AN ANALYSIS OF BEN MOORE’S COMEDY SONGS USING J. PETER BURKHOLDER’S MUSIC-BORROWING TECHNIQUES

Bradley Sowell

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AN ANALYSIS OF BEN MOORE’S COMEDY SONGS USING J. PETER BURKHOLDER’S MUSIC-BORROWING TECHNIQUES

by

Bradley Thomas Sowell

A Document
Submitted in Partial Fulfillment of the
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Completing this document and degree would not have been possible without the endless support from so many individuals. The first round of thanks goes to my doctoral committee: Dr. Josef Hanson, Professor Mary Wilson, and Professor Matt Burns for their time and encouragement. I’m eternally grateful to my committee chairs, Dr. Paulina Villarreal and Dr. Randal Rushing. I don’t have enough words to express my gratitude for your mentorship.

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Lastly, a special thank you to Ben Moore for the wonderful music, participating in an interview, and discussing your comedy songs with me. You are a remarkable composer, and I am fortunate to have worked so closely with this music.
ABSTRACT


Ben Moore's comedy songs have found favor as the final song on recitals due to their humor. In addition to those themes, the songs have continued a compositional style using music-borrowing techniques. J. Peter Burkholder was the first researcher to codify a set of specific techniques outside the designation of "quotation" or "parody." Using the methodology of Burkholder, Moore's comedy songs and their uses of existing music can be analyzed and situated in the musical borrowing field of study.

The techniques found in Moore’s songs include paraphrase, quotation, stylistic allusion, quodlibet, and interjection. Paraphrase is when the borrowed music is altered from the existing music through changes in words, rhythm, or melody. Quotation occurs when a direct extrapolation from the original source is included in the new piece. Stylistic allusion references the music of a particular historical period or composer rather than a specific work. Quodlibet is when several borrowing techniques are used simultaneously or in quick succession. Interjection, a technique I defined, is when borrowed music interrupts the flow of the music and is short in duration.

Though Moore's contemporaries also use borrowing techniques, his comedic intent is unique to his songs and sets him apart from other contemporary composers of art songs. Analyzing each comedy song's range, tessitura, and composer's interpretation notes, in addition to defining and outlining the various music-borrowing techniques, demonstrates the differences in these compositions. This document will provide a performer's guide to each piece by showing
the intent of each borrowing technique, thus allowing the performer to understand the comedic moments more thoroughly.
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INTRODUCTION

Ben Moore’s works for voice have been performed on stages across America by singers such as Susan Graham, Deborah Voigt, Isabel Leonard, and Lawrence Brownlee. Among the music he has composed, the most distinct of his compositional output is his comedy songs. These songs are a unique contribution to the art song repertoire due to their comedic intent through the use of music-borrowing techniques and Moore’s compositional style, which combines classical and musical theater elements. While other composers such as William Bolcom wrote comedy songs like *Lime Jello Marshmallow Cottage Cheese Surprise*, few utilized borrowing techniques as the source of the comedy.

Discussing Moore’s comedy songs requires examining the music-borrowing techniques he used. J. Peter Burkholder was the first to codify these techniques. Other researchers have used “parody” as an all-encompassing term; however, Burkholder sought to specify instances of parody in his research with the music of Charles Ives. He advocated for musical borrowing to become a field of study and proposed a series of questions to answer for songs that use the specific techniques. The answers to the questions allow one to define the technique, understand the relationship between the new work and the existing music, and situate a composer’s music in the field of study. Using this methodology is important because it is the only one I could find.

Prior to Burkholder’s research, there was not a method for defining musical borrowing. The seven comedy songs by Moore have continued the compositional tradition of musical borrowing which were used as the source of humor. I will highlight the distinct qualities of Moore’s comedy songs by discussing his life, examining his compositional style, and analyzing the songs, including background information, the structure of each song, the music-borrowing techniques

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used, range and tessitura, interpretation guidelines, and comparison of his work to that of his contemporaries.

In Chapter One, I will provide a short biography of Moore including information from his website, other dissertations written about his music, and an interview. This biography will provide insight into his music education and inspiration for his compositional career.

Chapter Two will outline the music-borrowing techniques codified by J. Peter Burkholder, a notable musicologist whose research allowed this type of analysis. The same methodology Burkholder used in his analyses of Ives’ music will be used with Moore's music to determine the borrowing techniques used.

In Chapter Three, I will analyze the seven comedy songs that are available on Moore's website as of 2023. While he has composed other comedy songs, these are the only ones available to buy. The reason the others are unavailable are because the jokes in those songs are specific to the performers for whom he wrote the music. Each song's analysis will consist of background information, voice type, range, a discussion of the borrowing techniques used, and interpretation notes, if applicable. Additionally, the Royal Conservatory of Music (RCM) syllabus will be referenced to determine the appropriate level of singer needed for the songs when necessary. The RCM training system is a sequenced study to progress students from beginning to advanced levels. The students study at a particular level due to their technical abilities. They progress through levels by passing examinations.

In Chapter Four, I will compare Moore’s use of borrowing techniques to that of his contemporaries. The way Moore weaves tunes, comedy, and styles is a special addition to the classical repertoire. Additionally, I will advocate for the inclusion of humor in the song recital by

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providing sample recital programs. Often, recitals include standard selections from the Western classical canon. Humor contrasts that music and potentially attracts more audiences to classical music. The example programs show how seamlessly humor can be incorporated into a recital. They are also intended to inspire singers when programming Moore’s comedy songs. The chapter will conclude with final thoughts on the songs.
CHAPTER ONE

BEN MOORE

Biography

Ben Moore's life was influenced by music, though he initially did not think of becoming a professional musician. The composer and pianist was born on January 2, 1960, in Syracuse, New York. His parents were both artistic. His mother, Joanna, was a mezzo-soprano who sang with local companies in operas like Carmen. His father, Roger, was a painter and a physician. Moore and his five siblings were regularly surrounded by music. Moore's family attended a Catholic church with an accomplished choir performing the music of composers like Bach and Mozart. He and his siblings also performed in local operas where his parents sang. Moore said in an interview with me, "The operas that my parents were involved in, they put us kids, there are six of us kids in our family, we went into children’s choruses and Carmen and Tosca and so forth. La bohème when I was very small."

In addition to the classical music exposure, Moore was equally involved in musical theater. In elementary school, he performed the title role in Oliver! He remembers piano books lying on top of the piano. He recalled, "My mother was a wonderful pianist, so on the piano were scores of all kinds of…you know, Chopin, Bach, and Beethoven … musical theater scores that I loved to just play through at my leisure.”

This exposure to both classical music and musical theater would significantly impact his musical and compositional life.

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1 Ben Moore, interview by author, October 2022.

2 Moore interview.
As an undergraduate student at Hamilton College, Moore studied visual arts while following a pre-med track. Though those two areas were his focus, he took piano lessons and classes in music appreciation and music theory. He said, “In fact, at one point I felt like I was doing music more than anything else in college even though I certainly wasn’t majoring in it.”

After graduating, he moved to New York City. When asked about what made him change his focus to composition, he answered:

I never took it seriously. I never thought of myself as a composer in a serious way, even though I had toyed around with writing music, and I was constantly playing the piano and improvising. It was not until I was 29 years old, I believe, the guy I was in a relationship with just said, “Look, it seems to me that’s what you really want to do…” I was in New York to be an actor but he said, “you’re just constantly playing the piano and you have a lot of good stuff there, so at least take a course.” So I did. I joined what they call the BMI Musical Theater Workshop.

Moore constantly composed between 1990 and 1996 while he attended the BMI Musical Theater Workshop, working with musical theater composers such as Maury Yeston. Moore thought he would be a musical theater composer; however, he wrote his first classical composition at forty-one years old. Since then, he has primarily composed classical works. Examples of these compositions include the tenor song cycle *Dear Theo*, the soprano song cycle *So Free Am I*, and the baritone song cycle *Love Remained*. According to ASCAP, his most performed song is *The Lake Isle of Innisfree*. Additionally, he has composed operas, musical theater shows, choral music, and cabaret/theater songs. Today, he is most known for his comedy songs in addition to his art songs that are published in collections by G. Schirmer, such as the *G. Schirmer Collection*

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4 Moore interview.

5 Moore interview.

6 Moore interview.
of American Art Songs and Ben Moore: 14 Songs. He lives in New York with his husband, Brian Zeger, and continues composing.

**Compositional Style**

Moore’s music shows a mixture of influences from musical theater and classical. Moore said his compositional style was described best in an excerpt from *Classical Singer Magazine*, which reads: “You can find a breath of fresh air in the settings included in this volume … This composer is not afraid of the past, but rather embraces many of the most beautiful aspects of his artistic heritage while imbuing his work with its own personal colors and tones.”

This quote particularly rings true when analyzing his music's melodic, harmonic, and thematic aspects. Moore's melodic writing is the most captivating element of his music. Generally, his melodies move consonantly, with leaps restricted to fourths, fifths, and octaves. Example 1.1 shows a portion from “See How a Flower Blossoms,” highlighting the melody line moving stepwise with leaps reserved for fourths and fifths.

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7 Moore interview.

There are times when Moore deviates from this consonant structure. One of the composer’s most common melodic dissonances is a tritone, particularly in songs whose texts deal with unresolved feelings or tension. At the end of “Hold On” in measure 73 from Moore’s song cycle *Love Remained*, a song cycle based on texts that deal with LGBTQIA youth, he includes a tritone that clashes with the accompaniment. In my interpretation, this highlights the fact that while things do get better for LGBTQIA individuals if they “hold on” through the tough times, they will not always lead an entirely resolved and harmonious life.
Moore's melodies are tuneful and singable due in part to some of his musical inspirations, noted for their melodic writing. In his musical theater writing, he is inspired by composers like Richard Rodgers, Leonard Bernstein, and Stephen Sondheim:

I love Rodgers; even though he can cross over into some trite ditties, there's a purity of form and a satisfaction with pure harmonies sitting perfectly on the melody line. I just love that it's a distilled quality. It seems immutable, and it just really moves me. And then Bernstein for his passion and innovation with intervals and melodies. And Sondheim for the way he sets words and the whole intellectual stimulation along with the musical stimulation.8

When asked about his classical influences, he mentioned the following composers: Samuel Barber, Giacomo Puccini, Richard Wagner, Giuseppe Verdi, and Wolfgang Amadeus Mozart. He particularly favored Puccini in his youth and said he “just couldn’t get enough.” One of Puccini’s most potent compositional devices was his melodic writing, which inspired Moore to create melodically satisfying music.

When I asked whether he begins composing with the melody or harmony, he stated that melody and harmony often cannot be separated: “Sometimes the melody suggests the harmony without even hearing the chords. So they’re really inextricable in a sense.”9 This statement is

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8 Moore interview.

9 Moore interview.
evident when, in his harmonic writing, he experiments with unexpected modulations and large leaps, elements associated with modern music writing. It remains grounded in tonality yet builds on the expanding harmonic language beginning in the twentieth century. Example 1.3, Moore begins his song *Requiem* in A-flat major, outside the key area established by the key signature. The chord progressions and the key signature establish C-major using borrowed chords from the parallel minor; however, he begins the vocal line in A minor while maintaining a consistent harmonic progression from there. This is one example of how Moore can compose in unexpected and traditional harmonic languages. Additionally, Moore uses seventh chords and ninth chords occasionally. The chords add richness to the harmonic language, allowing Moore to modulate to unrelated keys easily.

Along with his melodic writing and harmonic language, Moore also deals with topics of interest to the human experience. He enjoys themes with "high stakes," such as life-or-death decisions and unrequited love, which is one of his favorite themes due to its passion and drama.10 Another essential theme to the composer is LGBTQIA issues. He often uses texts representing that group of people, such as in his *Love Remained* song cycle.

10 Moore interview.

The cycle includes speeches by gay politicians Harvey Milk and Joel Burns as well as transcripts from YouTube videos that are part of the "It Gets Better" project, which is a nonprofit with a mission to help LGBTQIA youth across the world. These videos served as a hopeful message to those teenagers during the rising suicide rates among the LGBTQIA community.

When asked about his compositional process in choosing texts or themes, he said that there are ideas he wants to write about, but he waits for the right opportunity. For example, he wants to write about religion and the struggles people sometimes have with it, but he has yet to find the correct text to use. Another unique aspect of Moore’s use of text is that he often writes them himself. For example, the *Cabaret and Theater Songs* available for purchase on his website include seven songs with music and text by the composer. In contrast, many composers

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11 Moore interview.
collaborate with living authors, or they set the writings of deceased poets or playwrights to music.

