Analysis of Three fables by Jean Berger| A work appropriate to middle school choral education

Mary Jane Linne

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AN ANALYSIS OF THREE FABLES BY JEAN BERGER: A WORK
APPROPRIATE TO MIDDLE SCHOOL CHORAL EDUCATION

By
Mary Jane Linne
B.M.E., University of Colorado, 1973

Presented in partial fulfillment of the requirements
for the degree of
Master of Music Education
University of Montana
1986

Approved by

Chairman, Board of Examiners

Dean, Graduate School

Date August 12, 1986
Choral techniques, musical elements, and stylistic implications can be introduced and/or reinforced on the adolescent level through the use of quality contemporary choral works. The incorporation of dramatic improvisation, instrumental accompaniment, and solo singing as part of a contemporary choral work can further enhance a performance situation for creative development of the performers and promote audience involvement as well. Jean Berger's work *Three Fables*, composed for children and adolescent voices, exposes students to a staged performance setting, while maintaining the opportunity to learn proper choral techniques. The composition can be utilized in the following ways: to train the ear for recognition of specific intervals; to promote experiences in the use of instruments as choral accompaniment; to facilitate singing passages dissimilar to the choral accompaniment; to encourage solo singing; to enhance perception of unusual harmonic changes; and to provide the opportunity to become familiar with delightful children's literature.

The research involved in this thesis has been multi-faceted. The historical approach has been used when investigating Jean Berger's background, an interpretation of his style, the fables as children's literature, and the recent development of this style of performance. A stylistic approach has been used to theoretically explore all the elements of music as each function within this ten-minute work. The work was performed on May 30, 1985 by seventh and eighth grade students at Roosevelt School, Missoula, Montana. The impact of an unusual performance environment including visual effects, movement with rhythm, dramatic and instrumental improvisation, and the total staging of the work was observed and documented. Implications regarding the value of using such a unique work in educational settings was also a main focus of discussion in the thesis.
ACKNOWLEDGMENTS

The writer is indebted to Dr. Jean Berger, Dr. Zoe Kelley, Dr. John Ellis, Professor Geneva Van Horn, and Dr. Donald Simmons. Their valued assistance and constant support will always be appreciated.
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CHAPTER I

INTRODUCTION

Choral techniques, musical elements, and stylistic implications can be introduced and/or reinforced on the adolescent level through the use of quality contemporary choral works. The purpose of this study is to encourage the use of a quality work, Dr. Jean Berger's *Three Fables*. The incorporation of dramatic improvisation, instrumental accompaniment, and solo singing as part of a contemporary work can further enhance a performance situation for creative development of the performers and promote audience involvement as well. Jean Berger's work *Three Fables*, composed for children and adolescent voices, exposes students to a staged performance setting, while maintaining the opportunity to learn proper choral techniques.

The topic investigated involves personal affection on the part of the investigator. This researcher was first introduced to Jean Berger's SATB music in 1967. In 1968, she had the privilege of singing a concert of Berger works for the North West Convention of the Music Educators National Conference. One of the pieces was directed by the composer, honoring the world premier of that piece, "They Dance the Samba." During this brief visit to
Seattle, Washington, the researcher had the opportunity to meet the composer. She has since then admired Dr. Berger's music because of the unique harmonies, unusual Brazilian rhythms, and text as related to phrasing.

In discovering Jean Berger's SA and SSA works, this writer realized she could introduce her choral students to quality contemporary music through a cherished source. The same unique harmonies, melodic phrases related to text, and interesting melodies can be found in these children's pieces. Berger's choice of non-sexist, non-romantic text is appealing to adolescent age children. Choral parts are challenging, yet not overwhelming. His pieces for this age group will maintain interest and required energy level for extended periods of rehearsal time. His music is a good example of quality twentieth-century music, from which the students can learn stylistic implications of the contemporary period. Audiences will also appreciate the delightful change. Jean Berger's SA and SSA pieces can enhance the music program of public schools today.

Jean Berger professes to be an accessible composer. Through two interviews and correspondence, he proved to be just this. He prides himself on two things: to be available to all interested music educators and to provide the music that people of the United States would
like to hear. This researcher found both of these qualities to be true.

During the course of research, this writer found that Jean Berger's children's music is being neglected. She therefore wishes to introduce or review the use of quality contemporary music to choral educators. Further investigation of all Jean Berger's SA and SSA pieces will prove they are useful in choral education.
Jean Berger was born in Hamm, Germany in 1909. Growing up in the Alsace-Lorraine area provided the German and French influence heard in his folk-like melodies. He studied in Heidelberg where, in 1932, he earned his Ph.D., having had the opportunity to study with Heinrich Besseler. In 1932 he also won first prize for his work *Le Sang des Autres* in Zurich.

Following a short study in Vienna, he went to Paris, where he stayed until 1939. During this residence in Paris, Jean Berger performed as concert accompanist and pianist. This opportunity led him to concert tours throughout Europe and the Near East. He was also able to study with Louis Aubert and Pierre Capdevielle while in Paris. Berger felt his first big chance at performing his compositions came at this time, when he was asked to compose for Greek dancers.\(^1\) He also conducted a mixed choral group which specialized in modern harmonizations of French folk tunes.

French folk tunes could have had an influence on
Berger's style, since he traveled extensively throughout the central part of France and the Alsace-Lorraine area. Berger doesn't feel that German music has much influence on his style of writing. He thinks this is because German folk tunes had been swallowed by the early industrialization of the country. French folk tunes abounded, and the idea has remained in his music. "Once an influence is absorbed, it is always there. Stylistic development is a gradual evolution and not a change of style."²

The years 1939 through 1941 found Jean Berger in Brazil. There he coached French opera at Teatra Municipal in Rio de Janeiro, and was a member of the faculty at the Conservatorio Brasileiro de Musica. South American melodies and rhythmic spontaneity can be found in many of Jean Berger's pieces.

The United States became Jean Berger's home in 1943, and he has lived here since then. After becoming a United States citizen, he was drafted and spent three years in the Office of War Information as a producer of foreign language broadcasts and USA camp shows in all Theaters of War. He also accompanied Raoul Jobin, Nan Merriman, and Bidu Sayao during those war years. Between 1946 and 1948, Jean Berger worked at CBS and NBC as an arranger and concert accompanist.

In 1948, Jean Berger began his college-level
teaching career, being employed at Middlebury College in Vermont. He feels that 1949 was a turning point in his composing career. Olaf C. Christiansen, director of St. Olaf Lutheran Choir, discovered Brazilian Psalm and included it in the choir's 1950 concert tour. The response was immediate and enthusiastic. Berger's works were then performed throughout the United States, and he turned more seriously to composing choral music.

The University of Illinois in Urbana was the next college to employ this talented composer and musicologist. He taught there from 1959 to 1960 and then moved on to the University of Colorado in Boulder in 1961.

In 1968, he joined the faculty of Temple Buell College in Denver, Colorado in the capacity of a curriculum consultant. He retired from teaching in 1971, yet has continued as a freelance composer.

The John Sheppard Music Press (translation of the name "Jean Berger" into English) was formed in Jean Berger's home in Boulder, Colorado in November 1964. This publishing company is still in existence today, under Jean Berger's direction. As of 1969, over one hundred and fifty Berger choral works were in print and available, most of them being written in the a cappella style. In June 1969, Jean Berger was honored by Pacific Lutheran University, Tacoma, Washington with a Doctorate of Music,
Dr. Jean Berger has remained very active in a music career since retiring from the teaching field. He has remained involved in musicology research and has been commissioned by numerous choral organizations throughout the world. Some organizations for which he has composed are: Fleet Street Choir, Westminster Choir, Illinois Wesleyan Concert Choir, Southern California Junior College Music Association, Pacific Lutheran University, University of Texas, Ohio Music Educators Association, and the Linn Choir in Glasgow, Scotland. He has also been guest conductor, guest speaker, judge, visiting professor, guest composer, and lecturer at many universities and colleges around the United States. He was one of three recipients of the Colorado Governor's Award for Excellence in the Arts in June 1985.

Dr. Jean Berger has an obvious understanding and historical perspective of a broad cross-section of repertoire. He stated this when speaking of concert audiences: "My personal experience has been to observe that, in contrast with some European audiences, the aspects of music most directly impressive to American listeners is precisely 'tune' . . . plus its obvious concomitant ingredients of an intriguing harmonization and a dose of rhythmic interest." Dr. Berger is consistently concerned with
Jean Berger writes in a multi-functional style. Although he is more well known in the United States for his choral pieces, he also writes for strings, brass, and solo voices as well. His polyphonic characteristics come from each individual voice maintaining a diatonic melody so that "each singer has the sensation of a tonal focus which will induce him to produce correct pitches." Melodic flow and spontaneous rhythms can be traced to the French and Brazilian influences of his lifestyle. The harmonic richness, often due to use of ninth, eleventh, and thirteenth chords, can be attributed to his constant concern for writing music that will satisfy modern audiences. He strongly believes the music of any period is predicated on the existence of a certain idiom: society "wills into being" its music.

Jean Berger intends to remain active in his many fields of music. He prides himself on being an accessible composer who writes music that contemporary people need to hear.
Notes to Chapter II

1 Interview with Jean Berger, Boulder, Colorado, March 1972.

2 Interview with Jean Berger, Denver, Colorado, 7 August 1984.


CHAPTER III

A DEFINITION, DESCRIPTION, AND

BRIEF HISTORY OF FABLES

Jean Berger chose fables for the text and story line in the work Three Fables. The term "fable" has been used to indicate a literary plot, story, or some sort of narrative in general. The term can be used even more loosely to suggest a fairy tale, the animal epic, or any narrative form which uses non-human characters or results in a moral lesson. This writer will be using the former definition of "fable." This form of story is also known as the animal or Aesopian fable, or the apologue (a short allegorical story with a lesson or moral). These morals often have a feeling of cynicism and can be either implicit or explicit.

Two additional qualities of fables are simplicity and brevity. A fable need not be poetically lyrical nor philosophically profound. It has been theorized that "fable was a happy invention to enable wisemen to speak the truth to despots without peril to themselves under the veil of fiction."1
Throughout history, fables have played an important part in cultures. This is partially due to the fact that fables are stories for the common people. The morals to be learned apply to all people, regardless of nationality. This adaptable quality enables the genre of fables to be universally accepted as qualified literature.

We can assume the existence of fables dates back to a time when languages were not yet developed. These fables were probably not written down, but passed on through generations by some other form of communication. The fable of Hesiod, a Greek poet during the eighth century B.C., was the earliest reference to a fabulist this researcher could find. His fable introduced animals talking, a device used in many centuries to come.

Old Testament history recorded a number of stories in the fable style. Jotham's fables of the Trees who had to choose their King, and Jehoash's of the Thistle and the Cedar, are a few survivors of many apologies in which lessons of practical wisdom were taught to simple people. The parables, one of the interesting features of Christ's teaching, closely followed the form of fables, possibly because this was a literary style with which the people were already familiar. Proverbs are fables in a raw form: a method of expressing practical truth, with a message that is universal to all languages.
Probably the most popular fabulist throughout history is Aesop. He is said to have lived 600 years before Christ. Some historians question the existence of Aesop.

He was a slave, we are told, an Asiatic—black and humpbacked, more than doubtful, tradition adds, who received his freedom from his master in reward for his gift of story telling, and (if we are still to follow the same doubtful authority) met his death at the hands of the citizens of Delphi, in return for reciting to them a fable, more apposite than complimentary, to express his extreme disappointment with them and their city, which he had traveled so far to see. 3

Other historians considered Aesop to be respected "as a sage of the highest order." 4 He was also supposed to have been counselor of kings and state. 5 Aesop was supposedly born dumb, but was given the gift of speech by the goddess Isis for his devotion to her. Another source states that he died at Delphi as a result of thievery and was thrown off a cliff.

A collection of Aesop's fables in Greek prose was made by Demetrius of Phalerum in the fourth century B.C. The first printed edition of Aesop in English was that of William Caxton in 1484. 6 Caxton had translated this version from French, and this collection remained the only English version of Aesop's fables for about a century. In 1585, John Bullokar, an educator, translated Aesop's fables again, using his new form of spelling.
Thomas Henry Croxall translated the fables in 1722, and this remained popular for another century. Thomas Bewick later replaced this version with his own, which stressed the moral lessons of the tales. Jean de La Fontaine is most well known for his translations of the stories into French, producing a major literary monument of the fables.

Greek philosophers also held interest in fables, since fables contain much of philosophers' ethics. Socrates turned Aesop's fables into verse. Plato would have banned all forms of poetry, thinking them detrimental, except the fable, which he found morally beneficial. Collections of fables in Greek verse by Babrias were popular with the Romans. Only six of these fables exist today. Even though Roman literature was written in a more sophisticated style than fables, this genre of the common people was popular.

Writing, translating, and modifying fables continued during the sixth century A.D. During the Dark Ages, however, fables slept, as did many literary and art forms. Abridgments took the place of entire collections and probably caused the loss of some fables. As literature revived after the Dark Ages, so did the fable.

