



**Empowerment Through Analysis:
Preserving the Legacy of Women Composers
Through Detailed Analysis**

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Cover Art:

1. Photo of Felicity Mazur-Park (author of this study).
2. Sketch of Clara Schumann at the piano taken from the *Hulton Archive*.
3. Taylor Swift onstage during the Eras Tour taken by John Shearer.
4. Digital portrait of Francesca Caccini created by Elin Sandström.

Table of Contents

List of Figures.....	4
Introduction.....	5
Methodology: Linear Analysis of Vocal Music.....	7
CHAPTER ONE: <i>Maria dolce Maria</i>	10
CHAPTER TWO: <i>Liebst du um Schönheit</i>	25
CHAPTER THREE: <i>Shake It Off</i>	38
Conclusion.....	55
Bibliography.....	58
APPENDIX A: Score of <i>Shake It Off</i> by Taylor Swift.....	59

LIST OF FIGURES

Figure 1: Schenkerian graphs of Robert Schumann's <i>Den grünen Zeigern</i> by Alexander Martin.....	8
Figure 2: Score of <i>Maria dolce Maria</i> by Francesca Caccini from the <i>Primo libro delle Musiche a 1 e 2 voci</i> . Published by Z.Pignoni in 1618. Edited by André Vierendeels in 2015...13	13
Figure 3: Complete set of Schenkerian graphs for Francesca Caccini's <i>Maria dolce Maria</i> , produced by me.....	18
Figure 4: Complete Roman numeral analysis of Schumann's <i>Liebst du um Schönheit</i>	29
Figure 5: Complete set of Schenkerian graphs for Schumann's <i>Liebst du um Schönheit</i>	33
Figure 6: Rhythmic map of <i>Shake It Off</i>	43
Figure 7: Aggregate rhythmic chart of <i>Shake It Off</i>	52

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INTRODUCTION

Women are underrepresented in the Western classical music tradition. Music theorists primarily analyze music by male composers, and often completely ignore pieces of equivalent quality and usefulness by women. Due to the lack of detailed analyses of music by women, few examples are included in textbooks and anthologies. These prejudices and biases extend to many of the most commonly used analytical techniques. It is acknowledged in academia that, Schenkerian analysis has been applied primarily to music by white, male composers.

In 1882, a critic in the *The Musical Times* (a popular periodical at the time) wrote, “A woman who, when taking a pencil, pen or music-sheet, forgets what are the character and obligations of her sex, is a monster who excites disgust and repulsion...They are neither men nor women, but something which has no name and no part in life.”¹ This disparaging comment about women composers was only published 141 years ago and shows a glimpse of the challenges women composers faced just a few generations ago. Furthermore, in the music composition world, attitudes towards women composers have not improved as much as they have in other fields.

For centuries, the field of music theory and music analysis has been focused on exploring music written by men as this field was historically controlled by men. Historically, musicologists have been hesitant to include music by women in anthologies and textbooks due to limited

¹ Linda Kouvaras, Maria Grenfell, and Natalie Williams. *A Century of Composition by Women: Music Against the Odds*. (Palgrave Macmillan, 2022): 2.

analysis of this music. This exclusion of music in textbooks has led to young musicians not being exposed to music by women during their educational careers. Often musicians form deep connections to the music they study and play during their adolescence and educational journeys, as they are forming their musical identities. As a result, many musicians choose to program music by men rather than women when they become established professional musicians, as people are often drawn to what is familiar and what they learned during their formative years.

As part of my ongoing efforts to advocate for the inclusion of works by women in the musical canon, I have been applying linear techniques, textual considerations, and rhythmic/metric analysis to vocal music. The works under consideration were composed by three composers that span across Western history: *Maria dolce Maria* by Francesca Caccini (1587 - after 1641 [death date unknown]), *Liebst du um Schonheit* by Clara Schumann (1819-1896), and *Shake It Off* by Taylor Swift (1989-). Francesca Caccini was the daughter of one of the founders of opera. She was a respected composer during her lifetime as was Clara Schumann (one of the leading concert pianists of her time). Taylor Swift is one of the leading female composers/songwriters of our time and recently became a billionaire.

Methodology: Linear Analysis of Vocal Music

The Work of Theorist Alexander Martin

The work of theorist Alexander Martin first inspired me to apply Schenkerian analysis to vocal music and in the process take into consideration the meaning of the text. Martin is an Assistant Professor of Music Theory at Stetson University. His primary research interest is Schenkerian Analysis approaches to text-music correspondences in tonal art song (especially lieder by Robert and Clara Schumann). He has his PhD in music theory and analysis, from The Graduate Center, CUNY, his Master of Arts degree in music theory from the University of British Columbia, and his Bachelor of Music degree in music history and theory with honors from the University of Toronto.

In his Schenkerian work, he primarily applies linear diagramming practices to vocal music. In his analysis of Robert Schumann's *Husarenlieder*, he takes into consideration both the traditional Schenkerian aspects of the songs and their text in his diagrams. He goes through the traditional Schenkerian process of identifying the linear descent and specific related details in both the foreground and the background.

In addition to these linear considerations, he allows the text to inform his diagram. For example, throughout the analysis, he identifies specific melodic motives, labeling them with different letters, and describes how they depict specific concepts or emotions. One such motive is a neighboring half step motive that he labels as his *z* motive.² He also takes into consideration text painting. For example, in the song *Den grünen Zeigern* he emphasizes certain pitches in the

² Alexander Martin, 2013. "A Schenkerian Approach to Text-Music Relations in Selected Lieder by Robert Schumann." *Electronic Theses and Dissertations (ETDs) 2008+*. The University of British Columbia. doi:<http://dx.doi.org/10.14288/1.0074248>.

diagram if he views their textual meaning to be significant. He analyzes the words “enemies,” an especially aggressive word in the context of the song, as being harmonized by a minor Neapolitan chord (E minor) and then subsequently becoming an important pitch in terms of his diagram as it neighbors both F sharp (leading tone of the chromatic mediant, G minor) and Eb (the home key).

He gives the vocal line, sung by a baritone in the middle of the registral texture, priority over the piano part in terms of what he emphasizes linearly. I will take this approach into consideration in my linear diagrams. Instead of analyzing vocal works by men, I will concentrate on works by women.

Figure 1. Schenkerian graphs of Robert Schumann’s *Den grünen Zeigern* by Alexander Martin.³

The image displays a Schenkerian graph for the first eleven measures of Robert Schumann's song "Den grünen Zeigern". The notation includes a treble clef and a bass clef. Above the staff, measures are numbered from 1 to 11, with measure 1 marked as 'm. 1'. The graph features a vertical line labeled 'I' at the bottom, representing the fundamental line. Various annotations are present: 'DN' (Down-bow) above notes in measures 1, 2, and 3; 'IN' (In-bow) above notes in measures 7, 8, and 9; 'r.o.' (right over) above a note in measure 8; and 'N' (Nasal) above notes in measures 10 and 11. Below the staff, there are numerical annotations: '5-#5' under measure 1, '6' under measure 2, '(8)-7' under measure 3, '6 6 7 #' under measure 4, and '6 6 6 6' under measures 5 through 8. The graph also shows various musical symbols such as slurs, ties, and dynamic markings.

³ Alexander Martin, 2013. “A Schenkerian Approach to Text-Music Relations in Selected Lieder by Robert Schumann.” *Electronic Theses and Dissertations (ETDs) 2008+*. The University of British Columbia. doi:<http://dx.doi.org/10.14288/1.0074248>.

m. 11 12 13 14 15 16

3̂ (=î in g)

5th-prg. 5th-prg.

