

SCHUBERT'İN D788 LİED DER MIGNON ADLI ESERİNİN ŞAN TEKNIĞI, PIYANO YAZISI VE MÜZİKAL ANALİZİ ÜZERİNE BİR İNCELEME

AN EXAMINATION ON THE SINGING TECHNIQUE, PIANO SCORE AND MUSICAL ANALYSIS OF SCHUBERT'S D788 LIED DER MIGNON

Sevan Nart¹- 0000-0002-2129-8227, Asude Nil Nihan Turnagöl²- 0000-0001-6419-6004

ÖZET

Ses eğitiminde, hem sesin kullanımına ilişkin teknik becerilerin hem de dilin kullanımı, müzikal ifade ve yorum gibi söyleyişe ilişkin becerilerin geliştirilmesinde Alman bestecilerin şarkıları (Lied'leri) etkili ve vazgeçilmez öğretim materyallerindedir. Franz Peter Schubert, 19. yüzyıl Alman bestecileri içerisinde çok sayıda Lied besteleyen bestecilerden biridir. Schubert Lied'ler başlangıç/temel ses eğitiminde kullanıldığı gibi, Opera - Şan Tekniği'ne hazırlayıcı etkili öğretim materyallerindedir.

Bu çalışmada, evreni oluşturan, Schubert'in, Ausgewählte Lieder albümünden örneklem olarak seçilen bir eserin, metin, şan tekniği ve piyano yazısı incelenerek müzikal analizinin yapılması amaçlanmıştır. Eserin seçilmesinde alan uzmanlarının görüşlerine de başvurulmuş ve başlangıç ses eğitiminde en fazla tercih edilen Schubert Lied'ler içerisinde kadın sesleri için yazılmış olan D.788 Lied Der Mignon (Edition Peters) incelenmek üzere seçilmiştir. Betimsel bir vaka çalışması olan bu araştırmada besteci ve Alman Lied'lerine ilişkin bilgileri içeren veriler alanyazın taraması yoluyla elde edilmiştir. Belirlenen ölçütlere göre yapılan içerik analizi sonucu elde edilen bulgular ve yorumlar ise eserin piyano eşlikli nota yazısına ait görseller eşliğinde sunulmuştur.

Bu çalışma, konservatuvarlar, dengi eğitim kurumları ve müzik eğitimi fakültelerinin ilgili programlarında yer alan temel ve ileri ses eğitimi derslerinde başvurulabilecek; bu alanda

¹ Bartın Üniversitesi, Güzel Sanatlar Eğitimi Bölümü, Müzik Eğitimi Ana Bilim Dalı, sevanart@bartin.edu.tr

² Hacettepe Üniversitesi, Devlet Konservatuarı, annturnagol@hotmail.com

eđitim verenlerin ve eđitim alanların yararlanılabileceđi bir kaynak niteliđi tařıtmaktadır. Bununla birlikte alıřmanın alanda yapılacak benzer arařtırmalara da kaynak niteliđinde bir rnek olacađı dřnlmektedir.

Anahtar Kelimeler: *Ses Eđitimi, řan Eđitimi, Alman Lied, Schubert, Lied Der Mignon*

ABSTRACT

In voice education, German composers' Lieder (Songs) are effective and indispensable teaching/learning materials in the development of both technical skills related to the use of voice and skills such as use of language, musical expression and interpretation. Franz Peter Schubert is one of the 19th century German composers who composed many Lieder. Schubert Lieder are used in beginning voice training as well as being effective teaching materials in preparation for Opera - Singing Technique.

In this study, it is aimed to make a musical analysis of a work selected as a sample from Schubert's Ausgewahlte Lieder album, which constitutes the universe, by examining its text, singing technique and piano writing. The opinions of field experts were also consulted in selecting the work, and among the most preferred Schubert Lieder written for female voices, D.788 Lied Der Mignon (Edition Peters), was selected for examination. In this descriptive case study, qualitative data was obtained through literature review. Findings and interpretations obtained as a result of content analysis according to the determined criteria are presented with figures of the piano-accompanied score of the Lied.

