

sounds are considered more difficult than others depending on the number of words that begin with that sound; *alif*, *b*, or *d* are regarded as easier to compose in than *n* or *j*, with *y* probably the most difficult and recognized as such.

Meter in Somali poetry is quantitative and based on the patterning of long and short vowel syllables and syllable final consonants, which was first written about by the poet and scholar Maxamed Xaashi Dhamac 'Gaariye' in 1976. The *jiifto* meter is the one most commonly used in mod. hees poetry, and its metrical patterning is presented here as an example of how the system works. In the basic pattern,  $\underline{\text{u}}$  is a metrical position in which either one long or two short vowel syllables may occur, and  $\cup$  indicates an obligatory short vowel syllable:

( $\cup$ )  $\underline{\text{u}}$  ( $\cup$ )  $\underline{\text{u}}$   $\cup$   $\underline{\text{u}}$   $\underline{\text{u}}$

A short optional vowel syllable might be found at the beginning of the line or after the first metrical position when the following syllable has a long vowel (only one optional syllable is allowed). Syllable final consonants can occur at the end of metrical positions; but when a position of the type  $\underline{\text{u}}$  is realized as two short vowel syllables, then the first of these syllables may contain a final consonant only in the first metrical position. E.g., the word *dhulka* (the earth, ground) may be found in the first metrical position, as in *dhulka baad ku jiifshoo*, but not in the other three positions of the shape  $\underline{\text{u}}$ . The position in which a syllable final consonant may occur is also the only position in which a word break may occur and, hence, where the alliteration also occurs. Geminate or doubled consonants are always analyzed as heterosyllabic, so these also may only occur in these positions as do the consonants *sh*, *s*, *f*, *t*, *k*, *j*, *w*, and *y*, which behave in the meter as geminate consonants. A large number of metrical patterns are associated with particular genres of poetry. \*Free verse never emerged in Somali, although some Somali poetry, particularly that of Cabdi Muxumed Aamiin, seems to use patterning that does not follow the accepted meters; this poetry was composed to be sung to musical accompaniment, however. The demands of meter and alliteration are used artistically by good poets as extra raw material with which to enhance their poems aesthetically, a characteristic that brings value to poetry in the mind of the audience.

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Oral Poetry," *Voice and Power: The Culture of Language in North East Africa*, ed. R. J. Hayward and I. M. Lewis (1996); M. Orwin, "On Consonants in Somali Metrics," *Afrikanistische Arbeitspapiere* 65 (2001), and "On the Concept of 'Definitive Text' in Somali Poetry," *Bulletin of the School of Oriental and African Studies* 63 (2003); *War and Peace: An Anthology of Somali Literature*, ed. R. S. Cabdillaahi 'Gadheyne' (2009); "Night Has Fallen," trans. M. Orwin, <http://pacoarts.com/PoetLangSite/flashpaper/raagel.swf>.

M. ORWIN

**SONG** (Lat. *carmen*, Fr. *chanson*, Ger. *Lied*). *Song* refers broadly to the combined effect of music and words in a composition meant to be heard as music rather than read silently. Music, in addition to being the vehicle of transmission, frequently reinforces or enhances the emotional force of the text as perceived by the composer of the musical setting. While some songs are dramatic, song is distinguished from extended compositions involving music and text (such as opera) by its relative brevity. Since most songs are poems set to music, by extension any poem that is suitable for combination with music or is expressive in ways that might be construed as musical may also be referred to as song, and occasionally *song* is used to designate a strictly musical composition without text, deemed "poetic" in its expressivity or featuring markedly "vocal" melodic writing for instruments. From the musical standpoint, *song* has been restricted almost exclusively to musical settings of verse; experiments in setting prose have been very limited. Further, *song* has usually been reserved for compositions for solo voice or a small group of voices (typically one or two voices to a part) rather than a full choir and for voice(s) alone or in combination with one or two instruments rather than a full orchestra. In any case, the resulting balance, favoring the audibility of the text and thus appreciation of the nuances of its combination with music, is a defining characteristic of the genre; for literary purposes, these characteristics have also fostered perception of *song* as personal utterance projecting a limited emotional stance experienced by a single \*persona.

