Drawing The Line:
Caroline Shaw's Use of Baroque Dance Forms in *Partita for 8 Voices*

Joshua Harper

Abstract

In 2013, at just thirty years old, Caroline Shaw became the youngest winner of the Pulitzer Prize for music for her *Partita for 8 Voices*. Outside of the Baroque dance titles "Allemande," "Sarabande," "Courante," and "Passacaglia," the composer gives little other information as to how these dance forms are incorporated into the work. What characteristics did she draw from these dances and the music that accompanied them? Why would a composer in the twenty-first century draw upon forms codified in the sixteenth century to write a new work that sounds nothing like the Baroque forms? This article focuses on the old worlds in which Shaw takes root. It also examines how the salient style features of the dance grow or are manipulated in the first two movements, "Allemande" and "Sarabande," and illuminates these characteristics within Caroline Shaw's prize-winning work.

The connections between Caroline Shaw's *Partita for 8 Voices* and dance suites from the Baroque era may seem distant upon first glance, but in fact the commonalities are direct and intentional. In her Pulitzer winning composition, Shaw uses the centuries old dance forms as the structure and backbone of her remarkable and unique writing. Much like garden follies, the fake ancient ruins found in many gardens, give structure to the new growth, *Partita for 8 Voices* pays homage to the past while being entirely new.

In April 2013 outside of Williamsburg in Brooklyn, composer Caroline Adelaide Shaw received a phone call that would change her life. Shaw had won the Pulitzer Prize for Music for her composition *Partita for 8 Voices*. At just thirty years of age, she became the youngest winner in the Prize's history. Shaw's past musical experiences allowed her to draw parallels from these events and compose one of the most unique and inventive pieces in the modern-day repertoire. *Partita for 8 Voices* tells the story of Caroline Shaw.

On the inside cover of the score Shaw describes the basic architecture and material for the work: "*Partita* is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another." The 2013 Pulitzer Prize committee described *Partita*

as “A highly polished and inventive a cappella work uniquely embracing speech, whispers, sighs, murmurs, wordless melodies and novel vocal effects.”[1] Although the jury and the composer describe the piece in different ways, they both seem to agree on one central detail: the piece embraces a variety of influences. The title *Partita* originated in the Baroque period, and the names of the movements,—“Allemande,” “Sarabande,” “Courante,” and “Passacaglia”—are the names of Baroque dance forms. Her interest in older forms originated with experiences during her year abroad following her graduation from Rice with her bachelor’s degree in the Spring of 2004. Shaw was awarded the Watson Fellowship and decided to postpone graduate school, instead taking time to travel abroad.

Shaw lived in Paris and visited a variety of gardens including French formal gardens, English landscape gardens, and Italian Renaissance gardens. While doing a lot of “walking, thinking, and meeting people,”[2] she was also composing, allowing the architecture of those gardens and her experiences with friends to permeate her compositional style. Shaw’s was particularly intrigued by the structures known as follies, a feature of English landscape gardens. She describes follies as “fragments of a castle, a construct of something that wasn’t there before but a wistful longing of another time. It’s just there in the garden off in the distance on a hill, a fragment of a castle—a fake ruin.”[3] Shaw parallels this type of artifact in her music, stating that she “puts in references to a music of another time.”[4] The connection of old and new worlds evolved into one of the defining features of Shaw’s compositional style:

> The follies encapsulate nostalgia—a memory of something past in a little building off in the distance. My music is different from that. Instead, pieces such as *Gustav le Grey* and *To the Hands* nest older music inside of something else. I think making a garden is like making a piece of music: you place memories and design the space as you want it.[5]

Making A Garden: The Creation of **Partita for 8 Voices**

After her time abroad, Shaw moved to New York City where she began to freelance with multiple instrumental and vocal ensembles. One of the groups she was successfully selected in to was the newly formed vocal octet Roomful of Teeth. The ensemble was founded and is directed by Brad Wells. Wells describes the ensemble as a “vocal project dedicated to reimagining the expressive potential of the human voice.”[6] In June of 2009, the newly formed ensemble traveled to the Massachusetts Museum of Contemporary Art (Mass MoCA) for a three-week residency in North Adams, Massachusetts. Wells invited vocal experts from around the world to teach singing techniques not traditionally heard in the Western vocal canon. In order to incorporate these techniques into music that would be performed at the end of the residency, composers were invited to the workshops and members of the ensemble were invited to contribute compositions or improvisational designs as well.

This invitation inspired Shaw to compose “Passacaglia,” which became the first movement of *Partita* to be composed. During rehearsal breaks she would “walk around the galleries, listening

[1] http://www.pulitzer.org/winners/caroline-shaw.

[2] Nadia Sirota and Caroline Shaw, “Caroline Shaw Lives Life Beautifully,” Meet The Composer, WQXR, podcast audio, September 30, 2014, http://www.wqxr.org/#!/story/meet-composer-caroline-shaw-show/.

[3] Ibid.

[4] Ibid.

[5] Caroline Shaw and Joshua Harper, Personal conversation with the composer, January 10, 2019.

[6] http://www.roomfulofteeth.org/roomful/. Accessed 24 April 2018.

to what was around [her]; listening to what was on the walls."[7] She would write late at night in Wells's studio at Williams College, where Wells is on faculty, before waking up to go to the next Roomful rehearsal.[8] Shaw derived much of the text for her work from the paintings of visual artist Sol LeWitt, whose wall drawings encompass three floors in the massive space at Mass MoCA in the exhibition titled *Sol LeWitt: A Wall Drawing Retrospective*.[9] Shaw had encountered LeWitt's work before, at the installation of his drawings in the Yale University Art Gallery, while pursuing her M.M. in Violin Performance at Yale.

LeWitt's unusual approach to his artistic process is a major influence on Shaw's composition. In the exhibition pamphlet from the Mass MoCA exhibit, Jock Reynolds describes LeWitt's unusual methodology:

> Although LeWitt executed this first wall drawing in his own hand, he quickly realized that others could participate in the making of such drawings, just as musicians are guided by composers' scores to give direction to their individual, ensemble, or orchestral performances.[10]

LeWitt's creative process consists of devising a set of instructions. Assistant visual artists then carry out these instructions to render the works of art, usually large-scale wall drawings. The instructions are typically brief and minimalistic. At the same time, the instructions display rigor, structure, clarity, and precision.

