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## **A Survey of Rudy Davenport's BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Indian Descent (A Chamber Work for Soprano, Piano, Oboe and Cello)**

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A SURVEY OF RUDY DAVENPORT'S  
BYNA: LIFE SONGS OF A SOUTHERN APPALACHIAN WOMAN  
OF CHEROKEE INDIAN DESCENT  
(A CHAMBER WORK FOR SOPRANO, PIANO, OBOE AND CELLO)

A Written Document

Submitted to the Graduate Faculty of the  
Louisiana State University and  
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In partial fulfillment of the  
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in  
The School of Music

by  
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B.M., Virginia Commonwealth University, 2001  
M.M., Louisiana State University, 2005  
May 2011

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## ABSTRACT

Composer Rudy Davenport aims to create music that is more relatable than the atonal compositions often associated with 20<sup>th</sup> century composers. Inspired by his own Appalachian and Cherokee heritages, Davenport, in collaboration with librettist Delilah Elsen, developed his own musical genre called “Appalachian Romanticism”. This genre is evident in his work *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Descent for Soprano, Piano, Oboe & Cello*.

The purpose of this study is to understand and describe Rudy Davenport’s view on 20<sup>th</sup> century composition. To obtain this information I interviewed Davenport posing questions about his biography and musical preferences, and I attended a rehearsal and performance of *BYNA*. I also interviewed librettist Delilah Elsen to seek biographical information and performance techniques used in *BYNA* (literary content, pre-concert activities, lighting and dialect). In addition to these interviews, I analyzed the musical score of *BYNA* to discern and define Davenport’s treatment of rhythm, text, and harmony. As a result I discovered an effective way to successfully execute *BYNA*’s score is to recognize and interpret the rich historical background of Appalachian and Cherokee cultures, as well as, reoccurring patterns, tone painting, harmonic language and treatment of text found in the music

Appendices provide information on the history and production of double weave river cane baskets and Appalachian/Cherokee dialect transcriptions through the International Phonetic Alphabet (IPA).

## INTRODUCTION

My goal as a composer is to write music that engages the listener from the first hearing. To accomplish this goal I write melodies that are recognizable, use forms that are readily understood, and employ harmonies that are tonal in nature. I try to write music that has a transparent heart quality.<sup>1</sup>

It is this philosophy that has established Rudy Davenport as a recognized contemporary composer, and has garnered awards from the Historical Keyboard Society and the Alienor International Competition. In addition to these achievements he has also received two grants from *The American Composers Forum* and *The Southern Arts Federation* for his chamber work *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Indian Descent*. Davenport's music has also been well received and recorded by nationally recognized performing artists such as harpsichordist Larry Palmer, oboist Elaine Funaro and soprano Julia Broxholm.

Davenport was raised in western North Carolina, where the Appalachian influences and characteristics are prevalent in his compositions. For example, *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Indian Descent*, is a chamber piece for soprano, piano, oboe and cello, that features Appalachian and Cherokee dialect, traditions and culture. The text is based on a play by Delilah Elsen (also a native from Western North Carolina) which depicts the memories and life of a woman of Cherokee Indian descent after the death of her husband.

This document will provide a survey of Davenport's chamber piece. Chapters One and Two will contain biographical information on composer Rudy Davenport and Delilah Elsen. Chapter three will discuss performance aspects, including information on Cherokee Indian basket weaving, Cherokee-Appalachian dialect, modified versions, balance, and lighting elements.

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<sup>1</sup> American Composers Forum, "Member Bios." Rudy Davenport Bio, [http://www.composersforum.com/member\\_profile.cfm?oid=3322](http://www.composersforum.com/member_profile.cfm?oid=3322) [accessed January 17,2008]

<sup>2</sup> Rudy Davenport, interview by author, telephone interview, Florence, AL, November

These elements will assist with significant and important performance aspects that will enhance audience experience. Chapter Four will provide research on Davenport's musical style "Appalachian Romanticism,"<sup>2</sup> treatment of text, harmony, vocal melodic contour, patterns and motives, and dynamics. Specific suggestions regarding expression and interpretation, derived through analysis of Davenport's compositional techniques, will be included.

In order to provide accurate information on *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Indian Descent*, books and articles were researched to obtain information regarding Cherokee Indian culture, basket weaving and Appalachian dialect. Guidance provided by both composer and librettist through personal interviews, contribute to the creation of an accurate and meaningful performance guide to *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Indian Descent*.

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<sup>2</sup> Rudy Davenport, interview by author, telephone interview, Florence, AL, November 16, 2010.



## CHAPTER 1

### RUDY DAVENPORT, COMPOSER

#### **Biographical Information**

Davenport is originally from western North Carolina and is, himself, of Cherokee Indian and Appalachian descent. Davenport spent his youth surrounded by the same places that the character Byna speaks of: the Nantahala river and the Wachesa trail within the Nantahala National Forest in North Carolina. These images and influences of his youth and heritage have closely followed his musical journey and eventually led him to *BYNA*.

On November 28<sup>th</sup> 1948, Rudy Davenport was born at the home of Douglas Haig Davenport and Helen Berdine Ledford, with great-grandmother Lura Elisabeth Ledford serving as midwife. Both parents possessed musical talent that also found expression in their children in forms ranging from piano, banjo and guitar, to voice. All played by ear and were either self-taught or informally coached by amateur musicians.

Davenport was nurtured with informal piano lessons provided by his church preacher. Here, the preacher taught Davenport to harmonize melodies and introduced him to the idea of composition. The compositional aspects of this instruction helped develop Davenport's musical ear and piano skills. It was not until high school that he studied with a trained musician and learned to read music.

Although Davenport's musical background focused on Appalachian influences, it was classical music that sparked his interest, and piqued his curiosity for learning. He fondly remembers frequent trips to the middle school library:

This is the strangest thing about me wanting to be a composer. I remember when I was in the sixth or seventh grade I went to the library and discovered books about composers. Afterwards I wanted to compose music, but I didn't know how. Then I saw Leonard Bernstein's *Young People's Concert*. He did a lesson on sonata form, a Mozart symphony on exposition, transition, recapitulation etc. and a light bulb just came on in my head and I thought, this is how you write music! I immediately went to the piano to try and write a little sonatina.<sup>3</sup>

Davenport continued to be fascinated by classical composers and saved his weekly allowance to order music records from television advertisements. These records included an array of music styles and works including: Haydn's *Surprise Symphony*, Incidental music from Bizet's opera *Carmen*, Beethoven's *Fifth Symphony*, and Chopin preludes. He developed such a love for music and composition that he set aside all other activities so that he could indulge his interest and cultivate his talent. As a young male in Appalachia, Davenport remembers feeling obligated to participate in high school athletics:

I played football because you were supposed to, even on the starting team! I wasn't very good at it and I just hated it, but when I got into music I got up the courage to tell my football coach that I wanted to quit so that I could play piano. It was the first time I felt like a real person.<sup>4</sup>

This shift in activity led Davenport to meet one of the most influential people in his musical path. Davenport attended a party of a fellow student who took piano lessons from a professor at nearby college. After discussing their similar interests in music and piano, the student recommended Davenport take piano lessons from her teacher, Mary Ann Fox. With transportation provided by his grandfather, whom we will come to know as "Robert" in the *BYNA* music score, Davenport was able to study each week with Ms. Fox at Young Harris College, in Young Harris, Georgia. For several years, Davenport honed his piano skills under

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<sup>3</sup> Rudy Davenport, telephone interview by author, Florence, AL, November 16, 2010.

<sup>4</sup> Ibid.

her tutelage. Although Davenport displayed great talent, his previous training had focused only on using his musical ear. Fox taught Davenport how to read music and then added important technical piano skills and elements of music theory. Inspired by Fox's education at Indiana University and her sensibility for culture and arts, Davenport began to consider music at the collegiate level. He was so inquisitive about her musical education that he would engage her in conversation about such things for over an hour, while his grandfather waited.

After several years of private lessons, marked improvement as a pianist, and Fox's encouragement, Davenport auditioned and won a scholarship at Young Harris College. Although he states he was not the perfect student, he was exhilarated by the chance to study music in a collegiate setting.<sup>5</sup> The compositions he created during his study there were featured at several on-campus choir festivals, as well as on his own recital during his final semester. Hearing his compositions in concert for the first time encouraged Davenport to take his music and compositional studies even further. In 1969, upon earning his Associate of Fine Arts degree from Young Harris College, Fox once again recommended that Davenport further pursue his studies, and encouraged him to audition at Florida State University in Tallahassee, Florida.

At his audition, Davenport was extremely nervous about playing for the well-regarded panel of musicians at such a prestigious school.

I remember my piano audition. I was just freaked out! Here are all these people that can play anything, concert pianists and here I am with only four years of formal piano lessons!<sup>6</sup>

Davenport began his audition with a Scarlatti sonata and was asked to play his second selection, Chopin's *Sonata in C# minor*, to display greater technical difficulty. Despite his anxiety,

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<sup>5</sup> Rudy Davenport, telephone interview by author, Florence, AL, November 16, 2010.

<sup>6</sup> Ibid.

Davenport earned a spot in Dr. Robert Glotzbach's studio and earned the Glotzbach Studio Scholarship.<sup>7</sup> Although he enjoyed most of his studies, several aspects led him to re-examine his musical goals. The curriculum was rigorous and overwhelming, and Davenport found himself in classes (such as electronic music) that conflicted with his own ideals of music. From these experiences, Davenport questioned if he still possessed interest in teaching music, and decided to put his collegiate studies on hold to explore other options.<sup>8</sup>

Davenport spent several years out of school discovering and developing a composition medium for his own musical style.<sup>9</sup> He turned to images of nature and to the Native American heritage of his childhood, as well as exploring Native American spirituality. Davenport also studied varying practices of Christianity, which eventually led him to convert to Catholicism. After briefly considering service as a monk, Davenport decided to study Theology at Sacred Heart School of Theology in Milwaukee. While at Sacred Heart, Davenport discovered another program that would allow him to complete his music degree. Thus, in 1984, having only a few courses and a recital left to complete his undergraduate degree, Davenport transferred his course credits from Florida State University to Cardinal Stritch University. At CSU he was able to propose course substitutions to fit his educational needs and accelerate his degree completion.<sup>10</sup> For example, instead of taking art history, Davenport studied the paintings of Claude Monet and emulated the sentiment of the paintings through his own musical compositions. This technical approach became Davenport's trademark. Davenport completed his undergraduate work in

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<sup>7</sup> Rudy Davenport, telephone interview by author, Florence, AL, November 16, 2010.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

1986. His multi-disciplinary studies prepared him for his current careers as a freelance composer and church musician.<sup>11</sup>

After completion of the degree, Davenport was hired as the music director and organist at a church in Milwaukee. Several years later, Davenport's classmate from Sacred Heart, Father Tom Goodwin, helped him to obtain a position at St. Pius the 10<sup>th</sup> Catholic Church in Corpus Christi, Texas. Father Tom's interest in early music prompted the purchase of a harpsichord for the church. He also encouraged Davenport to compose music for harpsichord to present to Southern Methodist University Professor and keyboardist, Larry Palmer. In 1992, Davenport presented Palmer with his first draft of the harpsichord composition, *Lagrimas*. After significant revisions, Davenport presented *Lagrimas* at Palmer's keyboard workshop. Intrigued by Davenport's keyboard compositions, Palmer agreed to tutor him in the style and technique of the instrument. Later, Palmer featured Davenport's harpsichord compositions in performance and in published recordings. These milestones important for Davenport's life as a composer, and marked the beginning of his continuing affinity for the harpsichord.

I never think of the harpsichord as an old and outdated instrument. It is a fully realized and beautiful keyboard instrument that has a unique effect and value, especially as an ensemble instrument. The idiomatic writing for harpsichord is a welcome alternative to the modern piano<sup>12</sup>

Next, Davenport composed *Soliloquy No. VI of Saint Theresa of Avila, Painful Longing for God* for soprano with harpsichord/piano and *Songs of the Bride*, for soprano, cello and harpsichord of which the latter foreshadows a similar ensemble for *BYNA*. In 1997, Davenport took a new position in Austin, Texas, where he continues to reside. In Austin, Davenport was

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<sup>11</sup> Rudy Davenport, telephone interview by author, Florence, AL, November 16, 2010.

<sup>12</sup> Davenport, Rudy, *Alienor Harpsichord Competition: the 2000 Composition Winners*. (North Carolina: Wayne Leupold Editions, Inc.; Colfax, 2007).

reminded of the nature and beauty that surrounded him as a child in Appalachia. There were hills and water, along with a metropolitan feel that he loved in Milwaukee.<sup>13</sup> Here, Davenport continued to compose for the harpsichord, and in 1998, was recognized by The Midwestern and Southeastern Historical Keyboard Societies. This exposure inspired Davenport's interest to devote all his attention to composition and, in 1999, he ended his church job and became a self-employed musician.

It was very difficult for me to compose when I was working a full time music job all day long. When I would come home I would want to turn on talk radio. I didn't want to do several more hours of music. When its your job it's a different thing entirely. That's when I decided I had to commit to composition.<sup>14</sup>

Since 1999, Davenport has been featured in several recordings, *Music of Rudy Davenport*, (Limited Editions Recording) and *Dances with Harpsichord* (Centaur). Davenport himself produced two additional recordings on his own, *Remembering the Earth* and *Christmas Wonder*, all distributed by Morningstar Music Publisher. Other notable compositions of this time period include *Millennium Preludes*, a modern parallel to Bach's Well Tempered Clavier for harpsichord, and *Seven Innocent Dances*, for which he received recognition from the Alienor Competition in 2000<sup>15</sup>, 2007<sup>16</sup>, and 2008.<sup>17</sup> Most recently, Davenport and librettist Delilah Elsen

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<sup>13</sup> Rudy Davenport, telephone interview by author, Florence, AL, November 16, 2010.

<sup>14</sup> Ibid.