6 6 7# 6 6 6^b 6^b 5[#]

(=g: iv V⁷ i ii^{°6} V)

I

m. 25 26 27 28 29 30 31 32 33 34 35

3̂ 3̂ 2̂ î

DN N r.o. IN N DN

6 6 6

I II-V I

CHAPTER ONE: *Maria dolce Maria*

Francesca Caccini (1587 - after 1641 [death date unknown]) was the daughter of one of the founders of opera, Giulio Caccini.⁴ She is considered the first woman to have composed an opera and she is known to have been particularly prolific.⁵ From this, it is apparent that women had been composing operas since the invention of opera and some even consider Francesca Caccini more famous than her father, Giulio Caccini, due to the large volume of her music that still survives today.⁶ She was trained in singing, guitar, harp, keyboard, and composition, and wrote poetry in Italian and Latin.⁷

Caccini was greatly successful as a musician and composer during her lifetime. From 1607 to 1627, she served the powerful Medici family as a singer, teacher, and composer.⁸ In the 1620s, she became the highest paid court musician on their payroll.⁹ Despite her great success during her lifetime, her music fell into obscurity. In recent decades much of her music has been rediscovered and incorporated into anthologies, such as the *New Historical Anthology of Music by Women* compiled by James R. Briscoe and published by Indiana University Press.

Maria, dolce Maria is a sacred madrigal (defined by Caccini as a madrigal spirituale) that comes from Caccini's *Primo Libro delle Musiche* (1618).¹⁰ Her *Primo Libro delle Musiche* was

⁴ Suzanne G. Cusick, "Caccini, Francesca." *Grove Music Online*. 2001; Accessed 23 Nov. 2023.

⁵ *Ibid.*

⁶ Cheryl Duncan, Review of *The Siren of Heaven—A Glimpse into the Life and Works of Francesca Caccini*, by Juliet Fraser (soprano) and Jamie Akers (theorbo). *Early Modern Women* 12, no. 2 (2018): 218-223.

⁷ Cusick, Suzanne G. "Caccini, Francesca." *Grove Music Online*. 2001; Accessed 23 Nov. 2023.

⁸ *Ibid.*

⁹ *Ibid.*

¹⁰ James R. Briscoe, *New Historical Anthology of Music by Women*. (Bloomington, IN: Indiana University Press, 2004): 49.

the largest collection of monody published in Italy in the 1610s.¹¹ The collection features thirty-two solo songs and four soprano/bass duets and she organizes the works according to poetic genre.¹²

The Score

The original Caccini score uses traditional figured bass notation. Any edition with a fully harmonized piano accompaniment has been edited and realized by the editor. Since Caccini lived in the late Renaissance, there are several moments where she uses modal language. For example, mm. 16-18 could be interpreted as a movement to G minor (the supertonic of the home key, F major); however, there is no leading tone (F sharp) in m. 17, so functionally G minor is not established. Another interesting modal feature is the Phrygian half cadence at m. 36.

In m. 12, different editions notate the run in the vocal part on beat 3 differently. In the *New Historical Anthology of Music by Women* anthology by James Briscoe, editor Carolyn Raney realizes the run as going up to E natural, which does not fit with the underlying Eb major chord. In the urtext edition (shown in in figure 2) of the *Primo libro delle Musishe a 1 e 2 voci* published by Z.Pignoni in 1618 and edited by André Vierendeels in 2015, the vocal part goes up to F on beat 4 of m. 12, which fits the underlying harmony indicated by the figured bass. As a result, I chose to use the urtext edition as a basis for my diagrams.

Overall, the phrase length in the song is inconsistent. For example, the first four phrases are the following lengths respectively: 4 measures, 6 measures, 7 measures, and 5 measures. Additionally, the various anacrusis entrances of different phrases occur on varying beats. These inconsistencies in form are somewhat alleviated by linear intervallic patterns and frequent

¹¹ James R. Briscoe, *New Historical Anthology of Music by Women*. (Bloomington, IN: Indiana University Press, 2004): 49.

¹² *Ibid.*

middleground descents of the urlinie, as will be seen on the diagram and explained in the next section. These linear aspects help create unity and consistency in a composition that may otherwise not be unified.

The Text

The author of the text of *Maria dolce Maria* is unknown. This is the original Italian text:

*Maria dolce Maria, come soave tanto,
 ch'e pronunciar t'in paradisi core,
 Nome sacrato e Santo,
 ch'el cor m'infiammi di celeste amore,
 Maria mai sempr'io canto,
 ne puo la lingua mia piu felice parola,
 trarmi dal sen gia mai che dir,
 che dir Maria,
 nome ch'ogni dolor tempr'a e consola,
 voce tranquilla ch'ogni affano acqueta,
 ch'ogni cor fa sereno, ogn'alma lieta.*

This is the English translation of the text, which is a combination between the translations of André Vierendeels and Wendy Roobol and my own research:

*Maria, sweet Maria, whose name is so lovely,
 that to utter it takes your heart to Paradise.
 Sacred and holy name,
 That it enflames my heart with celestial love
 'Mary,' I ever sing,
 neither can my tongue deliver from my breast
 any happier word
 than when I say, 'Mary.'
 Name which tempers and consoles every sorrow,
 calm voice which assuages every disquiet,
 which composes every heart, which gladdens every soul.*

The sections of the text in second person, where the vocalist is directly addressing the Virgin Mary. are highlighted. The rest of the text is in third person. The urtext score is shown on the next page.

Figure 2. Score of *Maria dolce Maria* by Francesca Caccini from the *Primo libro delle Musiche a 1 e 2 voci* published by Z.Pignoni in 1618 edited by André Vierendeels in 2015.

Maria dolce

(Madrigale spirituale)

Francesca Caccini

Source : Primo libro delle Musiche a 1 e 2 voci---Firenze---Z.Pignoni---1618.

Editor : André Vierendeels (08/06/15).

Soprano

Ma - ri - a dol - ce Ma-ri - a, co - me so -

BC

F: I V

S

a - ve tan - to, ch'e pro-nun-ciar t'in - pa - ra - di - si - co - re,

BC

F: V I

S

No - me sa - cra - to, e San - to, ch'el cor m'in - fiam - mi di ce -

BC

S

le - - - ste'a - mo - re, Ma - ri mai em - pr'io

BC

Gm: v i

20

S

can - - - - - to,

BC

C: V I

23

S

ne puo - - - la lin - gua mi - a piu fe - li - ce pa - ro - - - - la,

BC

Gm: V i

27

S

Trar - mi dal sen gia mai che dir, che dir - - - Ma - ri -

BC

F: V

32

S

a, no - me ch'o - gni do - lor - - - tem - pra'e con - so - la, vo - ce tran - quil - la

BC

I

Gm: iv V
Phrygian half cadence

37

S

Co-gni'af-fa - - no'ac-que - ta, ch'o-gni cor fa se-re - no, ch'o-gni

BC

11 10 6

Bb: V I

42

S

cor fa-se-re - n'o' - gn'al - ma lie - ta, ch'o-gni cor fa se-re -

BC

6 6 6

F: V I

47

S

- no, ch'o-gni cor fa-se-re - - non o - gn'al - - -

BC

6 6

51

S

- - - - - ma lie - ta.

BC

6

F: V I

Notes : Original clefs : C1, F4

Figures in BC are notated in original print

Linear Analysis: An Overview of the Diagrams

Three-line *Urlinie* Descent

For this study, I completed an *urlinie tafel* and complete set of middleground graphs for Caccini's song *Maria, dolce Maria*. The song has a three-line linear descent (A-G-F); however, there are five-line descents within the middleground. On the *urlinie tafel* diagram (the lowest staff on figure 1), the five-line middleground descents are shown in purple and the three-line middleground descents are represented using red beaming. The black beam in the upper line shows the fundamental descent of the *urstaz* (A-G-F).

Middleground *Urlinie* Descents

The three-line *urlinie* analysis is reinforced by several three-line descents within the middleground. Some of these descents are the same pitches as the *urlinie*, while others are based around other tonal centers, such as Bb or G (see mm. 11-17). In the deeper middleground, Bb and G are merely neighbors to A, the *kopftön* (headtone), but on a more foreground level there are brief modulations to Bb major and G minor. Ultimately, the presence of these middleground descents reinforce the fundamental descent of the *urlinie*.

