic marking is indicated as *fortissimo* and *Rivoltoso e marcato assai* (*rebellious and very loud*). If a singer reduces volume instead, to indicate a healthier *mezzo forte* than the written *fortissimo*, the singer might be able to produce far more sound and energy at the end of the movement. An example is provided below:

Example 100 Movement V: measures 52-58 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

52 **Rivoltoso e marcato assai (rebellious and very loud)**
 (mf) No man, no man, no man, no man,
Rivoltoso e marcato assai
 ff

56
 no man, no man, no man,
Rivoltoso e marcato assai
 ff loco

59 **Andante e ff**
 can a hin - der
Andante e ff
 secco
 col Bva

Another suggestion is provided here to demonstrate how a singer may pace his or her voice in measure 31. The music indicates a dynamic of *sempre piano e molto vitale* (same piano and very lively). Contrary to the *forte* shown in measure 3 as already demonstrated above, the dynamic indication is *piano* here. The singer and pianist should maintain dramatic intensity at Carter's *piano* dynamic and create an environment of liveliness and animation. With the words

“Ride on,” the singer is required to sing the high F⁵, which requires him or her to maintain good breath control while observing the *piano* marking. The following is an example:

Example 101 Movement V: measures 31-33 from John Carter’s *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

31 *sempre piano e molto vitale (same piano and very lively)*
Ride on King — Je - sus, no man can a hin - der me. —

sempre piano e molto vitale

33
— Ride on King — Je - sus, ride —

Both of the performers should maintain a brisk tempo and dynamic pacing until the end of the movement. Maintaining this softer *piano* while keeping an animated feeling may be a challenge for some performers.

When the ostinato pattern in the left hand of the piano part is repeated, the pianist should play the right hand softer. The melodic line can then be emphasized with a livelier feeling. The texts appears as “Ride on King Jesus,” as already mentioned in the analysis in the previous chapter. Carter’s use the ostinato pattern

with the same lyrics might be considered word painting to illustrate Jesus riding off to a glorious victory. An example is provided below:

Example 102 Movement V: measures 3-5 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

3
Ride on King Je - sus, no man can a hin - der me...
Right hand - softer

5
Left hand - Ostinato patterns
Ride on King Je - sus, ride

In addition to these examples, a few more recommendations may be made. A pianist who is physically unable to play Carter's extended chords can replace some pitches. In measure 54, the Gb⁵ in the left hand of the piano may be replaced with the Gb⁴. In measure 58, the Db⁴ in the left hand of the piano part may also be played as a Db³. This chord does not have to be rolled and Carter's indicated rhythm will not have to be compromised or changed.

Example 103 Movement V: measures 52-58 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

52 **Rivoltoso e marcato assai**
No man, no man, no man, no man,
Rivoltoso e marcato assai
gva
ff
Gb5
Gb4

56
no man, no man, no man,
gva
loco
Db4
Db3

The singer should be mindful of any syncopation to maintain Carter's rhythmic integrity as well as his driving optimistic mood in this song. In measures 33, 42, and 46, the slightly different rhythms are demonstrated on the word "me." Examples are provided below:

Example 104 Movement V: measures 31-33, 39-42, and 45-46 from John Carter's *Cantata*, © Copyright 1964 by Southern Music Publishing Co. Inc., international copyright secured, printed U.S.A.

31 *sempre piano e molto vitale*

Ride on King Je - sus, no man can a hin - der me.

sempre piano e molto vitale

— Ride on King Je - sus, ride —

39

Ride on King Je - sus, no man can a hin - der

me.

cres -

cres -

45 *ardito assai*

Ride on King Je - sus, no man can a hin - der me.

CHAPTER 5

CONCLUSION

John Carter displays a variety of musical techniques drawn from different styles and eras of music. While maintaining the traditional musical characteristics of the 19th century, Afro-American Spiritual, Carter also includes techniques from the 20th century such as jazz elements, absence of bars and meter, and extended challenging rhythmic patterns.

One of the reasons Carter's *Cantata* may sound familiar to listeners is due to his musical borrowing. Carter uses themes from earlier music in the traditional vernacular of slaves and African-Americans. By using familiar tunes and words, Carter is able to maintain a sense of familiarity in his music, even though the tunes are set in a contemporary style of composition. He creates a liberal musical environment for the performers in *Cantata* to provide them with opportunities for emotional expression and musical freedom.