Moore’s melodic writing, harmonic language, and preferred thematic material make his music identifiable. While he may have limited traditional training as a composer, he has an ear for writing expertly crafted music that often surpasses contemporaries with more formal training.
CHAPTER TWO

DEFINING THE MUSIC-BORROWING TECHNIQUES

James (J.) Peter Burkholder is a renowned musicologist known for his revisions of *A History of Western Music* and the *Norton Anthology of Western Music*. His study of the music of Charles Ives resulted in the classification of various music-borrowing techniques.¹ Though he was not the first researcher to recognize musical quotations in Ives's music, Burkholder was the first to differentiate the techniques used. Researchers before Burkholder called the instances of musical borrowing "quotations." He found through his study that Ives borrowed music in various ways. He stated, “Dividing Ives’s uses of existing music into types allows us to see more clearly his process of adaptation in individual works and to group together pieces that use similar procedures.”² Using this same typology established by Burkholder, other researchers can analyze the music of composers who use existing music in their compositions, such as I have done with Moore’s comedy songs.

In an article titled "The Uses of American Music: Musical Borrowing as a Field," Burkholder discussed the evolution of using existing music throughout history.³ Discovering this evolution prompted Burkholder to advocate for musical borrowing to become a field of study.⁴ The article continued with Burkholder’s discussion of how to define this new field. He proposed a series of questions and answers that can be used to understand the type of borrowing

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techniques used by a composer in a particular work and explain how the new music relates to the existing music. The questions are:

1) What is the relationship of the existing piece to the new work that borrows from it?
2) What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part?
3) How does the borrowed material relate to the shape of the new work?
4) How is the borrowed material altered in the new work?
5) What is the function of the borrowed material within the new work in musical terms?
6) What is the function or meaning of the borrowed material within the new work in associative or extramusical terms, if any?""
Burkholder’s questions, one can better understand Moore’s use of the following techniques in his comedy songs: paraphrase, quotation, stylistic allusion, quodlibet, and interjection. Understanding the use of each technique may also aid vocalists’ and pianists’ preparation for future song performances.

Burkholder wrote an article where he traced borrowing techniques in various genres of American music. He traced the use of musical borrowing by hymnodists in colonial times and instances of borrowing in popular music and musical theater. However, his commentary on classical music is most important in discussing how Moore’s compositions differ from others because his music is classical. Burkholder stated that American composers have often borrowed from folksongs or other national melodies. An example of this is Ives’s General William Booth Enters Into Heaven, which incorporates music from the hymns “Are You Washed in the Blood” and “There is a Fountain Filled with Blood.” Interestingly, Moore’s use of musical borrowing differs from the observations made by Burkholder. While Moore did use music of the past, he did not use it to relate to past musical traditions, as was mentioned in the article. He used arias, art songs, and piano works because of his familiarity with that music. Furthermore, he used the music for comedic purposes and relatability to the audience. Lastly, Burkholder stated that composers have used music-borrowing techniques to blend genres since the 1980s. An example he cited was Philip Glass’s Low Symphony, which borrowed from David Bowie and Brian Eno’s recording Low. This synthesized pop with symphonic music.

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music from different periods, the music is part of the same classical genre, thus differing from the claim made by Burkholder.

The various borrowing techniques are discussed in order of most utilized beginning with paraphrase, which Moore used most often in his music. The answers to the questions are to be used as a general overview.

**Paraphrasing**

Paraphrase is defined in the Merriam-Webster Dictionary as “a restatement of a text, passage, or work giving the meaning in another form.”  

The definition of paraphrase is the same in music. The technique was popularized in the 15th and 16th centuries with parody masses, antiphons, and hymns. Well-known music was often included in new works with slight rhythmic and melodic variation, but the familiarity was not obscured. According to Burkholder, paraphrase is a technique that uses existing music and creates a variation of it for a new piece. However, he tends to view paraphrase as a large-scale variation rather than an alteration of a few notes. While that was the style in which Ives composed, Moore used a similar technique with less variation. When analyzing the songs, several instances of borrowed material vary slightly from the original music. Using the literal definition of paraphrasing in the context of Moore’s compositional technique, one sees how the slight variation of existing material matches the description. When answering the questions Burkholder posed in “The Uses of Existing Music:

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13 Burkholder, All Made of Tunes, 37.

14 Burkholder, All Made of Tunes, 39.
Musical Borrowing as a Field,” there is a standard answer to each instance of borrowed material, the summarized version of which is presented below.

**What is the relationship of the existing piece to the new work that borrows from it?** Most often, the works relate to each other by genre. The most common existing pieces are operatic arias from the standard repertoire, such as “Voi che sapete” from *Le nozze di Figaro*, as found in Example 2.1, and “Avant de quitter ces lieux” from *Faust*. Other borrowed music comes from art songs like *Die Forelle*. The remaining existing pieces are from the movie *Blazing Saddles* or are from the classical instrumental canon like Rachmaninoff’s Piano Concerto No. 2. Since the comedy songs are written for voice and piano, the borrowed music is incorporated easily due to the instrumentation of the original material.

**What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part?** Moore uses the melody as the main element alluded to in the new work. Using the melody as the borrowed material in a comedy song creates an immediate connection with most classical audience members. While classical music listeners may not know the words to *Die Forelle*, they potentially know the melody. Though Moore uses the melody as the main borrowing source, he only uses a fragment when he paraphrases. For example, in *I’m Glad I’m Not a Tenor*, the opening accompaniment figure in “Nessun dorma” from *Turandot* is used for two measures. The inclusion of the aria at the beginning of the comedy song sets up the comedic argument about the beauty of baritone versus tenor arias.

**How does the borrowed material relate to the shape of the new work?** The primary purpose of the borrowed material is to structure the comedy. For example, the “Pilgrim’s Chorus” from Wagner’s Tannhäuser used in Moore’s Wagner Roles emphasizes the beauty of Wagner's music. Through Moore's text, the audience learns that the singer has complained about wanting to sing lighter operatic roles. This juxtaposition of music and text creates comedic conflict due to the glorification of Wagner's music in the song, while the text speaks of the singer's resentment.

Another example is "Voi che sapete" from Mozart's Le nozze di Figaro in Moore’s Sexy Lady. The music of the aria takes on another characteristic when the singer performs the tune with new text--that is, the paraphrased material. The singer complains about only playing pants roles; however, the pianist reminds the singer of the beautiful arias performed by pants roles. It is important to note that paraphrasing is the technique Moore uses most frequently in his compositions. He often reworks original material to fit his new text. The text is used to convey the story of the work, but the music is the delivery.
The paraphrased material becomes part of the new melody. In Example 1.1, the melody of “Voi che sapete” serves as the basis of the song’s melody in that moment. Remembering Moore’s discussion of melody and harmony being inextricable, the melody of “Voi che sapete” serves as the harmonic progression.\footnote{Moore interview.}

**How is the borrowed material altered in the new work?** Often, the borrowed material is altered by changing the words. In the case of “Nessun dorma” in *I’m Glad I’m Not a Tenor*, the melody is presented in the vocal line; however, the text has been altered, as shown in Example 2.2. When adding new text, Moore often changes the rhythmic values to fit the new syllabic structure. In Example 2.2, Moore also changed the key to fit the music preceding this paraphrased moment. This one example from *I’m Glad I’m Not a Tenor* encapsulates Moore’s alterations in the remainder of the comedy songs.

**What is the function of the borrowed material within the new work, in musical terms?** The borrowed material often serves as the melody for a particular moment. In *Wagner Roles*, the “Liebestod” from *Tristan und Isolde* is paraphrased with new words and enharmonic spellings. This borrowed material becomes the new melody for four measures in the new work. However, it can function as the thematic material for an entire piece. *I’m Glad I’m Not a Tenor* incorporates “Nessun dorma” throughout the song as the basis of the theme. These two examples provide a generalized view of the musical function of the paraphrased material.

Example 2.3 Giacomo Puccini, “Nessun dorma” (Milan: G. Ricordi, 1926), 3.

The paraphrased material also supports the theme of the song, *I’m Glad I’m Not a Tenor* is about a singer pleading to the audience that baritone arias can be as beautiful as tenor arias, if not more beautiful. The singer mentions “Nessun dorma” earlier in the song, so the paraphrased material in Example 2.2 is from the aria mentioned by the singer. Another example is Moore’s use of the “Liebestod” in *Wagner Roles*. It further supports the theme of reminding the singer of the music of Wagner while they attempt to convince themselves that they are tired of it.
What is the function or meaning of the borrowed material within the new work in associative or extramusical terms, if any? For most music-borrowing techniques Moore uses, the extramusical function is to add comedy or serve as the musical punchline. For example, in *Sexy Lady*, each paraphrased moment is to remind the singer of the beautiful music performed by mezzo-sopranos in pants roles such as “Voi che sapete” from *Le nozze di Figaro* and “Hab mir’s gelobt” from *Der Rosenkavalier*. Beyond the comedy, the borrowed material serves as the conflict. The plot of *Sexy Lady* is that the singer is tired of playing male characters in operas and wants to convince the audience they can be a “sexy lady” on stage. The paraphrased arias from famous pants roles in the operatic repertoire create tension between the singer’s desire to distance themselves from those roles and the reality that they are important to their career.

Paraphrase occurs when the text, rhythm, and tonality of the borrowed material is altered. The paraphrased material is often a few measures, which varies significantly from the moments of direct quotation.

**Quotation**

Burkholder said that quotation is an insufficient word to describe all instances of musical borrowing. So, he developed new and more accurate terms. He said that quotation was used as an all-encompassing word to describe an instance of musical borrowing. However, the specific technique is dependent on various factors, which are answered through the questions posed by Burkholder. In Ben Moore’s comedy songs, quotation is an accurate description of one technique used. While the use of quotation mirrors paraphrase in some regards, the difference lies in using the original key, text, and accompaniment.

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What is the relationship of the existing piece to the new work that borrows from it?

Quotation often uses the original key or includes the original words, even if the entire work is not borrowed. The relationship serves a similar function as paraphrasing does. The original works are arias, piano pieces, or art songs inserted into a new composition. The selections are from the classical canon, which directly relates to Moore’s comedy songs as they share the same genre. The instrumentation, voice and piano, is the same between the borrowed material and the songs.

What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part? Often, entire sections of the existing work are inserted into the new work. For instance, one quoted song is Caro mio ben in Moore’s I Love Teaching Voice. While the accompaniment is slightly reduced, it maintains the original key in the medium-high version of the G. Schirmer publication 24 Italian Songs and Arias. The pianist is heard singing the original words, and the singer uses new words a few measures later. While there are paraphrasing elements due to the addition of new words, it is closer to a direct quote with the accompaniment, key, and original words used earlier in the phrase. The comparison of the new work with the original appears in Examples 2.4 and 2.5.

How does the borrowed material relate to the shape of the new work? Much the same as in with paraphrasing, quotation is used to shape the comedy. For example, in measure 197 of I Love Teaching Voice, Erlkönig is used after the singer sings, “Before long, even though people swear that I wouldn’t, I’ll make all my students sing things that they shouldn’t!”17 Moore quotes the original accompaniment and words for six measures to emphasize an art song that would not be suitable for young singers. This weaving of new material with existing material is typical of

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Moore’s compositional style in these comedy songs. The way in which he does that is through establishing the original key earlier in the work or modulating to it. In Content to be Behind Me, the composer quotes Rachmaninoff, Piano Concerto No. 2, beginning in measure 141. Moore modulates to E-flat major, the original key of the concerto, by using the common tone F shared between the D-flat major chord in measure 140 and the F dominant-seventh chord in the downbeat of measure 141. This is one example that shows how the composer incorporates quoted material in a way that does not interrupt the harmonic or melodic flow of a song.

How is the borrowed material altered in the new work? For this music-borrowing technique, much of the material remains the same. Usually, the only modified aspect of the piece is the length. In his comedy songs, Moore includes portions of the original work. For example, in Content to Be Behind Me, seventeen measures of the third movement of Rachmaninoff’s Second Piano Concerto are used and directly quoted in the new work. For other works, such as Caro mio ben used in I Love Teaching Voice, Moore may slightly alter the accompaniment while maintaining the original harmonic language. For instance, in Examples 2.4 and 2.5, one sees the new accompaniment as compared to the original. The harmonic language is still intact; however, Moore reworked some chords to add an extra octave in the bass, as in measure 83 in I Love Teaching Voice or the fuller chord in measure 81.

What is the function of the borrowed material within the new work, in musical terms? The borrowed material is used as part of the new melody. I Love Teaching Voice contains Moore’s most frequent use of quotations in his comedy songs. The first instance is the use of Caro mio ben in measure 81. Not only is the accompaniment from the borrowed material used, the melodic phrase and even the text are also used to create lyrics for the new work. This pattern occurs again in measure 201 with Erlkönig. However, the borrowed material does not always serve as the
melody alone. In *Content to Be Behind Me*, Rachmaninoff’s Piano Concert No. 2 is used as the accompaniment beginning in measure 141.


