4. *Anerca II: The Raven and the Children*

4.1. Introduction

A principle of Canadian multiculturalism is the forging of a collective character out of distinctive identities. Milton Barnes' *Anerca II: The Raven and the Children* can be heard to strive towards that ideal in the way that it blends and juxtaposes music and text from different cultures. The image of a mosaic, often used when discussing Canadian multiculturalism, is also relevant. Each culturally distinctive feature stands out while still contributing to the larger work.

The Inuit word "Anerca" means "soul" and is the root word for "to breathe" or "to make poetry."[1] The concept has been a source of inspiration for a number of Canadian composers, including Serge Garant (*Anerca,* 1961), Harry Freedman (*Anerca,* 1966), and Victor Davies (*Anerca,* 1969). Milton Barnes composed three works with this title: *Anerca I* for solo bassoon (1979), *Anerca II: The Raven and the Children* (1980) for clarinet and bassoon, and *Anerca III The Origin of the Winds* (1981) for harp and narrator.[2] *Anerca II: The Raven and the Children* is the only work that features the clarinet.

Barnes' compositional style has been called an "eclectic fusion" of "mainstream 'romantic' classical music, jazz, Latin and traditional Hebraic music."[3] This is an accurate description of *Anerca II: The Raven and the Children.* Within a Western classical framework, conveyed by its instrumentation, notation, and concert-performance context, it incorporates an Inuit legend, Inuit throat singing, and Klezmer music idioms.

4.2. *The Raven and the Children*

Beneath the title in the score Barnes identifies *The Raven and the Children* as an Inuit legend. Because the legend guides the music in *Anerca II,* it is essential to confirm its

---

[1] Kenneth Winters,"Anerca," *Canadian Encyclopedia Online*, thecanadianencyclopedia.ca/en/article/anerca-emc/ (last modified December 16, 2013).

[2] Ibid.

[3] "Milton Barnes," *Canadian Music Centre*, musiccentre.ca/node/37257/biography (accessed April 2015).

authenticity. Multicultural ideals must be established on genuine expressions of ethnocultural identity rather than contrived, appropriated, or assimilated renderings by outsiders. *Anerca II* would not be a multicultural work if the legend were not culturally valid.

Barnes attributes the text to one Michelle Marcil, but there is no record of the legend being published by her. As well, there is no record of such a person connected to Barnes. As in many native cultures, Inuit legends are an oral tradition, making it possible that Marcil relayed the legend to the composer personally.[4] The most likely original source, in any case, is the story called *The Raven and the Children* that is published in a book by Ronald Melzack entitled *Raven Creator of the World* from 1970. Although Barnes' version is abridged, its text and story structure are identical to Melzack's. Its Preface states that the author adapted Inuit legends from the documents of anthropologists and explorers, in this case from the stories collected around 1900 by anthropologist Edward William Nelson from the Inuit of Norton Bay in the Western portion of Alaska. But Nelson's version of the legend differs from Melzack's in a number of ways. It involves a marmot instead of a weasel, and tells only of Raven's adventure with that single creature, whereas Melzack's adaptation includes Raven finding lost children and telling them about his encounter with Weasel. Melzack justifies this elaboration by explaining that "Eskimo life is so different from our own, it was necessary to retell the stories in a way that would appeal to children in our culture."[5] Essential principles of the story are maintained in all versions: Raven attempts to capture a small animal, the small animal sings to make Raven dance, distracting him and allowing the small animal to escape. In all versions, the song that the small animal sings is exactly the same.

4.3. Inuit Throat Singing

In addition to the Raven legend, musical aspects of Inuit culture are also presented in *Anerca II* through imitations of throat singing. Jean-Jacques Nattiez has studied this technique in three polar-region indigenous groups, including the Inuit of Canada, the Ainu of the island of

---

[4] Edward William Nelson, *The Eskimo About Bering Strait* (Washington, DC: Government Printing Office, 1900) 451.

[5] Ronald Melzack, *Raven Creator of the World* (Boston: Little, Brown, 1970), Preface.

Sakhalin, and the Chukchi of Russian Siberia. The throat singing in *Anerca II* is most similar to the Inuit's, which involves two voices in alternation rather than a large group activity.[6] Nattiez asserts that among the Inuit, throat singing is a game, not a musical genre.[7] However, within the context of *Anerca II* the game component of this activity is abstracted and employed for its musical quality.