Linear Intervallic Patterns

There are several linear intervallic patterns in the work that reinforce transitions between harmonies. Most of the linear intervallic patterns are shown on the *Schicht 3* diagram. In mm. 11-13 there is a 10-5-10-5 pattern that helps Caccini momentarily establish Bb major. The pattern is terminated at m. 14 once Bb is fully realized with a move to an interval of an octave between the outer parts.

Towards the end of the song, Caccini starts using sequencing to help signal that the piece is progressing to a point of closure. At m. 40 there is a foreshadowing of the linear intervallic

pattern that will assist the final descent of the *urlinie*. Overall, there is a 10-5-10-5 pattern from mm. 40-43. This pattern is reinforced by parallel tenth motions in the more foreground level after each initial tenth.

The same linear pattern (10-5) is used during the final descent of the *urlinie* in mm. 46-54 over a much larger number of measures. As with earlier linear patterns, the pattern is terminated with an octave between the outer parts. This termination helps bring closure to the final cadence and reinforces the final descent of the *urlinie*.

Text Painting and the Fibonacci Sequence

There are significant textual and musical moments that happen during measures that relate to the Fibonacci sequence. For example, at m. 21 there is one of the most extensive melismas in the composition, the text changes from third person to first person, and the music overtly transitions away from F major eventually cadencing in G minor a few measures later. At m. 34, which is also a number that is part of the Fibonacci sequence, the text changes back to third person and the music has fully transitioned back to F major, the home key signaling closure. It is unclear whether Francesca Caccini wrote the text herself; however, it is evident that she was thinking about the text, as shown by the previously mentioned points, when constructing the form of her work.

Figure 3. Complete set of Schenkerian graphs for Francesca Caccini's *Maria dolce Maria*, produced by me.

Maria, dolce Maria

Francesca Caccini

Ursatz

Schicht 1

Schicht 2

Schicht 3

Ursatz Tafel

1 2 3 7

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

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This musical score is written for guitar and consists of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and slurs. The score is annotated with bar numbers and chord symbols:

- System 1:** Treble clef staff has bar numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18. Bass clef staff has bar numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18. A red bracket spans bars 9-10 in the treble staff, and another red bracket spans bars 11-12 in the bass staff. A pink bracket spans bars 13-15 in the treble staff. A red bracket spans bars 16-18 in the bass staff. Chord symbols 'IV' and 'ii' are present.
- System 2:** Treble clef staff has bar numbers 10, 11, 12, 13, 14, 16, 17, 18. Bass clef staff has bar numbers 10, 11, 12, 13, 14, 16, 17, 18. Chord symbols 'IV' and 'ii' are present. Fingerings '5' and '8' are indicated.
- System 3:** Treble clef staff has bar numbers 10, 11, 12, 13, 14, 17. Bass clef staff has bar numbers 10, 11, 12, 13, 14, 17. Chord symbol 'IV' is present.
- System 4:** Treble clef staff has bar numbers 10, 11, 14. Bass clef staff has bar numbers 10, 11, 14, 17. Chord symbol 'IV' is present.
- System 5:** Treble clef staff has bar number 11. Bass clef staff has bar number 11. Chord symbol 'ii' is present.
- System 6:** Treble clef staff has bar number 14. Bass clef staff has bar number 14. Chord symbol 'ii' is present.

The image displays a musical score for two systems, each consisting of a treble and bass staff. The notation includes notes, rests, and slurs. Measure numbers 19, 20, 21, and 22 are indicated in blue. Fingerings are marked with numbers: 1, 8, 10, and 20. Performance instructions 'V' and 'I' are present. The first system shows a treble staff with notes and slurs, and a bass staff with notes and slurs. The second system shows a treble staff with notes and slurs, and a bass staff with notes and slurs. The third system shows a treble staff with notes and slurs, and a bass staff with notes and slurs. The fourth system shows a treble staff with notes and slurs, and a bass staff with notes and slurs.

This page contains a musical score for page 21, consisting of multiple staves. The notation includes treble and bass clefs, notes, rests, and slurs. Measure numbers 23 through 28 are indicated in blue text below the staves. Fingerings are marked with numbers 5, 8, and 8. The score is organized into systems, with some staves grouped by brackets. The first system includes staves 1 through 4, the second system includes staves 5 through 8, and the third system includes staves 9 through 12. The notation is complex, with many notes and slurs, suggesting a piece of music with intricate phrasing.

Musical score for a piece, showing measures 29-40 across multiple staves. The score includes treble and bass clefs, various note values, and rests. Red boxes highlight specific passages in measures 29-30 and 37-39. Measure numbers are printed in blue below the staves.

Measures 29-30: Red boxes highlight a passage in the bass clef staves.

Measures 32-33: Treble clef staves have a bar line.

Measures 34-35: Treble clef staves have a bar line.

Measures 37-39: Red boxes highlight a passage in the bass clef staves.

Measures 38-39: Treble clef staves have a bar line.

Measure 40: Treble clef staves have a bar line.

Measure 40: Bass clef staves have a bar line.

This musical score is for guitar, consisting of six staves. The notation is as follows:

- Staff 1 (Treble Clef):** Contains measures 41-50. Measures 41-45 are marked with a red horizontal line. Measures 46-50 are marked with a black horizontal line. Fingerings 5, 10, and 5 are indicated in measures 41, 42, and 43.
- Staff 2 (Bass Clef):** Contains measures 41-50. Measures 41-45 are marked with a red horizontal line. Measures 46-50 are marked with a black horizontal line. Fingerings 5, 10, 5, 8, 5, and 8 are indicated in measures 41, 42, 43, 44, 45, and 46.
- Staff 3 (Treble Clef):** Contains measures 44-50. Measure 44 has a red horizontal line. Measures 46-50 are marked with a black horizontal line. A single note is present in measure 44.
- Staff 4 (Bass Clef):** Contains measures 44-50. Measure 44 has a red horizontal line. Measures 46-50 are marked with a black horizontal line. A single note is present in measure 44.
- Staff 5 (Treble Clef):** Contains measures 46-50. Measures 46-50 are marked with a black horizontal line. A single note is present in measure 46.
- Staff 6 (Bass Clef):** Contains measures 46-50. Measures 46-50 are marked with a black horizontal line. A single note is present in measure 46.

The image displays six systems of musical notation for guitar, each consisting of a treble clef staff and a bass clef staff. The notation includes various chords, melodic lines, and fingerings. Measure numbers 51, 52, 53, and 54 are indicated in blue text. Chord symbols like V7, V7/V, and V are used. Fingerings are indicated by numbers 1, 5, 8, 10.

System 1: Treble clef staff has a whole note chord V7. Bass clef staff has a whole note chord V7. Measure numbers 51, 52, 53, 54 are shown. Chord symbols V7/V and V are present.

System 2: Treble clef staff has a whole note chord V7. Bass clef staff has a whole note chord V7. Measure numbers 51, 52, 53, 54 are shown. Chord symbols V7/V and V are present.

System 3: Treble clef staff has a whole note chord V7. Bass clef staff has a whole note chord V7. Measure numbers 51, 52, 53, 54 are shown. Chord symbols V7/V and V are present.

System 4: Treble clef staff has a whole note chord V7. Bass clef staff has a whole note chord V7. Measure numbers 51, 52, 53, 54 are shown. Chord symbols V7/V and V are present.

System 5: Treble clef staff has a whole note chord V7. Bass clef staff has a whole note chord V7. Measure numbers 51, 52, 53, 54 are shown. Chord symbols V7/V and V are present.

System 6: Treble clef staff has a whole note chord V7. Bass clef staff has a whole note chord V7. Measure numbers 51, 52, 53, 54 are shown. Chord symbols V7/V and V are present.

CHAPTER TWO: *Liebst du um Schönheit*

Clara Schumann (1819-1896) was an international concert pianist, prolific piano pedagogue with a legacy that has lasted to the present day, and a skilled composer. Schumann wrote in her many letters that she enjoyed the art of composition and even declared during her lifetime that the only true way of achieving immortality was through composing.¹³ Even though she was active as a composer, her work often took a secondary position to that of her husband as a composer. Clara was taught piano and music composition from an early age by her father, Friedrich Wieck.¹⁴ Before she married Robert, Clara Wieck was an active composer and enthusiastically performed her own music.