In his steady, upward journey to racial equality, the African-American came to recognize his humanity; a humanity born of hardship and of intense hope for freedom. Through his music, the first rays of that freedom began to shine brightly and forcefully. John Carter knew of these hopes but he also knew the pain and despair of racial prejudice. In his composition *Cantata*, he elevated simple folk tunes to a higher artistic level than ever before.

The experience of performing Carter's *Cantata* in May, 2010 was very special for me as a singer. During a preparation of this piece, the entire score touched my heart deeply with a strong passion. At times, I could not sing the

work without tears. I became especially emotional during the third movement, “*Sometimes I feel like a motherless child.*” Hoping for heaven and for better place without hardship could be a desire expressed by anyone in the world. As an international student, I now understand how difficult it is to live in another country as an ethnic minority. An individual or social group at times may experience racial prejudice or discrimination.

As a performer of this music and as a representative of another ethnicity, I sympathize with the African-American minority. I found this to be very valuable and one of the best personal experiences I have ever had. I hope that many students can look into John Carter’s *Cantata* and experience what I have felt through researching and performing this exceptional work.

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APPENDIX A

IPA VERSION OF JOHN CARTER'S CANTATA

IPA compiled by this author.

The following International Phonetic Alphabet (IPA),¹² version of John Carter's *Cantata* is intended for the non-English speaking singer as a pronunciation guide for performance. From a singer's perspective, the IPA is a useful reference tool that can be used to produce correct diction in any given language. This version is based on Madeleine Marshall's *The Singer's Manual of English Diction*.¹³ In Marshall's manual, some subtle differences from the original IPA are evident in her choice of pronunciations.

1. *Prelude*

2. *Rondo*

Peter go ring dem bells.

[pɪtə ɡoʊ rɪŋ dəm bɛlz]

Oh, Peter go ring a dem bells.

[oʊ pɪtə ɡoʊ rɪŋ dəm bɛlz]

Bells! Bells! Bells! Bells!

[bɛlz bɛlz bɛlz bɛlz]

Ring a dem bells.

[rɪŋ ə dəm bɛlz]

Peter go ring a dem bells.

[pɪtə ɡoʊ rɪŋ ə dəm bɛlz]

Oh, Peter go ring a dem bells.

[oʊ pɪtə ɡoʊ rɪŋ ə dəm bɛlz]

Oh, Peter go ring a dem bells today.

[oʊ pɪtə ɡoʊ rɪŋ ə dəm bɛlz tədeɪ]

Peter go ring a dem bells.

[pɪtə ɡoʊ rɪŋ ə dəm bɛlz]

Oh, Peter go ring a dem bells.

[oʊ pɪtə ɡoʊ rɪŋ ə dəm bɛlz]

I heard from heaven today.

[aɪ hɜd frʌm hævən tədeɪ]

Wonder where my mother has gone?

[wʌndə weə maɪ mʌðə hæz ɡɔn]

Heard from heaven today.

[hɜd frʌm hævən tədeɪ]

Peter ring dem bells.

[pɪtə rɪŋ dəm bɛlz]

Ring a dem bells.

[rɪŋ ə dəm bɛlz]

Bells! Bells! Bells!

[bɛlz bɛlz bɛlz]

¹² International Phonetic Association, *The Principles of the International Phonetic Association; Being a Description of the International Phonetic Alphabet and the Manner of Using it, Illustrated by Texts in 51 Languages* (London: International Phonetic Association, 1949).

¹³ Madeleine Marshall, *The Singer's Manual of English Diction* (New York: G. Shirmer, Inc., 1953).