<sup>15</sup> Harpsichord Now!, "Alienor awards 2008", Alienor, [http:// www. harpsichord-now.org/previous\\_competitions.html](http://www.harpsichord-now.org/previous_competitions.html) (accessed February 18, 2011).

<sup>16</sup> American Composers Forum, "Member Bio; Rudy Davenport", 2011 American Composers Forum, [http://www.composersforum.org/member\\_profile.cfm?oid=3322](http://www.composersforum.org/member_profile.cfm?oid=3322) (accessed February 18, 2011).

<sup>17</sup> Larry Palmer, "Rudy Davenport's Harpsichord Music of the 1990's" *THE DIAPASON* 95, no. 4 (April 2004), <http://thediapason.com/Rudy-Davenports-Harpsichord-Music-of-the-1990s-article4999> (accessed July, 13 2008).

created the BYNA PROJECT for which they have received grants for the compositional process and for performances of *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Descent*.<sup>18</sup>

Davenport returned to church music and is currently the Music Director for two large Catholic churches in the Austin area. He continues to enjoy work as a freelance composer and pianist.

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<sup>18</sup> Rudy Davenport, interview by author, telephone interview, Twin Lake, MI, August 2, 2010

## CHAPTER 2

### DELILAH ELSÉN, LIBRETTIST

#### **Biographical Information**

Born in the Appalachian region of North Carolina, and in similar conditions and circumstances to Davenport, Delilah Elsen grew beyond her Appalachian roots to pursue classical voice training.<sup>19</sup> She attended the Hartt School of Music, but soon became disenchanted with the competitive nature of the classical singing world and discovered a passion for writing.<sup>20</sup> As an army wife, Elsen lived in several locations within the United States, Great Britain and Japan. For over twenty years she studied creative and playwriting in workshops and theaters with esteemed writers such as Scribner, Suzann Ashenar and Pulitzer Prize Winning playwright Horton Foote.<sup>21</sup> Elsen also earned a non-profit management certificate from Duke University.<sup>22</sup>

Several of her works include *Ida Lewis, A Visit with the Heroine*, a two act play commissioned by the Rose Island Lighthouse Foundation, *The Day the Wright Brother's Airplane First Flew-A Day to Remember*, a monologue created in honor Wilmington's First Flight Celebration (also performed on radio and included on that station's best offerings CD collection in 2003), and *Byna*, a one woman play upon which Davenport's composition, *BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Descent*, is based.<sup>23</sup>

Currently, Elsen lives in Wilmington, North Carolina where she researches and writes

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<sup>19</sup> Elsen, Delilah. Email to Tiffany Brown, 5 February 2011.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.



grants for various non-profit organizations, serves on the artistic board for the Wilmington Artistic Committee for Chamber Music, manages the BYNA Project, and continues to work on *Winter Star*, a two-act dramatic play about the life of a Cherokee Indian Chief that lived during the colonial period.<sup>24</sup>

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<sup>24</sup> Elsen, Delilah. Email to Tiffany Brown, 5 February 2011.

## CHAPTER 3

### PERFORMANCE ASPECTS

*BYNA* is labeled as a chamber piece, but with its varied and interesting aspects *BYNA* can provide a complete dramatic experience by means of the cultivation of the text and character development. As seen in earlier productions of this work, utilization of the simple Appalachian dialect is an effective tool for conveying Davenport's musical and emotional goals, and helps to define the character and the life memories of Byna, while theatrical lighting assists in defining moods. The following guide will address dialect, diction, lighting, and ensemble positioning.

#### **Basket Weaving**

At its premiere, *BYNA* was presented with pre-concert activities that included local artists as well as the Cherokee Qualla Arts and Crafts Co-op who presented pre concert talks, exhibits and demonstrations of Cherokee Indian basket weaving, quilting, and art. Librettist Delilah Elsen offered a presentation on Cherokee Indian culture and basket weaving. Elsen spoke about the past and present significance of the double weave river cane basket, basket trade with English colonies, and also encouraged awareness of today's double weave basket weavers. Basket exhibits were placed at performance venues a week in advance and on the day of the performance. Elsen displayed pictures of historic double weave baskets from the British museum along with quotes from the *BYNA*'s libretto. Additionally, a pictures of one of many varieties of double weave river cane baskets would appear with corresponding quotes from the score. See Appendix A for information regarding a basket-weaving presentation.

Also present at the pre-concert exhibit was Lucille Lossiah, one of the few modern basket weavers accomplished at weaving in the double-weave river cane tradition. Lossiah presented a

weaving demonstration with prepared river cane strips, a half completed double-weave basket and a finished basket on display. The talent for double weave river cane basket weaving is quite rare. An exhibit featuring a visual demonstration such as this, brings the audience one more visual step closer to Byna's world. Because of the personal effect for the audience, an effort should be made to find a local basket weaver to demonstrate this craft. Due to the rarity of the double weaving tradition, another type of weaving demonstration like twill plaiting or rib basket would suffice in creating a similar ambiance for the audience.

## **Dialect**

Davenport has expressed disdain for misinformed Appalachian dialect, as well as pristine English diction. Therefore, the diction should bear some homage to Appalachian dialect while accommodating proper singing diction. I have used a combination of references to compile an IPA transcription that models a more accurate dialect for *BYNA* (see Appendix B). Useful references in this compilation include Bridget Anderson's *Source Language Transfer and Vowel Accommodation in the Patterning of Cherokee English /ai/ and /oi/*; rules for English diction as outlined by diction expert Joan Wall in her book, *International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction*, and specific word pronunciations approved by Davenport himself.

Byna's two very distinct backgrounds, Cherokee and Appalachian, contribute to the dialect that should be considered by singers for a *BYNA* performance. The study by linguistics expert Bridget L. Anderson addresses both Cherokee and Appalachian dialect, specifically the phonetic integration of the diphthongs [ai] and [oi] between Appalachian Anglos and the Cherokee community. The direct contact between the Cherokee Indian and the Appalachian

after the Removal<sup>25</sup> in 1838 led to English language education within the Cherokee community. The linguistic fusion of these two languages forms the appropriate dialect used in performances of *BYNA*.

In her article, “Source-Language Transfer and Vowel Accommodation in the Patterning of Cherokee English /ai/ and /oi/”, Anderson compares the treatment of different types of occurrences of the diphthongs [ai] and [oi] within the Appalachian dialect and Cherokee language. Only the diphthong [ai] was considered for the *BYNA* dialect, since [oi] did not occur within *BYNA*’s text. The two most common of these occurrences that demonstrate an avenue for Cherokee-English transference are when the diphthong [ai] occurs within a word (word internal), such as in the word “fight,” final in a syllable such as in the word “goodbye,” and as a final syllable followed by a vowel or consonant such as in the phrases *cry out* or *die tomorrow*.<sup>26</sup>

Anderson observed the following regarding the pronunciation of [ai] in Cherokee-English:

/ai/ is a diphthong in Cherokee English only in syllable boundary  
+ vowel and in utterance-final phonetic environments.<sup>27</sup>

For example the text “by itself” from the third movement, is pronounced with a diphthong [bai] because the next word begins with a vowel, while the word “silence” in movement two is pronounced [saləns] because the occurrence is word internal. The IPA transcription in Appendix

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<sup>25</sup> In 1835 the government issued a forced removal of all Eastern Appalachian Native Americans. Over 14,000 Cherokee Indians were forced to travel approximately 1,200 miles to the new designated Indian Territory. Due to rough terrain, inclement weather, insufficient supplies and improper clothing, an estimated 4,000 Indians died. This path would become known as the Trail of Tears.

<sup>26</sup> Bridget L. Anderson, “Source Language Transfer and Vowel Accommodation in the Patterning of Cherokee English /ai/ and /oi/” *American Speech* Vol. 74, no. 4 (Winter 1992): 347, <http://www.jstor.org/stable/455662> (accessed May 16, 2010).

<sup>27</sup> Ibid.

B uses the phonetic symbol for [ɑ] in place of [a] to facilitate singer's diction, except when denoting a diphthong. The performer should use this rule with caution because conveyance of the text is the most important performance detail and the language should never sound muddled or artificial.

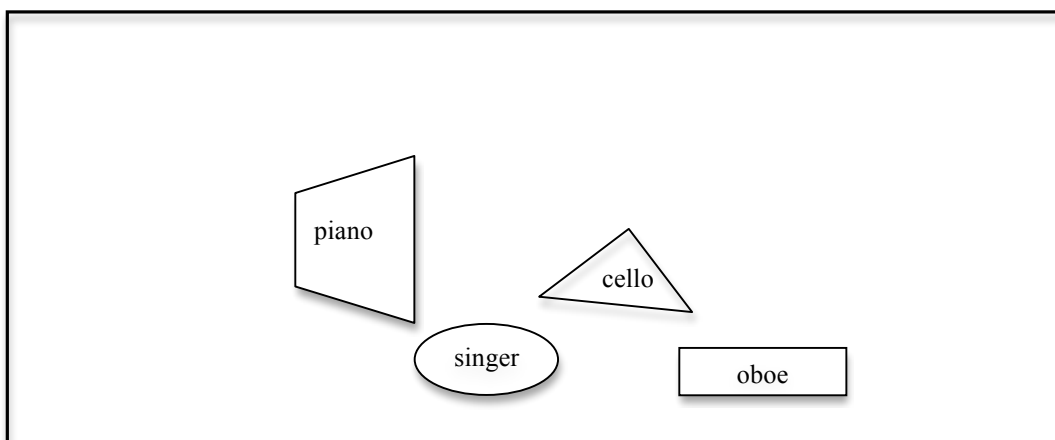
In addition to aforementioned diphthong accommodations, the *BYNA* dialect in Appendix B uses more of the “uh” sound, represented by [ə] or [ʌ], depending on syllable placement in the word. In general when singing in English, a classical singer's English diction uses [ɑ] in place of the [ə] to create a more open singing environment and present a more model representation of classic English. In *BYNA* dialect, I have chosen to use Joan Wall's rules for stressed and unstressed “uh” sound, as expressed in her book *International Phonetic Alphabet for Singers: A Manual for English and Foreign Language Diction*. For example, the word “ahead” should be performed [əhəd], as opposed to the classical singer's [ahəd] or the word “from” should be performed [frʌm] as opposed to [fram].

Through examination of several audio examples, provided by *The North Carolina Language and Life Project* documentary on Graham County North Carolina Appalachian dialect, I have also included two additional vowel choices outside of the singer's classic English diction. While the letter “r” is not fully pronounced, I have decided to include the “r” colored vowel symbols [ɜ] and [ɔ] to further define the dialect. For example, the word “understand” should be performed as [ʌndəstænd] as opposed to [ʌndəstænd], or the word “further” is performed as [fɜðə], instead of [fəðə]. Other changes included in *BYNA* dialect are common occurrences within Appalachian dialect. For example, the [ɪŋ] sound that occurs with the spelling “ing” is often (not always) changed to [ɪn] or the random dropping of an ending syllable such as the word

“every” appearing as “ever’ ”. These changes do not comply with any concrete rules, but have been suggested and approved by Davenport himself.

## Balance

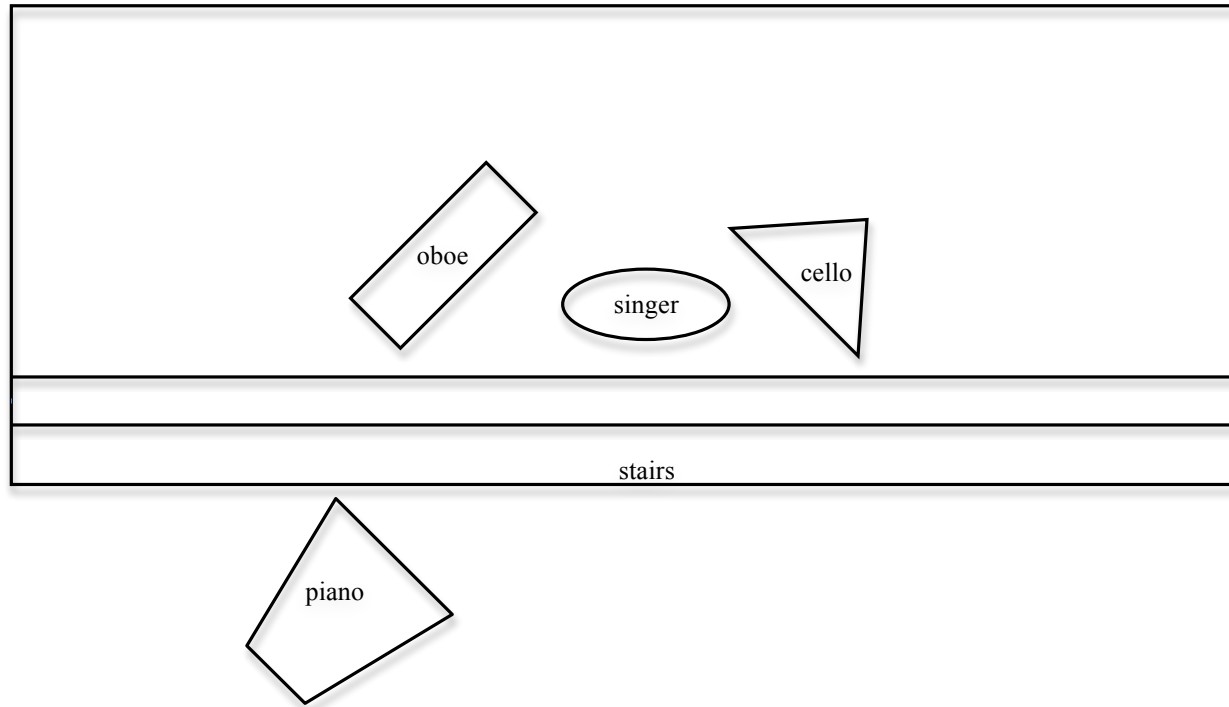
Regarding *BYNA* as a chamber piece, Davenport stresses the importance of the ensemble’s collaborative efforts. Davenport went to great lengths to balance the score so that performance of *BYNA* comes across to the audience as a collaborative effort. In order for the audience to experience the score as Davenport intended, the ensemble should be positioned so that none of the individual parts are heard over the others. In a standard recital hall, positioning should allow for at least peripheral view between all members of the ensemble. See Example 4.1.