What is the function or meaning of the borrowed material within the new work in associative or extramusical terms, if any? Like other music-borrowing techniques used in the comedy songs, the function is often to provide humor. In the case of the Rachmaninoff example, there is growing tension between the oblivious singer and the plights of the collaborative pianist. Eventually, the pianist has had enough of playing Schubert's Die Forelle and transitions into the piano concerto to showcase their talents. The singer returns by saying, “Content to be behind me, I thought he felt that way. Oh well, too bad, there’s nothing to add except…boy, oh boy, can that guy play!” There is a resolution between the singer and the pianist and a recognition of the pianist’s talents. In I Love Teaching Voice, the pianist sings Caro mio ben first. There is a supposed dialogue between the singer and the pianist as if the singer is taking on the role of the voice teacher where the singer then ends up singing the tune with new words, “Caro mio ben, please tell me when I’ll never hear this music again.” It is a tongue-in-cheek moment for audience members who have been in or taught voice lessons. Caro mio ben is one of the first Italian songs often given to new singers, so repeating the song over the years can fatigue teachers.

**Stylistic Allusion**

Burkholder defines stylistic allusion as “alluding not to a specific work but to a general style or type of music.” This allusion can be as simple as an Alberti bass accompaniment to mimic the Classical period or as complex as mimicking the chordal structure of a particular aria or art song. Burkholder explained in his research of Ives’ music that the composer alluded to a specific style of music without alluding to a particular piece. One such work is Ives’s Romanzo.

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18 Burkholder, All Made of Tunes, 39.
19 Burkholder, All Made of Tunes, 268.
di Central Park. Ives borrows the stylistic elements of the salon style with sentimentality, form, and harmonic language. The reference to a specific style is one of the defining features of the technique. Stylistic allusion differs from paraphrasing because it does not reference a specific piece but refers to a general style, period, or technique. Answering the questions posed by Burkholder will reveal the intent in the music of Moore.

**What is the relationship of the existing piece to the new work that borrows from it?** Often, there is no direct relationship between the new work and the existing material. The main reason is that Moore is not borrowing from a particular work but rather from a style. While the shared feature between the alluded works and the comedy songs is the classical music genre, the works themselves are removed from each other. Moore is inserting old styles into a 21st-century song. In *Wagner Roles*, he wrote a Rossini-inspired cadenza to articulate the singer’s desire to perform coloratura roles. If Moore were to incorporate a nineteenth-century cadenza into one of his other art songs, it may feel out of place. The allusion works in this example due to the theme of the song. So, while the two works have no direct relationship, they are connected through theme.

**What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part?** Several elements are alluded to in the new work. Example 2.6 demonstrates rhythmic gestures and melodic shapes to allude to a particular style. In Moore’s *Wagner Roles*, the singer complains about always having to sing the music of Wagner and wishing to sing “lighter” music. The tempo for this section is marked “steady, bright,” with the quarter note at 135 beats per minute (BPM). The triplet figure alludes to a light and almost coloratura-like style, with the leaps in the melody shown in measures 12 and 15 referencing the style of singing light sopranos might encounter in their arias.

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Another element that is alluded to is a period-appropriate style of singing. In *Wagner Roles*, as the singer continues wanting to perform a different kind of music, they sing, “But, think of Rossini’s leading gals who get to show off, they get to show off.” On the last “off,” Moore composed a cadenza that spans two octaves, uses a trill, and ends with a final descending scale. Moore did not reference a particular Rossini aria with this cadenza but alluded to a stylistically-appropriate cadenza found in the bel canto repertoire. Example 2.7 shows the moment in Moore’s piece and, for comparison, Example 2.8 is a cadenza found in “Naqui all’affanno” from Rossini’s *La Cenerentola*.

The one time that Moore strayed from the original definition of stylistic allusion is in *I’m Glad I’m Not a Tenor*. As stated earlier, stylistic allusion is not an allusion to any specific work but rather a style of music. However, in measure seven of his song, Moore alludes to the
harmonic progression of “Nessun dorma.” In the original work, the aria is in G major with a repeated chord in the beginning that includes pitches E-flat, F-sharp, B-flat, C, and D. The melody of *I’m Glad I’m Not a Tenor* is in B-flat major with a sudden shift to G-flat major and a chord spelled with the notes E-flat, F-flat, G, C-flat, and D-flat. While these two chords have no direct similarity, each sound is similar enough that audience members recognize it as the sounds of the chord in “Nessun dorma.” In other words, Moore used a similar harmonic language to allude to a work without paraphrasing it.

**How does the borrowed material relate to the shape of the new work?** The stylistic allusions are seamlessly woven into the melody or accompaniment so as not to interrupt the song's flow unless that is the purpose, like with the cadenza mentioned in *Wagner Roles*. The alluded material is often used in the accompaniment rather than the vocal line.

**How is the borrowed material altered in the new work?** Due to the material added in the new work being an allusion to a style, there is nothing to necessarily change. However, there are times when Moore simplifies the allusion. For instance, the Rossini cadenza in Example 2.8 is more complicated melodically. In contrast, the stylized cadenza used by Moore in *Wagner Roles* is more straightforward in its structure while still maintaining the integrity of the style.


**What is the function of the borrowed material within the new work, in musical terms?**

Musically, the borrowed style is used primarily in the accompaniment. In *The Audience Song*, there is an instance of stylistic allusion. The accompaniment mimics the tremolo in a string
section; the voice adds to the stylistic allusion with a Mozart-like turn in the voice and with an optional cadence designated by the composer's *ad-lib* addition on the fermata. This is shown in Example 2.9. Additionally, the stylistic allusion is used as a type of word painting in that the accompaniment that follows always highlights what was previously sung. In *The Audience Song*, the voice mimics a turn that one may find in a Mozart opera after the singer sings the word “Mozartian.”

![Example 2.9 Allusion to Mozart-like turn. Ben Moore, The Audience Song (New York: Benjamin C Moore Publishing, 2005), mm. 48–52.](image)

**What is the function or meaning of the borrowed material within the new work in associative or extramusical terms, if any?** As with the other music-borrowing techniques, the extramusical function is comedy. However, the humor is slightly different with stylistic allusion. The new material is often a quick allusion to a style, such as in Example 2.10. It may go unnoticed by the audience members, but if they listen to the text and accompaniment carefully, they will pick up on the reference. Due to their subtleties, Moore included text before their
inclusion. It helps guide audience members to the comedic moments and the performers while learning the music.


Stylistic allusion is a trickier technique to identify due to its subjectivity; however, Moore makes it objective with the inclusion of text as well as textures in the accompaniment that seem to be separate from what comes before and after them. The thirty-second notes in the previous example are not repeated in the song, and those rhythmic values differ from those before and after. These further assist audience members with hearing the allusions that Moore included.

**Quodlibet**

Burkholder defines this borrowing technique as “combining two or more existing tunes or fragments in counterpoint or in quick succession, most often as a joke or technical tour de force.”21 This combination of borrowed material into a patchwork that serves a programmatic function creates melodic intrigue in several instances of Moore’s music.

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What is the relationship of the existing piece to the new work that borrows from it? Moore employs this borrowing technique when he is using material from an aria or piano concerto. In either instance, the inherent structure of the borrowed material is maintained. That is, the original medium remains the same. For example, in *Content to Be Behind Me*, Rachmaninoff’s Piano Concerto, no. 2 is inserted in measures 132 and 133. This occurs after the singer sings Schubert’s *Die Forelle*. Moore uses the sixteenth note pattern in the Schubert song as a connecting feature between the two works to move effortlessly in and out of each piece. This method is one way in which Moore can combine two works that may be incongruous and create a new art song.

What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part? Moore finds the melody the most important part of any work. That is no exception when he borrows material. He incorporates the main theme into his works. Another example is in *I’m Glad I’m Not a Tenor*. In this song, the singer begins singing beautiful baritone arias that rival the ones often given to tenors. One aria the singer performs is “Avant de quitter ces lieux” from Charles Gounod’s *Faust*. As the singer sings, the pianist moves into the harmonic structure of “Nessun dorma” in measure 48, which causes the singer to begin singing the aria melody beginning in measure 49 and ending in measure 53. This can be seen in Example 2.11.

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22 Moore interview.
Example 2.11 Quodlibet of “Avant de quitter ces lieux” and “Nessun dorma.” Ben Moore, *I’m Glad I’m Not a Tenor* (New York: Benjamin C Moore Publishing, 2007), mm. 44–49.

This cycle repeats with the arias “Il balen” from Giuseppe Verdi’s *Il Trovatore* and “O du mein holder Abendstern” from Richard Wagner’s *Tannhäuser*. Often, the melody is most recognizable to listeners. If one were to say, "Sing the *Star-Spangled Banner,*" then most would know the melody and rhythm even if they do not know all the words. The same is true when Moore incorporates borrowed material into a new work. The melody is most often immediately recognizable, even if the words are changed or omitted.

**How does the borrowed material relate to the shape of the new work?** The borrowed material shapes the melody of the new work. In the case of *I’m Glad I’m Not a Tenor*, the sections stand out as separate from the whole song due to the departure from Moore’s original melody. However, the individual sections fit into the overall context of the song’s trajectory.

Example 2.12 shows the inclusion of the Rachmaninoff, Piano Concerto No. 2 in *Content to Be Behind Me* and how it is included between the accompaniment to Schubert's *Die Forelle*. 

![Music notation](image)
Example 2.11 from earlier also exemplifies the seamless inclusion of borrowed material into the inherent structure of the song. This also creates a contrapuntal melody with the layering of different works together or in succession.

Example 2.12 Quodlibet combining of *Die Forelle* and Rachmaninoff Piano Concerto no. 2. Ben Moore, *Content to Be Behind Me* (New York: Benjamin C Moore, 2004), mm. 131–135.

Outside musical elements, quodlibet develops conflict in the song further. Example 2.11 shows the succession of a paraphrase of “Il balen” with a paraphrase of “Nessun dorma” using the former aria’s accompaniment. My interpretation is that it creates a battle between baritone and tenor arias, which reinforces the plot of the song.

**How is the borrowed material altered in the new work?** The borrowed material in *I’m Glad I’m Not a Tenor* is altered by changing or omitting the words. The three main arias paraphrased are “Avant de quitter ces lieux,” “Il balen,” and “O du mein holder Abendstern.” These three arias have changed words, but the *quodlibet* technique occurs when Moore incorporates "Nessun dorma" into the melody immediately following the arias as if that is the way the arias are performed. There is no instance in this song where the original words are used in quodlibet. In the other song mentioned, *Content to Be Behind Me*, Moore maintains the medium of the borrowed material. While it initially does not serve as an accompaniment, it keeps the primary
instrument: the piano. The only alteration made is the length of the material; however, that is typical of all the borrowing techniques used by Moore.

**What is the function of the borrowed material within the new work, in musical terms?** The borrowed material is the new work’s melodic structure and thematic material. They are patched together, and the audience may miss their inclusion. Quodlibet creates a contrapuntal melody that Moore can use as a recurring compositional device, which he did particularly in *I’m Glad I’m Not a Tenor*. The quodlibet between *Die Forelle* and Rachmaninoff’s Piano Concerto, No. 2 creates a type of subject and answer that becomes the basis of Moore’s composition rather than just being a part of it.

**What is the function or meaning of the borrowed material within the new work in associative or extramusical terms, if any?** As previously mentioned, the quodlibet moments are part of the comedic story. These moments provide the most comedy. In *Content to Be Behind Me*, if Moore did not include the piano concerto during the song the singer performs, then it would not effectively express the exasperation of the pianist. The quodlibet moments in *I’m Glad I’m Not a Tenor* present a semi-haunting quality. "Nessun dorma" is the one tenor aria the singer is tired of being defined as "beautiful." Instead, he presents three more beautiful arias to the audience while the pianist ends each example with a reintroduction of “Nessun dorma,” thus annoying the singer. Towards the song’s end, in measures 87 through 96, the singer unsuccessfully tries to sing "Largo al factotum" from *Il barbiere di Siviglia* and “Votre toast, je peux vous le rendre” from *Carmen*. At the same time, the pianist plays various rhythmic variations of "Nessun dorma." This can be seen in Example 2.13. It eventually leads to the singer exclaiming "No!" Moore could have decided to write the baritone arias in quick succession;
however, his inclusion of "Nessun dorma" in the accompaniment creates tension and heightened comedy while resulting in a quodlibet.

Quodlibet creates a patchwork of melodies that Moore uses to create tension, whether it be an argument between baritone and tenor arias or a fight between the singer and pianist. This technique allows for multiple simultaneous musical references, thus adding further complexity to the composition.


**Interjection**

Using the guidelines set forth by Burkholder's analyses of the music of Ives, another borrowing technique used by Moore did not have a designation. It occurred five times in four comedy songs. Due to its frequent use in the same manner, I chose to define the new technique. *Interjection* is when Moore includes borrowed material that is out of character from the rest of
the song and is a beat or two in duration. The material is often paraphrased, as shown in Example 2.14; however, Moore’s other uses of paraphrase occur for several measures. Interjection is often short in duration. Also, unlike paraphrase, Moore intentionally disconnects the borrowed material from the music before and after it. Example 2.14 shows the thirty-second note pattern from the opening of *La bohème*, which differs from the rhythmic characters surrounding the interjection. Additionally, an interjection does not serve as the song’s melodic structure. They are too quick to be part of the melody, and because of that, they audibly interrupt the song.