Shaw says, "I saw LeWitt's work, which I felt was talking and representing chaos, with all these little words written on the wall. I thought to myself, 'this sounds like music to me, it sounds like chaotic conversation.' In his paintings, you see the serene, bright, lovely wall of color, but behind that color there are all these technical directions, there's craft behind it."[11] LeWitt's instructions are one of the sources for the text of the work. In the score, Shaw states, "the occasional spoken and sung text pulls from wall drawing directions of Sol LeWitt, square dance calls, found phrases from an urban environment, and original writing by the composer."[12] Shaw was drawn primarily to LeWitt's early period: "I was drawn to his early work because of his use of pencil. I particularly loved how he used the pencil and you could see the instructions for Wall Drawing 305."[13] A set of LeWitt's instructions appears in "Passacaglia," the movement Shaw previously wrote in 2009. In the later addition to *Partita*, "Allemande," Shaw makes the greatest use of LeWitt's writing, employing six sets of wall drawing instructions from his early period as sources for the text. Shaw's encounter with these influences, at Mass MoCA in the summer of 2009, lit a spark that would only grow with each successive summer spent in North Adams with Roomful of Teeth.

In the fall of 2009, Shaw applied to Princeton University's doctoral program in order to pursue composition more seriously. She lived in New York City while pursuing her degree, continuing her work as a singer and violinist, joining the New York-based Red Light New Music ensemble as a violinist. During the 2010–2011 academic year, she rediscovered the Bach solo violin partitas that she had studied during her undergraduate years, and was reinvigorated by their sense of structure and style. During her return to Mass MoCA in

[7] Shaw and Harper, Personal conversation, January 10, 2019.

[8] Anastasia Tsioulcas, "Caroline Shaw, 30, Wins Pulitzer For Music," *Deceptive Cadence* from NPR Classical, April 15, 2013, http://www.npr.org/sections/deceptivecadence/2013/04/15/177348405/caroline-shaw-30-wins-pulitzer-for-music.

[9] https://massmoca.org/sol-lewitt/

[10] Jock Reynolds, *Sol Lewitt: A Wall Drawing Retrospective*, North Adams: MASS MoCA, November 2008.

[11] Caroline Shaw and Joshua Harper, Personal conversation with the composer, October 17, 2017.

[12] Shaw, *Partita for 8 Voices*.

[13] Shaw and Harper, Personal conversation, January 10, 2019.

the summer of 2010, she wrote "Courante,"[14] the second movement to be composed, but the third movement of her suite. With Roomful of Teeth back at Mass MoCA in the summer of 2011, Shaw composed both "Allemande" and "Sarabande." At that point, the four separate pieces had not been performed as a single suite. Shaw said she did not want to take up twenty-five minutes of music on a program, as she felt that might be rude.[15] Although the idea to bring the four movements together began percolating in 2010 during the composition of "Courante," she was not convinced of their formal unity as a suite until 2011.[16] Shaw entertained the idea of recording small "Gigues" during 2012 to add between the movements, but eventually decided that they did not fit the rest of the piece.[17]

The four movements were recorded and released on the group's first CD, "Roomful of Teeth," on October 30, 2012. When she realized that composers may self-submit a piece for the Pulitzer Prize in Music, she decided to submit *Partita for 8 Voices*,[18] mainly to gain exposure for Roomful of Teeth.[19] The work won the prize in 2013.

Character and Style in Baroque Dance Forms

Partita is complex. Identifying its many influences and how they grow like planted seeds throughout each movement demands analysis. The movements of *Partita* pay "sensitive homage to the Baroque dance suite."[20] What stylistic features did Shaw draw from these dances and their music? What characteristics in the Bach solo partitas influenced the work?

Because the partitas of Bach occupy a culminative apex for the partita as a musical form, they provide a helpful comparison to partitas written both before and after (such as Caroline Shaw's) particularly where we can observe points of broad similarity. Shaw herself has said:

> *Partita for 8 Voices* is more tied to dance and dancers than it is to Bach necessarily. It is tied to the ideas of tension and release, but Bach is definitely in the background too—Bach is deeply within my bones.[21]

Shaw was intimately familiar with Bach's *Partita in D-Minor*, BWV 1004. She played the first four movements (all but the "Chaconne") on her senior recital at Rice University. This piece had a substantial impact on her life, not only as a solo violinist, but also as a composer. While she found herself pulled between the musical worlds of the Baroque era and today, there was something about Bach's second *Partita* that has stayed with the composer and influenced her writing:

> My *Partita* parallels more closely with Bach's *Partita in D-minor*, even on a basic level with regard to dances used and number of movements. The D-minor partita is just one of the most gorgeous things ever written. I love the "Allemande" of it so much because it's just a single line. There are no chords, no harmony, and I love that [Bach] said "No, I'm just going to write this weird, solo violin

[14] Ibid.

[15] Shaw and Harper, Personal conversation, January 10, 2019.

[16] Shaw and Harper, Personal conversation, October 17, 2017.

[17] Ibid.

[18] "Music composed by U.S. citizens and premiered in the United States during 2018, in a concert or on a recording, is eligible. After submitting information and payment online, send one (1) recording and score (if available) to address below." - http://bdmentrysite.pulitzer.org/.

[19] Sirota, "Caroline Shaw Lives Life Beautifully."

[20] Anthony Tommasini, "The Pulitzer Prize Was Nice and All, but a Work Is Finally Fully Heard Caroline Shaw's 'Partita' Has Premiere by Roomful of Teeth," *The New York Times*, November 5, 2013.

[21] Shaw and Harper, Personal conversation with the composer, October 17, 2017.

> 'Allemande,'" which is not what you're supposed to do. Instead, he chose the form of a suite as a way to have a lot of fun writing music. At the same time, he made something so deeply profound in the "Chaconne." But even with the "Sarabande"…his "Sarabande" is one of the most beautiful things written ever also. There's a simplicity in that project, a small celebration of music in the solo violin and cello suites that is something I've always admired.[22]

During Bach's time, musicians in Germany and Vienna were absorbing a multitude of outside influences. The rise in virtuosic violin performance which developed in Italy during the early seventeenth century spread quickly to Germany.[23] This Italianate style was combined with the dance music of the French courts, which also found its way to Germany during the seventeenth century. This became known as the German-mixed style,[24] which fueled virtuosic writing by German composers during the early Baroque era. This, in turn, led to the decline of clearly delineated features of the dance genres during the early seventeenth century. Although many features of the dance were carried over from the French courts to Germany, the choreography did not follow to the same extent.

Italian violinists moved to what is now modern-day Germany during Bach's lifetime, and French musicians came to teach dance and dance music to people at the Viennese courts. Sonatas by Italians such as Dario Castello were composed in short phrases, whereas French music of the time was composed in longer phrases, often overlapping with subsequent melodies. In the 1620s, the primary genre of French solo instrumental music began to emerge—the suite. These suites quickly became the standard form for solo instrumental writing, consisting of an unmeasured or semi-measured prelude, allemande, courante, and sarabande. German composers combined these geographical influences and used the stylistic features of the music as they saw fit. The performance was now more determined by the soloist and the composer's interpretation of the form than it was about accompanying social dances. The noticeable characteristics of style in all the dance forms of the time became more amorphous in the hands of composers writing with this mindset.

