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Violin Haiku: Text/Music Relationship, Program and Structure

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VIOLIN HAIKU:
TEXT/MUSIC RELATIONSHIP,
PROGRAM AND STRUCTURE

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With love and gratitude to my parents, Jerry and Polly Morgan.

Soli Deo Gloria.
# TABLE OF CONTENTS

List of Tables ...................................................................................................................................v
List of Musical Examples .............................................................................................................. vi
Abstract ........................................................................................................................................ viii

1. VIOLIN HAIKU......................................................................................................................1
   1.1 Introduction...................................................................................................................1
   1.2 Haiku..............................................................................................................................2
   1.3 The Violin ....................................................................................................................10
   1.4 Application...................................................................................................................14

2. TEXT/MUSIC RELATIONSHIP..........................................................................................15
   2.1 Text Prominence ..........................................................................................................15
   2.2 *12 Haiku for Speaking Voice and Violin* - John Holland ........................................17
   2.3 *Suite: Eight Haiku by Richard Wright* - Judah Adashi ...........................................21
   2.4 *Haiku for Solo Strings, IV “Spring”* - Benjamin Whiting ........................................23

3. PROGRAM AND STRUCTURE .........................................................................................26
   3.1 Structure .......................................................................................................................26
      3.1.1 *12 Haiku for Speaking Voice and Violin* - John Holland .................................30
      3.1.2 *Haiku for Solo Strings, IV “Spring”* - Benjamin Whiting ...............................34
      3.1.3 *Duet for Violin and Harpsichord, “Haiku”* - Alan Hovhaness ......................36
   3.2 Program ........................................................................................................................41
   3.3 Conclusion: The Present Tense ....................................................................................66

APPENDICES ...............................................................................................................................68
A. COMPOSER QUESTIONNAIRES AND COMPOSITION INFORMATION .......................68
   A.1 John Holland ...................................................................................................................68
   A.2 Judah Adashi ...................................................................................................................72
   A.3 Benjamin Whiting ...........................................................................................................78
   A.4 Alan Hovhaness ..............................................................................................................83
B. LIST OF HAIKU COMPOSITIONS ....................................................................................84
C. COPYRIGHT PERMISSION FORMS .....................................................................................89
SELECTED BIBLIOGRAPHY .....................................................................................................93
BIOGRAPHICAL SKETCH .........................................................................................................95
LIST OF MUSICAL EXAMPLES

Example 2.1 Segment #1 from 12 Haiku for Speaking Voice and Violin.................................18
Example 2.2 “Spring’s Awakening” from Haiku for Solo Strings, IV. “Spring” ......................23
Example 2.3 “Rutting” from Haiku for Solo Strings, IV. “Spring” ........................................24
Example 2.4 “Bustling Forest Denizens” from Haiku for Solo Strings, IV. “Spring” .............24
Example 2.5 “Love’s Arrow” from Haiku for Solo Strings, IV. “Spring” ..............................25
Example 3.1 Haiku #8 from Sonata for Violin and Piano, measures 22-24 ............................33
Example 3.2 Haiku #11 from Sonata for Violin and Piano, measures 31-33 ..........................34
Example 3.3 Gesture and Measure Divisions in “Spring’s Awakening” ..............................35
Example 3.4 Gesture and Measure Divisions in “Rutting” ..................................................35
Example 3.5 Musical Kigo in “Bustling Forest Denizens” ....................................................36
Example 3.6 Musical Kigo in “Love’s Arrow” .....................................................................36
Example 3.7 “Haiku” from Duet for Violin and Harpsichord, Op. 122 ...............................37
Example 3.8 Phrases 2 and 3 in “Haiku” .............................................................................38
Example 3.9 Piano Right Hand Palindromes in “Haiku” .....................................................39
Example 3.10 Quasi-palindromes in “Haiku” .........................................................................40
Example 3.11 Other Palindromes in “Haiku” .......................................................................41
Example 3.12 Haiku #1 from Sonata for Violin and Piano, measures 1-3 ............................43
Example 3.13 Haiku #2 from 12 Haiku for Speaking Voice and Violin, measures 4-6 ..........46
Example 3.14 Haiku #2 from Sonata for Violin and Piano, measures 4-6 .............................48
Example 3.15 Haiku #3 from Sonata for Violin and Piano, measures 7-9 .............................51
Example 3.16 Haiku #4 from Sonata for Violin and Piano, measures 10-12 .......................52
Example 3.17 Haiku #5 from Sonata for Violin and Piano, measures 13-15 .......................55
Example 3.18 Haiku #6 from \textit{Sonata for Violin and Piano}, measures 16-18 ...............................56
Example 3.19 Haiku #7 from \textit{Sonata for Violin and Piano}, measures 19-21 .................................58
Example 3.20 Haiku #8 from \textit{Sonata for Violin and Piano}, measures 22-24 .....................................61
Example 3.21 Haiku #9 from \textit{Sonata for Violin and Piano}, measures 25-27 .....................................62
Example 3.22 Haiku #10 from \textit{Sonata for Violin and Piano}, measures 28-30 .................................63
Example 3.23 Haiku #11 from \textit{Sonata for Violin and Piano}, measures 31-33 .................................63
Example 3.24 Haiku #12 from \textit{Sonata for Violin and Piano}, measures 34-36 .................................65
ABSTRACT

Four pieces by American composers that feature the violin and include the word *haiku* in their titles provide a thought-provoking forum in which to examine the nature and degrees of text-prominence within a non-vocal work and the possible transfers of haiku poetic form to music. The pieces discussed are *12 Haiku for Speaking Voice and Violin* by John Holland, *Suite: Eight Haiku* by Richard Wright by Judah Adashi, “Spring” from *Haiku for Solo Strings* by Benjamin Whiting, and “Haiku” from *Duet for Violin and Harpsichord, Op. 122* by Alan Hovhaness.

Haiku poetic concepts such as the number of syllables per line, the *kigo*, the brief length of the poems, and their peculiar intensity are adapted by these composers in diverse ways. Some haiku characteristics are audibly discernible and produce a “haiku sound” that several of these pieces appropriate. The pieces including text also have a strong programmatic component. The ingenuity and success of adaptation displayed in these compositions pinpoints the structure and aesthetic of the haiku as particularly conducive to musical manifestations.
CHAPTER 1

VIOLIN HAIKU

1.1 Introduction

The selection of material for performance or analysis, though often viewed as a preparatory activity, is actually the beginning of the performance or the analysis. The act of making a selection involves, and frequently generates, at least the genesis of an idea regarding interpretation, and although there are many avenues of thought that can fuel the selection process, sometimes a work seems to demand attention by virtue of its title. This is the case for the pieces discussed in this treatise:

- **12 Haiku for Speaking Voice and Violin** by John Holland
- **Suite: Eight Haiku** by Richard Wright by Judah Adashi
- **Haiku for Solo Strings, IV. Spring** by Benjamin Whiting
- **Duet for Violin and Harpsichord, Op. 122, II. Haiku** by Alan Hovhaness.

The appearance of the name “haiku” in these titles suggests that the composers have a descriptive association for their compositions or have referenced actual poetry, but it might also indicate that they have borrowed and adapted something substantial from a sister art.

The nature of the relationship between music and poetry, and even music and language, has provided material for continuing debate, making the exploration of such a literary adaptation not an entirely novel approach to music analysis. There are, however, some compelling reasons to proceed with this line of thought. First, these pieces are true instrumental works and not text-settings. Although three of them include text in some capacity, one even with spoken text in
performance, the text functions as either a collaborator with or an accompanist to the violin and
ensemble. The “haiku” of these pieces resides primarily in the music rather than the words.
Second, it can be argued that three of the pieces create a perceptual experience like that of a
haiku poem. While a knowledge of the title “haiku” may be necessary for a listener to initially
associate the composition with the poetry form, the resemblance is strong in a phenomenological
sense. Structural analysis is not necessary for immediate and appropriate appreciation. Finally,
most of the pieces are constructed by a musical adaptation of haiku form. The specifics and the
degree of adaptation vary among the pieces, but their structures can be shown to have been
modeled on haiku structure.

The discussion and analysis of these pieces cannot help but broach the illusive and ever-
controversial subject of meaning in music. Their titles combined with the varied relationships of
their texts and their music provide fertile ground for examining ways in which music
communicates like or unlike, dependent upon or independently of text. The scope of this
document is too narrow to attempt a thorough investigation of this extensive topic, even in
relation to just these works, but it is within reach to make observations and to pose questions for
further research. As shall be seen, the analysis of these pieces offers an excellent opportunity to
consider some of the fundamental aspects of musical communication.

1.2 Haiku

“Haiku does not, like waka, aim at beauty. Like the music of Bach, it aims at significance, and
some special kind of beauty is found hovering near.” – R.H. Blyth

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1 R.H. Blyth, preface to Eastern Culture, vol. 1 of Haiku (Kamakura Bunko, 1949), x.
The haiku occupies a distinct position in the sphere of poetic genres. On the one hand, the basics of the form are accessible enough for the most amateur of poets or for school children to manipulate, while on the other hand, the more subtle aspects of the form, the subject matter, and the aesthetic present challenges that have proved worthy of the skills of the great haiku masters such as Bashō, Buson, and Issa.

Its basic structural components are three lines of five, seven and five syllables, a word making a seasonal reference (kigo) and a “cutting word” (kireji). The kigo could be the direct mention of a season, or it could be an animal, plant, or other object that has come to be associated with a certain season by poetic convention. The kireji has been alternately described as functioning like punctuation (which is absent in traditional Japanese haiku) or, in the case of certain kireji, adding the emotional implication of an exclamation (“Oh!”). In either case, it marks the end of a thought and indicates that the thought it follows should be compared with the next thought. The kireji is usually found after the fifth or twelfth syllable, thus separating the three lines of the haiku into two sections. Kireji have no equivalent in English.

The haiku has two signature characteristics – brevity and intensity – that define both its function and its development as a form. It is one of the briefest poetic forms, so brief that its

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2 Koji Kawamoto, *The Poetics of Japanese Verse: Imagery, Structure, Meter*, trans. Stephen Collington, Kevin Collins, and Gustav Heldt (Tokyo: University of Tokyo Press, 2000), 45-46. Kawamoto uses the word *cluster* instead of *line* to refer to the syllable groups. It is typical for a greater number of Japanese syllables (morae) to be needed to convey the same information as a lesser number of English syllables, making the syllable groups of a Japanese haiku more limited in direct informational capacity than a line of English poetry, hence his use of the term *cluster*.


5 Henderson, viii, 8, 175-79; Yasuda, 60; Blyth, *Eastern Culture*, 377-79; Higginson and Harter, 100-04.
primary means of measurement consists not of stanzas or lines but of syllables, or *morae*, as they are understood from the perspective of Japanese linguistics. Only a few other poetic forms such as the epigram, the Chinese *ci*, the Korean *sijo* and some Imagist poetry even approach a comparable length, and some of these, though very short forms, are still longer than the haiku while others have only loosely-defined structures.

Brevity is a characteristic the haiku shares with Japanese poetry in general. Most of Japan’s major poetic forms are shorter than the sonnet, and even the longer linked verse forms depend upon short stanzas. The haiku’s development within the context of Japanese poetry can be traced most immediately to the opening stanza of a linked verse form, the *renga* sequence. A type of poetry that flourished from the thirteenth to the sixteenth centuries, *renga* was a joint composition by at least three poets composing alternating stanzas linked to one another by various rules and associations but not by overarching narrative. The first of these stanzas, the *hokku*, was the most important stanza in the poem. It supplied the *kigo*, established the initial subject matter, and functioned somewhat as a title to the whole poem. The poet and critic Masaoka Shiki (1867-1902) is credited with changing the name of the *hokku*, which eventually

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6 Stephen Collington, Appendix I in *The Poetics of Japanese Verse: Imagery, Structure, Meter*, by Koji Kawamoto, trans. Stephen Collington, Kevin Collins, and Gustav Heldt (Tokyo: University of Tokyo Press, 2000), 293-97. *Mora* (pl. *morae*) is a metrical term belonging to classical Latin and Greek poetry that means the length of time taken to pronounce one short vowel. In Japanese linguistics, the term *mora* refers to a short vowel, with or without a beginning consonant. It is used in place of *syllable* because it retains its association with a measurement of time (“short” vowel) and more accurately accounts for instances in which this basic short-vowel unit is altered. Long vowels, diphthongs, and double consonants, which might be considered parts of single syllables in some languages, count as two *morae* each in Japanese.

7 Kawamoto, 45-48.


9 Higginson and Harter, 192-98.

10 Yasuda, 133.
achieved a degree of independence, to *haiku* and, from a standpoint of both composition and criticism, proclaiming it an independent form.\(^\text{11}\)

Some scholars have placed the origins of haiku in poetry forms preceding *ren*ga. In his book *The Japanese Haiku*, Kenneth Yasuda identifies haiku-like structure in one of the earliest Japanese poetic forms called *katauta*, a question-and-answer form with three lines of five-seven-five or five-seven-seven syllables.\(^\text{12}\) In tracing the development of the *ren*ga, Earl Miner mentions the *tanrenga*, a poem that had the length and syllable structure of a *tanka* (“short poem”) but was composed by two poets. One composed the first (upper) hemistich of five, seven and five syllables while the second one completed it with a second (lower) hemistich of seven and seven syllables. Though a joint composition, the *tanrenga* was not in question-and-answer format, an important development since it introduced a new level of objectivity to the poetry.\(^\text{13}\)

Whatever the haiku’s exact descent, its initial identity as the *hokku* of a *ren*ga sequence determined its function as well as its structure. Because *ren*ga developed first as an amusement or a recreational form of poetry, serious poets who spent their best efforts on courtly poetry, *waka*, could unwind by producing a *ren*ga sequence together.\(^\text{14}\) It eventually became popular with both the aristocracy and commoners fortunate or wealthy enough to seek instruction in it.\(^\text{15}\) One of its chief characteristics was that it appropriated vocabulary and subject matter prohibited from *waka*. It still used the topics and the highly specific lexicon allowed in *waka* but

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\(^{11}\) Higginson and Harter, 20-21.

\(^{12}\) Yasuda, 108-111. Although the sources consulted in this treatise do not give an exact date for the beginnings of *katauta*, an example of this form from the year 712 appears in the *Kojiki*.

\(^{13}\) Miner, 8-9.