Example 3.1, preferred ensemble positioning in traditional performance venue.

In circumstances when *BYNA* is performed in a non-traditional venue, the performers should take the necessary measures to ensure a balanced sound for the audience. In August 2010, I attended a live performance of *BYNA* at Central Presbyterian Church, Austin, Texas, where the chancel served as the stage. The issues of this performance venue involved space and imbalance amongst the ensemble. The site provided insufficient space for all the performers to fit on the chancel, so the piano had to be moved down a few steps to the audience level. This

created an imbalance for the audience's aural perception. The problem was ameliorated by alternative positioning.<sup>28</sup> See Example 3.2



Example 3.2, Repositioning of ensemble to correct balance in non-traditional performance venue.

In this corrected placement, the piano was placed on a different level than the other instruments and the rest of the ensemble turned toward center to offset any direct imbalance. The other problem the venue created was the imbalance of voice to the other instruments. In the rehearsal, the acoustics of the church amplified the instruments in a way that the audience would have a hard time understanding and hearing the singer. To counter this effect, Davenport approved the use of microphone amplification for the singer that kept the sound natural and assisted with the projection of the singer and the text.<sup>29</sup>

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<sup>28</sup> Rudy Davenport, interview by author, Austin, Texas, August 27, 2010.

<sup>29</sup> Ibid.

## Lighting

Performances of *BYNA* have included dramatic effects, specifically, lighting. *BYNA* has been performed on the stages of recital halls and small opera houses and each performance has included various lighting designs according to the facilities.<sup>30</sup> The following performances demonstrate several lighting options that are easily achievable. *BYNA* premiered at Brevard College in North Carolina where the facilities employed a light grid and technician to devise lighting design. The lighting technician used text and change of musical mood to guide his artistic expression. For example, the text, “The sky was a soft lilac color the morning Robert died” from movement thirteen, *The Morning Robert Died*, would suggest a lilac colored lighting. Later on, the text “And daylight just sorta slipped away and left us in a rosy blue mist”, would suggest lighting gels that convey pink and blue hues. At the second performance, at Young Harris College, the lighting designer used leaf-patterned filters to represent the natural surroundings mentioned in *BYNA*’s text with light dimming or brightening to suggest emotional moods of each movement. The third performance, at Newberry Opera House in South Carolina used theatrical lighting similar to the lighting design at the North Carolina premiere, but time constraints restricted the number of changes. The lighting technicians had to make lighting choices based on their knowledge of the lyrics instead of working together closely with a lighting designer.<sup>31</sup>

## Modified Versions

*BYNA*’s vocal range, *tessitura*, and length require a singer of vocal maturity. The composition’s vocal range is D<sup>3</sup> to A<sup>4</sup>, but much of the *tessitura* lies around the soprano’s natural

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<sup>30</sup> Delilah Elsen, e-mail to author, May 25, 2010.

<sup>31</sup> Ibid.



*passaggio*, E<sup>4</sup> through G<sup>4</sup>. This matter, in combination with the approximate performance length of seventy minutes, makes *BYNA* a challenge for young singers. Thus it is difficult for *BYNA* to be included on recitals featuring other music. To address this issue, Davenport and I discussed and created several options for shorter versions of *BYNA* that could be included on a recital.

Option one is a version which tells Byna's story and conveys Davenport's vision. It includes movements I, II, III, IX, X, XIII, and a portion of XV. This version cuts out three of the four instrumental movements and five vocal movements. The first movement, "Heart of the Mountains", is kept in to set the scene and establish Davenport's style. The other seven movements establish Byna's character, her surroundings, her story, her husband Robert's life, and Byna's memories of him and his death. The very first part of Movement XV uses themes and texts from several movements that have been omitted, so the last movement should begin at mm. 42. The length of Option one is reduced to 38 minutes. Still, this length remains vocally advanced and is most appropriate for the graduate level singer.

Option two focuses more closely on the story of Byna and memories of both her marriage to Robert and his death. This option includes movements II, III, X, XIII, and the modified version of movement XV mentioned above. The length of this version is approximately 21 minutes and makes *BYNA* more accessible to singers of varying levels, as majority of the lengthy *passaggio* singing has been removed. Option two is most appropriate for advanced singers, but may be considered for an undergraduate level recital if the student shows exemplary interpretive and vocal skills.

A third option would include several movements that would be acceptable to extract from *BYNA* as a chamber work. These movements are: *The Silence is Loud in the Woods*, *Daddy's Fiddle*, *Mama's Quilt*, and *One Spring Day*. Here, the only specific references made to

Byna are heard in *Daddy's Fiddle* when the text refers to Byna's memory of her father speaking to her. This reference could easily be explained in program notes and would not hinder understanding of the song, itself. In addition, grouping two or three of these songs would require a limited number of rehearsals to combine singer with the instruments, making this version suitable for any recital. This version would be appropriate for semester study and any level of performer.

The combined dream for Elsen and Davenport's Byna's musical story is what sets *BYNA* apart from other chamber works. If the performer has considered dialect, lighting, and balance, then Elsen and Davenport's collaboration may lend itself to a more dramatic and theatrical platform that parallel's Byna's passion. Their joint efforts in *BYNA*'s musical creation deserve careful study by all participants, so that its audience may experience, in this author's opinion, a truly unique allowing the audience to see the world through Byna's eyes and learn, her history of heritage and legacy.

## CHAPTER 4

### APPALACHIAN ROMANTICISM AND COMPOSITIONAL APPROACH

There are many musical and textual subjects found within *BYNA* that provide for an interesting study. *BYNA*'s descriptive text motivates several compositional techniques and figures including: treatment of text, melodic contouring, recurring patterns, harmonic progression and dynamics. Each of these aspects presents itself in various ways and require thorough study by the performers to be able to recognize and correctly execute them.

#### **Story**

The story of Byna is loosely based on the life of Davenport's grandmother, Lura Elizabeth Ledford. He remembers her as strong and independent as represented in *BYNA*.<sup>32</sup> Davenport's view of Ledford personified her as a true symbol of mountain people, because she took care of those around her. Further, he noted that she broke the traditional stereotype of a woman's role in the community. For librettist Delilah Elsen, Byna represents the mountain lifestyle of the Cherokee-Appalachian woman. Elsen met Ledford in the 1990's while interviewing the Appalachian community about midwifery. During their discussions, Elsen learned how beloved Ledford was for her role within that Appalachian community. Not only did she deliver many babies, but she cared for the elderly when no one else would.<sup>33</sup> Also known for her community activism, Ledford had at one time gone door to door to gather signatures to petition for electricity to be brought to her town.<sup>34</sup> Impressed by Byna's life of service and

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<sup>32</sup> Rudy Davenport and Delilah Elsen, *BYNA: Life Songs of a Woman of Southern Appalachian and Cherokee Descent*, 2005, 2.

<sup>33</sup> Rudy Davenport, telephone interview by author, Twin Lake, MI, August 2, 2010.

<sup>34</sup> Ibid.

activism, Elsen was inspired to write the play *Byna, a one-woman play in Two Acts*. After Davenport saw the script, he instantly felt compelled to set it to music. Since *BYNA*'s completion, both Davenport and Elsen have continued to work diligently for five years on the BYNA Project and have enjoyed successful premieres and performances in five states.<sup>35</sup>

Upon studying this work, we find that Byna is a woman of Cherokee-Appalachian descent in her sixties. Having grown up in the Appalachian Mountains in the early 1900's, Byna has made many memories with her childhood friends, her parents, and her husband Robert. In the aftermath of Robert's death, Byna shares these memories through her life songs. The piece begins with *Heart of the Mountain*, and moves onto *The Silence in the Woods*, where Byna sings about the wonder and awe of the nature all around her. In *My Name is Byna* and *Ready to Start My Day*, Byna introduces herself and tells the audience how she goes about her every-day life. The next song, *Precious Memories*, Davenport's arrangement of a well-known Appalachian tune, brings the audience to the present day as Byna sings to herself. The following six vocal songs, *The Hemlock Trees*, *Daddy's Fiddle*, *Mama's Quilt*, *My Wedding Day*, *One Spring Day* and *The Morning Robert Died*, are memories of Byna's grandmother's stories, her relationship with her parents, her marriage to Robert, her childhood friends, and the death of Robert. The last vocal selection, *The Old Deer*, is a culmination of past and present, ending with Byna reclaiming her home, her life, and their mountains. The instrumental movements, *Wachesa Trail*, *Nundayeli: Nantahala: Flowing River in the Land of Midday Sun* and *Looking to the Overhills*, are placed within the work and serve as a representation of the natural world surrounding Byna.

### **Appalachian Romanticism**

Davenport felt no modern musical term could his musical genre or compositional style. The term he was seeking would speak not only to American culture, but also push aside the

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<sup>35</sup> Delilah Elsen, e-mail to author, May 25, 2010.

preconceptions of modern music.<sup>36</sup> To Davenport, *BYNA*'s content is so rich with Appalachian imagery and heritage it seemed logical to associate his music with the term "Appalachian" itself.

Appalachian, immediately you think of simplicity, folk music, the values of the mountains, sturdy people. It conjures up feelings that are non-threatening. You think of Appalachian music that is very tuneful and pretty and simple, folk based and sort of has a kinship to music in England, and of course it was about that theme of Appalachia.<sup>37</sup>

When considering another descriptive word to pair with "Appalachian," Davenport was careful to reject anything that would suggest 20th century atonality<sup>38</sup> and felt it was important to find a word that suggests beautiful melodies and harmonies.<sup>39</sup> In fact, Davenport made it his goal for his compositions to be readily accessible to listeners of all kinds.

My goal as a composer is to write music that engages the listener from the first hearing. To accomplish this goal I write melodies that are recognizable, use forms that are readily understood, and employ harmonies that are tonal in nature. I strive to write music that has a transparent heart quality.<sup>40</sup>

Davenport thinks the term "romanticism" described *BYNA* both musically and literally.<sup>41</sup>

Musically, Davenport views *BYNA*'s musical structures similar to Romantic Era composers' rich harmonies, beautiful melodies, and text painting.<sup>42</sup> Literally, he views the character, Byna, as the

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<sup>36</sup> Rudy Davenport, telephone interview by author, Twin Lake, MI, August 2, 2010.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> American Composers Forum, "Member Bio: Rudy Davenport".  
[http://www.composersforum.org/member\\_profile.cfm?oid=3322](http://www.composersforum.org/member_profile.cfm?oid=3322) (accessed July 10, 2010).

<sup>41</sup> Rudy Davenport, telephone interview by author, Twin Lake, MI, August 2, 2010.

<sup>42</sup> Ibid.

perfect example of a Romantic heroine.<sup>43</sup>

Davenport believes that each player in the instrumental ensemble plays a role in creating atmosphere and in setting the scene for each piece. Toward that end, Davenport has made the following suggestions for the instrumentalists: The musicians should use tone, color, and dynamics to enhance Byna's mood, actions, and physical surroundings. The instruments provide cohesion and interact in partnership with the singer. During the instrumental movements, the ensemble should play as if Byna inhabits the scene. The instrumental movements describe and depict specific and real locations: *The Heart of the Mountain*, *The Wachesa Trail*, *Nundayeli: Nantahala: Flowing River in the Land of the Midday Sun* and *Looking to the Overhills*. These are also memory-laden places in Byna's life and mind. *The Wachesa Trail* evokes a memory of a specific time when she walked down that trail. Her "instrumental voice" is heard first in the cello, then in the oboe, and finally in the piano.

The image displays a musical score for the piece "My Wedding Day" (mm 63-69). The score is arranged in four staves: Oboe (Ob.), Violoncello (Vlc.), Soprano (S), and Piano (Pno.). The Oboe and Piano parts are circled. The Oboe part features a quintuplet figure. The Piano part also features a quintuplet figure. The Soprano part includes the lyrics: "And just ev - er' once in a - while, it 'd". The score is in G major and 4/4 time. The dynamics are marked as *mp* (mezzo-piano).

Example 4.1, "My Wedding Day", mm 63-69, quintuplet figure in piano and oboe expressing flickering of light and flash of color in Robert's hair, referenced in the text.

<sup>43</sup> Rudy Davenport, telephone interview by author, Twin Lake, MI, August 2, 2010.

Example 4.1 cont., mm. 70-75

The musical score consists of four staves: Oboe (Ob.), Violoncello (Vlc.), Soprano (S), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4.

- Ob.:** Measures 67-75. Features arpeggiated figures in measures 68, 70, and 72, marked with a '5' for quintuplet.
- Vlc.:** Measures 67-75. Features a sustained, arpeggiated figure in the left hand, marked with a '5' for quintuplet.
- S:** Measures 67-75. Lyrics: "shine be - tween the trees, and catch the red in Rob - ert's hair." The melody is simple and follows the natural inflection of the lyrics.
- Pno.:** Measures 67-75. The right hand features complex arpeggiated figures, marked with a '5' for quintuplet. The left hand features sustained chords, marked with a '5' for quintuplet.

The score is divided into two systems. The first system covers measures 67-75, and the second system covers measures 70-75. The Soprano part has lyrics: "shine be - tween the trees, and catch the red in Rob - ert's hair." The Piano part features complex arpeggiated figures in the right hand and sustained chords in the left hand.