Ring a dem, ring a dem bells.
[rɪŋ ə dem rɪŋ ə dem belz]

3. *Recitative*

Sometimes I feel like a motherless child,
[sʌmtaɪmz aɪ fɪl laɪk ə mʌðələs tʃaɪld]
a long way from home.
[ə lɔŋ weɪ frʌm hoʊm]

Sometimes I feel like I'm almost gone,
[sʌmtaɪmz aɪ fɪl laɪk aɪm əlmoʊst gɒn]
a long way from home.
[ə lɔŋ weɪ frʌm hoʊm]

True believer,
[tru bɪlɪvə]
a long way from home.
[ə lɔŋ weɪ frʌm hoʊm]

4. *Air*

Let us break bread together on our knees.
[let əs brɛk brɛd təɡeðər ɒn əʊə nɪz]
When I fall on my knees wid my face to da rising sun,
[wɛn aɪ fɔl ɒn maɪ nɪz wɪd maɪ feɪs tu ðə raɪzɪŋ sʌn]
Oh, Lord have mercy on me.
[oʊ lɔəd hæv mɜːsi ɒn mi]

Let us drink wine together on our knees.
[let əs drɪŋk waɪn təɡeðər ɒn əʊə nɪz]
When I fall on my knees wid my face to da rising sun,
[wɛn aɪ fɔl ɒn maɪ nɪz wɪd maɪ feɪs tu ðə raɪzɪŋ sʌn]
Oh, Lord have mercy on me.
[oʊ lɔəd hæv mɜːsi ɒn mi]

Let us praise God together on our knees.
[let əs preɪz ɡɔd təɡeðər ɒn əʊə nɪz]
When I fall on my knees wid my face to da rising sun,
[wɛn aɪ fɔl ɒn maɪ nɪz wɪd maɪ feɪs tu ðə raɪzɪŋ sʌn]
Oh, Lord have mercy on me.
[oʊ lɔəd hæv mɜːsi ɒn mi]

Amen.
[amen]

5. *Toccata*

Ride on King Jesus,
[raɪd ɒn kɪŋ dʒɪzəs]
no man can a hinder me.
[noʊ mæn kænə hɪndə mi]
Ride on King Jesus, ride on,
[raɪd ɒn kɪŋ dʒɪzəs]

no man can a hinder me.
[nou mæn kænə hində mi]

He is king of kings.
[hi ɪz kɪŋ əv kɪŋz]
He is Lord of Lords.
[hi ɪz lɔəd əv lɔədz]
Jesus Christ, first and last,
[dʒizəs kraɪst fɜrst ænd last]
no man works like him.
[nou mæn wɜks laɪk hɪm]

King Jesus rides a milk white horse,
[kɪŋ dʒizəs raɪdz ə mɪlk waɪt hɔəs]
no man works like him.
[nou mæn wɜrks laɪk hɪm]
The river of Jordan He did cross,
[ðə rɪvər əv dʒɔrdən hi dɪd krɔs]
no man works like him.
[nou mæn wɜks laɪk hɪm]

Ride on King Jesus,
[raɪd ɔn kɪŋ dʒizəs]
no man can a hinder me.
[nou mæn kænə hində mi]
Ride on King Jesus, ride on,
[raɪd ɔn kɪŋ dʒizəs]
no man can a hinder me.
[nou mæn kænə hində mi]

Ride on Kind Jesus.
[raɪd ɔn kɪŋ dʒizəs]
Ride on. Ride on. Ride!
[raɪd ɔn raɪd ɔn raɪd ɔn]
No man,
[nou mæn]
can a hinder me.
[kænə hində mi]

APPENDIX B

JOHN CARTER'S CANTATA

KOREAN LANGUAGE TRANSLATION

This translation is intended for the Korean singer and pianist to better understand the meanings of the song texts.

1. *Prelude*

전주

Ring a dem, ring a dem bells.

울러라, 종을 울려라.

2. *Rondo*

론도

3. *Recitative*

레치타티보

Peter go ring dem bells.

베드로여 종을 울려라.

Oh, Peter go ring a dem bells.

오, 베드로여 종을 울려라.

Bells! Bells! Bells! Bells!

종을 울려라!

Ring a dem bells.

종을 울려라.

Sometime I feel like a motherless child,

가끔씩 나는 마치 고아 같다네

a long way from home.

집에서 멀리 떠나온...

Sometimes I feel like I'm almost gone,

가끔씩 나는 마치 죽은 것 같다네

a long way from home.

집에서 멀리 떠나와...

Peter go ring a dem bells.

베드로여 종을 울려라.