Answering the same questions set forth by Burkholder, one can find purpose in these interjection moments.

**What is the relationship of the existing piece to the new work that borrows from it?** The borrowed material is from the operas *Die Walküre, La bohème*, as well as Rachmaninoff’s Piano Concerto, No. 2. The comedy songs featuring interjections are about operas or the woes of a pianist, so their inclusions are not wholly out of place. The singer references the operas in the new works, forming a commonality.

**What element or elements of the existing piece are incorporated into or alluded to by the new work, in whole or part?** The melody, rhythmic structure, and harmonies are included. The original key for each borrowed passage is altered to accommodate the key of the new work; however, the identifiable features are intact. Example 2.14 shows one example of an interjection.
Example 2.14 The opening of *La bohème* is interjected in m. 31. Ben Moore, *We Love the Opera* (New York: Benjamin C Moore Publishing, 2004), mm. 30–32.

Notice that the melodic shape and intervals have remained the same as compared to the same motive found at the beginning of *La bohème* in Example 2.15. The rhythm is altered slightly to fit the new time signature 4/4 instead of the original 3/8. However, the descending chromatic motive and the semblance of the original rhythm are enough to alert audiences to this borrowed moment.

Example 2.15 Giacomo Puccini, *La bohème* (Milan: Ricordi, 1897), mm. 1–5.

**How does the borrowed material relate to the shape of the new work?** The interjections are part of the accompaniment in the new work. They serve as musical punctuation to words sung by the singer. For example, in *We Love the Opera*, the male singer mentions his love of Puccini’s music, particularly the arias of Mimi in *La bohème*. Immediately after that statement, the pianist
plays the opening melody to “Mi chiamano Mimi.” This can be seen in Example 2.16 compared to the aria in Example 2.17.

Example 2.16 Brief moment of “Mi chiamano Mimi” from La bohème in m. 33. Ben Moore, We Love the Opera (New York: Benjamin C Moore Publishing, 2004), m. 33–34.


**How is the borrowed material altered in the new work?** The original key and rhythmic values are changed slightly. For example, Example 2.16 shows the melody based in B-flat major, whereas the original is in D major, as found in Example 2.17. The rhythm of the music motif found in Examples 2.14 and 2.15 is changed to fit the time signatures in both works. The
alterations of the key or rhythm do not detract from their recognizability for audience members and performers.

**What is the function of the borrowed material within the new work, in musical terms?**

Musically, the borrowed material serves as the accompaniment. Each time, an interjection is written for the pianist to play. The singer sings about the material before the pianist plays it. Interestingly, this does not occur in *Content to Be Behind Me*. The key change found in measure 129 heightens the tension between the singer and pianist, so the concerto punctuates that tension.

**What is the function or meaning of the borrowed material within the new work in associative or extramusical terms, if any?**

The borrowed material adds to the topical material of the song. In *Wagner Roles*, the singer is complaining about the structure of Wagner’s compositions. The next interjection is part of that same topic as it is from Wagner’s *Die Walküre*, shown in Example 2.18. Similarly, in *We Love the Opera*, the couple is bickering about what type of opera to see. The male singer speaks of his love of Puccini and the role of Mimi. Thus, the interjections occur from *La bohème*. Also, the material serves as the punctuation for what was previously said.

As outlined in this chapter, a baseline understanding of Moore’s use of borrowing techniques is necessary for effective analysis and performance of his songs. While he may not have known Burkholder’s names for each technique, he continued in a tradition that Burkholder identified in the music of Charles Ives. Knowing the music-borrowing techniques will allow performers to understand the songs more fully and make choices in their delivery of the songs.
CHAPTER 3
PERFORMER’S GUIDE TO THE COMEDY SONGS

This chapter is intended to be used as a performer’s guide to the seven comedy songs by Ben Moore. The material discussed will aid the singer and pianist as they study the music. I include background information for each song, the range and tessitura, and the appropriate level of performer based on criteria found in the Royal Conservatory of Music (RCM) Syllabus. Finally, I discuss the structure of each song, along with a list of the borrowing techniques used, and I provide interpretation suggestions as needed. Interpretation is a personal choice for musicians; however, there are moments in the songs that should be observed due to their comedic value. This chapter is not intended to tell the singer how to perform the song; however, I intend to make the singer and pianist aware of the structure of the songs, including borrowing techniques. Due to this, fewer printed examples are used because the performers are assumed to have access to the scores while reading the chapter. Moore often indicates the selection from which he borrows in his comedy songs. I included printed examples in the document when those designations were not made.

The RCM syllabus is a teaching system used to train musicians and have them progress through different difficulty levels. There are twelve levels: preparatory, levels one through ten, and lastly, the associate diploma (ARCT). I assign an RCM level for a comedy song if it is not ARCT level. If one uses the RCM Voice Syllabus as a guide for appropriate repertoire by level, then Ben Moore's song I would in that sweet bosom be is listed as a level ten piece.¹ Example 3.1 provides an example of the melodic contour and harmonic language of Moore’s song I would in that sweet bosom be. The range of this song is from C4-E5, which is smaller than any of the

comedy songs. The song does not require the singer to sing in the passaggio for extended periods. There are no changes in mood or tempo as one experiences in the comedy songs. These indicators suggest that most of the comedy songs exceed the difficulty of level ten, according to the RCM syllabus. A discussion of the RCM voice syllabus is included for the comedy song if it is advised that a singer outside the ARCT level can perform the song.

Example 3.1 Ben Moore, “I would in that sweet bosom be,” in Ben Moore: 14 Songs (New York: G. Schirmer, 2006), mm. 5–12.

While other comedy songs are listed on Ben Moore’s website, they are not purchasable because the jokes are specific to the person for whom they were composed. For instance, We’re Very Concerned was written for the same Metropolitan Opera performance as The Audience Song. However, the jokes are specific to former managing director Joseph Volpe. The seven comedy songs available for purchase include jokes accessible to the general performer.

Each comedy song follows a similar structure. An introduction lasts about a page before the main melody appears. In five comedy songs, the main melody is in a different key than the

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2 Ben Moore, interview by author, October 2022.
introduction. *Sexy Lady* and *I Love Teaching Voice* are the two songs that do not follow the pattern due to their retention of the initial key established at the beginning of the song. The primary melody is then interrupted by the inclusion of borrowed material. This can be abrupt, such as in *Sexy Lady* when "Voi che sapete" is introduced with the original music, or subtle, such as in *We Love the Opera* with the interjection of music from *La bohème*. Following the borrowed material is an accelerated section to build tension. An example of this occurs in *I Love Teaching Voice*. In it, the singer complains about lacking languages to swear in. This moment is written syllabically and uses leaps of sixths and fourths to create an erratic effect. In *I'm Glad I'm Not a Tenor*, the singer performs the arias “Largo al factotum” and “Votre toast” in succession. *The Audience Song* does not include a section as easily identifiable as the other songs. However, what follows the accelerated section is a short reprise of the main melody preceded by a break in the vocal line. The short reprise typically concludes with a climactic ending. While the songs may vary in length of sections, they tend to follow the same structural format.

**Wagner Roles**

*Wagner Roles* was the first comedy song composed by Ben Moore. It was composed in 2001 for Deborah Voigt, a dramatic soprano, who was particularly well-known for performing Wagner’s operas. Moore's husband, Brian Zeger, was playing for her concerts and mentioned to Moore that she wanted a comedy song. She loved the song Moore composed for her and included it in a song recital at Carnegie Hall in 2004.³ The song is the lament of a Wagnerian soprano who would prefer to sing lighter and funnier roles. It contains borrowed material from Wagner's operas and a coloratura cadenza.

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³ Moore interview.
A dramatic soprano is not necessary to sing this music; however, it would be ideal. The range is A-flat\textsubscript{3} to B-flat\textsubscript{5} with a tessitura of E-flat\textsubscript{4} to E-flat\textsubscript{5}. The soprano is expected to maintain a buoyant and flexible singing style while performing the song. Moore composed the main melody with triplets and leaps that mimic the style of a lyric soprano’s melodies in operas by Rossini or Johann Strauss, as seen in Example 3.2 in measures 18 through 20.

While the melody and harmony of the song are not tricky, it is better suited for someone with experience performing Wagner's music to achieve the comedic result. It is not a song suited for undergraduate singers. The youngest performer who should attempt this song is a singer completing graduate studies who has established an even vocal range and has the necessary flexibility. A younger singer will not have had the same experiences with the music of Wagner.
*Wagner Roles* begins with an introduction that lasts until measure 10 when the main melody is presented. The main theme is then interrupted by the first use of paraphrase in the pickup to measure 27. Wagner's "Liebestod" or "Mild und leise" from *Tristan und Isolde* is the basis of the new melody. While the same key signature is used in the comedy song as in the Wagner aria, Moore changes the words and accompaniment enough that a paraphrase results rather than a quotation. In addition to the change of words, he only uses the opening four measures of the aria to make the audience aware of the borrowed material. Still, he does not use the aria in a prolonged manner. The length of the borrowed material is another indication of a paraphrase. A reprise of the main melody begins in measure 34 before the stylistic allusion is used beginning in measure 41. Moore composes a cadenza in measures 41 to 45 while the singer sings "show off." Composers of the bel canto era, like Rossini, would often write out the cadenza they wanted the singer to use while allowing the singer to change it to suit their particular capabilities.\(^4\) This cadenza in *Wagner Roles* is a stylistic allusion to the type of cadenzas Rossini composed in his operas. If the singer wants to be historically accurate, then the trill, according to the famed vocal pedagogue Manuel Garcia, needs to be “clear and distinct” and “show a preparation from below.”\(^5\) While the termination of the trill is not needed, Moore composed one. It is advised that the singer trills on E-flats and F5. Trilling on E-flat5 and D5 can cause the trill to sound cadential. Moore composed a melismatic descent in measure 45, so to have a cadential-sounding trill might interrupt the harmonic flow of the cadenza.

The main melody continues in measure 46 and contains an interjection in measure 53 with the inclusion of the “Ride of the Valkyries” theme from Wagner’s *Die Walküre*. The singer

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\(^5\) Elliot, *Singing in Style*, 147.
sets up the joke by singing “even ho-jo-to-ho’s.” Ho-jo-to-ho was the battle cry of the Valkyries in *Die Walküre*. The pianist punctuates the line by briefly playing the theme. A comparison of the two scores is found in Example 3.3 and Example 3.4.


Immediately following the interjection is an example of paraphrase found in measures 55 through 61. This time, the borrowed material is the “Pilgrim’s Chorus” from Wagner’s *Tannhäuser*. The main melody is reimagined in measures 63 through 95. It begins with the same music; however, Moore composed an accelerated section with faster rhythmic figures in the accompaniment and the singer's part. The "Liebestod" is paraphrased in measures 99–102, which
creates growing tension until the caesura in measure 103. The main melody is repeated more slowly in measures 104–111. Measures 112–118 include a newly-composed accelerated melody that ends with whole notes in measure 118 that set up the climactic ending. The "Liebestod" is paraphrased once more in measure 120 through the downbeat of measure 122 in the accompaniment.

Table 1. Music-borrowing techniques in Wagner Roles.

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paraphrase</td>
<td>Pickup to 27–30</td>
<td>“Mild und leise” or “Liebestod” from Tristan und Isolde</td>
</tr>
<tr>
<td>Stylistic Allusion</td>
<td>41–45</td>
<td>Rossini-style cadenza</td>
</tr>
<tr>
<td>Interjection</td>
<td>53 (beat two)</td>
<td>“Ho-jo-to-ho” from Die Walküre</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>Pickup to 55–61 (beat one)</td>
<td>“Pilgrim’s Chorus” from Tannhäuser</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>99–103</td>
<td>“Mild und leise” or “Liebestod” from Tristan und Isolde</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>120–22 (beat one)</td>
<td>“Mild und leise” or “Liebestod” from Tristan und Isolde</td>
</tr>
</tbody>
</table>

Moore, as is typical in his compositions, clearly writes tempo markings, which lend themselves to the interpretation of the song. As mentioned previously, interpretation is unique to every performer. The singer must notice the mood change, generally indicated by Moore with a caesura. For example, in measure 26, a caesura is written before the singer paraphrases the "Liebestod" for the first time. Before that, the singer argued that they should be considered for lighter roles. The paraphrased material reminds the singer that Wagner composed beautiful vocal phrases. The singer must be active through the caesuras to guide the audience through the various moods. Measure 119 needs to be articulated between the singer and pianist. The singer has a fermata on beat four; however, the pianist does not have any marking in their part. There are a few solutions that make sense dramatically. One solution is to include a caesura between measures 119 and 120 so the singer can perform “roles” without any accompaniment for a beat or two. Another solution is to include fermatas over beat three of measure 119 in the right hand.
of the piano and beat four in the left hand of the piano. Wagner Roles sets a precedent for other comedy songs regarding structure and inclusion of music-borrowing techniques.