This study is thought to be a resource that can be used in beginning and advanced level voice education courses in the relevant programs of conservatories, equivalent educational institutions and music education faculties and, beneficial for those who teach and study in this field. In addition, it is thought that this study will set an example for similar research to be conducted in the field.

Keywords: *Voice Education, Vocal Training, German Lieder, Schubert, Lied Der Mignon.*

1. INTRODUCTION

The aim of the Conservatory's Performing Arts, Opera-Singing Department programs is to train qualified opera artists. In line with this goal, it is aimed to provide the individual both with the behaviors of using their voice and respiratory organs correctly and effectively, which are required for operatic singing, and acting techniques for developing voice and movement coordination on stage, under the supervision of professional voice trainers. Accordingly, the main goal of conservatories is to train individuals who are equipped with both musical knowledge, skills and attitudes, and who have artistic culture and aesthetic values within the framework of certain repertoires, with an education based on practices. While the curriculum is organized in the Conservatory's Opera-Singing Department programs, in addition to the courses on Music Theory, Stage, Music Culture and General Culture, which are required by the profession, emphasis is placed on "Voice Training" courses.

Ikesus (1965, p.1) states that voice training is an abstract form of training that can vary from person to person and from teacher to teacher, and therefore, beautiful singing skills and voice training techniques cannot be learned by reading books, and emphasizes that singing styles and techniques that are closely tied to the languages of nations can only be learned by doing, experiencing and singing. Çevik, on the other hand, divides voice training into “Basic Voice Training” and “Advanced Voice Training” and defines it as follows:

“Basic voice training; includes applications aimed at achieving program objectives, primarily in the mother tongue and based on national culture, educational studies on educational repertoire, vocal music genres and characteristics, the importance of vocal health and its protection. ... As for Advanced Voice Training; It can be programmed for individuals who have completed the mutation period (the period of voice change and maturation), have a suitable anatomical - physiological structure that allows the voice to be used with advanced techniques and for artistic purposes, and have a durable voice material that is suitable for development with the characteristics of volume, width and timbre. Although the planning process of the education is handled as in basic voice education, it differs in terms of principles and objectives, course contents, materials used, teaching methods and targeted behaviors” (Çevik, 2006, pp. 649, 650).

In addition to these, Çevik (2006) states that voice education includes applications aimed at achieving the relevant program goals and recognizing the relevant literature and creating a repertoire, protecting voice health, learning the types of vocal music, the period it belongs to and the style characteristics of the composers; and communication with the musical environment through concerts, and continues as follows:

“...Advanced vocal training is the process of performing the behaviors in question at levels that include advanced and superior techniques and in line with artistic purposes. It is an internationally accepted type of individual voice training with an academic approach, even if there are differences in the phonetic characteristics of the language used, voice techniques and style (school [Şan Ekolü]). Naturalness can sometimes be ignored in this style of singing. Because the voice is used in a wide vocal range and frequently tries to overcome the problems created by muscular tensions. In addition, solving the problems arising from the vowel and consonant phonemes of the language used; strengthening and enriching the auxiliary tones (harmonics) by intensifying the resonance; and efforts to develop the loudness and timbre of the voice are behaviors that go beyond naturalness. The ability to vocalize the works that constitute the operatic literature necessitates the acquisition of advanced voice techniques” (Çevik, 2006, pp. 650, 651).

As can be seen, voice training is not a process in which only a set of technical studies are carried out for the training of the voice. In this process, educators enable students to get to know the works that constitute the vocal literature (classical songs) through the teaching materials they use. In this way, students also learn about the period in which the works they perform belong, and the vocal techniques and differences of genres (singing schools [Şan Ekolleri]) depending on the phonetic features of the language used.