The principal characteristics of throat games that Nattiez highlights from the *katajjait* from Southern Baffin Island and Northern Quebec are:

> Two strings of homogenous sounds: one string of low sounds (the so-called throat-sounds) and one string of higher sounds.… After analyzing carefully the "katajjait," we may establish that the motif is the basic construction unit of a "katajjaq." It is made of a morpheme, a particular rhythm, an intonation contour, a pattern of voiced and voiceless sounds, a pattern of sounds inhaled and exhaled. This last feature is what allows us to speak of "panting style."[8]

Hocket polyphony takes place between the two voices alternating high sounds and low throat sounds. The object of the game is for one singer to change the pattern and for the other to follow those changes without disrupting the continuity.[9]

In *Anerca II* the clarinet and bassoon imitate this effect at points in the score that are notated with alternating up and down note stems. Barnes does not provide an explanation of this notation, but he employed it previously in *Anerca I*. As explained in Marc Gilbert Apfelstadt's dissertation on Canadian bassoon music,

> The first movement is derived in part from Inuit practice of throat singing… Barnes imitates this musical effect by asking the performer to alternate between fingerings of different resonance on a single pitch. In the manuscript, alternate eighth notes are beamed above and below the staff where the technique is desired.[10]

---

[6] Jean-Jacques Nattiez, "Inuit Throat Games and Siberian Throat Singing: A Comparative, Historical, and Semiological Approach," *Ethnomusicology* 43 (1999): 409.

[7] Ibid., 403.

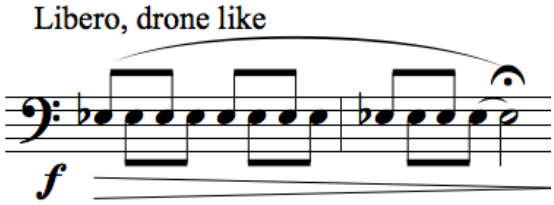
[8] Ibid., 401.

[9] Ibid., 403.

[10] Marc Gilbert Apfelstadt, "Canadian Bassoon Repertoire: History, Traits, and Characteristics, with Analysis of Representative Works" (DMA diss., University of Wisconsin-Madison, 1986), 56.

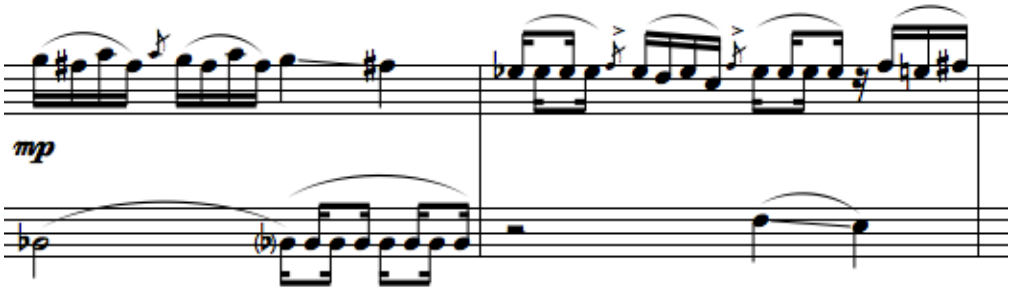
Effectively, Apfelstadt is describing a measured timbre trill.

Example 4.1: Milton Barnes, *Anerca I*, mvt 1, mm. 1-2



The opening two measures of *Anerca I* contain this notation (Example 4.1) which is identical to the notation in both parts of mm. 10-11 of *Anerca II* (Example 4.2).

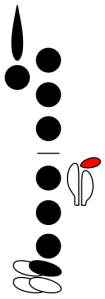
Example 4.2: Barnes, *Anerca II*, mm. 10-11



The first allusion to Inuit throat singing in *Anerca II* occurs during the clarinet's opening phrase. As it plays, as we shall see, in a Klezmer music idiom, the bassoon interjects with a timbre trill, which the clarinet immediately answers. That is, rather than an alternation between a high note on one instrument and a low note on the other, each instrument separately presents both string of notes, distinguishing them by timbre rather than by register (Example 4.2).

