CHAPTER 3

THE APPLICATION OF 'SPEECH-MELODY' THEORY IN *JENŮFA*

'Speech-Melodies' in *Jenůfa*

Almost as if it were provided as a precaution in case the use of the 'speech-melody' technique was not immediately obvious to the audience, the program leaflet for the première of *Jenůfa* informs its readers that:

> The principle on which *Jenůfa* was written is the following: Janáček recognized that the truest expression of the soul lies in melodic motifs of speech. Thus instead of the usual arias he used these [speech] melodies. In doing so he achieved a truthful expression in places where this is surely one of the most important things.[246]

Observers who present views which are probably less prone to bias than that voiced in the program note (which has been attributed to Janáček) have supported this assessment. One such opinion reports that 'every bit of action on the stage is closely correlated with equivalent music.'[247] Such descriptions of the opera emphasise Janáček's obsession with depicting life truthfully in his music. Janáček was confident of the suitability of his 'speech-melody' technique to achieve this end: 'I knew that I could cope with the motif of any word, no matter how general or how solemn - that I

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[246] Leoš Janáček, 'On the Significance of *Jenůfa*' (1904), reprinted in John Tyrrell, *Janáček's Operas: A Documentary Account* (Princeton: Princeton University Press, 1992) 55.

[247] Harold Schonberg, quoted in Hans Heimsheimer, 'Success Story,' *Opera News* 38.8 (1974): 23.

could cope, too, with the banality of life and its deep tragedy - that I could cope even with the prose of *Jenůfa. And I composed it to prose.*'[248] Because the motives were reliant on the words for their melodic contour and rhythm, their interpretation in the language in which they were conceived is vital for their intended semantic and emotional effects to be attained.

Contrary to the suggestion that Janáček's operas should only be performed in Czech, Štědroň claims that the 'speech-melodies' stamp *Jenůfa* in such a way that the passion of the work is observed regardless of the language in which it is performed.[249] Janáček expresses a starkly different view when he writes about a railway guard calling out the name of a station first in Czech and then in German: 'Moravany! Morawaan!' Janáček timed these utterances (most likely with his Hipp's Chronoscope) and concluded that the durational difference between the two languages was significant: '. . . the loss of 0.386 seconds of pure sound out of the total duration of 3.66 seconds, this decrease surely became gigantic during the two and a half hours of *Jenůfa*.' He goes on to explain why this situation is unfavourable: 'The melodic sweetness of the Czech word has disappeared in the German version, the musical union of speech melody has thinned down.'[250] He believed that his truth and beauty ideals were threatened when the balance

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[248] Leoš Janáček, 'Around *Jenůfa*,' *Hudební revue* IX (1915-16), reprinted in Mirka Zemanová, comp. ed. and trans., *Janáček's Uncollected Essays on Music* (London: Marion Boyars, 1989) 86.

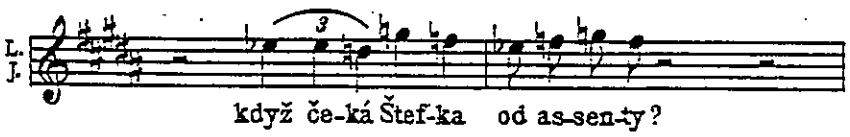
[249] Bohumír Štědroň, 'Zu Janáčeks Sprachmelodien,' *Bericht über den Internationalen Musikwissenschaftlichen Kongress*. Eds Carl Dahlhaus, Reiner Kluge, Ernst Meyer and Walter Wiora (Leipzig: VEB Deutscher Verlag für Musik, 1966) 342.

[250] Leoš Janáček, 'Moravany! Morawaan!' Lidové noviny XXVI.93 (6 Apr. 1918), reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 41.

established between text and music was destroyed by abandoning the language of the original version. This warning serves to strengthen the importance which should be assigned to the bond between the melodic motives and their roots in the emotions which are the impetus for speech.

Despite Janáček's assurances that the melodic material of the opera was generated through the transformation of speech characteristics, the strictness with which this method was adhered to has been questioned. The frequent use of old Greek or church modes, the whole-tone scale[251] and an emphasis given to the tritone[252] (although more prominent in the orchestral parts) may suggest preconceived pitch structures. This exposes the issue of whether motives are derived from spoken versions of their accompanying texts or have another source. Horsbrugh believes that some of the music from Act One of *Jenůfa* has its origins in earlier works. He claims that Laca's figure 'když čeká Štefka od assenty' [wondering if Steva has been conscripted] (example 9) is related to the melody of Janáček's male-voice chorus 'The Jealous Man' (1888), which, like *Jenůfa*, describes a plot involving jealousy and a knife wound.

Example 9[253]



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251 Jaroslav Vogel, *Leoš Janáček* (London: Orbis Publishing, 1981) 17.

252 Michael Ewans, *Janáček's Tragic Operas* (London: Faber and Faber, 1977) 48.

253 Leoš Janáček, *Její Pastorkyňa* (Praha: Hudební matice Umělecké besedy, 1948) 23.

The recruit's song (example 4a) is thought to be a derivative of both Janáček's piano piece *Ej, Danaj* (1892) and the folksong 'Zelené sem sela' [Green I Sowed], which he arranged for mixed choir and orchestra in 1892.[254] The possibility that even these 'original' sources are based on speech patterns should be entertained since they are closely related to Moravian folksong which Janáček and others believed to be linked in its characteristics to speech.[255] Additionally, the brevity of Laca's figure and the fact that in the recruit's song Janáček was seeking to evoke the spirit of folksong rather than a psychological truth makes Horsbrugh's concerns seem cavilling. Despite these arguments the point remains that reasonable doubt has been expressed.

Sychra has attempted to assess the connections between Janáček's 'speech-melody' studies and his melodic style. To examine this, he has identified which 'speech-melodies' in Janáček's collections accompany threats and has then compared these to the vocal lines of threats in his compositions. He finds the connection to be unmistakable.[256] Tyrrell responds to this methodology with the revelation that the characteristics which constitute what Sychra labels 'threat intonation' are present in many other types of 'speech-melody.'[257] Tyrrell also points out that

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[254] Ian Horsbrugh, *Leoš Janáček: The Field that Prospered* (London: David and Charles, 1981) 67.

[255] Even if this is the case, 'speech-melody' theory prescribes that they should not be used out of the context of the situation in which they originally occurred.

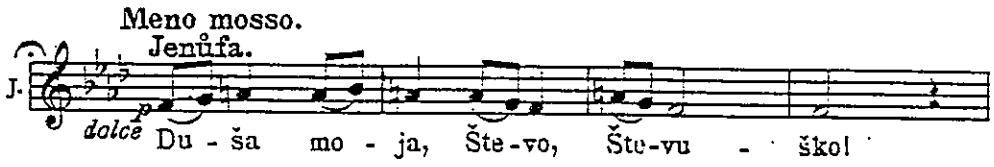
[256] John Tyrrell, 'Janáček's Speech-Melody Theory: Claims and Conclusions,' *Colloquium Music and Word* (1969): 175-76.

[257] Tyrrell, 'Janáček's Speech-Melody Theory' 175-76.

the way in which the words are uttered does not necessarily have to correspond to their surface meaning.[258]

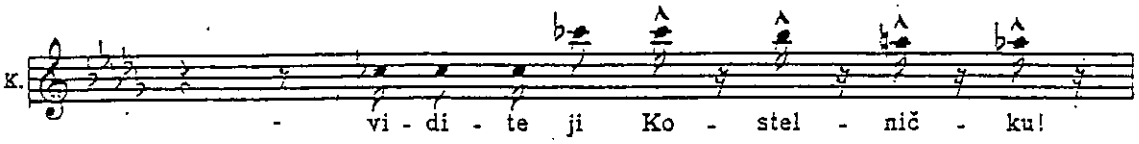
Janáček's method of transforming his 'speech-melodies' into musical forms in *Jenůfa* is another area in which some researchers have claimed that Janáček deviates from his 'theory.' While some prefer to recognise the operation of a Leitmotiv technique, others agree that Janáček's 'real motive' technique seems a more valid option. Vogel, who belongs to the former class, identifies two leitmotives in the opera. He stresses that these are derived from the melodic curves of speech. The first emerges fully in Scene Five of Act One with the words 'Duša moja, Števo, Števuško' [My darling Števa] (example 10). The second is a descending four-note run which appears with 'vidíte ji, Kostelničku!' [look at her, Kostelnička!] in Act Two (example 11).[259]

Example 10[260]



258 Tyrrell, 'Janáček's Speech-Melody Theory' 176.
259 Vogel, *Leoš Janáček* 141-42.
260 Janáček, *Její Pastorkyňa* 58.

Examole 11[261]



Janáček discusses the treatment of the 'Kostelničku' motive:

> The motif of the word breathes out its warmth, shines with its strange sparkle: hone its melodic edges, its time surfaces, narrow them or extend them, and quickly, like a precious stone, it glitters in a different way. It is necessary to support the motif of the word in the orchestra: even when the motif is half-drowned, it will shine out of the harmonic depth and connect with other streams of notes. One has to hold on to its arch for as long as it is not to the detriment of the truth.[262]

Here, Janáček is essentially describing his 'real motive' technique.

Already in the Brno program leaflet Janáček had repudiated the employment of the Leitmotiv technique: 'In characterization he [Janáček] has deviated from the usual leitmotifs; his orchestra characterizes the mood of the whole scene.'[263] This reported characterisation through the treatment of the orchestra strongly indicates the operation of the 'real motive' technique. Vysloužil

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261 Janáček, *Její Pastorkyňa* 171.

262 Janáček, 'Around *Jenůfa*,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 90.

263 Leoš Janáček, 'On the Significance of *Jenůfa*,' (1904) reprinted in John Tyrrell, *Janáček's Operas: A Documentary Account* (Princeton: Princeton University Press, 1992) 55.

suggests that Janáček's concept of 'real motives' actually prevents him from using the Leitmotiv technique by encouraging the dramatic action to progress rather than regress through the restating of ideas.[264] Janáček himself questions the longevity of the bond between the Leitmotiv and the entity with which it is associated:

> Nowadays, the necessity of song which is true to life is recognized in opera, but again it is only a manner of garish pomposity that predominates. How difficult it is to relate music to this. New operatic styles are being born. The sources of 'leitmotifs', revealed through distant association, have long since dried out. Rebikov's 'mosaic' warms the words of the revealed expression by a small fire. But its dull sheen only glitters, it does not illuminate.[265]

The implication that the impressionistic 'mosaic' technique is approved (although somewhat unenthusiastically) by Janáček suggests that 'real-motives' capturing a current mood were preferred to leitmotives referring to past moods.

The confusion surrounding the issues of motivic sources and their treatment in *Jenůfa* suggests inconsistencies in the compositional method and therefore the resultant 'style' of the opera. Indeed, many researchers have reported detecting formal and stylistic differences between the first and subsequent acts.[266]

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[264] Jiří Vysloužil, *Leoš Janáček*, trans., Jan Gruna (Leipzig: VEB Deutscher Verlag für Musik, 1981) 6.

[265] Janáček, 'Around *Jenůfa*,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 90.

[266] See Ewans, *Janáček's Tragic Operas* 49, Simon, 'From the Soul,' *Opera News* 50.8 (1986): 12 and Tyrrell, Janáček's Operas 47.

Wingfield goes as far as to suggest that: 'Perhaps . . . it is only in the last two acts of the opera, largely composed after 1897, that we should search for speech melodies.'[267] The possibility of such a potentially clear distinction is difficult to assess since a truly authentic 'before/after' 'speech-melody' theory scenario cannot be observed due to Janáček's own revision of the first act and the destruction of the original manuscript. This type of comparison is, however, possible with his opera *Šárka* which was composed in 1888 and then extensively revised in 1918.

Tyrrell has compared the two versions of *Šárka* in order to identify the traits of Janáček's pre- and post-'speech-melody' style. His investigation revealed that, although the vocal parts were altered, the orchestral parts remained unchanged. This method of revision encouraged the independence of the vocal from the orchestral parts which Tyrrell claims to be the purpose of Janáček's revisions.[268] The vocal parts were speeded up and made more irregular by use of a greater variety of rhythms (often reflecting the multi-syllabic stress patterns of Czech). Lighter off-beat starts replaced phrases which began on an on-beat and final syllable stresses were corrected (usually with triplets) in favour of feminine over masculine endings.[269] The emphasis shifted from the outer ends to the middle of phrases and a wider pitch range was

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[267] Paul Wingfield, 'Janáček's Speech-Melody Theory in Concept and Practice,' *Cambridge Opera Journal* 4.3 (1992): 292.

[268] John Tyrrell, 'Janáček and the Speech-Melody Myth,' *The Musical Times* CXI/1530 (1970): 796.

[269] These terms (feminine and masculine) are not to be confused with gender-dependent case endings used with Czech nouns. Janáček's ending changes involved moving final syllables which had been originally set on accented beats of bars to unaccented beats.

employed.[270] Tyrrell has suggested that the 'speech-melody' theory did not introduce any new elements into Janáček's vocal style, but rather accelerated the traits which had already been gradually emerging.[271] If stylistic differences between Act One and Acts Two and Three of *Jenůfa* represent such an acceleration of development (occurring as a consequence of the increased involvement with 'speech-melody' theory which did occur in the years between the composition of these acts),[272] they should resemble the differences between the *Šárka* versions.