Per Davenport's directives, the piano is meant to create the atmosphere, the oboe is meant to be a tangible representation of surrounding nature, and the cello represents foundation, the very soil Byna walks upon. See mm. 63 through 75 in Example 4.1. Example 4.1 demonstrates the piano's atmospheric qualities. In *My Wedding Day*, during the text "And just ever' once in awhile, it'd shine between the trees and catch the red in Robert's hair," the oboe and piano intertwine fluttering quintuplets, painting the image of the flickering sun and the flash of red in Robert's hair, while the cello creates the foundation with sustained notes. (see mm. 71 through mm.75 in Example 4.1)

The cello is the earth upon which Byna walks--'black and rich.'  
The piano is the spring from which she drinks in the morning, and  
the creek in which she plays with her dog. It is the morning light,  
and the sky with its changing colors. The oboe is the trees, the  
wildflowers, and the plants Byna loves, which surround her.<sup>44</sup>

To create a sensitive atmosphere, Davenport suggests the pianist should take great care in dynamic control.<sup>45</sup> As a pianist himself, Davenport recognizes the difficulty of the task at hand. In traditional trios or quartets involving the piano, the piano is usually in the forefront of the music, introducing melodies and developing themes. In *BYNA*, the role of the piano is much the opposite. In fact, Davenport suggests that the more restraint used in the piano, the better it is for the ensemble.<sup>46</sup> To further reinforce this, thematic material is not present within the piano part, and the instrument should only reach a dynamic level of *mezzo forte*.

The role of storyteller in the piece is assigned to the oboe, representing trees and flowers, and also shares the voice of Byna. The oboe is often in thirds with the vocal line, and in duet

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<sup>44</sup> Rudy Davenport, telephone interview by author, Twin Lake, MI, August 2, 2010.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.



with the singer. This technique helps bring additional harmonic interest and focus to the vocal line. Davenport feels that since the two parts work together in communicating Byna's voice, the oboe should present utmost beauty and grace to match the phrasing and expressiveness in the vocal line.<sup>47</sup> Davenport chose the oboe for this particular capability and much of the oboe line is composed within the oboe's "sweet range," which Davenport explains as between D<sup>4</sup> and A<sup>5</sup>.<sup>48</sup> Consequently, there should be sense of virtuosity, or honking, to cause any imbalance within the ensemble. In movement eight, *Daddy's Fiddle*, the oboe is written a major third above the vocal line and within that range, which Davenport prefers. The oboe's line is presented in a descending pattern that dips past the vocal line, as if to suggest the text "just a slice." See Example 4.2.

Example 4.2, "Daddy's Fiddle", mm. 35-40, oboe in thirds with vocal line starting at m. 37 demonstrating "slicing" text.

<sup>47</sup> Rudy Davenport, telephone interview by author, Twin Lake, MI, August 2, 2010.

<sup>48</sup> Ibid.

Example 4.2 Cont.

The musical score is arranged in four staves. The top staff is for Oboe (Ob.) in treble clef, starting at measure 38. It features a melodic line with two arrows pointing to specific notes. The second staff is for Violoncello (Vlc.) in bass clef, also starting at measure 38. The third staff is for Soprano (S) in treble clef, starting at measure 38, with the lyrics "quick-er than a steel knife blade whip - in' through the" written below. The bottom staff is for Piano (pno.) in grand staff (treble and bass clefs), starting at measure 38, providing a harmonic accompaniment. The key signature is one sharp (F#).

Finally, the cello provides foundation: not just a musical foundation, but also a depth that is portrayed through the richness in sound and beautiful phrasing within the line of the cello. Davenport composed the cello part so no virtuosic effort is present except in movement VII, *Wachesa Trail*. Here, a cadenza-like passage for the cello exists beginning in m. 5. Davenport still leaves room for interpretation, phrasing, and beautiful tone by directing the performer to be play “freely and slow.” See Example 4.3

*♩ = 144 Gently flowing*

The musical score is arranged in a system with the following parts from top to bottom:

- Oboe:** Treble clef, key of D major, 12/8 time. Measures 1-4 are whole rests. Measures 5-9 contain sustained notes.
- Cello:** Bass clef, key of D major, 12/8 time. Measures 1-4 contain a melodic line starting on G2, moving up stepwise. Measure 5 has a *mp* dynamic marking. Measures 6-9 continue the melodic line.
- Soprano:** Treble clef, key of D major, 12/8 time. Measures 1-4 are whole rests. Measures 5-9 contain sustained notes.
- Piano:** Grand staff, key of D major, 12/8 time. The right hand plays a rapid sixteenth-note arpeggiated pattern. The left hand plays sustained chords. A *p* dynamic marking is present in measure 5.
- Ob.:** Treble clef, key of D major, 12/8 time. Measures 1-4 are whole rests. Measures 5-9 contain sustained notes.
- Vlc.:** Bass clef, key of D major, 12/8 time. Measures 1-4 contain a melodic line. Measures 5-9 contain a melodic line with a fermata at the end.
- S:** Treble clef, key of D major, 12/8 time. Measures 1-4 are whole rests. Measures 5-9 contain sustained notes.
- Pno.:** Grand staff, key of D major, 12/8 time. The right hand plays a rapid sixteenth-note arpeggiated pattern. The left hand plays sustained chords.

Example 4.3, “The Silence is Loud in the Woods”, mm. 1-9, cello solo outlining chord foundation (characterization of nature) and virtuosic effect in mm. 5.

In example 4.3 the cello resonates a long sweeping musical line, while the piano gives the sense of a broad sweeping sky with a continuous eighth note pattern. Davenport conceived the piano line in a higher register to highlight the contrast between it and the cello, which outlines the depth and foundation of the woods and the chord structure.

### **Treatment of Text**

In order to make Byna's voice come to life, Davenport composed the vocal lines to rhythmically match regular speech pattern. He also employed several techniques with text setting to enhance the music compositionally and to breathe life into the story dramatically. Three of the most frequent techniques in the piece include the use of silence with fermata, recitative-like settings of text, and word-painting. There are several moments in which Davenport uses silence to focus the audience's attention. Differing lengths of silence are used throughout. When present, not only does the music stop, but the action or drama within the story pauses as well. Each time this technique is used, a new mood is created. See Example 4.4

In measure thirteen, Davenport has placed a fermata over the dotted quarter rest, which is intended to indicate an undefined amount of silence. To encourage the singer's individual interpretation, Davenport has even included the musical direction "freely." In this instance, Byna is asking her audience to "listen" and the silent fermata should create a sense of pause to literally "listen," as the text suggests. An appropriate length for this particular fermata is two beats. A shorter or longer length would either hasten the listener's visualization or cause the piece to lose momentum, neither of which is a desirable result. To decide the proper length of the fermata, the singer should consider its placement within the text and story, then read the text aloud with dramatic intent.



Example 4.4, “The Silence is Loud in the Woods”, mm. 10-14, fermata over rest used for expression, to create silence and cease action of the drama.

Davenport uses this same technique to produce a different result each time. Example 4.5 demonstrates how the emotional design within the piece can vary the result. The length and intent behind the text in Example 4.5 is to allow enough time to illustrate Byna’s memory of Robert dying and the “hush” that fell on their home that day. Again, two beats is a sufficient length for the audience to perceive this idea. The same pattern occurs again, but the result is different due to a change in emotional intent and compositional variations. In example 4.5, mm.79-91, the approach into the silent fermata and the departure from the section in the second occurrence differs compositionally. The first occurrence in mm. 37 - 38 uses shorter note values in the approach into the fermata, while the second occurrence in mm. 82 -mm. 83 uses longer note values. The departure out of the fermata is also varied. The first occurrence in mm. 43 has only one measure after the statement “a hush came down on ever’thing” before the vocal line returns, while the second occurrence in mm. 88 - 89 has two measures, one of them unaccompanied. In the second occurrence, dramatically speaking, Byna’s focus has changed from her own grief to acceptance of Robert’s death. Variations in the second occurrence should prompt a longer duration of the silent fermata.



Ob. 36

Vlc. 36

S. 36

Pno. 36

A hush came down on ev - er - thing.

empty measure before vocal line re-enters

Half note approach into fermata

Ob. 43

Vlc. 43

S. 43

Pno. 43

Freely, with urgency

mp

Go on, Rob - ert I can't go

Freely, with urgency

p

Example 4.5, "The Morning Robert Died", mm. 36-46 and mm. 79-91, approach into and out of fermata over rest.

Example 4.5 Cont.

The musical score consists of four staves: Oboe (Ob.), Violoncello (Vlc.), Soprano (S), and Piano (Pno.).

- Ob. Staff:** Measures 79-85 show a melodic line. Measure 86 begins with a tempo change to 3/4 and the instruction "Freely, with".
- Vlc. Staff:** Measures 79-85 show a sustained low note. Measure 86 begins with a tempo change to 3/4.
- S. Staff:** Measures 79-85 show the vocal line. Measure 79 has the lyrics "sky." and "A hush came down on". Measure 86 has the lyrics "ev - er' - thing." and "Go on, Rob-ert.".
- Pno. Staff:** Measures 79-85 show a piano accompaniment. Measure 86 begins with a tempo change to 3/4.

Handwritten annotations include:

- A bracket spanning measures 79-85 of the Soprano and Piano staves, with a box containing the text: "Whole note approach into silent fermata".
- A bracket spanning measures 85-86 of the Soprano and Piano staves, with a box containing the text: "Two empty measures before voice re-enters".
- A circle around the first note of the Soprano staff in measure 86, with the dynamic marking *pp*.

The impression of traditional recitative also occurs in several sections of vocal line of Davenport's work. These sections can be identified by speech-like rhythms with sustained chord piano accompaniment or no accompaniment at all. See Example 4.6.

The musical score for Example 4.6, "My Name is Byna", mm. 1-2, is presented in four staves. The Oboe staff at the top has a circled "Freely" marking. The Cello staff is below it. The Soprano staff features a vocal line with triplet rhythms and the lyrics "Me? You don't even know who I am. My name is By-na". The Piano staff at the bottom provides accompaniment. The tempo is marked "♩ = 80 Gently, with warmth" and the dynamic is "mp".

Example 4.6, "My Name is Byna", mm. 1-2 setting of text in traditional recitative style.

In mm. 1 of Example 4.6 the vocal line is unaccompanied and the text is set to triplet rhythm figures to simulate speech rhythm. Also present is the directive "freely" to further encourage the singer to be flexible with the rhythmic setting of the text. Speaking the text out loud with dramatic intent will produce the speech-like rhythm indicated in the musical setting.

When Elsen created the character Byna, she crafted a hybrid of vivid imagery from her Appalachian studies combined with Lura Ledford's surroundings and life memories. When composing *BYNA*, Davenport painted these descriptions into his musical composition so that the listener could gain a better sense of each scene. As a result, multiple vocal movements in *BYNA*



contain word painting. Each instance of word painting is straight-forward and easy to identify, usually occurring simultaneously, or nearly so, with the text. See Example 4.7.

Example 4.7, “The Silence is Loud in the Woods”, mm. 31-32, trillium piano figure in right hand of piano.

Example 4.7 paints the word “trillium.”<sup>49</sup> Preceding the word “trillium” by one measure.

Davenport uses a spontaneous cascading figure in the right hand of the piano to simulate how the trillium grows in a cascading manner in the wild. An additional, more literal example may be found in movement VIII *Daddy’s Fiddle*, where Davenport features melodic and rhythmic fiddle-like examples in all instrumental parts. This creates a sense of Byna’s memory of her father’s fiddle playing. See Example 4.8.

<sup>49</sup> Trillium is a wild flower that is indigenous to the Eastern United States and Asia.

The musical score for Example 4.8, "Daddy's Fiddle", mm. 1-7, is presented in a system of five staves. The tempo is marked as "Moderately fast, playful" with a metronome marking of 66. The key signature is one sharp (F#). The time signature is 6/8. The instruments are Oboe, Cello, Soprano, Piano, and Violoncello. The piano part features a syncopated rhythm with a pedal. The cello and oboe parts feature fiddle-like melodic lines. The soprano part is silent. The piano part is marked "mp" and "with pedal". The cello and oboe parts are marked "mp".

Example 4.8, "Daddy's Fiddle", mm. 1-7, fiddle rhythmic figures demonstrated in all instrumental parts.

In Example 4.8, before Byna begins to share the memory with the audience, Davenport establishes two distinct fiddle characteristics that help define the title *Daddy's Fiddle*. The piano plays a syncopated rhythm for the entire piece, while the fiddle-like melody is bounced back and forth between the cello and oboe.

Some of the word painting is presented while all the parts are sounding, making the figure less obvious to the audience's perception. The ensemble should take great care to appropriately highlight these features. See Example 4.9.

Example 4.9, “Ready to Start my Day”, mm. 66-68, cello figure painting Byna’s interaction with her dog, Helga.

The cello line in example 4.9 paints the following text:

I’ve got Helga, my German shepherd. She always wants me to go down to the creek and throw a rock for her. And I’ll go ever time. Off she goes splashin’ through the creek; back she comes dripping ever’ where.<sup>50</sup>

The musical figure in mm. 66 through mm. 68 appears as the dog is going to fetch the rock and appears again as the dog returns.

<sup>50</sup> Rudy Davenport and Delilah Elsen, *BYNA: Life Songs of a Woman of Southern Appalachian and Cherokee Descent*, 2005.

## Vocal Melodic Contour

In an effort to convey Byna's passion and the story behind her memories, much of the melodic content is defined by the nature of the text. Various melodic contours are used throughout the work including lyric vocal lines, large leaps, improvisation, and high tessitura. The example below from *The Morning Robert Died* shows use of both large interval leap and lyric line. See Example 4.10.

The musical score for Example 4.10, "The Morning Robert Died", measures 50-67, is presented in a standard musical notation format. It includes five staves: Oboe (Ob.), Violoncello (Vlc.), Soprano (S.), Piano (Pno.), and Piano (Pno.). The Soprano line features a large interval leap, marked with a slur and the dynamic marking *mp*. The lyrics "The sky was a soft li - lac col - or the" are written below the vocal line. The Piano accompaniment consists of a rhythmic pattern of eighth notes. The score is in 3/4 time and includes dynamic markings such as *p* and *mf*.