The most effective clarinet fingering I have found to achieve this timbre trill is to start with a regular written E flat fingering and then to alter the timbre with the left-hand F/C key (Example 4.3).

Example 4.3: Clarinet fingering for E flat timbre trill

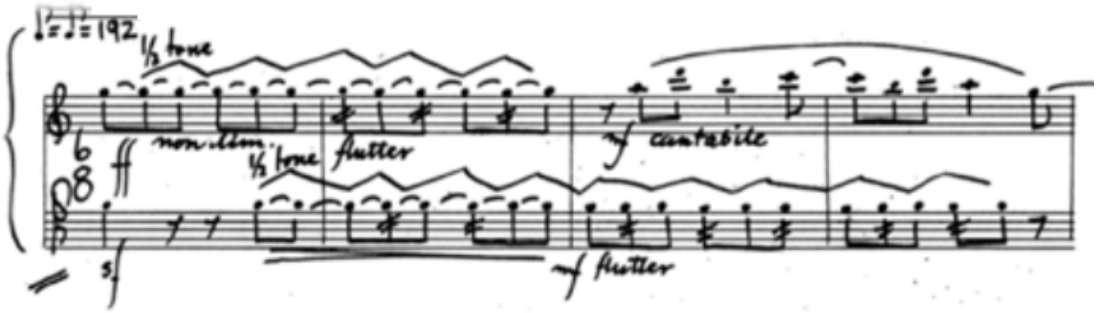


The clearest imitation of throat singing, which employs all of the elements Nattiez describes, takes places in mm. 40-43 (Example 4.4). In this example note stem directions all face in the same direction because the two strings of high and low sounds take place between the clarinet and bassoon in alternation. The clarinet begins moving between G and G-quarter-tone-flat in alternation (fingering is shown Example 4.5). The bassoon enters towards the end of the measure moving between the same notes but an octave lower and opposite in contour to the clarinet, creating lower and higher continuous strings of pitches that change in timbre. The clarinet then changes that pattern by adding flutter tongue to the upper notes, which the bassoon immediately imitates. The flutter tongue provides a guttural effect which imitates the "panting" that takes place with the inhalations and exhalations in throat singing. Notation for this passage is unclear. The first clarinet pitch is clearly a written G5. From the following pitch, also written as G5, there is a line, indicated "1/2 tone", drawn upwards to the third event, also written as G5. Because the line drawn upwards is from the second to the third events, my assumption was that the first note moves down in pitch to the second, which then moves up to the third. I interpreted this somewhat contradictory notation as specifying quarter-tone motion between G and G-quarter-tone-flat.[11] I think the quarter-tone motion does not disrupt the intended effect, because throat singing does not use a Western scale. Beaudry's transcription and analysis of Inuit throat

[11] After reflecting on this section it has occurred to me that "1/2 tone" might not mean pitch, rather tone quality. If quarter tones were intended "1/4 pitch" may have been indicated. While change in tone quality is important in Inuit throat singing, alternation between lower and high notes is also essential. In this passage the clarinet and bassoon already have different tone qualities; therefore, a variation in pitch satisfies the requirements of Inuit throat singing. My interpretation is a culturally informed analysis of this effect and multicultural performance action.

singing reveals that "pitch is both fixed and relative."[12] As well, James Campbell, the clarinetist who premiered this work, told me that "Milton was not a stickler for detail and was happy with performer input, as long as it is musical and gets the greater ideas across."[13] Given this information I think a variety of ways to perform this passage are possible as long as there is alternation between an upper and lower note in alternation with the bassoon.

Example 4.4: Barnes, *Anerca II*, mm. 40-43



Example 4.5: Clarinet fingering for G-quarter-tone-flat

4.4. Aspects of Klezmer Music

Barnes uses Klezmer music frequently in his other works as an expression of his Jewish heritage.[14] In *Anerca II* it is manifested timbrally in the clarinet, a popular lead instrument in

---

[12] Nicole Beaudry, "Towards Transcription and Analysis of Inuit Throat-Games: Macro-Structure," *Ethnomusicology* 22 (1978): 269.

[13] James Campbell, email message to author, 16 March 2015.

[14] "Milton Barnes", *Canadian Music Centre*.