Essentially the difference is one between a traditional 'number' opera approach, where the contour and structure of the vocal parts are dictated by a preconceived melody and accompaniment and an approach in which the vocal parts are largely determined by the intonational patterns and rhythms of speech. Recognising the presence of such a distinction between the first and subsequent acts of *Jenůfa* requires the examination of certain characteristics of the music with a view to comparing them to a model of Janáček's mature 'speech-melody' style.

A Model of Janáček's 'Speech-Melody' Style

An applicable model of 'speech-melody' style can be derived by combining the traits identified in Tyrrell's summary of the *Šárka* revisions and Wingfield's model of the 'speech-melody' concept. The core characteristics of the stylistic model are labelled as

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[270] John Tyrrell, *Czech Opera* (Cambridge: Cambridge University Press, 1988) 296.

[271] Tyrrell, 'Janáček's Speech-Melody Theory' 179.

[272] See the 'Chronological Development of "Speech-Melody" Theory' (in Chapter 1) and 'Chronology of Composition' (in Chapter 2) sections of this thesis.

concerned with motive, verbal stress and structural[273] characteristics, each containing several dimensions. These dimensions contribute to the aural formation of a judgement whether or not a section[274] of music can be classed as a derivative of the 'number' opera or 'speech-melody' approach through their use of what some have called Janáček's 'declamatory arioso'[275] style in addition to purely lyrical or recitativo styles. The appropriateness of the seemingly self-contradictory term 'declamatory arioso' to describe Janáček's operatic style is demonstrated by the fact that it makes the borderline between self-contained 'numbers' and recitatives less clearly defined.

Motivic Characteristics

Characteristics of motives which reflect a style faithful to 'speech-melody' theory include the absence of *melisma*, a small melodic range,[276] abundant repetition of consecutive pitches and short rhythmic values. These qualities result in vocal parts being

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[273] The term 'structural' is used to refer to the micro-formal aspects of phrases and sections created by textual and motivic repetition.

[274] Sections were identified by considering scene divisions, tempo changes and the stylistic changes (such as vocal style, voice type, melodic character and accompanying texture) which parallel the evolution of the drama. The reason sections were considered rather than lines of text is that Tyrrell's claim commented on the ease with which traditional 'numbers' (arias [closed, lyrical and strophic], recitatives [based on the natural rhythms and accentuation of speech] and choruses) can be identified in the first versus the subsequent acts.

[275] Arnold Whittall, 'The Challenge from Within: Janáček's Musico-Dramatic Mastery,' *Jenůfa/Katya Kabanova: Leoš Janáček*, ed. Nicholas John (London: John Calder, 1985) 23.

[276] Motives whose ranges encompass a sixth or less will be considered as having a small melodic range. This interval was chosen as it is approximately the maximum pitch range detected by phonologists in everyday utterances (as shall be discussed).

relatively fast and rhythmically independent[277] of the orchestral parts and the use of a declamatory vocal style (example 3 features all of these characteristics). The parallel between the first four of these characteristics and those that phonologists have identified as typical of speech is striking.

Intonational transcriptions in phonological reports[278] and texts[279] indicate that consecutive pitch repetition is a salient feature of speech.[280] The characteristic that a narrow pitch range is used for individual utterances is demonstrated in a study by Sorensen and Cooper.[281] The experiments which comprise this study reveal pitch ranges from approximately a semitone to a perfect fifth for English sentences. Fónagy and Magdics, in a study of Hungarian speech, obtained results which occasionally encompassed the range of a major sixth.[282] That short rhythmic units predominate in speech is supported by the finding that the duration of spoken Czech vowels ranges from 0.08 to 0.24sec. and

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[277] Tyrrell, in 'Janáček and the Speech-Melody Myth' 794, also identifies the melodic independence of the vocal from orchestral parts as a possible element of 'speech-melody' style. The theoretical basis for this feature is, however, too elusive to justify its inclusion in the current model.

[278] Such as Ivan Fónagy and Klara Magdics, 'Emotional Patterns in Intonation and Music,' *Intonation*, ed. Dwight Bolinger (Middlesex: Penguin Books, 1972) 286-312.

[279] Such as Alan Cruttenden, *Intonation* (Cambridge: Cambridge University Press, 1986).

[280] Cruttenden's transcriptions suggest microtonal shifts which Janáček's 'speech-melodies' do not account for.

[281] John Sorensen and William Cooper, 'Syntactic Coding of Fundamental Frequency in Speech Production,' *Perception and Production of Fluent Speech*, ed. Ronald Cole (Hillsdale, New Jersey: Lawrence Erlbaum Associates, 1980) 399-440. These researchers used the FPRD (Fundamental Period) computer program to record the fundamental frequencies of the contours of speech utterances.

[282] Fónagy and Magdics, 'Emotional Patterns in Intonation and Music' 286-312. This study, although interesting in its attempt to identify characteristic intonational contours for certain attitudes or emotions, loses some practical value due to its generalisations, lack of explained methodology and suspect notations.

consonants from 0.10 to 0.19sec.[283] Although 'glides' (rising or falling contours occurring on a single syllable)[284] do occur in speech they are not quite as elaborate in contour as melismas. Pike's assertion that the intonational patterns of utterances contribute information about the speaker's attitude (or emotion) to the lexical meaning of the sentence[285] is supported by empirical research. For example, Lieberman and Michaels found that subjects correctly identified the emotional mode of speakers in 47% of cases when given only pitch and amplitude information (phonetic information being removed through computer synthesis of acoustic speech).[286] Such observations suggest that the manner in which *motivic* features are treated affects the validity of the 'speech-melody' technique.

The degree to which the melodic curves and rhythms of speech influence the music can be analysed at two levels: Subjectively through aural impression or more objectively by systematically comparing characteristics of the melodies with those of speech. To highlight the potential for difference between the two analytical approaches, Karbusický points out that the notation of intervals is only a framework to which singers do not strictly adhere. They conjure up the appropriate emotions and, in theory, should not even

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[283] Roman Jakobson and Linda Waugh, *The Sound Shape of Language* (Sussex: Harrester Press, 1979) 102.

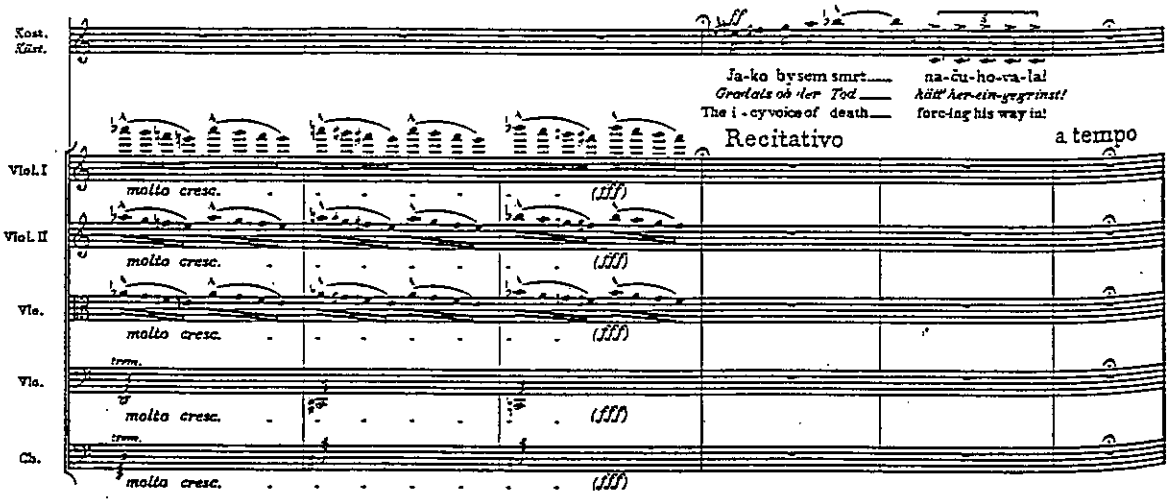
[284] Kenneth Pike, 'General Characteristics of Intonation,' Bolinger 59.

[285] Pike, 'General Characteristics of Intonation,' Bolinger 55.

[286] Philip Lieberman snd Sheldon Michaels, 'Some Aspects of Fundamental Frequency and Envelope Amplitude as Related to the Emotional Content of Speech,' Bolinger 247.

need this framework to realise the 'speech-melody.'[287] A sonogram study by Sychra demonstrates the degree of deviation from the notated version of the Kostelnička's 'scream' (example 12).

Example 12[288]



Karbusický supplements this study by observing variations in perceived pitch of the passage among observers. It was found that emphasised tones were perceived as being higher and the upward run suggested larger intervals. Karbusický suggests that Janáček relied on such 'pitch illusions.'[289] This demonstrates that the two levels of analysis have real potential to yield different results.

The views expressed by Hollander and Davis about the characteristics of Janáček's motives exemplify a subjective analytical approach. Hollander observes that Janáček's melodies have 'acutely pointed interval steps' (produced by the use of

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287 Vladimír Karbusický, 'The Experience of the Indexical Sign: Jakobson and the Semiotic Phonology of Leoš Janáček,' *American Journal of Semiotics* 2.3 (1983): 35-58.

288 Leoš Janáček, *Jenůfa*, ed. Joannes Martin Dürr (Vienna: Universal Edition, 1969) 336.

289 Karbusický, 'The Experience of the Indexical Sign' 51.

diminished and augmented intervals) which, although they have been 'lyrically rounded,' still betray their origin in speech.[290] Davis finds that the melodies are 'not expansive or even especially memorable in themselves' but function effectively in exposing the thoughts and emotions of the characters through their similarity to speech.[291] More scientific descriptive methods are becoming popular, with researchers currently using analytical computer programs to examine the relationship between Janáček's 'speech-melodies' and the inflexions of natural speech.[292]

The judgement of declamation (referring to 'declamatory "arioso" ' as well as obvious declamation) is purely a subjective aural impression, whereas the testing of the pitch and rhythm related dimensions is performed at a more objective analytical level. The characteristics of motives should not be expected to precisely match the prosodic features of speech since, as Vogel[293] and Kundera[294] imply, the aim of Janáček's theory was to capitalise on the revelational properties of speech rather than to merely reproduce it.

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[290] Hans Hollander, *Leoš Janáček: His Life and Work.* Trans. Paul Hamburger (London: John Calder, 1963) 110.

[291] Peter Davis, 'The Janáček Case,' *Opera News* 38.3 (1974): 12.

[292] John Morehen, 'The Speech-Melodies of Leoš Janáček,' *Computing in Musicology* 8 (1992): 72.

[293] Vogel, *Leoš Janáček* 141.

[294] Milan Kundera, 'Janáček: He Saw the Coming Night,' trans. Susan Huston, *Cross Currents* XXXIII (1983): 374.

Verbal Stress Characteristics

Both Tyrrell[295] and Wingfield[296] have identified *verbal stress* as a factor linked with 'speech-melody' style. Within this category the use of feminine endings to phrases (despite a strong preference for masculine endings in the operatic tradition),[297] the setting of three-syllable words as triplets,[298] the avoidance of vocal phrases beginning on down-beats and emphasis being placed in the middle of phrases[299] are seen to indicate a process in accordance with Janáček's 'speech-melody' theory (example 3 features all of these characteristics). The importance of the treatment of *verbal stress* is indicated by the fact that Janáček was constantly adjusting verbal stresses[300] in the revisions of his works demanded by his stylistic development. Observing these characteristics ensures that the declamation is not ruled by metric structures external to the text, consequently allowing the prosody of the Czech language to be accurately represented. An example of how 'speech-melody' features achieve this is that by setting feminine endings Janáček avoids placing emphasis on the final syllable, which is never stressed in spoken Czech.

As previously mentioned, the pronunciation of literary Czech accents the first syllable while the Moravian dialect which Janáček

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295 Tyrrell, *Czech Opera* 286.

296 Wingfield, 'Janáček's Speech-Melody Theory' 289.

297 Vogel, *Leoš Janáček* 103.

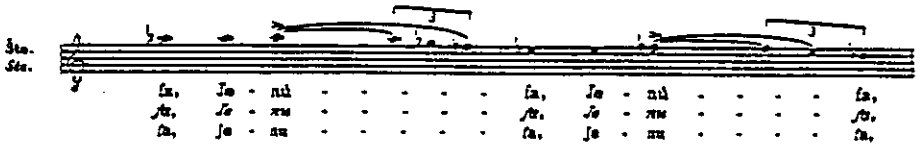
298 Usually to avoid masculine endings, but not always at the end of phrases. Clearly, setting all three-syllable words as triplets would not be prosodically correct due to variations in the length of Czech vowels.