The next accountable flourish of fable activity happened in the fifteenth century. In 1447 a large collection of Aesop's fables was put forth in Greek prose.
by Planudes, a monk of Constantinople. La Fontaine (1621-1695) later translated this collection. Translations and imitations became popular in the 1400s. "The Romance of the Fox" (date unknown), the work of Perrot de Saint Cloud, was one of the few successful imitations of an original fable.

Only one hundred years before Jean de La Fontaine's popularity, fables had almost died. Languages had changed so much over the centuries that Latin had become the preferred literary language, yet it needed translating as well to facilitate understanding by the common people. As language developed, prose was preferred to poetry. Adjusting to popular demand, fable writers also turned to prose, feeling that the form of poetry impaired the impact of the fable.

The eighteenth century brought about the revival of the fable. At one time over one hundred fabulists thrived in France. The literary style gained popularity in Germany and England as well, particularly around 1740 and 1780, but never inspired much interest in Spain. Much of the output of this time was translation and revisions of traditional fables associated with Aesop which had passed through the Latin translations.

The eighteenth century seems to be the only period in which fables were considered to be a legitimate literary
genre. Even though the fable was finally accepted as a genre at this time, it was only a minor genre, never receiving the acclaim that epic and tragic poetry had received. The fabulist, however, did receive as much respect as the poet. Throughout the century, the fable was highly regarded as either a literary genre with educational uses or an educational tool with an appeal for literature. Heavy use of fable material exhausted its possibilities for variety, eventually leading to endless repetitions of the same material.
Notes to Chapter III


2 Ibid., p. 16.


6 Ibid., p. 7.

7 Noel, p. 6.
The eighteenth century hosted many fabulists, yet none as popular as Jean de La Fontaine. He was born on July 8, 1621, at Chateau-Thierry. His father tried to train him as a poet, yet La Fontaine showed no great genius in the literary art form. He took the world lightly, and this showed in his lifestyle and later in his writing style.

Not until La Fontaine's twenty-second year did he show any taste for poetry. He was introduced to Francois de Malherbe's writings, a French court poet and critic of the sixteenth century, and began reading his verses, as well as ancient literature.

La Fontaine was also introduced to Nicolas Fouquet, the minister of finance and a man of great power, who rivalled his superiors in wealth and luxury. Fouquet made La Fontaine his poet in residence. La Fontaine's duties were to write a piece of verse every quarter of the year. Fouquet was a villain and eventually fell from the graces of the public and lost his post. La Fontaine still
supported him and wrote *Bon-homme* as a tribute to Fouquet. This verse turned the public's attitude toward Fouquet to one of sympathy.

La Fontaine left for Paris at the age of forty-four and became friends with Molière, Boileau, and Racine. The four would often creatively write during friendly visits.

Jean de La Fontaine's first collection of fables was published in 1668, using the title *Fables Choisies, Mises en Vers*. The success of this collection was so great that the book was again published later in a smaller book form. With this publication, La Fontaine brought back the respect of the fable as literary form.

Jean de La Fontaine continued to gain respect as a writer, yet gained little financial support. He would continue to live off friends, a lifestyle established in previous years. La Fontaine completely neglected his wife, forcing her to move back to Chateau-Thierry. He was befriended by Madame de la Sablière, one of the most well-educated women in France, and lived with her for twenty years. La Fontaine continued to write and publish during this time of affluent living. When La Fontaine was seventy-two, Madame de la Sablière died, and he turned his interests toward religion. Once again his friends took him in and cared for him.

Jean de La Fontaine's second collection of fables
was published in 1678-79. This collection contained five books, bringing the total number of books to eleven, the first six having been published in the first collection. Of all these fables, La Fontaine's favorite was the "Oak and the Reed," yet critics favored the "Animals Sick of the Plague." Some historians believe that fables were not for moral instruction, but for sheer entertainment. La Fontaine felt that fables were to be understood as a combination of body and soul—the first being the story and the second its application.¹

La Fontaine had no claim to originality in his subject matter. He had very few original fables, and those were considered to be his weakest. He was more well known for the charm of his style and method of presenting that made the fables virtually his own. This is shown by the first words he uses to introduce his fables: "I sing the heroes of whom Aesop was the father."²

La Fontaine was elected as a member of the French Academy in 1684. At the public session in which he was received, he read a poem of great beauty, addressed to his benefactress, Madame de la Sablière. In this poem, titled "Discours a Madame de la Sablière," La Fontaine again defended the use of animals in fable literary form. He stated that "animals not only possess souls, but also think, even though reflection exceeds their capabilities.
Animal and human mental capabilities differ in depth, however, not in kind. Understanding of animals advances understanding of oneself, since man 'summarizes all the good and bad in brute creatures.'³ He was again well respected among that distinguished body of men and was considered a favored writer.

In La Fontaine's later years, he devoted more time to religion than writing. He died on April 13, 1695 and was buried in the cemetery of the Saints-Innocents.
Notes to Chapter IV


2 Ibid., p. 16.

CHAPTER V

TWO VERSIONS OF THE FABLES

USED IN THREE FABLES

The following versions of the three fables used in this work were taken from The Fables of La Fontaine, translated from the French versions by Elizur Wright.¹

"The Raven and the Fox"

Perch'd on a lofty oak,
Sir Raven held a lunch of cheese;
Sir Fox, who smelt it in the breeze,
Thus to the holder spoke:—
'Ha! how do you do, Sir Raven?
Well, your coat, sir, is a brave one!
So black and glossy, on my word, sir,
With voice to match, you were a bird, sir,
Well fit to be the Phoenix of these days.'
Sir Raven, overset with praise,
Must show how musical his croak.
Down fell the luncheon from the oak;
Which snatching up, Sir Fox thus spoke:
'The flatterer, my good sir,
Aye liveth on his listener;
Which lesson, if you please,
Is doubtless worth the cheese.'
A bit too late, Sir Raven swore
The rogue should never cheat him more.

"The Fox and the Grapes"

A fox, almost with hunger dying,
Some grapes upon a trellis spying,
To all appearance ripe, clad in
Their tempting russet skin,
Most gladly would have eat them;

²
But since he could not get them,  
So far above his reach the vine—  
'They're sour,' he said; 'such grapes as these,  
The dogs may eat them if they please!'  
Did he not better than to whine?

"The Grasshopper and the Ant"

A grasshopper gay  
Sang the summer away,  
And found herself poor  
By the winter's first roar.  
Of meat or of bread,  
Not a morsel she had!  
So a begging she went,  
To her neighbor the ant,  
For the loan of some wheat,  
Which would serve her to eat,  
Till the season came round.  
'I will pay you,' she saith,  
'On an animal's faith,  
Double weight in the pound  
Ere the harvest be bound.'  
The ant is a friend  
(And here she might mend)  
Little given to lend.  
'How spent you the summer?'  
Quoth she, looking shame  
At the borrowing dame.  
'Night and day to each comer  
I sang, if you please.'  
'You sang! I'm at ease;  
For 'tis plain at a glance,  
Now, ma'am, you must dance.'

The following versions of the fables contain the text used in Three Fables. These were adapted by Jean Berger after the translation by Elizur Wright in 1896.²

"The Raven and the Fox"

Master Raven, perched upon an oak,  
Held in his beak his lunch, a piece of cheese.  
Master Fox who smelt it in the breeze,  
In this manner to the raven spoke:  
'Good day, Sir Raven, and well met!'
How black your coat! of such a glossy jet!
How slick and sleek, upon my word,
With voice to match you'd be a bird
Well fit to match the nightingales.'
The Raven, trying a few scales
At once obliged with a melodious croak.
Down fell the luncheon from the oak.
Snatching it up from the ground, the fox thus spoke:
'Sir Raven, let the tale be told,
That flatterers young and old
Live at the flattered listener's cost--
A lesson, you'll agree, worth far more than the cheese
you lost!'
A bit too late, Sir Raven swore
That fox (nor fowl) should never cheat him more.

"The Fox and the Grapes"

A crafty fox, almost of hunger dying,
Some luscious grapes upon a trellis spying,
To all appearance ripe, clad in
Their tempting, gleaming purple skin,
Most gladly would have eat them,
But since he could not get them--
So far beyond his longest stretch the vine--
He said:
'They're sour. Grapes as sour as these
Are fit at best for peasants, if you please.'
Better it was, we think, thus to growl than to whine.

"The Grasshopper and the Ant"

A grasshopper gay
Sang the summer away,
And found herself poor
By the winter's first roar.
Of meat or of bread
Not a morsel she had!
So a begging she went
To her neighbor, the ant,
For the loan of some wheat,
Which would serve her to eat,
Till the season came round.
'I will pay you,'
She saith,
'On a grasshopper's faith,
Double weight on the pound,
Ere the harvest be bound.'
The ant is a friend
Little given to lend.
'How spent you the summer?'
Said she looking shame
At the borrowing dame.
'Night and day to each comer
I sang. Was that bad?'
'You sang songs?--I'm so glad!
For 'tis plain at a glance,
Now's your time come to dance!'
Notes to Chapter V


CHAPTER VI

A STYLISTIC ANALYSIS OF THREE FABLES

The element of style can closely relate text, drama, and music of this work. Their relationship can be investigated through a stylistic analysis of Three Fables. This has dealt with the manner in which the form, melody, rhythm, harmony, tone color, dynamics, tempi, instrumentation, and text painting are used to support the stories and their choral texts. The analysis has described sections of each of the three pieces and their importance to the musical and dramatic performance of the work. Examples of similar techniques in Jean Berger's other SA and SSA pieces can be seen in appendix A of this thesis.

"The Raven and the Fox" is the first piece in Three Fables. During the introduction, two flutes play turning and scale patterns in parallel thirds, a technique also found in the flute parts of "The Grasshopper and the Ant." The tambourine plays a rhythmic ostinato, one of several found in the work. The piano fills out the instrumentation of this twelve-measure section, which includes one two-measure phrase, one four-measure phrase, one
two-measure phrase, and one four-measure phrase.

Extended tertian harmonies are found in the introduction, with the use of seventh and ninth chords. Jean Berger also uses several eleventh and thirteenth chords later in the piece, as in many of his other works. These unusual chords add dissonance that gives variety to the harmonic structure.

The dynamic level, tempo, and accents are not unusual. *Mezzo forte* is established as the dynamic level, while the tempo is marked "quite fast." Accents are found on beats one and two, which would be natural for cut-time. These traits remain consistent throughout the song.

The purpose of the introduction is to set the atmosphere for the piece. Playful melodies, choice of instrumentation, and dissonance can catch the attention of the audience and represent a sly, mischievous Fox. The passage also provides time for the singers to get in place on stage. The Raven is perched on top of a ladder, surrounded by the other ravens. The remaining singers improvise a forest setting by making trees and bushes with their bodies.

The chorus enters in measure 12, establishing the next section of the piece. The melody consists of two short phrases. Like many of Berger's pieces, the two vocal lines are somewhat dissimilar, making the harmony
line (in this case the alto line) more interesting for the singers. These two lines often form intervals of thirds and sixths, similar to "In the Plain of Galilee," from *Five Songs of Israel*. In both pieces, neither the soprano or alto lines contain difficult intervals, a characteristic found in most of Berger's SA and SSA works.

Very little syncopation occurs in this passage, as with the rest of the piece. Accents most often stay with the beat. This simplifies the choral parts and enables Berger to later adapt rhythms to the text by using sub-divisions of the beat.

The piano and string bass are the only accompanying instruments in this portion of the piece, enabling the singers to be heard. The accompaniment harmonically outlines the choral parts, yet is heard in block chords. This demands that choral parts are sung somewhat independently from the accompaniment.

Since this part of the piece is used for choral narration, the choir remains stationary while singing. This absence of stage movement occurs in all the chorus sections.

Measures 16-20 could be called an instrumental *ritornello*, since the material is basically the same as the opening introduction, reoccurs several times within the piece, and most often precedes a choral passage. An
upward passage of leaping parallel thirds played by the flutes dovetails the choral section with the ritornello, which is transposed up a minor third from the original. The tambourine has a similar but not exact rhythm pattern as the original six measures.

During this ritornello, the Fox is given time to enter, walk around the stage area, smell the cheese, and ponder a scheme to get the food. The chorus is still improvising a forest setting.

Measures 21-25 constitute the next choral division of the piece. This section is basically the same as the first choral narrative, yet the melody rhythm has been altered to fit the text. The chord progression, except for the addition of a few seventh chords, remains the same.

The second instrumental section, to be referred to as the "instrumental interlude," occurs before solo passages of the piece, and therefore returns in the ritornello style. Measures 25-33 introduce this passage. The flutes lead into this segment with an upward scalewise pattern, moving in parallel thirds. This melody depicts the Fox freely romping through the woods by using detached leaping patterns followed by a turn at the end of the phrase.

The piano plays an interesting part in this passage. An ostinato chord progression of the I chord
followed by a ii-9 chord is played staccato for the first phrase of five measures. This progression is then displaced down an octave for mm. 32 and 33, possibly to introduce the Fox, who sings next.

Thirds played simultaneously by the glockenspiel form rhythmic syncopation by occurring on beats two and four. Grace notes are added to the tambourine part, to be played in the "flam" style of percussion. These patterns are ostinatos and fit into the ostinato chord progression. The string bass is added in the last measure to again set the stage for the Fox's solo.

The instrumental interlude is used for action by the Fox. He schemes a way to get the Raven to drop the cheese and then approaches the Raven.