Klezmer music in the 20th century.[15] The pitch material also alludes to Klezmer music, but the defining features of that style are blurred. This ambiguity is common in other quasi-Klezmer works. For instance, in her study of the *Suite for Klezmer Band and Orchestra* (1990) by Jewish-Canadian composer Sid Robinovitch, Rebecca Small observes:

> This hybrid piece, however, would pose many difficulties when acting as a source of Klezmer music for analytical study. The main difficulty in using this piece is the wealth of musical styles that have been incorporated into its score makes it very difficult to decipher just which elements are part of the Klezmer tradition and what elements have been assimilated along the way to North America in the present day.[16]

Similarly, the numerous musical influences and styles in *Anerca II* make examining Klezmer music characteristics challenging. However, Small does identify "the most distinctive and recognizable elements of Klezmer music" as formal structure, intonation, ornamentation, and tonality (including mode).[17] These last two contribute most prominently to the Klezmer aspects of *Anerca II*.

4.4.1. Ornamentation

When and how a Klezmer performer chooses to use ornaments creates individuality and determines the quality of performance. In his study of the recordings of Klezmer clarinetists Dave Tarras and Naftule Brandwein, Joel Rubin writes that “The way in which the tunes are ornamented in various and subtle way[s]… forms the most characteristic aspect of the performances.”[18] Rubin identifies the most common and characteristic melodic ornaments in Klezmer clarinet improvisation.[19] He highlights six types: three-tone groups, single and double

---

[15] Mark Slobin, *Fiddler on the Move* (New York: Oxford University Press, 2000), 96.

[16] Rebecca Small, “An Analytical Study in Klezmer Music” (MMus diss., University of Ottawa, 2010) 21-22.

[17] Ibid., 29.

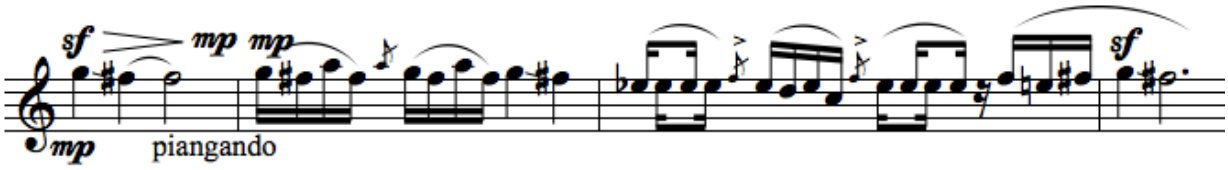
[18] Joel Rubin, “The Art of Klezmer: Improvisation and Ornamentation in the Commercial Recordings of New York Clarinettists Naftule Brandwein and Dave Tarras 1922-1929” (PhD diss., City University, London, 2001), 251

[19] Ibid.

grace-notes, trills, a grab-bag of "other" ornaments (such as mordents, turns, and arpeggios), single-tone bends, and slides between two notes.[20] *Anerca II* employs slides between two tones, single grace-notes, and single-tone bends.

Rubin describes slides between two tones as "an alternate way of inflecting a slur between two tones. The most common slides are 2nds and 3rd in ascent, and 2nd in descent."[21] This ornament occurs only descending in *Anerca II* over the interval of a 2nd. The minor quality of the interval contributes to the *piangando* (*sic*: probably the composer intended *piangendo*, meaning "plaintive") feeling that Barnes indicates in the score, creating a woeful and mournful sound (Example. 4.6 mm. 9, 10, 12). This and other passages in which the slides occur feature other ornaments that together create a distinctly Klezmer feel.

Example 4.6: Barnes, *Anerca II*, mm. 9-12



Single-tone grace notes are also featured throughout in both the clarinet and bassoon. Rubin describes them as "played before the beat… the grace tone is articulated and slurred to the succeeding principal tone, which may be approached from above or below.… In most cases, the single-tone grace embellishes a stressed beat."[22] He defines five primary functions for this ornament, three of which are used in *Anerca II.*

The first use is "to ornament the root, 3rd, 5th of the tonic or temporary modal centre."[23] This is apparent in m. 11 (Example 4.6), where the grace note on beat two stresses the following

---

[20] Ibid, 255.

[21] Ibid., 313-14.

[22] Ibid., 295.