As a literary term, *song* is related to \*lyric, originally a text or poem sung to the accompaniment of the lyre and eventually used in lit. in divergent senses to refer, on the one hand, to any poem actually set or intended to be set to music (\*ditty), and, on the other, to any poem focusing on the arousal of \*emotion as would be characteristic of the kind of poem typically sung to the lyre (or to any other musical accompaniment) as song. *Lyric*, however, has attained much wider currency than has *song* and is the commonly accepted term today for both these meanings, whereas *song*, as a literary term, means an utterance partaking in some way of the condition of music. The musicality of a poem may be thought of in relation to the ways a text might be interpreted by a musical setting. Some songs correspond closely to the formal properties of the text (incl. metrical, linear, and strophic form), while others empha-

size the semantic properties (rendering the meaning of individual words or phrases or expressing the tone or mood of the poem). They need not, of course, exclude each other; indeed, it is frequently difficult if not impossible to separate what may be a metrical rendering from its expressive function. The distinction is useful, however, as some songs favor one or the other, in turn influencing what are considered song-like elements or effects in poetry. The association of poetry with music in the songs of the late Ren. in England offers examples of both types of correspondence. In some (as in songs by Thomas Campion, who wrote both words and music), the rendering of the formal dimensions of poetry is precise: musical meter is aligned with poetic \*meter, lines of verse are of uniform length and set to musical phrases of the same length (words are not repeated or extended by musical means), and the strophic \*repetition of the poem is rendered through repetition of music (as in traditional hymn singing). Poetry that lends itself to settings of this sort is typically predictable in all these dimensions; hence, such a poem may be designated *song*. In the \*madrigal and in some lute songs, by contrast, such formal properties are likely to be ignored and musical devices instead correlated with individual words to enhance meaning. This might mean repetition of words of special poignancy ("weep, weep") or highlighting of such words through exaggerated duration or unusually high or low \*pitch; frequently such representation is accomplished through a technique called *word-painting*, which aligns individual words with musical figures that can be said to depict their meaning (a descending scale for the word *down*; a \*dissonance for the word *grief*). Such practices also lead to predictability, in this case, in \*diction. In the poetic miscellanies of the period, *song* and \**sonnet* sometimes seem to be used interchangeably and often refer to poems with one or more of these characteristics. At worst, they are poems filled with \*cliché and cloyingly regular in formal properties; at best, they achieve a delicate balance between the demands of successful musical rendition and fresh invention.

Songs featuring more general expressivity of mood or tone in music appear less frequently in this period, although the lutenist-composer John Dowland achieved some remarkable successes in this mode. Perhaps most famous is his "Lachrimae," which existed as an instrumental composition before being provided with its now-famous text, "Flow, my tears." The pervasively doleful mood of the piece is created musically in the accompaniment through its preponderance of descending melodic lines, its minor harmonies, its low register, and the slow, deliberate pace of its phrasing; the poem seems, in effect, to make verbal what the musical rhet. of emotion suggests. The role of music, then, in this type of song is less specifically text-dependent than in other types, and the required balance between music and poetry depends to a greater extent on the availability of appropriate instrumental resources to combine with the voice.

The \**lied* of 19th-c. Ger. lit. best exemplifies the fully developed expressive setting. In the hands of

Franz Schubert, and to a great extent of those who followed him (Robert Schumann, Johannes Brahms, Hugo Wolf), the role of the accompanying instrument was enhanced to create a highly emotional song evocative of the overall tone or mood of the poem. Many give credit to the devel. of the mod. grand piano for the success of the *lied*. Although the notion of expressive setting was not new, as the role of the instrumental accompaniment in Claudio Monteverdi's "Combattimento di Tancredi e Clorinda" demonstrates, such pieces violated the required intimacy of voice and single instrument characteristic of song, and it was not until the devel. of a single instrument with the expressive range of the piano that this mode of song could flourish. The genre also depended on—and stimulated—a poetry that provided the appropriate moods, expressed in terms that could be adequately mimicked by music. This is found in the poetry of Ger. \*romanticism, with its frequent evocation of nature or of ordinary human activity as the locus of emotion. For Schubert, the presence in the poem of a running brook or a woman spinning wool as the background to an emotion-filled reverie provided a means for music to enhance what the poem could only suggest. In this context, poetry can be said to be song-like if it presents an intense, sustained, clear, emotional stance, called forth by an activity that takes place in time. Typically, such poems feature only one such stance or a decided shift from one to another; striking \*ambiguity or \*paradox is less song-like insofar as these conditions are less readily imitated in music.