299 Judged through the consideration of melodic contour, dynamics and accents.

300 John Tyrrell, record notes in *Jenůfa*, cond. Sir Charles Mackerras, Vienna Philharmonic Orchestra, Decca, 414 483-2, 1985: 17.

spoke and in which the play on which the opera was based is written places emphasis on the penultimate syllable. The use of first versus penultimate syllable stresses within *Jenůfa* is a confusing issue which is difficult to examine since, as Davis suggests, the purpose of using the 'speech-melody' technique was to provide insight into the character's emotions rather than simply to provide examples of good prosody.[301] Considering the language of the original play and Janáček's own roots, the use of penultimate syllable stress would be expected. Smaczny notes that variation in the setting of proper names indicates a more flexible approach to syllabic stress.[302] To investigate this issue, the setting of words with three or more syllables[303] (such as the proper name 'Jenůfa' - examples 13a [where the penultimate syllable 'nu' is stressed] and 13b [where the first syllable 'Je' is stressed]) must be examined.

Example 13a[304]



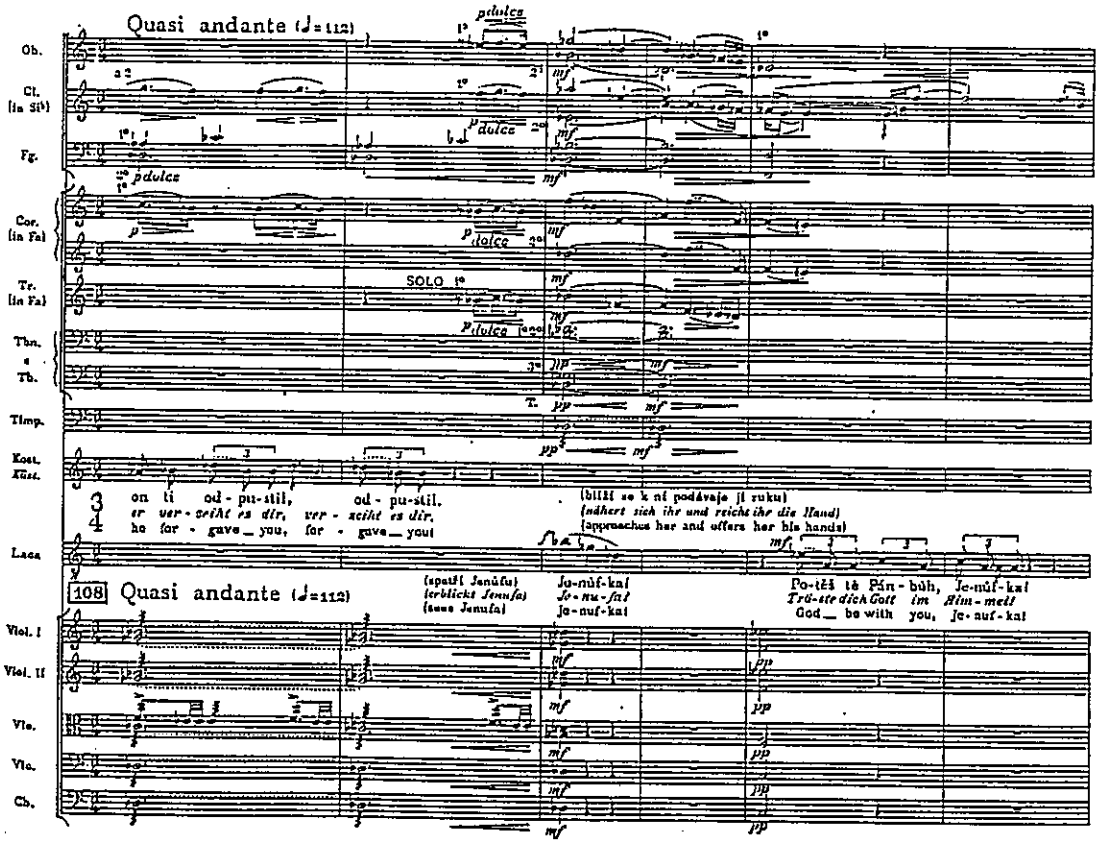
[301] Davis, 'The Janáček Case' 12.

[302] Jan Smaczny, 'Janáček and Czech Realism,' *Jenůfa/Katya Kabanova*, ed. Nicholas John (London: John Calder, 1985) 39.

[303] The penultimate syllable of two-syllable words is the first syllable.

[304] Janáček, *Jenůfa* 174.

Example 13b[305]



Structural Characteristics

Janáček's method of structurally organising his motives has prompted Burghauser to comment that 'Janáček made his compositions the same way that a swallow builds his nest. . . . they are really woven together from such small pieces; and it is a kind of marvel that they coalesce and become form.'[306] The question whether the textual-motivic repetition is indulged in to produce the versification necessary to attain this 'form' or for dramatic emphasis becomes apparent since the repetitions may be seen as

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305 Janáček, *Jenůfa* 319.

306 Quoted in Michael Beckerman, 'Janáček's Notation Revisited: An Interview with Jarmil Burghauser,' *Notes* 41.2 (1984): 252.

functioning to suggest repetitive thoughts or obsessions.[307] The context in which the repetition occurs is crucial in determining this factor.

The characteristics which contribute to a *structural* category in agreement with 'speech-melody' theory include the absence of various combinations of textual and motivic repetition. Since these classes of repetition are quite prominent, Tyrrell claims that Janáček was not entirely successful in his setting of the prose text. In his criticism, Tyrrell accuses Janáček of resorting to 'rhyming repetitions' in order to compensate for the metric irregularity of the text by creating a 'quasi-verse' style.[308] These textual repetitions indicate that the text is being adjusted to compensate some structural component of the music. Textual-motivic repetition occurs as (a) motivic repetition with a different text, (b) textual repetition to an unrelated motive, (c) exact repetition of motive with text and (d) textual repetition to a related motive.

Repeating a motive (which has already been presented in association with a segment of text) with a different segment of text (example 14) implies that the text was fitted to a pre-existing or at least a pre-conceived melodic structure. This indicates the ultimate form of deviation from 'speech-melody' theory.

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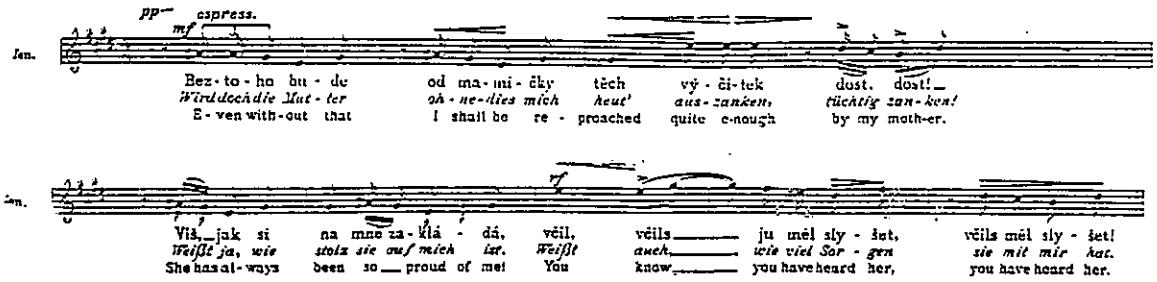
[307] Vogel, *Leoš Janáček* 142.

[308] John Tyrrell, 'Janáček and the Speech-Melody Myth,' *The Musical Times* CXI/1530 (1970): 794.

Example 14[309]



It is debatable whether the absence of text repetition to an unrelated motive (example 15) should be included as a feature of a style concordant with 'speech-melody' theory since Janáček acknowledges that the same word can sound different when the context is varied: '. . . that passion which inflames, which burns and shrivels every little word which will never blaze in the same way again. It never returns the same, which is why we rejoice to meet it and with joy succumb to it.'[310] For this reason it is important to consider the dramatic context in which the repetition occurs. In most cases when repetitions occur immediately it is reasonable to assume that the context remains constant and that any change will be made obvious by cues in the text as well as in the orchestral texture. This established, it can be postulated that if the motives accompanying the text repetition are unrelated in terms of contour, relative duration of syllables and stress pattern, it is unlikely that one or both of them are associated with a 'speech-melody.'

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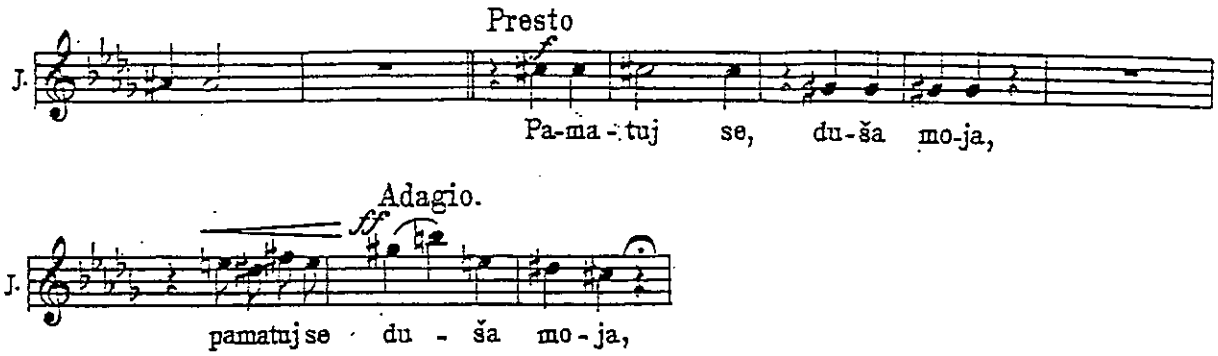
309 Janáček, *Jenůfa* 161.

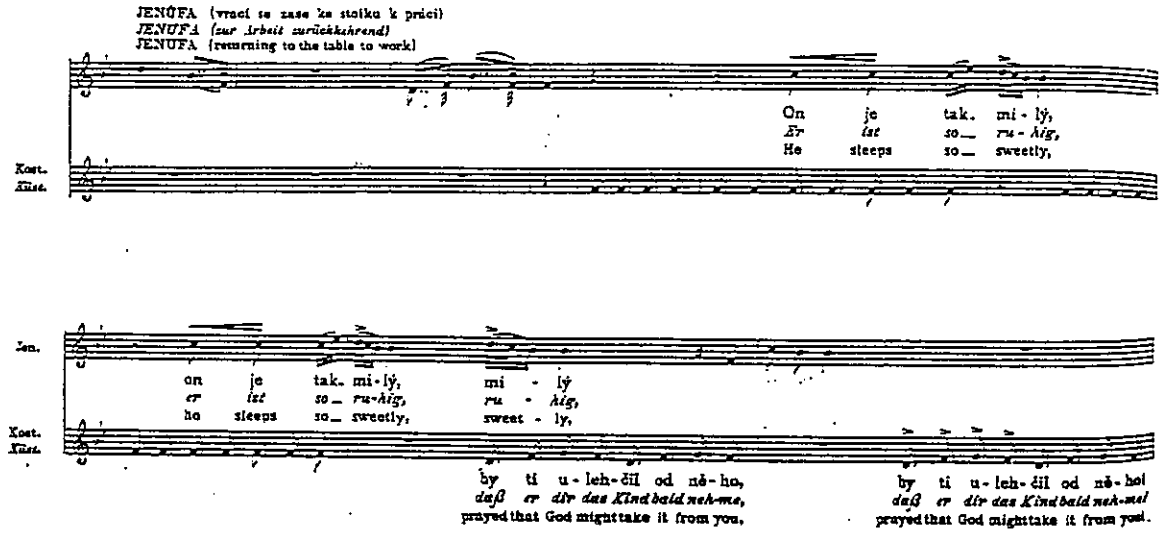
310 Janáček, 'Moravany! Morawaan!' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 41-42.

Example 15[311]



In the light of Janáček's words ('It never returns the same') exact repetition of motive and text (example 16) should be expected to occur rarely. Nevertheless, the uniformity of context in these immediate repetitions may be seen as licensing this form of textual-motivic repetition.

Example 16[312]



Repetition of text to a related motive (including sequential repetition) (example 17), textual repetition where the motives bear a close relationship in terms of contour and rhythmic ratios

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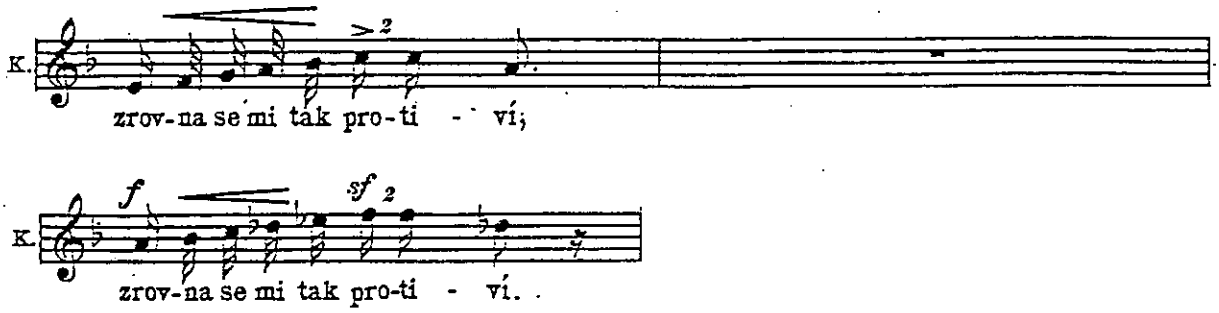
311 Janáček, *Její Pastorkyňa* 87.