Example 4.10, "The Morning Robert Died", mm. 50-67, large intervallic leaps in vocal line and lyric vocal line.

Another characteristic that Davenport uses to emphasize expression is the tessitura of the vocal line. Throughout the entire work, whenever the emotion of excitement or anger is expressed, Davenport composes the vocal line in the area between  $D^5$  and  $A^6$ , also known as the female *passaggio*. See Example 4.11.



Ob. 72

Vlc. 72

S 72

Earth nev er for - gets — our mu - sic. Nev - er for -

Pno. 72

Ob. 76

Vlc. 76

S 76

gets — who's danced on her. And the Earth nev - er for -

Pno. 76

Example 4.11, “Daddy’s Fiddle”, mm. 72-78, use of *passaggio* placement in vocal line to express excitement.

Example 4.11 Cont.

Ob. 79

Vlc. 79

S 79

gets \_\_\_\_\_ our mu - sic. Nev - er for - gets \_\_\_\_\_ who's

Pno. 79

Ob. 83

Vlc. 83

S 83

danced \_\_\_\_\_ on her."

Pno. 83

*mp*

Example 4.11 is taken from movement VIII *Daddy's Fiddle*. Byna's father has been telling Byna how his music will stay in this earth long after he leaves, "Byna! I'm leavin' my music in this dirt. I've been here Byna! And the earth never forgets our music; never forgets who danced on her!" The punctuation, subject matter, and text project excitement, so Davenport has set this example and much of the rest of the movement between D<sup>4</sup> and G<sup>5</sup> for textual emphasis.

Although Byna is set in Appalachia, Davenport has chosen to include only one familiar folk tune, *Precious Memories*. Davenport recalls singing it in church, around the home, and in the car with his grandmother Lura singing as loud as she could. Davenport felt this particular tune, and the improvisatory nature of his arrangement, represented an important aspect of his Appalachian heritage.<sup>51</sup> See Example 4.12.

Ob. 13

Vlc. 13

S 13

p'no. 13

♩ = 76 Gently, with expression

p

mp

Pre - - - cious mem - 'ries,

pp delicately

8va

Example 4.12 "Precious Memories", mm. 13-25 and mm. 47-54, standard tune and improvised standard tune.

<sup>51</sup> Rudy Davenport, interview by author, Twin Lake, MI, August 2, 2010.



Example 4.12 cont.

Ob. 17

Vlc. 17

S. 17

un - - - seen an - gels, Sent from some where to my

(8va) - - - - - R.H.

Pno. 17

R.H.

Ob. 21

Vlc. 21

S. 21

soul; How they lin-ger, ev - - - er

(8va) - - - - - R.H.

Pno. 21

R.H.



Example 4.12 cont.

Ob.

Vlc.

S

*mp*

Pre - cious fa - ther, lov - - ing moth - er,

Pno.

*p*

Ob.

Vlc.

S

fly — a - cross the lone - ly years;

Pno.

The beginning measures of example 4.12 show the melody with the standard tune. Later in the example, beginning at mm. 47, the tune returns with an improvisatory quality, as was commonly practiced in Appalachian culture. The second part is Davenport's effort to put the improvisation in the music. However, Davenport comments that he would more than approve of any improvisatory attempts made by the singer, as long as it was in the same vain as the Appalachian effort.<sup>52</sup>

At times, Davenport's sense of melody takes precedence over a sense of declamation. When composing, Davenport states that usually the melody comes to mind after meditation of the complete text of a song.<sup>53</sup> Sometimes this can lead to intervallic emphasis on unimportant words or syllables to preserve the phrasing of the melody. The most common way this issue presents itself is when unimportant text or syllables are placed on higher pitches. See Example 4.13.

The image shows a musical score for Example 4.13, "One Spring Day", measures 54-61. The score includes staves for Flute (Fl.), Violin (Vlc.), Soprano (S), Piano (Pno.), and Oboe (Ob.). The Soprano part shows the melody with lyrics: "We braided the", "dan-dellions to-ge-ther, and danced all a-round. The". Circles highlight high pitches on the words "the" and "dan-dellions". A triangle points to a high pitch on the word "to-ge-ther".

Example 4.13 "One Spring Day", mm. 54-61, unstressed syllables on high pitches.

<sup>52</sup> Rudy Davenport, interview by author, Austin, TX, August 27, 2010.

<sup>53</sup> Ibid.

The natural speech pattern places emphasis on the first syllable of the words “braided”, “dandelions,” and “danced.” Davenport has rhythmically stressed the most important syllables in the phrase, but has displaced unimportant syllables in words such as “dandelions” and “the” on higher pitches with moderate intervallic leaps, causing an undesirable textual effect. In order to effectively create a legato line, the singer should take care in balancing out the misplaced stress, singing the higher pitch at a slightly softer dynamic.

### **Patterns and Motives**

To define the contextual motive of each movement, I have identified four recurring patterns in the piano score that represent specific figures or characters, such as ‘nostalgia,’ ‘action,’ or Byna speaking in present tense. The defining pattern representing Byna’s memories and nostalgia is presented in the score by a slow-moving repetitive eighth note figure in the piano. These eighth note figures may appear in varying musical patterns throughout the work. The best way to identify this pattern is by the nostalgic textual context, combined with repetitive or cyclic pattern accompanied by a slow tempo marking.

Movement I, *Heart of the Mountain*, demonstrates Appalachian Romanticism at its best, setting up the scene for Byna to tell her story in Movement II. Here in *The Silence is Loud in the Woods*, Byna describes the area surrounding her home, the place where all of her memories take place. This is where we first see the appearance of the ‘nostalgia’ pattern, (See Example 4.14). To establish the nostalgic mood, the repetitive, cyclic motion in the right hand of the piano is presented with the “gently flowing” descriptive marking. The nostalgia pattern continues for eleven measures prior to the soprano’s entrance, then returns intermittently throughout the movement.

*♩ = 144 Gently flowing*

Oboe

Cello

*mp*

Soprano

Piano

*p*

Example 4.14 “The Silence is Loud in the Woods”, mm. 1-4, slow-moving repetitive eighth note figure or ‘nostalgia’ pattern.

Several of the movements in *BYNA* refer to specific actions within a memory and are represented by fast tempo, ascending, repetitive, arpeggiated patterns in the piano score. Similar to the nostalgia pattern, the ‘action’ pattern may vary in musical shape and should be identified by textual reference to action accompanied by a fast tempo marking. See Example 4.15.

Example 4.15 “Mama’s Quilt” mm. 1-5, ascending arpeggiated “action” pattern.

Movement IX, *Mama’s Quilt*, describes Byna’s mother’s excitement of Byna’s approaching marriage to Robert. She has spent a great deal of time making Byna’s wedding quilt to present as a gift to the couple on their wedding day. The above musical theme represents Byna’s mother quilting action and is consistently featured throughout the movement.

The last theme is Byna’s voice in the present, looking back as a reflection of memories. Here, it is represented by recitative-like figures with speech-patterned rhythms over sustained chords and marked “freely.” The sections are usually extended only for a few measures and most often appear at the beginning or end of a movement.

Often, the text within the movement weaves between reflection, action, and memory. It is not uncommon to see several themes occurring simultaneously to convey all sides of the story. See Example 4.16.



Ob. 101 *mp* *rit.* *p*

Vlc. 101 *mp* *rit.* *p*

S 101 *f* *mp* *p*  
I can't go with you no fur - - - ther.

Pno. 101 *mf* *rit. mp* *p*

Ob. 106

Vlc. 106

S 106 *p*  
The sun was be - gin - ing to

Pno. 106 *p*

Example 4.16 “The Morning Robert Died”, mm. 101-110, (use of nostalgia and traditional recitative motive patterns together)

In movement XIII, *The Morning Robert Died*, Byna recalls the day her husband Robert dies. Textually, the movement oscillates from her memory to actually reliving her grief the morning Robert died. The first five measures of Example 4.16 are set in recitative style, in present day while Byna relives her conversation with Robert before he dies (“I won’t go with you no further”). Immediately following this statement, the cyclic pattern appears and Byna describes her surrounding environment.

The final reoccurring pattern is related to a specific character in Byna’s story. In movement VI, *The Hemlock Trees*, and XV, *The Old Deer*, there is mention of a deer that lives and frequently appears in the vicinity of Byna’s home. In Cherokee culture, animals share the same stature and follow the same spiritual path as humans.<sup>54</sup>

Cherokees posited no essential difference between humans and animals. Like humans, animals lived in towns with councils and chiefs, wars, ball games and dances. Animals and humans both went to Darkening Land after death, coexisting in afterlife as they had in the time of genesis. Joined in reciprocating relationships, each held certain powers over the other.<sup>55</sup>

Among the animals, the deer was a plentiful and valued animal.<sup>56</sup> Every part of the deer was used in the everyday life of a Cherokee Indian; clothing, trade, food, tools, weapons and sacred ceremony.<sup>57</sup> Considering the heritage, location and importance within Cherokee life, it seems appropriate for Davenport and Elsen to choose the deer as a spiritual symbol for Robert. See Example. 4.17.

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<sup>54</sup>Sarah H. Hill, *Weaving New Worlds, Southeastern Women and their Basketry*. [Chapel Hill, The University of North Carolina Press, 1997], 17.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid, 18.

<sup>57</sup> Ibid.

Example 4.17 “The Hemlock Trees”, mm. 1-7, deer motive.

The deer appears to Byna at the beginning of Movements VI and XV and is presented in the exact same manner for the first five measures. In movement VI, *The Hemlock Trees*, the deer appears to Byna, suddenly. She is briefly confused and distracted, but without completely understanding of the deer’s presence, she moves on to describe her relationship with her grandmother and to recount specific memories of her experience on the Trail of Tears.<sup>58</sup> The second time the deer figure appears is in movement XV, *The Old Deer*. See Example 4.18.

<sup>58</sup> In 1835 the government issued a forced removal of all Eastern Appalachian Native Americans. Over 14,000 Cherokee Indians were forced to travel approximately 1,200 miles to the new designated Indian Territory. Due to rough terrain, inclement weather, insufficient supplies and improper clothing, an estimated 4,000 Indians died. This path would become known as the Trail of Tears.



*With Excitement* (M.M. ♩ = c. 92)

Oboe

Cello

Soprano

Piano

*With Excitement* (M.M. ♩ = c. 92)

*cresc.*

♩ = 66 *Relaxed, with calmness*

Ob.

Vlc.

S

*mf* *p* *mp*

In the mist, I see him stand - in' on the

Pno.

*mf* *p*

8vb - - - 8vb - -

Example 4.18 “The Old Deer”, mm.1-7, second appearance of deer motive.

This time Byna recognizes that although Robert is dead, the deer reminds her that his spirit and those of her ancestors are alive.

## Harmony

When listening to *BYNA*, it is clear that Davenport has closely linked the text to tonality. Major keys and tonalities define joyous and nostalgic emotions while sadness, pensiveness, dreaminess, confusion, and anguish are represented by minor keys or other tonalities. Due to the nature of the story, several emotions frequently occur within one movement. The way in which Davenport distinguishes the difference is by borrowing tonalities from closely related keys. For example, movement IX, *Mama's Quilt*, contains joy, nostalgia, and, sadness. See example 4.19

The image displays a musical score for measures 61-64 of the piece "Mama's Quilt". The score includes staves for Oboe (Ob.), Violoncello (Vlc.), Soprano (S), and Piano (pno.). The key signature is D Major (two sharps). In measure 61, the Soprano part is marked "D Major". In measure 63, the Soprano part shifts to a D minor chord, indicated by a circled D5 and F5. A callout box with an arrow points to this shift, stating "Shift into borrowed d minor chord tonality". The Soprano part also includes the lyrics "Ah, it was" across measures 63 and 64. The Piano part features a melodic line starting in measure 63, marked "mp". The Violoncello part has a "pizz." (pizzicato) marking in measure 63. The Oboe part has a triplet marking in measure 61.

Example 4.19 "Mama's Quilt" mm.61-64, borrowed D minor tonalities depicting sadness.

The text “Ah, it was full of color when she gave it to me; and ah, she had tied it up with a big cloth bow. The years, how they take away the color, fade the pattern...I put it in my basket the morning I left...I’ve kept it all these years”, expresses Byna’s sadness regarding the years that have passed by. Davenport chooses to depict this by moving into minor tonality. The movement begins in D Major, while Byna describes her mother’s excitement for her upcoming nuptials, but at mm. 62, the emotional tone changes along with the tonality. Davenport outlines D major one last time, but leaves out the F sharp to move into a series of D minor tonalities. The key itself does not change; Davenport only borrows the minor tonality for dramatic color. When the text returns to the joyous sentiment, the tonality returns to D major.

Another example can be seen in movement X11, *One Spring Day*. See example 4.20.

The musical score for Example 4.20, "One Spring Day", measures 14-17, is presented in four staves. The Oboe (Ob.) staff begins with a whole note D5. The Violoncello (Vlc.) staff plays a descending eighth-note scale from G4 to D4. The Soprano (S) staff has the lyrics "We spent the whole af - ter - noon to - geth - er,". The Piano (Pno.) staff features a complex, flowing accompaniment with many accidentals, including naturals and flats, indicating a shift in tonality.

Example 4.20 “One Spring Day”, mm. 14-17, borrowed minor tonality to show dream-like quality suggested in text.

The movement begins in A Major as Byna describes joys of playing with her childhood friends, but moves into a new tonality as Davenport depicts the “fairytale” dreaminess suggested in the text “Like children from a fairy tale; holdin’ hands and runnin’ through the fields of buttercups, dandelions. Pretendin’ time hadn’t touched our faces, our hands. We braided the dandelions together and danced all around. The whole field was like a great big yella sun!” At measure fourteen, Davenport begins to borrow chords from a minor tonality. Just as in the previous example, the key does not change, but the new tonality is utilized to denote a change in emotion and harmonic color.