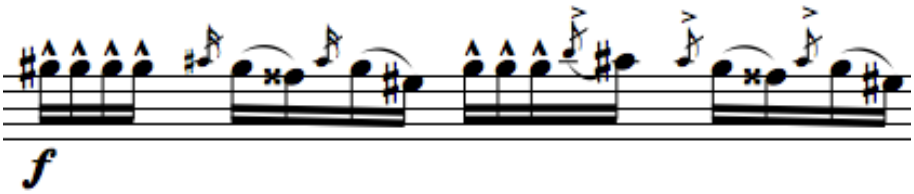
[23] Ibid.

written E flat, which is the third scale degree in C minor. Additionally, in this measure the following grace note on beat 3 also emphasizes E flat.

The second function of single-tone grace notes is "to ornament the same stereotypical figures associated with the LUN-N [lower-upper neighbour, non-stressed] groupings, the only difference being that here the beginnings of the grace tone is articulated."[24] In m. 10 (Example 4.6) the last sixteenth (F#) on beat 1 is a lower neighbour to the G notated on beat two, which is embellished by a grace-note upper-neighbour A. More obviously, the grace note is articulating the beginning of a repeated figure. Similarly, in m. 11, beat 3, the grace note is ornamenting a repeated figure from beat one. Inuit throat singing (similar to Example. 4.2) is also implied in this passage, but it is skewed by the clarinet playing in a Klezmer music style. That is, the timbre trill can be interpreted both as a Klezmer music inflection and as an allusion to Inuit throat singing.

Lastly, Barnes uses single-tone grace notes "to repeat the preceding tone as a grace to the succeeding tone."[25] This ornament is used sparingly. An example occurs in m. 18 (Example 4.7). Up until beat four, all of the grace notes are upper neighbours, but the A# grace note on beat 4 repeats the previous tone, creating a stutter-like effect.

Example 4.7: Barnes, *Anerca II*, m. 18 [26]



Single-tone bends are the final type of Klezmer ornament used in *Anerca II*. These are "a rapid downward glissando at the end of a tone.… The resultant ornament consists of a change in

[24] Ibid., 296.

[25] Ibid., 295.

[26] The grace note on beat two should have a ledger line and is a score error.

timbre than pitch… to create rhythmic activity during a static section."[27] Alternating changes in timbre are noted in m. 11 which create an effect somewhat like a single-tone bend in timbral change. However, in *Anerca II* they do not use glissando and are notated as an independent sixteenth-notes. The context of these timbre changes within a highly ornamented Klezmer music section suggests a single-tone bend despite not meeting all the criteria. Additionally, this timbre change can be viewed as an Inuit throat singing feature because of its relationship to the bassoon's timbre shifts at the previous beat (Example 4.6).

The role of ornaments in Klezmer music is to enhance the music and show off the performer's skill. In this piece, the composer, rather than the performer, determines the embellishments ensuring a particular quality of performance, but also minimizing the spontaneity associated with Klezmer music. While this takes away from the traditions of Klezmer performance, it seems like the best compromise given that this work exists mostly in a Western classical tradition and would be performed by musicians not familiar with Klezmer performance practice.

4.4.2. Tonality and Mode

Anerca II contains many longer gestures that seem to mimic the actions described in the text. Some of them incorporate aspects of Klezmer modes. According to Small, these modes are composed "of generalized melodic patterns, small fragments of music that existed even before the ancient Greek or medieval church modes.… Each mode is designed to represent a specific mood and contains its own set of motives, though many similar motives appear in several different modes."[28] She further discusses how the motives used in each mode are of particular importance, more so than the notes in each mode. In her beginner's guide to Klezmer clarinet playing, Michèle Gingras elaborates on this idea, stating that: "These modes are not strict and