Her first solo concert was on November 8, 1830 in the Gewandhaus.¹⁵ Even this first concert program featured her own composed variations on an original theme and one of her own songs alongside overtures, rondos, other variations, a four-hand work, a romance for physharmonica, and an aria composed by other contemporaries.¹⁶ Her music used the same advanced harmonies and compositional practices that were being used by her male contemporaries, such as Robert Schumann, Frédéric Chopin, and Felix Mendelssohn, as will be

¹³ James R. Briscoe, *Historical Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1987.

¹⁴ Nancy B. Reich, and Natasha Loges. "Schumann [née Wieck], Clara." *Grove Music Online*. 29 Mar. 2021; Accessed 25 Nov. 2023.

¹⁵ *Ibid.*

¹⁶ *Ibid.*

seen with the analysis of her song *Liebst du um Schönheit* later in this paper.¹⁷ She continued to actively include her compositions in her recitals until her husband's death in 1856.¹⁸

She was also an active improviser, as all concert artists were expected to be during her time.¹⁹ Many of her improvisations, such as *Praeludieren* and *Fantasieren* were preserved due to the urging of her daughters.²⁰ While these improvisations were published after her death, many of her compositions, such as her four Polonaises op.1 (1831), were published during her lifetime.²¹

Robert Schumann, her husband also supported Clara's ambitions as a composer.²² He exchanged musical ideas with her, and they collectively studied scores of Beethoven, Bach, Mozart, and Haydn.²³ He also encouraged Clara to preserve her autograph scores and catalogue her works.²⁴ He sent her music to publishers and even published two of her works in his journal *Neue Zeitschrift für Musik*.

Liebst du um Schönheit

Her first published songs were published as part of the collection *Zwölf Lieder aus F. Rückert's Liebesfrühling für Gesang und Pianoforte von Robert und Clara Schumann* in Leipzig by Breitkopf & Härtel in 1841.²⁵ Even though it is not indicated in the first edition, musicologists

¹⁷ Nancy B. Reich, and Natasha Loges. "Schumann [née Wieck], Clara." *Grove Music Online*. 29 Mar. 2021; Accessed 25 Nov. 2023.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Ibid.

²² James R. Briscoe, *Historical Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1987.

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

believe that songs 2, 4, and 11 were written by Clara Schumann.²⁶ *Liebst du um Schönheit*, that has text by Friedrich Rückert, was the fourth song in the collection.²⁷ The moving lines of the piano part contrast with the declamatory vocal part.²⁸ The piano takes over the vocal line in m. 16.²⁹ This takeover of the vocal line is expanded in mm. 34-36 to create a climax and is followed by a connected piano postlude that brings closure.³⁰ The declamatory, monotone nature of the vocal line reflects the longing nature of the text. She is pleading for true love rather than superficial sentiment. The following is Nancy B. Reich's translation of the text of *Liebst du um Schönheit*.³¹ Unlike in Caccini's *Maria dolce Maria*, Schumann uses second person throughout her song. One of the most prominent features of the text is the frequent use of repetition. This overall sense of repetition is reflected, as will be seen, in form and linear aspects of the composition.

*Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein goldnes Haar.
Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr.
Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
Sie hat viel Perlen klar.
Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar.*

²⁶ James R. Briscoe, *Historical Anthology of Music by Women*. Bloomington, IN: Indiana University Press, 1987.

²⁷ *Ibid.*

²⁸ *Ibid.*

²⁹ *Ibid.*

³⁰ *Ibid.*

³¹ *Ibid.*

If you love because of beauty, then do not love me!
Love the sun, it has golden hair!
If you love because of youth, then do not love me!
Love the springtime, it is young every year.
If you love because of treasures, then do not love me,
Love the mermaid, she has many shining pearls,
If you love for love, O then do love me,
Love me forever, for I love you for eternity.

Harmonic Analysis

Before creating a set of linear graphs for *Liebst du um Schönheit* I completed a thorough harmonic analysis using Roman numerals (shown in figure 4). Clara Schumann lived in the Romantic period, so her music is easily analyzed through traditional diatonic methods.

Figure 4. Complete Roman numeral analysis of Schumann's *Liebst du um Schönheit*.

Liebst du um Schönheit
Clara Schumann

Nicht zu langsam. *p*

Liebst du um

4 *p* Db: I ii V7 = I ii V7 I *p* ii V7

Schönheit, o nicht mich lie - be! Lie - be die

8 I ii V7 I i6 (vii²/V) V IV(ii6) ii vii²

Son - ne, sie trägt ein gold'nes Haar! — Liebst du um

ritard.

12 iii(I6) I vi7 ii V/vi vi⁶ V/vi V⁴₂ *mf* I ii V7

Ju - gend, o nicht mich lie - be! Lie - be den Frühling,

16 I ii V7 I i6 (vii²/V) V vi ii vii²/iii iii⁶ *mf*

der jung ist je - des Jahr! Liebst du um

IV I6 ii V7 I V I ii V7

or vii²

Reprinted from the edition by Breitkopf & Härtel, Leipzig, n.d. [ca. 1873].

20

Schütze, o nicht mich lie - bel Lie - be die

24 I ii V7 I i6 (vii^{o2}/V) V IV(ii6) ii vii^{o2}

Meer - frau, sie hat viel Per - leu klar. Liebst du um

28 iii(I6) I vi7 ii V/vi vi^{o2}V/vi V^{o2} I ii V7

Lie - be, o ja - mich lie - be! Liebst du um Lie - be,

32 I ii V7 I i6 (vii^{o2}/V) V vi ii^{o4} vii^{o4}iii iii

o ja mich lie - be, lie - be mich in - mer, dich lieb ich im - mer -

36 IV I6 ii^o (I) V^{o5} I IV vi^{o2}ii I^{o4} vii/V V7 (cad.)

dar!

a tempo

ritard.

I ii V7 I vii^{o7}/iv V7 V7 I

In m.28, the second note in the vocal line should be A flat, not F.

Linear Analysis: An Overview of the Diagrams

For this study, I completed an *urlinie tafel* and complete set of middleground graphs for Clara Schumann's lied *Liebst du um Schönheit*. There were many factors that I considered while completing the diagrams. In my set of linear diagrams, the vocal part takes priority. For example, the final descent of the *urstaz* coincides with the final descent in the vocal part rather than where the piano music ends. This piece has a five-line descent of the *urlinie*. The background descent of the *urstaz* is shown with pink beaming.

Middleground Descents of the *Urlinie*

There are multiple middleground descents of the *urlinie* (Ab-Gb-F-Eb-Db), which are shown with purple beaming on the diagram in figure 5. Most of these descents are interrupted (mm. 8-10 and mm. 24-26). Notably, the middleground descent that occurs halfway through the composition is not interrupted (mm. 13-19). This middleground descent is important because it foreshadows the final descent of the *urlinie* as part of the *urstaz* (mm. 29-36) that occurs at the end of the song. Schumann uses this foreshadowing in a similar way to how Caccini used foreshadowing in *Maria dolce Maria*. Both women accompany their pinnacle middleground descents with linear intervallic patterns.

Linear Intervallic Patterns

Overall, the linear intervallic patterns in this piece support the overall descent of the *urlinie* and foreshadow the fundamental descent of the *urstaz*. Most of the linear intervallic patterns consist of tenth motion. The incomplete middleground descents (mm. 8-10 and mm. 24-26) feature parallel tenths throughout. The complete middleground descent at mm. 13-19 mainly features this tenth pattern before the descent reaches scale degree 4 (Gb). This same linear

intervallic pattern is repeated again in the descent of the *urstaz* at m. 31-33, this time continuing through to the third scale degree (F).