Although the teaching materials used in vocal training lessons vary depending on the educator, institution or the singing school, the most frequently used materials by educators are Lieds and Ancient Arias [aria antiche]. In her book Ikesus (1965), states that in addition to vocal methods, some pieces should be given in vocal training and that in addition to old Italian arias, German as a language with many consonants, and therefore German Lieds, are very useful for vocal training (p.45). As Ikesus also touches upon, in works written in the form of a "song" such as

Lied, Art Song, Chanson, the beautiful, fluent and correct speaking of the poem; the pronunciation and emphasis of the words, where the words begin and end, and the distinction between monosyllabic and polysyllabic words are of great importance in terms of expression and interpretation. In his book "Das Lied im Unterricht", Lohmann (1942) emphasized the importance of using Lieds in vocal training from the beginning to the advanced level, and divided Lieds into groups and gave examples of various Lieds for beginners and advanced students. ...He suggested using Lieds in teaching *piano singing* (soft and light), taking a freer position when doing dark colors, sending the voice out more intensely, or dramatic accents. He emphasized that Lieds should definitely be used as a live example in the individual voice education in order to develop the student's musical sense and singing technique” (Cited in Çetiner, 2007, p. 30). Apel also states that German Lieder is a beneficial stepping-stone in the art of performance for all classical singers that it provides several ways to improve the quality of musicianship through language, interpretation, singer and accompanist unification, and technical challenges (Apel, 2011, p. 29).

The Turkish equivalent of the German term “Lied” means “song”. Defining Lied as “poetry lines turning into songs accompanied by the piano”, İlyasoğlu (2001) makes the following explanations about Lied:

“... Polyphonic secular songs are called “chanson” in France, “frottola” in Italy and “lied” in Germany. “Lied” is an art song inspired by German ballads. “Ballad” is the reading of folk poems with a certain melody. In the Romantic era, on the one hand, the composer believed that he could express himself better with instrumental music, on the other hand, he made “Lied” the most popular vocal form of the period with the closeness and sincerity qualities of the human voice, thus bringing the touching environment of the combination of poetry and song to the agenda. Lied is also the source of inspiration for lyrical themes in instrumental music. It is known that many forms written for the piano take their roots from Lied’s poetics. For example: prelude, intermezzo, nocturne and song without words. Brahms, Schubert, Schumann, R. Strauss and Hugo Wolf are the Lied masters of the Romantic era” (p.85).

Robert (2020) states that the French term chanson (song) and the German term Lied (song), represent musical genres having vernacular poetry set to music, usually for a single voice and

piano, and have specific musical, textual or stylistic attributes (p.9). The German Lied gains its identity from the fusing of text, melody and accompaniment. The full meaning of a song can be obtained only by seeking out the entire meaning of each of these items and then relating them to each other. Another element of importance to the German Lied, as in all music, is the structure or form in which it is written (Haberman, 1963).

From these explanations, we understand that the term “Lied” of German origin is used for “piano-accompanied songs written in song form and taking their lyrics from folk poems and that they are effective and indispensable teaching materials in vocal training. It is also seen that the use of the German language and the Lieds of German composers are prominent in Lied training. Among the German composers, Franz Peter Schubert, one of the 19th century German composers, and called as “the father of the Lied”, is the progenitor of the nineteenth century German art song. With over 600 Lieds, Schubert has an unquestionable importance and place in the art of Lied. He believed that the way to create perfect Lieds was to choose the most accurate poems and composed music based on the poems of the best poets of the time such as Goethe, Klopstock, Schiller, Heine, and Rellstab (Akkılıç, 2010, p. 434). According to Haberman (1963), Schubert was the first composer that managed to make an inspiring blending between words and music with consistent success. He adds that Schubert was more gifted with beautiful, outstanding melodies than the rest of the Romantic composers by saying: “He was not always careful in his choice of poems for he set practically everything he found to music” (p. 12). As Gray (1971) underlines also, Schubert was a romantic composer more alined with Romanticism than Classicism (p.62).