\(^{14}\) Miner, 10-11.

\(^{15}\) Miner, 12.
supplemented that with common words and subject matter. Eventually, *renga* developed into a serious art, and *haikai no renga* took its place as the more colloquial alternative. Yet, even this type of *renga* acquired its own substantiality; it was *haikai no renga* that the master poet Matsuo Bashō (1644-1694) immortalized.\(^{16}\)

The opening stanza of a *renga* sequence, the *hokku*, besides specifying the season with a *kigo* and introducing the sequence, also had to be able to stand on its own in terms of poetic function. Each hemistich following the *hokku* would be combined once with the hemistich that preceded it and again with the hemistich that followed it to create complete poetic thoughts, but the *hokku* had to accomplish this goal alone. The significance of this can be seen by comparing the length of the *hokku* and the lengths of the two-hemistich stanzas in the rest of the *renga*. The *hokku* had only three clusters of five, seven, and five syllables in which to act while each hemistich combination had an additional two seven-syllable clusters.

Kawamoto, Professor of Comparative Literature and Culture at the University of Tokyo, describes the two operative sections of a haiku (*hokku*) that are separated by the *kireji* and that function together like the two hemistiches of the stanzas in the rest of the *renga*. He analyzes the completeness of the haiku’s poetic function as the result of the interaction of these two sections.\(^{17}\) The haiku’s intensity is partly due to the fact that it functions poetically in such a small space.\(^{18}\)

Besides these specific structural features, and in addition to its brevity, one general characteristic that the haiku shares with all Japanese poetry is that it is syllabic. The significance,

\(^{16}\) Miner, 16-18.

\(^{17}\) Kawamoto, 65-69.

\(^{18}\) Henderson, 2.
for this query, of the syllabic nature of Japanese poetry in general and the haiku specifically will be further explored in chapter three, but for now a brief review of poetic meters follows.

Most poetic forms fall into one of three metric categories determined by the structure of the language in which they are composed: quantitative, accentual, and syllabic. Quantitative meter is based upon length of syllables and is a patterning of long and short vowels. The languages most associated with this type of meter are classical Greek and Latin,\(^\text{19}\) and it is their own metric analysis that produced the unit of measurement known as the poetic foot – a small group of ordered long and short syllables. Some of the more familiar poetic feet are the iamb (\(-/\)), the anapest (\(--/\)), the trochee (\(/-\)), the dactyl (\(/--\)), and the spondee (\(//\)).\(^\text{20}\)

Accentual meter is used in English and other Germanic languages that have a frequent number of strong accents. In a poem organized according to accentual meter, accented syllables are contrasted with non-accented syllables with each line of poetry including a specified number of accents. A second type of accentual meter is accentual/syllabic meter. Like accentual meter, it is based upon the placement and number of accents in a line, but it also has a specified number of syllables in each line.\(^\text{21}\) Both types of accentual meter use a modified version of the poetic foot that contrasts accented with unaccented syllables instead of long with short vowels.\(^\text{22}\)

Syllabic meter can be found in languages lacking a strong accentual presence, such as French and Japanese, and is based upon attaining a certain number of syllables in each line of the

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\(^{20}\) Preminger, Warnke, and Hardison, 285; Untermeyer, 201.

\(^{21}\) Preminger, Warnke, and Hardison, 497-98; Untermeyer, 141-42.

\(^{22}\) Preminger, Warnke, and Hardison, 285; Untermeyer, 226-27.
poem. As shall be discussed in chapter three, the Japanese language fosters syllabic poetry in the very purest sense. Certain structural features of the Japanese language such as its polysyllabic nature and its placement of tonal accent within words contributes to this undiluted use of syllabic meter and to Japanese poetry’s generally short length.

The haiku’s final characteristic to consider is its aesthetic. The *renge* style of Bashō’s era, and particularly that of his school of composition, is responsible for many of the aesthetic ideals of haiku. Part of this aesthetic is manifested as an association with Zen Buddhism (the kind practiced by Bashō) that explains the haiku’s objective treatment of its subjects in terms of the concept “mu” (nothingness), the avoidance of any direct statement of personal feeling or personal reference on the part of the poet. In *The Japanese Haiku*, Yasuda appears to discuss this concept, without actually naming it, in terms of the poet’s role in haiku composition. A similar discussion, centering on the compositional procedures advocated by Bashō, can be found in *The Haiku Handbook* by William J. Higginson and Penny Harter. Several other aesthetic concepts such as *sabi* (loneliness, loneliness and beauty, timelessness), *wabi* (beauty associated with poverty), *yugen* (mysterious, dark, deep) and *ushin* (“...subjectively, sincerity of feeling; and objectively, transcendental beauty.”) are also associated with haiku.

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23 Preminger, Warnke, and Hardison, 496-97; Utermeyer, 142-43.

24 Kawamoto, 180-83.

25 Kawamoto, 66-67; Yasuda, 140.


28 Higginson and Harter, 10.

In the preface to his volume *The Poetics of Japanese Verse: Imagery, Structure, Meter* Kawamoto comments that much of the discussion of Japanese poetry, haiku included, centers upon the history of the poetry and its poets and the aesthetic concepts associated with the poetry, often presented in a somewhat vague way. Without denying the importance of such information, Kawamoto emphasizes the need for analysis based upon a clear and thoughtful explication of a work’s actual poetics. (He also thinks the Western world has placed too much emphasis on Zen Buddhist concepts in their understanding of haiku.)\(^{30}\) The reason any of these aesthetic concepts can even exist in haiku is directly tied to the actual usage of the words in the poem.

Several devices contribute to creating the haiku’s aesthetic: spare grammar, the avoidance of subjectivity, the simple presentation and juxtaposition of ideas, the interaction of separate lexicons, the use of allusion and association, and the interaction of the two sections of the poetry as separated by the *kireji*.\(^{31}\) Because of their brevity, haiku omit unnecessary words. The words that are used, therefore, command attention and sometimes allude to other poetry, stories or customs, adding layers of meaning to the poem. In Japanese, these words are drawn from both the courtly, proper lexicon of *waka* and from the colorful vernacular of everyday life. The “speaker” of the poem remains completely in the background, leaving room for the poem to directly present its ideas. This presentation of ideas goes beyond mere juxtaposition in that the *kireji* often signals a comparison between what is presented in the first section of the poem and what is presented in the second section, and one section of the poem completes the thought began by the other.\(^{32}\)

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\(^{30}\) Kawamoto, xi-xiv.

\(^{31}\) Henderson, 1-8.

\(^{32}\) Ibid.
All of these devices working together produce the haiku’s most instantly recognizable aesthetic trait – its intensity. Several haiku scholars consulted for this treatise mention that a haiku presents a moment that is a “high point” of life. The moment itself may be very simple or subtle, but the haiku presents an aspect of it that causes it to stand out from the ordinary, imparting poetic insight. This is the same effect achieved at important points in longer poems, which simply have, in a sense, more down-time between the “high” moments when the poetic elements can be said to have crystallized.33

Haiku, in its brevity stripped of the possibility of developed narrative, discourse, commentary or lengthy description, functions poetically much in the same way as a candid snapshot. It transmits only the poignancy of the moment of poetic crystallization, minus most of the moderating effects of background information, discussion, stated opinion or cooperating adjectives. We are confronted with the critical moment only and are able to either surmise or ignore the preceding and ensuing moments. From a functional perspective, the wonder of haiku is the fact that it has dispensed with nearly every communicative device except the one necessary to retain its identity as true poetry – its capturing of the moment of poetic crystallization.34

1.3 The Violin

“...the violin – that most human of all instruments...” – Louisa May Alcott35

Like the haiku, the violin also serves a broad range of executants. It makes substantial technical demands on beginners but is routinely introduced to children as young as four years

33 Henderson, 2; Higginson and Harter, 5-6, 93, 120; Yasuda, 24-25, 31.

34 Ibid.

35 Louisa May Alcott, Jo’s Boys and How They Turned Out, (Boston: Roberts Brothers, 1891), 365.
old. It provides challenges, both technical and musical, to last the length of a career or of a life. One point of commonality between the violin and haiku is that they both represent what some consider to be the perfection of a form.

In the chapter on the origins and development of the violin from *The Cambridge Companion to the Violin*, John Dilworth observes, “A performer’s instrument may be four hundred years old, but it will not differ significantly from one made yesterday. That the frail-looking violin has endured shows the perfection of its design, both as an expressive instrument of music and as a beautiful object in itself.”36

In *The Japanese Haiku*, Yasuda comments upon the merits of the haiku form: “For the more than five hundred years that Japanese poets have been composing haiku, they have found it a fit instrument for giving utterance to their experiences; it is the most compact, evocative verse-form crystallized by Japanese talents.”37

Besides examining the ways in which the pieces discussed in this treatise appropriate aspects of the haiku, it is important to also reflect upon their common featured instrument, the violin. There are many instrumental works that have adopted the name of this poetic form, as can be seen by the list in Appendix B. These pieces include *Sept Haikai for piano, 13 winds, 6 percussion and 8 violins I/45* (1962) by Olivier Messiaen, *Haiku for pianoforte and orchestra* (1995, withdrawn) by Augusta Read Thomas, and pieces by John Cage such as *Haikus* (six pieces for piano, unpublished, 1950-51), *Seven Haiku for Piano Solo* (1951), and *Haiku* (1958). The list in Appendix B does not include vocal settings of haiku or other Japanese poetry of which Igor Stravinsky’s *Three Japanese Lyrics* is representative.

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37 Yasuda, 8.
Judging from the examples mentioned above and the others included in Appendix B, composers have chosen many different combinations of instruments for their “haiku” compositions. As for the pieces discussed in this document, three of the composers had diverse sources of inspiration for focusing on the violin in their work:

Inspired by some of the repertoire fostered by a group called Marimolin in the late 1980’s and early 1990’s, two fellow students at Peabody had formed a duo. I was very taken with the sound and wanted to write something for them. The marimba was quite new to me at the time, and I was drawn to it both visually and sonically. The new duo was called The Wooden Project, and I liked the idea of a sympathy between the two instruments based on the material they were made of.  

– Judah Adashi

First, I love writing for strings. Second, and perhaps most importantly, the violin family of stringed instruments contains four very distinct (not only in range, but in timbre as well) members, each one well-suited to evoke the imagery of a particular season (in fact, ever since I wrote Haiku for Solo Strings I can’t help but associate, for example, the contrabass with winter or the viola with autumn).

– Benjamin Whiting

I had the opportunity to compose for a violinist who is interested in my music.

– John Holland

Judah Adashi and Benjamin Whiting both reference the violin’s associative qualities. Within the context of the string family, Whiting sees it as expressively suited to communicate “spring,” while Adashi finds another association, the affinity between the wood of the violin and the wood of the marimba, to recommend it.

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38 Appendix A, 75.
39 Appendix A, 81.
40 Appendix A, 70.
One very literal association carried by the violin is that of a corollary to the human voice. (How many violin instructors have told their students to “just sing”?) Though not mentioned outright in his comments upon choice of instrument, John Holland’s decision to compose his piece for “speaking voice and violin” and to require in performance a double delivery that places first the speaker and then the violin in front of the audience seems to make this association. His piece draws attention to both the words of the actual poetry and the parallel between the music and the spoken words as such, which is appropriate considering the history of Japanese oral poetry recitation of which haiku is a part. The violin becomes the “speaking voice” of its own poetry.

The connection to the concept of a voice can come through the printed poetic texts and subtitles of Adashi’s and Whiting’s music as well. Even the act of viewing the written word on the page assumes a prior spoken word somewhere at some point. It is impossible to completely dissociate words from a voice, and it is natural to seek a link through words back to a voice. Although there are many defining characteristics of haiku that could be highlighted by choice of instrumentation, this most obvious fact, that it consists of words, suggests an established metaphor for the human voice. Although the composers featured in this document were drawn to the violin by various means, including in some cases pragmatic reasons, the choice of the violin reverberates with a sense of appropriateness.

One additional observation about the violin’s associative qualities is that the fact of their existence is one of the strongest links between the violin and haiku. In the absence of space for explanation or description, a haiku relies heavily upon the full impact of its words. Each word in the poem is carefully chosen to deliver not only its primary meaning, but any additional allusions it might have that could be used to shade the meaning of the poem. If at all possible, it is chosen

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41 Kawamoto, 175.
for its associative qualities. An instrument that can also be chosen for its associative qualities is a good fit.

1.4 Application

The following chapters will apply these and other observations in an examination of the haiku-likeness of these musical compositions, making distinctions among the pieces based upon the text’s prominence in relation to the music. The analyses will address the function of the text in the pieces containing it. Finally, a discussion of programmatic content will unite aspects of the text with the structure of a representative piece. In addition to considerations of text-involvement, the analyses will explore whether or not any of the compositions function as haiku by musical means alone, and if they do, how they do.
CHAPTER 2

TEXT/MUSIC RELATIONSHIP

2.1 Text Prominence

For a musical composition christened a poetic form, the relationship between its music and any included text is a logical entry-point for analysis. Text in addition to the title plays a role in three of the four pieces discussed in this study, and an intriguing result of considering these pieces together is that they form a continuum of text prominence. On one end of the spectrum is John Holland's *12 Haiku for Speaking Voice and Violin* which coordinates twelve short musical segments with a reading of twelve original haiku poems. At the other end is the second movement, “Haiku,” of *Duet for Violin and Harpsichord, Op. 122* by Alan Hovhaness, a movement that is free of any text besides the movement title. Judah Adashi's *Suite: Eight Haiku by Richard Wright* which includes printed but unperformed haiku and the fourth movement, “Spring,” of Benjamin Whiting's *Haiku for Solo Strings* with descriptive phrases in addition to the general “haiku” title occupy the inner positions on the continuum (see Table 2.1).

This continuum of text prominence is a useful tool for organizing a discussion of the semantic nature of these pieces because it sets the stage for the exploration of some important underlying questions: does the music itself communicate as haiku, and to what degree is that communication dependent upon the aid of text? This chapter will approach these questions from a perspective that focuses on the execution and the phenomenological aspects of the music.

A consideration of the text’s prominence in the structure and performance of these pieces involves both a distinction between musical score and actual performance and a comparison between the prominence of the text and that of the music. For some of these pieces, the degree of
prominence of the text is the same in the score and in the performance. The poetry included in the score of Holland’s 12 Haiku for Speaking Voice and Violin must, of course, be performed by a speaking voice. Similarly, the lack of any text in Hovhaness’ Duo for Violin and Harpsichord is clearly consistent from score to stage (the routine printing of the movement names being assumed).