J.S. Bach's *Partita in D-minor* is a primary example of a composer incorporating characteristics of older dances and updating them.[25] Acknowledging the influence of these characteristics allows us a more focused lens to analyze partitas by composers after Bach. The dance forms evolved in the years leading up to Bach's composition and continued to develop after they were completed. Using influences from France, Italy, and Germany, Bach expanded upon these forms in new ways. The virtuosity of his writing for the solo instrument was a new evolution for the genre, but one that would become associated with the genre as it continued to develop. The dance characteristics of old partitas go far beyond rhythm, meter, or the first few bars of each movement that many scholars say define each movement. Instead, Bach continues to dance throughout, hopping and skipping, celebrating simple melodies, and composing music that would influence composers for years to come. Shaw was inspired by Bach's celebrations, and in turn, creates her own celebrations. Combining the salient features of each dance with her own musical surroundings, Shaw possessed all the seeds necessary to plant her own formal garden.

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[22] Shaw and Harper, Personal conversation with the composer, January 10, 2019.

[23] David Ledbetter, *Unaccompanied Bach: Performing the Solo Works*, New Haven: Yale University Press, 2009, 18.

[24] Ibid., 64.

[25] Score: https://imslp.simssa.ca/files/imglnks/usimg/b/b0/IMSLP497336-PMLP244087-bachNBAVI,1partitaIIBWV1004.pdf

Analysis of Partita for 8 Voices: *Allemande*

Allemande	**Shaw**	**Bach**
Meter	4/4	4/4
Tempo	Q=130	Unlisted (often c. q=55-60)
Tonal Center	G	D
Movement in Partita	First	First

The first movement sets the musical landscape for the suite. As the allemande was often used to open dance suites in the Baroque eras, Shaw chose to begin her suite this way, even though it was the last movement of the suite that she composed. This decision meant that Shaw was able to look at the three original movements and organize her "Allemande" as a catalogue of techniques, a blueprint for the suite. Shaw's "Allemande" deconstructs many characteristics of the Baroque form, while still leaving some remnants behind. She states that "'Allemande' was written as a way to hint at 'Passacaglia'."[26] *Partita* as a whole includes influences derived from the Baroque dance forms, creative use of text, and the use of extended vocal techniques, including organic and almost chaotic material drawn from the environments that surrounded the composer both leading up to and during the writing of *Partita*. All of these characteristics are introduced in "Allemande."

Renaissance dance master Cesare Negri describes the rhythmic pulse of the allemande dance form as "short-short-long," a rhythmic ratio which can be written as (1:1:2). This rhythmic cell became commonly associated with the Renaissance and Baroque allemandes and permeated the form well into the nineteenth century. Composers often use the short note (or notes) as an anacrusic device to begin the movement, a feature particularly characteristic of French allemandes. This opening rhythmic gesture became a defining feature of many allemandes, including the allemande in Bach's BWV 1004. After "nesting herself within allemandes of the past,"[27] Shaw then chose to transform the ratio, shortening the pickup notes and following them with a much longer note. The opening sequence on the text "to the side" is defined by two sixteenth notes as a pickup to bar one, whose downbeat is a quarter note.[28] This rhythmic gesture is repeated four times by other voices in order to cement the ratio in the listener's ear.

Figures 1 and 2 shown on next page.

[26] Shaw and Harper, Personal conversation with the composer, January 10, 2019.

[27] Ibid.

[28] In an early manuscript version of the piece, Shaw notated this downbeat as an eighth note, maintaining Negri's rhythmic idea. Although the most recent version of *Partita* has the downbeat as a quarter note, Roomful of Teeth's recording reflects the original eighth note version.

Figure 1. mm. 1–3 from "Allemande," Caroline Shaw, Partita for 8 Voices*, 2014, unpublished manuscript*

At letter B in m. 14, Shaw then expands the ratio from sixteenths to eighths, followed by a quarter (1:1:2). As the previous measures were completely spoken, this pentatonic melody is the first sung material presented by Shaw. The rhythmic pattern is sung homophonically by all eight voices in parallel thirds. Shaw has used the rhythmic ratio in an augmented form to create the primary theme for what I call the First Strain (mm. 1–54).

Figure 2. Voice 1, m. 14 from "Allemande," Caroline Shaw, Partita for 8 Voices

After moving from the first theme to the secondary theme, whose material is largely based upon traditional Inuit throat games in m. 32, Shaw again expands the rhythmic relationship at letter E. Although the harmony is consistent with the opening theme (oscillating between vi, V, and I in G major), the rhythm is augmented yet again: quarter note, quarter note, half note. This new rhythmic idea closes the First Strain, leading into the Second Strain at m. 55, which departs from this ratio relationship (see graphs at the end of article for better overarching visual representation of the movements). However, at the recapitulation of the theme beginning at letter J, the opening sixteenth/quarter idea returns with vigor (Figure 3). Not only are we able to discover a distinct parallel in this short-short-long ratio to allemandes of the past, it also reveals how Shaw manipulates this idea to work for her own unique sound world. It is in these moments that we find Shaw "nesting," but now with her utterly new and fresh voice at the same time. The rhythmic idea which began as short *pas de gauche* hops has now transformed into material for the primary theme of Shaw's first movement.

Figure 3. mm. 82–84 from "Allemande," Caroline Shaw, Partita for 8 Voices

Shaw's "Allemande" deconstructs many characteristics of the Baroque form, while still leaving some remnants behind. Baroque allemandes were two or three strains; Shaw's contains two primary strains followed by a coda. Shaw also uses a lively duple meter, 4/4 time, and uses extended vocal techniques in place of the ornaments found in Baroque dance suites. Allemandes of the Renaissance and Baroque eras were typically marked *moderato*, but Shaw's is a bit faster than this (quarter note=130). About this, Shaw says: "'Allemande' is somewhat fast, in four, and kind of square, but not all allemandes are in four."[29] In thinking about geographical influences of the dance, the choreographed slides in Renaissance forms can be seen in the notated musical slides and stretches that Shaw often calls for in the movement (including mm. 16, 20, 27, and 39). Shaw also begins the opening of her "Allemande" with spoken text, which permeates the rest of the movement. Allemandes in their original dance form included time and space for conversation—dialogue between guests and dancers.[30] Although this is certainly a new variety of dialogue, prescribed by the composer, the comparison is worth mentioning.