In her research on the use of the 19th Century German Lied repertoire in voice education, Çetiner (2007) obtained the results from the opinions of the educators and students of the Austrian Vorarlberger Landes Conservatory (VLK), Gazi University Gazi Faculty of Education Department of Fine Arts Education (GU), Başkent University State Conservatory (BU) and Hacettepe University State Conservatory (HU), and revealed that both educators and students prefer and use Schubert Lieds in the first place in individual voice education (80% in VLK, 86.6% in GU, BU and HU) (Çetiner 2007, pp. 37, 45). The words Schönberg (1997) wrote about Schubert also reveals the composer's privilege: "Schubert is neither the first nor the last

master of the art of song, nor the first of the great Romantics. However, (he) is in another, even more special place. He is the first lyric poet of music" (quoted in Apel, 2011, p. 33).

1.1. Related Resources

In several articles and studies (thesis and dissertations) conducted on the subject; the link between the text, namely the poetry and the music composed are examined in the context of reflecting the symbolic meanings of the words into music and interpreting the words with music (Schaeffer & Spivacke, 1938; Norton, 1970; Günaltay, 1998; Akyüzlüler, 1999; Metiner, 1999; Bozkurt, 2004; Blake, 2007; Büyükburçlu, 2007; Akkılıç, 2010; Önal, 2010; Doktorchik, 2011; Ağdaş, 2014; Sherrill, 2018; Akanay, 2020; Robert, 2020; Crosby, 2020; Er, 2022).

Blake (2007) put forward the idea that text should always come first when preparing a song for performance. The dissertation aims to create a method of preparing the text (of a Lied) that encourages detailed observation and creative thought, and which enables a musician with limited understanding of the German language to comfortably acquaint themselves with the repertoire. He suggests a three stepped method; (1) listening and observing the text, (2) analysing the transcription of the poet with an IPA (International Phonetic Alphabet) guide and (3) performing. He emphasizes that it is vital to complete steps one and two for singers to avoid mistakes and achieve a successful Lied performance.

Acerb, Jr. (2008) present a transcription of Franz Schubert's "Die schöne Müllerin" (The Beautiful Maid of the Mill) for double bass and piano, which is originally written for high voice and piano. He aimed to contribute to the instrumental works by editing all 20 songs of the entire cycle of Schubert. He suggested issues such as phrasing by adding finger numbers, contrasting dynamics and articulation that Schubert intended in the context of interpreting Schubert's songs with double bass. Similarly, McKee (2018), presented a doctoral essay to explore performance techniques exemplified within some of Franz Schubert's art songs, or lieder, for voice and piano, and to develop a series of pedagogical characteristics for lyrical bassoon playing. The essay focuses on describing vocal and wind instrument sound characteristics in each transcribed song, including range, breathing, articulation, vibrato, and phrasing. The study provides a detailed transcription process for the bassoon players with a

pedagogical approach. There are more studies found related to the subject of transcription of Schubert songs to other instruments like piano, guitar and string or wind instruments.

When the research on Lied Der Mignon was examined, it was seen that one of the first studies was Norton's doctoral dissertation written in 1970. Johann Goethe's poetry of Mignon have been composed by many Lied composers and Norton (1970) examined how this poetry (the text translated from a novel) was interpreted by different best known German Lied composers. He examined the Lieds composed with the Mignon theme of Karl Friedrich Zelter, Ludwig van Beethoven, Franz Schubert, Robert Schumann, Peter Tchaikovsky and Hugo Wolf through textual and musical analysis. The discussion of the musical aspects of the settings centers on harmonic analysis, the changing role of the piano in vocal music, changes in melodic motion, and alterations of form. Although the study seems to be the first, comprehensive study about the Lied, it does not provide any information about the vocalization technics and elements of the song. In a similar study Carlsen (1992) analysed Mignon Lieder of Schumann through the text and some musical elements. The musical analyze is made through composition and piano accompany and this research again, does not provide any information about the vocalization technics and elements of the song. But Johann Goethe's life and his Mignon character was discussed in all the German Lieder studies. The researchers state that Goethe believed that music and poetry were interrelated and, that music expressed the meaning of the poetry better by songs especially when set with clarity and simplicity (Carlsen, 1992).