Repetition and Form

The form and phrase structure of Schumann's *Liebst du um Schönheit* is more consistent than Caccini's *Maria dolce Maria*. Schumann uses the following phrase structure in terms of measures for the first half (mm. 1-18) excluding the 2 measure piano introduction: 2, 2, 4, 2, 2, and 4. This phrase structure is only slightly altered for the second half. The phrase structure for the second half (mm. 19-36) in terms of measures, excluding the piano postlude is as follows: 2, 2, 4, 2, 2, and 6). In addition to this consistency in form, Schumann almost replicates the same linear elements from the first half in the second half creating a highly unified composition.

Linear Graphs of Liebst du um Schönheit

Clara Schumann

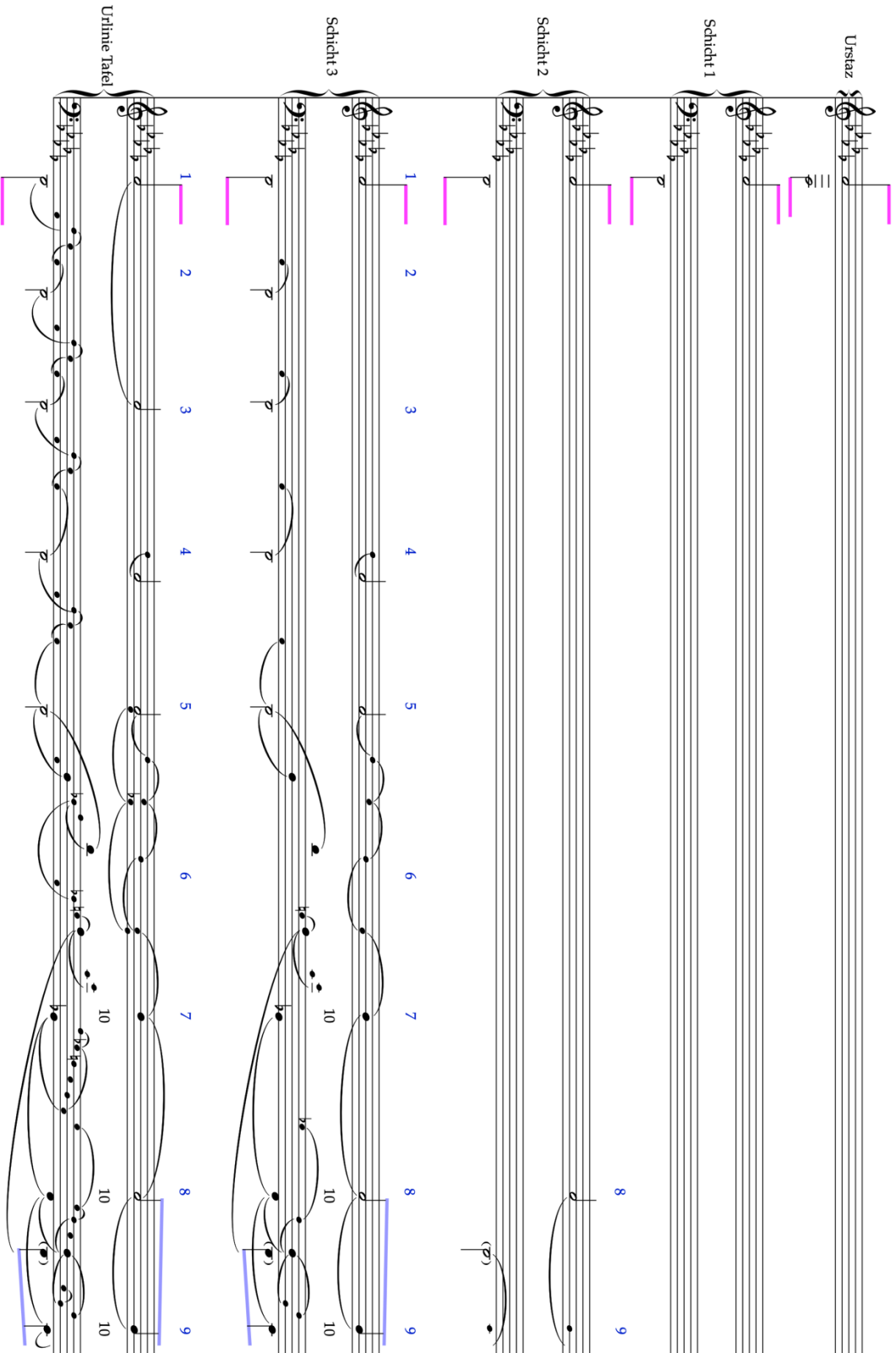


Figure 5. Complete set of Schenkerian graphs for Schumann's *Liebst du um Schönheit*.

This musical score page contains measures 10 through 18. It is written for piano in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is divided into two systems, each with a grand staff (treble and bass clefs).
- **Measure 10:** The right hand begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The left hand has a half note G3.
- **Measure 11:** The right hand has a half note A4, followed by a quarter note B4 and a quarter note C5. The left hand has a half note A2.
- **Measure 12:** The right hand has a half note B4, followed by a quarter note C5 and a quarter note D5. The left hand has a half note B2.
- **Measure 13:** The right hand has a half note C5, followed by a quarter note D5 and a quarter note E5. The left hand has a half note C2.
- **Measure 14:** The right hand has a half note D5, followed by a quarter note E5 and a quarter note F5. The left hand has a half note D2.
- **Measure 15:** The right hand has a half note E5, followed by a quarter note F5 and a quarter note G5. The left hand has a half note E2.
- **Measure 16:** The right hand has a half note F5, followed by a quarter note G5 and a quarter note A5. The left hand has a half note F2.
- **Measure 17:** The right hand has a half note G5, followed by a quarter note A5 and a quarter note B5. The left hand has a half note G2.
- **Measure 18:** The right hand has a half note A5, followed by a quarter note B5 and a quarter note C6. The left hand has a half note A2.
The score includes various musical notations such as slurs, ties, and dynamic markings (p). There are also blue and pink horizontal lines under the staves, likely indicating specific sections or fingerings.

Musical score for a piano piece, measures 19-27. The score is written for four staves: Treble, Bass, Treble, and Bass. It features complex melodic lines with many slurs and ties, and includes fingering numbers (10) and dynamic markings (p).

Measures 19-27 are shown. The score includes various musical notations such as slurs, ties, and dynamic markings (p). Fingering numbers (10) are indicated for specific notes. The notation is complex, involving many slurs and ties across the staves.

The image displays a musical score for guitar, consisting of six systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fret numbers are indicated below the notes, and some are highlighted in pink. The systems are numbered 28 through 33. The first system (28) features a melodic line in the treble clef and a bass line in the bass clef. The second system (29) continues the melodic line with a pink highlight. The third system (30) shows a melodic line with a pink highlight and fret numbers 10, 10, 10, 10, 10. The fourth system (31) features a melodic line with a pink highlight and fret numbers 10, 10, 10, 10, 10. The fifth system (32) shows a melodic line with a pink highlight and fret numbers 10, 10, 10, 10, 10. The sixth system (33) features a melodic line with a pink highlight and fret numbers 10, 10, 10, 10, 10. The score includes two instances of the instruction "6-zug" (6-string pull) in the bass clef staves of the fifth and sixth systems. The page number "36" is located in the top right corner.

This musical score consists of five staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The music is written in a common time signature. The score is divided into measures 34 through 41. Measures 34, 35, 36, 37, 38, 39, 40, and 41 are marked with blue numbers at the end of the staff. A pink horizontal line is drawn across the top of each staff, starting at measure 34 and ending at measure 36. The notation includes various note values, rests, and slurs. The bottom staff (Staff 5) contains the most complex notation, including slurs and ties across measures 38, 39, 40, and 41. The other staves (Staff 1-4) are mostly empty, with only a few notes and rests visible in measures 34, 35, 36, and 38.

CHAPTER THREE:

Shake It Off

Taylor Swift (1989-) is one of the leading popular music artists of our time. In her many albums, she has explored and blended many musical genres including country music (albums include *Taylor Swift* and *Speak Now*), pop (albums include *1989* and *Red*), and Indie-folk (albums include *Lover* and *folklore/evermore*). Despite her great success in the music industry, she never studied songwriting or composing at the post-secondary level, but her popularity arguably eclipses the popularity of any composer in academia. What makes her music, so appealing to a mass audience? Most classical composers struggle to make a living purely through their music and have to rely on other sources of income. Is there anything classical composers can learn from Taylor Swift?