This piece contains two solo divisions, both sung by the Fox. These sections are always preceded by the instrumental interlude. The first solo begins in measure 33.

Phrases in this part differ in length, yet the vocal line and accompaniment follow the same phrase structure. The first three phrases are each two measures long. These are used for the Fox to greet the Raven and are short, since the text is relatively unimportant. The phrases beginning "How slick and sleek" and "Well fit," however, need to be longer. They are therefore
respectively four and three measures long. The Fox is giving the Raven all the compliments he can in a powerful burst, to overwhelm the Raven with flattery.

Interaction between the vocal part, piano which plays in parallel tenths, and string bass accompaniment develops counterpoint. The two melodies move in opposite directions and form the only polyphonic portion of the piece.

The second reoccurrence of the first twelve measures happens in mm. 46-57. An exact repeat of the introduction is heard, although the introduction dovetails with the following choral parts, whereas this repetition is dovetailed by a solo by the Fox. Reaction time has been provided by this ritornello, letting the Raven respond to the Fox solo, sing a few notes, and consequently drop the cheese.

Choral narrative sections are found in mm. 57-61, 66-70, 102-106, and 111-115. These portions are the same as the original choral section, except that the rhythms have been changed to fit the text.

Another statement of the ritornello, found in mm. 61-66, is similar to 16-21, with one small exception. The disjunct thirds played by the flutes in measure 16 are filled in during measure 61 to form a scale passage moving in parallel thirds. This device could have been used to
draw attention to the dramatic action. The Raven "croaks," and the cheese falls (a balloon was used to delay the action and draw attention to the cheese) to the ground.

Measures 70-79 show the first ritornello of the instrumental interlude, originally found in mm. 25-33. The flute part in the second four-measure phrase has been changed. The detached line has been filled in with moving thirds, generating more movement and excitement.

The second solo passage occurs in mm. 78-91. This part is exactly like the first solo, except the vocal rhythm has been changed to fit the text. The Fox states the first portion of the moral and the Raven reacts to it. The other ravens continue their character roles, but don't react, and the remaining singers continue their dramatic improvisation.

Two ritornello sections are found in mm. 91-102 and 106-110, both being identical to the original introduction. The Fox exits during the first section, while the remaining singers continue their roles. The next ritornello gives the Raven time to climb down from his ladder and approach the audience for the moral segment.

The final division of the piece, found in mm. 115-126, uses instrumental interlude material. The first five-measure phrase, played forte, is similar to the opening five measures, yet the flutes contain added turning
patterns. The second phrase, starting in measure 120 and marked mezzo forte, consists of two measures, containing material similar to the last two measures of the previous phrase. The last phrase is four measures long, beginning in measure 122, is marked piano and uses material similar to the second phrase. Each phrase begins a third lower than the previous one, matching the decrescendo effect in the dynamic markings. These dynamic changes are the only ones in the piece.

Several harmonic ostinatos are heard in this last segment. The first phrase uses the I and ii-9 chords. The second phrase uses the vi and iii-7 chords, while the third phrase uses the I chord with an added sixth and ii-9 chord. These patterns could add anticipation to the final chord.

Berger ends the piece with a sforzando I chord, using all the instruments except voices. This effect is similar to the endings of the other two fables.

The form of this piece gives it unity. The opening instrumental introduction returns five times, the choral section five times, the instrumental interlude twice, and the solo passage once. These repeats secure familiarity and tie the piece together. Excluding the lack of a final repeat of the solo passage, this piece could be considered symmetrical. Each division is also unified within itself,
through Berger's use of similar phrase structure, harmonic ostinatos, like melodies, and consistency in texture, dynamics, tone color, and tempo.

Jean Berger uses several twentieth-century compositional techniques in this piece. Ninth chords are often used, as are in his SATB works. He also borrows chords from a mode, such as the Mixolydian in mm. 24 and 49. Another example of modal tonality is the use of "F" Mixolydian in measure 105. Planing of major and minor triads, such as in measure 108, is also a twentieth-century technique. These are also found in his SATB works. Unusual harmonic ostinatos of the I and ii-9 chords are played in the upper ranges of the piano, such as in mm. 26-33. Another interesting chord progression, IV, iii, ii, i, occurs in mm. 63-64. This does not present the predictable dominant-tonic effect. All these traits of Berger's conservative contemporary style present interesting material for performers and audiences.

The second piece within Three Fables is "The Fox and the Grapes." Berger immediately forms a contrast between the first fable and the second by introducing it in the key of "B" Phrygian, marking the tempo "Slowly," changing the dynamic level to mezzo piano, and using the expressive marking of legato. These changes are appropriate, since a sly, crafty Fox could be represented by a
softer dynamic level, smoother expression, and a modal tonality.

The short four-measure introduction is played by the piano. Both hands are placed low on the keyboard, giving the passage a mysterious effect. This part outlines ascending and descending triads which move in quarter notes. The third measure outlines a full thirteenth chord, again typifying Berger's taste in extended tertian harmonies.

The introduction changes the attitude to represent the different fable. It is also used to set the stage area. Choir members form grape vines, using dramatic improvisation to "grow" up the ladders. Bunches of grapes are "hung" from the vines, held by singers. The two vines extend on to the floor, winding around the stage area, showing different levels through body positions.

The first choral statement occurs in mm. 5-8 with the two parts consistently singing in parallel thirds. Movement up and down by seconds in mm. 5, 6, and 8 gives the melody a cunning sound, possibly depicting the Fox, since a starving Fox would move slowly and close to the ground.

The chords of this passage are all thirteenth chords, providing a planing effect. These chords move up and down by seconds, as do the vocal lines. The contrast
between the low vocal registers and the high accompaniment registers adds interesting tension. The choral lines move mostly by quarter, half, and eighth notes, while the accompaniment moves by quarters and eighths. The piano part, with the celesta doubling the eleventh and thirteenth intervals of the chord, forms contrast to the introduction, punctuates the ends of phrases, and provides rhythmic interest.

Berger uses text painting in measure 7. The "luscious grapes" hanging on the vine are depicted by descending thirds in the vocal lines. The phrase "bunches of grapes" is also depicted by the piano part being played in the upper ranges, high out of the reach of the Fox. The word "upon" is shown by the octave leaps in the choral lines.

The introduction returns in mm. 9-12, causing the same ritornello style as in the first fable. The piano part is displaced upward by an octave, adding variety and keeping the piece moving. This segment causes a pause in the narration, letting the audience absorb the opening segment of the story. Some students move, showing the grape vines "growing" in different directions.

All of the choral sections are used for narration. Choir members freeze in the previously established picture while singing, as in the first fable. All sections are
similar, except that rhythms are changed to accommodate the text.

Berger introduces a contrasting choral section in mm. 15-19. The rhythms are not difficult, since this portion is in other ways demanding of all musicians. The key of "G" major is established by an abrupt modulation on the downbeat of measure 15. The key change emphasizes the text painting about to occur and causes anticipation of the moral because of the bright-sounding key.

The density is thickened by four hands playing on the piano and the addition of the string bass. The piano parts contain thick block chords. The text "Most gladly would have eat them" (the grapes) is marked forte subito. "But since he could not get them" is marked piano subito. The phrases explain the change needed here, since these texts are setting the climax of the section. The two vocal lines, including descending octave leaps, move up progressively by step in these measures, depicting the Fox trying to reach the grapes. Berger again complicates the process of singers deciphering pitch by using seventh chords in the accompaniment.

The words "So far beyond his longest stretch, so far the vine" are treated musically by text painting. The dynamic level is once again changed to forte subito. The sopranos are required to sing a high "g," near the
upper limits of their range, while the altos sing a "c," approaching the higher portions of their range. Imitation is formed in that the alto line is exact to the soprano line, except is sung down a fifth and three beats later. This occurs only in measure 17. Berger complicates these text passages by requiring singers to sing two measures of descending scale patterns without accompaniment. These two measures include the text "longest stretch," which could ironically seem true, if singers do not feel very secure with the descending scale patterns.

The text demands obvious actions by the Fox, and therefore another piano interlude facilitates this. The other choir members continue the grape vine imitations. Measures 19 through 23 are similar to the opening four measures. Berger adds a three-note introduction to the segment, using a scalewise pattern down to the first note of the original four measures. This ritornello occurs in the original register. The purpose of the portion is to provide time for the frustrated Fox to stop jumping for the grapes and approach the audience for his spoken line.

The only spoken line in Three Fables occurs in measure 24, making a division. The Fox says "They're sour. Grapes as sour as these are fit for peasants, if you please," and shows his discontent after failing to reach the grapes on the vine. Speaking this line in a
Hollywood "bad guy" style, rather than singing it, punctuates the text.

At this point, Berger includes an unusual section of music. This interlude is marked piano, and the singers are involved in clapping or using rhythm instruments to a notated rhythm. At the same time, the piano, celesta, and string bass are playing a harmonic ostinato of VII-7, I, V-7, I, all in "D" Mixolydian. This modulation from "B" Phrygian happens abruptly in the measure following the narration by the Fox. The main attraction is the rhythm pattern performed by the chorus members. This interlude precedes the textual statement of the moral and establishes the climax to the piece. Both hands are playing rolled chords in the upper ranges of the piano, the top note is doubled by the celesta, and the bottom note is doubled by the string bass. The chords stress beats one and four. A color chord of IV-13 is also used in measure 27. All these elements could establish the climax to the piece.

Immediately following the climax, Berger uses a contrary planing effect, measure 28, in the piano part which is doubled by the other instruments. The effect tapers the climax into the next choral part, which includes the moral, thus releasing the climactic tension. The Fox exits at this point. Since the rhythm patterns played by the choir members are difficult, the "picture"
remains intact and no staging takes place.

With the statement of the moral in mm. 31-40, "Better it was, we think it was, better it was thus to growl than to whine," Berger changes the key to a more familiar, brighter-sounding "G" major and introduces a new vocal melody. The modulation happens in measure 30, beat four, with a common chord between "D" Mixolydian and "G" major. The two vocal lines express the tension release by singing descending thirds; however, occasional leaps of fourths and fifths do occur.

The triangle is used, but only at the beginning of phrases, possibly to stress the word "better." The piano plays descending arpeggios in the upper range of the keyboard, with single root notes in the bass, but only through measure 36. With the final statement of the moral, beginning in measure 37, the piano plays rolled chords in the upper portions of the keyboard, then the same in both high and low ranges. The celesta doubles the choral parts until measure 36. The string bass reinforces the chord progressions, which use the I, V, and ii chords, by playing the root notes until measure 36. The rhythm ostinatos played by the bass and piano form a hemiola effect in mm. 31-36. Neither the celesta or string bass are used for the final moral statement. Thinning the density can only strengthen the choral parts, and therefore the text.
Two examples of text painting can be found in this segment. A broken chord symbolizes the "growl" of the Fox in measure 33. "Whine" is also emphasized by sustaining the word for three beats and using a two-note descending passage in measure 39.

Several changes in time signatures occur in this section, from 6/4 to 9/4 and back to 6/4. Berger most likely did this to accommodate the phrasing of the text and stress important words.

The final statement of the moral is introduced in the choral lines by a canon-like pattern found in mm. 37-39. The sopranos enter first, followed by the altos three beats later, in strict imitation a fifth below. This polyphonic effect is resolved to homophony by the use of parallel sixths in measure 39 at the word "whine." The use of canon could suggest we are to "follow" the teachings of the moral. These musical approaches, also found in mm. 17-19, show Berger's strengths in treatment of the text.

The final occurrence of the introduction theme happens in mm. 39-43. This part is exactly like mm. 19-23. The low register is used again, possibly to set the attitude for the final choral statement of "a crafty fox." This low tessitura and soft dynamics catch the audience's attention and make them listen. Singers are again
improvising the movement of grape vines in a breeze.

The return of the instrumental introduction, mm. 40-43, ties the piece together. This passage is followed by a reminder of "A crafty fox," sung at the piano dynamic level. The piano and celesta play material similar to measure 5, and the piece ends with a pianissimo staccato I chord played by all instruments except the chorus. This material provides a delightful ending to a sly and curious fable.

Unity is established in "The Fox and the Grapes" by the reoccurrence of sections and their corresponding tone color, similar harmonies within each section, choice of texture, and use of only a few key centers and dynamic levels. The reoccurrence of sections could also suggest symmetry. The introductory material returns three times and the first chorus section once. Polyphony and homophony are the only two types of texture used. Planing of thirteenth chords is found in both the introduction and choral portions. Berger aurally demands a great deal from performers and the audience in this piece, so any form of repetition is appreciated.

Berger again shows his unusual style of composing by use of modes, changing meter, planing of chords, extended tertian harmonies, text painting, the addition of the spoken line, an unusual instrumental interlude
involving clapping and rhythm instruments, and a hemiola. Many of these techniques are unique to this particular fable. Changing time signatures is very common in Berger's SATB works, yet the only example found in "The Fox and the Grapes" is in mm. 33-37.

"The Grasshopper and the Ant" is the final piece in Three Fables. The overall feeling of the piece relates to the attitude of the Grasshopper: carefree and unproductive.