In a research, Apel (2006) analyzed 1, 216 songs of German Lied composers (Schubert, Schumann, Brahms and Wolf) through their text (poems) and, determined that 166 songs were written specially for woman. According to the findings only 34 of 434 Schubert solo voice works were female-specific. The author suggests a simple plan of 4P's to follow in order to achieve success on stage: 1) Preperation of the Lied (all the information about the Lied and the story behind), 2) Practice (a scheduled Daily practice with constant attention), 3) Persistence (in all the aspects of the performance routine) and, 4) Pause (taking a step back before the stage and being contious of the music, remembering all the preperation and practice). She also suggested Lieder for woman voices from the composers she examined.

There are several books and resources in the literature concerning Schubert's life, musical aspects (harmonic structure, form etc.) and poets he composed for understanding of his lieder such as; “Schubert: the Music and the Man” by Brian Newbould, “Distant Cycles: Schubert and the Conceiving of Song” by Richard Kramer, “Schubert's Songs: A Biographical Study” by Dietrich Fischer-Dieskau, “Analysing Schubert” by Suzannah Clark, “Schubert's Lieder and the Philosophy of Early German Romanticism” by Lisa Feurzeig, “Harmony in Schubert” by David Damschroder, "Schubert's Poets and the Making of Lieder" by Susan Youens, “Singing Schubert” by David Montgomery. But very few resources found in the literature, -especially in English- to guide or contribute vocal interpreting of his lieder; in other words the musical and technical aspects of the singing performance. A 1975 dated book “The Schubert song cycles: with thoughts on performance” by Gerald Moore is available in Langson Library. More over Blake (2007) mentions about other Lied composers regarding song interpretation such as; “More than Singing: The Interpretation of Songs” by Lotte Lehman and “Singing Schumann: An Interpretive Guide for Performers” by Richard Miller which is considered as an excellent book, written in 1999 not only on Schumann but on song performance in general. The book consists of, vocal technique and the repertoire is required besides of quite advanced and a strong understanding of music theory. One great aspect of the book is the attention paid to the preservation of vocal technique. The suggestions on interpretations and ornaments are all considered within the context of the Bel Canto technique.

Although there are workshops and application studies/interpretation classes on singing Schubert Lied and shared videos in virtual platforms like Youtube, it is obvious that there aren't any sufficient written practical resource addressing the vocal interpretation of Schubert Lieder. This research was conducted to meet this need in the field and to provide a useful resource. For this purpose, it is aimed to make a musical analysis of a work selected as a sample from Schubert's *Ausgewählte Lieder* album, which constitutes the universe, by examining its text, singing technique and piano writing. This study was conducted in a pedagogical manner and it is thought to be a valuable resource for students and performers looking to enhance their interpretative skills on singing Schubert's Lieder.

2. METHODOLOGY

2.1. Research Model

The method of this research is based on the scanning model, which reveals existing knowledge and experiences on the subject. Karasar (2006) explains scanning models as “...research approaches that aim to describe a situation that existed in the past or still exists as it is. The event, individual or object that is the subject of the research is tried to be defined as it is within its own conditions. No effort is made to change or affect them in any way. ...What is important is to be able to ‘observe and determine’ it appropriately” (p.77).

This is a descriptive case study focusing on a specific Lied to analyze its unique musical characteristics and performance practices. In order to collect the necessary data for the research, a literature review from domestic and foreign sources was conducted, and a working model based on content analysis was created for the evaluation and reporting of the collected data. In this study, which was conducted with a qualitative research design, an in-depth study was conducted with the sample Lied selected from the universe. Authors also presented detailed interpretation methods and suggestions for performing the selected Lied based on the applications, experiences they have gained throughout their professional career.

2.2. The Study Sample

The universe of the research consists of the Lieds in the Ausgewählte Lieder album written for three voice registers (high, medium, low) belonging to Franz Schubert's edition C. F. Peters. Since the Lied Der Mignon, which is the subject of this study, is one of the most commonly used Lieds in the training of female voices in individual voice education, it was selected as a sample from this album.