---

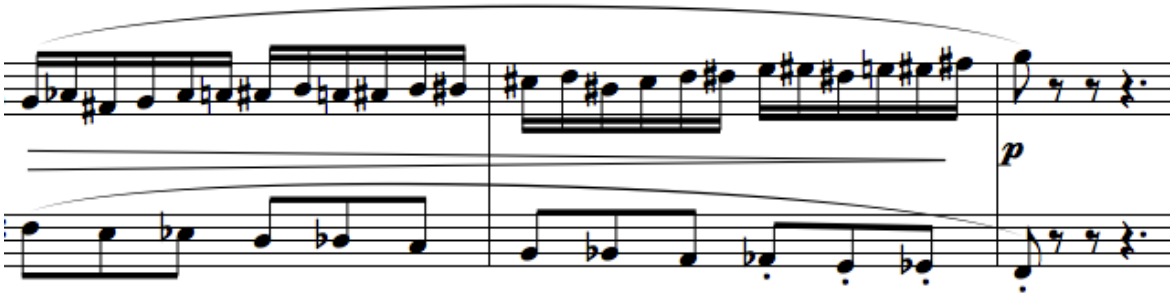
[27] Ibid., 308.

[28] Small, "An Analytical Study in Klezmer Music" 19.

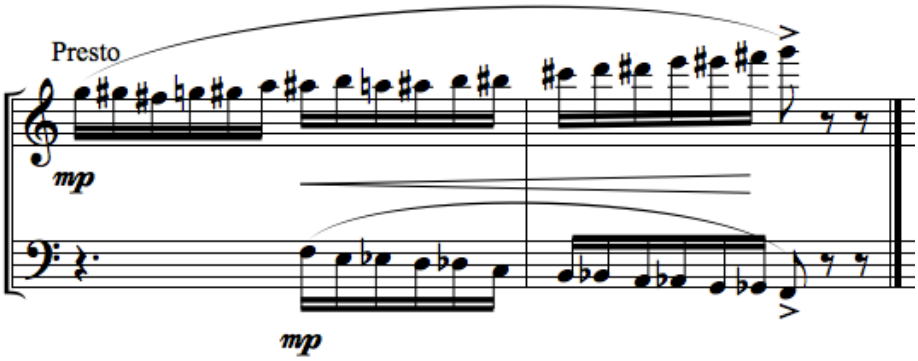
almost always include flexible tones, notes which are sometimes raised or lowered, depending on the contours of the melody."[29]

The flexibility of pitch and motives makes it challenging to identify crisp examples of Klezmer modes in *Anerca II,* especially since it is a multicultural work employing musical ideas across different cultures. But there is one clear motive, which takes place twice, that alludes to a Klezmer music cadential pattern: "an ascending chromatic scale or glissando culminating in the descending pattern of the tonic, dominant, tonic."[30] In Example 4.8, each beat presents a chromatic upper-lower neighbour figure and then ascends chromatically a minor third to the next beat. The bassoon is in contrary motion with a slow chromatic descent. Both voices move in chromatic motion closing the first section on a unison F. At the end of the piece a similar figure takes place (Example 4.9). In both instances the chromatic component of the cadential pattern is present, but the final descending dominant-tonic confirmation is omitted.

Example 4.8: Barnes, *Anerca II*, mm. 67-69



Example 4.9: Barnes, *Anerca II*, mm. 195-96

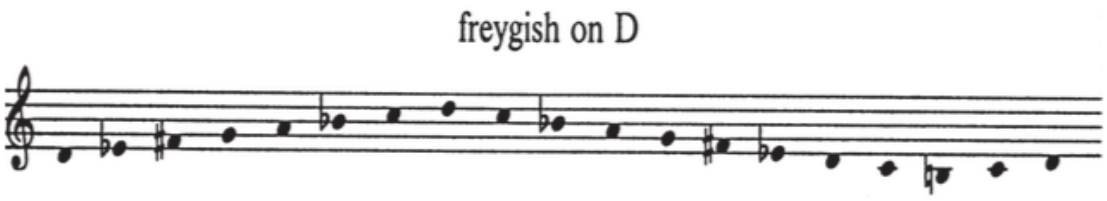


[29] Michèle Gingras "Klezmer for Klarinetists: A Beginner's Guide," *Clarinet* 31/2 (2004): 64.

[30] Ibid., 65.

Besides the characteristic Klezmer music motives, other modal features are also in *Anerca II*. For example, according to Gingras, the *freygish* mode "is characterized by the augmented second between the second and third degrees, as well as the minor 7th chord."[31] (Example 4.10)

Example 4.10: The freygish mode on D (from Rubin 1998)



The augmented second is featured frequently in *Anerca II*, particularly in sections that employ numerous Klezmer music ornaments (Example 4.6).