As quoted earlier, the texts in *Partita* come from a variety of sources: "wall drawing directions of Sol LeWitt, square dance calls, found phrases from an urban environment, and original writing by the composer."[31] "Allemande" includes texts from each of these, the only movement of the suite to employ all of them: LeWitt Wall Drawings Nos. 154, 159, 164, 289, 381 and 419, allemande square dance calls, a line from T.S. Eliot's "Burnt Norton" (section V), International Phonetic Alphabet vowel sounds, and original text by Shaw, influenced by the cultural environments surrounding her in New York City and North Adams.

Using parallel words and phrases as a doorway, she traverses time and links worlds that otherwise would not be associated with one another. One example is the pairing of square dance calls and Sol LeWitt's wall drawings. In the same way that a square dance caller directs the shape of the dance, Sol LeWitt provides instructions for visual artists to carry out his Wall Drawings. Shaw was heavily influenced by LeWitt, and wanted to parallel the Renaissance forms with another dance form—square dancing—and then mirror these instructions in her own musical writing. Shaw describes her use of the two texts in "Allemande," stating:

> With square dance calls, the caller yells out these patterns, designing fun things for people to do, using words in this technical way. Square dance calls have this super bright delivery which I also wanted to reflect in the piece. I thought these calls were such a cool parallel with the Sol LeWitt concept of writing directions for a painting. I'm not a choreographer, but I would love to create this swirl of people that suddenly comes together.[32]

The line of text in the square dance call is "to the side and around through the middle and to the side," as organized by Shaw. Using the word "middle" as a doorway, she pivots to LeWitt's texts for Wall Drawing 104: "through the mid-point of the line drawn from the left side." This phrase also incorporates the use of directional cues such as "left" and "right" commonly found in Renaissance dance manuals. In doing so, she joins two artistic directions which have no relationship on the surface, but work together when heard in her piece.

Another example can be discovered in the analogous use of two words in the opening measures. Shaw first begins with the broken phrase "side and around" taken from common square

[29] Shaw and Harper, Personal conversation with the composer, October 17, 2017.

[30] See Mather: *Dance Rhythms of the French Baroque*

[31] Shaw, *Partita for 8 Voices*, 2014 (manuscript).

[32] Shaw and Harper, Personal conversation, October 17, 2017.

dance calls.[33] She then uses this word to parallel the phonetic syntax of the word "allemande" and oscillates between the two (emphasizing "and around") quickly, which results in the two phrases sounding almost identical. This fast juxtaposition can become confusing for the listener, which is precisely Shaw's intent as her music swirls through the text into the opening theme.

"The detail of the pattern is movement" is from T.S. Eliot's "Burnt Norton," V, l. 162. Shaw introduces the words in m. 55 of "Allemande." She explains how she became enamored of this line:

> There is a band called Pattern Is Movement based in Philadelphia, and I followed them on Twitter. I became obsessed with their music. The guy who leads that band, whose Twitter handle is @bearbait, retweeted someone, #thedetailofthepatternismovement, and I had to know what this beautiful, evocative quote was. When I saw the fragment of the poem it hit a strange nerve. I then went back and read the true poem "Burnt Norton" and found it so perplexing and compelling and confusing and beautiful. From there it just lived in my mind. When it occurs in the piece, it is really just meant to depict the sense of when a specific phrase is recurring in your mind and you are trying to create something at the same time. I love how it encourages me to listen more closely, to try and find some detail or some pattern in something—you'll start to find it all over the place in nature and in music.[34]

Shaw decides to use this textual challenge in *Partita* along with two new parallel texts in the Second Strain, beginning m. 63 at letter H (Figure 4). Shaw introduces a new line of text, "Find a way," which is first sung by voice 8. Then, in m. 66, Shaw introduces another line of text in voices 1 and 2, "Fall away." These two lines surround the Eliot text. Both the parallel phrases as well as the Eliot poetic challenge allow Shaw to create a textual world which yearns for something more. This yearning becomes more evident when "find a way" expands to "find a way back home," which then leads to the recapitulation of the first theme at m. 82. This juxtaposition of disparate, yet similar-sounding sources, is part of the inventiveness the Pulitzer Prize committee cited in awarding the prize.

Figure 4 shown on next page.

[33] Although not cited as a definitive source for Shaw, one resource which has many of these calls can be found in: Margot Gunzenhauser, *The Square Dance and Contra Dance Handbook: Calls, Dance Movements, Music, Glossary, Bibliography, Discography, and Directories*. Jefferson, N.C.: McFarland & Co., 1996.

[34] Shaw and Harper, Personal conversation, October 17, 2017.

Figure 4. mm. 62–67 from "Allemande," Caroline Shaw, Partita for 8 Voices

Just as Bach pushed the boundaries of the musical form in his solo *Partita*, Shaw explores these possibilities by bringing in new voices and textures to broaden her own work. One of the most interesting parallels is the use of multiple styles and influences within the pieces. Cultural and national influences from France, Italy, and Germany influenced Bach's Partita. Likewise, Shaw uses vocal techniques not typically found in the traditional, canonic Western styles of singing. The most notable and often used techniques include Inuit throat singing, Korean P'ansori, Georgian pitch stretching, Mongolian Tuvan vocal practices, and yodeling. Shaw develops her own notation to describe these practices, and includes a guide at the opening of the score which she labels "a few notes on the less-usual notes…"[35] (Figure 5). The many text sources can also be seen as another layer of influence derived from a variety of places and times. "Allemande" is the only movement which includes every single one of these extended vocal techniques (the other movements typically use just one or two). Here in "Allemande," Shaw presents us with the complete aural palette necessary to understand and engage with *Partita*.

It is impossible to continue this article without acknowledging the controversy that continues to surround *Partita for 8 Voices* and its incorporation of vocal techniques derived from other cultures. In October 2019, performer Tanya Tagaq accused Roomful of Teeth on Twitter of appropriation for its use of Inuit throat singing techniques and both Shaw and the ensemble's failure to acknowledge their techniques' origins appropriately. In a public statement issued on October 22, 2020, Brad Wells and Caroline Shaw both addressed these accusations, stating that they would immediately "credit their teachers and coaches more explicitly in public and in print" and "find opportunities to amplify and support performing artists of katajjaq, and other indigenous musicians, with whom they work, in concrete and monetary ways" amongst

[35] See Figure 5.

other initiatives.[36] Shaw’s score is intentionally not made publicly available due to the fact that she continues to make edits to the piece. One would expect that many of these issues of appropriation will be addressed should a score be widely published one day.