The flutes' melody, consisting of a main note and its lower neighbor and moving mostly by seconds involving short motives of three notes, represents the attitude of the Grasshopper. The second half of the six-measure phrase uses scale patterns. The first phrase is marked forte, while the second is marked mezzo piano. The tempo isn't very fast, but the rhythms keep the flute parts moving quickly. Percussion instruments involved in this piece are the triangle, tambourine, and side drum without snares, which form their own ensemble and use rhythms dissimilar to the piano and flute. The piano fills out the instrumentation for this fable. Unusual harmonies are formed by the flutes and piano, especially the I-11 chord in mm. 3 and 4. The festive, playful sound of this twelve-measure introduction sets the mood for the fable.

During this section, the ladders are removed from
the stage area. Singers form a "field" by adopting levels of grass, moving their bodies as if a breeze was blowing. The Grasshopper enters, frolicking in the field.

The narrative choral melody, starting in measure 12, uses mostly quarter and eighth notes forming turning patterns in parallel thirds, imitating the flute parts in the introduction. Measures 17-18 are sung without accompaniment, the parts descending in a scale-like manner. Text painting could be suggested here, depicting the phrase "Not a morsel she had."

The piano and string bass are the accompanying instruments for the choral sections. The piano plays the same chords used in the vocal parts, using the same eighth note effect as the flutes in the introduction. The use of parallel thirds in the voice parts and parallel thirds and sixths in the piano accompaniment almost suggests a fauxbourdon effect, which is a contrapuntal technique typical of the fifteenth century. This technique incorporates a harmonic ostinato between mm. 13 and 14. Each measure uses the progression of I, vi, V, vi. Measures 15 and 16 contain a similar situation, using the I and V-7 chords. The string bass doubles the bass note of the piano part.

The dynamic level changes to mezzo forte. This forms a contrast between the introduction and the choral
narrative, so that singers may be heard.

Because all choral sections will be used for narration, the choir freezes. The Grasshopper continues her frolicking during this first chorus passage.

Introduction material reoccurs in mm. 19-24, causing a ritornello effect. This short segment allows time for the Ant to enter the stage area.

Berger moves the key to "E" Aeolian for the first repeat of the chorus section, found in mm. 24-30. This common chord modulation, found in measure 24, could symbolize the Grasshopper going to the Ant to beg for food, since the mode is more dismal than the "G" major. By changing the chorus parts very little, Berger can change the tonality easily from the major key to this mode. The I and vii chord ostinato remains somewhat intact. Instrumentation, rhythm patterns, dramatic involvement, dynamics, tempo, and choral parts all remain basically the same.

Another introduction ritornello, found in mm. 31-35, uses the first phrase, but this time in the key of "G" minor. This modulation, happening abruptly in measure 30, could have been in anticipation of the Grasshopper's upcoming solo. The last three measures are different than the original in the flute parts, which now use several repeated pitches rather than scale passages. The dynamic
markings have also been changed to *mezzo piano*. These three changes can suggest a different attitude for the Ant entering, busily gathering food for the winter. The Grasshopper approaches the Ant and begins to bargain.

The Grasshopper solos are not hard to learn, since the melody, rhythm, and harmony closely compare with the choral portions of the piece. Measures 36-40 state the first solo, at a *mezzo piano* level. The bright-sounding key of "G" major is appropriately used for this character's solo and when the chorus makes inference to her. The vocal line and piano and string bass accompaniment melodically and harmonically follow mm. 12-16. The Grasshopper and Ant interact during this solo passage.

A short segment of the choral section is found in mm. 40-42. The melody is different than the original chorus melody, but similar to mm. 17-18 and 29-30, and is sung unaccompanied.

An embellished version of the opening six measures can be found in mm. 43-48. The flutes play intervals of sixths as well as the original thirds. These two intervals seem to be favorites of Berger, since they are also found in choral lines. Thirds and sixths are aurally pleasing, yet sometimes difficult for students this age to sing. The dynamic level changes to *fortissimo*, possibly foretelling the mental state of the irate Ant, who reacts to
the begging Grasshopper.

The first Ant solo, found in mm. 48-50, is similar to the Grasshopper solo, yet is found in the key of "A" minor. This key change relates to Berger's idea of characters being represented by different keys. The somber Ant could be exemplified by a minor key. The dynamic level changes to **forte**, depicting the enraged Ant.

The next choral section, mm. 50-54, is similar to mm. 40-42. The last two measures are sung **a cappella** and use the text "said she, looking shame at the borrowing dame," referring to the interaction between the two characters.

The next reoccurrence of introduction material happens in mm. 55-66. The second phrase, mm. 61-66, is different, however, because of the piano accompaniment. Block chords are found in the middle ranges of the keyboard, and arpeggiated chords in the lower ranges. The section is played **legato** and **piano**, and the chord pattern changes to a vi, IV, ii-7 chord progression, with the root movement being in thirds. This interlude could set the stage for the next Grasshopper solo, when she is asking for sympathy and excusing herself for not working.

The second Grasshopper solo is found in mm. 66-72. This section is like the first solo, except for a few changes. The dynamic marking has been changed to **mezzo**
forte, the choral narrative has not been included in the middle of the solo, the text has been changed, and finger cymbals have been added. These changes could have been made to add variety and help mold the music to the text.

An abrupt modulation in measure 72 returns the key to "G" minor, for the upcoming Ant solo. In this instrumental interlude, mm. 72-80, the last four measures are quite different from the original. The piano is not used, except in mm. 75-76. The percussion instruments play sustained rolling patterns for the last three measures, ending with an accented downbeat. These last three measures are quite appropriate, since the Ant will follow with a fiery solo threatening the Grasshopper. This section is used dramatically for action between the Ant and the Grasshopper.

The second Ant solo provides the climax to the song and is found in mm. 80-86. Not only is the moral stated in this section, but the music makes interesting changes from anything that has happened before this passage. This portion starts with a dramatic pause, to turn the audience's attention to the Ant. The Ant then sings the solo at a forte level. The harmonies consist mainly of i and VI-7 chords. The first phrase, "You sang songs?" contains an octave leap in the voice, then is followed by another dramatic pause. The second phrase, "I'm so glad,"
uses the same musical material, but is sung piano and in a sneering manner. The moral is stated as "For 'tis plain at a glance, Now's your time come to dance" being sung at a subito forte, in a threatening manner. The use of octave leaps could symbolize the Grasshopper now having to dance and jump. This variety in the vocal line and the use of pauses demand the attention of all who are listening, and therefore reinforce the moral.

The piano and string bass are the only accompanying instruments in this passage. The piano plays in the upper register for the first two phrases, using block chords. At the statement of the moral, the left hand changes to the lower register, and the string bass is added. The piano returns to a pattern using descending thirds in the upper range, which doubles the voice an octave higher, while the lower range outlines the chord. The string bass doubles the bass note of each chord. The climax to the piece is not only depicted by the text, but the music as well.

The instrumental ritornello found in mm. 86-94 is used as transition from the solo sections to a repeat of the opening choral line. The flutes begin up a minor third from the original, still in "G" minor. An abrupt modulation to "G" major occurs in measure 88, beat four, to move from the minor key used for the Ant to the major
key used by the chorus. The flutes drop down a perfect fifth from the original in measure 90. The piano part, starting in measure 91, is similar to mm. 55-65. At this point the harmony changes to IV and ii chords. This section is also used to move from the slower tempo and louder dynamics of the Ant solo to the faster tempo and softer dynamics of the choral narrative. The Ant and Grasshopper exit at this point. Other singers continue improvisation of the field.

The final choral reoccurrence of the piece takes place in mm. 94-100. This segment is exactly like mm. 12-18, including the text. Repeating the opening text gives emphasis to the previously stated moral. This portion adds balance and symmetry to the piece.

The final section of the piece is another introduction ritornello. Percussion is deleted from this portion until the last chord. The flutes move up and down by seconds and thirds. The piano starts in the middle ranges, then adds the lower ranges, temporarily using only the lower ranges in imitation of the flute melodies. At measure 105 the flutes stop playing. The piano and string bass alternate between a I chord and a vii chord over a "g" pedal for mm. 107-109. The piano volume stated in measure 100 becomes even softer in the final three measures to make the last sforzando chord
more obvious. As in the preceding two songs, this one ends with a I chord, found on the downbeat, using the piano, string bass, tambourine, and flutes.

The main elements of unity in this piece are texture, similar instrumentation in returning sections, and tempo. The instrumental introduction reoccurs seven times, the choral sections four times, and the solo sections three times, to provide aural familiarity. This song is almost symmetrical, yet the later part contains an extra instrumental section and another solo section.

Berger uses unusual stylistic elements in this piece, some of which were already referred to in the previous two fables. He uses modal key centers in mm. 24-30. Unusual chord ostinatos can be found in the introduction and ritornellos, and the choral narrative sections. Extended tertian harmonies are again used, beginning in mm. 3 and 4. Text painting occurs in mm. 17 and 80. The fauxbourdon effect is found in mm. 13 and 95. More dynamic changes are found in this piece than in the other two. The Ant and Grasshopper melodies are similar to choral melodies, until the moral section, starting in measure 80. This portion also uses the only dramatic pauses and tempo changes. Several a cappella sections occur, whereas the only other short segment happens in "The Raven and the Fox," mm. 79 and 80. Berger also
introduces the concept of treating the Ant with tonality different from other sections of the piece.

Several stylistic characteristics are common to all three of these pieces. The final chords are always of short duration, played on the downbeat of the last measure, and involve most of the instruments of that section, but never the voices. In "The Raven and the Fox" and "The Grasshopper and the Ant," the final chord is marked sforzando, while the chord in "The Fox and the Grapes" is marked pianissimo.

Berger uses the same instrumentation for like passages within each piece. One example of this would be the instrumental introduction and ritornello in "The Raven and the Fox," which always uses the tambourine, piano, and two flutes. Similar chord progressions are also found in like passages. An example of this would be the instrumental introduction and ritornello in "The Fox and the Grapes," containing mostly planing of thirteenth chords. These two concepts also exist for solo and choral sections.

Choral narrative sections are always preceded by an instrumental introduction or ritornello, causing a strophic effect. The solo passages in "The Grasshopper and the Ant" are preceded by an instrumental ritornello. Solo sections within "The Raven and the Fox," however, are preceded by a second instrumental interlude. This format
provides balance to the overall form of the pieces and promotes aural familiarity for the audience.

Tempo changes rarely occur in the three pieces. The first two fables remain at a constant speed. The only deviation occurs in the third fable, during the Ant solo, mm. 80-86. Berger chose this place to emphasize the climax and moral.

The technique of gymbel occurs in all three fables. Choral and flute melodies often move in parallel thirds, usually accompanied by supportive harmonic structures. Examples of this effect could be found in the introduction and instrumental interludes of "The Raven and the Fox," the choral sections of "The Fox and the Grapes," and both the instrumental and choral portions of "The Grasshopper and the Ant."

Berger uses unusual chord progressions in all three pieces. Planing of thirds, fifths, and thirteenth chords and harmonic ostinatos are occasionally found in the work. Extended tertian harmonies exist in all three pieces.

The English translation of the three fables, done by Elizur Wright, is somewhat different from the version Jean Berger used for this work. The comparison can be made by viewing chapter five of this thesis. The second and third pieces, using text adapted by Berger, vary only
slightly from Wright's translation. "The Raven and the Fox," however, differs in text. This researcher believes that the text was changed only slightly to fit the music, since Berger stated he most often starts with the text and composes the music to fit the lyrics.
CHAPTER VII

A RATIONALE FOR USING THIS WORK IN
MIDDLE SCHOOL CHORAL EDUCATION

Finding appropriate music for a choral group is a difficult, time-consuming, continuous process. The problem can be compounded when dealing with an adolescent choir. Students may hesitate to sing songs which have not been accepted by their peers. The changing voice, found in both male and female at this age, can cause insecure feelings in the individual singer, prompting the student to participate less. Singing music that is too difficult, too dramatic, or too demanding of the voices can cause damage to the growing voices and present an unpleasant, strained performance. Just as poor as this is the singing of material which demands nothing of the singers, producing a light, thin, devitalized tone. The ideal music for seventh- and eighth-grade choirs enables the students to sing freely, so that the voices can function easily with undue pressure and physical vitality.

Jean Berger's Three Fables is appropriate music for seventh- and eighth-grade singers. The work is appealing to an audience as well as the students who are
performing the work. This multi-faceted piece promotes learning of musical style of the twentieth century, provides students with the opportunity of working with an instrumental ensemble, and encourages the creative outlet of dramatic improvisation. Musical training previously introduced can be reinforced during the rehearsal preparations. Choral techniques to be introduced and/or reinforced at this educational level can be directly applied to the rehearsals and performance of this work. Students can also benefit from the extra-musical learning situations provided by preparing this visual and aural performance experience.

Middle school students can achieve whatever standard of excellence is presented to them by the teacher. These standards can be realized by using good literature, training toward sight-reading skills, encouraging rehearsal techniques, development of good tonal qualities, insistence of good musicianship skills by the individual student, and a great deal of energy put out by both the teacher and students.

*Three Fables* is an appealing work to both audiences and student performers. Melodies are singable and retainable. There is no greater compliment to a composer of children's music than to have a student voluntarily singing a melody. A student working on *Three Fables* was
found humming one of the melodies during her free time, when she thought she was alone. These lyrical melodies are easily learned and retained.