The possibility of a discrepancy between these two domains arises in Adashi’s Suite: Eight Haiku by Richard Wright and in Whiting’s Haiku for Solo Strings. The poetry printed in the score of Eight Haiku and the descriptive subtitles of Haiku for Solo Strings could be omitted from a printed program. Both composers have expressed that they prefer to have the full text and
titles printed, but there are no performance instructions in either score requiring this.\(^{42}\) Aside from the acknowledgment of this technicality, however, a more substantial question arising from the situation involves determining the boundaries of a “performance.”

If the printed but unrecited text is analyzed as part of the performance, the arena of performance is extended to encompass a layer of information that is disseminated outside of the performance space and very likely outside of the performance time as well. The silent nature of a text that is available through print alone serves to emphasize the distinction of medium between text and music, and the very presence of text in any of these pieces assumes attention given to the text, placing it in the tensional position between cooperation and competition with the music. The question then becomes how the pieces communicate aside from the printed text. What is clear in considering these questions is that the continuum of text-prominence has more than one dimension. It invites inspection not only of the method of text dissemination, but also of the effect of that method, of the text's function within the piece, and of the role it plays in the piece's communication – in effect, the text’s influence upon the musical semantic.

2.2 12 Haiku for Speaking Voice and Violin - John Holland

The first piece on the continuum exhibits the most integrated approach to the presentation of its text and its music. Performance instructions for 12 Haiku for Speaking Voice and Violin require the text to be read and the music played simultaneously. This could initially give the impression of a poetry reading with violin accompaniment, but there are some factors that contradict this interpretation. Most obvious is the staging. Performers are directed to present the entire set of haiku once with the speaker in front of the audience and the violinist behind the audience and

\(^{42}\) Appendix A, 74.
then a second time with the performers in the opposite locations. This dual presentation focuses
the audience's attention first on the text and then on the music, foregrounding each element once
and, thereby, equalizing their importance.

In addition to the effect produced by the staging, the structure of the violin part displays a
musical independence that is immediately perceptible. It is organized as twelve segments, each
of which is three measures long. They are differentiated from one another by meter, tempo and
character markings and are clearly notated as discrete entities by the double bar lines at their
ends. As if to further delineate their individual boundaries, all except the fifth, eleventh and
twelfth segments end with a rest. Rests also help to define their internal structure by separating
gestures and associated pitch collections. In most cases there are three gestures, each contained
in a notated measure.

Example 2.1 Segment #1 from *12 Haiku for Speaking Voice and Violin*

That these segments can instantly be heard as short, discrete units with, most often, three
internal groups of pitches suggests that some of the audibly discernible characteristics of haiku
structure have been incorporated into the violin part. The effect produced by listening to music
with these transferred characteristics can, perhaps, be more easily observed by comparing it to
the effect of listening to a reading of a haiku poem in a foreign language. Some of these
characteristics are listed and compared in the following table.

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**Audibly Discernible Characteristics of Haiku Poetry and Haiku-like Music**

<table>
<thead>
<tr>
<th>Characteristics of performed haiku, perceptible no matter one's familiarity with the language</th>
<th>Characteristics of music with haiku-like transferences, perceptible without recourse to musical score or text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) It is short.</td>
<td>1) It is short or consists of independent short movements or sections.</td>
</tr>
<tr>
<td>2) It contains three lines or phrases.</td>
<td>2) There are (often) three discernible sections.</td>
</tr>
<tr>
<td>3) There is an unequal length relationship among the lines such that the first and last lines are approximately the same length and shorter than the middle line.</td>
<td>3) Approximate length relationships among the sections.</td>
</tr>
<tr>
<td>4) It consists of (a certain number of) syllables. One will not be able to tell if they consist of actual or nonsensical words if the language is unknown, but the presence of syllables is obvious.</td>
<td>4) It is propelled forward by single pitches, pitch groupings, ostinatos or gestures (as opposed to functional harmonic progressions, sequences, etc.).</td>
</tr>
<tr>
<td>5) Word rhythm and any rhyme, alliteration, and assonance that may be present.</td>
<td>5) The character of the melodic lines or gestures (pitch contour and range, rhythm, tempo, tone color (ponticello,asto, etc.), dynamic, articulatory effect (ricochet, accent, pizzicato, tapping, crescendo from niente – i.e. non-articulation)).</td>
</tr>
<tr>
<td>6) Articulate and continuous qualities of the spoken language and the verbal “flow” from syllable to syllable.</td>
<td>6) “Logic” or organization of character choices (see above) from gesture to gesture. This includes balance (pitch contour and direction), intensification (crescendo, increase in harshness of articulation, etc.), relaxation (diminuendo, lengthening of note values, etc.), and degree of articulation or continuity.</td>
</tr>
<tr>
<td>7) Point(s) of vocal intensity if language-appropriate and added by a reader. General pace and rhythm of the reading.</td>
<td>7) Performed realization of the piece: individualized interpretation, timbre of specific instrument(s), choice of tempo, etc.</td>
</tr>
</tbody>
</table>

There are a number of structural characteristics of the poetry that are discernibly independent of any comprehension of the text. It seems that a case could possibly be made for the existence of a “haiku sound” that includes such qualities as brevity and a three-part division of unequal but balanced lengths. Even the grouping of odd numbers of syllables creates lines that
have a distinctive “ring” to them, and a listener familiar with this type of poetry might also
instinctively hear the lines as either conforming to or departing from the usual number of
syllables. Such audibly identifiable structural components are an invaluable resource for creating
a functional transfer from a literary to a musical art form.

The poem’s short length is the overarching quality that assists in making these other
characteristics recognizable by sound alone. For obvious reasons, the number of syllables in each
line would be much less discernible if it were, for instance, twenty-three instead of five or seven.
The effect of such audibly discernible characteristics is greatly enhanced by being short enough
to fit into the immediate present of a listener's perception.

That the musical component of Holland’s piece can be perceived as functioning
independently and with a haiku sound – in effect, as musical haiku – is supported by its
inclusion, without text, as the sixth movement (entitled “12 Haiku”) of his Sonata for Violin and
Piano (2010). The poetry from 12 Haiku for Speaking Voice and Violin is printed in the opening
pages of the sonata as a resource but is not intended to be used in the performance of this piece.
A piano part is added to the existing violin part in the sonata version. The structures of both the
violin and the piano parts will be examined in chapter 3, but for now, it is important to note that
the violin part functions independently as haiku in this version as well, even though the piano
part is most often non-accompanimental.

In light of the independence of the violin part, how does the text relate to the music in 12
Haiku for Speaking Voice and Violin? As mentioned previously, the music and the poetry are
equalized in performance by the staging. This, combined with the nature of the violin part,
creates the impression of the simultaneous performance of two sets of haiku. Although
individually complete, these sets of haiku have points of unifying intersection. Some of the
musical haiku are descriptive of their poetic counterparts, a programmatic component that will be discussed in chapter 3. The concurrent execution of both sets of haiku can also be interpreted as a unifying factor. Additionally, the poetry’s themes of science and nature are paired with music featuring a basic musical construct such as a scale or an interval of the overtone series, becoming, in a sense, a set of complementary themes.

Based upon the independence of the violin line and the points of intersection between the music and the text, it seems that in the case of 12 Haiku, the text provides complementary support for an independent musical semantic.

2.3 Suite: Eight Haiku by Richard Wright - Judah Adashi

The second piece on the continuum of text-prominence, Adashi’s Suite: Eight Haiku by Richard Wright, is related to Holland’s piece in that it contains actual haiku poetry associated with each movement, but differs from it in that these haiku are not audibly presented. In the event that the printed poetry is accessible during performance, the audience is able to make specific, often programmatic, associations for each movement. Eight Haiku is the longest of the haiku pieces discussed in this document, with a duration of approximately fifteen minutes. This length, which is between three and four times as long as that of any of the other pieces (or movements in the cases of “Spring” from Haiku for Solo Strings and “Haiku” from Duet for Violin and Harpsichord) makes it unique among them, as does the fact that the composer made no attempt at transferring haiku structural characteristics to his piece.44

One primary focus of this piece is its descriptive content. The poetry connected with each movement are eight of the haiku published in This Other World: Projections in the Haiku

44 Appendix A, 72.
Manner by American author Richard Wright. The order of the poems connected with Judah Adashi’s composition seem to form a progression of associated subject matter. The first haiku mentions a river and a town, while the second haiku depicts a harbor at dawn – the “harbor” connects to the “river.” The subject of the third haiku is a jazz tune played by a trumpet from a tenement building – the “tenement” connects to the “town.” The fourth haiku refers to the corpse of a young woman dumped in a pond – the “dead girl” connects to the area of town of the “tenement” building, etc. These associations, though conjectural, demonstrate the power of the poetry’s highly-concentrated images to suggest further information. They also provide a parallel to the stylistic coherence of the musical movements.

Aside from questions of text involvement, it remains to be examined how Eight Haiku functions musically as haiku. The “eight haiku” of the title makes a stronger reference to the Wright poetry than to the individual movements as haiku. The composer mentions making no attempt to transfer haiku structural characteristics to the music, but rather responding musically to the poetry, the relationship of the music to haiku poetry being that of the miniature. A similar relationship can be found in a cycle of unpublished piano pieces by John Cage, Haikus (1950-51). The first of several of his pieces with an expressed relationship to the haiku, there seems to be no other structural correlation between the music and haiku than the length of the piece and that the titles of the movements name several natural phenomenon: “The River Plurabelle,” “The Green Frog’s Voice,” and “What Stillness!”

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46 Appendix A, 74.


48 Wilheim, 209-218.
By taking the form of miniatures, *Eight Haiku* expresses an important quality of the haiku. Most of the movements are too long to simulate the experience of hearing a haiku recited aloud, the fourth movement being the only movement with a length short enough to approach this. However, the concept of the miniature communicates completeness within a small span of time or space.

### 2.4 Haiku for Solo Strings, “Spring” - Benjamin Whiting

The violin movement “Spring” is the last of four movements from Whiting’s *Haiku for Solo Strings*. Each movement represents a season and is presented by a different member of the string family. The cello begins with “Summer,” followed by the viola with “Autumn,” the contrabass with “Winter,” and finally, the violin with “Spring.” This piece, like *Eight Haiku*, contains printed text, in this case in the form of subtitles for each of the five haiku contained within each movement.

The musical haiku of this piece are slightly longer than those of *12 Haiku* and are just short enough to actually function perceptually as haiku. The first and third haiku have three audibly discernible groups or gestures. In the first haiku, “Spring’s Awakening,” the dotted half notes at the end of the first and second measures signals the end of a group, separating the haiku into three sections (see Example 2.2).

![Example 2.2 “Spring’s Awakening” from Haiku for Solo Strings, IV. “Spring”](image)
In the third haiku, three internal groups of gestures can be determined by a change of contour between measures 1 and 2, and by a change of articulation beginning in measure 3 (see Example 2.3).

Example 2.3 “Rutting” from *Haiku for Solo Strings, IV. “Spring”*

These musical haiku also demonstrate another aspect of haiku function. They are highly concentrated in intense, expressive gestures. Five different types of articulation are included in the second haiku: pizzicato, tapping, arco (and arco cantabile), ricochet, and glissando pizzicato (see Example 2.4).

Example 2.4 “Bustling Forest Denizens” from *Haiku for Solo Strings, IV. “Spring”*

The third and fifth haiku have pitch ranges of G#3 to E6 and G3 to A6, respectively, and the third haiku has a dynamic range of *ppp* to *ff* (see Examples 2.3 and 2.5).
Example 2.5 “Love’s Arrow” from *Haiku for Solo Strings*, IV. “Spring”

The concentration of expressive means in these musical haiku, without space for a more gradual intensification or denouement, is reminiscent of the effect of haiku to present “high moments”\(^\text{49}\) as Harold Henderson called them or “haiku moments”\(^\text{50}\) as they have been called by Yasuda. The musical haiku in “Spring” of *Haiku for Solo Strings* creates musical moments of poetic crystallization.

\(^{\text{49}}\) Henderson, 2-3.

\(^{\text{50}}\) Yasuda, 24-25.
CHAPTER 3

PROGRAM AND STRUCTURE

3.1 Structure

In this exploration of the transfer of haiku poetic constructs to music, discussion thus far has focused upon aesthetic effect and the possible cues for associating a composition as influenced by haiku poetic form without the aid of text. These cues include the length of the composition, audibly discernible structural correlations such as the number of internal gestures or groups, and concentration of expressive means. It has been argued that the presence of one or more of these cues can be enough to make a composition function musically in a way that is reminiscent of the way a haiku functions, creating an association with the poetic form.

Complementing general aesthetic effect, three of the musical haiku under examination also have structures intentionally adapted from haiku structure, though none of these adaptations are exactly alike. The successful creation of more than one workable adaptation of structure across art forms reflects the efficiency of the haiku form. Although choice of subject matter and verbal craftsmanship in traditional Japanese practice are complex, the poetry’s basic structural components are simple and easily adaptable into musical contexts. This is largely true because haiku is syllabic.

As was noted in chapter one, syllabic meter is organized by specified numbers of syllables grouped together, as opposed to quantitative meter which contrasts long and short vowels or accentual meter which contrasts accented and unaccented syllables. Kawamoto observes that the predominant metric organization for the poetry of a given language is determined by the phonological characteristics of the language that are most capable of creating
a rhythmic pattern in terms of a set of contrasting elements. The Japanese language contrasts the presence and absence of tonal accent, but the linguistic rules determining the placement and frequency of this accent do not allow it to be used for rhythmic patterning. The absence of a workable contrasting feature within the Japanese language causes its poetry to rely, in a comparatively extreme sense, on syllable groupings as a means of establishing meter.

When it comes to structural transferences to music, one convenience of syllabic poetry is that it is based upon the numbering of similar elements instead of upon a set of contrasting elements. There are two possible transfers of the five-seven-five syllable pattern of a haiku to create a “musical haiku” – number of notes and number of beats per measure. These are, in fact, the two methods used by the composers in this query who chose to adapt that aspect of the form. The result of using these two methods is that the numbers “five, seven and five” determine the length and expansion of their compositions just as they determine the length and expansion of the poetry.