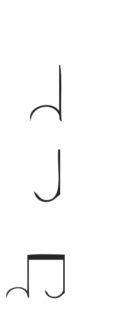
The distinct influence of Bach in Shaw’s “Allemande” can also be seen in the use of rhythmic, textual, and harmonic sequences. Bach opens his Allemande with basic rhythmic motives (such as a dotted eighth followed by sixteenth and sequential sixteenths) and develops and expands them throughout the movement. Shaw, too, uses ideas from her first few measures, both in the opening section of overlapping spoken text, as well as the rhythmic ratios previously discussed. Bach finds new sequences in the First Strain with which to “have fun,” developing thematic and rhythmic material as he progresses.

Figure 5. “A few notes on the less-usual notes...” from Caroline Shaw, Partita for 8 Voices

e.y.s.

“eat your sound”
a multi-step tongue filter developed by Roomful of Teeth

This is one example of a yodel break. The diamond notehead indicates the use of head voice. The comma stroke just confirms the differentiation from the chest voice that precedes it.



These are textured breaths, related to the Inuit throat singing tradition. They are featured primarily in Courante.

Audible exhale. Typically on “ah”

Audible inhale. Typically higher in pitch, and on “oh”

An inhale-exhale gesture, as in Inuit throat games. These can be more or less “noisy” depending on the dynamic context.

A gentle, natural close-mouthed sigh, glissing up to the pitch that follows. It is an abstraction of a P’ansori articulation.

stretch pitch slightly in either direction,
drawing from the intonation of Georgian singing

an expressive P’ansori gesture,
involving diaphragm accentuation and pitch inflection

[36] https://www.scribd.com/document/431605620/Public-Statement

One example of this can be seen in mm. 11–15, where Bach introduces thirty-second notes in order to heighten the rhythmic motion, leading into the final cadence of the First Strain. Shaw's "Allemande" is built around developing rhythmic motives as well. Alongside the previously mentioned rhythmic figure, Shaw's other thematic ideas can be discovered in the introduction of the Inuit throat games (which become further developed in "Courante"), as well as the use of an improvisatory gesture of free oscillation between two pitches. Shaw begins this gesture in the Second Strain, mm. 55–56, and then further develops this idea in mm. 90–95, where both the fourth and eighth voices expand the melodic range of this "noodle-chant"[37] idea. Shaw takes this motif and transforms it into the material found in the coda (mm. 102–105), making what was once a simple dyad into a Mixolydian scale.

Bach relies heavily on dominant chords to signify important events, particularly when the chord functions as a dominant seventh. Bach also withholds specific notes of the diatonic scale in order to present them only when he needs to catch the listener's attention, not just to signify the conclusion of specific melodic material. Examples include the G♯ in m. 7 of Bach's "Allemande" and the E♭, which does not appear until m. 18 in the Second Strain (representing the Neapolitan sixth, in particular, in m. 31). Shaw does this as well in her Second Strain, with the notable use of D♯ in m. 96 and B♮ found in free m. 102, signaling the modulation to B major (used as a common tone modulation) in m. 103.

Both Bach and Shaw create tension to build climatic moments. Bach builds tension towards structural cadences using harmony and register. For example, leading up to the final cadence in the First Strain, Bach builds up to a high B♭ in m. 13, which is the highest note heard so far inthe piece. Three notes later, this music moves a half-step higher to a B♮ in m. 14. By the end of the measure, Bach writes a D♮, the highest note played in the entire movement. Although Bach rarely indicates dynamics in his work, there is a natural crescendo through these measures, which the listener perceives organically, aiding in this structural understanding of the piece. Similarly, Shaw uses range, crescendo, and textual overlap to signify important moments. One of the most climactic events in the piece happens at letter B, where the first sung chord occurs. Shaw begins a crescendo in m. 12, adding a new voice at each eighth-note pulse. This confluence of overlapping speaking, also marked "ALL CRESCENDO," leads to the forte entrance at m. 14. In mm. 78–82, a change in vowel along with a crescendo brings about the most fulfilling climax of the piece, the return of the First Strain's material at letter J. This climax is sustained by the gradual ascent of register in voice 2, up to an A5 (also the highest note in the movement).

One of the final overarching ideas in *Partita for 8 Voices* that Shaw first presents and hints at in "Allemande" is her desire to "organize chaos." When I asked her about how the piece represents the world around her and her past experiences, Shaw responded:

> In writing *Partita*, I was asking myself "how do you create the sound within your head and put it on the page and make it happen outside yourself?" Everything you're taking in, visual stimulus, people, internet, conversation, talking…how do you encapsulate that, and then make something totally nonverbal out of it?[38]

Shaw also drew chaotic inspiration from Sol LeWitt and how he organized chaos in his works:

[37] Shaw and Harper, Personal conversation, October 17, 2017.

[38] Shaw and Harper, Personal conversation, January 10, 2019.

> I saw LeWitt's work, which I felt was talking and representing chaos, with all these little words written on the wall. I thought to myself, "this sounds like music to me; it sounds like chaotic conversation." In his paintings, you see the serene, bright, lovely wall of color, but behind that color there are all these technical directions. There's craft behind it. With "Allemande," I was trying to think of Sol LeWitt and different aspects of his work that I would present in each movement.[39]

There are a few ways Shaw does this in "Allemande." The movement begins with apparently chaotic material that gradually becomes more organized: spoken texts overlap in an unintelligible combination of instructions that eventually organize into concrete harmonies. The First Strain contains mostly phrases of six to seven measures. In the Second Strain, Shaw rounds these phrases out to eight measures. Despite these rounded phrase lengths, Shaw juxtaposes this organization with more overlapping texts and rhythms—some spoken, some sung. This momentary "organization" of congruent phrases then falls back into the asymmetrical lines at the recapitulation in m. 82, returning to the most electrifying sounds, albeit with inconsistent measure lengths.

The closing harmonic sequences can also be heard as chaotic or, more precisely, unexpected. The harmony proceeds to unrelated key areas by moving through unusual chord progressions that resolve unexpectedly and beautifully. The first major harmonic shift, from G-major to B♭-major in mm. 96–102, occurs via a circle of fifths progression, a harmonic trademark of Shaw's. Near the end of the section, she breaks the sequence by pivoting via a third, rather than the fifth. Shaw moves from an A-minor chord (supertonic, first inversion) to F-major, a sonority that captures the listener by surprise because of the extensive use of F♯ in the work up to this point. Shaw uses the third of the chord to pivot, rather than the fifth that she has used previously. This F-major chord becomes the dominant of the new tonality, B♭-major. This type of modulation occurs elsewhere in *Partita*, as well as some of her other pieces, including T*o The Hands, Fly Away I*, and *Music in Common Time*. These moments seem harmonically unstable, yet when the music arrives at the B♭-major cadence in m. 102, there is a feeling that the quick, unexpected journey has led exactly to where the music was headed all along. The chaos has been contained.