**Sexy Lady**

*Sexy Lady* was composed in 2002 for mezzo-soprano Susan Graham. The song speaks of the woes of mezzo-sopranos often having to sing pants roles in opera and borrows music from them. Pants roles are male characters played by female singers in opera, typically by mezzo-sopranos. This type of character originates from the time of castrati initially singing some of the roles. Castrati were male singers who were castrated before reaching puberty.⁶ Due to this, those singers often had a more extensive range of female singers. After castrati fell out of fashion, mezzo-sopranos sang the roles.⁷ Due to these characteristics, only a mezzo-soprano should perform this comedy song. The arias are specific to their repertoire, and the tessitura is potentially too low for a soprano. Moore writes, "In this parody, the mezzo demands her due, even though by the end of the song she can't resist the great music of Mozart and Strauss and is willing to make a few compromises."⁸ The song was revised in 2019 to make the words applicable to most mezzo-sopranos rather than specifically Susan Graham.

The range of the song spans F₃ to A₅ with a tessitura of C₄ to C₅. With this tessitura and the style of composition, the singer needs to be comfortable in a contemporary style of singing. It is written with swung rhythms and the expression marking *Bluesy swing*. The contrast between contemporary sections and the operatic references allows the singer to sing both styles, as seen in

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Example 3.5. Moore mentioned in an interview with me that singing in contemporary commercial music (CCM) style is appropriate if it adds to the comedy of the song. Though singing in both styles may not add to the comedy, it highlights the singer's desire to break free from tradition. The singer should have the experience of performing pants roles, so the singer is ready to try new roles and styles of singing. Moore mentions that the main tune should be as "seductive" as possible. This seductive performance is to convince the audience that the singer can be an alluring woman rather than always playing male characters.

Example 3.5 Ben Moore, *Sexy Lady* (New York: Benjamin C Moore Publishing, 2002), mm. 27–35.

*Sexy Lady* begins with an introductory section that lasts until measure 13. The main "bluesy" melody begins in measure 13 and lasts until measure 29, when the first music-borrowing technique is used. "Voi che sapete" from *Le nozze di Figaro* is paraphrased. It serves as a reminder to the singer that there are beautiful arias from the pants roles. After "Voi che

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* Moore interview.
“sapete” is “Hab mir’s gelobt” from *Der Rosenkavalier* in measures 44 to 48. This is another example of paraphrase. The main melody is briefly performed from measures 51 to 58.

Interestingly, the next aria Moore paraphrases is "Da tempeste il legno infranto" from *Giulio Cesare*. This is a soprano aria sung by Cleopatra. However, it has the characteristic of Handel’s music with its sequential motives, so it references that music rather than a pants role aria.

Additionally, Moore thought the tune was “catchy and that some people might recognize it.”

A comparison of the two scores is found in Examples 3.6 and 3.7. The paraphrase occurs from measures 59 to 67 in the accompaniment.

“Vissi d’arte” from Puccini’s *Tosca* is then paraphrased in measures 75 and 76. The borrowed material is shown in Example 3.8. The main melody is performed again in measures 79 through 86.

"Voi che sapete" is briefly paraphrased again in measures 87 until 92. Rather than an accelerated section mentioned previously, Moore slows down the restatement of the melody in measure 94 until the end in a typical cabaret ending.
Table 2. Music-borrowing techniques in *Sexy Lady*.

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paraphrase</td>
<td>29–43</td>
<td>“Voi che sapete” from <em>Le nozze di Figaro</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>44–48</td>
<td>“Hab mir’s gelobt” from <em>Der Rosenkavalier</em> (piano maintains tremolo pattern until m. 50)</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>59–67</td>
<td>“Da tempeste il legno infranto” from <em>Giulio Cesare</em> (piano)</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>75–76</td>
<td>“Vissi d’arte” from <em>Tosca</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>87–92</td>
<td>“Voi che sapete” from <em>Le nozze di Figaro</em></td>
</tr>
</tbody>
</table>

Moore states in the foreword that the main tune needs to be performed as “bluesy and seductive as possible, in contrast to the opera excerpts which appear throughout the song.”\(^{11}\) I suggest performing the main tune with CCM (contemporary commercial music) technique to contrast the classical singing technique used in the operatic sections. The techniques are similar to one another. Classical technique, however, is more concerned with consistent resonance throughout the voice, whereas CCM technique focuses on text enunciation regardless of resonance.\(^{12}\) Additionally, there is countless research on the benefits of cross-training the voice between CCM (contemporary commercial music) and classical singing styles. In a *Journal of Singing* article, Dr. Justin John Moniz referenced pedagogues advocating for this type of flexibility, such as Jeanette LoVetri, Mary Saunders Barton, and Robert Edwin. He also identified reduced vocal fatigue as a benefit of cross-training.\(^{13}\)

Lastly, a note that Moore makes in delivering his songs is that “the stakes are high” for the singers.\(^{14}\) In this case, the singer must earnestly believe they are tired of performing pants roles and want the joys of playing female characters on stage. When the references to famous

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\(^{11}\) Moore, *Sexy Lady*, 1.

\(^{12}\) Karen Hall, *So You Want to Sing Music Theater* (Lanham; Rowman & Littlefield, 2014), 73.

\(^{13}\) Justin John Moniz, “Building Versatile Voices,” *Journal of Singing* 80, no. 1 (September/October 2023), 64–65.

\(^{14}\) Moore interview.
mezzo-soprano characters and their arias are introduced in the accompaniment first, the singer must be surprised as if the song is being composed during the performance. “Voi che sapete” is a level ten aria according to the RCM voice syllabus. Due to the Mozart aria being the only one from which the singer performs, it is advocated that a level ten or ARCT level singer be the youngest to sing the song.

We Love the Opera

We Love the Opera was composed in 2004 “as an intermission feature on [the Metropolitan Opera] Saturday afternoon radio broadcast.” It features a bickering couple arguing about the type of opera they should see: Italian or German. Though the couple never agreed about the opera they should attend, they performed trying to figure it out.

This duet is composed for baritone and soprano or mezzo-soprano. The treble voice is interchangeable as the range, B-flat3 to G5, suits either voice type. The baritone range is A2 to F-sharp4. The mezzo-soprano might find the tessitura more comfortable as it sits F4 to D5. The soprano might find the piece needs to be higher for their voice as it resides primarily in the middle register. The baritone tessitura is similar to the treble voice but is an octave lower. The baritone must be comfortable in the passaggio as there are moments when the melody remains in that area, such as in measures 69 to 75.

In terms of difficulty, this duet is most appropriate for singers with a good ear because while the music is not necessarily vocally demanding, it requires the singers to briefly tonicize unrelated keys, such as in measures 48 to 50. The key signature for this section is B-flat major. The baritone tonicizes G-flat major by singing over a D-flat7 chord that shifts to F#m7 in

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15 Royal Conservatory of Music Voice Syllabus, 78.

measure 49. While this is a common-tone modulation with G-flat and D-flat being enharmonic spellings of F# and C#, it is still an uncommon key area. Moore then uses dominant sevenths to move the singer from B-flat major to G-flat major to finally land in B major. The singers need to be comfortable in a *parlando* singing style because the song relies on the intelligibility of the text.

*We Love the Opera* differs slightly from other comedy songs. It is less sectional; that is, it contains fewer repetitions of a main melody. It begins with an introductory section lasting until measure 13. Measures 14 through beat three of measure 38 contain the primary melody. In this section, there are three instances of music-borrowing techniques. The first is in measure 28, with the thirty-second notes in the accompaniment alluding to the style of Mozart, initially referenced by the treble voice singing "Mozart is the one." The thirty-second notes punctuate the claim made by the treble voice. The second music-borrowing technique is found in measure 31. Beats three and four in the accompaniment include an interjection using music from the opening of *La bohème*. The designation of an interjection is used due to its length and lack of relation, musically, to what comes before and after its inclusion. Another instance of interjection is found in measures 33 and 34, which uses the same features as the previous interjection. The last beat of measure 33 in the accompaniment, in addition to the downbeat of measure 34, borrows from "Sì, mi chiamano Mimi" from *La bohème*. It is easy to miss the interjection due to the tempo of this section. It is advised that the pianist add a *rallentando* to highlight that interjected material. An *a tempo* should then be added to the downbeat of measure 35. A comparison of the interjections to the original music can be found in chapter two.

The second melody begins with the pickup to measure 39. This melody continues until measure 52 with the reintroduction of the main theme. Page nine includes the "accelerated"
section; however, the page is written *freely* and with frequent tremolos in the accompaniment.

After the conclusion of the accelerated section in measure 66, the main melody is introduced again in measure 67, with the voices working together in octaves or thirds. It is the first time the voices perform at the same time.

Table 3. Music-borrowing techniques in *We Love the Opera*.

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stylistic Allusion</td>
<td>28 (beats 2–4)</td>
<td>Mozart style of playing</td>
</tr>
<tr>
<td>Interjection</td>
<td>31 (beats 3–4)</td>
<td><em>La bohème</em> opening</td>
</tr>
<tr>
<td>Interjection</td>
<td>34 (beat 4)</td>
<td>“Sì, mi chiamano Mimi” from <em>La bohème</em></td>
</tr>
</tbody>
</table>

As mentioned earlier, the singers should strive for the intelligibility of text, particularly in sections containing sixteenth notes for the voices. If the vocal line is too “sung,” then the semblance of dialogue is lost due to a lack of focus on articulation and a greater emphasis on phonation. There are moments when Moore expressly indicated spoken parts, which should be observed. Focusing on text intelligibility will keep the song moving forward without feeling labored. Most of the breaths are marked; however, there are times when the singer may find they need an additional breath or lift for text clarity. Those should be added at punctuation marks when appropriate.

*The Audience Song*

*The Audience Song* was composed in 2005 for Susan Graham to perform at the Metropolitan Opera’s farewell gala for Joseph Volpe. Volpe asked Moore to compose a song that included stereotypes of opera audiences while praising them for their attendance. The result is a musical “thank you” letter to opera or recital audiences that also slyly references their peculiarities.

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The song’s range spans from C₄ to B-flats. The tessitura sits primarily in the middle register: E-flat₄ to E-flat₅. While it was initially composed for a mezzo-soprano to sing, a soprano could also sing the song due to the range and tessitura. The melodic line is syllabic, requiring the singer to present the text intelligibly. One of the technical challenges for the singer is to create legato phrasing amidst the syllabic text setting. Finding the keywords in each phrase will allow the singer to achieve more legato and an intelligible approach to the song.

An introductory section occurs from measures 1 to 19. The pickup to measure 20 begins the main melody and continues until the music-borrowing techniques are used, beginning in measure 49. Moore does not borrow as much material in The Audience Song as in his other comedy songs. This is because the song focuses not on the singer but on the audience members. However, a few instances are cleverly inserted into the music. The first is in measure 50. Moore interjects the theme from "Hab mir’s gelobt" from Der Rosenkavalier by Strauss. As in We Love the Opera, this interjection is unrelated to the music before and after it, in addition to being short. While the dynamic marking is piano, special attention to the accompaniment's four chords in the treble clef is required. The next instance of musical borrowing occurs in measures 51 and 52. The singer sings of the need for facility in Mozart's music, followed by a turn written in those measures. According to Martha Elliot in her book Singing in Style: A Guide to Vocal Performance Practices, singers were given freedom as to how the turn would be performed in the Classical period and freedom to improvise cadenzas. Moore indicates these qualities of compositions from that era by adding the turn and ad libitum to mean a cadenza needs to be included without him composing it, as seen in Example 3.9.

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18 Elliot, Singing in Style, 119–21.

The markings allow the singer the same freedom they would have had in the eighteenth century and create an allusion to the style of the Classical period. Those are the only musical borrowing instances in the song. There are other textual references to operas and characters; however, they do not include music.

Table 4. Music-borrowing techniques in *The Audience Song.*

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interjection</td>
<td>50 (includes pick up to 50)</td>
<td>“Hab mir’s gelobt” from <em>Der Rosenkavalier</em></td>
</tr>
<tr>
<td>Stylistic Allusion</td>
<td>51–52 (beats 4 and 1)</td>
<td>Turn and <em>ad lib</em> cadenza in the style of the Classical period</td>
</tr>
</tbody>
</table>

This song includes stage directions, unlike the other comedy songs Moore composed. The first mention is on page three in measure 10 with the instruction “she produces a list.” The next direction is on page four in measure 28, reminding the singer that a pause is needed at the caesura. The last directions are on page seven in measures 64 and 65. It is essential to follow these directions as they are distinct to this song. The instructions included in this song are not present in the others. Due to their special circumstances, they should be followed.

Like the other songs, it is important to follow the tempo markings. Moore is particular about the speed of phrases in his comedy songs as they add to the comedic timing because of the
frequent use of *fermata, a tempo, and ritardando* in his phrases. The markings also create variation in the delivery of phrases, which maintains the audience's interest.