Oh, Peter go ring a dem bells.

오, 베드로여 종을 울려라.

Oh, Peter go ring a dem bells today.

오, 베드로여 오늘 가서 종을 울려라.

True believer,

진정한 믿음의 사람아,

a long way from home.

집에서 멀리 떠나 온 이여.

Peter go ring a dem bells.

베드로여 가서 종을 울려라.

Oh, Peter go ring a dem bells.

오, 베드로여 가서 종을 울려라.

I heard from heaven today.

나는 오늘 천국의 소리를 들었네.

4. *Air*

아리아

Let us break bread together on our knees.

우리 함께 무릎 꿇고 떡을 뚝시다.

When I fall on my knees wid my face to da rising sun,

저 앞에 떠오르는 해를 무릎으로 대면하는

그 때,

Oh, Lord have mercy on me.

오, 주님 제게 자비를 베푸소서.

Wonder where my mother has gone?

내 어머니는 어디에 계시는가?

Heard from heaven today.

오늘 천국의 소리를 들었네.

Let us drink wine together on our knees.

우리 함께 무릎 꿇고 포도주를 마십니다.

When I fall on my knees wid my face to da rising sun,

저 앞에 떠오르는 해를 무릎으로 대면하는

그 때,

Oh, Lord have mercy on me.

오, 주님 제게 자비를 베푸소서.

Peter ring dem bells.

베드로여 종을 울려라.

Ring a dem bells.

종을 울려라.

Bells! Bells! Bells!

울러라 종을! 종을! 종을!

Let us praise God together on our knees.
우리 함께 무릎을 꿇고서 하나님을
찬양하세.
When I fall on my knees wid my face to da
rising sun,
저 앞에 떠오르는 해를 무릎으로 대면하는
그 때,
Oh, Lord have mercy on me.
오, 주님 제게 자비를 베푸소서.

Amen.
아멘

5. *Toccata*
토카타

Ride on King Jesus,
왕이신 예수가 타시니,
no man can a hinder me.
그 누구도 날 막을 수 없네.
Ride on King Jesus, ride on,
왕이신 예수가 타시니,
no man can a hinder me.
그 누구도 날 막을 수 없네.

He is king of kings.
주는 왕 중에 왕이시요.
He is Lord of Lords.
주는 만유의 주시라.
Jesus Christ, first and last,
예수 그리스도는 처음과 나중되시니,

no man works like him.
어느 누구도 그와 같지 못하네.

King Jesus rides a milk white horse,
왕이신 예수가 우유 같이 흰 말을 타시네,
no man works like him.
어느 누구도 그와 같지 못하네.
The river of Jordan He did cross,
주가 요단강을 건너시니,
no man works like him.
어느 누구도 그와 같지 못하네.

Ride on King Jesus,
왕이신 예수가 타시니,
no man can a hinder me.
그 누구도 날 막을 수 없네.
Ride on King Jesus, ride on,
왕이신 예수가 타시니,
no man can a hinder me.
그 누구도 날 막을 수 없네.

Ride on Kind Jesus.
왕이신 예수가 타신다.
Ride on. Ride on. Ride!
주가 타신다!

No man,
그 누구도
can a hinder me.
날 막을 수 없네.

APPENDIX C
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BIOGRAPHICAL SKETCH

Bora Na received her Doctorate of Musical Arts degree in Vocal Performance at the Arizona State University, Herberger Institute for Design and the Arts in 2012. A soprano, she studied under the mentorship of David Britton. She earned a Master of Music degree in Vocal Performance from the University of North Texas in 2007 studying with David Sundquist. Bora Na is a native of South Korea, where she completed a Bachelor of Music degree in Vocal Performance at Kyungwon University in 2004 and studied with Hyunjung Lee. She also studied with Chisun Jung throughout her high school years until 2000.

Bora Na joined Arizona Opera for their 2010-2011 seasons as the cover of Liu in *Turandot* and made special appearances with the Phoenix Opera. She was also a featured performer at the TAOS Opera Institute in June of 2010 where she performed in a gala concert as *Madama Butterfly*. Her past performances include Papagena from *Die Zauberflöte* and Nanetta from *Falstaff* at the University of North Texas.