Seventh- and eighth-grade singers and their audiences appreciate lyrics that are non-romantic, non-sexist, and traditionally respected. The text of Three Fables adheres to these qualities. The text adaptations presented by Jean Berger are also easy to understand and therefore easily memorized. A cherished characteristic found in this age student is wit. The light-hearted approach of the story line in fables, use of animals as the characters, and pointed morals are consistent with the sense of humor of this age person and therefore secure a rapport between the student and the musical work. The use of imagination and feeling of fantasy related to fable texts also adapts well to dramatic improvisation, which Jean Berger suggests for the performance of this work. Unlike many pieces found suitable for this age group, the lyrics of Three Fables are creative, witty, and will not lose vitality with time and use.

A performance of Jean Berger's Three Fables is meant to be a unique experience. The aural experience can be pleasant by itself, yet the visual effect of all singers being involved in dramatic improvisation completes the
total experience. **Three Fables** is the only work written by Jean Berger for children's voices similar to this style. Dr. Berger has written a number of adult works in a similar style and feels this new idea of staged performance has been long overdue. He sees the United States' non-professional choral activities as among our proudest achievements of our civilization and felt obliged to "invent" works which would correspond to the artistic metabolism of his contemporaries of the United States. His actual idiom is, by design, totally based on our traditional musical speech. He believes that music is language, a medium of speech. Language cannot be arbitrarily altered, but must be allowed to grow organically, so music ought to be left to a comparable growth.¹ These thoughts were the basis on which he wrote **Three Fables**, **Barely Missed**, **The Pied Piper**, **Birds of a Feather**, **Yiptah and His Daughter**, **Stone Soup**, and **The Cherry Tree Carol**. These works resemble each other in performance style.

Jean Berger felt a need for change in choral performances in the United States. From this feeling grew the concert idiom found in these previously mentioned works. The traditional style of choral performance, that of a choir standing on risers, being musically led by a director, and accompanied by a pianist, grew out of a nineteenth-century German concept. Dr. Berger felt this
style would not last nor is suited for contemporary United States. A more congenial concert event was needed to keep vitality in choral concerts. "Since the aristocratic image has never made a more than fleeting impression on the cultural endeavors of America, the history of the concert in this land is that of an imported product, sponsored more or less self-consciously." The traditional style of choral performance will doubtfully be replaced by this new style of performance, yet this variety should be investigated.

Three Fables is a staged work with opportunities for each singer to become very involved with the stage action.

While there are certain main solo roles which must be portrayed in a fashion characteristic of the personality of the role, the remaining singers are not relegated to a simple "stand and sing" attitude. Their action and reaction are vital to the interpretive success of the main roles.

Works of this style lend themselves to a variety of approaches, and this brings about the fascination within the singers. The works allow the singers to develop their own spontaneous creativity by their movement and actions. An audience viewing such a performance can feel a compulsion to respond to a concert setting, to become involved in the text and music, and to feel an impact on their experience at that moment. This can be done by adding a
visual effect to the aural performance. Although this performance concept is similar to opera, Dr. Berger doesn't feel it could replace opera. Unlike opera, the group of singers is the most important element, not the solo singer and actor.\(^4\)

This style of staged performance, similar to Greek drama, would be more plausible to adolescent-age students than older people. In children and young adults, the world of reality and the world of fantasy are often intermingled. Thirteen- and fourteen-year-old people are struggling with physiological changes and demands from the adult world. Externalizing fantasies doesn't often happen, unless it is through opportunities of drama and music. Seventh- and eighth-grade students are still young enough to be somewhat uninhibited in their creative movement and could therefore provide a quality performance of the work. These people should be given the opportunity to creatively externalize their world of imagination.

Jean Berger chose instruments for the accompaniment that would fit the atmosphere of fables. Two flutes, marimba, celeste, tambourine, glockenspiel, string bass, triangle, side drum, finger cymbals, and piano are used. These instruments relate to his description of the desired effect of the piece: "The key word to the staging of these three scenes should be the term 'fable'; there should be
fantasy, imagination, playfulness—in short, fun." Choosing these instruments enhances the imaginative attitude related to fables and provides the opportunity for singers to work with an unusual combination of instruments.

Unlike many pieces written for adolescent voices today, the accompaniment of Three Fables not only forms a basis for the vocal parts but also provides instrumental ensemble passages as well. Sections of the work could be called ritornello since these instrumental passages use the same material and return several times. Jean Berger takes this opportunity to show the musical capabilities of the instrumentalists. During the passages of vocal parts, the number of instruments are fewer so that the vocal lines will not be overwhelmed. This work is a challenge to instrumentalists and could therefore provide an opportunity for music students enrolled in band and orchestra.

A second consideration when choosing music should be whether or not a work is suited for the performing group. Ranges of the vocal parts should be considered, especially for this age group. Passages where tessituras lie uncomfortably high or low could make the music too demanding for voices of this age. Divisible parts often cause problems, depending on whether strong singers are
divided into equal groups. Textual content can often be either too mature or immature for adolescents. Rhythmic, intervallic harmony, and interpretation difficulties should be within the group's capabilities. Immediate success and long-range challenge are important concepts to consider, especially when dealing with the short- and long-range attention spans of adolescents. The piece should provide the opportunity for the singer to learn more about choral music. Singers should feel they can successfully perform the work. Rehearsal time, available instrumentalists, reading skills of the choir, available accompanists, and available funds are also important factors when considering music for performance. While examining Three Fables, other factors the director should keep in mind are spontaneity continuing, ease in memorizing, and whether the piece will withstand intense rehearsal. All these elements were taken into account when deciding whether this researcher's choir could use Three Fables in a concert situation. Only a few of these factors caused difficulties during rehearsals and the performance.

Adolescent students should be exposed to quality twentieth-century music. Creative expression related to contemporary music is an integral part of most music education methodologies. Music education must accept the obligation to nurture the development in appreciating
contemporary compositions. Karen Zumbrunn states this need in her experimental study of seventh-grade students listening to contemporary music.

While the use of contemporary music in the schools is no panacea, the inadequacy of nineteenth-century music for preparing the children's ears for the music of today is obvious. Teaching for music appreciation through contemporary music alone did increase students' perception of the aesthetic elements of contemporary music. Seemingly, it is only through exposure to contemporary music that sensitivity to it can be developed.6

Although *Three Fables* would not be used strictly for listening, it will expose students to quality choral music of the twentieth century.

Proper choral techniques can be introduced and/or reinforced at the adolescent level through the use of quality literature. These techniques include:

1. correct breathing
2. pitch and interval discrimination
3. resonation
4. diction
5. appropriate phrasing
6. dynamic contrast
7. tonal production
8. development of flexibility
9. extension of range
10. interpreting marks of expression
11. interpreting the emotion of the text
12. hearing pitches from different instruments
13. singing parts that are independent from the accompaniment
14. becoming familiar with dissonance
15. being able to sing independently from the other vocal part

All these choral techniques can be learned or reinforced through working with the score of *Three Fables*. 
Jean Berger's choice of unusual accompaniment instruments for *Three Fables* presents unusual demands on singers. For most of these students, the piano has always been the primary accompaniment instrument. Hearing their entrance pitches from other instruments can sometimes be difficult. Exercises in mentally hearing their pitch before singing it should help. Careful rehearsing with the instruments would be the ideal approach to this problem.

*Three Fables* requires that each section of singers becomes an independent group. Because of staging possibilities, singers could be surrounded by people singing the other part. The accompaniment often does not always play the vocal lines. These are challenges needed at this age level to promote independent singers.

Marks of expression and interpreting the emotion of the text are finite techniques often neglected in choral education of previous years. Interpreting expression marks demands students to study the score further. Interpretation of text enables students to use their imaginations. These interpretive techniques can provide the polish in an exciting performance and educate students in musical style.

Rehearsing and performing a work such as *Three Fables* can also teach students extra-musical skills.
Cooperating with instrumental music and drama instructors can enlighten singers to rehearsal and performance techniques of other directors. Watching and listening to students in other performing fields can promote mutual respect for other curriculum areas. Working with people other than just choir members can form a rapport for a solid performance.

Dramatic participation plays an important part of students' performance of *Three Fables*. Improvisation is the main approach to be used during the rehearsals involving drama. Students should be guided to express themselves through independent thinking. Spatial and body movement should be stressed when involving students in improvisatory exercises. These exercises should free the minds and bodies and enable participants to creatively express animals, actions, and environment found in the fables. Improvisation can not only educate the students in their participation of *Three Fables* but also free the students in dissolving emotional tensions, encourage preparation for new experiences, promote creativity, allow awareness of the senses, and build appreciation through sensitivity.

*Three Fables* is a work well-suited for educational and performance settings. The piece is appealing to student performers and audiences. Proper choral techniques
and education of musical elements can be introduced and/or reinforced through rehearsals and performances of this staged musical event. Students can work toward the free and independent function of sensitivity to beauty, called the aesthetic. Freeing students from conformity and developing individual tastes for self-reliance should be an aesthetic goal of all music education. *Three Fables* not only offers students the availability of quality music for this age level but also offers the opportunity of creative movement and improvisation. This work should be pursued by choral educators of upper elementary and junior high school students.
Notes to Chapter VII


A PRODUCTION ANALYSIS OF THREE FABLES

Once this researcher had decided to perform Three Fables with her Roosevelt School seventh- and eighth-grade choir, the production process began. To help other directors in this production process, she chose to include a portion of a daily journal in this thesis.

The production analysis of Three Fables includes all requirements of preparation for the performance of the work. Music educators who wish to bring such a work to concert should become familiar with the procedure. Preparation by the director before rehearsals begin is essential. Meetings with all directors to be involved are also important. A daily rehearsal plan is required for optimum use of rehearsal time. Extra rehearsals with instrumentalists and vocal soloists need to be scheduled. Introducing choral students to dramatic improvisation and blocking of scenes should be planned into rehearsals. A concert date and place need to be confirmed. Discussion of concert attire, make-up, gathering of props, stage planning, dress rehearsal scheduling, and writing and printing of the concert program should all be discussed with all directors.
and students involved in the performance of Three Fables. Setting a schedule before rehearsals begin could alleviate problems in planning time as the performance date draws closer.

Several directors are needed for a quality performance of Three Fables. The choral director should be the main director. This person should make the majority of decisions, be the actual director for the performance, take the responsibility of keeping all persons informed as to rehearsal schedules and deadlines, keep in close contact with all directors as to progress and changes needed, be responsible for the writing and printing of the concert programs, set the performance date and place, confer with all persons involved with staging logistics (principal, janitors, etc.), and keep the energy levels at an optimum level for a successful performance.

The final production of Three Fables, as related to this thesis, was performed at Roosevelt School, Missoula, Montana, on May 30, 1985. The researcher of this thesis was the main director of the work. The choir involved was the Roosevelt School seventh- and eighth-grade choir. At this time, Mr. Blaine Lee was a student teacher in music from the University of Montana Music Department and assisted in choral rehearsals, instrumental rehearsals, and accompanied the work in concert, playing
the piano part. Mr. Carl Smart, band director at Roosevelt School, prepared several band students to play some of the instrumental parts of the accompaniment. Ms. Katy Roebke, orchestra director at Roosevelt School, played the string bass during rehearsals and the concert. Mrs. Susan McCormick, the drama director at Roosevelt School, led the choral students in their investigation of dramatic improvisation, blocked and directed the scenes, and helped with getting props, and planning and applying make-up. This researcher was thankful for a supportive and cooperative group of directors.

Before actual rehearsals take place, the choral director must prepare him/herself for rehearsals. The stylistic and theoretical analysis should be done long before rehearsals take place. This will enable the person to musically know the piece thoroughly. Learning both vocal parts and being able to sing either part in an a cappella style will help during the choir's learning process. The director should be able to play both vocal parts simultaneously. The piano accompaniment should be mastered to a point of being able to play it while singing a part or while closely listening to students singing the parts. This type of preparation should happen before introducing a choir to any piece, since rehearsal time will be used to its optimum and build trust and confidence.
in the choir.

Prior to introducing students to the work, all directors should be asked to commit the needed time and instrumentation. Discussion should follow as to needs of those directors. A short period of "brain-storming" can also be beneficial, discussing and trying to implement ideas from other directors. Since a student teacher was involved in this project, the director reviewed the entire project and purpose with him. All directors were provided with a copy of the researcher's thesis proposal, a short history of Jean Berger and his works, the history of these three fables, and a synopsis of the stylistic analysis of the work to help in their interpretation of the work.

The following is a journal containing the pre-set rehearsal schedule and any needed changes. As in working on any musical piece, unanticipated problems arise, with which the director must deal. These areas of concern are also included. Please note that the entire rehearsal period was not used for rehearsing Three Fables. A sight-reading and ear-training curriculum was established for this choir in January of the same year and was continued throughout this time period of rehearsing Three Fables.

Wednesday, April 9, 1985

Choir students were introduced to Three Fables for the first time. Most of this rehearsal was used to look
at specific elements typical to *Three Fables* and Berger's other SA and SSA choral works. We read through Berger's adaptation of the fables, found in the introductory pages. The instructor pointed out the addition of instruments to the accompaniment and the instrumental interludes.