While *The Audience Song* contains the fewest music-borrowing techniques among Moore’s comedy songs, it may be the most appropriate song to add to the ends of donor or faculty recitals or concerts at an opera house. It is a great “thank you note” for those who support operas and classical music.

*Content to Be Behind Me*

Depicting the struggle between singer and pianist, *Content to Be Behind Me* was composed in 2004 for soprano Deborah Voigt and pianist Brian Zeger. It was written to celebrate the years of collaboration between Voigt and Zeger.\(^1\) The singer tries convincing the audience that the pianist is okay with being unrecognized. The pianist, tired of the monotony of playing *Die Forelle*, decides to transpose the *Lied* (German art song) several times and include the Rachmaninoff, Piano Concerto No. 2.

While the song was initially composed for Deborah Voigt, it can be performed in the original key by sopranos, mezzo-sopranos, or tenors. The range is C\(_4\) to F-sharp\(_5\) or optional G\(_5\). The song may be transposed lower so a baritone or bass can sing it. When I asked Moore in an interview how he felt about transposing his music, he said he was okay with transposing if it did not exceed a minor third because the piano part would need revision.\(^2\) The tessitura is F\(_4\) to E-flats/F\(_5\), similar to *Wagner Roles*, also composed for Voigt.

Different from the other comedy songs, the difficulty is considered not for the singer but for the pianist. The vocal part consists of a singable melody with *Die Forelle* intertwined. The

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\(^1\) Ben Moore, *Content to Be Behind Me* (New York: Benjamin C Moore Publishing, 2004), 1.

\(^2\) Moore interview.
Schubert *Lied* is a level nine song according to the RCM voice syllabus.\(^{21}\) A level nine song indicates a singer (likely in undergraduate studies) with significant training and technical development but who is not at the most advanced level. The RCM piano syllabus includes a level beyond ARCT. It is the Licentiate Diploma (LRCT). As stated in the RCM Piano Syllabus, “The Licentiate Diploma (LRCM) in Piano, Performer is intended for candidates who wish to refine their artistry further and seek additional performance and evaluation opportunities beyond the Associate Diploma (ARCT).”\(^{22}\) The Rachmaninoff, Piano Concerto No. 2, is listed among the repertoire at this level. While the entire concerto is not used in Moore's song, enough is included that a pianist at this level must be the one to play this song.

An introductory section begins the song until measure 12, where the primary melody begins. This continues until the music-borrowing techniques are used. The music borrowed in this song are Schubert's *Die Forelle* and Rachmaninoff’s second piano concerto. The first instance is on page five at measure 53. Moore paraphrases *Die Forelle* until page nine with a few variations. The first variation occurs on page eight in measure 104. He extends the dominant seventh chord an extra beat than initially written in the score to allow the tension to escalate in the piano before the "huge bang" in measure 105, which was a playing direction written into the score. The pianist continues *Die Forelle* in C major in measure 106 and transposes again to D-flat major in measure 129 before incorporating parts of Rachmaninoff’s second piano concerto for two measures in 132 and 133. This quick addition creates a quodlibet. For a definition of quodlibet, see Chapter Two of this document. The pianist plays another small portion of the piano concerto in measure 137, creating another quodlibet, before playing a quoted part of the

\(^{21}\) *Royal Conservatory of Music Voice Syllabus*, 68.

concerto’s third movement for seventeen measures beginning in measure 141. The main melody is briefly reintroduced in measure 163. Another interjection by the concerto is made in measure 171 before the pianist ends the song with virtuosic playing. While this interjection does not follow the exact pattern found in *We Love the Opera* or *The Audience Song*, the borrowed material's length and departure from the music before and after it provides its designation.

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paraphrase</td>
<td>53–104</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>106–31</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Quodlibet</td>
<td>132–3</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>134–6</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Quodlibet</td>
<td>137</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>138–40</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Quotation</td>
<td>141–57</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>Interjection</td>
<td>171</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
</tbody>
</table>

Moore writes in the foreword, “Both singer and pianist should try to create the sense of a building rivalry and feel free to improvise physical gags whenever inspired.” Due to this instruction, the singer and pianist should collaborate on physical choices to add to the comedy. A note for the pianist: in measure 149, the B natural should be a B-flat if one wants to be accurate to the quoted material. This measure is shown in Example 3.10, and the original concerto is in Example 3.11.

---

Example 3.10 Quotation of Rachmaninoff Piano Concert, no. 2. Ben Moore, *Content to Be Behind Me* (New York: Benjamin C Moore Publishing), mm.148–51.

---

23 Moore, *Content to Be Behind Me*, 1.
Moore also encourages the pianist to add embellishments in measures 160 and 161. The singer and pianist should follow tempo suggestions as the composer writes them to maintain a comedic flow and give the song variety. It should also be noted that the pianist’s pronouns can change. It references a "he" as it was written for Brian Zeger as the accompanist; however, "she" would work just as easily. I suggest changing "guy" to "gal" in measure 170 if a female pianist is used.

**I Love Teaching Voice**

Moore composed *I Love Teaching Voice* in 2008 after being commissioned by soprano Deborah Massell, associate professor at the Crane School of Music at The State University of New York (SUNY) at Potsdam. The song chronicles the joys and challenges of teaching voice at a university. This is the longest comedy song purchasable from the composer at sixteen pages and 239 measures.

As mentioned, the song was composed for a lyric soprano voice. The range is from G₃ to A-flats, or optional A₅ at the end. The tessitura is from E-flat₄ to E-flat₅ and primarily resides in the middle register. This song requires an advanced singer due to its length and the intervals in the vocal line. The intervals span different registers, so a singer needs to have an even voice from top to bottom without noticeable breaks. An example of this type of large intervallic jump is found in Example 3.12.

Additionally, the singer needs to be adept at switching between singing and speech quickly. There are several instances in the vocal line where the singer needs to achieve this result, such as in measures 58 and 59. Finally, an advanced singer is necessary due to the repertoire borrowed, such as “Je veux vivre” from *Roméo et Juliette* and the *Erlkönig*, both of which are ARCT level repertoire according to the RCM voice syllabus. Interestingly, *Caro mio ben* is a level seven song, which is higher than most would assume. Since the singer also performs parts of “Je veux vivre” and *Erlkönig*, the singer should be at the ARCT level.

The pianist needs to be an advanced performer as well. The pianist needs to play the accompaniment for the classical songs referenced by the singer and in various styles, including jazz-like musical theater. Additionally, there are times when the pianist needs to listen to the
singer for changes in tempo or breaths that are not written. For instance, at the top of page six, the singer will probably want a breath after “basis.” That spot may be difficult for the piano to adapt to, so they will need the collaborative experience to work through these types of challenging areas.

Like the other comedy songs, *I Love Teaching Voice* begins with an introduction section. It lasts until measure 14. The main melody is introduced in measure 16 and continues until page seven. Moore does not incorporate borrowed material until almost halfway through the song. The first instance is on page seven in measure 83. *Caro mio ben* is used in the accompaniment, with the pianist singing before the singer takes over in measure 85. Moore uses a combination of quotation and paraphrase here. Measures 81–85 are a quotation due to its inclusion of the words and music from the medium-high key of *Caro mio ben*.

After measure 85, Moore uses the lyrics he wrote, thus resulting in a paraphrase. The next paraphrase occurs immediately after the Italian art song in measure 89 with "Je veux vivre" from Gounod's *Roméo et Juliette*. This continues until measure 132. However, Moore changes the penultimate note in the melody, as the pianist points out in measure 135. The main melody is introduced again in measure 139. This continues until the next instance of a music-borrowing technique.

*I Love Teaching Voice* is the only comedy song of Moore’s to include borrowed material from outside the classical repertoire. In measure 165, he paraphrases “I’m Tired” from the movie *Blazing Saddles*. Interestingly, “I’m Tired” is a parody of famous songs performed by Marlene Dietrich. This creates a parody of a parody in *I Love Teaching Voice*. This continues until

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measure 179. The last reference by the singer is in measure 201 when the singer quotes *Erlkönig* until measure 206. The *Erlkönig* also creates the accelerated section that leads the audience to the long pause in measure 212. The main melody is played in the piano beginning in measure 213 and is continued in the voice, starting in the pickup note to measure 217. The last reference in the song is an allusion to the accompaniment of *Erlkönig* in measures 234–237 with the repeated eight notes in the right hand.

Table 6. Music-borrowing techniques in *I Love Teaching Voice*.

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quotation</td>
<td>81–85</td>
<td><em>Caro mio ben</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>85 (beat 3)–89 (beat 1)</td>
<td><em>Caro mio ben</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>89–134</td>
<td>“Je veux vivre” from <em>Roméo et Juliette</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>Pickup to 165–79</td>
<td>“I’m Tired” from <em>Blazing Saddles</em></td>
</tr>
<tr>
<td>Quotation</td>
<td>Pickup to 201–6 (beat 3)</td>
<td><em>Erlkönig</em></td>
</tr>
<tr>
<td>Stylistic Allusion</td>
<td>234–37</td>
<td><em>Erlkönig</em></td>
</tr>
</tbody>
</table>

Like *Content to Be Behind Me*, Moore includes interpretation suggestions for the singer in the foreword. He says the song “works best when the singer assumes a real ‘diva attitude’ and is also somewhat clueless…Singers should feel free to make the song their own, playing with tempi and adding physical shtick at will.” Additionally, the singing part for the pianist on page seven is optional. This song is an excellent example of collaboration between singer and pianist because of the comedic back-and-forth they have in the dialogue and the interconnectedness of the accompaniment with the vocal line. I believe the song works best comedically if the singer is a voice teacher in the university system with years of teaching experience. It adds to the “tired” feeling of the singer, making the references more believable and thus more comical.

**I’m Glad I’m Not a Tenor**

Chronologically, this is the last of the comedy songs that Moore composed. It was composed in 2007. Unlike the other songs, it was not composed for a particular singer. Instead, it

---

was written for a baritone voice. In his foreword, Moore writes, "I created this song in response to a very common complaint among baritones with good high notes: they are often under pressure to become tenors." He continues by stating that tenors are assumed to have the best melodies in operas. Still, the baritone singer insists there are equally beautiful melodies for baritones, such as arias from *Faust, Il Trovatore, Tannhäuser, Il barbiere di Siviglia*, and *Carmen*.

As stated, this song is written for the baritone voice. The range is from F\textsubscript{2} to G-flat\textsubscript{4}. The singer needs to have a solid handling of the passaggio as the tessitura sits primarily from G\textsubscript{3} to D\textsubscript{4}. However, the singer will also need clarity in the bottom of the voice as the song tends to leap from the passaggio downwards, as seen in Example 3.13.

This song utilizes the borrowing techniques of paraphrasing and quodlibet with a brief stylistic allusion. The introduction begins by paraphrasing the melodic material of “Nessun dorma” from Puccini’s *Turandot*. The original aria is in D major; however, Moore transposes the music to B-flat major. The first nine measures of the song are the introduction. A brief chord in measure 7 beat three uses stylistic allusion to set up a joke. The singer needs to use the rest on beat three. While it is unnecessary for breath reasons, combining the chord and words allows the joke to resonate. The main melody begins in measure 10. It continues until the paraphrase is used on page five in measure 31. This is the first baritone aria that is paraphrased. Moore uses the music of "Avant de quitter ces lieux" from Gounod's *Faust*. The aria was composed initially in E-flat major. Moore writes the paraphrased version in B major, forcing the singer to reimagine the aria in a lower tessitura.

---


The composer continues the song by using a *quodlibet* in measure 46. He immediately follows the aria with a paraphrased “Nessun dorma.” Moore states in the foreword to the song, “The comedy works best, I think, if the performer makes his case earnestly and is the last to realize it each time the Puccini tune creeps into the baritone tune he is relishing.” Moore achieves this late realization for the singer by seamlessly moving from one aria to another. It is advised that the fermata in measure 53 be the pivotal moment when the singer realizes that the transition to “Nessun dorma” occurred. To make up for the mistake, the singer begins with a paraphrase of “Il balen” from Verdi’s *Il Trovatore* in measure 55. As with the previous aria, a *quodlibet* follows in measure 60, with the melody transitioning to the famous tenor aria. A final paraphrased aria is presented in measures 64 to 79. “O du mein holder Abendstern” from Wagner’s *Tannhäuser* is performed until the tenor aria is presented in the accompaniment beginning in measure 79, and a paraphrase of the aria is sung until measure 86. Afterward, two

---

28 Moore, *I’m Glad I’m Not a Tenor*, 1.
baritone arias are performed quickly: “Largo al factotum” from Rossini’s *Il Barbiere di Siviglia* and “Votre toast” from Bizet’s *Carmen*. While the singer desperately tries to convince the audience of the beautiful baritone arias in this section, the accompaniment plays the melody of "Nessun dorma" in altered rhythms until measure 96. The main melody begins again in measure 99 and is interrupted by a paraphrase of the famous tenor aria performed by the singer and pianist, beginning in measure 105 until the end.

Table 7. Music-borrowing techniques in *I’m Glad I’m Not a Tenor*.