The transfer of syllables to individual notes is the more direct option. It also brings up a very interesting concept that Kawamoto discusses in detail. There is a traditional performance practice for the oral recitation of Japanese poetry in which the poetry is read in quadruple meter with varying lengths of rests at the end of syllable groups. The length of the groups of syllables can, therefore, be heard in relation to an underlying pulse. This very metrical performance practice (which does leave a little room for individual interpretation in delivery) is what makes the meter discernable. The recognition of this backdrop for the syllable groups provides another

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51 Kawamoto, 183-84.
52 Kawamoto, 187-90.
53 Kawamoto, 183.
54 Kawamoto, 221-24.
layer of information in the interpretation of the poetry’s meter. These two layers function much like meter and rhythm in music, making the transfer chosen by Holland (syllables = individual notes; meter independent) probably the one most similar to that of the actual poetry.

The affinity between musical meter and the Japanese version of syllabic meter shows how this type of meter differs from accentual or quantitative meter as it relates to musical transfer. Because of the traditional performance practice of reciting poetry in quadruple time and because the syllables are all of uniform length, Japanese poetry can be easily and accurately transcribed into musical notation. However, a similar attempt at transcribing poetry based upon the foot encounters several difficulties. As the implications of these difficulties appear to have a bearing on the phenomenon of “haiku compositions” (see Appendix B), they are discussed in detail below.

The transcription of foot-based poetry into musical notation is a method of analysis that has a history of use by various poets and scholars including Joshua Steele, Harriet Monroe, and Sydney Lanier. Some scholars, however, have seen an incongruity in the two types of measurement. George Lansing Raymond in his work *Rhythm and Harmony in Poetry and Music* concludes that due to the effects of the different poetic feet, it is best to distinguish between the poetic foot and the musical measure. In his article “Music Notation and the Poetic Foot” Raymond Monelle makes an extensive review of the differences between musical meter and poetic meter based upon the foot (quantitative or accentual) and the problems associated with


using musical notation to transcribe poetic meter. He argues that musical notation takes into account both the levels of stress of the different beats within a musical measure with the downbeat always carrying the primary stress, and the duration of individual notes.\textsuperscript{58} Furthermore, the underlying meter, if it is regular, can be discernible even when rhythmic figures conflict with it, as the metric cues are often still embedded in other components of the music.\textsuperscript{59}

This is in contrast with the functioning of the poetic foot (as shown by verse scansion).\textsuperscript{60} The poetic foot is a way of grouping syllables according to a pattern of contrasts in accent or vowel length.\textsuperscript{61} In a sense, it is the meter and the rhythm bound up into one element. Metered music has an underlying, regular, hierarchical pulse;\textsuperscript{62} an overlying rhythm that may contrast greatly with that pulse;\textsuperscript{63} and, when performed, an individualized rendering that may take some liberties with both pulse and rhythm. In contrast, poetry based upon the foot has simply a rhythmic pattern from which a brief and cautious departure is acceptable only after it has been firmly established,\textsuperscript{64} as well as the possibility of individual liberties taken in performance.

The attempt to notate foot-based poetry with musical notation frequently encounters problems with word placement within the measure and a necessary distinction between phonological stress and poetic meter. Words must be arranged in such a way that the stress indicated by the poetic meter (the accented portion of the foot) falls on a metrically stressed beat in the measure which is not always easy to do when phonological stress (the way a word is

\textsuperscript{58} Monelle, 254.

\textsuperscript{59} Monelle, 257.

\textsuperscript{60} Monelle, 267.

\textsuperscript{61} Preminger, Warnke, and Hardison, 285.

\textsuperscript{62} Monelle, 253.

\textsuperscript{63} Monelle, 259.

\textsuperscript{64} Monelle, 259.
normally pronounced) differs from metric stress. It also creates difficulties with transcriptions of performance nuance for similar reasons and for the fact that the transcription into musical notation of any departure from the pattern of feet involves coordinating the resulting alternate rhythm with phonological accent and beat accent within the measure.65

The preceding arguments may explain why, although the list of instrumental/non-text setting works entitled “haiku” is of reasonable length (see Appendix B), there does not seem to be a comparable representation of pieces modeled on other poetic forms, particularly those associated with accentual meter. It would seem that attempts to create structural, particularly rhythmic, transfers based upon poetry organized according to the poetic feet would tend either to produce extreme rhythmic monotony (iamb, iamb, iamb, etc.) or, for certain poetic forms of longer length, to become undiscernible in performance, or both. Composers would have to choose a less direct method of making certain structural transfers (avoiding foot = rhythm) or focus upon other some other aspect of the poetry.

Besides the syllable count, the other structural transfers most often found in the pieces discussed in this treatise are the organizing of musical gestures into three groups and the inclusion of a musical kigo, or seasonal reference. In the following section, each of the three pieces that adapt aspects of haiku form will be addressed according to its specific structural transfers and its own individual structural characteristics.

3.1.1 12 Haiku for Speaking Voice and Violin – John Holland

Discussion of Holland’s piece will also include analysis of the piano part in “12 Haiku,” the sixth movement of his Sonata for Violin and Piano. This is an alternate version of 12 Haiku for Speaking Voice and Violin that does not include the speaker. As the violin part from 12 Haiku

65 Monelle, 253-57.
for Speaking Voice and Violin is identical to the violin part in the sonata movement, it is useful to include information provided by an analysis of the piano part.

In 12 Haiku for Speaking Voice and Violin, there is an intentional and direct correspondence between the structural elements of a haiku poem and structural elements of the music. The performance notes indicate that each musical haiku has three measures of five, seven and five tones just as the poetry has three lines of five, seven and five syllables. The kigo element of Holland’s poetry is a broad application of themes from nature as a general subject matter. Kigo for the musical haiku come from a focus interval from the overtone series, a scale or, in the last musical haiku, the open strings of the violin.  

Before the haiku became an independent form and was still the hokku of the renga sequence (see Chapter One), the kigo was used to indicate the season of the year during which the poem was written. In this way it was somewhat like a date of composition. As the haiku developed into its own form, the kigo became important for its associations and the mood it created. Rather than being simply a reference, it became an orientation for the entire poem. In 12 Haiku for Speaking Voice and Violin, the scale or focus intervals of the musical haiku provide both a musical subject and an orientation.

The musical haiku are arranged within the cycle so that they complement and balance each other in several ways. The opening and closing haiku share the perfect fifth as a characteristic interval. Though the first haiku focuses on the perfect fifth and its inversion, its first pitches are the fifths produced by the violin’s open strings – the subject of the last haiku. The violin part moves in half notes in both of these haiku, and in the sonata version, the piano

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68 Yasuda, 173-77; Blyth, Eastern Culture, 382-86; Kawamoto, 1-2.
holds whole notes for the most part. The result is an open, pure, and spare sound which directs attention toward the pitch intervals and the sonorities of the instrument(s) and speaking voice. The last haiku has a slightly slower tempo than the first, appropriate for the end of the cycle, and, though the first haiku ends with silence in all voices, the last haiku ends with a fermata.

After the opening haiku, the cycle proceeds with haiku that emphasize increasingly smaller intervals until it reaches the minor second in the middle of the cycle. The major and then the minor version of an interval are presented and followed by a haiku that combines both versions, with the exception that the pentatonic haiku (#7) comes between the minor second haiku (#6) and the haiku with both major and minor seconds (#8). Haiku #9 and #10 that feature the octave and its midpoint are juxtaposed, and #11’s expanding wedge begins with the smallest interval class (one semitone) having just followed #10’s statement of the largest interval class (six semitones).

There are several structural elements that are characteristic of the cycle as a whole. The fact that syllables are equated with individual tones and the movement between the tones is most often defined by a single interval has an effect on melodic contour. Each measure has only five or seven melody tones in which to produce a contour. The focus interval is always stated horizontally in the violin line which functions alone in the version of the piece that includes speaking voice. This results in many measures with a melodic line that moves only in a single direction (haiku #1, #2, #4, #7, #8, #10). In some measures the melodic line changes direction once (haiku #2, #6) or twice (haiku #3, #4, #12), and in some measures pitches oscillate (haiku #3, #6). In haiku #5 and #11, pairs of pitches constantly change direction while contributing to an overall direction in each measure (haiku #5) or a wedge pattern (haiku #11). Given the structural constraints, there is actually much contour variety.
Another characteristic of these musical haiku is that, in addition to a shared number of tones, there is very often a close structural relationship between their first and third measures. In the violin part, haiku #1, #7, #8 and #12 have the same contour in both measures while haiku #3, #4, #5, and #10 have opposing contours. The third measure is a transposition of the first measure in #1 and an inversion of it in #3.

Haiku #8 of the sonata version (see Example 3.1) has an intricate web of relationships between its outer measures. The right and left hands of the piano part exchange rhythms in measures 22 and 24 and repeat contour. The sequence of pitches in measure 22 of the violin part is repeated in retrograde in the left hand of the piano in measure 24 while the pitches of the right hand of the piano in measure 22 are, for the most part, repeated in retrograde in the violin part in measure 24.

Example 3.1 Haiku #8 from *Sonata for Violin and Piano*, measures 22-24

In haiku #11 (see Example 3.2), the wedge produced in measures 31-32 begins a second time in measure 33 with the same figures as in measure 31, but with two pairs of pitches rotated. In this haiku also, the right and left hands of the piano exchange rhythms in measures 31 and 33.
One hand of the piano, offset by an eighth-note, doubles the violin line in each of these measures.

Example 3.2 Haiku #11 from Sonata for Violin and Piano, measures 31-33

The general structural characteristics of 12 Haiku for Speaking Voice and Violin mentioned above show not only the music’s structural transfers from haiku form, but also the piece’s stylistic unity and the unity of the composition as a whole. The violin part in each of the musical haiku incorporates all of the structural transfers from the poetry. The piano part of the sonata version adds another dimension to the violin’s haiku. 12 Haiku’s highly symmetrical structure and its precise matching of structural transfers contrasts with the next composition’s linear, more gestural nature and its broader application haiku structural elements.

3.1.2 Haiku for Solo Strings, “Spring” – Benjamin Whiting

Haiku for Solo Strings makes two transfers from haiku form: three measures within each musical haiku and two possible instances of a musical kigo. The three measures in some cases conform to the audibly discernible gesture groups (see Chapter Two). The added length of the dotted half notes in the first and second measures of the first haiku help to signal the end of
gesture groups. These half notes coincide with the bar lines indicating the measure divisions (see Example 3.3).

Example 3.3 Gesture and Measure Divisions in “Spring’s Awakening”

The change of contour and reversal of dynamic motion between measures 1 and 2 and the pause indicated at the end of measure 2 along with the change from arco to pizzicato in measure 3 coincide, for the most part, with the measure divisions in the third haiku (see Example 3.4).

Example 3.4 Gesture and Measure Divisions in “Rutting”

Musical kigo are expressed in two ways in this piece. The most obvious expression is the assignment of a different instrument of the string family to each movement, linking that instrument with a particular season (cello for “Summer,” viola for “Autumn,” contrabass for “Winter,” and violin for “Spring”). A second possibility for the kigo component is a musical gesture that encapsulates the title of each haiku, and, therefore, the seasonally-related subject matter. In the second haiku, the recurring tapping figure suggests both the hard wood of the forest’s trees and the busyness of its inhabitants (see Example 3.5).
3.1.3 Duet for Violin and Harpsichord, Op. 122, II. Haiku – Alan Hovhaness

“Haiku” from Duet for Violin and Harpsichord equates the number of syllables and lines found in a haiku with the number of beats and measures in the piece by meter indications of 5/2 in the first and third measures and 7/2 in the second measure. As mentioned earlier, this piece exhibits the second possible approach to transferring these structural components from the poetry form, the first approach being that taken in Holland’s 12 Haiku for Speaking Voice and Violin which equates the number of syllables and lines with the number of notes and measures. Because this movement lacks text of any kind other than the movement title, the number of lines and syllables is the only direct structural transfer from the haiku form (i.e. there is no *kigo* equivalent, etc.).

There are, however, many references to the “five-seven-five” of a haiku embedded in the music. The violin plays five pitches in its first phrase which extends for seven beats from the
beginning of measure 1 until the first two beats of measure 2. The extension of the phrase across the bar line into the second measure creates a musical parallel to the poetic technique of enjambment (see Example 3.7).

Example 3.7 “Haiku” from *Duet for Violin and Harpsichord, Op. 122*

The second phrase extends from the double stop in measure 2 until the second beat of measure 3, giving it a total of seven beats and five pitch destinations. It groups the violin’s idiomatic effects together (harmonics, tremolo, glissando pizzicato) separating them from the lyrical lines in the first and last phrases; it also continues the pattern of musical enjambment by
crossing the bar line into the third measure. The final phrase begins on the third beat of measure 3 (G6), returning to the lyrical style of the first phrase and differing from the other two phrases in that it has only a downward contour. It references the second half of the first phrase in that it makes the same descent from G6 to F-sharp 4 (see Example 3.8).

Example 3.8 Phrases 2 and 3 in “Haiku”

Other references of “five” and “seven” are found in the interlocking sets of perfect fifths in the violin and the right hand of the piano in measure two and in the rhythm of the right hand of the piano. This hand plays five gestures that are each seven beats long. The gestures are
notated with ties linking quarter, half and eighth notes so that each gesture divides in its center with the latter half of one gesture rhythmically mirroring the first half of the next one. This creates a series of exact rhythmic palindromes (see Example 3.9).

Example 3.9 Piano Right Hand Palindromes in “Haiku”

Other palindromes also characterize this movement. The ostinato in the piano’s left hand is a repeating palindrome of rhythm, pitch and interval. The violin’s initial phrase, although only an exact palindrome in terms of rhythm, has other instances of quasi-palindromes. It begins and ends on F-sharp 4 and peaks on G6 at its rhythmic center. If one were to substitute the violin’s third phrase for the last half of its first phrase (beginning at G6), the rhythmic palindrome would
be disrupted, but both the ascending and descending contours would include pitch-classes F-sharp, G-sharp and G-natural. The violin’s second phrase inverts the contour of its first phrase and increases the distance spanned by its arc from approximately two octaves to three (see Example 3.10).