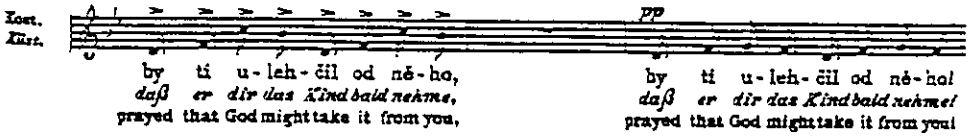
312 Janáček, *Jenůfa* 212.

(example 18) or repetitions which feature the augmentation or diminution of a motive (example 19) represent the most conscious attempt to adhere to the ideals of 'speech-melody' theory. The legitimacy of this technique is reinforced if it conforms with phonologists' reports that 'emphatic statements are produced with a higher pitch, . . .'[313] (see example 17 ['he disgusts me like his father does']).

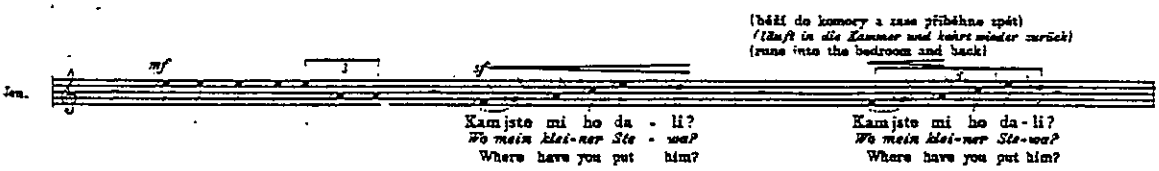
Example 17[314]



Example 18[315]



Example 19[316]



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313 Cruttenden, *Intonation* 11.

314 Janáček, *Její Pastorkyňa* 130.

315 Janáček, *Jenůfa* 211.

316 Janáček, *Jenůfa* 295.

Analysis and Results

The *motivic-verbal stress-structural* model defined above was applied to the music of the three acts of *Jenůfa*. This process involved noting the incidence of sections which contained features in accordance with each of the dimensions of 'speech-melody' style specified by the model. The purpose of this method is firstly to attempt to quantify the audibly obvious stylistic differences which Tyrrell proposes as existing between the first and subsequent acts and secondly to ascertain whether these differences can be attributed to an increased use of 'speech-melody' theory. A problem with establishing such a connection is that apparent stylistic differences may not necessarily be the result of changes in Janáček's compositional theory but may be a product of changes in the subject of the drama[317] or changes in text format. This concern indicates the importance of the category of *verbal stress,* since it is the least likely characteristic to be influenced by changes in dramatic potency[318] and is therefore able to act as a robust measure of compositional theory.

Data relevant to *motives, verbal stress* and *structural* characteristics as well as information on the relative duration, character entries and number of sections in each act is included in table 1.

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[317] It must be kept in mind that inconsistencies of style may be permissable due to changes in the potency of the drama.

[318] Due to its links with the 'accent' of spoken Moravian or Czech.

TABLE 1: Comparative data between the three acts of *Jenůfa*

	Act One	*Act Two*	*Act Three*
Approximate duration (Mackerras 1982 recording)	41 mins	48 mins	31 mins
Number of character entries	130	93	140
Number of sections	46	42	26
Motivic characteristics			
Percentage of sections where:			
**Melisma* is not a feature	74%	76%	88%
*Motives encompass a small melodic range	37%	45%	50%
*Consecutive pitch repetition is abundant	59%	81%	73%
*Short rhythmic values predominate	61%	93%	92%
Vocal parts are rhythmically independent from the orchestra	9%	28%	42%
Vocal parts are fast in comparison to the orchestra	9%	28%	70%
'Declamatory' vocal style is used	20%	57%	73%
Verbal stress characteristics			
Percentage of sections where:			
*Feminine endings are used predominantly in vocal parts	67%	83%	85%
Three-syllable words are set as triplets	46%	43%	57%
*The down-beat is avoided at the beginning of vocal phrases	46%	62%	62%

	Act One	*Act Two*	*Act Three*
*Emphasis is placed in the middle of vocal phrases	22%	83%	92%
Percentage of instances where:			
The proper name 'Jenůfa' is set with penultimate syllable stress	35%	20%	18%
<u>Structural characteristics</u>			
Percentage of sections in which vocal parts do not feature:			
*Motivic repetition with different text	67%	70%	43%
*Textual repetition to an unrelated motive	57%	64%	63%
*Exact repetitions of motive with text	52%	60%	58%
*Textual repetitions to a related motive	43%	62%	88%

* These dimensions were used in the analysis to produce the graph illustrating the trend of presence of 'speech-melody' characteristics across the three acts. The other dimensions were not included in the analysis due to their dependence upon or close relationship to the fundamental (*) dimensions.

Motivic Characteristics

A subjective judgement of **Vocal style** (declamatory versus lyrical) revealed that while a lyrical style dominates the first act (declamatory vocal style is used in only 20% of the sections in Act One), a declamatory style is predominant in the second and third acts (57% and 73% of sections respectively). ***Melisma*** is not a feature of the vocal parts in a higher percentage of sections of the second and third acts than of the first act (76% and 88% vs 74%). Similarly, **motives encompass a small melodic range** in a higher percentage of sections of the second and third than of the first act (45% and 50% vs 37%).[319] **Consecutive pitch repetition** becomes increasingly abundant from the first to second acts and remains a prominent feature of the third act (59% vs 81% and 73%). The use of **short rhythmic values** in vocal parts also increases from the first to subsequent acts (61% to 93% and 92%). Consequently, the **vocal parts are more rhythmically independent** from the orchestral parts in the second and third acts than in the first act (28% and 42% vs 9%) Moreover, **vocal lines appear fast in comparison to orchestral movement** more often in the second and third than in the first act (28% and 70% vs 9%).

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[319] To investigate Tyrrell's finding (reported in *Czech Opera* 296) that the pitch ranges of vocal parts increased in the *Šárka* revision, overall pitch ranges of Jenůfa and the Kostelnička were examined. The Kostelnička's part covers a range of 21 semitones (D-flat$_4$ [C$_4$ is middle C] to B-flat$_5$) in Act One and 25 semitones (B-flat$_3$ to C-flat$_5$) in Act Two (an increase of four semitones). Jenůfa's part goes from a range of 23 semitones (C$_4$ to C-flat$_5$) in the first act to 22 semitones (C$_4$ to B-flat$_5$) in the second act (a decrease of one semitone). These differences were not considered in the analysis since they are more likely to be linked to factors other than compositional theory.

Verbal Stress Characteristics

Feminine endings are used more predominantly in the vocal parts of the second and third acts than in the first act (83% and 85% vs 67%). Masculine endings are prominent features of the ensemble sections. **Three-syllable words** are set as triplets more (on average) in the second and third acts than in the first act (43% and 57% to 46%). The percentage of sections where **the down-beat is avoided at the beginning of vocal phrases** increases and then remains constant across the acts (46%, 62% and 62%). **Emphasis is placed in the middle of vocal phrases** in a higher percentage of sections of the second and third acts than of the first act (83% and 92% vs 22%). The penultimate syllable of the proper name 'Jenůfa' is stressed in 35% of instances in the first act, 20% of instances in the second act and 18% of instances in the third act.

Structural Characteristics

A higher percentage of sections does not feature **motivic repetition with different text** in the second than in the first act (70% vs 67%), but this statistic experiences a considerable decrease in the third act (43%). The absence of **textual repetitions to an unrelated motive** is a feature of relatively more sections in the second and third acts than in the first act (64% and 63% vs 31%). The percentage of sections in which **exact repetitions of motive with text** do not feature is higher in the second and third acts than in the first act (60% and 58% vs 52%). A dramatic increase in the percentage of sections where **textual**

repetitions to a related motive is not featured is evident across the acts (43%, 62% and 88%).

The different categories of textual repetition (to a different motive, to sequential or related motives and to the same motive) can be examined as they occur individually as well as in the context of sections. The distribution of text repetition into these categories is presented in table 2.

TABLE 2: Categorical distribution of textual repetition in each act of *Jenůfa*

Category of text repetition	*Act One*	*Act Two*	*Act Three*
To an unrelated motive	23%	17%	29%
To related motives	40%	47%	21%
To the same motive	37%	36%	50%

In the first act the most prominent category of text repetition is to related motives (40%), followed by to the same motive (37%) and finally to an unrelated motive (23%). This pattern of distribution also applies to the second act (with the values 47%, 36% and 17% for the categories respectively). In the third act most text repetition is set to the same motive (50%), followed by to an unrelated motive (29%) and finally to a related motive (21%).

The trends inherent within the categories of *motivic, verbal stress* and *structural* characteristics can be examined in a more concise manner by obtaining averages of the percentage of sections displaying the dimensions which comprise these groups. Averages

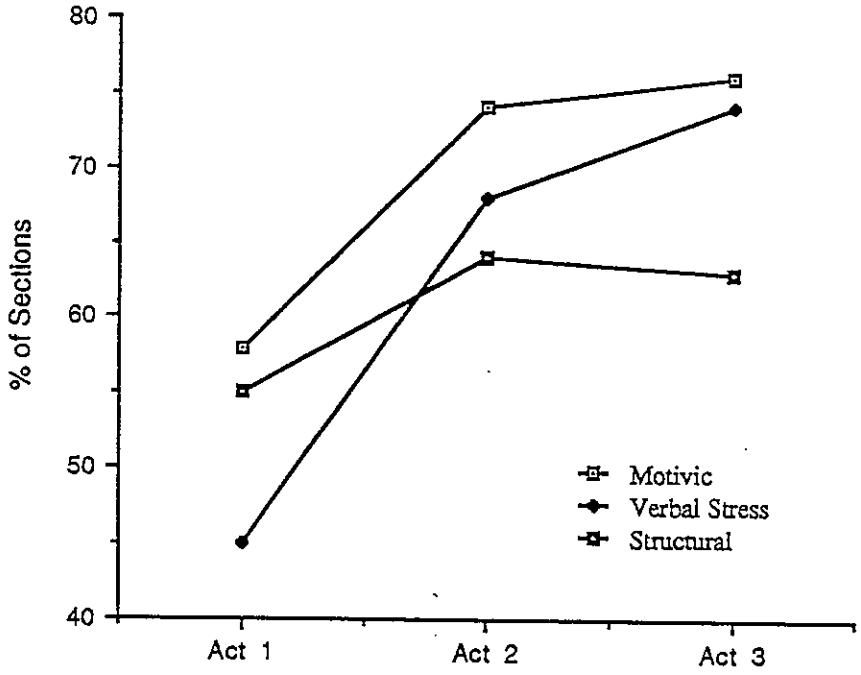
of these dimensions, as they occur in each act, are presented in table 3.

TABLE 3: Mean percentage of sections (for each act of *Jenůfa*) with dimensions of motivic, verbal stress and structural characteristics which are congruent with 'speech-melody' theory

Characteristics	*Act One*	*Act Two*	*Act Three*
Motivic	58%	74%	76%
Verbal Stress	45%	68%	74%
Structural	55%	64%	63%
Average of 'characteristic' means	*53%*	*69%*	*71%*

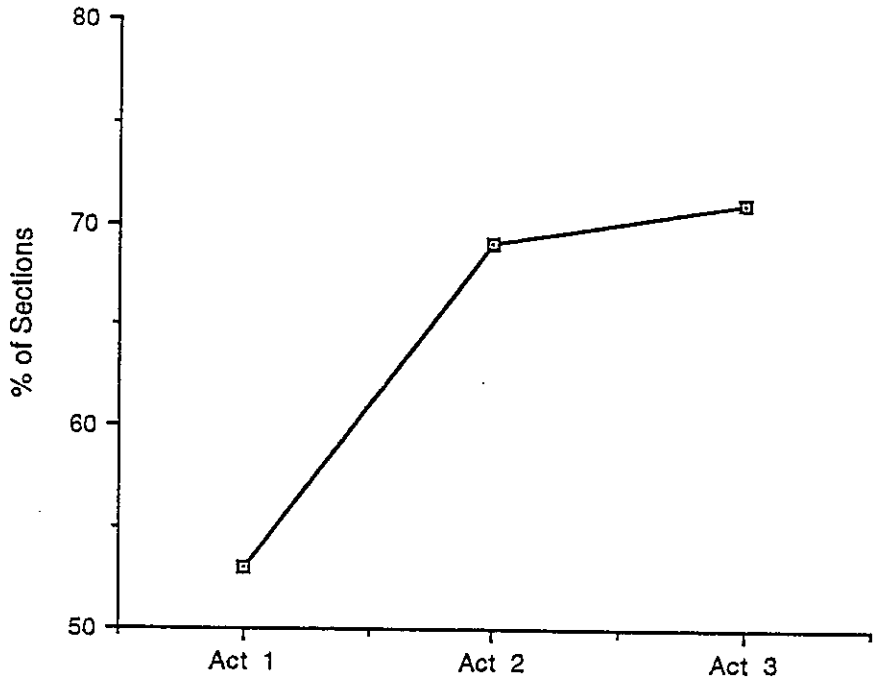
The mean percentages for *motivic, verbal stress* and *structural* characteristics are plotted in figure 1.