Explaining similarities throughout the piece made students less apprehensive about the length of the work and the resulting demands on their memorizing abilities. Use of thirds and sixths was discussed, noting the repeated melodic lines. The use of little syncopation and the simplicity of rhythm patterns eased their minds. Since the accompaniment often doesn't support vocal lines, students realized that they must become independent singers.

Choir members are often interested in performing solos and in small groups. We looked at the solo parts for the Fox in fables number one and two, and the Grasshopper and Ant solos in fable number three. The use of clapping and rhythm instruments by a small group, found in number two, also intrigued a number of students.

Anticipating meter changes and modulations can help students in sight-reading. We made mental notes about these changes found in *Three Fables*. The remainder of the period was spent in sight-reading through the work, the director playing vocal parts when appropriate and filling in with the accompaniment whenever applicable.
Thursday, April 10, 1985

Students of any subject area should know what is expected of them. Part of this rehearsal was used in explaining the project to choir members and its relationship to the researcher's thesis. Emphasis was placed on the visual as well as musical importance. A brief discussion followed about dramatic improvisation. Ideas from students were encouraged, as would be encouraged throughout the rehearsal process. Reminding the choir of the spirit surrounding fables (playfulness, wit, use of the moral) set an exciting tone to the rehearsal. The remainder of the time was spent reading through "The Raven and the Fox." Students interested in auditioning for the solo sang the solo passages.

Monday, April 15, 1985

Through careful study before introducing the piece to students, the director found a number of places where students could have trouble. These places, such as the octave leaps in "The Fox and the Grapes," should be drilled early in the rehearsal process. Canon entrances following the octave leaps were also practiced. Techniques in securing these passages may differ with choral music educators.

Singing in parallel thirds can be a challenge to people this age since their ears are not often trained to hear close harmonies. The tendency is to sing the other
choral part. Since Three Fables uses a lot of parallel thirds motion, this was stressed from the outset. This concept was first introduced through "The Fox and the Grapes," page 19. Vocal exercises using parallel thirds were then used. Note: rehearsal dates will not always be consecutive. A sharing program exists in the school, involving band, orchestra, and choir members who choose to participate in two musical electives. The entire choir, therefore, does not meet every day. These rehearsal dates refer to the days when the entire choir is present.

Wednesday, April 17, 1985

The concept of singing in thirds was reviewed. This vocal technique was then applied to "The Grasshopper and the Ant." The Grasshopper and Ant solos were introduced and people interested in auditioning for these solos were encouraged to participate when appropriate.

Tuesday, April 23, 1985

Working in the a cappella style will often secure the vocal part more readily than when using the piano to play along with the part. Since the two vocal parts of "The Raven and the Fox" are independent, this fable provides an opportunity to work with no accompaniment. By using this technique, students' ears can be more rapidly trained to hear the pitch intervals and therefore
sing the line independently. Learning a vocal line first by the a cappella technique eases transference to singing the line with an accompaniment that doesn't support the vocal lines. Repetition of the choral lines in "The Raven and the Fox" speeds security in singing the lines with no accompaniment.

The Fox solo passages in this fable also have little support from the piano accompaniment. Students auditioning for the solo were therefore rehearsed with no accompaniment.

Wednesday, April 24, 1985

"The Grasshopper and the Ant" contains lines of descending thirds and can be particularly hard to sing since students want to end the phrase with the last note being below proper pitch level. Measures 17 and 18 were therefore given close attention, bearing in mind the flute part entering in measure 18 with the same note (an octave higher) on which the altos end. This same situation exists in mm. 29-30, 40-42, 50-54, and 98-100. All of these passages were rehearsed.

Monday, April 29, 1985

The Ant solos in "The Grasshopper and the Ant" contain octave leaps and intervals of a seventh. Using a change of register can be an intricate procedure for
students this age. Since this is good training for all
students, mm. 48-50 were rehearsed by the entire choir.
Application of this technique was then applied to the
octave leaps in "The Fox and the Grapes," mm. 15-16. The
canon entrances in mm. 17-19 were also reviewed.

Wednesday, May 1, 1985

"The Fox and the Grapes" contains a section of six
measures which are to be clapped or played on rhythm
instruments. These rhythm patterns do not follow a set
pattern. Since students are to ideally perform this
section with no director, this section should be repeated
many times in practice. Students found this passage very
challenging in memorization. They also discovered and
applied usage in rhythm sight-reading skills.

Canon entrances in mm. 37-40 of "The Fox and the
Grapes" were also reviewed. The remainder of the rehearsal
was used to completely go through "The Fox and the Grapes"
unaccompanied.

Thursday, May 2, 1985

Continuing working in the **a cappella** style, "The
Grasshopper and the Ant" was reviewed. Several entrances
of phrases are different than the opening choral section,
and these spots were noted and rehearsed. One of these
places can be seen in measure 26. Students especially
needed help in the scale-like patterns of descending thirds, such as in mm. 40-42.

Students who were interested in singing solos were again auditioned in class. Since many qualified choir members tried out for these solos, selection was difficult. Choir members not involved in the auditions were very supportive of those who were auditioning.

Monday, May 6, 1985

"The Fox and the Grapes" presented more problems than anticipated. The choir director assumed that the octave leaps on pages 17 and 18 and the canon-like entrances on page 21 would cause difficulty, but these passages caused even more difficulty than anticipated. These sections were once again drilled. Following this work, the entire second fable, "The Fox and the Grapes," was reviewed in the a cappella style.

Fables one and three were then rehearsed with no accompaniment. Students were having less trouble with these two fables, possibly because the melodies were more singable and often repeated.

Since the parts for the instrumentalists were not available in individual scores, the parts had to be written out. Because of this delay, these students started a little late. This was the first time the band director
rehearsed with the instrumentalists, doing this outside of class time.

Wednesday, May 8, 1985

The memorization process started on this date. "The Grasshopper and the Ant" seemed most ready to start memorizing, so this fable was worked first.

Diction needed a little work at this point, especially consonants at the end of phrases. "The Raven and the Fox" was reviewed, noting "k" at the ends of phrases. This rehearsing carried over into "The Fox and the Grapes," with work needed on "x" and "p" at the end of phrases.

The choir director didn't anticipate problems in two places in "The Fox and the Grapes." Measures 31-36 seemed to present the most trouble. Since this passage also introduced the moral, students should feel especially confident when presenting this passage. Pre-hearing the intervals and singing the phrases in a cappella style seemed to help.

The concert date was set for May 30, 1985. Since this work would not demand a concert in itself, the production was established as part of the Roosevelt School Spring Concert. Rehearsals to begin blocking and work in improvisation were also set. These rehearsals would
begin Monday, May 13, during regular choir time.

Monday, May 13, 1985

The drama director worked with the choir for a portion of the period, introducing students to dramatic improvisation. Students were very responsive to pair activities involving mirroring each other. This process uninhibited the choir members and they carried their ideas to group projects of forming machines with their bodies. One person assumed some physical level, having one part of the body moving continually. Another person attached him/herself to the first person, using a different level and motion. This process continued until every person of the group was involved.

The remainder of the period was used to work out problem spots which were not anticipated by the choir director. Measure 26 of "The Grasshopper and the Ant" seemed unstable with the leap of a fifth on the fourth beat. Finding pitches from the flute parts presented problems in measure 12 of the same fable. Work on hearing the pitch before it was sung seemed to help.

"The Fox and the Grapes" again needed work. Measure 7, using descending thirds, posed problems. The octave leaps and canonic entrances of page 17 were reviewed. Students asked also to go over the clapping
patterns on page 18. With little improvement showing, the choir director suggested that she would direct them for that particular passage. Students seemed relieved and felt they could perform the rhythm patterns with some help from the director.

Tuesday, May 14, 1985

A portion of this period was used to review the entire work while using scores and the piano portion of the accompaniment. Because students felt secure with their parts, having rehearsed mainly in the a cappella style, the transition to using the piano was not as difficult as students had imagined it would have been.

The drama director continued work in dramatic improvisation. Students were divided into groups of five people and levels were investigated. The groups were then given a limited time to produce as a group three emotions: fear, excitement, and rage. Each group then performed their composition. Their next assignment was to form a picture of vines using ladders. From the vines, students were to change the picture to reveal a group of monkeys. This picture was then changed to show insects. The final picture was to show ravens. Body movement was stressed as being just as important as the total picture. This exercise helped students formulate ideas relating to improvised
movement used during the fables.

Wednesday, May 15, 1985

"The Grasshopper and the Ant" was reviewed by memory. The piano accompaniment was played and students adapted well to the addition of an instrument.

"The Fox and the Grapes" was reviewed by memory. The sudden dynamic changes on page 17 were also drilled.

Students used two ladders to improvise a vine growing up the ladder. Emphasis was put on use of arms and legs interpreting the tendrils of a vine. Keeping the same two groups, pictures using movement were formed to interpret grass swaying in the breeze. Animals were then shown in groups, similar to the exercise of the previous rehearsal.

Monday, May 20, 1985

"The Fox and the Grapes" was musically reviewed, working with the piano accompaniment. Students still had difficulty singing the piece from memory. The clapping section went very well with the director leading the small group playing rhythm instruments.

The drama director worked with the two vocal sections as two visual groups. Each group had a ladder to use for a picture. The groups started on the floor and slowly "grew" up the ladder as a vine would grow. The
two persons on the top of the ladders hung a bunch of grapes from their branches. The drama director then blocked the movement and acting of the Fox. This improvisation was then added to the singing and playing of the accompaniment.

The choir director met after school with the instrumentalists. This was the weakest part of the production. Time was spent correcting rhythms, tempos, and simplifying the celesta part, since this percussionist wasn't trained to play a keyboard instrument.

Wednesday, May 22, 1985

"The Raven and the Fox" was first musically reviewed, students singing from memory and the piano accompaniment being used. Since the choral melodies are repeated, the choir only had trouble with memory of the text and entrances. The piano part supports the choral lines well and adaptation to using the piano was little trouble.

Following a brief discussion of make-up and costumes, the drama director blocked "The Raven and the Fox." Eight students were used to be the ravens, perched on the two ladders. The "Head Raven" held in his beak a yellow balloon, symbolizing the cheese. The balloon was chosen because it could float down when dropped, delaying
the action and calling the audience's attention to it. The remainder of the choir froze in a "picture" during the singing, moving to a new picture only during instrumental interludes. The drama director then blocked the movements of the Fox.

During these drama rehearsals, several techniques were stressed by the drama director. The action of solo characters was blocked, yet improvisation was not blocked. Too much rehearsing of improvisation could mar the impact and spontaneity.

The choir director worked with several of the instrumentalists after school. These students still needed help, so several additional rehearsals were set.

Thursday, May 23, 1985

"The Grasshopper and the Ant" was musically reviewed using the piano accompaniment and no scores. This fable had always been musically strong and memorization was easily accomplished.

Blocking for this fable involved mostly the two solo characters: the Grasshopper and the Ant. The drama director blocked these two parts and then set a picture for the remaining choir members. The picture involved levels of grass, frozen when singing but swaying during the instrumental interludes.
The choir director gathered all information needed for the writing and typing of the program. Secretaries and printers were notified as to deadlines. The principal and janitors of the school were brought up to date as to deadlines and needed facilities, furniture, lights, and microphones.

Friday, May 24, 1985

Discussion was held with choir members about costumes. Ravens were to be in black hats, with the Head Raven in make-up of a crow face. The Fox was to wear a fox costume with appropriate make-up. The Grasshopper was to be in greens and golds with a matching made-up face. Since many choir students were also to play in band or orchestra, concert attire was chosen for the remaining choir members. If this work were to be performed alone, costuming could be an exciting possibility to explore. All make-up was applied by the choir and drama directors.

Tuesday, May 28, 1985

This choir period was used to go over vocal parts, but not using acting. Because students were not placed in their secure sections on the risers, some choir members tended to be singing the other part. A concentrated review of vocal parts was followed by students' ideas and suggestions.
The choir director again worked with the instrumentalists after school. These students seemed more secure with their parts, yet last-minute adjustments had to be made.

Wednesday, May 29, 1985

The entire work was rehearsed in the gym, where it would be performed. Minor adjustments had to be made because of the facility. Choir members needed to become accustomed to working with all the instruments and listening more carefully in the huge, acoustically poor gym. Spacing was also a little different in the gym and adjustments had to be made.

Thursday, May 30, 1985

This time was used as the dress rehearsal. Since other groups had to rehearse in the gym as well, Three Fables was only run twice. Most students felt secure and excited about the performance.

The final performance basically went well. The audience was enchanted with the idea of implementing an instrumental ensemble and dramatic improvisation into a choral work. There were several flaws, mostly by instrumentalists, since they were not properly rehearsed by the band director. Investigating more ideas of costumes and make-up could have further enhanced the performance.
The choir director has a number of suggestions to any director wishing to perform *Three Fables*. A solid choir, which has preferably been involved with stage productions, is needed. The Roosevelt Choir had had a few experiences in this area but was not a very strong choir. Strong singers are a must. Several vocal entrances were missed in the performance. More rehearsals, using the entire ensemble, could have alleviated this problem. Instrumentalists should have been more well-prepared. If the band director has little time to work with these students, the choir director must hold these extra rehearsals. Use of more costumes would have enhanced the atmosphere of the fables. More use of dynamics and emphasis on morals would have been welcomed by the audience. More rehearsals with large-group blocking of pictures and in the performance facilities would have built more security in the choir members.