Pitch and Overall Considerations

Unlike many other artists, Taylor Swift writes most of the songs she records and has evolved as a composer since she released her first album. In “Shake It Off,” which Taylor Swift released in 2014, as part of her *1989* album, she writes ambiguous harmony.

“Shake It Off” is a perfect example of how to use harmonic ambiguity and the absence of pitch and its subsequent reintroduction to create tension and a more satisfying eventual resolution. It is not by chance that this song is ubiquitously well-known and highly commercially successful. There is no definite harmony until 28 seconds into the song and that first chord is not the tonic. The first full chord we hear is a ii7 chord. We cycle through subdominant and supertonic chords until we finally reach a tonic chord at the beginning of the chorus. After this initial tonic chord, the chorus remains firmly within the home key, G major. Swift does not modulate in “Shake It Off.” During the harmonically stable chorus, she emphasizes a 3-2-1 scale

degree linear descent within the melody. This linear descent further emphasizes the key of G major.

Despite the stability of the choruses, other sections, such as the opening, the verses, and the bridge, are highly unstable as the result of many factors. In the harmonically ambiguous opening and subsequent verses, Taylor Swift sings a melody with firmly outlines the tonic chord against a counter melody played by a brass synth that is centered around the VII chord, which is not a diatonic chord within a major key, such as the key of this piece. The tension between Taylor's diatonic vocal melody and the non-diatonic synth countermelody catches the listener's attention and sets up the listener to feel a sense of relief when they reach the chorus, which is firmly within the tonic harmony. The verses follow much of the same pattern as the choruses. In the bridge section, Swift abandons pitch and gently raps against a drumbeat. This abandonment of pitch reflects the change in mood of the text. In this section, Swift raps about an instant when her ex-boyfriend brings his new girlfriend to meet her. She quickly moves from this tension filled bridge section to the uplifting pre-chorus and chorus where she declares she is going to "shake it off." The predominant and subdominant chords of the pre-chorus alert us to the return of the tonic harmony and give us a sense of closure as the song finishes by repeating the chorus material.

Swift's merging of genres, such as pop and hip hop in "Shake It Off," is also inspiring. Merging popular genres with contemporary classical music may be a good way for composers to make their music more appealing to a wider audience. This merging of styles is arguably a primary reason why Taylor Swift is so successful!

Rhythmic/Metric Analysis of Shake It Off

Like in a lot of popular music, the rhythm in *Shake It Off* is one of its most complex and powerful features. I produced a rhythmic/metric map of *Shake It Off* to gain a clearer picture of how the various rhythmic components (drums, bass, vocals, and synth harmonies) of the song interact and reinforce or undermine the meter and/or the natural speech rhythms of the text. In my analysis, I produced both a rhythmic map showing all of the parts (figure 6) and an aggregate rhythmic map (figure 7) to use to draw conclusions. There were multiple considerations.

Systematic Features of the Full Rhythmic Map

I established specific methods for labelling key features of the diagrams. Labelling these key features helped make identifying key moments easier. The repeating rhythmic cells of the drum loop are shown by alternating colors of pink and red. Despite the different colors each cell is identical. All the sections are labelled. The score is laid out as the song is performed. All of the repeats are fully written out. The measures numbers in the diagram reflect the measure numbers in the score (see Appendix A). Melismas are indicated with a slur and tenuto markings over notes.

Systematic Features of the Aggregate Rhythmic Map

The aggregate rhythmic map in figure 7 consists of all of the rhythms of all of the parts combined. I have indicated in pink the measures where there are continuous eighth notes. The measures where all of the parts have the same rhythm apart from the drums are indicated in blue. Like the full rhythmic map, the measure numbers in the diagram correspond to the measure numbers in the score in Appendix A and the repeats are fully written out.

Holes in the Rhythm Drive Towards the Chorus

I first used the aggregate diagram to identify places where there were holes in the rhythm that occurred on the beat. There is a rhythmic hole in m. 28 on beat 3. Taylor Swift uses this hole in the rhythm to draw attention to the start of the chorus. The anacrusis leading into the chorus occurs on beat four in the same measure, directly after this hole. The other rhythmic hole occurs at the end of the rap/bridge section at m. 70. Importantly, this rhythmic break also leads directly into the chorus.

These moments are examples of Taylor Swift using silence as a means of building momentum going into the chorus. She creates drive forward by momentarily interrupting the meter and, thus, separating the listener from the texture. Additionally, the consistent inclusion of these silences acts as a signal to the listener that they are about to listen to familiar material and, in the case of the silence at the end of the rap, the hole in the texture helps bring eventual closure to the end of the song.

Measures with Continuous Eighth Notes

Next, I identified measures with continuous eighth notes. On the aggregate diagram, these are labelled in pink. The following are the measures with continuous eighth notes, excluding the more complex sections of the rap: m. 14 (only during the second verse), m. 27 (the end of the Pre-Chorus), m. 65 (during the rap), and m. 68 (during the rap). The most important of these measures, in terms of the form of the song, is m. 27. The continuous eighth notes in m. 27 are followed by one of the only holes in the rhythm on beat three of m. 28, as previously discussed, that leads directly into the chorus.

The Verses Compared to the Chorus

The rhythm in the verses is generally more unpredictable than the rhythm in the chorus. From the aggregate diagram, it is clear that there is more syncopation in the verses than the chorus. This rhythmic unpredictability paired with the previously discussed harmonic ambiguity in the verses builds tension. Swift resolves this tension by writing on the beat rhythms in the chorus that reinforce the meter. She combines this rhythmic stability with a strong tonic chord at m. 33 to fully resolve the tension created by the verse.

She goes through the same process when transitioning from the rap section to the chorus. Initially, Swift raps a seemingly indeterminate rhythm that does not always line up with the drumbeat. As the rap progresses, Swift transitions to coordinating the rhythm of the rap with the beat. Beginning at m. 62, Swift evokes the rhythmic stability of the chorus and, thus, signals the imminent return of the chorus. The chorus returns after a brief silence at m. 70 and the return of the chorus leads us to the end of the song.

Figure 6. Rhythmic map of *Shake It Off*.

Shake It Off Rhythm Map

Taylor Swift

Introduction

The rhythmic map consists of four systems of music notation, each with four staves: Vocals, Held chords, Drums, and Bass. The notation includes notes, rests, and bar lines. The Drums staff uses colored dots (pink and red) to indicate specific rhythmic patterns.

System 1: Introduction

- Vocals:** Four measures of rests.
- Held chords:** Four measures of rests.
- Drums:** A consistent rhythmic pattern of eighth notes and rests, with pink dots on the notes.
- Bass:** Four measures of rests.

System 2: Verse 1 (Measures 4-7)

- Vocals:** Measure 4: quarter notes G4, A4, B4, C5. Measure 5: quarter note D5, quarter rest. Measure 6: quarter note E5, quarter note F5, quarter note G5. Measure 7: quarter note A5, quarter note B5, quarter note C6.
- Held chords:** Four measures of rests.
- Drums:** Measure 4: eighth notes G4, A4, B4, C5. Measure 5: eighth notes D5, quarter rest. Measure 6: eighth notes E5, F5, G5. Measure 7: eighth notes A5, B5, C6.
- Bass:** Measure 4: quarter notes G2, A2, B2, C3. Measure 5: quarter notes D3, quarter rest. Measure 6: quarter notes E3, F3, G3. Measure 7: quarter notes A3, B3, C4.