FIGURE 1: Percentage of sections where motivic, verbal stress and structural characteristics are congruous with 'speech-melody' theory



The percentage of sections which display the overall category of *motivic* features in accordance with 'speech-melody' style increases between the first and second acts (58% to 74%) and maintains this level for the third act (76%). The *verbal stress* category displays a large increase between Acts One and Two (45% to 68%) and increases further between Acts Two and Three (68% to 74%). The category of *structural* characteristics experiences a smaller increase between the first and second acts (55% to 64%) and then drops slightly in the third act (63%). The averages of the means of these characteristics of 'speech-melody' style are plotted as a 'line of best fit' in figure 2.

FIGURE 2: Average percent of sections with characteristics congruous with 'speech-melody' theory



An increasing trend (53%, 69% and 71%) is observed to occur in the combined characteristics of 'speech-melody' style across the three acts. A chi-square analysis[320] of the results indicates that the difference between the number of sections which exhibit characteristics agreeing with the model of 'speech-melody' style in

[320] In statistical analysis, the chi-square statistic is used to test hypotheses about differences in frequency distributions - See Edward Minium, *Statistical Reasoning in Psychology and Education* (New York: John Wiley and Sons, 1978) 427. Although one of the assumptions of the chi-square statistic (that of independence of observations, in this case 'sections') is violated in the present application, the analysis is useful for detecting differences between the acts in the proportion of sections which do and do not contain 'speech-melody' characteristics.

the first and subsequent acts is statistically significant.[321] A significant difference was also detected between the degree to which the number of sections concordant with 'speech-melody' style increase in relation to the *verbal stress* versus the *motivic* and *structural* characteristics from Act One to Acts Two and Three.[322]

Assessment of the Stylistic Differences between the First and Subsequent Acts

The differences observed in Janáček's treatment of *motive, verbal stress* and *structural* components between the first and the second and third acts of *Jenůfa* reflect overall stylistic differences. Increases in the percentage of sections which feature these characteristics in accordance with the *motivic-verbal stress-structural* model of 'speech-melody' style suggest that a deliberate application of 'speech-melody' theory is responsible for the stylistic differences between these acts.

A decrease in the use of *melisma,* narrowing of the melodic range of motives and an increased prominence of consecutive pitch repetition and short rhythmic values serve to create the lyrical type of declamation associated with 'speech-melody' style. To further emphasise the resultant decrease in definition between pure lyricism and recitation, the abbreviation 'recit.' or the word 'recitativo' appears above the vocal parts only in Act One. In the

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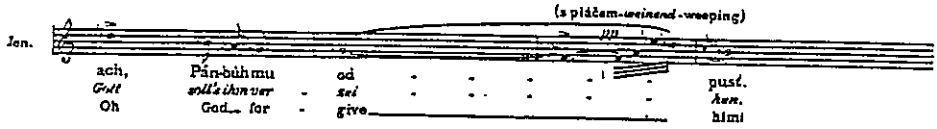
[321] The analysis was performed at a 0.05 level of significance (refereing to the accepted probability that the null hypothesis [that there is no difference in the distribution of scores between the acts] will be rejected when it is really true). Since the obtained chi-square value (41.86) is greater than the critical chi-square value (3.84), the null hypothesis was rejected and the effect deemed significant.

[322] The obtained chi-square value being 4.05.

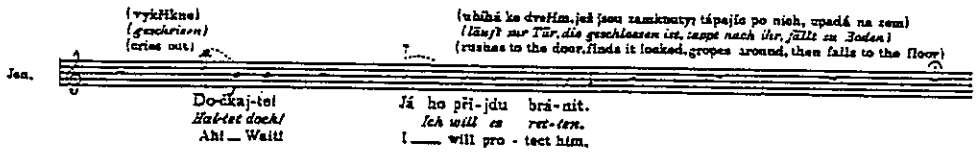
Universal Edition 1969 score, the word 'recitativo' appears above the resting orchestral parts during the Kostelnička's 'scream' but is not indicated above the vocal line (see example 12). The traditional decorative function of *melisma* is supplemented in the latter acts by use of this device to suggest the 'glides' of speech (as in example 3) and to evoke Jenůfa's weeping (example 20).

Example 20[323]



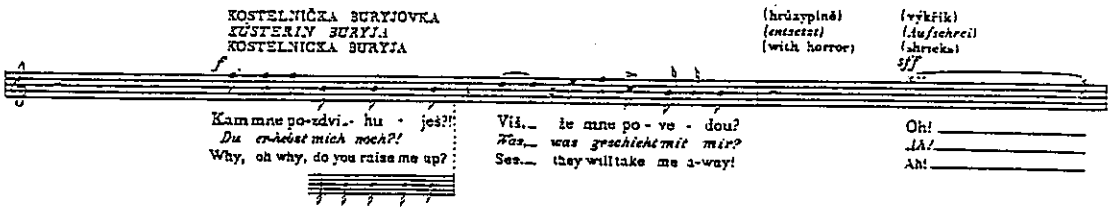
Another 'realistic' effect featured in the second and third acts is achieved through the aleatoric notation which accommodates Jenůfa's desperate cry (example 21) and the Kostelnička's shriek (example 22).

Example 21[324]



323 Janáček, *Jenůfa* 318.
324 Janáček, *Jenůfa* 298.

Example 22[325]



These characteristics aid what Tyrrell finds to be the most conspicuous trait of 'speech-melody' style, that of freedom of the vocal line from the orchestral parts.[326] The increments in the rhythmic independence quality of motives indicate that this trait is better represented in the second and third acts than in the first act. This independence of vocal from orchestral parts is facilitated by the circumstance that, while the vocal parts are directly dependent on verbal stress, the orchestral parts can move more freely.

The degree to which Janáček's treatment of *verbal stress* conforms to 'speech-melody' style experiences a pronounced increase between the first and subsequent acts. Feminine endings, the setting of three-syllable words as triplets, the avoidance of beginning phrases on down-beats and placing emphasis in the middle of phrases become characteristics which, in combination with those relating to motives, allow Janáček to evoke the prosodic features of speech. As evinced by inconsistencies in syllabic stress, these features were not observed unconditionally. The occurrence of these inconsistencies is surprising since it seems that in the years immediately preceding the composition of the second and third Acts of *Jenůfa* Janáček was obsessed with the

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325 Janáček, *Jenůfa* 437.

326 Tyrrell, 'Janáček and the Speech-Melody Myth' 796.

truthful depiction of the Moravian dialect in 'speech-melodies:' '. . . even the tone of our actors' language, in fact the speech melodies of actors' language, have to be *genuinely Czech, genuinely Moravian.*'[327] The variations which do occur in syllabic stress are a consequence of concessions being made towards the prosodic ideals of text-setting for musical reasons. Similar motivations act upon Janáček's approach to the structural relationships between text and motive.

The extent to which *structural* components are treated in accordance with the ideals of 'speech-melody' theory is difficult to assess. This complication is a product of alarming discrepancies between Janáček's theoretical concept and its practical execution. Tyrrell opens an article which questions the legitimacy of the 'speech-melody' theory by quoting two opposing statements made by Janáček. In the first (written in 1916), Janáček declares that 'According to my principles of compositon, where tune is created by the word, the whole melody depends thus upon the sentence, it couldn't be otherwise. Of course there are some composers who can fit any kind of text with one of their ready-made tunes. That's something I can't do.'[328] The second statement (written in 1919, obviously to someone with whom he was collaborating on a libretto) contradicts this strongly implied ethic: 'There are just a few lines I need. Would you do them for me? They are marked in red, the dots indicate the number of syllables.'[329] This request clearly suggests an attempt to fit a text to a preconceived musical structure.

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[327] Leoš Janáček, 'The Language of Our Actors and the Stage,' *Moravská revue* (1899): 174, reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 37.

[328] Quoted in Tyrrell, 'Janáček and the Speech-Melody Myth' 793.

[329] Quoted in Tyrrell, 'Janáček and the Speech-Melody Myth' 793.

Almost all the sections comprising the three acts of *Jenůfa* contain the 'rhyming repetitions' which represent Janáček's own attempts to structure Priessová's prose text into 'quasi-verse.' Although a lower percentage of sections in the second and third acts feature this technique than in the first act, the distribution of the various categories of textual-motivic repetition is not totally consistent with the ideals of 'speech-melody' theory. The finding that motivic repetition with a different text (identified as the most obvious deviation from 'speech-melody' theory) occurs in only a slightly lower percentage of sections in Act Two and a significantly higher percentage of sections in Act Three than in Act One superficially appears to suggest an uncommitted approach to the application of the 'theory.' Inspection of the actual repetitions reveals that, in contrast to the majority of those in Act One, the repetitions in Act Three are not usually of lyrical melodic motives but of declamatory figures. The fact that both the frequency of these repetitions (suggestive of Moravian folksong)[330] and the number of 'light' folk characters (such as the mayor, his wife and their daughter, Karolka) increases with the onset of Act Three is unlikely to be coincidental. As Tyrrell notes with reference to Janáček's later operas: 'Here "folksong" is not used for patriotic resonance but chiefly as a means of differentiating some of his characters.'[331] The vocal parts sung by the members of the mayor's family conform to the premise of this technique by featuring more obvious motivic repetition than the parts of the other characters (example 23).

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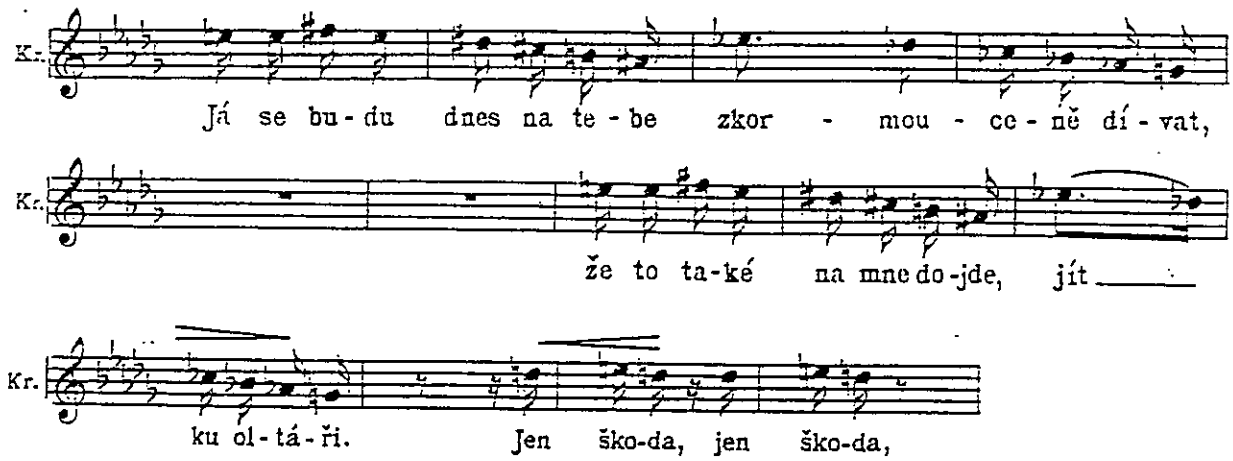
[330] See Hollander, *Leoš Janáček: His Life and Work* 131.

[331] Tyrrell, *Czech Opera* 248.

Example 23[332] (Karolka)



The distribution of textual repetition throughout the opera is basically congruent with the specifications implied by Janáček's writings. This is most evident in the first and second acts, where repetitions to related or the same motives are markedly more prominent than those to unrelated motives. In the third act, despite the fact that textual repetitions with unrelated motives occur more frequently than those to related motives, repetitions of text to the same motive account for half of this category of repetition. It is possible that some of the deviant trends displayed by the third act are a product of the inverse relationship between the number of sections and the number of character entries (see appendix B).

The third act has fewer sections but more character entries (despite being durationally shorter) than the previous two acts, making its dramatic pace considerably faster. This forces the sections of this act to be different in construction from the 'traditional number'-like sections of the first act and the monologues of the second act.[333] As a result of the number of

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332 Janáček, *Její Pastorkyňa* 236.

333 John Freeman, in 'Born of Suffering,' *Opera News* 38.8 (1974): 20, describes Act Two as a 'several-times interrupted monologue.'

character entries in each section of the third act being more than in the previous acts, motives are shorter and there is much overlap of vocal parts. This creates the impression of ensemble sections which are unconventional in their motivic complexity and brevity. Textual-motivic repetition was observed to be more freely engaged in ensemble sections throughout the opera. Such structuring in these sections is necessary to create and sustain an atmosphere as well as emphasising the emotional content of the words more so in the complicated ensemble sections of the third act than the more organised choruses of the first act (see examples 6 and 8).