While Klezmer modes are not the primary method of organizing pitch in this work, some of their features are added to create a Klezmer flavour. The use of a portion of the Klezmer cadential motive at major cadential points, as well as the use of aspects of the *freygish* mode through frequent use of the augmented second, provide a Klezmer music intervallic and pitch organization. Although not used as often as Klezmer music ornaments, modal qualities contribute to evoking a Klezmer music feel.

4.5 Western Classical Influence

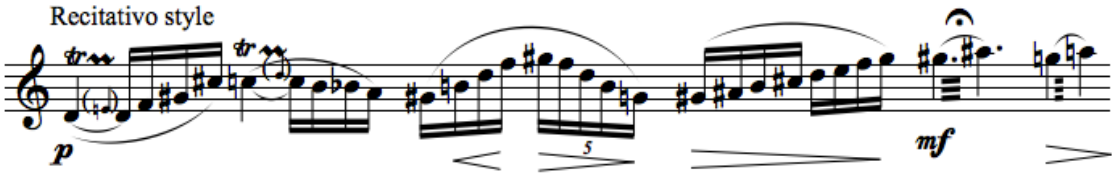
Although *Anerca II* features Klezmer music and Inuit elements, it is clearly a work of Western classical music. It is notated for a live stage performance on two classical, and classically played, instruments. The score alludes to conventional classical music genres, for instance the section indicated "Recitativo Style", a type of singing/speech associated with operatic compositions.[32] (Example 4.11)

---

[31] Ibid.

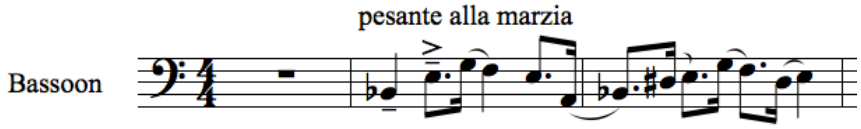
[32] Dale E. Monson, et al., "Recitative." *Oxford Music Online.* Oxford University Press, http://www.oxfordmusiconline.com (accessed May 27, 2015).

Example 4.11: Barnes, *Anerca II*, m. 72

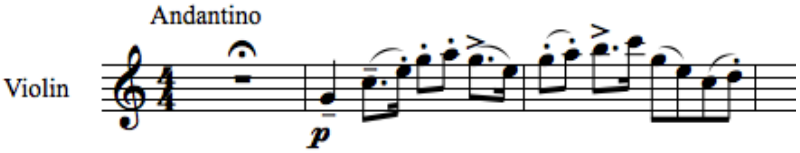


Moreover it bears similarities to Serge Prokofiev's *Peter in the Wolf* (1936). Not only do both set a children's story to music, but *Anerca II* actually borrows specific musical gestures and themes from *Peter and the Wolf*. For instance, the opening bassoon theme in *Anerca II* (Example 4.12) shares musical attributes with Peter's theme in *Peter in the Wolf* (Example 4.13).

Example 4.12: Barnes, *Anerca II*, mm. 1-3



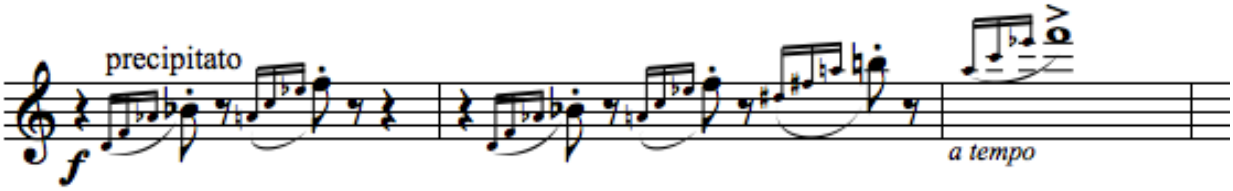
Example 4.13: Serge Prokofiev, *Peter and the Wolf*, mm. 1-3



Both themes are in 4/4 time signature and achieve a sense of forward momentum from the dotted eighth-sixteenth rhythm. The first measures are most similar with almost identical rhythms. As well, the intervals are almost the same. The first two intervals in *Peter and the Wolf* are a perfect 4th followed by a major 3rd. *Anerca II* simply alters each interval by a semitone using the intervals of an augmented 4th followed by a minor 3rd. Identical ascending and descending phrase shapes also occur.