System 3: Verse 1 (Measures 8-11)

- Vocals:** Measure 8: quarter notes G4, A4, B4, C5. Measure 9: quarter note D5, quarter note E5, quarter note F5. Measure 10: quarter note G5, quarter note A5, quarter note B5. Measure 11: quarter note C6, quarter note B5, quarter note A5.
- Held chords:** Four measures of rests.
- Drums:** Measure 8: eighth notes G4, A4, B4, C5. Measure 9: eighth notes D5, quarter rest. Measure 10: eighth notes E5, F5, G5. Measure 11: eighth notes A5, B5, C6.
- Bass:** Measure 8: quarter notes G2, A2, B2, C3. Measure 9: quarter notes D3, quarter rest. Measure 10: quarter notes E3, F3, G3. Measure 11: quarter notes A3, B3, C4.

System 4: Verse 1 (Measures 12-15)

- Vocals:** Measure 12: quarter notes G4, A4, B4, C5. Measure 13: quarter note D5, quarter note E5, quarter note F5. Measure 14: quarter note G5, quarter note A5, quarter note B5. Measure 15: quarter note C6, quarter note B5, quarter note A5.
- Held chords:** Four measures of rests.
- Drums:** Measure 12: eighth notes G4, A4, B4, C5. Measure 13: eighth notes D5, quarter rest. Measure 14: eighth notes E5, F5, G5. Measure 15: eighth notes A5, B5, C6.
- Bass:** Measure 12: quarter notes G2, A2, B2, C3. Measure 13: quarter notes D3, quarter rest. Measure 14: quarter notes E3, F3, G3. Measure 15: quarter notes A3, B3, C4.

16

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 16 to 19. The Vocals staff shows a melodic line with eighth and quarter notes, some with ties. The Held chords staff has whole rests. The Drums staff features a consistent pattern of eighth notes, with red dots on measures 16-17 and pink dots on measures 18-19. The Bass staff has a rhythmic line of eighth notes.

20

Pre-Chorus

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 20 to 23. Measure 20 is the start of the Pre-Chorus. The Vocals staff has a melodic line. The Held chords staff has whole notes with ties. The Drums staff has a pattern of eighth notes, with pink dots on measures 20-21 and red dots on measures 22-23. The Bass staff has a rhythmic line of eighth notes.

24

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 24 to 27. The Vocals staff has a melodic line. The Held chords staff has whole notes with ties. The Drums staff has a pattern of eighth notes, with red dots on measures 24-25 and pink dots on measures 26-27. The Bass staff has a rhythmic line of eighth notes.

28

Chorus

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 28 to 31. Measure 28 is the start of the Chorus. The Vocals staff has a melodic line. The Held chords staff has whole notes with ties. The Drums staff has a pattern of eighth notes, with pink dots on measures 28-29 and red dots on measures 30-31. The Bass staff has a rhythmic line of eighth notes.

32

Vocals
Held chords
Drums
Bass

36

Vocals
Held chords
Drums
Bass

40

Vocals
Held chords
Drums
Bass

44

5 Verse 2

Vocals
Held chords
Drums
Bass

same rhythm - lighter drum beat

8

Vocals

Held chords

Drums

Bass

back to regular beat.

12

Vocals

Held chords

Drums

Bass

16

Vocals

Held chords

Drums

Bass

20

Pre-Chorus

Vocals

Held chords

Drums

Bass

24

Vocals

Held chords

Drums

Bass

28

Chorus

Vocals

Held chords

Drums

Bass

32

Vocals

Held chords

Drums

Bass

36

Vocals

Held chords

Drums

Bass

40

Vocals

Held chords

Drums

Bass

45

Continuation of Chorus

Vocals

Held chords

Drums

Bass

49

Vocals

Held chords

Drums

Bass

53

Rap

Vocals

Held chords

Drums

Bass

57

Vocals
Held chords
Drums
Bass

3

3

Detailed description: This system covers measures 57 to 60. The Vocals staff begins with a triplet of eighth notes in measure 57, followed by a steady eighth-note line. Measures 58 and 59 continue with eighth notes, and measure 60 features a triplet of eighth notes. The Held chords staff shows sustained chords. The Drums staff has a consistent pattern of eighth notes, with red dots in measures 57-58 and pink dots in measures 59-60. The Bass staff contains sustained notes.

61

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 61 to 64. The Vocals staff starts with a quarter rest in measure 61, then continues with eighth notes. The Held chords staff shows sustained chords. The Drums staff has a consistent pattern of eighth notes, with pink dots in measures 61-62 and red dots in measures 63-64. The Bass staff contains sustained notes.

65

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 65 to 68. The Vocals staff continues with eighth notes. The Held chords staff shows sustained chords. The Drums staff has a consistent pattern of eighth notes, with red dots in measures 65-66 and pink dots in measures 67-68. The Bass staff contains sustained notes.

69

Vocals
Held chords
Drums
Bass

Chorus

29

Detailed description: This system covers measures 69 to 72. Measures 69-71 are part of the previous section, while measure 72 is the start of the Chorus. The Vocals staff has a quarter note in measure 69, a quarter rest in 70, and a quarter note in 71, followed by a triplet of eighth notes in measure 72. The Held chords staff shows sustained chords. The Drums staff has a consistent pattern of eighth notes, with red dots in measures 72-73. The Bass staff contains sustained notes.

30

Vocals
Held chords
Drums
Bass

This system covers measures 30 to 33. The Vocals staff shows a melodic line with a bar line above measures 30 and 31. The Held chords staff features a single half-note chord in measure 30, which is sustained through measures 31 and 32. The Drums staff has a consistent pattern of eighth notes, with red dots in measures 30-32 and pink dots in measure 33. The Bass staff provides a steady eighth-note accompaniment.

34

Vocals
Held chords
Drums
Bass

This system covers measures 34 to 37. The Vocals staff continues the melodic line, with a bar line above measure 34 and a fermata over measure 35. The Held chords staff shows a single half-note chord in measure 34, sustained through measures 35 and 36. The Drums staff maintains the eighth-note pattern, with pink dots in measures 34-36 and red dots in measure 37. The Bass staff continues with eighth notes.

38

Vocals
Held chords
Drums
Bass

This system covers measures 38 to 41. The Vocals staff has a bar line above measure 38 and a fermata over measure 39. The Held chords staff features a single half-note chord in measure 38, sustained through measures 39 and 40. The Drums staff continues the eighth-note pattern, with red dots in measures 38-40 and pink dots in measure 41. The Bass staff provides eighth-note accompaniment.

42

45

Vocals
Held chords
Drums
Bass

This system covers measures 42 to 45. The Vocals staff has a bar line above measure 42 and a fermata over measure 43. The Held chords staff shows a single half-note chord in measure 42, sustained through measures 43 and 44. The Drums staff continues the eighth-note pattern, with pink dots in measures 42-44 and red dots in measure 45. The Bass staff provides eighth-note accompaniment.

47

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 47 to 50. The Vocals staff shows a melodic line with eighth and quarter notes. The Held chords staff contains a single whole note chord that spans all four measures. The Drums staff features a consistent eighth-note pattern with red and pink highlights. The Bass staff has a steady eighth-note accompaniment.

51

Coda

72

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 51 to 72. Measures 51-71 follow the same structure as the previous system. At measure 72, the Vocals staff begins a 'Coda' section with a new melodic phrase. The Held chords staff continues with the same whole note chord. The Drums and Bass staves maintain their respective rhythmic patterns.

73

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 73 to 76. The Vocals staff continues the melodic line from the previous system. The Held chords staff remains constant. The Drums and Bass staves continue their rhythmic accompaniment.

77

Vocals
Held chords
Drums
Bass

Detailed description: This system covers measures 77 to 80. The Vocals staff concludes the melodic phrase. The Held chords staff remains constant. The Drums and Bass staves continue their rhythmic accompaniment until the end of the system.

Figure 7. Aggregate Rhythmic chart of *Shake It Off*.