The validity of the assertion that the sections of the first act of *Jenůfa* bear a resemblance to traditional operatic 'numbers'[334] is not difficult to demonstrate. The sections of this act are better defined, more numerous (they outnumber the durational units [mins] - a relationship which is reversed in Acts Two and Three - see appendix B) and less frequently represent 'speech-melody' style than those in either of the subsequent Acts. The adoption of certain conventional accompanimental devices such as the waltz-like figures of Act One, Scene Seven (examples 24a and 24b) also hints at a 'number' opera approach to structure.

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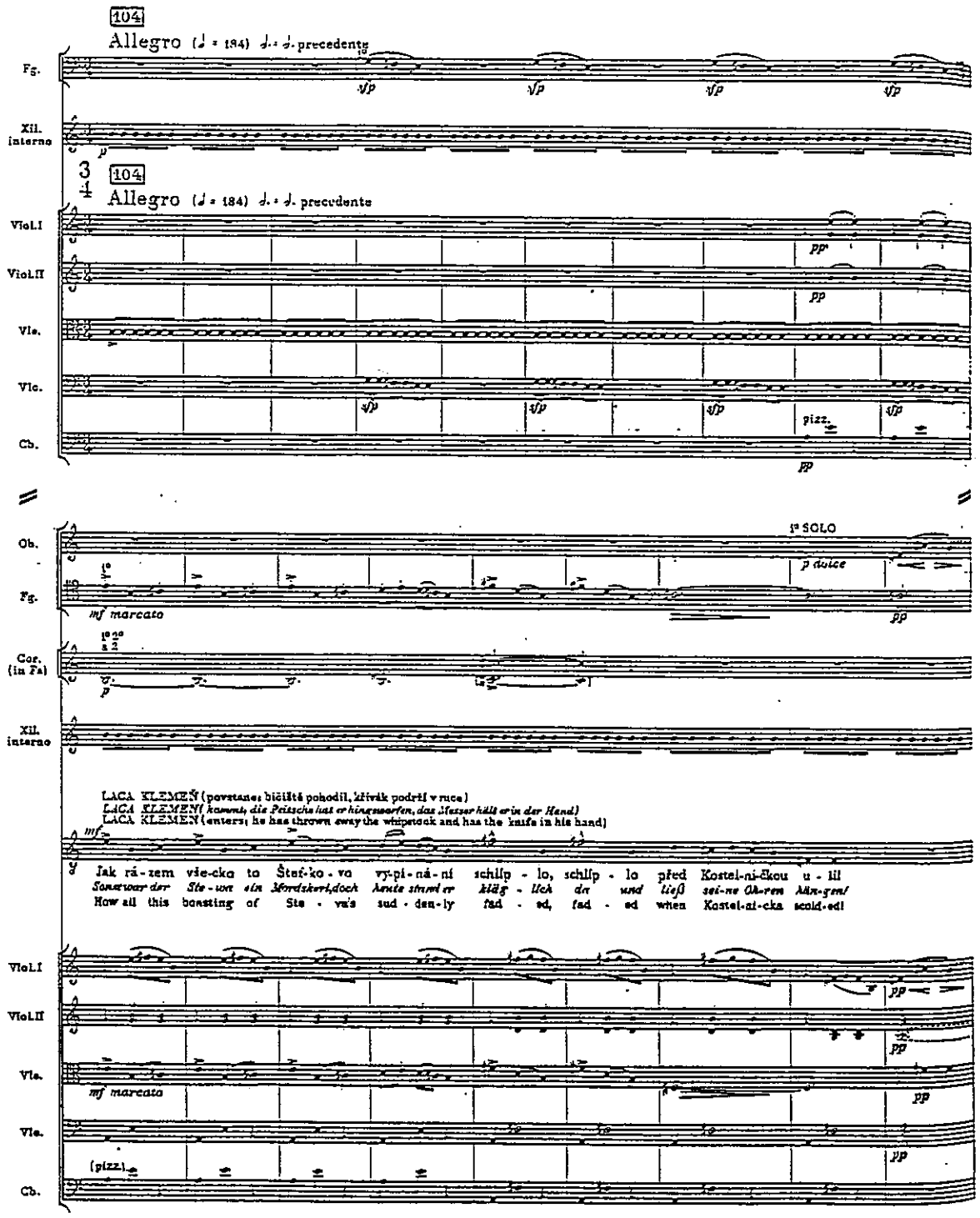
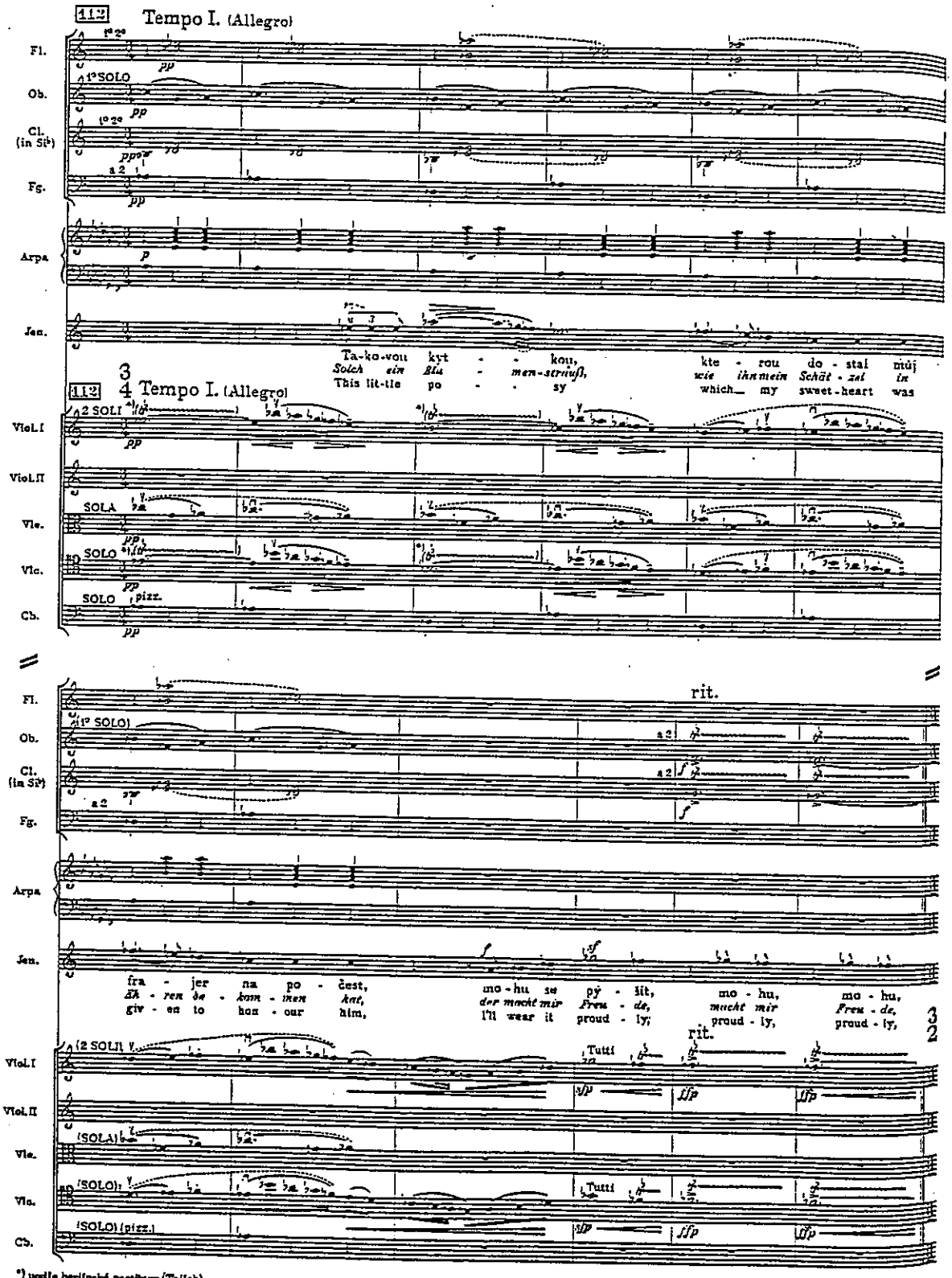
[334] Tyrrell, *Janáček's Operas* 47.

Example 24a[335]



335 Janáček, *Jenůfa* 178.

Example 24b[336]



*) podle berlínské partitury (Talich)
lt. Berliner Partitur (Talich)
according to the Berlin score (Talich)

336 Janáček, *Jenůfa* 184.

Such devices do not occur in the second and third acts, where an approach Tyrrell describes as a 'loose montage of individual layers'[337] is adopted. The differences in technique are conspicuous even in the settings of the 'folksongs' of Acts One and Three and the treatment of formal aspects in the first and subsequent acts.

While the recruit's song (see example 4a) and the 'folksong' *Daleko, široko* (see example 4b) in Act One are written in four-part harmony, the wedding song (see example 5) in Act Three is written in a more 'authentic' unison with very simple harmonisation on only four decorated notes of each verse. Furthermore, the sections of the first act which possess a quasi-strophic form outnumber those of the second and third acts. These sections are not strictly strophic (with the exception of the 'folksongs'), but merely feature phrases which recur with different texts. This formal structuring nevertheless indicates that text has been set to a pre-existing melody. Some examples of sections where this occurs are Scene Six of Act One where Jenůfa repeats Števa's phrase with a different text (example 25) and Scene Three of Act Two where the Kostelnička repeats closely related material over a changing text (example 26).

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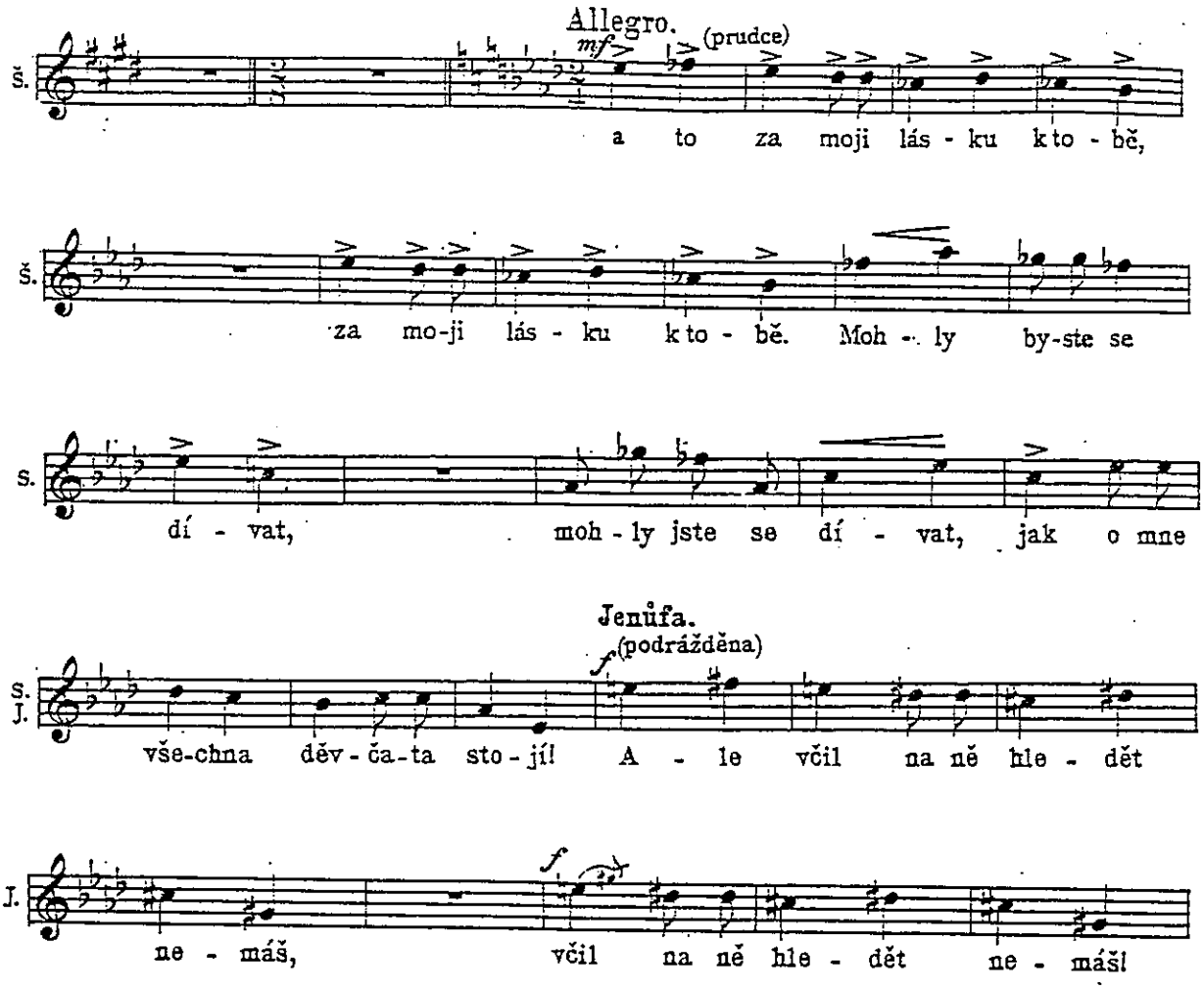
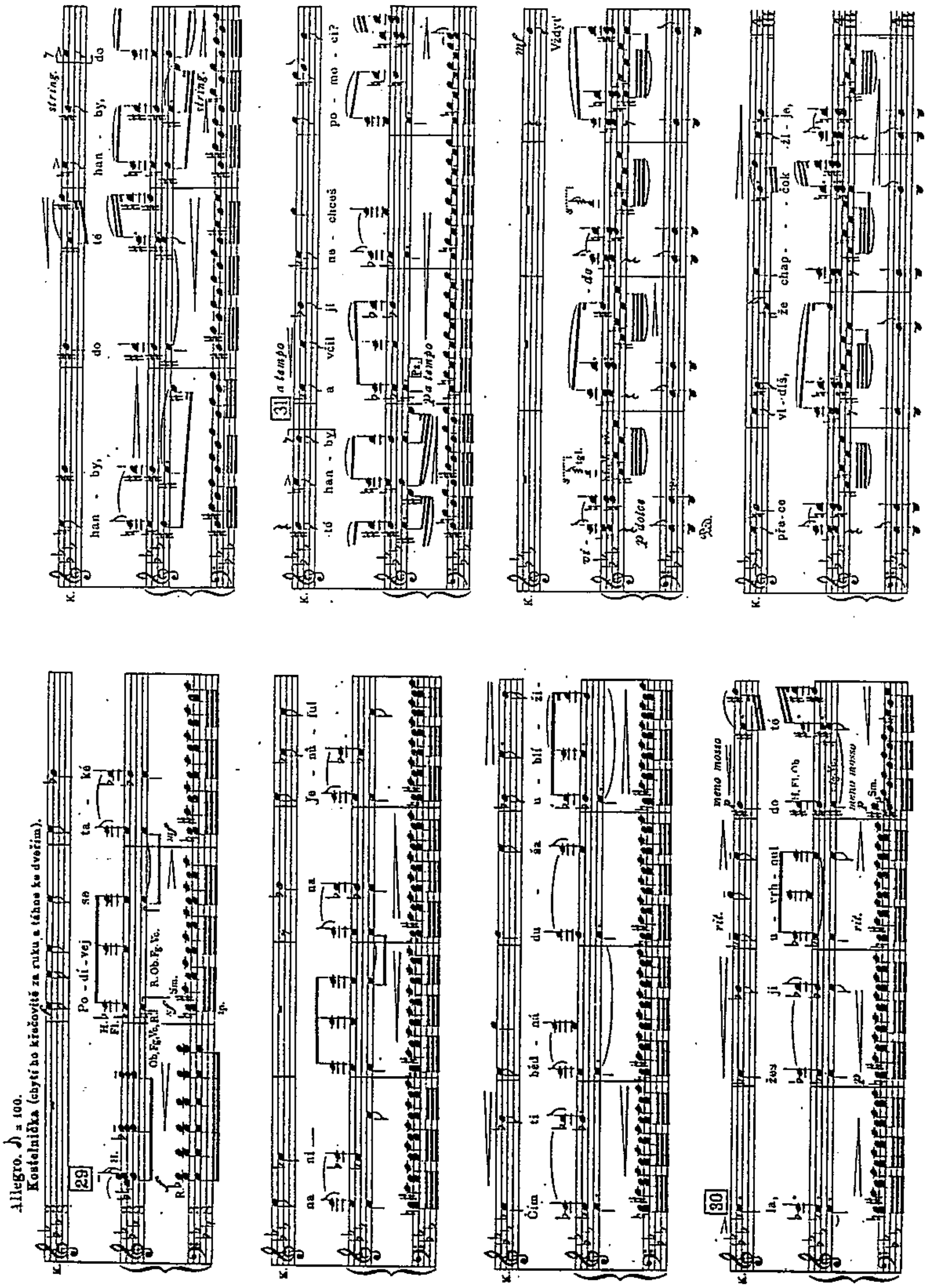
[337] Tyrrell, 'Janáček and the Speech-Melody Myth' 795.