2.3. Data Collection and Analysis

In this research, information on voice training and the concept of Lied, as well as the life and art of Lied of Franz Peter Schubert was obtained by scanning domestic and foreign sources. In addition, the experience gained by field experts and the researcher on the subject was also included in the study. In this study, the original text and Turkish translation of the composed

poem were included, but without conducting a textual analysis of the poem, the Lied was examined only in terms of musical structure, vocal technique and vocalization features. Since it is thought to have an impact on the interpretation of the Lied, the subject of the poem, and therefore the Lied, is briefly explained before the technical and musical features are mentioned.

Accordingly, in the content analysis, the technical and musical features of the Lied were examined and evaluated according to the following criteria:

- The tone, tempo, number of measures, rhythmic structure of the Lied,
- The voice register used, the appropriate voice group,
- Melodic structure, phrasing features,
- Issues to be considered in terms of voice, phrasing and breathing technique during interpretation, and passage transitions.
- Use of language, characteristic pronunciation features of German, and word stresses.

3. FINDINGS

LIED DER MIGNON (Song of Mignon)

D. 877, No.4, January 1826

*Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich am Firmament
Nach jener Seite.
Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!*

Only one who knows longing
Knows what I suffer!
Alone and cut off
From all joy,
I look into the firmament
In that direction.
Ach! he who loves and knows me
Is far away.
I am reeling,
My entrails are burning.
Only one who knows longing
Knows what I suffer!

Johann Wolfgang von Goethe

Translated by: Sherrill, 2018

3.1. Subject of the Poem

"Nur wer die Sehnsucht kennt" is the fifth piece in a series of six songs composed by Schubert from Goethe's poems. Composed in 1826, this series was published by Diabelli in 1927 under the title "Gesänge aus Wilhelm Meister von Goethe". There are two separate versions of the work in the publication. In addition to this version of the work arranged for solo voice, there is also a version arranged as a duet for Soprano and Baritone voice. Schubert used the melody of an old song written ten years ago (*Ins stille Land*) in the work and adapted it into a Lied. This melody is a wonderfully harmonious melody that matches Mignon's innocent and touching mood very well.

This poem reflects the feelings of the character Mignon in Goethe's second novel, "Wilhelm Meisters Lehrjahre [Wilhelm Meisters's Apprenticeship]". Mignon's Lied appears at the end of chapter eleven, which is described by the author as an irregular duet sung by Mignon and the Harper. In the novel, young Wilhelm, unable to find happiness in his love life, joins a traveling troupe of actors in the hope of becoming a successful actor. During his journey, he meets many new people, as well as a girl named Mignon. Mignon was a homeless abused child when Wilhelm found her. The Harper is a priest and homeless as well, and in reality Mignon's father. Wilhelm shares his home with Harper and takes care of this talented girl. However, he does not realize that she is in love with him (Norton, 1970; Paton, 2000).

The poem is rather short, being only twelve lines in length, and the language is simple and direct. The simplicity of the language gives a moving emphasis to the stark personal tragedy being expressed by the singers (Norton, 1970). The first line of the poem: "Nur wer die Sehnsucht kennt" [Only one who knows longing], describes a pain so deep that it is unimaginable to those who have not experienced such great loneliness. The words emphasize this isolation (Apel, 2006). These intense and deep feelings that Mignon feels for Wilhelm in the poem were masterfully put into music in the Lied composed by Schubert. However, while composing the poem that appears as a duet in the book, Schubert removed Harper from the stage. Therefore, most of the composers who have composed the poem produced a solo song for a woman's voice. In fact the poem is a duet song of home and loved ones, Harper and Mignon together.