Example 3.10 Quasi-palindromes in “Haiku”

Pitch relationships produce a few palindromes as well. A palindrome exists in the sequence of four pitches in the violin’s first phrase: F-G-G-F. By discounting chromatic inflection and (for the most part) register, a series of these can be observed in the piano part.
From measure 1 to measure 2 there is D-F-G-F-D and A-C-D-C-A; and from measure 2 to measure 3 there is C-A-A-C (see Example 3.11).

Example 3.11 Other Palindromes in “Haiku”

3.2 Program

As has been shown, the effect of these compositions as “musical haiku” can be experienced with a minimal amount of information necessary to make the association, notably the title “haiku,” while a knowledge of specific structural transfers and the individual organization of the piece can create a deeper understanding and appreciation of it. Programmatic
content adds another dimension to the function of these pieces because, in addition to its usefulness as an entry-point for listening, it can connect some of the less obvious musical structures with the poetry by way of suggestion.

Three of the four haiku pieces have programmatic content. Holland’s poems offer clues to better understand his musical haiku. The movements of Adashi’s piece share a close descriptive connection with their corresponding poems. Whiting’s subtitles have the dual effect of providing associations for listening and of identifying the motive in each haiku that encapsulates the subtitle and, therefore, functions as a musical kigo.

An attempt at articulating specific programmatic content could be made for every musical haiku in Holland’s and Whiting’s pieces and for every movement of Adashi’s piece. As an alternative to that more exhaustive approach, only the musical haiku of 12 Haiku for Speaking Voice and Violin are analyzed. The following discussion of program in Holland’s 12 Haiku for Speaking Voice and Violin uses music examples from the version of this piece that appears as the sixth movement of his Sonata for Violin and Piano.69 The violin part is the same in both versions.

#1 – 5ths and 4ths

Animals and plants/ make copies of themselves/ for posterity.

At first glance, the violin line of this musical haiku may appear to contain simply a sequence of rising perfect fifths followed by descending perfect fourths. There are, however, some attributes of the third measure that identify it as having been derived from the first two,

69 The discussion of Haiku #2 uses music examples from both 12 Haiku for Speaking Voice and Violin and from Sonata for Violin and Piano.
Example 3.12 Haiku #1 from *Sonata for Violin and Piano*, measures 1-3

suggesting the idea of procreative “copying.” The third measure gains contour direction, number of pitches and characteristic interval from the first measure, but takes the slurring pattern of the second measure. While a statement of rising perfect fifths common to both the first and the third measures is a strong and an obvious likeness, the change of slurring pattern provides the third measure with a distinctive phrasing that links it to the second measure (see Example 3.12).

Pitch relationships also show the origin of measure 3. Measures 1 and 2 display a high degree of unity in their pitch-class content. All of the pitch classes in measure 1 are repeated in measure 2, but, because of the structural requirement for seven notes in this measure, with the addition of F6 and C6. Due to its inversion of contour and interval and its specific starting pitch, measure 2, except for the F6 and C6, traverses the same registral space as measure 1 (see Example 3.12).

The break in sound caused by the rest at the end of measure 1, and the high register, change of contour direction, and change of interval in measure 2 produce a sound that is decidedly contrasted and complementary. The motion from measure 2 into measure 3 is by whole tone from B3 to A3, shifting the upcoming sequence of perfect fifths both down a major second from the last sounding pitch (B3) and up a major second from the beginning pitch of the
first statement of perfect fifths (G3). The movement by whole tone provides a contrast to the previous motion by perfect intervals. Despite the rest at the end of measure 2, the A3 of measure 3 seems to be the result of the descending line in measure 2 (see Example 3.12).

By beginning on A3, measure 3 retains three of the pitch classes contained in both of the previous measures, but adds two pitches – F-sharp 5 and C-sharp 6 – not present in either of the other measures. The addition of these pitches alongside those already present in measures 1 and 2 gives measure 3 a sense of individuality, and the cross-relational contrast between the F6 and C6 (measure 2) and the F-sharp 5 and C-sharp 6 (measure 3) heightens this effect (see Example 3.12).

A consideration of the piano part also shows distinctive pitch-class organization in the third measure. In measures 1 and 2, the piano part contains some, but not all, of the pitch classes given to the violin in each measure. Only the latter half of the pitch classes for each measure of the violin part are incorporated into the piano part – A, E and B for measure 1 and D, A, E and B for measure 2 – leaving the first two or three of the violin’s pitch classes in each measure without reinforcement. Additionally, some combination of the pitch classes contained in the piano part sound during the entire measure, contrasting with the violin’s pitch classes in the first half of the measure and doubling the violin’s pitch classes in the second half. In measure 3, however, the piano part contains all of the same pitch classes as the violin part. This measure also divides into two sections, reflected in the violin’s slurs and the entrance of the right hand of the piano. In each section, the violin and the piano play opposing sets of pitch classes, the piano holding its first notes for the full measure, so that by the end of the measure, all pitch classes contained in this measure are sounding simultaneously (see Example 3.12).
As previously mentioned, the title of this haiku, “5ths and 4ths,” could imply the possibility of a continuing sequence of pitches at these intervals. The analysis of pitch classes included in each contour statement could then seem trivialized by the idea that a continuing sequence of either interval would eventually produce all twelve pitch classes. Contributing to this perception is the unidirectional and “stacked” contour of each measure. These linear, perfect intervals resist closure cues.

It is, however, important to view this musical entity in light of its designation as a haiku: it is presented as a complete statement. The facts of presentation – the designated tempo, different from the following haiku; the silence at the end, indicated by the half rest and the required pause before presenting the next haiku; the simultaneous poetry reading – create perceptual boundaries for the piece. In this sense, each pitch in each contour statement can be viewed as having been individually selected. The beginning G3 of the first measure, the lowest pitch ordinarily possible on the violin, is no accident. That the second measure begins on F6, a diminished fifth above the final B4 of the first measure, instead of F-sharp 6, as might be expected, allows the second measure to continue with all of the same pitch classes used in the first measure. Thus, the first and second measures relate by shared pitch classes and complementary intervals. The third measure, containing new material as well as material from measures 1 and 2, thus emerges with a profile that is both familiar and unique.

#2 – Maj. 3rd

*Humans change the Earth./ We coevolve with our environment./ The Earth changes us.*

In the previous musical haiku, the third measure was derived from the first two measures. This haiku demonstrates the opposite process as the violin’s motive in measure 4 undergoes an
Example 3.13 Haiku #2 from *12 Haiku for Speaking Voice and Violin, measures 4-6*

evolution of rhythm and contour in the following two measures. The first measure divides into beat groups of 3+4 which correspond to its division into quarter and half notes. The descending figure of measure 4 is then transferred to measure 5, but beginning a minor third higher and augmented to twice its original length (see Example 3.13).

Both measures 4 and 5 end with two consecutive half notes, a figure that anchors the rhythm throughout this haiku. Part of the rhythmic transformation in measure 5 is the use of an additional single half note in the part of the descending figure that included only quarter notes in measure 4. The inclusion of this half note suggests that the augmented descending figure in measure 5 can be heard as a doubling of beat lengths as well as a doubling of the overall length of the figure: it moves downward in a trio of half notes just as the first measure moves downward in a trio of quarter notes (see Example 3.13).

This single half note also begins the process of the half notes “invading” the quarter notes’ territory. Measure 4 presents a clear division in the middle of the measure between quarter notes and half notes. Measure 5 blurs this division in that, although the two consecutive half notes at the end of the measure retain their position as in measure 4, the inclusion of the single half note infiltrates the quarter note figure. In measure 6, the consecutive half note figure itself is transferred to the middle of the quarter note figure which is now ascending. In addition, the half note figure is given added emphasis by the placement of a trill on the second note (see Example 3.13).
The contour transformations throughout this haiku are directly related to the rhythmic transformations. In the first measure, the descending line, which includes the quarter-note figure and the first of the half notes, is five beats long, after which the line rises with the last half note for two beats. This initial contour is repeated in augmented form in measures 5 and 6. Measure 5 has a descending line ten beats long that turns upward in measure 6 for seven beats. The descent in the augmented version is exactly twice the length of the descent in the original. The ascent is three beats longer than twice that of the original, but the syncopation in the third measure provides a sense of forward momentum that complements the added length (see Example 3.13).

Syncopation is certainly a quality of this haiku in the version for violin and piano which adds several additional layers of motivic transformation by its inclusion of the piano part. The original motive is played by the violin in measure 4. It contains three quarter notes and two half notes arranged, as mentioned before, so that the measure is divided into two parts with quarter notes exclusively in the first part and half notes in the second part. The violin’s descending major thirds in this measure outline the augmented triad A-flat-C-E, which just happens to be the triad that is synonymous with the prime form of the set class of all augmented triads – (048). The measure begins with an octave descent followed by a major third ascent, creating a contour template. Thus, with like note values grouped neatly together (and, to apply a set-class convention to rhythm, “left-packed”), a pitch content that is the prime form of its set class, and a simple, balanced contour, the original motive is presented as untransformed, or “unevolved,” as it can possibly be. This is the raw material of this haiku (see Example 3.14).
Simultaneously with the presentation of the motive in the violin part, the right hand of the piano plays the motive’s first transformation. The pitches of this augmented triad are A-C-sharp-E-sharp (0,4,8), each a semitone higher than those of the violin. The initial quarter note has been shifted to the end of the motive, and, instead of rising as in the last note of the original motive, it continues the descent. Each aspect of the original motive has undergone one transformation (see Example 3.14).

The pitches of this first transformation are ordered in such a way as to make it end on A4, a variant of the ending pitch in the violin’s version – A-flat 4. Because of the contour transformation in the piano line, these final pitches are approached by contrary motion. Both instruments’ melodic lines then proceed outward from the A4 and A-flat 4 to G2 and G5, respectively, and continue in contrary motion for the rest of the haiku. The move of both lines to a G results in both instruments’ playing pitches of the same augmented triad in the second measure – C-flat-E-flat-G [3,7,T] – the triad a semitone lower than that of the original motive. Now surrounded by pitch-class transformations lying as closely as possible above and below, the original triad does not appear again (see Example 3.14).
The piano’s melodic line travels between the left and right hands in measures 5 and 6, opening its range to three octaves while the violin line expands to two octaves. The contrary motion of the repeated interval produces inversions of $T_2I$ in measure 5 and $T_{10}I$ in measure 6 and retrograde between the lines. The pattern of quarter and half notes in measure 5 corresponds to the pattern of pitches caused by the inversion. The first, fourth and seventh pitches for both instruments, all G’s, have the same moment of attack and the same note length. The two pitches between each G, C-flat and E-flat, are in opposite order in each part, have attack-points on consecutive beats and have opposite note lengths. The pitch inversions have spilled over into the rhythm (see Example 3.14).

While the pitches of both lines continue in measure 6 in a complementary inversion to that of measure 5, the rhythms of these lines, as well as the pitches, are now in retrograde. The pitches return to those of the triad A-C-sharp-E-sharp. Additionally, the material of each hand of the piano part is repeated (at one and two octaves displacement) from that of the opposite hand in measure 4. The contour of the original motive of measure 4 is generally augmented across measures 5 and 6 in the violin part and mirrored in the piano part (see Example 3.14).

By measure 6, the original motive has moved to two different pitch-class sets, has appeared in inversion and retrograde, has been lengthened in range to the distance of three octaves (piano part, measure 5) and has been expanded (downward motion doubled in length in measure 5) and modified (upward motion slightly more than tripled in length in measure 6) the original contour. Its evolution is complete (see Example 3.14).

One question arising from a close examination of this haiku regards the choice of meters. It is the only haiku to employ a different meter in each measure, as the other haiku either have the same meter for all measures or corresponding meters in two of the measures. As mentioned
before, the quarter rest at the beginning of measure 5 separates the original motive from what follows, but could the rest have come at the end of measure 4? Similarly, what is the purpose of the final quarter rest in measure 6?

There seem to be two viewpoints for placement of the first quarter rest. Placing it at the end of measure 4 would create corresponding meters between the first and the third measures, making this haiku conform to a recurring meter pattern presented in the rest of the haiku in the piece. However, placing the rest on the downbeat of measure 5 causes it to occupy a strong rhythmic position. The metric irregularity of this haiku prevents the audience from hearing the silent downbeat as such, but this position ensures that the performer, who has access to the score, takes the rest seriously and allows the silence necessary to separate the original motive from its transformations in measures 5 and 6 (see Example 3.14).

As for the rest in measure 6, it presents a bit of a structural enigma since leaving it off would have been another means of matching the first and third meters while retaining the downbeat rest in measure 5. Its presence does, however, make this haiku correspond to the several other haiku that end with rests, and the non-symmetrical presentation of three distinct meters creates a visual representation of an evolving musical idea.

#3 – minor 3rd

Brains are like faces./ Though physically similar,/ each one is unique.

This musical haiku contrasts similarity and symmetry with subtle instances of change. It is the only one in the cycle with four distinct pitch groups, separated by quarter rests into clusters of three, four, three, and three beats. The rests divide the haiku virtually in half, instead of into thirds as in the majority of the haiku, allowing each half to display a level of symmetry with its
counterpart. The pitch groups in measures 7 and 9 of the violin part have identical rhythms but are inversely related in terms of pitch and contour (T₆I), creating a mirroring effect between the two measures. Two other contrasts between these groups are a mirroring dynamic motion (crescendo versus diminuendo) and a subtly modified articulation (slur versus portato; see Example 3.15).

The two pitch groups in the second measure of the violin part present different contrasts and similarities. These gestures share a general contour, although the first group includes a repeated pitch that causes the downward motion to plateau for one beat. They also have virtually the same rhythm, again, prevented from an exact repetition by the addition of the repeated pitch. Contrasts are greatest here in articulations (pizzicato versus slurring) and dynamics (piano versus mezzo-forte; see Example 3.15).

As in the second musical haiku, the piano part contributes additional instances of symmetry and contrast, especially in the areas of articulation and contour. The right and left hands of the piano part constantly mirror each other in contour and are often inversely related in terms of pitch (T₁I in measure 7 and T₆I in the first four beats of measure 8). In measure 7, the staccato of the piano part contrasts strongly with the slurring in the violin part while in measure

Example 3.15 Haiku #3 from Sonata for Violin and Piano, measures 7-9
9, the initial slur and subsequent staccato of the piano part presents a lesser contrast with the *portato* of the violin part (see Example 3.15).