This use of tonality and mood change is reversed for Movement X, *My Wedding Day*. Upon reading the title and understanding Byna’s love for her husband, a listener might assume that the movement would be in a major key. See Example 4.21.

The image displays a musical score for the piece "My Wedding Day" (mm. 40-46). The score is written for four staves: Oboe (Ob.), Violoncello (Vlc.), Soprano (S.), and Piano (Pno.). The key signature is C minor, indicated by two flats (Bb and Eb). The score includes various musical notations such as notes, rests, and dynamic markings. A large white arrow points from the Soprano staff to the Piano staff, indicating a key shift. The arrow is labeled "C minor" and "G Major shift". The Piano staff has a "rit." (ritardando) marking at measure 40 and a "p a tempo" (piano, ad tempo) marking at measure 44. The Soprano staff has a "mp" (mezzo-piano) marking at measure 40 and a "p" (piano) marking at measure 44. The Violoncello staff has a "pizz." (pizzicato) marking at measure 44. The Oboe staff has a "p" (piano) marking at measure 44.

Example 4.21 “My Wedding Day”, mm. 40-46, reversed harmonic color.

Instead, Davenport begins the piece in C minor and then uses the dominant of the key to transition to the new tonality of G Major. Similar to the other examples, keys and shift in tonalities are motivated, textually. Here, Davenport chooses to begin with C minor to foreshadow Byna's bittersweet sadness at the impending loss of Robert.

### **Dynamics**

Through personal coaching with Davenport and rehearsal observation, Davenport expresses great interest in color changes in the voice to help interpret Byna's story and create variety in her voice. Through these coachings, it is clear that dynamic markings also indicate color change in the voice and help define the moods of the character and the situations. The singer should consider the overall mood of each song through careful study of the text, and then gauge a sense of dynamic contrast. An example of mood contrast through the use of dynamics is found in Movement IV, *Ready to Start My Day*. Throughout the movement the *mf* dynamic denotes a plainspoken volume level. Other dynamics indicate mood or color change. See example 4.22.

The piece begins with a dynamic marking of *mf* as Byna describes how she begins her day; but there are two places in the movement marked *mp*. The first *mp* occurs when Byna thinks of being alone in the woods, "I never think about being afraid. Oh, once in awhile I get kind of jumpy." This line suggests perseverance through moments of fear and loneliness. The last occurrence appears at the end of the movement when Byna, exclaims she's ready to start her day, "Now I'm ready to start my day", evoking a sense of calmness and assurance of Byna's own daily routine. The mood contrast between the two thoughts is quite different. The first example's mood might be facilitated with a more focused quietness, while the second might have a sense of lightness to anticipate the continuation of her daily routine.



Ob. 50

Vlc. 50 pizz. *p*

S. 50 *mp*

I ne - ver think a-bout be - ing a - fraid. Oh,

Pno. 50 *mp* 8

Ob. 54 *p*

Vlc. 54

S. 54 *mf*

once in a while I get kind-a jump-y. But I've got Hel - ga, my Ger - man

Pno. 54

Example 4.22, “Ready to Start My Day”, mm. 50-57, dynamic and correlating color change.

Another aspect to address concerning dynamics is consistency of a soft dynamics within a rising vocal line. These phrases can be challenging to execute, particularly as the *tessitura* rises into and above the *passaggio* area. Davenport stresses the importance of phrasing and its integral part in his musical concept of Byna's voice. Example 4.23 from Movement II *The Silence is Loud in the Wood*, illustrates this concept. See example 4.23.

The image shows a musical score for measures 49-52. The parts are Oboe (Ob.), Violoncello (Vlc.), Soprano (S), and Piano (Pno.). The Soprano part has a large interval leap from G4 to G5, which is circled in black. The lyrics are "thing, and not me ei - ther." The piano accompaniment includes a decrescendo marked "p".

Example 4.23 “The Silence is Loud in the Woods”, mm. 49-52, Decrescendo with large interval leap, while maintaining soft dynamics.

The vocal line in Example 4.24 leaps from G<sup>4</sup> to G<sup>5</sup> and then to A<sup>5</sup>. There is no particular dynamic marked, but the natural tendency is for the singer to crescendo, especially because there is such a large interval leap in the vocal line. Davenport, however, recommends that the vocal line should, actually, decrescendo as it ascends.<sup>59</sup> The consistency of dynamic is important to the tone of the character. In the measures preceding this example, Byna proudly exclaims that nothing in the woods is out of place, also internalizing the same statement regarding her own life. The large interval makes the statement “and not me either” dramatic, but the dynamic makes it pensive.

<sup>59</sup> Rudy Davenport, interview by author, Austin, TX, August 27, 2010.

## Conclusion

Davenport and Elsen have created a work that speaks to a part of American culture. *BYNA* and the sounds of Appalachian Romanticism create a story from America's diverse heritage that is accessible to more than just the classical listener. Each musical aspect is vitally linked to the other. The treatment of text, melody, and dynamics breathe life into Byna as a character, while the harmonic treatment and motives shape her story. *BYNA* is a large undertaking, but intense study and understanding of its concept can assist in successfully delivering *BYNA*'s message of pride and love for her heritage, family, and nature.



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## APPENDIX A

### BASKET WEAVING

Basket weaving was a skill at the center of Cherokee Indian culture and played an important role in the many facets of Cherokee tradition. For example, baskets were used in sacred ceremonies, gathering, serving, and storing of food, carrying weapons, food preparation, baby cradles, and were a means of income in trade among the first Colonial settlements.<sup>60</sup> The Cherokee people were resourceful, making use of the materials nature provided.<sup>61</sup> The Cherokees made woven baskets in a variety of sizes and shapes to accommodate the many uses.<sup>62</sup> Special baskets, such as ceremonial baskets, had lids, elaborate decoration, and had rectangular shape.<sup>63</sup> Storage baskets had a large flat base, no lid, and tall raised edges to create a large enclosed area for storage.<sup>64</sup>

The basket unique to the Cherokees of the Appalachian area is the river cane double weave.<sup>65</sup> Byna and her grandmother would most likely be familiar with this particular product and weave since terrain discussed in *BYNA* refers specifically to a region rich in river cane. This readily available resource engulfed the shorelines of rivers and swamps of the region and was an excellent choice when considering strength and durability.<sup>66</sup> After gathering, the cane was split

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<sup>60</sup> Sarah H. Hill, *Weaving New Worlds Southeastern Cherokee Women and Their Basketry* (Chapel Hill: The University of North Carolina Press, 1997), 49.

<sup>61</sup> Ibid, 43.

<sup>62</sup> Ibid.49.

<sup>63</sup> Ibid, 47.

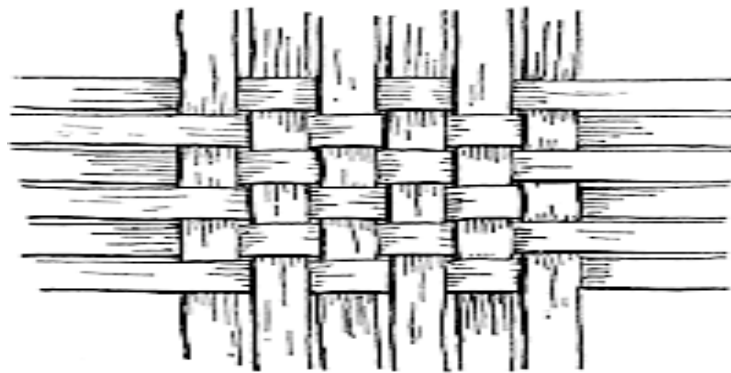
<sup>64</sup> Ibid, 50.

<sup>65</sup> Ibid,38.

<sup>66</sup> Ibid,37.

evenly and thinned with a knife, a process that took several days. After the river cane was split it was kept under running water to prevent drying and until all the reeds were ready for weaving.<sup>67</sup> After the initial thinning preparation, the cane was used immediately or dyed.<sup>68</sup> Traditional colors made from available resources were black, red, and brown.<sup>69</sup>

The structure of the double weave basket is described as “an outside basket joined by a seamless edge to a separately woven inner basket.”<sup>70</sup> The most widely used technique in double weave basketry is called “plaiting,” and the two primary types of plaiting are checkered or twilled.<sup>71</sup>



Example: 5.1. “Checkered Plaiting” pattern.<sup>72</sup>

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<sup>67</sup>Sarah H. Hill, *Weaving New Worlds Southeastern Cherokee Women and Their Basketry* (Chapel Hill: The University of North Carolina Press, 1997), 42.

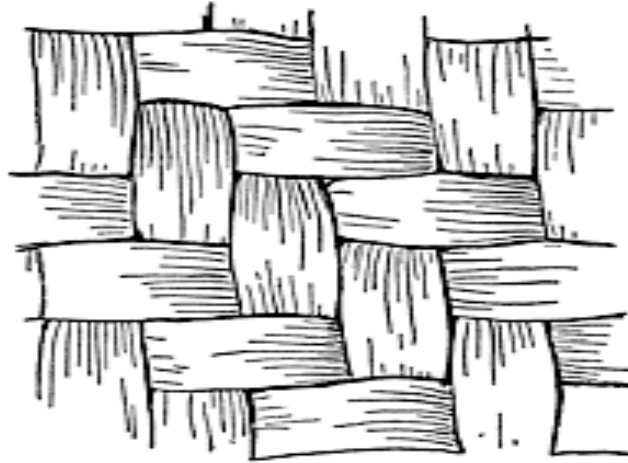
<sup>68</sup>*Ibid.*

<sup>69</sup>*Ibid.*

<sup>70</sup> Susan C. Power, *Art of the Cherokee Prehistory to the Present* (Athens, The University of Georgia Press, 2007), 109.

<sup>71</sup> Gene Weltfish, “Prehistoric North American Basketry Techniques and Modern Distributions,” *American Anthropologist* New Series, Vol. 32, No. 3 <http://www.jstor.org/stable/660886> (accessed June 6, 2010). 485.

<sup>72</sup> Florida Center for instructional technology. [http://etc.usf.edu/clipart/50200/50295/50295\\_bask\\_checker.htm](http://etc.usf.edu/clipart/50200/50295/50295_bask_checker.htm).



Example 5.2, “Twilled Plaiting” pattern.<sup>73</sup>

Checkered plaiting is created by weaving on horizontal and vertical splints at ninety-degree angles.<sup>74</sup> See Example 5.1. Twilled plaiting is the more difficult and elaborate of the two patterns. Different patterns that weave over various numbers of splints can result in intricate shapes and designs. See Example 5.2.

In the mid 1600’s, colonial and European explorers began to trade with Cherokee Indians.<sup>75</sup> At first, the Indians traded their produce and other goods from their settlements, but soon the colonists took notice of the artistry and craftsmanship of the baskets the Cherokees used to carry goods and, as a result, woven baskets quickly became the most popular item of trade.<sup>76</sup> The baskets first appeared in colonial settlements in Charleston, South Carolina, and then

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<sup>73</sup> Florida Center for instructional technology [http://etc.usf.edu/cl\\_ipart/50200/50295/50295\\_bask\\_checker.htm](http://etc.usf.edu/cl_ipart/50200/50295/50295_bask_checker.htm) (accessed July 17, 2010)

<sup>74</sup> Susan C. Power, *Art of the Cherokee Prehistory to the Present* (Athens, The University of Georgia Press, 2007), 110.

<sup>75</sup> Ibid, 21.

<sup>76</sup> Sarah H. Hill, *Weaving New Worlds Southeastern Cherokee Women and Their Basketry* (Chapel Hill: The University of North Carolina Press, 1997), 56.

crossed the Atlantic Ocean to England and Europe, where they were admired for their durability and design.<sup>77</sup> The trade became so abundant among the Colonials, Europeans, and Cherokees that the colonial government in Charleston issued restrictive laws on private basket trading.<sup>78</sup> Later, due to war in the 1700's between Cherokees and colonists, all Cherokee goods, including the baskets, lost favor and value. After The Removal the Cherokee arts and craft traditions continued in the west where the Indians eventually settled, but a resurgence of understanding and presentation of Cherokee arts and crafts did not reappear until the twentieth century.

In the mid 1900's, basket weaving was brought to the integrated public school system in the Appalachian area and generated more awareness and new weavers.<sup>79</sup> This new awareness also brought tourists to reservations, which stimulated more interest and sales of baskets.<sup>80</sup> In 1934, the Indian Reorganization Act was passed by Congress to "reverse the nation's Indian Policy and resuscitate the inherent powers of Indian tribes."<sup>81</sup> Through this act, the Indian Arts and Craft Board was created in 1935 to "promote the economic development of American Indians and Alaska Natives of federally recognized Tribes through the expansion of the Indian arts and crafts market."<sup>82</sup> Out of these developments, organizations like The Indian Arts, The

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<sup>77</sup> Sarah H. Hill, *Weaving New Worlds Southeastern Cherokee Women and Their Basketry* (Chapel Hill: The University of North Carolina Press, 1997), 56.

<sup>78</sup> Ibid.

<sup>79</sup> Ibid, 212.

<sup>80</sup> Susan C. Power, *Art of the Cherokee Prehistory to the Present* (Athens, The University of Georgia Press, 2007), 173.

<sup>81</sup> Wilcomb E. Washburn, "A Fifty-Year Perspective on the Indian Reorganization Act," *American Anthropologist*, New Series, Vol. 86, No. 2 (June 1984), <http://www.jstor.org/stable/678961> (accessed June 27, 2009).

<sup>82</sup> U.S. Department of Interior, "Indian Arts and Crafts Board", <http://www.doi.gov/iacb/> (accessed June 27, 2009).