Shake It Off Aggregate Rhythmic Map

Taylor Swift

Introduction

5 Verse 1

9

13

17 Pre-Chorus

22

27 Chorus

32

37

42 Verse 2

7

11

15

same rhythm in all parts (apart from drums) in this measure

same rhythm in all parts (apart from drums) in this measure

19 Pre-Chorus

24

29 Chorus

34

39

45 Continuation of Chorus

50 Rap

55

59

64

69 Chorus

29

31

36

41 Continuation of Chorus

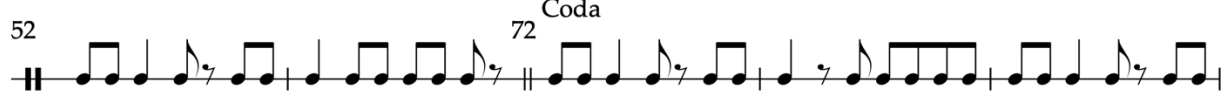
45

47



52

72 Coda



75



78



Detailed description: This image shows a page of musical notation with four staves. The first staff, labeled '47', contains measures 47 through 51. The second staff, labeled '52', contains measures 52 through 71, with a double bar line at measure 71 and the word 'Coda' above measure 72. The third staff, labeled '75', contains measures 72 through 74. The fourth staff, labeled '78', contains measures 75 through 78, ending with a fermata over a whole note and a final double bar line.

CONCLUSION

In 1882, a critic in the *The Musical Times* (a popular periodical at the time) wrote, “A woman who, when taking a pencil, pen or music-sheet, forgets what are the character and obligations of her sex, is a monster who excites disgust and repulsion...They are neither men nor women, but something which has no name and no part in life.”³² This disparaging comment about women composers was only published 141 years ago and shows a glimpse of the challenges women composers faced just a few generations ago. Unfortunately, in the field of music theory and composition women are still facing obstacles. For instance, there is still a lack of detailed analyses of music by women. Since 1994, only 2.47 percent of the Society of Music Theory conference presentations have been on music by women composers.³³ Even this statistic is misleading because half of these presentations were part of special sessions organized by the Society’s Committee on the Status of Women in 2000, 2002, and 2010.³⁴ My intention is to actively analyze music by women and encourage others to do likewise. Ultimately, I hope that these analytical contributions to the field will bring more awareness to women composers and encourage musicians and non-musicians to embrace their music. This treatise aims to help correct these inequalities by adding detailed analyses of music by women from three diverse time periods to the realm of music scholarship.

In this study, I analyzed Caccini’s song *Maria dolce Maria*, Schumann’s lied *Liebst du um Schonheit*, and Swift’s song *Shake It Off*, advocating for the inclusion of music by women in instructional materials and anthologies. For Caccini’s *Maria dolce Maria* and Schumann’s *Liebst*

³² Linda Kouvaras, Maria Grenfell, and Natalie Williams. *A Century of Composition by Women: Music Against the Odds*. (Palgrave Macmillan, 2022): 2.

³³ *Ibid.*, 16.

³⁴ *Ibid.*, 17.

du um Schönheit, I produced a complete set of linear graphs. Both composers used many similar linear techniques, such as linear intervallic patterns and frequent middleground descents of the *urlinie* that reinforce the fundamental descent of the *urstaz*. Both composers also consider the text in their pieces. Schumann uses a text that is in second person and contains a lot of repetition to create a composition with balanced phrasing. On the other hand, Caccini uses text that begins in third person, progresses to second person and then returns back to third person. She arranges the text, so that these changes in second and third person happen at measures that correspond to numbers of the Fibonacci sequence. She also places important harmonic transitions and prominent melismatic singing at some of these points.

My analysis of Taylor Swift was focused primarily on rhythm. I created a full and rhythmic map of *Shake It Off*. Overall, I found that the verses were more unpredictable than the choruses, as they were less harmonically certain and contained more syncopation and less rhythmic unity of parts. Leading into choruses, Swift incorporates holes into the rhythm that help the music propel forward. These rhythmic holes are often preceded by continuous eighth note motion further accentuating the impact of the silence. Swift also reflects the stability of the chorus in her text. The verses and rap/bridge focus on issues she is facing while the chorus encourages us to “shake it off.”

Overall, all three women are going through the same process, but using slightly different techniques. They all create expectations for the listener and use these expectations to guide the listener on a journey that brings them closer to the essence and meaning of the text. Analysis allows theorists to identify how these composers construct this journey. Well done, detailed analyses of pieces can be used by generations of musicians for learning and performance interpretation purposes, thus encouraging them to become more familiar with the work. In

essence, analyzing a work gives it value and empowers those who create it. I hope this treatise will inspire theorists, composers, conductors, and performers to consider and embrace music by women.

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Appendix A: Score of *Shake It Off* by Taylor Swift

From: "Sing"

Shake It Off

by

TAYLOR SWIFT, MAX MARTIN
and SHELLBACK

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SHAKE IT OFF

Words and Music by
MAX MARTIN, SHELLBACK
and TAYLOR SWIFT

Fast ♩ = 160
N.C.

I stay out too

N.C.

late, got noth-ing in my brain.
beat; I'm light-ning on my feet,

That's what peo - ple say, mm, that's what peo - ple
and that's what they don't see, mm, that's what they don't

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2

say, _____ mm. _____ I go on too man - y dates,
see, _____ mm. _____ I'm danc-ing on my own;

but I can't make 'em stay. At least that's what peo - ple
I'll make the moves up as I go. And that's what they don't

say, _____ mm, _____ that's what peo - ple say, _____ mm. _____
know, _____ mm, _____ that's what they don't know, _____ mm. _____

Am7
But I keep cruis - ing; can't stop, won't stop

C N.C.

mov - ing. It's like I got this mu - sic

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first measure is marked with a 'C' chord symbol. The second measure is marked with 'N.C.' (No Chords). The lyrics are 'mov - ing. It's like I got this mu - sic'.

in my mind, sing - ing, it's gon - na be all right. — 'Cause the

**Play 1° only (2° tacet).*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'in my mind, sing - ing, it's gon - na be all right. — 'Cause the'. The piano accompaniment has a rest in the right hand for the first measure and then resumes in the second measure. A note in the piano part is marked with a dashed line and the instruction '*Play 1° only (2° tacet)'.

Am7 C

play - ers gon - na play, play, play, play, play, - and the hat - ers gon - na hate, hate,

Detailed description: This system contains the next two measures. The piano part begins with an Am7 chord in the first measure and a C chord in the second measure. The vocal line has the lyrics 'play - ers gon - na play, play, play, play, play, - and the hat - ers gon - na hate, hate,'.

G

hate, hate, hate. - Ba - by, I'm just gon - na shake, shake, shake, shake, shake, -

Detailed description: This system contains the final two measures. The piano part begins with a G chord in the first measure. The vocal line has the lyrics 'hate, hate, hate. - Ba - by, I'm just gon - na shake, shake, shake, shake, shake, -'.

4

Am7

shake it off, shake it off. Heart - break-ers gon - na break, break,
(Ooh, ooh, _ ooh.)

C

break, break, break, - and the fak - ers gon - na fake, fake, fake, fake, fake. - Ba - by,

G

I'm just gon - na shake, shake, shake, shake, shake, - shake it off, shake it

1. off. I nev - er miss a off.
(Ooh, ooh, _ ooh.)

2.3. off. (Ooh, ooh, _ ooh.)

Am7 C

Shake it off, shake it off, ay, ay, shake it off, shake it

G

off, ay, ay, shake it off, shake it off, ay, ay,

To Coda \oplus N.C.

shake it off, shake it off. (Ooh, ooh, _ ooh.) Hey, hey, hey,

(Drums)

just think, while you been getting down and out about the liars and the dirty, dirty

6

cheats of the world, you coulda been getting down to this sick

N.C.

beat. My ex - man brought his new girl - friend. She's like

(Drums)

oh my god but I'm just gon - na shake. And to the fel - las o - ver there with the

hell - a good hair, won't you come on o - ver, ba - by? We can

7
D.S. § *al Coda*

shake, shake, _ shake. Yeah, _____ oh. _____ 'Cause the

\oplus *Coda*
Am7 C

Shake it off, shake it off, ay, ay, shake it off, shake it

G

off (you got _ to) shake it off, shake it off, ay, ay,

N.C.

shake it off, shake it off. (Ah, ah _ ah, ah.)