3.2. Musical Form of the Lied

Schubert composed the song in the ABA form. The A section begins in A minor and cadences in C Major in measure 15. The B section begins in C minor. There is repeated use of the E Major chord in measures 21 through 25. A contrasting rhythmic and harmonic area, measures 27 to 33, ends on a dominant-seventh chord built on E. This completes Section B. The dominant-seventh chord which completed the section leads to the key of A minor in the return of section A. Section A goes on to a cadence in A minor. The tempo indicated is *Langsam* (slowly). The accompaniment which Schubert wrote for this setting is quite important to the song as a whole as presented in Norton (1970). He says, without the prominence given to the accompaniment the wide contrasts which appear in this song would be much less effective. In Schubert's composition the accompaniment provides an introduction, which helps to set the mood and tempo before the singer begins and the voice falls silent while the piano introduces a section. When the voice part enters it tells in words what the piano part has presaged in wordless sounds. The words come intermittently while the piano continues to carry the composition forward.

3.3. Technical and Musical Features

The key of the piece: The original key of the Lied is A Minor. Norton (1970) calls Schubert's choice of minor key "the key of femininity and tenderness". The piece in A Minor, which would be very suitable for the soprano voice group, can be performed by Mezzo Sopranos in one tone lower G Minor and Altos in four tones lower "E Minor".

Tempo and Measure: The piece begins in a slow tempo (*Langsam*) in 6/8 measure with the right hand playing the melody and the left hand playing arpeggios consisting of eighth notes implying a harpist. With this tempo and generally consisting of short musical phrases, the Lied is one of the works frequently preferred for the beginning vocal students who do not yet have much experience in German language proficiency. A form consisting of two half-phrases used

many times in the Lied of 46 bar that provides a chance to take breath for the singer. This situation also allows for more intensive work on articulation.



Figure 1. Lied der Mignon, measures 5-10.

Vocalization Features: The general atmosphere of the piece, which begins with a 6 bar piano accompaniment in the introduction, reflects the melancholic atmosphere of the pain of abandonment. In the 8th bar, although it is still the beginning of the sentence, it would be appropriate for the singer to take a breath after the word “Sehnsuchtkennt” and then take a small expressive breath after the word “weiß” (in commas), which comes immediately after in the 9th bar (Figure 1).

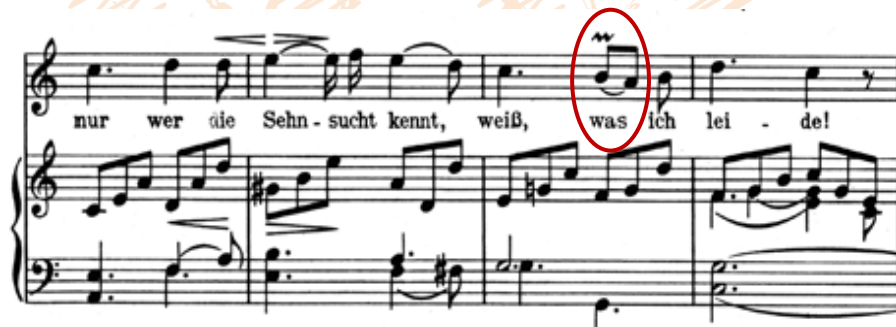


Figure 2. Lied der Mignon, measure 13.

When singing the ornamentation in the 13th bar, it would be appropriate to do it before the actual time of the beat, without stealing from the main time, in terms of conformity with the period characteristics (Figure 2).

The sentence that starts with auftakt in bar 16, “Allein un abgetrennt von aller Freude”, unlike the sentences at the beginning, is not poetically but musically a complete sentence structure. The poem is completed with another complete sentence with the same structure in bar 21. What is seen here is a sentence structure that is exactly twice as long as the short, half-sentences at the beginning of the work and is repeated twice without a breath mark in between. From another perspective, it is necessary to complete the text of the poem by using only one breath in between (on the last beat of the 18th bar) throughout the six measures. Since this situation can be challenging, it is recommended to take a short breath after the word “abgetrennt” (in the bar 17) and again after the word “Firmament” (in bar 20) (Figure 3). Taking the breath in the 17th bar in particular will facilitate the vocalization of the highest note of the song, “Fa”, and moreover, the vocal “e”, which has a narrow scale. Since it will be difficult for the vocals to form when the breath flow and volume are weakened and narrowed, the amount of air that will be refreshed with a new breath can provide comfort to the singer so that the breath flow and volume can be used in a controlled manner, especially in narrow-range vocals. In addition, the pianist can also make it easier for the singer (if the soloist wants to continue this long phrase in an indistinct way, as the emotion requires, and slow down the tempo at the end of the phrase).