Shaw's catalogue of techniques sets the stage for the three movements that follow. Although the listener may not foresee exactly how Shaw will employ these techniques in the rest of the work, the unique sound world of each movement has been prepared. "Allemande" is the perfect prelude to Shaw's suite, unveiling the musical landscape of the work as a whole.

Sarabande	**Shaw**	**Bach**
Meter	3/4	3/4
Tempo	Q=54	Unlisted (often c. q=45-50)
Tonal Center	B	D
Movement in Partita	Second	Third

Shaw composed "Sarabande" alongside "Allemande" in the summer of 2011. When she was deciding in 2012 how to arrange the four movements into the suite that we now know as Partita for 8 voices, she chose "Sarabande" as the second movement, despite the historical precedent of following the opening allemande with a courante (the structure in BWV 1004).

[39] Shaw and Harper, Personal conversation, October 17, 2017.

When I asked the composer why "Sarabande" came second in her suite, she explained:

> When I was writing the piece (Sarabande), I didn't know I was writing *Partita*. I just made a decision in my head when putting the pieces into an order that it felt too soon for "Courante," because "Courante" is kind of a monster. It felt like "Sarabande" was this gentle thing that should happen after Allemande. I didn't care if it matched the order of the Baroque suite.[40]

The sarabande of the seventeenth century was meant to be a physical expression of passion and intimacy between two people.[41] Throughout the sixteenth century and into the Baroque era, the provocative and scandalous characteristics of the old dance transformed into an intimate portrait of personal sorrow. The Sarabande in BWV 1004 is an excellent example of this new genre-defining characteristic. Shaw continues her deconstruction of the Baroque forms in her own "Sarabande," referencing many characteristics of Bach's movement while offering something new. Describing her "Sarabande," Shaw said: "It's not a scholarly study on the sarabande, but more a modern commentary on the sarabande."[42] This "modern commentary" manifests itself in three ways: first, in the dialogue between the two sets of voices; second, in the rhythmic and metrical influences of the Baroque dance form paired with diatonic scales not typically found in dances of that period; and third, in the use of global vocal techniques, most notably Korean P'ansori singing. Having introduced these features in "Allemande," "Sarabande" explores these features more deeply within a Baroque structure.

The Renaissance sarabande represented a passionate and heated exchange between two people, while Bach's "Sarabande" is the outcry of one individual. Shaw brings back the idea of two people interacting, representing them by the two groups of four voices. Although Shaw labels these voices by number rather than by voice type, she lists the vocal quality required of each singer:

> Voices are indicated 1 through 8—essentially SSAATTBB. In the original Roomful of Teeth configuration, 1–4 were women and 5–8 were men. The top two and bottom two voices are specialists in the extreme upper and lower ranges. The middle four tend to be wide-ranging and flexible—or in soccer terms, sweepers.[43]

The two sets of four voices are similar in registral and timbral setup, where voices 1 and 5 are high, 4 and 8 are low, and 2–3 and 6–7 are necessary to provide a wide range of vocal qualities. Shaw also introduces the two clearly delineated sets of voices in clear quartets, making no mistake that each group represents a specific entity.

Structurally there are two sections, A and B, followed by a twelve-measure return of the opening material, or A'. Bach's "Sarabande" also comprises two sections followed by a brief coda. The A section, sung by voices 1–4, is almost completely homophonic. The opening of the piece is firmly in B-minor, beginning with a i-vi-v-i progression (added ninths, sevenths, and a suspension give the tonal progression a more modern sound). The next chords lead by circle of fifths to the minor Neapolitan chord (C-minor), which then goes directly back to the tonic, B-minor, without resolving to the expected dominant chord. The exploration of B-major comes to define the first set of voices characteristically, forging a new musical identity

[40] Shaw and Harper, Personal conversation, January 10, 2019.

[41] Mather, Betty Bang and Karns, Dean M. Dance Rhythms of the French Baroque: A Handbook for Performance. Bloomington, Indiana University Press, 1987, 26.

[42] Shaw and Harper, Personal conversation, January 10, 2019.

[43] Shaw, *Partita for 8 Voices*, 2014 (manuscript).

for the first person represented by voices 1–4 in the movement. Shaw stays in this harmonic landscape for the first few chords (G♯-minor nine, F♯-minor nine, G♯-minor seven, and then back to B-major in root position) before rotating via a circle of fifths in the second phrase (mm. 5–8). She then moves away from this tonal center, making the B-major root position triad act as the five of E-major followed by E-major, A-major seven, D-minor, G-minor nine for the first three bars of the third phrase (mm. 9–13), coming to somewhat of a half cadence on the minor Neapolitan chord, C-minor, before returning to B-major. These two progressions appear three more times in the movement, but with rhythmic variations and added pedal tones (Figure 6).

In the B section, which begins at letter B, the second set of voices join with their own unique musical identity (Figure 7). The A section is in 3/4 time, as was typical for sarabandes of old, but the B section is where Shaw adds her "something new" to the musical folly. The B section's measures are unmetered, taken completely out of time. Immediately, this dissolution of consistent pulse begins to unsettle the listener, incorporating a new characteristic to define the second set of voices away from the old dance forms. The second set of voices sing mostly in unison stepwise figures, reflecting the "noodle-chant" found earlier in "Allemande." The line begins almost as if it is a line of chant, but then a solo voice embellishes the unison melody, creating a heterophonic texture. Later, Shaw adds more voices to the chant line, beginning in what I label as m. 25a. The melody oscillates between B-major and A-Lydian scales, then B-major and D-Lydian scales. These melodies are intertwined with the harmonic progression from the A section. The A♮ and D♮ in the second group of voices give the chords a different color, illustrating the effect of the second person, represented by voices 5–8.

Figure 6. mm. 1–17 from "Sarabande," Caroline Shaw, Partita for 8 Voices

Figure 7. m. 25 from "Sarabande," Caroline Shaw, Partita for 8 Voices

The climax of the piece comes at m. 25b (Figure 8). Voices 5–8 move to the highest pitch yet, A♯5, marked *fortissimo*. This is a particular challenge for voices 7 and 8, specialists in low ranges. In their recording of the work, Roomful of Teeth use Georgian belting for this passage, though it is not specified in the score. In the "notes on the score" that precede the piece, Shaw encourages other singers to follow the practice of adding sonorities that are not explicitly indicated:

> The 2012 recording by Roomful of Teeth can be considered an essential part of the score. Many sounds and gestures cannot be notated in a conventional way, and the composer encourages drawing on a variety of sources available with today's technology to realize this piece with other ensembles in the future. However, no single document should ever be treated as ultimately prescriptive. Be free, and live life fully.[44]

Figure 8. m. 25b from "Sarabande," Caroline Shaw, Partita for 8 Voices

[44] Ibid.