Example 25[338]



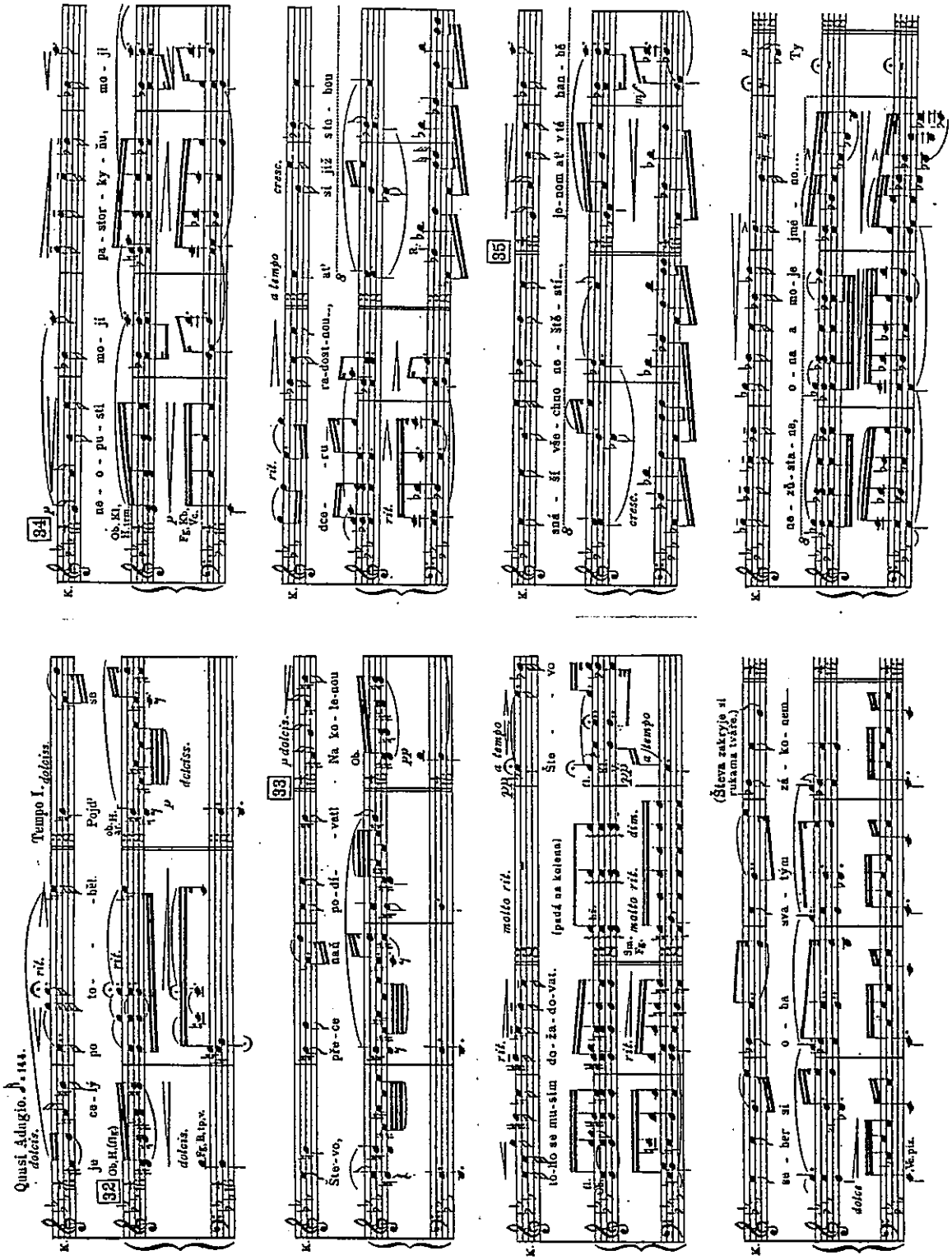
338 Janáček, *Její Pastorkyňa* 90-91.

Example 26[339]



339 Janáček, *Její Pastorkyňa* 140-43.

Ex. 26 continued



A noteworthy distinction between these two examples is that whereas the phrase is transferred between characters in the extract from the first act example, it is entrusted to only a single character in the second act section. The context of the repetitions in the Act Two example justifies the structure by allowing for the possibility that it was created in order to evoke the insistent quality of the Kostelnička begging Štěva to accept Jenůfa and her newly born child. Formal aspects which appear to be 'traditional' in the second and third acts are moreover conceded by their apparent unintentional creation.

On the construction of the cantata *Amarus* (1897), which is considered to be the inception of Janáček's 'speech-melody' approach to composition,[340] Janáček writes: 'Now I notice that the whole section takes on a definite form, a form which at the beginning was certainly not in my mind. I do not know whether I might perhaps break it, nor where, nor how.'[341] If these words are considered as applying to the compositional process adopted in the second and third acts of *Jenůfa*, as Horsbrugh's assertion that '*Amarus* is an embryonic *Jenůfa*'[342] may imply, a 'number' opera approach appears to be discounted. Comparable incongruencies permeate the issue of the presence of leitmotives in *Jenůfa*.

Although Janáček was intolerant of the Leitmotiv technique ('The sources of "leitmotifs" . . . have long since dried out'),[343]

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[340] John Tyrrell, 'Janáček, Leoš,' *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 9 (London: Macmillan Publishers, 1980) 475.

[341] Leoš Janáček, 'How Ideas Came About,' (1897), reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 75.

[342] Horsbrugh, *Leoš Janáček: The Field that Prospered* 63.

[343] Janáček, 'On the Significance of Jenůfa,' reprinted in Tyrrell, *Janáček's Operas* 55.

there are elements of his work which suggest its action. Tyrrell dismisses these as the 'sporadic use of a few reminiscence themes,'[344] and even the most flagrant of these can be vindicated. For example, the return of what Vogel calls the 'guilt' motive (first presented by Jenůfa in Scene Five of Act One - see example 10) in the horn and viola parts of Scene Three of Act Two (example 27) is consistent with Janáček's principle of entimement. In its latter presentation, the motive is repeated as a component of the layered orchestral texture. In this way it acts as an entimed layer, presumably evoking the guilt experienced by Števa. The prevalence of this device substantiates Wingfield's suggestion that the orchestra functions as more than a backdrop to the vocal parts.[345]

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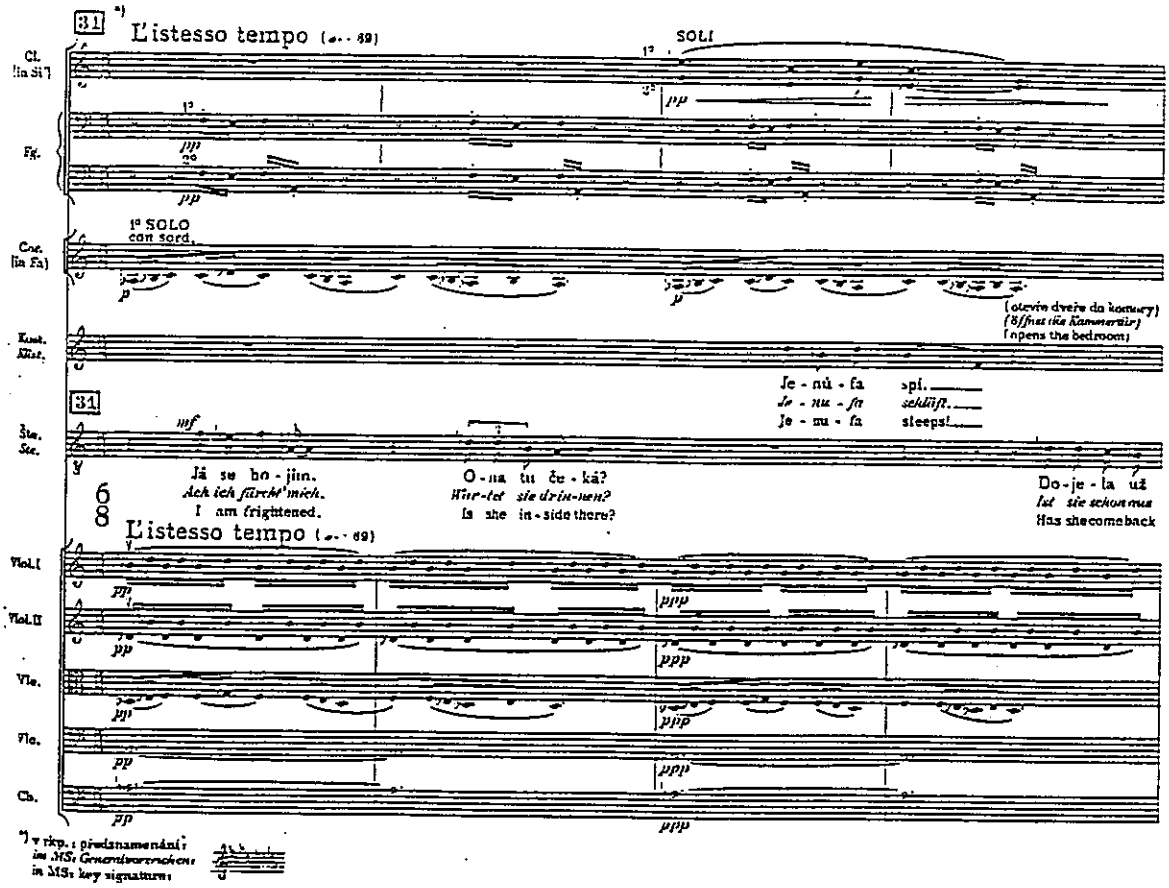
[344] Tyrrell, 'Janáček, Leoš' 483.