North Carolina Qualla Arts and Crafts Mutual Co-op, and the Indian Arts and Crafts Board, were created to help preserve the history and facilitate the production of Native American arts. In 1946, The Qualla Arts and Craft Mutual was developed to create income for Appalachian Cherokees and to provide high quality, traditional Indian arts and crafts. The Qualla Arts and Craft Mutual feature over 300 local artists in galleries, museums, and offer specialized tours of area villages, instructional classes, and seminars that all feature Cherokee arts traditions and techniques,<sup>83</sup> including material preparation and process of basket weaving.

Cherokee basket weaving and its history are presented throughout *BYNA*, and the information shared here will assist the performer and audience in understanding basket weaving's importance to the story and character of Byna. In turn, the presenter/performer should make every effort to familiarize themselves with the Cherokee weaving traditions so that Byna, as a character, can transcend from imagery to reality.

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<sup>83</sup> Cherokee Preservation Foundation, "Qualla Arts and Craft Mutual", carrying on Cherokee traditions and keeping artistic standards high, [http://www.cherokeepreservationfdn.org/suc\\_quallaArt.html](http://www.cherokeepreservationfdn.org/suc_quallaArt.html) (accessed May 29, 2009).

## APPENDIX B

### SUGGESTED IPA TRANSCRIPTION

#### *II. The Silence Is Loud In The Woods*

Listen. The silence is loud in the woods.

[lɪsən ðə saɪləns ɪz laʊd ɪn ðə wʊdz]

A little further ahead....a patch of fern; just standin' there by itself...

[ə lɪttəl fɜːðə əhed ə pætʃ ʌv fɜːn dʒʌstændɪn ðeə baɪtsɛlf]

spread out like a proud Tom Turkey.

[sprɛd aʊt laɪk ə praʊd təm tɜːki]

And the dirt....it's black and rich;

[æn ðə dɜːt ɪts blæk æn rɪtʃ]

just waitin' t'grab hold of a seed t'give it a home.

[dʒʌst wɛɪtɪn təgræb hold ʌv ə sɪd təɡɪv ɪt ə hom]

Ever' little wild trillium, ever stump just seems t'be where it oughta be.

[ɛvə lɪttəl wɔld trɪlliəm ɛvə stʌmp dʒʌst sɪmz təbi wɛə ɪt ɔtə bi]

Nothing's ever the same in the woods; nothing's out of place in the woods.

[nʌθɪnz ɛvə ðə seɪm ɪn ðə wʊdz nʌθɪnz aʊt ʌv pleɪs ɪn ðə wʊdz]

Not one thing... and not me either.

[nɒt wʌn θɪŋ æn nɒt mi iðə]



### III. *My Name Is Byna*

Me? You don't even know who I am. My name is Byna.

[mi ju dont iven no hu ai æm ma neim iz banə]

People thought I'd move back across the mountain after Robert died and left me alone.

[pipəl ət ad muv bækrəs ðə mauntinz æftə rabət dæd æn lef mi əlon]

People. They don't understand, they just don't understand at all.

[pipəl ðei dont ʌndərstænd ðei dʒʌs dont ʌndərstænd æt əl]

Robert and me spent the best years of our lives together in these woods.

[rabət æn mi spent ðə best jɪz ʌv əz lavz təgeðə in ðiz wudz]

People. They don't understand, they just don't understand at all.

[pipəl ðei dont ʌndəstænd ðei dʒʌs dont ʌndəstænd æt əl]

"Aren't you afraid by yourself? Wouldn't you be happier with us?"

[ənt ju əfreɪd ba joʊself wʊdnt ju bi hæpiə wið əs]

Isn't it awful lonely?"

[ɪznt ɪt əfəlɒnli]

I don't feel lonely for this is my home.

[a dont fiːlonli fɜː ðɪs ɪz ma hom]

#### *IV. Ready To Start My Day*

Ever' morning' when I get up, I go out the back door,  
[ɛvə moʒnin wɛn a ɡɪt ʌp a go aut ðʌ bæk dɔː]

out a'ways to the spout, and I wash my face in that cold branch water,  
[aut əweɪz tu ðə spaʊt ænd a wɒʃ mɪ feɪs ɪn ðæt kɒld bræntʃ wɔːtə]

and I stretch my arms up breathin' in that fresh air.  
[æn a streɪtʃ maɪ ɑːmz ʌp briðɪn ɪn ðæt freʃ ɛə]

I stand and look around...Then I'm ready...Ready t'start m'day.  
[a stænd æn lʊk əraʊnd ðen ɪm rɛdi rɛdi tʌ stɑːt mɛdi]

I never think about bein' afraid.  
[a nevə θɪŋk əbaʊt biːn əfreɪd]

Oh once in a while I get kinda jumpy, but I've got Helga, my German Shepherd dog.  
[o wʌns ɪn ə waɪl a ɡɪt kændə dʒʌmpi bʌt ɪv gɒt hɛlgə mɪ dʒɜːmɪn ʃɛpərd dɒg]

She always wants me to go down to the creek and throw a rock for 'er, and I'll go ever' time.  
[ʃi ɔlweɪz wʌnts mi tu go daʊn tu ðʌ kriːk æn ərə ʌ rɒk fɔː ə æn ɪl go evə taɪm]

Off she goes, splashin' through the creek.  
[ɒf ʃi goz splæʃɪn θru ðʌ kriːk]

Back she comes, drippin' ever'where, holdin' a rock between 'er teeth.  
[bæk ʃi kʌmz drɪpɪn evɜːweə ˌhɒldɪn ʌ rɒk bɪtwɪn ɜː tiːθ]

I wouldn't tell Helga this, but she don't always bring me back the rock I throwed.  
[a wʊdn't tel hɛlgə ðɪs bʌt ʃi dɒnt ɔlweɪz brɪŋ mi bæk ðʌ rɒk ɪ θrəʊd]

Ever' morning when I get up, I go out the back door,  
[ɛvə moʒnin wɛn a ɡɪt ʌp a go aut ðə bæk dɔː]

out a'ways to the spout, and I drink a cup of that cold branch water.  
[aut əweɪz tu ðə spaʊt æn a drɪŋk ʌ kʌp ɒf ðæt kɒld bræntʃ wɔːtə]

Now I'm ready to start my day.  
[naʊ ɪm rɛdi tu stɑːt ma deɪ]

## *V. Precious Memories*

Ever'where I go, I see Robert. Sittin' on a log; leanin' up against a tree.  
[ɛvə wɛə a go a si rɒbət sitɪn ən ʌ lɒg liːnɪn ʌp əɡɛnst ʌ tri]

Yes. I still see him.  
[jɛs ə stɪl si him]

Precious mem'ries, unseen angels, sent from somewhere to my soul;  
[prɛʃəs mɛmrɪz ənsɪn ɛɪndʒɛlz sɛnt frəm sʌmwɛə tu ma soul]

how they linger, ever near me, and the sacred past unfolds.  
[haʊ ðɛi lɪŋɡə ɛvə niə mi æn ðə seɪkrəd pæst ənfɔldz]

Precious mem'ries, how they linger; how they ever flood my soul.  
[prɛʃəs mɛmrɪz haʊ ðɛi lɪŋɡə haʊ ðɛi ɛvə flʌd ma sol]

In the stillness, of the midnight, precious sacred scenes unfold.  
[ɪn ðə stɪlnɛs ʌv ðə mɪdnat prɛʃəs seɪkrəd sɪnz ənfɔld]

Precious father, loving mother, fly across the lonely years;  
[prɛʃəs fɑðə lʌvɪŋ mʌðə flai əkrəs ðə lɒnli jɪəz]

and old home scenes of my childhood, in fond memory appears.  
[ænd ɒld hɒm sɪnz ʌv ma ʃʌldhʊd ɪn fʌnd mɛmɔəri əpɪrɪz]

Precious mem'ries, how they linger; how they ever flood my soul.  
[prɛʃəs mɛmrɪz haʊ ðɛi lɪŋɡə haʊ ðɛi ɛvə flʌd ma sol]

In the stillness, of the midnight, precious sacred scenes unfold.  
[ɪn ðə stɪlnɛs ʌv ðə mɪdnat prɛʃəs seɪkrəd sɪnz ənfɔld]

Guess that's why it took so long for me to get out of the house. Yes, I still see him.  
[ɡɛs ðæts waɪ ɪt tuːk so lɒŋ fɜː mi tu ɡɪt aʊt ʌv ðə haʊs jɛs ə stɪl si him]

## *VI. The Hemlock Trees*

What's that? Up there by the hemlock trees...

[wʌts ðæt ʌp ðeɜ̃ bɑ ðʌ hɛmlək trɪz]

The deer... Something seems to call them under the hemlocks.

[ðʌ diɜ̃ sʌmðɪn sɪmz tu kʌl ðɛm ʌndə ðʌ hɛmləks]

It looks like the old buck, but he's turned away.

[ɪt lʊks lək ðʌ ɒld bʌk bʌt hɪz tɜ̃nd əweɪ]

I always walk quiet in the woods; must be the Indian in me.

[aɪ əlweɪz wɔlk kwat ɪn ðʌ wʊdz mʌst bi ðʌ ɪndiən ɪn mi]

My Grandma was a full-blood Cherokee.

[mɑ grænmə wʌz ʌ fʊl blʌd tʃɛɜ̃əki]

When I was just a young girl,

[wɛn ɑ wʌz dʒʌst ʌ jʌŋgɜ̃l]

we'd sit out under those hemlocks weaving our baskets, while she told me her stories...

[wɪd sɪt aʊt ʌndə ðoʊz hɛmləks wɪvɪn əɜ̃ bæskɪts wəl ʃɪ tɔld mi hɜ̃ stɔɜ̃ɪz]

When she was ten-years-old, her Daddy took his family and hid them in the mountains.

[wɛn ʃɪ wʌz tɛn jɪɜ̃z ɒld hɜ̃ dædi tʊk hɪz fæmɪli æn hɪd ðɛm ɪn ðə maʊntɪnz]

That was when the Government got the notion to round up Indians and herd them to Oklahoma.

[ðæt wʌz wɛn ðʌ ɡʌvənmɪnt ɡɒt ðʌ nɒʃən tu raʊnd ʌp ɪndiənz æn hɜrd ðɛm tu ɒkləhoma]

They took the ones they caught.

[ðeɪ tʊk ðʌ wʌnz ðeɪ kɒt]

The life she knew with her family, her people, was washed away in a trail of tears!

[ðʌ laɪf ʃɪ nu wɪə hɜ̃ fæmɪli hɜ̃ pɪpəl wʌz wɒʃd əweɪ ɪn ʌ treɪl ʌv tiɜ̃z]

She's always with me in the woods. I feel her walking with me.

[ʃɪz əlweɪz wɪə mi ɪn ðʌ wʊdz ɑ fiːl hɜ̃ wɔlkɪn wɪə mi]

My Grandma taught the plants and the paths to me.

[mɑ grænmə tɒt ðʌ plænts æn ðʌ pæðz tu mi]

But that was all so long ago, when I was just a young girl.

[bʌt ðæt wʌz əl so lɒŋ əɡo wɛn ɑ wʌz dʒʌst ʌ jʌŋgɜ̃l]

We walked past the hemlocks, holding our baskets together.  
[wi wɔkt pæst ðə hɛmlɔks hɔldɪn əz bæskɪts təgeðəz]

The deer... Looks like they're resting up there under the hemlocks...with Grandma....  
[ðə diəz lʊks lʌk ðeɪz rɛstɪn ʌp ðeɪz ʌndə ðə hɛmlɔks wɪð grænma]

### VIII. *Daddy's Fiddle*

Daddy told me I'd hear his fiddle playin' for as long as I live...  
[dædi told mi ʌd hiː hɪz fɪdəl plæɪn fə æz lʌŋ æz ʌ lɪv]

Remember what you said, Daddy?  
[rɪmɛmbə wʌt ju sɛd dædi]

That brisk fall day we were clearin' off the field?  
[ðæt brɪsk fʌl deɪ wi wəː klɪəɪn ɒf ðə fɪld]

“Byna! Just look at the sun!  
[bəne dʒʌst lʊk æt ðə sʌn]

It's gonna leave us and go a'shinin' on people all around this world.  
[ɪts ɡʌnə liv ʌs æn go ʌ ʃaɪnɪn ɒn pipl̩əl ɒl əraʊnd ðɪs wɜːld]

All of us—got the same slice of time. Just a slice!  
[ɒl ʌv ʌs ɡʌt ðə seɪm sleɪs ʌv taɪm dʒʌst ʌ sleɪs]

And it's whippin' by quicker than a steel knife blade whippin' through the air.  
[ænd ɪts wɪpɪn bɑ kwɪkə ðæn ʌ stɪl naɪf bleɪd wɪpɪn θru ðə eɪə]

Ain't it funny, Byna? When I die none of those people will know I ever lived;  
[eɪnt ɪt fʌni bæne wen ɪ daɪ naʊn ʌv ðoʊz pipl̩əl wɪl no ʌ evə lɪvd]

just people 'round here, and they'll forget.  
[dʒʌst pipl̩əl raʊn hiː æn ðeɪl fəːɡɪt]

But that don't bother me, 'cause I'm leavin' somethin'.  
[bʌt ðæt dont bəðə mi kɔːz ɪm livɪn sʌmðɪn]

Byna! I'm leavin' my music in this dirt. I've been here, Byna!  
[bəne ɪm livɪn mə mjuzɪk ɪn ðɪs dɜːt ɒv biːn hiː bæne]

And the Earth never forgets our music; never forgets who's danced on her!”  
[ænd ðə ɜːθ nəvə fəːɡɪts ɔːr mjuzɪk nəvə fəːɡɪts huːz dænst ɒn hɜː]

Daddy told me I'd hear his fiddle playin' for as long as I live...  
[dædi told mi ʌd hiː hɪz fɪdəl pleɪn fə æz lʌŋ æz ʌ lɪv]

*IX. Mama's Quilt*

Mama guessed we were gonna marry.