After voices 5–8 sing passionately, they slowly meld into the continuing harmonic sequence of voices 1–4, morphing back to $\frac{3}{4}$ time. Voices 5–8 arriving on F♮, below the E♭-major chord in voices 1–4. The return to the A section material begins almost identically to the opening of the piece, with the second phrase having a faster harmonic rhythm than in the previous iteration. After the first phrase of four chords, there is a bar of silence. The silence is deafening, especially in contrast to the sonority of the B section. This is a moment of silent emotion; grief, pain, anguish, or longing.

The final measure is once again unmetered, with voices 1–4 and 7–8 sustaining a B-major chord while voices 5 and 6 continue to meander, noodling *ad libitum* in overtones influenced by Tuvan throat singing practices. Voices 7–8 eventually arrive at C♯, ending the piece on a B-major chord with an added second, which colors and perhaps somewhat weakens the sense of rest in the final cadence in m. 45 (Figure 9).

Another piece of the past Shaw incorporates is her use of rhythm and metric accent. One of the defining features of Renaissance and Baroque sarabandes was the heavy accent on beat two of each measure in $\frac{3}{4}$ time. This was due to the rhythmic pattern that was often seen in the first bar: quarter, dotted quarter, eighth. Shaw follows both this rhythmic and metric accent as well. Her "Sarabande" is in $\frac{3}{4}$ time with the accent on beat two in each bar. In thinking about the emphasis of the downbeat in "Allemande," it is worth noting that here in the second movement of *Partita*, the emphasis is now placed on the second beat. In an early draft of the work, Shaw notated the first measure's rhythm as quarter, dotted quarter, eighth. In the final version of the score, she changed this to a quarter note followed by a half note. However, on Roomful of Teeth's recording, the singers lift for an eighth rest between each bar, retaining the traditional sarabande rhythm. When asked about this rhythmic gesture, Shaw responded:

Figure 9. m. 45 from "Sarabande," Caroline Shaw, Partita for 8 Voices

> In the Renaissance dances, the second beat is wider. Some of the most fancy footwork happens on the second beat. I was playing with the idea of something melting or dripping into the second beat, which is where all the content is in the bar.[45]

This "melting…into the second beat" is achieved by the use of what Shaw calls a "closed mouth sigh—an abstraction of 'P'ansori'."[46] Brad Wells describes the vocal technique: "...we were studying Korean P'ansori, which is sort of a high blues that uses vibrato in a very particular way."[47] Shaw developed notation to represent this sound, a symbol closely resembling an unpitched quarter note. This closed-mouth, unpitched sigh is represented in the text as { hmm } with the singers opening to { ah } on the pitched second beat (Figure 10). The vocal slide from closed mouth to open mouth creates a natural crescendo, further emphasizing the accent on beat two.

Figure 10. m. 1 from "Sarabande," Caroline Shaw, Partita for 8 Voices

45 Shaw and Harper, Personal conversation, January 10, 2019.

46 For more information on Korean P'ansori, see: Hae-kyung Um, "New 'P'ansori' in Twenty-first-century Korea: Creative Dialectics of Tradition and Modernity," *Asian Theatre Journal* 25, no. 1, 2008, 24–57.

47 Peter Matthews, *Coffee Conversation: Roomful of Teeth's Brad Wells*, January 2, 2014, https://www.feastofmusic.com/feast_of_music/2014/01/coffee-conversation-with-roomful-of-teeths-brad-wells.html, accessed March 25, 2019.

Shaw's "Sarabande" is geographically influenced by the Korean P'ansori, Georgian belting, and Tuvan throat singing practices. Unlike the traditional iterations of these vocal practices, there is no text in Shaw's "Sarabande." Instead, she focuses on the different vocal colors which can be obtained by the change or shift in the vowel sounds of the human voice:

> The consideration of vowels was what I was most concerned with (opposed to the throat singing or belting)—cultivating the vowel and finding the particular colors by shaping the mouth, shaping the mouth in not the "right" way.[48]

Shaw draws upon the raw, evocative and stirring power of the human voice to convey her personal expression. There is a coarse, unbridled emotion in the B section as it rises to the climactic A♯5. Even in the recording, it is imperfect: the sounds produced by the four singers are not as clean and polished as they are throughout the rest of the piece. Although not Shaw's direct intention, one could speculate that the A section is depicting the French style dance and its "choreographies," which reveal a dance that seemed calm and sometimes tender, but ordered, balanced and sustained.[49] The B section, then, would be depicting the improvisatory and free characteristics of the original Spanish dance.

Both Shaw and her inspiration, Bach, make prominent use of Neapolitan harmony in their sarabandes. One of the most notable is the use of the Neapolitan chord in Shaw's "Sarabande," and how Bach uses the Neapolitan harmony differently in BWV 1004. As he does in the allemande in BWV 1004, Bach withholds specific pitches and chords in the sarabande. Their eventual appearance builds a sense of arrival at key points in the

48 Shaw and Harper, Personal conversation, January 10, 2019.

49 Meredith Ellis Little and Natalie Jenne, *Dance and the Music of J. S. Bach*, Bloomington and Indianapolis, IN: Indiana University Press, 1991, 93.

structure in order to grab the listener’s attention with the idea that something important is about to occur. One of these moments takes place in the second section of the sarabande, in measures 21–24. The movement is in D-minor, with a brief modulation to the subdominant, G-minor. Bach begins working his way back towards D-minor and solidifies this return with a harmonic drive to the cadence via the use of E♭-major (♭II) in m. 22. Although we have heard the E♭ pitch before in this movement, it is here that we find the first E♭-major chord, followed by C♯-diminished seventh chord, before resolving downwards into D-minor where Bach ends the phrase.

Shaw also makes use of the Neapolitan, although she decides on the minor ♭ii quality as opposed to the major ♭II quality (Figure 11). In her harmonic sequence of ten chords, Shaw delays the use of this specific harmony until the final chord, using it as the cadential figure before returning to B-major. In Western functional harmony, the ♭II6 chord is typically found as part of a cadence, usually resolving to the dominant or a chord based on the leading tone, which in turn leads to the tonic. Bach follows the ♭II with the leading-tone chord before resolving to D-minor. While Bach reserves the Neapolitan for a crucial cadence near the end of the movement, Shaw uses it early and makes it crucial to the harmonic language of the movement. Shaw then exploits the enharmonic relationship of the E♭ and the D♯, the third of the tonic chord, B major to pivot back to the tonic. In pivoting on the third after six prior pivots via the circle of fifth relationships, Shaw expands the signature harmonic progression first heard in “Allemande.”