[345] Wingfield, 'Janáček's Speech-Melody Theory' 301.

Example 27[346]



Even though the orchestral part should not be considered as subsidiary to the vocal parts, 'speech-melody' style does prescribe a degree of independence between the two elements. This separation of voice from orchestra, achieved by adjusting features of *motive, verbal stress* and *structure* according to the ideals of 'speech-melody' theory, was one of the specific objectives of Janáček's 1908 revision of the opera.[347] Whittall proposes that a more general yet related purpose was 'to reduce any sense of the survival of 'traditional "numbers." '[348]

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346 Janáček, *Jenůfa* 239.

347 Tyrrell, 'Janáček and the Speech-Melody Myth' 794.

348 Whittall, 'The Challenge from Within' 24.

Despite the 1908 revisions being administered to the entire opera, evidence to suggest a change in compositional approach between the first and the subsequent acts still exists. The attribution of this innovation to the development of 'speech-melody' theory is encouraged by the *verbal stress* category displaying the most dramatic increase[349] between the first and second acts. The appropriateness of using this group of characteristics as an index of compositional theory is its assumed resistance to changes which do occur in dramatic potency.[350] The disparity in idiom created by the evolution of style which occurred between the first and second acts is masked by this development in the drama.

Of this fascinating parallel between the stylistic and dramatic intensification which arrives with the onset of the second act, Ewans writes that 'With Act 2 we are plunged into a different world.'[351] It is almost as if the purpose of the four-year break between the composition of the first and the subsequent acts was for Janáček to equip himself with a technique powerful enough to accommodate the burdensome psychological content of the drama in these latter acts. The *Tož umřel* [He died] section (see example 3) illustrates the operation of this technique in an advanced form. In this section, the treatment of all stylistic features is concordant with 'speech-melody' theory. The ideal handling of *motivic* features and *verbal stress* has already been discussed, but even the

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[349] Which was found statistically to be significantly greater than the increases experienced by the motivic and structural characteristics categories.

[350] The catastrophic nature of Act Two (where the Kostelnička drowns Jenůfa's baby) contrasts with all the preceding action (excepting the final moments of the last scene of Act One where Jenůfa's cheek is slashed).

[351] Michael Ewans, *Janáček's Tragic Operas* 49.

structuring of text is appropriate. Repetitions of text can be attributed to dramatic emphasis (such as the phrase 'můj chlapčok radostný' [my darling baby boy]) and the rising sequence associated with 'emphatic statements'[352] occurs with the repetition of the phrase 'že by mu to bylo k přání' [this would be the best thing for him]. At this point the motive used in conjunction with the phrase 'On je tak milý' [He is so sweet] in Scene One of Act Two returns in the bassoons to add another affective layer to the texture. Such observations suggest that the music which Novák criticised as being trivial and inappropriate[353] in fact comprises one of the sections which is most representative of Janáček's 'speech-melody' style. As the impetus behind this style, the 'speech-melody' theory influenced *Jenůfa* by encouraging the independence of vocal from instrumental parts (through the treatment of *motivic* features and *verbal stress*) as well as promoting deviation from a 'number' opera approach to composition (through the treatment of *motivic* features and *structural* organisation). These innovations are more qualitatively and quantitatively obvious in the second and third acts than in the first act. This finding does not indicate that 'speech-melodies' occur exclusively in Acts Two and Three. Motives based on the inflexions of natural speech are abundant in Act One but it is their transformation into extended forms which is approached differently in a majority of sections of the latter acts.

The presence of music which does not conform to what has been described as 'speech-melody' style in Acts Two and Three is forecast, if not licensed, by Janáček's 'aesthetic of realism:'

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[352] Cruttenden, *Intonation* 11.

[353] Kundera, 'Janáček: He Saw the Coming Night' 372-73.

> It seems to me that life has layers. There are many, many layers, components where even *a beautiful sound* has its place; . . . Truth does not exclude beauty. On the contrary, there should be truth *and* beauty. I like life an awful lot! I have quite a bit on my mind. There are many things people do not understand. But now I will begin to talk. I will tell everything. You will see how they will start saying: "He has become a prattler". What of it! Whatever I say it will be the gospel truth. It will work itself out, you will see. To open one's eyes! To live! Life is so beautiful![354]

In this passage from the 1928 interview, Janáček not only outlines his view on life but also predicts that his opinions will be misunderstood. The presumed stringency of the 'speech-melody' theory forms one such misconception. Wingfield points out, in the summary of his discussion of 'speech-melody' theory, that 'by 1919 Janáček seems to have established a flexible and multi-faceted operatic style that permitted small-scale application of his speech-melody theory while at the same time undermining that theory's basic premisses.'[355]

Whether the 'speech-melody' 'theory' was formulated and decisions then made under its influence or whether it was compiled as a justification for the developing stylistic trends in Janáček's works is uncertain. Tyrrell finds that the notion of a 'theory' was seized by Janáček to defend himself against the criticism which

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[354] Janáček, 'An Interview,' reprinted in Zemanová, *Janáček's Uncollected Essays on Music* 124.

[355] Wingfield, 'Janáček's Speech-Melody Theory' 299.

claimed that his early works displayed technical incompetence.[356] Perhaps the 'theory' should not be considered as a theory in the traditional sense, just as the operas produced under its influence are not 'traditional.' The concept of 'speech-melody' transcends the capacity of a 'theory' to become the philosophy by which Janáček resolved to strive for a truthful depiction of the emotional and material fabric of the existence which he found to be 'beautiful.' Janáček realised his ideals by composing his vocal parts from 'realistic' elements based on natural speech and forming an orchestral environment which commented upon these vocal declamations at both the primary and peripheral levels of consciousness.[357] The much commented upon correlation between the dramatic and musical elements of *Jenůfa*[358] are testament to the effectiveness of the 'speech-melody' technique. This technique, which achieved maturation between the composition of the first and second acts of *Jenůfa,* is the vehicle by which Janáček chose to transport his operatic audiences into a 'virtual-reality' where the motives wrought by 'real' experience trigger a spectrum of 'real' emotions.

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[356] John Tyrrell, 'Janáček's Speech-Melody Theory: Claims and Conclusions,' *Colloquium Music and Word* (1969): 179-80.

[357] Analogous to 'entimed layers.'

[358] See Ewans, *Janáček's Tragic Operas* 35 and 49, H. Schonberg, quoted in Heimsheimer, 'Success Story' 23 and Whittall, 'The Challenge from Within' 21-35.

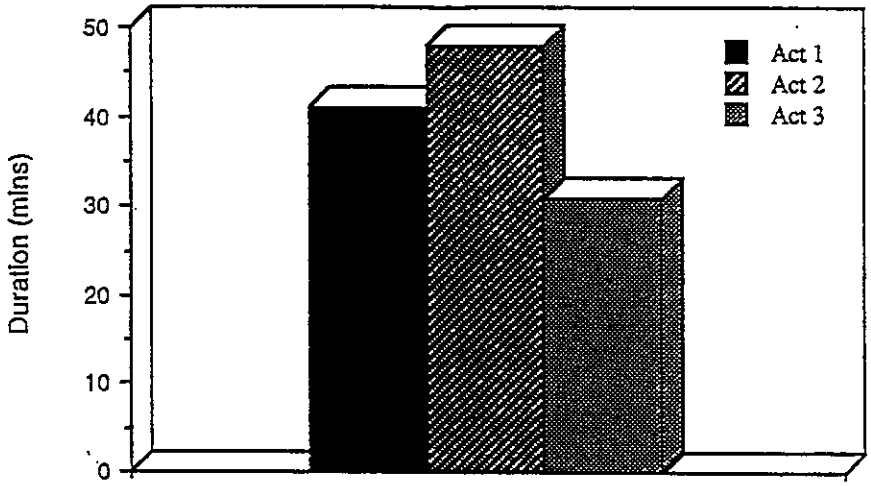
APPENDIX A: Chronology of events relevant to 'speech-melody' theory and *Jenůfa*

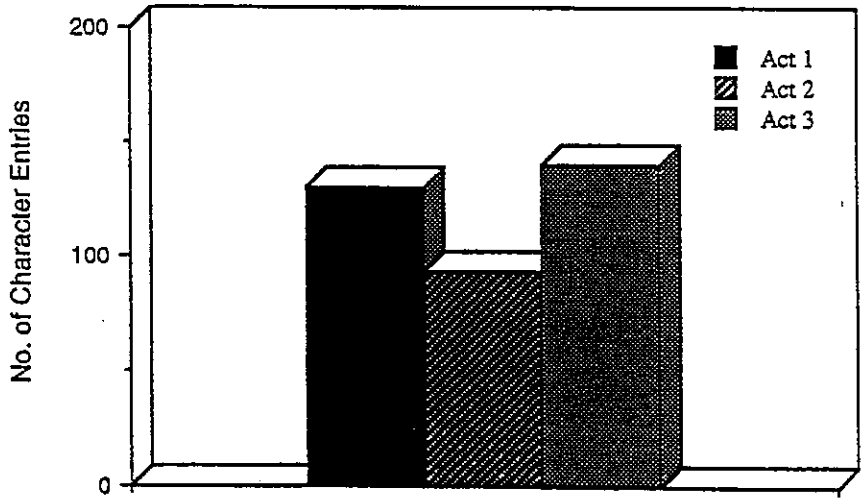
	Janáček's theoretical work	*Jenůfa*	*Other significant events*
1874			Jan Neruda's phonetic notation of a 'speech-melody.'
			Mussorgsky's *Boris Godunov* first produced.
1875			Janáček visited the village of Velká in Moravian Slovakia.
1879	Year given by Janáček as the beginning of his 'speech-melody' studies.		
1881	Year given by Janáček as the beginning of his 'speech-melody' studies.		
1885	Janáček's earliest surviving 'speech-melody' notations.		
1888	Collaboration with Bartoš.		Heard the ballad 'Na Horách, na Dolách.'
	Earliest mention of the term 'speech-melody' in his writings.		
1890			Gabriella Preissová's play, *Její Pastorkyňa*, premièred at the Prague National Theatre.

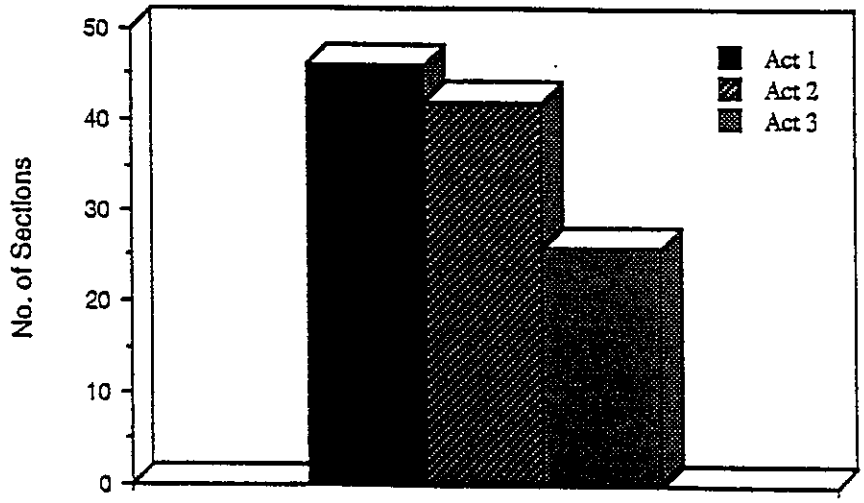
	Theoretical work	*Jenůfa*	*Other significant events*
1894		Planned *Jenůfa*.	
		Composed *Jealousy*.	
1895		Began composing *Jenůfa*.	Ethnographical exhibition in Prague.
1896			Blahoslav's *Musica* published
1897	Year given by Janáček as the beginning of his 'speech-melody' studies.	Act One completed.	
	On the Composition of Chords and Their Connection published.		
1900			Charpentier's *Louise* first produced.
1901	Year given by Janáček as the beginning of his 'speech-melody' studies.	Act Two begun.	
	On the Musical Aspect of Moravian Folksongs published.		
1902		Act Two completed.	Debussy's *Pelléas et Mélisande* first produced.
1903	*The Tunelets of Our Speech - Particularly Excelling in Their Dramatic Quality* published.	Act Three completed.	Death of Janáček's daughter, Olga.
1904		Brno première.	

	Theoretical work	*Jenůfa*	*Other significant events*
1905			Strauss's *Salome* first produced.
1907	*My Opinion on Entimement (Rhythm)* published.		
1908		Substantial revisions. Publication of vocal score by Josef Štross.	
1909-10	*On the Importance of Real Motives* published.		
1912	*Complete Theory of Harmony* published.		
1916		Prague National Theatre première with Kovařovic's revisions.	

APPENDIX B: Relative duration, number of character entries and number of sections for the three acts of *Jenůfa*







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