It is interesting to notice the corresponding poem’s comparison of brains and faces, often thought of in terms of hemispheres and symmetry, which produce and mirror thought. On a sheer text-painting level, the tightness of the minor third highlighted in this haiku, the rhythms and oscillating pitches, and the pizzicati give the impression of a mind hard at work. Less obvious, but perhaps more to the point, is the statement made by the intricate mixture of similarity and variety mirrored in each hemisphere of this haiku, which in turn mirrors and complements the poetry.

#4 – “Maj. and min. 3rds”

*Humans are choosing/ their path of evolution/ through gene therapy.*

The violin’s meandering melodic line in measures 10-12 immediately associates itself with the idea of a “path.” Supporting this image is the casual tempo and the rhythmic figure quarter-eighth repeated continuously throughout the musical haiku which produces a sense of “walking” by the repetitions while avoiding the more monotonous feel of a repeated single note.

Example 3.16 Haiku #4 from *Sonata for Violin and Piano*, measures 10-12
value. In addition to these instances of text painting, the progression of accidentals from the exclusive use of sharps in the first measure to naturals and then to flats in measures 11 and 12, often applied to the same pitches from measure to measure, illustrates the poetry by the manipulation of musical DNA.

The pitch relationships between the violin and piano lines of this haiku seem to make a more subtle comment on the poetry. The violin line moves downward for the most part in the first two measures. Beginning on C-sharp 5, the first measure falls to B3 – a major ninth. Measure 11 counteracts this by beginning on E5. It then accomplishes a slightly lesser descent to F4 (major seventh) before it rallies itself to A-flat 4 and descends to D-flat 4. The overall descent of measure 11 is an augmented ninth – a semitone more than the descent of the first measure. The third measure begins on C4 (by moving down another semitone) but then suddenly ascends without interruption to D5 (see Example 3.16).

The violin line appears to have accomplished a goal. Through much descent and the exchange of sharps for naturals and naturals for flats, it finally ascends to a pitch one semitone higher than where it began in measure 10. However, the downward motion of the progression of accidentals from sharps to flats, resulting in the use of flats for a rising line, makes this accomplishment seem a bit ominous.

The piano part plays an ostensibly supporting role to the violin part. Each measure consists of two or three triads, placed on the beat, that have exactly the same pitch content as the corresponding violin line. The critical aspect of the piano part is the voicing and qualities of these triads: they accomplish an important voice leading. Measure 9 contains two triads (F-sharp minor and B minor) on beats 1 and 2, sounding in only three voices while measure 10 begins with two other triads (A minor and F major) on the corresponding beats and with the addition of
a fourth voice. The C-sharp 5 of the top voice and F-sharp 3 of the bottom voice on the first beat of measure 10 descend in the second measure to C-natural 5 and E3 while the A4 of the middle voice is repeated in measure 11. The F-sharp 4, D4 and B3 of measure 10, beat 2 all descend to F-natural 4, C4 and A3 in measure 11. Both triads of measure 10 have, with the exception of one pitch, descended to their corresponding triads in measure 11, a descent that is emphasized by chromatic spelling in the cases of the C-sharp/C-natural and F-sharp/F-natural (see Example 3.16).

On the third beat of measure 11, the A4 and F4 descend chromatically to A-flat 4 and F-flat 4 while the E3 moves down to D-flat 3. Every pitch is doubled in the D-flat minor chord on beat 3. The close position of this thickly-voiced chord in each hand of the piano, the introduction of flats, and the juxtaposition of the D-flat minor triad (with every pitch flat) and the previous F major triad (with every pitch natural and the only major triad) while the violin line descends seems to designate this chord as the point of no return in this haiku. After this, any chromatic alterations come in flats and, though the violin line ascends, the piano part does not. It continues in measure 12, descending by semitone, for the most part, to two more triads (C minor and G minor) and ends on the lowest pitch of the haiku – B-flat 2, a descent that is emphasized by the drop of a major sixth in the lowest voice (see Example 3.16).

The insistent descent of the piano part casts doubt over the final rise of the violin line. The range of descent in the lowest voice of the piano part is a minor ninth, an entire octave more than the violin’s ascent. The piano’s steady production of held chords and ever-thickening texture up to the D-flat minor triad in measure 11 seems to add a sense of urgency that provides the meandering violin line a conflicting second opinion.
#5 – “Maj. 2nd”

*The ordinary, / through the study of nature, / becomes the divine.*

This haiku features the most “ordinary” of intervals – the pawn of musical chess – the major second, which may be seen as a reflection of the “ordinary” aspects of nature mentioned in the corresponding poem. An interval integral to melody, it dominates within both major and minor scales, unlike the more tension-laden minor second. Only in octatonic, chromatic and other such scales does the minor second even approach the prevalence of the major second. It plays a somewhat supportive and “ordinary” role in function as well as in frequency, as movement by step often carries the least risk both in approaching and departing a particular harmony. Also ordinary is the haiku’s use of constant eighth notes, presented most often in pairs. Only the last beat, the sixteenth-eighth at the end of measure 15, alters in one instance the haiku’s basic rhythmic constructs (see Example 3.17).

Example 3.17 Haiku #5 from *Sonata for Violin and Piano*, measures 13-15
Beauty and desire/ began two million years back/ with flowering plants.

At the midway point in the cycle, this musical haiku, in the version with violin and speaking voice and without piano, is distinguished as the only one in which the speaker enters first. The violin’s later entrance, softened by the use of a mute, allows for the unadorned pronunciation of the word “beauty.”

Example 3.18 Haiku #6 from Sonata for Violin and Piano, measures 16-18

The violin plays a series of minor seconds: pairs in measure 16, a descending chromatic line in measure 17, and oscillating pitches followed by a drop of a major ninth in measure 18. Although all feature the minor second, the figures in each measure have a decided individuality, and the tensions created by the repeated use of the semitone resolve as best they can in two different scenarios. The dyads of measure 16 surround tonally and resolve to the F-sharp 4 at the end of the measure (F4 to F-sharp 4 and G4 to F-sharp 4, see Example 3.18). The descending chromatic line in measure 17 oscillates between B5 and B-flat 5 before finishing its descent with A5, the repetition of the two pitches signaling the end of the figure by a slowing of the descent and of the frequency of new pitches. The crescendo through the second measure prevents the
descending chromatic line from accomplishing a sense of resolution in and of itself. It remains in suspense until the C5 of the third measure, the beginning of the oscillating figure that resolves by lengthening its final note a full beat and then dropping, during a diminuendo, more than an octave (see Example 3.18).

These same three figures exist in the piano part, but in a different order. The oscillating pitches appear in measure 16 while the dyads reside in measure 18, and the chromatic line in measure 17 is in inversion with the violin’s chromatic line (T2I). That both chromatic lines in measure 17 telescope inward is of interest because their relationship focuses the intensity of the crescendo into the third measure (see Example 3.18).

The minor second seems a strange companion for a poem tracing the origins of beauty and desire. Its uninterrupted use continually creates dissonance (at least from a tonal perspective) and seems to have a mild degree of persistent tension about it. This musical haiku, however, constructs contexts in which it is able to resolve some of that tension, and the balances of pitch, contour and rhythm required for that are, indeed, beautiful.

#7 – Pentatonic

*In the real world/ the essence of time is now./ Space is everywhere.*

Space permeates this musical haiku in several ways. The violin line spans the registral space from G-sharp 3 to G-flat 6, a range equal to that of the first haiku in the cycle and greater than that of any of the other haiku. It accomplishes this distance between the initial pitches of measures 19 and 20 in a rising line with two very large leaps (D-sharp 4 to F-sharp 5 and F-sharp 5 to G-flat 6), emphasizing the actual distance by a supporting contour and internal leaps of an octave or more. This technique is repeated in the downward motion of measures 20-21 (G-flat 6
to C-sharp 4) and the final upward gesture in measure 21 (C-sharp 4 to B-flat 5), although within increasingly smaller ranges, and each time with the shorter leap of an octave plus a diminished third (see Example 3.19).

Articulations also support the concept of space. Although the designated “brush” stroke of measure 19 contrasts in articulatory sharpness with the crisp up-bow staccato of measure 20, all of the individual pitches in the violin part are performed with an articulation that produces some degree of space between the notes. This is, for the most part, true of the piano part as well, the exceptions being the movement into all but the last whole note in the left hand and, possibly, the movement from the lengthened half note to the first quarter note of the right hand in measure 20 (see Example 3.19).

The most obvious instances of “space” in this haiku, however, are the half rests that punctuate the violin line. Because these rests are a full beat in length and because they very regularly interrupt or separate the pitch groups, they are able to hold their own as a silent presence in the haiku. They seem more like the inclusion of space than the omission of sound.
The placement of the half rests within the violin line raises some questions regarding note groupings. The first and last half rests interrupt the five-note groups corresponding to the outer lines of a haiku poem while the second and third half rests separate one group from another. Because the same length of rest performs both the interruptions and the separations, and because these rests are fairly regularly spaced, it might be possible to hear this haiku as having five different note groups, a perception in conflict with the three-part division carefully maintained in most of the cycle (see Example 3.19).

Another possible hearing comes to light by considering the violin and piano parts together. The right hand of the piano almost constantly performs in rhythmic retrograde to the violin part. The alignment of pitches produced by this leaves silence from both instruments during the first and last rests of the violin part – the interruptive rests – instead of during the separating rests. In this case, the strength of the complete silences can be heard as reducing the first and third groups to four notes instead of five and lengthening the middle group to nine notes instead of seven (see Example 3.19).

Counteracting these perceptions are, first of all, the obvious changes of contour direction with each five, seven and five note group in the violin part. There is also the fact that the pitch following the interruptive rests in measures 19 and 21 of the violin part completes the statement of the pentatonic scale presented in each measure. A final factor in favor of the groups created by the distinction between interruptive and separating rests in the violin line is the use of half and whole notes at the end of each group that cue the cessation of forward motion with a longer note value (see Example 3.19).

As for “time,” this haiku lacks the meter changes that are a part of every other haiku in the cycle. Interestingly, it also lacks the rest(s) at the end of the final measure that occur in the
majority of these haiku. Each pitch sounds within the definition of the same meter – a recurring present reality – and the tones surround and define the spaces as much as the spaces surround and define the tones. The use of a pentatonic scale itself hints at the possibility of only a gentle dissonance that is produced by the simultaneous sounding of its pitches “now.”

Not peculiar to this haiku, but suggested by its companionship with the corresponding poetry, is the observation that a musical score provides visually what amounts to a timeless perspective of a piece. All of the musical events represented in the score are visible – occur visually – at the same time or in no time at all, and it is possible to direct one’s attention forward or even backward within this sequence of events without disturbing any of them. Contrasted to this is the perspective of a performer in performance, moving only linearly from one event to the next, or the perspective of a performer after one or many performances of a work, viewing the music in the score not only as a statement but as a memory.

#8 – Maj. and min. 2nds

_Holding someone’s eyes/ for more than a few seconds/ conveys love or war._

The many major and minor seconds of this musical haiku produce the octatonic scales OCT_{0,1} and OCT_{1,2}, while the haiku’s most descriptive aspect is the character difference between the middle and surrounding measures. In the measure 22, the violin part moves in a descending line with the repeated rhythmic figure eighth-quarter. The repetition of the figure, the prescribed tempo, the dynamic (mezzo piano) and the downward scalar motion all contribute to a sense of ordinary forward motion. The measure has an uneventful, “everyday” feel (see Example 3.20).
Measure 23 is entirely different. The octatonic scale changes from OCT\textsubscript{1,2} in measure 22 to OCT\textsubscript{0,1}, and the new melodic line begins an ascent in quarter notes. The dynamic drops to piano in this measure, and the violin plays the scale non-vibrato. In measure 24, all of the characteristics of measure 22 return, except the scale remains OCT\textsubscript{0,1} as in measure 23 and the line is situated an octave higher than it was in the first measure (see Example 3.20).

The music of the middle measure is hushed and anticipatory. The drop in dynamic, the uniformity of the rhythm, the lack of vibrato, and the longer slurs (in the piano part as well) remove from this measure the more overt means of articulation and expression, leaving a stillness that focuses on the contour of the line and the pitches themselves. Though the piano descends in inversion with the violin (T1I), the violin’s rising line adds an aura of suspense that must wait the length of an entire quarter rest for any resolution. The pitches spell an almost-complete OCT\textsubscript{0,1} scale in an unvarying rhythm that allows for the full effect of the difference between its alternating intervals (see Example 3.20).

So is it “love,” or is it “war”? The octatonic scale of measure 23, containing an equal number of both semitones and whole tones, can be seen as presenting both ideas, while not
appearing to be balanced in favor of either one. At any rate, as the third measure resumes with the music of normal life, the consideration was brief, and we may never know.

#9 – Octave – *We are one species./ The Latin word sapiens./ The name we all share.*

#10 – Tritone – *A single species!/ A world population/ linked by one genome.*

Haikus #9 and #10 are related in several ways (see Examples 3.21 and 3.22). They have the same meters in corresponding measures. The violin part of each is either predominately or entirely in half notes. The focus interval of #9 – the octave – is next to the unison in terms of stability and consonance, and the focus interval of #10 – the tritone – is at the opposite extreme in those areas. Number 10’s tritone splits #9’s octave in half.

Example 3.21 Haiku #9 from *Sonata for Violin and Piano*, measures 25-27

The poems for these two haikus are also related. Number 10 functions as an expansion and an emotive commentary on #9. The octave’s uniformity meshes well with the inclusion of the speaker in the poem. The opening measure of #10, beginning on G3 and rising in a series of
augmented fourths, is reminiscent of the first measure of #1 and foreshadows the first measure of #12, linking these poems together also.

Example 3.22 Haiku #10 from Sonata for Violin and Piano, measures 28-30

#11 – 12-tone “fan out”

*Only ten per cent/ of all living organisms/ are known to science.*

As its title states, the violin line in this haiku proceeds outward from the initial F4 of measure 31 in an expanding wedge. The line is transferred up an octave in measure 32 for four pitches and then returns to the original octave to finish the wedge before beginning the process

Example 3.23 Haiku #11 from Sonata for Violin and Piano, measures 31-33
again in measure 33. Because of the movement between registers, by the end of the first statement of the wedge, the violin line has not only included each semitone between C and B, but has also expanded the registral space to include all of that between C4 and A5. The piano echoes this line with a range of E-flat 3 to B-flat 6. The piano part also includes several accompanimental dyads – perfect fourths, perfect fifths, one augmented 5th – and one chord. If these pitches are taken into consideration, the full range of the piano part is E-flat 2 – B-flat 6 (see Example 3.23).