<table>
<thead>
<tr>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paraphrase</td>
<td>1–2</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
</tr>
<tr>
<td>Stylistic Allusion</td>
<td>7 (beat 3,</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
</tr>
<tr>
<td></td>
<td>accompaniment</td>
<td></td>
</tr>
<tr>
<td></td>
<td>only)</td>
<td></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>31–46</td>
<td>“Avant de quitter ces lieux” from <em>Faust</em></td>
</tr>
<tr>
<td>Quodlibet</td>
<td>46 (beat 3)–53</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>54–60</td>
<td>“Il Balen” from <em>Il Trovatore</em></td>
</tr>
<tr>
<td>Quodlibet</td>
<td>60–63</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>Pickup to 64–79</td>
<td>“O du mein holder Abendstern” from <em>Tannhäuser</em></td>
</tr>
<tr>
<td>Quodlibet/Paraphrase</td>
<td>79–86</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
</tr>
<tr>
<td>Quodlibet</td>
<td>87–96 (beat 2)</td>
<td>“Nessun dorma” from <em>Turandot</em>; “Largo al factotum” from <em>Il Barbiere di Siviglia</em>; “Votre toast” from <em>Carmen</em></td>
</tr>
<tr>
<td>Paraphrase</td>
<td>105–12</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
</tr>
</tbody>
</table>

There are moments when the singer may want to take liberties regarding notes, mainly the F2 in measure 18. The composer writes in the foreword, "If the high notes in the piece are slightly beyond the performer’s comfortable range, it should not be a concern as that will add to the fun."29 The same can be said about the low notes. If they are beyond the comfortable range of the singer, then the singer can choose to remain on the upper octave or comedically struggle to sing the lower note. There are jokes within the paraphrased arias. Measures 39 through 42 include, “Hear how it modulates, what joy this noble tune creates.”30 The singer can be in on the

29 Moore, *I’m Glad I’m Not a Tenor*, 1.
joke because they attempt to convince the audience of the wonders of baritone arias; however, they are to remain oblivious to "Nessun dorma" intertwining with the melody.

*I'm Glad I'm Not a Tenor* is a beautiful song for baritones to close a recital or use for a concert. It cleverly moves between various baritone arias, reminding the singer and audience of the beauty of "Nessun dorma" by primarily utilizing the borrowing techniques of paraphrase and quodlibet to achieve a seamless and comedic result.

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30 Moore, *I’m Glad I’m Not a Tenor*, 5.
CHAPTER FOUR

CONCLUSION

Moore and His Contemporaries

Other modern American composers have used music-borrowing techniques in their compositions. However, the differences between those composers and Moore center on genre and the craftmanship of Moore’s compositions. Keith E. Clifton wrote an article for the *Journal of Singing* in which he briefly discusses musical borrowing and provides examples of composers who used borrowing techniques, including Charles Ives, William Bolcom, Tom Cipullo, and Ben Moore. Although Clifton is only comparing the American composers due to their borrowing techniques, I found that Moore uses those techniques differently and more extensively, which separates him from his contemporaries. Though Burkholder used the music of Charles Ives to form the basis of musical borrowing as a research field, Ives was not a contemporary of Moore, unlike Cipullo and Bolcom. Because of this, an analysis of their music should be performed.

One difference between Moore’s songs and William Bolcom’s songs is the genre. Bolcom is an American composer born in 1938 who has composed vocal music, chamber music, and symphonies.¹ A particular set of songs he composed in multiple volumes is his *Cabaret Songs*. Moore’s songs are art songs composed with comedic intent, whereas Bolcom composed humorous songs in the cabaret genre. In the article by Clifton, Bolcom’s song “George” from *Cabaret Songs* is referenced as “one of Bolcom’s most inspired quotation examples.”² The song is about a drag performer, Georgia, who is murdered while performing the Puccini aria, “Un bel

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² Keith E. Clifton, “‘Yes, it’s a brilliant tune’: Quotation in Contemporary American Art Song,” *Journal of Singing* 72, no. 3 (January/February 2016): 282.
“Un bel di, vedremo.” Bolcom uses the aria from *Madama Butterfly* as part of the melodic structure throughout the song. One such time is shown in Example 4.1.


The borrowing technique found in Example 4.1 is an example of paraphrase due to how Bolcom uses the melodic structure of the Puccini aria but changes the words and only uses a fragment. While the borrowing technique is used in a similar way, the intent of the song is different. Bolcom’s *Cabaret Songs* are dramas performed through song in a similar way that cabaret music was performed. Moore’s songs are comedic plights of the singer trying to convince the audience of their point of view. Also, Bolcom chose to borrow from one aria and used one technique in this song. Moore often borrowed music from more than one source and used a variety of techniques in his songs.

Tom Cipullo is an American composer born in 1960 who has composed over 150 songs and several song cycles. In Clifton’s article, one of Cipullo’s compositions discussed was “A Death in the Family” from *A Land of Nod*. The song uses paraphrase techniques by borrowing material from *Jaws, Star Wars*, Handel’s *Messiah*, Puccini’s *Tosca*, and Verdi’s *La Traviata*.

---


4 Clifton, “Yes, it’s a brilliant tune,” 283.
The singer dreams they have killed their mother, and the use of borrowing techniques highlights various parts of the dream. Example 4.2 includes the “Brindisi” chorus from *La Traviata* as the singer speaks of getting drunk. The difference between this song and Moore’s comedy songs is that the latter compositions specifically reference music related to the theme. For example, “Voi che sapete” from *Le nozze di Figaro* is used because the song is about the lament of a mezzo-soprano always playing pants roles. Including borrowed material in this Cipullo song is comedic; however, the joke of using the material is not established in the song as in Moore’s comedy songs due to the lack of introduction of the material. Moore’s music tends to guide the audience to the comedy. For example, in *I’m Glad I’m Not a Tenor*, the piano plays dominant seventh chords before the “Avant de quitter ces lieux,” “Il balen,” and “O du mein holder Abendstern” are sung. Those chords set up the transition to the next aria and the next borrowing technique. In Cipullo’s song, those moments are not clearly prepared. There is no right or wrong way to include borrowed music in a composition; however, it can be argued that the predictability of Moore’s borrowing style helps audience members understand the borrowed music more easily. Like Bolcom, Cipullo chooses to use paraphrase as the only technique in his song. While Moore did the same in *Sexy Lady*, he has other songs that show he is able to incorporate several techniques in one song.
Another way in which Moore’s songs are special is that they use borrowing techniques to achieve comedy. While an obvious statement, humorous music can be composed without the use of borrowing techniques. In an article titled “Humor, Fun, and Novelty in Song,” Carl Swanson referenced a songbook titled *Humorous Art Songs for Solo Voice*.\(^5\) which is a compilation of songs in various languages that are often part of the standard vocal repertoire, such as *Vergebliches Ständchen* by Johannes Brahms and “Promiscuity” from the *Hermit Songs* by Samuel Barber.\(^6\) Though the texts of these songs may be humorous, they do not use music-borrowing techniques to deliver comedy.

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A musical comedian mentioned by Swanson in the previously mentioned article was Anna Russell. She was known for her parody songs such as *I Gave My Love a Cherry* and comedic songs like *How to write your own Gilbert and Sullivan Opera*. Russell performed comedic concerts featuring her songs as sketches. The songs were compiled in a songbook. However, when analyzing the music, one finds the songs rely less on paraphrasing and quotation techniques and instead use allusions to styles or operas. For instance, *How to write your own Gilbert and Sullivan Opera* includes commentary before each number and does not reference specific operas. Instead, it references the general outline of a Gilbert and Sullivan opera. Additionally, the harmonic language is simplified to allow for the accessibility of audiences. An example of the harmonic language is shown in Example 4.3.


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7 Swanson, “Humor, Fun, and Novelty in Song,” 321.

The harmonic progression in Example 4.3 is uncomplicated for the sake of the audience. It allows them to focus on the comedy rather than on the complexity of the music. All the songs in the songbook use a similar harmonic language and format. Moore differs from this pattern. Moore's music, while thematically accessible, uses a more complex harmonic language, as seen in the examples found in Chapter 4. Also, his songs are more difficult in terms of melody. They require a singer with an established vocal technique and good musicianship.

Through the arguments previously made, the comedy songs of Moore are unique additions to the art song repertoire due to their genre, the amount of music-borrowing techniques used by Moore, and his compositional style. It can be hard to determine the best way to incorporate humorous songs in a traditional song recital; however, it is important to continually diversify the type of repertoire included.

**Humor in the Song Recital**

Opera companies are continuing to incorporate musical theater in their seasons. Mark McQuade, Jennifer McQuade, Allen Henderson, and David Sisco found that 35% of America’s professional opera companies produced a musical theater show between 2012 and 2016. The growing number of musical theater shows produced by American opera companies means that classical singers need to perform music beyond the standard works of composers such as Puccini and Wagner. One way to diversify repertoire is to include comedy songs in song recitals.

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<table>
<thead>
<tr>
<th>Jabberwocky</th>
<th>Lee Hoiby (1926–2011)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Drei Lieder der Ophelia</strong></td>
<td>Richard Strauss (1864–1949)</td>
</tr>
<tr>
<td>1. Wir enkenn’ ich mein Treulieb vor andern nun?</td>
<td></td>
</tr>
<tr>
<td>2. Guten Morgen, ’s ist Sankt Valentinstag</td>
<td></td>
</tr>
<tr>
<td>3. Sir trugen ihn auf der Bahre bloß</td>
<td></td>
</tr>
</tbody>
</table>

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Figure 4.1 Sample recital program for soprano (used with permission).

Figure 4.1 shows an example of a recital program for a soprano. This recital was performed by a graduate student at the University of Memphis. The program is around forty-six minutes long without an intermission. This singer programmed music that lends itself to a crossover-style recital with the inclusion of Weill and Moore. Moore's song is not out of place due to the progression of traditional classical music with Hoiby, Strauss, and Verdi to the modern harmonic language of Canteloube before it reaches Weill's classical and musical theater style. If an intermission is desired, it should be included between the Canteloube and Weill sets. This assists the audience with the change in music style. Additionally, this recital program allows the pianist to be showcased due to the technical capabilities and versatility needed to play the music of Hoiby, Canteloube, Weill, and Moore. The humor and theatricality in Moore's song are necessary levity after some of the somber songs of Weill and the compositional styles of Hoiby and Canteloube, which can be aurally challenging due to the modern harmonic language.

Frauenliebe und Leben

1. Seit ich ihn gesehen
2. Er, der Herrlichste von allen
3. Ich kann’s nicht fassen, nicht glauben
4. Du Ring an meinem Finger
5. Helft mir, ihr Schwestern
6. Süßer Freund, du blickest mich verwundert an
7. An meinem Herzen, an meiner Brust
8. Nun hast du mir den ersten Schmerz getan

_Chansons de Bilitis_  
1. La flûte de Pan
2. La chevelure
3. Le tombeau des Naïades

Selections from _Cabaret Songs_  
George
Amor

_Sexy Lady_  
Ben Moore (b. 1960)

_Figure 4.2 Sample recital program for mezzo-soprano._

The sample program in Figure 4.2 contains standard repertoire for mezzo-soprano, including selections from Bolcom’s _Cabaret Songs_, composed for his wife, Joan Morris, who was a mezzo-soprano. The recital is around forty-three minutes without intermission. The program is intended to highlight the mezzo-soprano voice using standard repertoire for this voice type. It is most suited for a graduate student or professional singer. An intermission, if desired, would work best after the Schumann set or the Debussy set. Adding Moore’s song at the end rounds out the program by discussing the joys and hardships of being a mezzo-soprano. Adding Bolcom’s music prepares the audience for the blues style found in Moore’s song. To highlight the comedy of Moore’s song, “Voi che sapete” or “Non so più cosa son, cosa faccio” from _Le nozze di Figaro_ or “Svegliatevi nel core” from _Giulio Cesare_ may be included at any point in the recital.

_How Can I Keep From Singing_  

_Liederkreis_, op. 39  
Robert Schumann (1810–1856)

1. In der Fremde

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Kimball, _Song: A Guide to Art Song Style and Literature_, 321.
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielicht
11. Im Walde
12. Frühlingsnacht

From *Be More Chill*  
I Love Play Rehearsal  
Joe Iconis (b. 1981)

From *Moulin Rouge-The Stage Musical*  
Your Song  
Elton John (b. 1947)

From *Bridges of Madison County*  
Wondering  
It All Fades Away  
Jason Robert Brown (b. 1970)

The Audience Song  
Ben Moore (b. 1960)

Figure 4.3 Sample recital program for tenor.

The sample recital program for tenor in Figure 4.3 is thematic and lasts about fifty
minutes without intermission. After the Schumann song cycle, an intermission would make the
most sense to separate the classical and musical theater genres. Again, this recital suits a
graduate student or professional singer. However, if one were to reduce the selections from
*Liederkreis*, it could be used for an undergraduate senior recital. The recital contains music about
the beauty of music (*How Can I Keep from Singing* and *Liederkreis or Song Cycle*) and musical
theater songs about music. “I Love Play Rehearsal” is a song that chronicles the joy the narrator
has for rehearsal. *Moulin Rouge* is a jukebox musical that uses contemporary popular songs.