[mamə ɡɛst wi wɜː ɡʌnə məəri]

She stayed up at night to make us a quilt.

[ʃi steɪd ʌp æt naɪt tu meɪk əs ə kwɪlt]

She would sit by the fireplace, her fingers just a'workin'...

[ʃi wʊd sɪt ba ðə faɪəpleɪs hɜː fɪŋgəˈrz dʒʌst əwɜːkɪn]

Ah, it was full of color when she gave it to me;

[ɑ it wʌz fʊl əv kələ wɛn ʃi ɡeɪv ɪt tu mi]

and ah, she had tied it up with a big cloth bow.

[ænd ə ʃi hæd taɪd ɪt ʌp wɪθ ə bɪɡ kləʊ bo]

The years—how they take away the color, fade the pattern...

[ðə jɪːz haʊ ðeɪ teɪk əweɪ ðə kələ feɪd ðə pætəːn]

I put it in my basket the morning I left...

[a put ɪt ɪn ma bæskɪt ðə mɔːnɪŋ a left]

I've kept it all these years.

[əv keɪpt ɪt əl ðɪz jɪːz]

Mama guessed we were gonna marry.

[mamə ɡɛst wi wɜː ɡʌnə məəri]

She stayed up at night to make us a quilt.

[ʃi steɪd ʌp æt naɪt tu meɪk əs ə kwɪlt]

Ever' time I look at it, I can just see her,

[ɛvəː təm ə lʊk æt ɪt ə kən dʒʌst si hɜː]

the fire lightin' her face, her hands.

[ðə faɪə laɪtɪn hɜː feɪs hɜː hændz]

Her fingers just a'workin'...

[hɜː fɪŋgəːz dʒʌst ə wɜːkɪn]

## *X. My Wedding Day*

My wedding day... I got up early, before sunrise, and put on my best dress and left.  
[ma wɛdɪn dɛi    ɑ gat ʌp ɜ-li    bɪfɔɜ sʌnrʌz ænd put ʌn mʌ bɛst drɛs æn lɛft]

Robert was waitin' for me at the end of the road.  
[rʌbət wʌz wɛɪtɪn fɜ mi æt ðʌ ɛnd ʌv ðʌ rɒd]

I got up on the back of his horse and we rode over Bell Mountain  
[ɑ gat ʌp ʌn ðʌ bæk ʌv hɪz hoʊs æn wi rɒd ovə bɛl maʊntɪn]

through the gap to the courthouse.  
[ðru    ðʌ gæp tu ðʌ koʊrthaus]

'Till death do us part. I remember so well, ridin' back through the gap.  
[tɪl    dɛθ    du ʌs pɑɜt ɑ rɪmɛmbə so wɛl rɪdɪn bæk ðru    ðʌ gæp]

The sun was settin' behind Bell Mountain, and just ever' once in awhile,  
[ðʌ sʌn wʌz sɛtɪn bɪhʌnd bɛl    maʊntɪn    ænd dʒʌst ɛvə wʌns ɪn əwaɪl]

it'd shine between the trees, and catch the red in Robert's hair.  
[ɪd ʃaɪn bɪtwɪn    ðʌ triz æn kɛtʃ ðʌ rɛd ɪn rʌbət-s    hɛə]

After we crossed the creek we came to a little clearin' and there stood a single dogwood tree.  
[æftə wi krɒst    ðʌ kɹɪk    wi kɛɪm tu ʌ lɪtəl klɪɜɪn    æn ðɛə stʊd ʌ sɪŋɡəl dɒɡwʊd tri]

It was full of blooms, just at the edge of the clearin'.  
[ɪt wʌz fʊl ʌv blʊmz    dʒʌst æt ðʌ ɛdʒ ʌv ðʌ klɪɜɪn]

Robert tied the horse next to the creek, and then we spread out our quilt under the dogwood tree.  
[rʌbət tɪd ðʌ hoʊs nɛkst tu ðʌ kɹɪk    æn ðɛn    wi sprɛd    ʌt ʌz kwɪlt ʌndə ðʌ dɒɡwʊd tri]

The flowers were draped down over us like white satin soaked in sweet perfume.  
[ðʌ flʌwəz wɜ    dɹɛɪpt    daʊn ovə ʌs lʌk wat    sætɪn soukt    ɪn swɪt    pɜfjʊm]

And daylight just sorta slipped away and left us in a rosy blue mist. Ah...  
[æn dɛɪlʌt    dʒʌs soʊtʌ slɪpt    əwɛɪ æn lɛft ʌs ɪn ʌ roʊzi blu mɪst    ɑ]

And Robert was so loving and good to me. Robert, Robert, Robert.  
[æn rʌbət wʌz so lʌvɪŋ æn    ɡʊd    tʌ mi ]



## *XII. One Spring Day*

One spring day when childhood just seemed t'rise up from the fields....  
[wʌn sprɪŋ deɪ wən tʃɔldhʊd dʒʌst sɪmɪd tʌ rʌz ʌp frʌm ðʌ fɪldz]

My dearest friends, Jenessa, Vinnie...  
[ma dɪəˈɛst frɛnds dʒʌnɛsə vɪni]

We spent the whole afternoon together,  
[wi spɛnt ðʌ hɒl æftəˈnuːn təɡeðə]

trompin' through the fields, lookin' for the first spring flow'rs.  
[trɒmpɪn ðru ðʌ fɪldz lʊkɪn fɜː ðʌ fɜːst sprɪŋ fləʊəz]

Like children from a fairy tale;  
[lʌk tʃɪldrən frʌm ʌ fæəri teɪl]

holdin' hands and runnin' through the fields of buttercups, dandelions.  
[hɒldɪn hændz ən ˈrʌnɪn ðru ðʌ fɪldz ʌv bʌtəˈkʌps dændəlɪənz]

Pretendin' time hadn't touched our faces, our hands.  
[prɪtɛndɪn tʌm hædn't tʌtʃt əz feɪsəz əz hændz]

We braided the dandelions together and danced all around.  
[wi breɪdəd ðʌ dændəlɪənz təɡeðə ən dænst ɔl əraʊnd]

The whole field was like a great big yella sun!  
[ðʌ hɒl fɪld wʌz lʌk ʌ greɪt bɪɡ jɛlə sʌn]

My dearest friends, Jenessa, Vinnie...  
[ma dɪəˈɛst frɛndz dʒʌnɛsə vɪni]

We had our childhood the last time...  
[wi hæd əz tʃɔldhʊd ðʌ læs tʌm]

One spring day when childhood just seemed t'rise up from the field.  
[wʌn sprɪŋ deɪ wən tʃɔldhʊd dʒʌst sɪmɪd tʌ rʌz ʌp frʌm ðʌ fɪld]

### *XIII. The Morning Robert Died*

The sky was a soft lilac color the morning Robert died.

[ðə skɑ wəz əsəft lələkələ ðə moʊnɪŋ rəbət dəd]

Ever' so still, a real pale light commenced to glow around his head and face.

[evə so stɪl ə rɪl peɪl laɪt kəmənstə glə əraʊnd hɪz hed ən feɪs]

A hush came down on ev'rything.

[ə hʌʃ keɪm daʊn ən evrɪθɪŋ]

“Go on Robert, I can't go with you no further.”

[go ən rəbət ə kənt go wɪθ ju no fɜːðə]

The sky was a soft lilac color the morning Robert died.

[ðə skɑ wəz əsəft lələkələ ðə moʊnɪŋ rəbət dəd]

I turned away and looked up at the mountains and sky.

[a tɜːnd əweɪ ən lʊkt ʌp æt ðə maʊntɪnz ən ska]

A hush came down on ev'rything.

[ə hʌʃ keɪm daʊn ən evrɪθɪŋ]

“Go on Robert, I can't go with you no further.”

[go ən rəbət ə kənt go wɪθ ju no fɜːðə]

The sun was beginnin' to rise... The sky was all aglow.

[ðə sʌn wəz bəɡɪnɪŋ tə raɪz ðə skɑ wəz əl əɡləʊ]

*XV. The Old Deer*

In the mist, I see him standin' on the hill; standin' so still.  
[ɪn ðə mɪst ə si hɪm stændɪn ɒn ðə hɪl stændɪn so stɪl]

Just him and the tall spruce against this early mornin' sky.  
[dʒʌst hɪm ən ðə təl spruːs əɡenst ðɪs ɜːli mɔːnɪn ska]

The same old buck... He knows the woods as well as I do.  
[ðə seɪm ɒld bʌk hi noz ðə wʊdz æz wɛl æz ə du]

And just like I call his name—he looks straight at me through this lilac mist.  
[ən dʒʌst lak ə kəl hɪz neɪm hi lʊks streɪt æt mi ərʊ ðɪs lɪlək mɪst]

Your eyes. What do I see in your eyes? You're old. The hair around your mouth is gray.  
[jɔː əz wʌt du ə si ɪn jɔː əz jɔː ɒld ðə heə əraʊnd jɔː maʊθ ɪz greɪ]

Your eyes... Yes! You see all this as well as I do.  
[jɔː əz jɛs ju si əl ðɪs æz wɛl æz ə du]

Our mountains! The mountains of all who came before us. Our mountains!  
[əː maʊntɪnz ðə maʊntɪnz əv əl hu kæm bɪfoː əs əː maʊntɪnz]

The spirits of ours--all around us, goin' back and in and through the folds of these mountains.  
[ðə spɪrɪts əv əʊz əl əraʊnd əs goɪn bæk ən ɪn ən ðru ðə foldz əv ðɪz maʊntɪnz]

Our mountains. The mountains of all who came before us.  
[əː maʊntɪnz ðə maʊntɪnz əv əl hu keɪm bɪfoː əs]

Yes! The trees—our steeples. The sky—our doors.  
[jɛs ðə trɪz əː stɪpəlz ðə skai əː dɔːz]

The trees—our steeples. The skies--the doors to our mountains!  
[ðə trɪz əː stɪpəlz ðə skaɪ ðə dɔːz tu əː maʊntɪnz]

The mountains of all who came before us. The spirits of ours--all around us,  
[ðə maʊntɪnz əv əl hu keɪm bɪfoː əs ðə spɪrɪts əv əː əl əraʊnd əs ]

Goin' back and in and through the folds of these mountains! Our mountains.  
[goɪn bæk ən ɪn ən ərʊ ðə foldz əv ðɪz maʊntɪnz əː maʊntɪnz]

## APPENDIX C

### PERMISSION FROM RUDY DAVENPORT AND DELILAH ELSEN

On June 19, 2010 at 9:34 A.M. Tiffany Brown wrote:

Hi Delilah and Rudy,

I have been informed that I need permission to include musical examples from the score. If this is okay please send a reply stating your approval, so that I may have it on record.

Last I have included a word document with some questions concerning the term "Appalachian Romanticism".

Thanks again and I look forward to hearing from you both.

Sincerely,

Tiffany Bostic-Brown

On June 23, 2010 at 8:34pm, Rudy Davenport wrote:

Hi Tiffany,

I think the answers to these questions would be better explored in a phone session. Next Tuesday would be a good time to chat. What do you think? Also, you have permission to include any musical examples you wish. Rudy

On April 1, 2011 at 3:42 pm Tiffany Brown wrote:

Dear Delilah,

My Editor at the University has asked me to include an email stating your permission to use examples that contain your text. If you are agreeable please send me a reply granting your permission.

Sincerely,

Tiffany Bostic-Brown

On April 1, 2011 5:44 pm Delilah Elsen wrote:

Dear Tiffany,

You have my permission to use examples that contain my text from BYNA: Life Songs of a Southern Appalachian Woman of Cherokee Descent.

Good Luck Tiffany!

Delilah

## VITA

Ms. Bostic-Brown has traveled the United States and Europe as a concert artist, recitalist, and operatic artist. Her performance credits include: the Mother in *Hansel and Gretel*, Miss Pinkerton in *The Old Maid and the Thief*, Micaëla in *Carmen*, First lady in *The Magic Flute*, Female Chorus in *The Rape of Lucretia*, Violetta in *La Traviata*, Fiordiligi in *Così Fan Tutte*, Madame Lidoine in *Dialogues of the Carmelites*, Mimi in *La Bohème*, Beth in *Little Women*, Mrs. Hayes in *Susannah*, Nella and Lauretta in *Gianni Schicchi*, Miss Wordsworth in *Albert Herring*, Marianne in *Tartuffe*, Elisetta in *Il Matrimonio Segreto* and Adele in *Die Fledermaus*. This summer she will appear as Sue in James Niblock's *Last Leaf*.

As a concert artist, Ms. Bostic-Brown has also performed many symphonic and oratorio works by Bach, Barber, Beethoven, Brahms, Dvorak, Handel, Haydn, Mozart, Poulenc, Rossini, Schubert and Vivaldi with symphonies such as The Washington National Philharmonic, The Baton Rouge Symphony, The Lake Charles Symphony Orchestra, The Louisiana Sinfonietta, and the Oklahoma Canterbury Choral Society. Ms. Bostic-Brown has also made a professional recording of select works by composer Dinos Constantinides with the Louisiana Sinfonietta as well as a video recording and national PBS broadcast of Opera Louisiane's opening season "Opera Gala" with Met Opera Artists Susan Graham, Paul Groves, Lucas Meachem and Lisette Oropesa. Her honors include the Des Moines Metro Opera Apprentice program participation, regional finalist in the Metropolitan Opera National Council Auditions in New Orleans for three consecutive years.

Currently Ms. Bostic-Brown serves on faculty at University of North Alabama in Florence, Alabama, where she teaches voice and stage directs for Opera Workshop. Originally from Fairfax, Virginia, Ms. Bostic-Brown received her B.M. from Virginia Commonwealth

University and her M.M. from Louisiana State University under the tutelage of Kirkpatrick Professor Robert Grayson with emphasis in vocal performance. This June Ms. Bostic-Brown will make her Lincoln Center debut with the DCINY Concert Series in the Brahms' *Requiem*.