The initial rhythmic figure stated in the violin line is two sixteenth notes-eighth rest-three eighth notes-eighth rest. This figure is developed in measure 32 and repeated in measure 33 with the final eighth note and eighth rest reversed. The violin and piano lines are in a rhythmic canon at the eighth note in measures 31 and 33 and the first part of measure 32. The overall effect of the two lines combined is one of constant, quick, small motions within a gradually expanding pitch range (see Example 3.23).

This music gives two impressions pertinent to the poetry. The first is the sound of many individual notes, which do in fact include at least one representative of each pitch class. The second is that these notes are not the only ones available. The pitches that do sound often form large intervals spanning space occupied by the pitches that don’t sound. And if one considers pitch divisions smaller than a semitone and the complete sonic range, “ten per cent” may turn out to be a generous estimate.
Various microbes/ have been to the moon and back/ long before humans.

This final haiku concludes the cycle by featuring the violin’s open string sonorities, which are partially presented in measure 34 (G3, D4, A4) and fully presented in measure 36 (G3, D4, A4, E5), while in the second measure, the violinist is instructed to tune the instrument in seven bow strokes. The piano establishes, by repetition, A as a central pitch. It plays only A4 and A5 until the third measure where it adds a brief D4-F4 dyad, extending the concept of tuning into the third measure by completing the pitches of a D minor triad often used for that purpose (see Example 3.24).

Example 3.24 Haiku #12 from Sonata for Violin and Piano, measures 34-36

With the fifths outlined by the open strings, this haiku makes reference to the first haiku of the cycle. Both haiku begin by moving from G3 to D4, but the first haiku emphasizes the intervallic motion while the last haiku, by calling attention to the open strings of the violin as such, emphasizes the instrument. The “microbes” and the “moon” of the corresponding poem present contrasts of size and distance that this haiku reflects, existing as a concluding parameter of the cycle while suggesting, within itself, openings for an indefinite amount of future poetry.
The tuning process signals a beginning, not an end, of music, the open strings of the violin sounding the blank and waiting canvas of a fundamental interval.

### 3.3 Conclusion: The Present Tense

The haiku pieces discussed in this treatise, *12 Haiku for Speaking Voice and Violin* by John Holland, *Suite: Eight Haiku by Richard Wright* by Judah Adashi, “Spring” from *Haiku for Solo Strings* by Benjamin Whiting, and “Haiku” from *Duet for Violin and Harpsichord* by Alan Hovhaness, form a set of works that exhibit several different approaches to the integration of text into an instrumental composition as well as several approaches to the transference of haiku structural characteristics to music. These structural transfers include the number of syllables and lines of a haiku, the *kigo* element, and brevity. The final element, brevity, becomes the key for the listener to experience the other transfers.

Brevity also creates a deeper link between the haiku of the separate art forms of poetry and music. The shortened length of the poetry allows the words to function simultaneously, so that instead of causing the listener to follow an extended train of thought, the poetry creates an instant and image-like experience.\(^\text{70}\) In fact, Hans Zender has identified this aspect of haiku function in Messiaen’s piece *Sept Haikai*.\(^\text{71}\) This “present tense” experience seems very related to a musical one. To experience music is to experience an art in a stream of present moments. The music is constantly moving and changing, but the moment is always now.

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\(^{70}\) Yasuda, 32-33.

Although poetry and music remain separate arts, perhaps the haiku is a looking glass through which they can step into one another’s worlds.
A.1 John Holland (March 2014)

Biographical Information

Composer: John Holland

Position (school, organization, etc.): Professor Emeritus in the Studio for Interrelated Media at Massachusetts College of Art and Design; Co-founder of Nature and Inquiry artist group

Degrees held: self-taught

Principal teachers: NA

Website: http://www.johnholland.ws/

Major works: for links to online recordings, scores, audio cd’s, and writings, see website

Principal and secondary instruments: piano

Other interests: integration of art and science

Information on Composition

Name of works: 12 Haiku for Speaking Voice and Violin; Sonata for Violin and Piano

The original version of the 12 Haiku doesn't involve piano. It stands alone. In 2010, I rewrote 12 Haiku for Violin and Piano and incorporated it as 1 of 10 movements in the Sonata for Violin and Piano.

Date (or apprx) began: 2006
Date, location, circumstances of premiere: November 9th 2007, Pozen Center, Boston. Marla Rathbun played violin and I spoke the text. We were situated at opposite ends of the hall. We then reversed positions and repeated the performance. Here are the program notes:

“Following the traditional form, each haiku contains 3 lines with a 5-7-5 syllable scheme. The ‘musical’ haiku for the violin follow the same pattern. Each haiku is composed of three measures. The first measure has 5 tones, the second measure, 7 tones, and the last measure, 5 tones.

The violin haiku employ the fundamental intervals that appear in the natural overtone series. Most of the haiku feature a single pitch interval. Overall, intervals range from octaves, fourths and fifths, to thirds, seconds, and tritone. Three haiku are based on two related intervals: major and minor 3rds, major and minor 2nds, and fifths and fourths. There is a haiku based on the ‘pentatonic’ scale, an ‘open strings’ haiku, and one that incorporates a’12-tone’ scale.

Typically, haiku employ themes associated with the natural environment. In these haiku, I have taken the liberty of interpreting nature within a slightly broader context.”

Date of publication: 2006

Other performances: The Violin Sonata (including the 12 Haiku) was performed in 2010 twice in Boston. It was composed for the Rathbun/Rivera Violin-Piano Duo.

Revisions after premiere (if any) and why: None

What drew you to or why did you choose haiku?

I was inspired by my interest in Nature and Science. There are big ideas in science today (artists are traditionally interested in big ideas) and the haiku allowed me to play with these ideas in a simple poetic format, both for the voice and the violin.
Were you aware of other violin or instrumental haiku when you began work on the piece?

I was vaguely aware that somewhere there was a Hovhaness piece involving haiku and the violin. And of course there have been many song cycles over the years. But I wasn't thinking of any of this at the time. I was most interested in the idea that the form could produce instrumental music that could be coordinated with the voice. I chose the speaking voice to deliver a clear prosaic message relating to nature and the universe. My intention was for the audience to think about the ideas in the text.

Were you familiar with any writers of haiku (Japanese or otherwise) before beginning this project?

I have read much poetry, including a variety of haiku.

Could you describe your haiku research?

The research in my text was accumulated over many years of learning and writing about powerful ideas in nature from inquiry based on science.

Can you talk about your experience/process writing the poetry?

It was most interesting for me to broaden the definition of nature in the text (almost inverting the traditional simplicity of the haiku) by including content that specifically references our relationship to Nature – with a big ‘N’ at every scale.

What aspects of haiku form did you use and how?

3 lines = 3 measures

5-7-5 syllables = 5-7-5 tones

Nature theme - present in poetry in broad context
What are your thoughts on the relationship of the music to the poetry in performance?

As a performance strategy, it is important that the violinist and the speaking voice are separate in space, so that the words can be heard separately from the violin. Since many people aren't routinely familiar with ideas about the universe, it also important to play the piece twice. Switching positions allows the entire audience to hear music and text clearly.

What do you think about your piece programmatically? Do you view your music as a commentary on the poetry? If so, how? Do you view it more as a companion to the poetry or even very independent of it? If so, how?

The violin and speaking voice are separate, but integrated - the music is abstract, the text concrete, declarative; the audience hears the music and text independently, but experiences integral connections at the structural level.

Did you ever intend to create musical gestures that simulate the rhythms and articulations of speech, even if not corresponding to the specific words of a particular haiku?

no

Have you ever composed (or considered composing) anything in another poetry form?

In 2007 I wrote (and later performed) *A Short Biography of Stephen Crane for Violin and Piano with Speaking Voice*, based on ten poems of S. C. I have also written many texts containing nature and science themes using various poetic forms from around the world, including haiku. These can be seen online at “The Chicken and the Egg” (www.explanatorytexts.com).

Why did you choose this particular instrumentation?

I had the opportunity to compose for a violinist who is interested in my music.
A.2 Judah Adashi (April 2014)

Biographical Information

Composer: Judah Adashi

Position (school, organization, etc.): Composition/Music Theory faculty at Peabody Institute of the John Hopkins University; Founder/Director of Evolution Contemporary Music Series

Awards: Virginia Center for the Creative Arts Residency 2013; Excellence in Teaching Award, Peabody Institute (Preparatory) 2012; Meet the Composer Creative Connections Grant 2011; American Composers Forum Encore Grant 2010; BMI Foundation Carlos Surinach Commission 2006; Yaddo Corporation Artist Residencies 2005, 2006, 2008; American Academy of Arts and Letters Charles Ives Scholarship 2004; ASCAP Foundation Morton Gould Young Composer Award 2003, 2005; Jacob Druckman Award for Orchestral Composition, Aspen Music Festival 2002; BMI Student Composer Award 2001 (for *Suite: Eight Haiku by Richard Wright*)

Degrees held: B.A. in Music, with honors, from Yale, 1998; M.M. in Composition from the Peabody Conservatory of the Johns Hopkins University, 2002; D.M.A. in Composition from the Peabody Conservatory of the Johns Hopkins University, 2011

Principal teachers: Nicholas Maw and John Harbison

Website: www.judahadashi.com

**Principal and secondary instruments:** Piano (principal), Voice (non-classical, secondary)

**Other interests:** Literature, Sports (Baltimore Ravens + Orioles), Humor (Saturday Night Live, 30 Rock), Progressive Politics (especially civil rights and environmental/energy issues)

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**Information on Composition**

**Name of work:** *Suite: Eight Haiku by Richard Wright*

**Date (or approx) began:** Fall 2000

**Date, location, circumstances of premiere:** Peabody Institute of the Johns Hopkins University
Griswold Hall, 4.19.01, Composition department recital; performed by The Wooden Project (Annaliesa Place, violin; Catherine Meunier, marimba)

**Date of publication:** May 2001, self-published

**Other performances:** (Some of these instances included multiple performances of the work, and/or were incomplete performances, i.e. selected movements only)

- Peabody Institute, Baltimore, MD, May 2001
- June in Buffalo Festival, Buffalo, NY, June 2001
- La Chapelle historique du Bon-Pasteur, Montreal, Quebec, June 2001, broadcast on CBC Radio
- Peabody Institute, Baltimore, MD, April 2002
- Peabody Institute, Baltimore, MD, April 2002, Choreographed as "Gentle Elements" by Carol Bartlett for Peabody Dance
- Curtis Institute of Music, Philadelphia, PA, April 2003
- Auros Group for New Music, Cambridge, MA, May 2004, Featuring paintings associated with each movement by John Vinton
- Aspen Music Festival, Aspen, CO, July 2004
- New Ear Contemporary Ensemble, Kansas City, MO, February 2005
- Juneau Jazz and Classics, Juneau, AK, May 2006
- Evolution Contemporary Music Series, Baltimore, MD September 2006
- Diller-Quaile School of Music, November 2006
- Pittsburgh New Music Ensemble, Pittsburgh, PA, July 2007
- La Chapelle historique du Bon-Pasteur, Montreal, Quebec, November 2007
- Enoch Pratt Library, Light Street Branch, Baltimore, MD November 2010
- Florida State University, Tallahassee, FL April 2011

**Revisions after premiere (if any) and why:** May 2001

I'm sure there were the usual details and corrections to address, but I don't recall any major changes to the overall structure or concept. At the performers' suggestion, I did introduce the option of the 3rd and 4th movements being played *attacca*.

**What drew you to or why did you choose haiku?**

Much of my music is informed by literature. I maintain a list of literary ideas, musical ideas (e.g. melodic or harmonic fragments), and possibilities for instrumentation. At some point, ideas from each of these categories seem to align. I believe I had been reading Richard Wright's haiku over the summer and fall of 2000, and when I began to consider a piece for violin and marimba, a series of short movements inspired by haiku struck me as a natural fit.

**Were you aware of other violin or instrumental haiku when you began work on the piece?**

I might have had some general sense that haiku had been or might be used in this way, but there were no specific works that I was aware of.
Which writers of haiku (Japanese or otherwise) were you familiar with before beginning this project?

I don't think that I was expressly familiar with any of the major poets at the time. I've since spent time with some of the classic haiku by Issa, Basho and Buson.

Could you describe your text research?

I read Richard Wright’s haiku extensively.

Why did you choose the poetry of Richard Wright?

I already knew and admired Wright's novel, *Native Son*. When I discovered his haiku, I was struck by the fact that a contemporary author identified with a large-scale novel dealing with race in America had turned to a much smaller, older, non-Western form towards the end of his life.

What aspects of haiku form did you use and how?

Apart from the relative brevity of the individual movements – I felt a certain kinship between the literary tradition of haiku and the musical tradition of miniatures (especially for piano) – there is no direct relationship to the haiku form.

What were your thoughts on the relationship of the music to the poetry as you composed?

What are your thoughts on the relationship of the music to the poetry in performance?

Specifically, do you intend for the audience to have access to the poetry during performance (read or printed)?

I believe that a piece of music has to be able to stand on its own, regardless of its extra-musical or programmatic impetus. That said, I think it is valuable for performers and listeners to have access to the poetry; it offers another way of relating to the music.
Whenever possible, I do print the texts as titles for the individual movements. As far as I know, the haiku have never been read aloud or otherwise incorporated into a performance.

**What do you think about your piece programmatically? Do you view your music as a commentary on the poetry? If so, how? Do you view it more as a companion to the poetry or even very independent of it? If so, how?**

The piece is my musical response to the poetry. The relationship to the text is invariably more abstract in an instrumental piece than in a vocal piece, but the music and poetry are still intertwined at some level. I've been intrigued and flattered that my piece has in turn been used as the basis for dance and visual art, yielding something still further removed from, but at some level still related to the initial literary inspiration.

**Did you ever intend to create musical gestures that simulate the rhythms and articulations of speech, even if not corresponding to the specific words of a particular haiku?**

Not in this piece. I have done so in other works, though.

**Have you ever composed (or considered composing) anything in another poetry form?**

Per my response above, I've rarely adhered to any poetic form with my music. That said, I recently worked on a piece that set a sestina to music, and my musical choices do reflect some aspects of that form. Whenever I am working with poetry, I try to respond to patterns in the language.