“Your Song” was composed by Elton John and is performed by the composer character in the
musical. Though the song was originally a duet, solo versions are available. While the two songs
from *Bridges of Madison County* are not about music or performed by a musician character, the
songs were initially arranged to include guitar accompaniment. The guitar is part of the male character’s story, belonging to his former love. The recital ends with a “thank you” to the group of people who make performing music enjoyable: the audience. If *The Audience Song* is beyond the tenor's capabilities due to range, transposition is available, or *Content to Be Behind Me* can instead be used. The narrative of the recital would change from a "thank you" to the audience to gratitude for the pianist.

<table>
<thead>
<tr>
<th>Soprano</th>
<th>W. A. Mozart (1756–1791)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Das Veilchen</td>
<td></td>
</tr>
<tr>
<td>Abendempfindung</td>
<td></td>
</tr>
<tr>
<td>1. Zueignung</td>
<td></td>
</tr>
<tr>
<td>2. Nichts</td>
<td></td>
</tr>
<tr>
<td>3. Die Nacht</td>
<td></td>
</tr>
<tr>
<td>9. Allerseelen</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Baritone</th>
<th>Giacomo Puccini (1858–1924)</th>
</tr>
</thead>
<tbody>
<tr>
<td>E l’uccellino</td>
<td></td>
</tr>
<tr>
<td>Terra e mare</td>
<td></td>
</tr>
<tr>
<td>Ad una stella</td>
<td>Giuseppe Verdi (1813–1901)</td>
</tr>
<tr>
<td>In solitaria stanza</td>
<td></td>
</tr>
<tr>
<td>Stornello</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Mozart</th>
</tr>
</thead>
<tbody>
<tr>
<td>From <em>Der Schauspieldirektor</em></td>
<td></td>
</tr>
<tr>
<td>Bester Jüngling</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Baritone</th>
<th>Puccini</th>
</tr>
</thead>
<tbody>
<tr>
<td>From <em>Edgar</em></td>
<td></td>
</tr>
<tr>
<td>Questo amor, vergogna mia</td>
<td></td>
</tr>
</tbody>
</table>

| Soprano/Baritone                              |                            |
Figure 4.4 Sample recital for baritone and soprano.

Figure 4.4 is another thematic recital built upon the lyrics to *We Love the Opera*. The recital is about forty-one minutes without an intermission and is best suited for graduate students or professional singers. The soprano wants to see a German opera, and the baritone wants an Italian opera. The soprano sings German *Lieder*, and the baritone sings Italian art songs. The selections guide the audience to the plot of the comedy song. Additionally, each singer performs an aria by a composer mentioned in the comedy song. The soprano sings, "Not so, dear. Mozart is the one," and the baritone sings, "I love Puccini. What joy he brings!" This recital is effective because it is a shared recital, which brings variety to the standard solo recital. It allows the audience to hear repertoire of different voices.

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**Miss Wheatley’s Garden**
Rosephanye Powell (b. 1962)

*Songs for the People*
- I Want to Die While You Love Me
- A Winter Twilight

From *Moments in Sonder*
B. E. Boykin (b. 1989)

*Tears*
*Greyday*
*Refusal*

**Sentiment**
Juliana Hall (b. 1958)

- I. Prologue
- II. Joy
- III. Sorrow
- IV. Anger
- V. Remorse
- VI. Epilogue

**19 Short Songs About Chuck Norris**
David H. Johnson (b. 1977)

From *Four Poems of Nikita Gill*
Melissa Dunphy (b. 1980)

- I. Sorcery
- II. From the Ashes She Became
Figure 4.5 Sample recital for soprano (used with permission).

Figure 4.5 is a final example of how humor can add fun to a song cycle. This hour-long recital was performed by a professor and professional singer who permitted the author to publish the program in this document. It promotes the music of living composers, particularly women composers. This recital type adds diversity to the standard solo recital by including living composers. Additionally, including humor with pieces like *19 Short Songs About Chuck Norris* and *I Love Teaching Voice* adds relief regarding subject matter between serious song sets. Recitals in the 21st century should strive to follow the pattern found in this recital. The music of living composers, women, LGBTQIA, and BIPOC need to be represented in programs to further the inclusion of all music.

**Final Thoughts**

Moore’s comedy songs continue a tradition of musical borrowing with techniques Burkholder defined in his research of Ives’s music. The methods of paraphrase, quotation, stylistic allusion, quodlibet, and interjection help create engaging and humorous songs that provide levity to song recitals. The analyses presented herein will hopefully aid future performers by more thoroughly understanding the ways Moore used existing music in his works. This document is to be used as a guide to inform, but not dictate, the interpretation of his comedy songs.

As mentioned earlier, Burkholder advocated for musical borrowing to become a field of study. Using his research methods, it is possible to analyze any new composition that borrows from existing music. It is possible to trace the development of music-borrowing techniques throughout history. Moore’s compositions are part of that continuation. If he decides to write
other comedy songs, then I would continue my research with the new compositions. My
document is only one of a handful dedicated to exploring Moore’s music. I would love to see
more researchers explore his music as it covers various genres.

Today's audiences are lovers of music and finding ways to engage them with classical
music is essential. An easy way to do so is to include music that is aurally accessible and goes
beyond traditional classical music, such as musical theater or folksongs. Finding music that is
thematically entertaining is also essential. Moore’s comedy songs are one such example of that
kind of music. They are humorous, provide levity to a serious song recital, and they are classical
songs with elements of musical theater that entice audiences from all backgrounds. Programming
his songs diversifies the type of music generally included in a song recital, and it promotes the
music of a gay composer, which is invaluable.
BIBLIOGRAPHY


———. “‘Yes, it’s a brilliant tune’: Quotation in Contemporary American Art Song.” Journal of Singing 72, no. 3 (January/February 2016): 279–89.


Puccini, Giacomo. La bohème. Milan: Ricordi, 1897.


APPENDIX

TABLE OF BORROWING TECHNIQUES FOUND IN BEN MOORE’S COMEDY SONGS

<table>
<thead>
<tr>
<th>Song</th>
<th>Borrowing Technique</th>
<th>Measures</th>
<th>Work Alluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wagner Roles</td>
<td>Paraphrase</td>
<td>Pickup to 27–30</td>
<td>“Mild und leise” or “Liebestod” from Tristan und Isolde</td>
</tr>
<tr>
<td>Wagner Roles</td>
<td>Stylistic Allusion</td>
<td>41–45</td>
<td>Rossini-style cadenza</td>
</tr>
<tr>
<td>Wagner Roles</td>
<td>Interjection</td>
<td>53 (beat two)</td>
<td>“Ho-jo-to-ho” from Die Walküre</td>
</tr>
<tr>
<td>Wagner Roles</td>
<td>Paraphrase</td>
<td>Pickup to 55–61 (beat one)</td>
<td>“Pilgrim’s Chorus” from Tannhäuser</td>
</tr>
<tr>
<td>Wagner Roles</td>
<td>Paraphrase</td>
<td>99–103</td>
<td>“Mild und leise” or “Liebestod” from Tristan und Isolde</td>
</tr>
<tr>
<td>Wagner Roles</td>
<td>Paraphrase</td>
<td>120–22 (beat one)</td>
<td>“Mild und leise” or “Liebestod” from Tristan und Isolde</td>
</tr>
<tr>
<td>Sexy Lady</td>
<td>Paraphrase</td>
<td>29–43</td>
<td>“Voi che sapete” from Le nozze di Figaro</td>
</tr>
<tr>
<td>Sexy Lady</td>
<td>Paraphrase</td>
<td>44–48</td>
<td>“Hab mir’s gelobt” from Der Rosenkavalier (piano maintains tremolo pattern until m. 50)</td>
</tr>
<tr>
<td>Sexy Lady</td>
<td>Paraphrase</td>
<td>59–67 (piano)</td>
<td>“Da tempeste il legno infranto” from Giulio Cesare</td>
</tr>
<tr>
<td>Sexy Lady</td>
<td>Paraphrase</td>
<td>75–76</td>
<td>“Vissi d’arte” from Tosca</td>
</tr>
<tr>
<td>Sexy Lady</td>
<td>Paraphrase</td>
<td>87–92</td>
<td>“Voi che sapete” from <em>Le nozze di Figaro</em></td>
</tr>
<tr>
<td>We Love the Opera</td>
<td>Stylistic Allusion</td>
<td>28 (beats 2–4)</td>
<td>Mozart style of playing</td>
</tr>
<tr>
<td>We Love the Opera</td>
<td>Interjection</td>
<td>31 (beats 3–4)</td>
<td><em>La bohème</em> opening</td>
</tr>
<tr>
<td>We Love the Opera</td>
<td>Interjection</td>
<td>34 (beat 4)</td>
<td>“Si, mi chiamano Mimi” from <em>La bohème</em></td>
</tr>
<tr>
<td>The Audience Song</td>
<td>Interjection</td>
<td>50 (includes pickup to 50)</td>
<td>“Hab mir’s gelobt” from <em>Der Rosenkavalier</em></td>
</tr>
<tr>
<td>The Audience Song</td>
<td>Stylistic Allusion</td>
<td>51–52 (beats 4 and 1)</td>
<td>Turn and <em>ad lib</em> cadenza in the style of the Classical period</td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Paraphrase</td>
<td>53–104</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Paraphrase</td>
<td>106–31</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Quodlibet</td>
<td>132–33</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Paraphrase</td>
<td>134–36</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Quodlibet</td>
<td>137</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Paraphrase</td>
<td>138–40</td>
<td><em>Die Forelle</em></td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Quotation</td>
<td>141–57</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>Content to Be Behind Me</td>
<td>Interjection</td>
<td>171</td>
<td>Rachmaninoff, Piano Concerto, no. 2</td>
</tr>
<tr>
<td>I Love Teaching Voice</td>
<td>Quotation</td>
<td>81–85 (beat 2)</td>
<td>Caro mio ben</td>
</tr>
<tr>
<td>-------------------------</td>
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</tr>
<tr>
<td>I Love Teaching Voice</td>
<td>Paraphrase</td>
<td>85 (beat 3)–89 (beat 1)</td>
<td>Caro mio ben</td>
</tr>
<tr>
<td>I Love Teaching Voice</td>
<td>Paraphrase</td>
<td>89–134</td>
<td>“Je veux vivre” from Roméo et Juliette</td>
</tr>
<tr>
<td>I Love Teaching Voice</td>
<td>Paraphrase</td>
<td>Pickup to 165–79</td>
<td>“I’m Tired” from Blazing Saddles</td>
</tr>
<tr>
<td>I Love Teaching Voice</td>
<td>Quotation</td>
<td>Pickup to 201–6 (beat 3)</td>
<td>Erlkönig</td>
</tr>
<tr>
<td>I Love Teaching Voice</td>
<td>Stylistic Allusion</td>
<td>234–37 (accompaniment)</td>
<td>Erlkönig</td>
</tr>
<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Paraphrase</td>
<td>1–2</td>
<td>“Nessun dorma” from Turandot</td>
</tr>
<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Stylistic Allusion</td>
<td>7 (beat 3, accompaniment only)</td>
<td>“Nessun dorma” from Turandot</td>
</tr>
<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Paraphrase</td>
<td>31–46</td>
<td>“Avant de quitter ces lieux” from Faust</td>
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<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Quodlibet</td>
<td>46 (beat 3)–53</td>
<td>“Nessun dorma” from Turandot</td>
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<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Paraphrase</td>
<td>54–60</td>
<td>“Il Balen” from Il Trovatore</td>
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<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Quodlibet</td>
<td>60–63</td>
<td>“Nessun dorma” from Turandot</td>
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<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Paraphrase</td>
<td>Pickup to 64–79</td>
<td>“O du mein holder Abendstern” from Tannhäuser</td>
</tr>
<tr>
<td>I’m Glad I’m Not a Tenor</td>
<td>Quodlibet/Paraphrase</td>
<td>79–86</td>
<td>“Nessun dorma” from Turandot</td>
</tr>
<tr>
<td>Piece</td>
<td>Source</td>
<td>Measure</td>
<td>Text</td>
</tr>
<tr>
<td>------------------------------------------</td>
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<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>&quot;I'm Glad I'm Not a Tenor&quot;</td>
<td>Quodlibet</td>
<td>87–96 (beat 2)</td>
<td>“Nessun dorma” from <em>Turandot</em>”Largo al factotum” from *Il Barbiere di Siviglia/”Votre toast” from <em>Carmen</em></td>
</tr>
<tr>
<td>&quot;I’m Glad I’m Not a Tenor&quot;</td>
<td>Paraphrase</td>
<td>105–12</td>
<td>“Nessun dorma” from <em>Turandot</em></td>
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