Both Bach and Shaw use the sarabande dance genre and its unique rhythmic qualities as a vehicle to express a greater depth of human emotion. Besides the emphasis on beat two, one of the most interesting and deeply expressive moments in Bach’s “Sarabande” occurs in mm. 22–25. David Ledbetter comments on Bach’s use of unexpected reversals and leaps in the second half of m. 22:

> The jagged figurations in bars 22–3 and elsewhere [in BWV 1004, “Sarabande”] are of a type used in the Baroque period to represent tortured anguish: Monteverdi, in the madrigal ‘Mentre vaga Angioletta’ from his eighth Book (Venice 1638) goes through a useful catalogue of such affective *figurae*, using this sort to demonstrate the words ‘ritori giri’ (twisted turns).

Figure 11. mm. 9–14 from “Sarabande,” Caroline Shaw, Partita for 8 Voices

> The *petite reprise* from the second-time bar reinforces the effect in a continuous sixteenth-note division.[50]

This disruption in musical style is notable in Bach's "Sarabande," as the melodic contour becomes disjunct and broken by a wide compass of intervallic interjections. Shaw also disrupts her "Sarabande" rhythmically with the introduction of the second set of voices. The phrases in the A section are mostly 4-bar phrases, although occasionally Shaw speeds up or slows down the harmonic rhythm, moving the sequences to 5 or 3 bars in length. Bach's "Sarabande" is mostly in 2- and 4-bar phrases. In Shaw's B section, meter and bar lines are completely eliminated, and the improvisatory melody from the second group of voices disrupts the prior order and metric pulse. Shaw marks the tempo as quarter note=54, which is very similar to the tempo that many performers take Bach's "Sarabande," quarter note=48.[51] Where Bach agitates his rhythm, Shaw relaxes hers, disrupting the steady, sequential pulse of the previous section. Shaw's own musical disturbance can be found in her incorporation of range and vowel color, leading to the climax in bar 25b.

The chant-like passages are notated with small, black, stemless note-heads, leaving the execution of the rhythm to the discretion of the performers. The final note-heads in the line are left open (white notes) to represent a moment of sustained pitch. Therefore, the exact "melody" is somewhat difficult to discern. The only melodic certainties lie in the fact that these passages outline both major and Lydian scales. Ledbetter also comments on how Bach uses these "lighter and freer values:"

> In spite of elaboration, the sarabande's decorative level of note value is still the eighth-note, with sixteenths and 32nds as progressively lighter and freer values. Standard French inequality would be quite out of place, but eighths do need a feeling of on-beats and off-beats, particularly after a dot…Sensitive rhythmic placing of decorative note values is all-important for the maturity of expression latent in this piece.[52]

Both Bach and Shaw utilize these free improvisatory gestures to reflect back to the Spanish Renaissance dance form, tying all three sarabandes together with similar intentions, styles, and expressions, while still creating an atmosphere that is simultaneously new and refreshing.

Watching a garden grow is one of the most satisfying parts of the gardening process. "Allemande" and "Sarabande" are composed and grown from the original seeds sown in "Courante" and "Passacaglia." Incorporating rhythmic and harmonic elements from Bach's Violin Partita, Shaw produced her own unique and inventive work, growing the seeds in her own creative and original manner.

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[50] Ledbetter, *Unaccompanied Bach*, 135.

[51] Jaap Schröder, *Bach's Solo Violin Works: A Performer's Guide*, New Haven: Yale University Press, 2007, 123.

[52] Ledbetter, *Unaccompanied Bach*, 135.

Caroline Shaw
Partita for 8 Voices

I: Allemande

First Strain | Second Strain | Recapitulation | Transition | Third Strain

54 | 47

13 | 21 | 20 | 27 | 20 | 4

7 | 6 | 7 | (2) + 6 | 6 | 3 + 4 | 5+5+3 | 4+4 | 3+5 | (3+) 4+4 | 8 | 6 | 6 | free | free | free | free

m. 1 | 8 | 14 | 21 | 29 | 35 | 42 | 55 | 63 | 71 | 82 | 90 | 96 | 102 | 103 | 104 | 105

A | B | C | D | E | F | G | H | I | J | K | L | M | N | O

G: vi I vi V I | I V | ii | vi | vi7 (v/vi) #VII/vi | V/vi vi | vi4/3 ii6 V iii | V V/vi vi ii6 bVII6 (circle of fifths) | Bb | B | E | I

< *f* > *p* | *f* | > *mp* | *p* | *pp* | *mp* | *ppp* < *f* | *mf* > *p* | < >

polyphonic | homophonic | PoI | homophonic | polyphonic | homophonic | polyphonic, drone - E | imitation

Text: Allemande, Square Dance Call (SLWD 164) | [a] | SLWD: 381, 419, 154, 164, 159, 289 | [ɐ] | [ɑ] | [o] | #thedetailofthe patternismovement | [ɔ] [ɐ] | [o] | mm [Ü] | Far and near are all around toward you

Find away back home
Fall a-way
Time and time again

4/4

stretch pitch in either direction | *inhale-exhale gesture* | *P'ansori gesture* | *xöömei* | *three stretches*

Graph by Joshua Harper

Partita for 8 Voices

II: Sarabande

A B A’

24 9

13 11 1 8 12

4 4 5 3+4 4 free free free free 3 + 4 (+1) 4 +1 3 + 1 + 2 free

m. 1 5 9 14 21 25 25a 25b 25c 26 34 39 45

A B C

B: I vi^9 v^9 v$^{6-5}$ B$^{6/4}$ E A^{M7} Dm Gm^9 Cm I^6 - sequence repeats

I - sequence repeats

♭iii ♭vi9 ♭ii^7

I vi^9 v^9 v$^{6-5}$ B$^{6/4}$ E A^{M7} Dm Gm$^{9-8}$ Cm I^6

B-major A-Lydian B-major D-Lydian

homophonic
voices 1-4

homphonic
voices 1-4
unison chant
+ voices 5-8

homophonic
voices 1-4
displaced homophony
voices 5-8

homophonic
voices 1-4
- voices 5-8

+ 5 - 6
overtone chant
+ 7-8
B5

p < > *mp* < > *p* < *ff* > *p* *all fade out ad libitum*

Text:
1 -4: { hmm ah }
5 - 8:

{ hmm ah }
[o] [ɐ]

mm
[ʉ]
mm

3/4 *closed mouth sigh, glissing up to pitch that follows. Abstraction of a P’ansori articulation*

FREE

3/4

Graph by Joshua Harper

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