Performing *Three Fables* was a challenge for everybody involved. The work can easily supply the needed energy and hold the interest of all who are involved. The work would be an ideal finale to a concert involving other SA and SSA works by Jean Berger.
CHAPTER IX

CONCLUSION

This researcher has tried to establish the needs of middle school choral students and therefore encourage the use of Jean Berger's *Three Fables* in a choral education program. Choosing quality contemporary music containing educational uses is a difficult task. *Three Fables* fits the requirements music educators should use when selecting music. Musical elements which have been previously learned can be applied to such a work. Proper choral techniques for this age voice have been suggested and can be applied to this piece. Exposure to a new performance setting can involve the creative use of students' imaginations. Stylistic implications of twentieth-century choral music can be introduced by producing *Three Fables*.

Enlightening readers to the history of fables and Jean de La Fontaine's life was also important to this project. Fables will always be considered a classic form of literature because of the use of animal characters and morals. People can easily relate situations of fables to human everyday thoughts and actions.

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Jean Berger's history can be found in many articles and dissertations. This researcher tried to compile all of the available information and present a thorough summary of the composer's life. His living in several different countries helped develop his unique style. The melodies of France and rhythms of Brazil can be heard in most of his SATB works, but these influences had little impact on Three Fables. He is always fascinated with reading and text usage. This is brought out in his music through his delightful adaptation of musical phrase lines to lyrics. Developing an unusual concert setting shows his concern for audiences. Berger cares to add variety in choral performances. He therefore chose this style, rather than the tradition of a choir standing on risers.

Only through thorough stylistic investigation of a work can a director fully relate to students and the audience all the intricate details of stylistic interpretation. This researcher therefore felt the necessity to completely analyze Three Fables and present the analysis to music educators. Comparing this analysis to other Jean Berger SA and SSA pieces (found in appendix A) can show choral educators that the tasteful qualities of Three Fables are also found in other Jean Berger children's works.

Jean Berger's choral pieces for children and
adolescent voices should be utilized. These works, particularly *Three Fables*, contain quality material. They are enjoyed by students in studying and performing, and are enjoyed by audiences. This researcher assisted in the acknowledgment of the musical validity of this work while exposing students, music educators, and audiences to an educational and enjoyable experience.
APPENDICES
APPENDIX A

STYLISTIC SIMILARITIES TO THREE FABLES

The following outline refers to some of Jean Berger's other SA and SSA pieces. Many stylistic similarities exist between Three Fables and the following works. Compositional techniques found in both Three Fables and the piece stated will be listed in outline form. Music educators may find this section useful when considering performing Jean Berger's Three Fables.

"Give a Man a Fish," SA, piano accompaniment (John Sheppard Music Press)

Vocal parts are often in thirds; this is found in all three of the fables

Meters change; similar to "The Fox and the Grapes"

Accidentals form an illusion of borrowed chords; similar to borrowed chords from the Mixolydian mode in "The Raven and the Fox"

Modulation to the dominant key; "The Fox and the Grapes" contains several modulations, but none to the dominant key

Five Songs of Israel, unison and two part, solo voices, piano accompaniment (Pallma Music Co.)

1. "In the Plain of Galilee"

Vocal lines use thirds and sixths; similar to "The Raven and the Fox"
Texture is mostly homophonic; similar to "The Grasshopper and the Ant"

Use of ostinato harmonies; similar to "The Raven and the Fox"

The accompaniment does not support the vocal lines; similar to "The Raven and the Fox" solo lines

Octave leaps in the vocal lines; similar to "The Fox and the Grapes"

2. "O Come Let Us Sing"

Time signature changes; similar to "The Fox and the Grapes"

The accompaniment doesn't support the vocal lines; similar to "The Raven and the Fox"

3. "The Camel"

The accompaniment doesn't support the vocal lines; similar to "The Raven and the Fox"

4. "Evening's Coming Soon"

The accompaniment doesn't support the vocal lines; similar to "The Raven and the Fox"

5. "Sing and Dance"

Vocal lines are sung in parallel thirds; similar to "The Grasshopper and the Ant"

Three for Three, SSA, a cappella (Neil A. Kjos, Jr. Publishers)

2. "Better Than"

Use of parallel thirds in vocal lines; similar to
"The Grasshopper and the Ant"

Use of two modulations; similar to "The Fox and the Grapes"

Fin, Feather, and Fur, SSA, piano accompaniment (Shawnee Press, Inc.)

1. "Fin, Morning at the Beach"

Parallel sixths used in planing in vocal parts; similar to "The Fox and the Grapes" and "The Raven and the Fox"

2. "Feather, the Vulture"

Parallel thirds in choral parts; similar to "The Raven and the Fox"

Planing of major and minor triads in the accompaniment; similar to "The Fox and the Grapes"

3. "Fur, the Caterpillar"

Change of time signature; similar to "The Fox and the Grapes"

The accompaniment supports the vocal parts well; similar to "The Grasshopper and the Ant"

Choral parts move by thirds; similar to "The Raven and the Fox" and "The Grasshopper and the Ant"

Look Before You Leap; Three Songs for Treble Chorus, SSA, piano accompaniment (Shawnee Press, Inc.)

1. "When We Remember"

Change in time signature; similar to "The Fox and the Grapes"
Planing of thirds in piano; similar to "The Fox and the Grapes"

Short a cappella sections; similar to "The Grasshopper and the Ant"

Modulation to the dominant key; both "The Fox and the Grapes" and "The Grasshopper and the Ant" include modulations, although they are not to the dominant key

2. "The Journey Starts"

Accompaniment strongly supports the choral line; similar to "The Grasshopper and the Ant"

3. "Look Before You Leap"

Canon-like patterns in vocal parts; similar to "The Fox and the Grapes"

"Better Lose the Saddle Than the Horse," SSA, accompanied (Shawnee Press, Inc.)

Octave leaps in the choral parts; similar to "The Fox and the Grapes"

Use of ninth chords; similar to "The Raven and the Fox"

Parallel thirds are used in the choral and piano parts; similar to "The Grasshopper and the Ant"

Planing of thirds in the piano part; similar to "The Fox and the Grapes"

"Haste Makes Waste," two part, accompanied (Shawnee Press, Inc.)

Use of short a cappella sections; similar to "The
Grasshopper and the Ant

Parallel thirds in the vocal parts; similar to "The Grasshopper and the Ant"

Change in dynamics; similar to "The Fox and the Grapes" and "The Grasshopper and the Ant"

Use of seventh chords; similar to "The Raven and the Fox"

Boo Hoo at the Zoo, two part, accompanied (Shawnee Press, Inc.)

1. "There Once Was a Tiger"

Use of syncopation; similar to "The Fox and the Grapes"

Temporary modulation from the major to the minor key; same as "The Grasshopper and the Ant"

3. "You Can Laugh at a Giraffe"

Canon of vocal parts; similar to "The Fox and the Grapes"

Use of parallel thirds in the vocal parts; similar to "The Grasshopper and the Ant"

Accented patterns on beats one and four; similar to "The Fox and the Grapes"

A Set of Three (Old Sayings), SA, accompanied (Neil A. Kjos, Jr. Publishers)

1. "Soon"

Use of seventh chords; similar to "The Raven and the Fox"
Use of short a cappella sections; similar to "The Grasshopper and the Ant"

Choral parts are voiced in canon-like form; similar to "The Fox and the Grapes"

2. "The Longest Day"

Syncopation is found in the accompaniment; similar to the beginning of "The Raven and the Fox"

3. "Let Every Bird Sing"

Time signatures are changed; similar to "The Fox and the Grapes"

The accompaniment is not very supportive of the choral parts; similar to "The Raven and the Fox"

A Child's Book of Beasts, Set 1, SA, accompanied (J. Fischer and Brothers/Belwin Mills)

1. "The Yak"

Vocal parts move in parallel thirds; this is found in all three of the fables

Use of octave leaps in choral parts; similar to "The Fox and the Grapes"

Use of borrowed chords; similar to "The Raven and the Fox"

2. "The Polar Bear"

Vocal lines move in parallel thirds; this is found in all three of the fables

3. "The Dromedary"

Canon use in the opening of choral parts; similar
to "The Fox and the Grapes"

4. "The Hippopotamus"

Accompaniment doesn't support vocal lines; similar to "The Raven and the Fox"

Several modulations occur, usually up by a second; similar to "The Fox and the Grapes"

5. "The Rhinoceros"

Octave leaps are found in the accompaniment; similar to "The Fox and the Grapes"

Vocal parts move by parallel thirds; this is found in all three fables

6. "The Frog"

Vocal parts move by parallel thirds; this is found in all three fables

Vocal parts move in parallel sixths; similar to "The Raven and the Fox"

A Child's Book of Beasts, Set 2, SA, accompanied (J. Fischer and Brothers/Belwin Mills)

3. "The Whale"

Accented patterns occur on beats one and three of the introduction; similar to "The Fox and the Grapes"

Planing by thirds in the accompaniment; similar to "The Fox and the Grapes"

4. "The Big Baboon"

Accompaniment doesn't support the vocal lines very well; similar to "The Raven and the Fox"
The vocal parts enter with a canon-like form; similar to "The Fox and the Grapes"

Vocal parts move by parallel thirds; this is found in all three fables

5. "The Elephant"

Vocal lines move by parallel thirds; this is found in all three fables

Accidentals refer to temporary modulations; similar to "The Fox and the Grapes"

6. "The Marmozet"

Intervals of sixths are used in vocal lines; similar to "The Raven and the Fox"

It Is Sometimes Better to Give Your Apple Away and Two Other Songs, SA, unison, accompanied (Shawnee Press, Inc.)

1. "It Is Sometimes Better"

Use of sixths between the two vocal parts; similar to "The Raven and the Fox"

Accidentals refer to temporary modulations; similar to "The Fox and the Grapes"

2. "Fortune Lost"

The accompaniment doesn't support the vocal lines; similar to "The Raven and the Fox"

Vocal lines move in parallel thirds; this is found in all three fables

3. "Rain"
Use of added instruments; this is found in all three fables

Vocal lines move in parallel thirds; this is found in all three fables

A modulation occurs; similar to "The Fox and the Grapes"
APPENDIX B

JEAN BERGER'S CHILDREN'S WORKS

The following titles are Jean Berger's SA and SSA choral pieces. The composer feels that this list is the most accurate of currently available works.

SA

It Is Sometimes Better to Give Your Apple Away and Two Other Songs (Shawnee Press, Inc.)

A Child's Book of Beasts, Set 1 (J. Fischer and Brothers/ Belwin Mills)

A Child's Book of Beasts, Set 2 (J. Fischer and Brothers/ Belwin Mills)

A Set of Three (Old Sayings) (Neil A. Kjos, Jr. Music Company)

"Haste Makes Waste" (Shawnee Press, Inc.)

Boo Hoo at the Zoo (Shawnee Press, Inc.)

Five Songs of Israel (Pallma Music Company)

"Give a Man a Fish" (John Sheppard Music Press)

Barely Missed (Hinshaw Music)

SSA

Bits of Wisdom (John Sheppard Music Press)

"Minnie and Winnie" (J. Fischer and Brothers/Belwin Mills)

"Dear Aunt Phoebe" (Theodore Presser Co.)

"Better Lose the Saddle Than the Horse" (Shawnee Press, Inc.)

Fin, Feather, and Fur (Shawnee Press, Inc.)

Three for Three (Neil A. Kjos, Jr. Publishers)
"The Fashions Change" (Theodore Presser Co.)

Look Before You Leap; Three Songs for Treble Chorus
(Shawnee Press, Inc.)

Three Choral Pieces: Lord Heygate, Lord Clive, and Three Young Rate (Neil A. Kjos, Jr. Music Company)
APPENDIX C

JEAN BERGER'S WORKS SIMILAR TO THREE FABLES

The following works use performance settings similar to Three Fables.

Barely Missed, SA (Hinshaw Music)

Birds of a Feather, SATB (John Sheppard Music Press)

The Cherry Tree Carol, SATB (Augsburg Publishing House)

The Pied Piper, SATB (G. Shirmer Inc.)