**Why did you choose this particular instrumentation?** Inspired by some of the repertoire fostered by a group called *Marimolin* in the late 1980s and early 1990s, two fellow students at Peabody had formed a duo. I was very taken with the sound, and wanted to write something for them. The marimba was quite new to me at the time, and I was
drawn to it both visually and sonically. The new duo was called *The Wooden Project*, and I liked the idea of a sympathy between the two instruments based on the material they were made of.

**What were your reasons for including the extended techniques for each instrument?**

I wanted to avail myself of the broad range of colors available from both instruments, both to reflect the varied imagery in the poems, and to showcase the players' abilities.
A.3 Benjamin Whiting (March 2014)

Biographical Information

Composer: Benjamin D. Whiting

Position (school, organization, etc.): Doctoral student, the University of Illinois at Urbana-Champaign

Degrees held: BM – Music Composition (Florida State University), MM – Music Theory and Composition (Florida State University)

Principal teachers: Scott Wyatt, Erik Lund, Erin Gee, Ladislav Kubik

Website: https://soundcloud.com/bdwhiti2

Major works: Haiku, The Bayeux Tapestry, Ma, Alchemic, FL, Funeral, Gates, Tempus Imperfectum

Principal and secondary instruments: Piano (principal); Bass Viola da Gamba, Violoncello (secondary)

Other interests: languages, history, literature, film, computers (and other kinds of consumer electronics), automobiles

Information on Composition

Name of work: Haiku for Solo Strings

Date (or apprx) began: Summer 2008

Date, location, circumstances of premiere: Concert Hall of the Antonin Dvořák Museum, Prague, Czech Republic, July 23, 2009
Other performances:

- Dohnanyi Recital Hall, Florida State University, Tallahassee, FL, April 2009 (partial U. S. premiere)
- Opperman Music Hall, Florida State University, Tallahassee, FL, January 29, 2011
- Lindsay Recital Hall, Florida State University, Tallahassee, FL, April 12, 2011,

Revisions after premier (if any) and why: Several revisions were made to each set after each performance, mostly having to do with clarifying and fine-tuning the notation. Except for some tempo alterations, nothing substantial has changed after the pieces were first typeset in Finale in February 2009, when the final order of the haiku was decided (in particular, the order of Spring was completely different in the manuscript!) and some pitch classes and rhythms altered.

It may be interesting to note that the manuscript and the first typeset versions bore Japanese titles for the seasons and various haiku. The English translations came about for the initial premiere at FSU (which ended up being a partial premiere due to losing my violinist and cellist), and while I had intended to update and maintain both languages' versions of the sets, I eventually ended up neglecting the Japanese copies and have simply been keeping the English versions up-to-date (though that may change upon a Japanese premiere).

Also, the name of the collection has been in a state of flux since I first finished it. Originally simply called 俳句 (Haiku), it has since been entitled 弦楽器の為の俳句 (Gengakki no Tame no Haiku, or Haiku for Strings, the name of the collection when
presented at a masterclass with Christopher Theofanidis), *Haiku for Solo Strings* (upon
its partial premiere at FSU), *20 Haiku* (upon its full premiere in Prague), and its most
recent (and likely final) incarnation, *Haiku - for Solo Strings* ("for Solo Strings" being a
subtitle).

**What drew you to or why did you choose haiku?**

The concept began as a kind of compositional exercise when I was having immense
trouble beginning my thesis over the summer of 2008 (it would actually be another year
of several false starts to that piece before I finally landed on something that worked). At
the time I had rekindled my interest somewhat in the art of Japanese haiku poetry and had
been writing a few for fun. I thought that composing musical "haiku" might serve as both
a fun diversion and a "prime" so to speak for my creative pump, and thus 夏之号笛
(*Natsu no gouteki*, or *Summer's Sirens*) for the violoncello was born.

**Were you aware of other violin or instrumental haiku when you began work on the piece?**

I was not!

**Were you familiar with any writers of haiku (Japanese or otherwise) before beginning this
project?**

Well, of course I was familiar with 松尾芭蕉 (*Matsuo Bashō*), who is one of the most
beloved of haiku poets that has ever lived. Otherwise, except for some amateur poets in
Takayama and various poems I would run across randomly in Japan, not really. My
interest in haiku has never really been particularly passionate, though its form and
 technique intrigues me.
Could you describe your haiku research?

A lot of it came courtesy of my fellow teachers and villagers back when I lived in Takayama. I remember being quite proud of a particular set of 俳句 (haiku) I had written (at least what I thought were haiku at the time), and upon revealing it to them they had in turn complimented me on my set of 川柳 (senryuu). They taught me that haiku are seasonal in nature (containing kigo, a word or words implying whatever season on which the poem is based), the nature of kireji (cutting word), etc.

Why did you choose the poetry?

None of the haiku I composed were based on any poetry. Rather, I tried to apply the techniques found in haiku poetry to music, and to preserve the overall feel of the genre (hence my pieces being seasonal).

What aspects of haiku form did you use and how?

I tried to take what I felt were the most rudimentary concepts of haiku poetry and applied them in the most musical way I could. Of course, several liberties were taken; for example, a proper haiku would contain seventeen mora, or syllables, whereas I simply kept the three-phrase structure intact and used as many beats as I felt I needed for the piece. For "kigo" I tried to use timbre, gestures, and extended techniques (e.g. the harmonics and col legno battuto in “Hypothermia” to suggest freezing, brittle bodies exposed to the cold) to suggest the various seasons. Contour and phrasing helped to set up and accentuate the “kireji.”

What are your thoughts on the relationship of the music to the poetry in performance?

N/A (since I did not base these on any preexisting poetry).
What do you think about your piece programmatically?

I view each haiku as tiny, independent miniatures that fit very well as a whole but can exist on their own.

Did you ever intend to create musical gestures that simulate the rhythms and articulations of speech, even if not corresponding to the specific words of a particular haiku?

This I did not do, at least not consciously.

Have you ever written (or considered writing) anything in another poetry form?

Actually, I've been tossing around the idea of composing *Senryuu - for Solo Winds* ever since I started writing *Haiku*. I may actually get started on it this summer!

Why did you choose this particular instrumentation?

First, I love writing for strings. Second, and perhaps most importantly, the violin family of stringed instruments contain four, very distinct (not only in range, but in timbre as well) members, each one well-suited to evoke the imagery of a particular season (in fact, ever since I wrote *Haiku for Solo Strings* I can't help but associate, for example, the contrabass with winter, or the viola with autumn).

What were your reasons for including the extended techniques for each instrument?

As mentioned before, mainly for purposes of evoking extramusical, seasonal imagery.
A. 4 Alan Hovhaness

Biographical Information


Position (school, organization, etc.): Organist at St. James Armenian Church in Boston from 1940-47; instructor at Boston Conservatory from 1948-51

Principle teachers: Frederick Converse and Bohuslav Martinu

Major works: The Frog Man, 1987 (opera); Ardent Song, for Martha Graham, 1954;
Symphony No. 2, The Mysterious Mountain, 1955; Symphony No. 63, Loon Lake, 1988; And God Created Great Whales (orchestral work; uses taped whale sounds), 1970;
3 Armenian Rhapsodies (orchestral work), 1944; Revelations of St. Paul (oratorio), 1981;
Koke no niwa (for English horn, harp, and percussion), 195472

Information on Composition

Name of work: Duet for Violin and Harpsichord, Op. 122

Date of composition: 1954; Peters copyright 195773

Date, location, circumstances of premier: dedicated to Daniel Pinkham


APPENDIX B

LIST OF HAIKU COMPOSITIONS

1. Jeffrey Agrell
   
   *Haiku* (horn and piano with narration)

2. Gilbert Biberian
   
   *Six Haiku* (for guitar; texts printed from Buson, Bashō, and Moritake)

3. Caryn Block
   
   *Five Pieces for Haiku: for Flutes, Tape, Narrator and Dancer*
   
   (Pennsylvania Composers Guild concerts reel-to-reel tapes), 1975-1982

4. Jo van den Booren
   
   *Haiku for Viola and Piano, Opus 92, 1993*

5. Harold Budd
   
   *Obos: Celeste, Percussion, and Haiku Reader*
   
   (may be performed with or without the reading), 1967

6. John Cage
   
   *Haikus* (six pieces for piano, unpublished), 1950-1951
   
   *Seven Haiku for Piano Solo, 1951*
   
   *Haiku, 1958*
   
   *Score (40 Drawings by Thoreau) and 23 Parts: Twelve Haiku, 1974*
   
   *Renga, 1976*
   
   *Haikai for Flute and Zoomoozophone, 1984*
   
   *Hymnkus*
   
   *Haikai for Si Pawit* (for gamelan ensemble)
   
   *Two*
7. Robert Carl

*Haiku of Buson* (for reciter and tape), 1996

8. Jin-Hwa Choi

*With Issa: Seven Pieces for Solo Violin*, 2011

9. Michael Fiday

9 *Haiku for Flute and Piano*, 2005

10. Robert Gibson

*Four Haiku* (cello and piano)

11. Friedrich Goldmann

*Haiku* (flute, clarinet, violin, viola, cello, piano)

12. Hanno Hagg

*Im Schnee die fahrte: Twelve Haikus für Viola, Violoncello und Kontrabass*

13. Jonathan Harvey

*Haiku for Solo Piano*, 1997

14. Toshio Hosokawa

*“Haiku” for Pierre Boulez on his 75th Birthday* (for piano)

15. Ramon Humet

*Haiku: Flute, Violin, Piano and Percussion*

16. Jeffrey Jacob

*Five Haiku Impressions: The New Year, Spring, Summer, Autumn, Winter* (piano solo)
17. Claus Kuhn1

*Haiku* (piano)

18. Ana Lara

*Haikus* (guitar), 2000

19. Tania Leon

*Haiku* (narrator, ensemble, tape; English translations of Bashō, Buson, Issa, and Raizan)

*Haiku* (flute, bn, 5 percussion), 1973

20. Larry Paul Lockwood

*Haiku*

21. Raymond Luedeke

*Ah, Matsushina!* (for violin and percussion)

22. Ilana Schapira-Marinescu

*Fünf Haiku: Musik Ritual für Blockflote, Klavier, Sprechstimme und Figuranten: nach Gedichten von M. Basho*  
(for recorder, piano, speaker and 2 dancers; or monologue with piano; or five solo pieces for piano), 1990

23. Susan McDonald

*Haiku for the Harp. (A Stray Cat; Asleep on the Roof; In the Spring Rain; Rollo Sweeping the Garden; The Snow is Forgotten; By the Broom)*

24. Olivier Messiaen

*Seven Haikai for Piano, 13 Winds, 6 Percussion and 8 Violins, I/45*

25. Stephen Montague

*Haiku for Piano, Electronics and Tape, 1987*
26. David Pope
   *Short Pieces on Haiku by Basho* (ocarina, wood flute, mocena flute), 1997

27. Steven Ricks
   *Haiku* (solo percussion and electronics)

28. Joan Riera Robuste
   *Estudi de Proporcions no. 4 (Haiku)* (for flute in G, bass clarinet, violin, violoncello, and piano), 2005

29. Michael Scott, arranger

30. Elliott Schwartz
   *Four Maine Haiku* (for solo piano)

31. Vernon Taranto
   *Haiku Impressions* (piano)

32. Augusta Read Thomas
   *Haiku for Pianoforte and Orchestra* (withdrawn), 1995

33. Marcel de Tiege
   *V haikus voor piano solo*, 1990

34. Francine Trester
   *Summer Haiku* (narrator with piano, violin, and clarinet)

35. Bertram Turetzky
   *6 Haiku Settings*
36. Paul W. Whear
   *Five Haiku* (flute and piano)

37. Gerhard Wuensch
   *Six Duets for Flute and B-flat Clarinet, 2. Haiku*

38. Xirc le Cinx
   *The Haiku of Mueller for Flute, Clarinet in B-flat, Piano, Violin, Viola, Violoncello, 1994*

39. James Yannatos
   *8 Haiku* (for solo flute)

40. Joji Yuasa
   *Kotouta “Five Haiku from Bashoo”* (Japanese ensemble)

41. Hans Zender
   *Haiku* (for flute and string orchestra)

42. Ramon Zupko
   *Windsongs: Concerto for Piano and Orchestra*
   (introductory haiku from each movement also printed as text)
APPENDIX C

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Jennifer Morgan

February 28, 2014

John Holland

Dear Mr. Holland:

I am completing a doctoral treatise at The Florida State University entitled "Violin Haiku: Text/Music Relationship, Program and Structure." I would like your permission to reprint in my dissertation excerpts from the following:

*12 Haiku for Violin and Speaking Voice*

*Sonata for Violin and Piano.*

The excerpts to be reproduced are: 1) all of the poems by the composer and 2) movement 6 of the sonata “12 Haiku” in its entirety.

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February 28, 2014
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SELECTED BIBLIOGRAPHY


Alcott, Louisa May. *Jo’s Boys and How They Turned Out*. Boston: Roberts Brothers, 1891.


BIOGRAPHICAL SKETCH

Jennifer Morgan has enjoyed many opportunities as a violinist to contribute to music performance and education. She has performed as a soloist with the Plainview Symphony Orchestra (TX) and as a section player with Opera in the Ozarks (AR); the Tallahassee Symphony Orchestra, Sinfonia Gulf Coast, and Panama City Pops Orchestra (FL); the Valdosta and Albany symphony orchestras (GA); and the Lubbock Symphony Orchestra (TX). She participated in the Colorado College Summer Music Festival and was a founding member of the Torreya String Quartet.

Jennifer’s teaching experience includes working as a Graduate Assistant at Florida State University, serving as Adjunct Strings Instructor at Wayland Baptist University, coaching sectionals and chamber music for the Lubbock and Tallahassee youth orchestras, and teaching strings classes at Plainview Christian Academy. She has also maintained violin and piano studios in Plainview and Lubbock, Texas; Tallahassee, Florida; and Thomasville, Georgia. She holds a Master of Music degree in violin performance from Texas Tech University, and a Bachelor of Music degree in music education from Wayland Baptist University, as well as Suzuki certification for Books One and Two. She was a 1996 National Merit Scholar. Her teachers include Corinne Stillwell, John Gilbert, Ann Stutes, Cynthia Scully and Martha Perez.