Curiously, poems that depend extensively on the so-called musicality of words (e.g., Edith Sitwell's "abstract poetry" and the later experiments in "sound poetry") are not necessarily song-like, because the sounds of the words draw attention to themselves and thereby detract from the poem's ability to evoke an emotional state.

The most extended use of *song* to refer to a kind of poetry takes the connection well beyond any mechanical representation or concurrence to questions of intent or of the relation to strains of creativity. Thus, Maritain uses *song* to designate the entire genre of lyric poetry, as distinct from narrative or dramatic, referring to "the Poem or the Song as the poetry of internal music . . . the immediate expression of creative intuition, the meaning whose intentional content is purely a recess of the subjectivity awakened to itself and things—perceived through an obscure, simple, and totally nonconceptual apperception." Such conceptions of the nature of song center on the ability of music to tap some source of understanding or sympathy that is not touched by lang. Kramer speaks of "the mythical union of a lower reality embodied in language and a higher one embodied in music," stating that "through song, usually the song of a disincarnate voice or of a figure touched by divinity, lang. is represented as broaching the ineffable"; this is the sense implied in the use of music to evoke the supernatural, whether through strictly instrumental means or through \*charms, as is common in drama. Music has traditionally been associated with magic

and with religious experience (despite the objections at various times of both Catholic and Puritan), and it is commonly thought of as the lang. of love. The fusion, therefore, of music and poetry in song has been thought to bring about the most perfect communication possible, combining the ineffable expressivity of music with the rational capabilities of words. And by derivation, poems that are perceived as visionary, conjuring some understanding beyond the normal capacities of words, may be called songs. Edmund Spenser's *Epithalamion* and *Prothalamion*, William Blake's *Songs of Innocence and Experience*, and Walt Whitman's "Song of Myself" come to mind.

Scholarship on song as music and text frequently focuses on function and social context. Vernacular song and folk song, for instance, have generated a huge independent lit. (not represented in the biblio. below). Although the distinctions between these and the many types of so-called art song are not always clear, the popular genres are less likely to have strong literary connections. Similarly, the literary connection is clearest with secular song, though the relations between music and text in sacred song run the same gamut as in secular. All song types, however, lend themselves well to critical methodologies of recent prominence (such as feminism or \*New Historicism) and a growing number of comparative explorations of song lit. of other cultures has emerged.

*Song* has also come to designate certain purely musical compositions, presumably those, like poems called "song," that partake in some measure of the shared experience of music and poetry. Most frequent in this usage are such 19th-c. compositions as Felix Mendelssohn's "Songs without Words" for piano—short, expressive pieces, typically with a striking, singable melody and the sense that one could describe in words a suitable emotional frame of reference. Their proximity to the lied is probably not coincidence; *song*, or *lied*, in that context describes that combination of words and music producing a compressed and intense expression of the rhet. of emotion, and if words are merely implied, the effect is nevertheless present and the composition known as "song."

Several specialized types of song, established by use, have similarly given their names to poetic types, esp. \*elegy, \*lament, \*hymn, lay or \**lai*, \*ballad, \*carol, \*rondeau, and canzonet.

See AIR, ALBA, BLUES, CACOPHONY, CANZO, CARMEN, CHANT, DESCORT, GESELLSCHAFTSLIED, JAZZ POETRY, MUSIC AND POETRY, RHYTHM, SOUND, SPIRITUAL, TAGELIED.

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E. B. JORGENS