Stone Soup, SATB (Hinshaw Music)

Yiptah and His Daughter, SATB (Carl Fischer Publishing Co.)
### "THE RAVEN AND THE FOX"

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Texture</th>
<th>Key</th>
<th>Tempo</th>
<th>Instrumentation</th>
<th>Dynamics</th>
<th>Unusual Harmonies</th>
<th>Description</th>
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<tr>
<td>A</td>
<td>1-12</td>
<td>homophonic</td>
<td>F major</td>
<td>( \frac{1}{2} )</td>
<td>tambourine, flutes, piano</td>
<td>mf</td>
<td>vii, vi-7, V-9, IV, I</td>
<td>Instrumental Introduction</td>
</tr>
<tr>
<td>B</td>
<td>12-24</td>
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<td>&quot;</td>
<td>&quot;</td>
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<tr>
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<td>same as B</td>
<td>&quot;</td>
<td>same as B</td>
<td>Choral Narrative</td>
</tr>
<tr>
<td>C</td>
<td>25-33</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>piano, glockenspiel</td>
<td>&quot;</td>
<td>I, ii-9 ostinato</td>
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<tr>
<td>D</td>
<td>33-46</td>
<td>polyphonic between voice and piano</td>
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<td>&quot;</td>
<td>solo voice piano, string bass</td>
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<td>unusual chord progression</td>
<td>Fox Solo</td>
</tr>
<tr>
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"THE RAVEN AND THE FOX" (continued)

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<td>71-79</td>
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<td>&quot;</td>
<td>piano</td>
<td>&quot;</td>
<td>I, ii-9</td>
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<tr>
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<td>79-91</td>
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<td>unusual chord</td>
<td>Fox Solo</td>
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<td>vii, vi-7, V-9,</td>
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<tr>
<td>B</td>
<td>102-106</td>
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<td>voice, 2 pts.</td>
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<td>string bass</td>
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<tr>
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<tr>
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<td>same as B</td>
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<tr>
<td>C</td>
<td>115-125</td>
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<td>&quot;</td>
<td>piano</td>
<td>F, mf,</td>
<td>I, ii-9</td>
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### "THE FOX AND THE GRAPES"

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<th>Texture</th>
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<th>Instrumentation</th>
<th>Dynamics</th>
<th>Unusual Harmonies</th>
<th>Description</th>
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<tr>
<td>A</td>
<td>1-4</td>
<td>only broken chords</td>
<td>B</td>
<td>6/4</td>
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<td>mp</td>
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<td>&quot;</td>
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<tr>
<td>B</td>
<td>13-14</td>
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<td>&quot;</td>
<td>&quot;</td>
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<tr>
<td>C</td>
<td>15-19</td>
<td>G major</td>
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<td>chorus</td>
<td>F subito</td>
<td>I-7, ii-7, I-7</td>
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<tr>
<td>A</td>
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<td>&quot;</td>
<td>same as A</td>
<td>mp</td>
<td>same as A</td>
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<tr>
<td>D</td>
<td>24-30</td>
<td>no distinguishable melody</td>
<td>D</td>
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<td>clapping and/or rhythm instruments</td>
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<td>VII-7, I, V-7, I</td>
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<td>G</td>
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<td>&quot;</td>
<td>I, V, I, V, I, ii</td>
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<td>piano</td>
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"THE GRASSHOPPER AND THE ANT"

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<th>Dynamics</th>
<th>Unusual Harmonies</th>
<th>Description</th>
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<td>A</td>
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<td>G major</td>
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<td></td>
<td>F, mp</td>
<td>I, I-11 (4-3-inv.)</td>
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<td></td>
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<td>triangle, side drum</td>
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<tr>
<td>B</td>
<td>12-18</td>
<td></td>
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<td></td>
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<td>mf</td>
<td>I, vii</td>
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<td>voice, 2 pts., piano, string bass</td>
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<tr>
<td>A</td>
<td>19-24</td>
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<td>F</td>
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<tr>
<td>B</td>
<td>24-30</td>
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<td>G aeolian</td>
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<tr>
<td>A</td>
<td>31-35</td>
<td></td>
<td>G minor</td>
<td></td>
<td></td>
<td>mp</td>
<td>same as A, only in G minor</td>
<td>Instrumental Ritornello</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>C</td>
<td>36-40</td>
<td></td>
<td>G major</td>
<td></td>
<td></td>
<td>&quot;</td>
<td>none that are unusual</td>
<td>Grasshopper Solo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>voice, piano, string bass</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>40-42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;</td>
<td>a cappella, no unusual harmonies</td>
<td>Choral Narrative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>voice, 2 pts.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>43-48</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>FF</td>
<td>no unusual harmonies</td>
<td>Instrumental Ritornello</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>flutes, side drum, tambourine, triangle, piano, piano</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>48-50</td>
<td></td>
<td>A minor</td>
<td></td>
<td></td>
<td>F</td>
<td>ii, i-6-4</td>
<td>Ant Solo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>solo voice, piano, string bass</td>
<td></td>
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"THE GRASSHOPPER AND THE ANT" (continued)

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Texture</th>
<th>Key</th>
<th>Tempo</th>
<th>Instrumentation</th>
<th>Dynamics</th>
<th>Unusual Harmonies</th>
<th>Description</th>
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<tbody>
<tr>
<td>B</td>
<td>50-54</td>
<td>homophonic</td>
<td>A minor</td>
<td>$\frac{3}{4}$</td>
<td>voice, 2 pts. piano string bass</td>
<td>F</td>
<td>no unusual harmonies</td>
<td>Choral Narrative</td>
</tr>
<tr>
<td>A</td>
<td>55-65</td>
<td>&quot;</td>
<td>G major</td>
<td>&quot;</td>
<td>same as A</td>
<td>p</td>
<td>vi, repeated IV</td>
<td>Instrumental Ritornello</td>
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<tr>
<td>C</td>
<td>66-72</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>same as C</td>
<td>mf</td>
<td>same as C</td>
<td>Grasshopper Solo</td>
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<tr>
<td>A</td>
<td>72-80</td>
<td>&quot;</td>
<td>G minor</td>
<td>&quot;</td>
<td>flutes, side drum, tambourine, triangle piano</td>
<td>F</td>
<td>i-4-3, i-6-4</td>
<td>Instrumental Ritornello</td>
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<tr>
<td>C</td>
<td>80-86</td>
<td>&quot;</td>
<td>&quot;</td>
<td>slower</td>
<td>solo voice piano string bass</td>
<td>F, p, F</td>
<td>VI-7, i</td>
<td>Ant Solo, Moral Stated</td>
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<tr>
<td>A</td>
<td>86-94</td>
<td>&quot;</td>
<td>G minor to G major</td>
<td>$\frac{3}{4}$</td>
<td>same as A</td>
<td>p</td>
<td>same as A vi, vii</td>
<td>Instrumental Ritornello</td>
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<tr>
<td>B</td>
<td>94-100</td>
<td>&quot;</td>
<td>G major</td>
<td>&quot;</td>
<td>voice, 2 pts. piano string bass</td>
<td>&quot;</td>
<td>no unusual harmonies</td>
<td>Choral Narrative</td>
</tr>
<tr>
<td>A</td>
<td>101-104</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>same as A</td>
<td>p, sfz</td>
<td>i-6-4, vii-9</td>
<td>Instrumental Ending</td>
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</table>
APPENDIX E

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January 7, 1985

Mr. J. Linne
3529 W. Central
Missoula, MT 59801

Dear Mr. Linne,

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Sincerely,

NEIL A. KJOS MUSIC COMPANY

Julie Perez
Permissions Department

AGREED AND ACKNOWLEDGED:

March 14, 1986

M. J. Linne
APPENDIX F

SCORE OF THREE FABLES

for Acting and Dancing

Music and English Texts

by

JEAN BERGER

Two Part Chorus

with

Piano, 2 Flutes, String Bass, Tambourine,
Glockenspiel, Celeste (or Marimba), Triangle,
Finger Cymbals, Side Drum
Time: 9:30

General Words & Music Co. - Neil A. Kjos Jr., Publishers

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three fables

PERFORMANCE SUGGESTIONS

The keyword to the staging of these scenes should be the term "fable": there should be fantasy, imagination, playfulness — in short, fun. There should also be the conveying of the "moral". It should be borne in mind that, while there are solos for the respective animal parts, the choristers, too, should be given much movement of their own, choreographed formally or left to improvisation.

During the instrumental preludes and interludes, dancing and miming should be liberally arranged, both for the soloists and the chorus.

It will probably not be necessary to have elaborate stage sets or costumes. A few accessories or gestures will suffice. In No. 1 for example, one of the players (i.e. choristers) can represent the oak tree on which the raven is perched, and a few minor items, such as a piece of string worn by way of a tail, will be enough to indicate "fox". More detailed characterizations are, of course, quite feasible.

It will be fun for everyone concerned to experiment a little with the percussion instruments; those indicated may, of course, be used but others can be added or, for that matter, can be used instead of the ones mentioned in the score.

J.B.

Text based on a work by Jean de La Fontaine. English translation adapted by Jean Berger after the translation by Elizur Wright, 1896.

No. 1 - THE RAVEN AND THE FOX

Master Raven, perched upon an oak,
Held in his beak his lunch, a piece of cheese.
Master Fox who smelt it in the breeze.
In this manner to the Raven spoke:
  Good day, Sir Raven, and well met!
  How black your coat! of such a glossy jet!
  How slick and sleek, upon my word,
  With voice to match, you'd be a bird
  Well fit to match our nightingales!

The raven, trying a few scales,
At once obliged with a melodious croak.
Down fell the luncheon from the oak.
Snatching it up from the ground, the fox thus spoke:
  Sir Raven, let the tale be told,
  That flatterers young and old
  Live at the flattered listener's cost —
  A lesson, you'll agree, worth far more than the
  cheese you lost!

A bit too late, Sir Raven swore
That fox (nor fowl) should never cheat him more.
No. 2 - THE FOX AND THE GRAPES

A crafty fox, almost of hunger dying,
Some luscious grapes upon a trellis spying,
To all appearance ripe, clad in
Their tempting, gleaming, purple skin,
Most gladly would have eat them,
But since he could not get them -
    So far beyond his longest stretch the vine -
He said:

    They're sour. Grapes as sour as these
    Are fit at best for peasants, if you please
Better it was, we think, thus to growl than to whine.

No. 3 - THE GRASSHOPPER AND THE ANT

A grasshopper gay
Sang the summer away,
And found herself poor
By the winter's first roar,
Of meat or of bread
Not a morsel she had!
So a-begging she went
To her neighbor, the ant,
For the loan of some wheat,
Which would serve her to eat,
Till the season came round.

    She saith,
    On a grasshopper's faith,
    Double weight on the pound,
    Ere the harvest be bound,
    How spent you the summer?

The ant is a friend
Little given to lend.

    She saith,
    Night and day to each com'er
    I sang. Was that bad?
    You sang songs? - I'm so glad!
    For 'tis plain at a glance,
    Now's your time come to dance!
No. 1. The Raven and the Fox

Quite fast \( \left( \text{d} = 88 \right) \)

Master Raven,

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perched upon an oak. Held in his beak his lunch, a piece of cheese.

Master Fox who smelt it in the breeze, in this manner to the raven.
day, Sir Ra-ven, and well met! How black your coat! of such a glos-sy

How slick and sleek, up-on my word, With voice to match, you'd

be a bird Well fit to match our night-in-gales!
The raven, trying a few scales,
At once obliged with a melodious croak.

Down fell the lunch-eon
from the oak... Snatching it up from the ground, the fox thus spoke:
Raven, let the tale be told, let the tale be told, That flat-teners, young and
old... Live at the flat-tered listen-er's cost, A lesson worth far more than the cheese you lost, worth far more than the cheese you lost.
Just a bit too

late, a bit too late, a bit too late Sir Raven swore,
That fox nor fowl, that fox nor fowl should never, never cheat him more!
No. 2. The Fox and the Grapes

crafty fox, almost of hunger dying, Some luscious grapes up -
on a trellis spying,
To all appearance ripe, clad in their tempting gleaming, purple skin,

Most gladly would have eaten them. But since he could not get them, so far beyond his.
longest stretch, so far—so far the vine,

yond his longest stretch, so far the vine, u tempo

Piano
2 hands

mp legato

Fox (out of a corner of his mouth, à la Hollywood "bad guy")

They're sour. Grapes as sour as these are fit at best for peasants, if you please.

Gently rocking rhythm, same tempo as before

Fox exits (clap hands, plus tambourine, finger cymbals and the like)
Better it was, we think it was,
Better it was thus to growl; better it was, was thus to growl, than to whine!
Better it was thus to growl, thus to growl than to whine, than to whine!

A crafty fox.
No. 3. The Grasshopper and the Ant

Not too fast, but very rhythmic (e=76)

Flutes

Percussion

Piano

Chorus
grass-hopper gay Sang the summer away. And found herself poor By the

Piano \( \text{mf very crisply} \)

Bass \( \text{mf} \)

winter's first roar, Of meat or of bread Not a

Flutes \( f \)

Triangle

Ed. GC 16
begging she went to her neighbor, the ant, for the loan of some wheat, which would serve her to eat. till the season came round, till the season came round.
Grasshopper

I will pay you, on a grasshopper's faith, double weight to the pound. Ere the

Chorus

She saith,
The ant is a friend little given to lend.

har- vest be bound!
How spent you the summer?

Chorus

Said she, looking shame At the

borrowing dame, said she, looking shame at the borrowing dame.
Grasshopper

Night and day to each corner I sang: Was that bad? Night and day to each corner, I sang. Was that bad?
Much slower

You sang

very free rhythm! (sneeringly) (threateningly)

songs? I'm so glad! For 'tis plain at a glance, Now's your
time come to dance! 'Tis plain at a glance, Now's your time come to dance!
Chorus

A grass-hopper gay Sang the summer away And found himself poor By the winter's first roar.
meat or of bread Not a morsel she had.

diminuendo, but without any ritard.
SOURCES CONSULTED
Sources Consulted


La Fontaine, Jean de. The Fables of La Fontaine. Translated by Elizur Wright. London: George Bell and Sons, 1896.