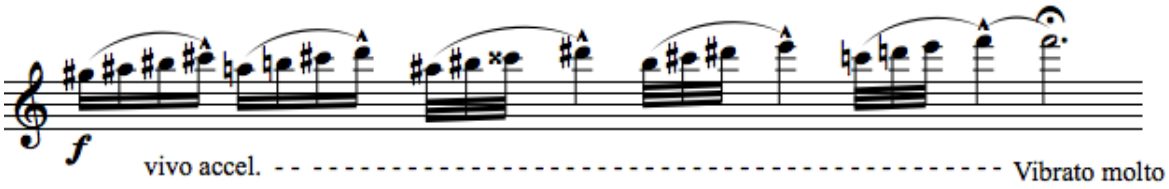
Another clear parallel between the pieces is where the clarinet depicts the cat running up a tree in *Peter and the Wolf* (Example 4.14).

Example 4.14: Prokofiev, *Peter and the Wolf*, 8 and 9 bars after RH. 20



This passage involves a series of ascending first-inversion dominant 7th chords. The 3rd, 5th, and 7th of each chord are grace notes that lead to an eighth note, the root. This passage is indicated “precipitato” and quickly ascends into the altissimo register ending on an F6. *Anerca II* has a similar clarinet passage where the music depicts Weasel racing across Raven’s path.

Example 4.15: Barnes, *Anerca II*, m. 73



Like *Peter and the Wolf* the clarinet ascends to an altissimo F. In this case, instead of using the dominant 7th in first-inversion, each grouping includes a diatonic ascent in four-note groups with each group being a semitone higher. As in *Peter and the Wolf,* the top of each four-note group is emphasized, in this case by a dynamic accent, and this passage also accelerates.

4.6 Conclusion

Allusions to Klezmer music, Inuit throat singing, and Western classical features combine to musically depict the Inuit legend *The Raven and the Children*. Few cultural features in *Anerca II* are expressed in full form. Ornaments such as the single-tone bend, throat singing qualities, and modal features are either distanced from cultural context or only used fragmentarily.

Musically, the Western classical aspects dominate, but the Inuit legend is the overarching determiner of form and content, while Klezmer music and Inuit throat singing are used less frequently. The differing emphases recall a tenet of multiculturalism theory that "treating the members of cultural minorities with equal consideration and respect will *sometimes* mean

treating them differently."[33] Given the stylistic familiarity of this work to Western audiences and the narration of the Inuit legend, preparing the audience is not necessary, unlike the other works in this study. Performance alone should illustrate the variety of musical and contextual features.

Cross-cultural sharing within a multiculturalism context inevitably brings change to cultural values. *Anerca II* demonstrates how cultural features might not be readily recognizable from a historical or traditional perspective but remain significant in shaping the work as a whole. At certain points in this work it is uncertain which culture certain musical features belong. For example, ornamentation plays a principal role in blending Inuit throat singing, Klezmer music, and Western classical features. Rubin acknowledges the similarities between Klezmer ornaments and those from the Baroque: "The ornaments present in the sampled recordings of Brandwein and Tarras comprise both those which may be seen to be analogous to certain types of Baroque ornaments, as well as others which employ such techniques as pitch bending and sliding between tones."[34] Also, single tone bends in Klezmer music share traits with timbre changes in Inuit throat singing.

The combining of ideas could be seen as an appropriation. However, examining this work through the lens of multiculturalism reveals that it acknowledges other cultures, gives attention to authenticity, and marries musical features in a way that is the opposite of an appropriation that takes ownership. Unlike other works, like *Empty Sky, Anerca II* does not attempt a direct imitation; rather, it uses samples from a number of cultures that work together to create a unified work. There are aspects of this work that are culturally distant from Inuit practice, like timbral alternation being employed for its musical quality rather than as a game. However, the multicultural action in this work is to show how collective unity can be establish through individual identity; *Anerca II* does this through intermingling of representative gestures of various cultures.

---

[33] Murphy, Multiculturalism, 7.

[34] Rubin, "The Art of Klezmer: Improvisation and Ornamentation," 252.