Figure 3. Lied der Mignon, measures 16-20.



Figure 4. Lied der Mignon, measures 21-26.

In bar 25, it is seen that the composer provides a similar convenience to the singer with an eighth rest used on the last beat of the previous bar for the “high Fa” note at the beginning of this measure (Figure 4).

In the piano notation, between bars 27 and 33, the "vertigo" mentioned in the text can be heard (Figure 5). It can easily be said that the composer reflected this atmosphere by using repeating sixteenth chords. The singer, who intermittently joins these chords, mentions that her head is spinning and her heart is burning. In order to indicate this feeling of uneasiness, it can be thought that the singer should interpret these short and interrupted sentences in an almost recitative tone, as if speaking, but with a freedom and a sense of anxiety within the number, rather than searching for possible tones in the high notes.



The image displays a musical score for three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system includes the tempo marking 'a tempo' and the dynamic marking 'cresc.'. The second system includes the dynamic marking 'f' and 'decresc.'. The third system includes the dynamic marking 'p' and 'decresc.'. The lyrics are: "Es schwin - delt mir, es brennt mein Ein - ge - wei - de, es schwin - delt mir, es brennt mein Ein - ge - wei - ße."

Figure 5. Lied der Mignon, measures 27-33.

In bar 34, the dark atmosphere at the beginning is returned again. The same text is repeated with the same accompaniment, with the same monotony and the same despair. The last note of the climb towards the high notes between the bars 38 and 39 is again a “high Fa”, but this time it has a “sforzando” notation (strong attack) added by the composer (Figure 6). Since simply increasing the volume may not be enough to give this sense of stress, it can be thought that indicating this last “high Fa” with a slowdown in moderation and extending the note value, already in the last words of the song, will provide a satisfying and consistent ending.



Figure 6. Lied der Mignon, measures 37-41.

It is thought that continuing the piano accompaniment that continues after the singer’s last words, at a tempo close to the tempo at the beginning of the song, and ending the song with a wide "ritardando" that the pianist will make at the end of the song, will be appropriate in terms of general unity, complementarity and integrity of the song (Figure 7).



Figure 7. Lied der Mignon, measures 42-46.

4. CONCLUSION AND RECOMMENDATIONS

This study was conducted to provide a written practical resource for students and performers looking to enhance their interpretative skills on singing Schubert's Lieder. For his purpose, Schubert's D788 Lied Der Mignon, selected from the universe determined from Schubert Lieder used in individual voice education, was examined and evaluated in terms of technical and musical features related to vocalization by developing a model based on content analysis. Accordingly, it was determined that the Lied is suitable for all three female voice groups (soprano, mezzo soprano, alto). The original tone of the Lied, which can be very suitable for the soprano voice group, is A Minor. However, versions written in G Minor for mezzo sopranos and in E Minor for altos can be preferred, too. It is also thought that it would be more appropriate for the Lied to be vocalized by female voices due to its subject matter.

Schubert Lieder have an educational quality in gaining and developing basic musical behaviors (expression, articulation, intonation and musicality) in voice education. In this respect, it is recommended that these Lieder be used/studied in detail before advanced vocal training, before interpreting opera arias, as they will be useful at the beginning of voice education. In addition, since the text in these Lieder in question is in German, it would be appropriate to include German language education in the curriculum so that the students can pronounce the German language according to its phonetics, emphasize the words correctly, and most importantly, understand and interpret the text correctly while performing them.

It is important that the study conducted on a single work in this research article is also conducted for other Lieder, Songs, Ancient Arias (Aria Antiches) and Operette/Opera Arias, which are accepted as vocal teaching materials, as it will contribute to the resources that can be used in the field. For this reason, it is recommended that similar musical analysis studies based on musical interpretation, such as the one in this research, be conducted and published.

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