

CHAPTER V

FORM IN GRIFFES'S SONGS

For Griffes, the form of his chosen poem was only a starting point for the formal structure of the corresponding song. Generally speaking, Griffes tended towards a line by line, or poetic phrase by poetic phrase, approach. Although there are several songs composed in comparatively strict forms, the predominating stance was one of relative freedom in formal structure. It was not, then, the formal plan of the poem which dictated to Griffes but the individual demands of each new phrase of the poem, regardless of the poet's organization of those phrases.

It is obvious that a wide variety of forms resulted from this attitude on the composer's part. Yet despite their organizational differences, there are some general procedures common to all three groups. Very often, after a stationary opening section (especially with respect to harmony), Griffes introduced a contrasting section. Usually this new section encompassed increased harmonic activity and heightened rhythmic motion, or as one commentator described them, "modulations and changes in tempo."¹

Secondly, Griffes displayed an open attitude toward the essential nature of climax. Although a climax of some sort was usually seen as necessary for the delineation of form, there were several different ways in which it could be approached, and the climax itself could assume differ-

¹Daniel Boda, "The Music of Charles T. Griffes" (unpublished doctoral dissertation, Florida State University, 1962), p. 109.

ing characters. Climax is not always the highest or loudest note reached, nor is it always preceded by building melodic and dynamic motives. Its essence comes from its dramatic impact rather than any traditional formula.

Finally, the composer attempted to maintain a sense of continuity through the use of repetition, though its specific manifestation varied widely. Often it was merely a reminiscence of an opening motive at the conclusion, but it could also take the shape of the reiteration of an entire section. A favorite device was the use of recurring motives. Here Griffes displayed a wealth of motivic invention, as these recurring motives could be melodic, harmonic, or rhythmic in character.

Griffes's insistence on some technique for balancing his songs emphasizes the quality of unity of expression which permeates all styles in which he chose to compose. There is evident in his writing an "almost classical reverence for form; not at all in terms of binary, ternary, and the like, but of symmetry, balance and proportion."²

Formative Songs

The songs of the formative group reveal the extreme of Griffes's line by line approach to text. His German songs in particular are organized on the premise that every new line of poetry should have a new musical accompaniment. Obviously, this led to a high incidence of through-composed songs. The most thoroughly durchkomponiert (through-composed) of his songs is the dramatic narrative "Zwei Könige sassen auf Orkadahl."

²William Treat Upton, "The Songs of Charles T. Griffes, "Musical Quarterly, 9:327 (1923).

The song is based on an "unfolding process of composition,"³ in which each successive line is more agitated and intense than the last, until the climax is reached in the penultimate line. This ongoing drive is never interrupted by the exact repetition of an earlier motive, although a continuity of melodic writing, already mentioned, does maintain an integrity of expression.

However, it is not true that "all of Griffes's songs are through-composed rather than strophic."⁴ In "Am Kreuzweg" a modified strophic pattern is used to accommodate the parallel poetic strophes. Of the four phrases in each of the two strophes, the first and last are essentially the same musically and textually, with the change to major in the final phrase (Example 20 and 22).

However, if a through-composed form is not used, the favorite structure is generally either a rounded binary or ternary. His very first song, "Si mes vers," is a ternary form, with the material of the initial section (meas.4) returning after the slightly contrasting section (meas. 12-20) in the final section (meas. 21-28).⁵

Despite the particular formal organization, the incidence of a contrasting section is almost universal. With the exception of the process in "Zwei Könige," even the more through-composed songs exhibit this trait. A typical procedure can be noted in "Könnt' ich", though through-composed-binary, in which a rather placid opening section (Example 27) is contrasted from meas. 13 on with a busier arpeggiated figure and more

³Boda, "Music of Griffes," p. 92.

⁴Ibid.

⁵See Appendix, Song 1.

frequent harmonic modulations (Example 28).

The supreme contrast can be found in "Nacht liegt auf den Fremden Wegen." Apparently Griffes conceived this poem as having two distinct sections, each with separate expressive qualities. The first section (meas. 1-13) creates a very dark and gloomy atmosphere through the use of the c# minor key and a sustained character (Langsam) (Example 8). Though still subdued, the second section (meas. 14 to end) contrasts through more lyrical melodic phrases, higher register in both parts, more harmonic and rhythmic activity (poco più mosso ma non troppo), and especially the use of the C# Major key (Example 9). However, in the desire to contrast textual expressions, Griffes sacrificed unity to a great extent. There is so little attempt to integrate the two sections thematically that they almost appear unrelated. The recall of the opening theme of the second section by the piano in its postlude (meas. 26-27) also tends to isolate this section by unifying it apart from the first section.

Griffes composed "An den Wind" as a series of contrasting sections. The restless opening section (meas. 1-12), set in d minor (Example 23), gives way to a brief lyrical section only two short phrases in length (meas. 13-16), set in D Major (Example 24). Immediately the restlessness and minor mode of the opening section return, only to be followed by an even more intense (appassionata) section using sixteenth-note figures in the piano and building dynamically to a fortissimo climax. Here again the contrasting sections result from Griffes's insistence on a special expressive style to match every variation in the poetry.

In the more rounded or symmetrical songs, the central section contrasts with a relatively static opening and closing section. The peaceful beginning of "Auf geheimen Waldespfade" is followed by a central section

of growing restlessness. This contrast is accomplished through the introduction of triplet figures (often juxtaposed with duple figures), a greater reliance on chromaticism, and more frequent harmonic shifts (Example 7). By the final phrase the original peaceful motive has returned, as much to fulfill the poetic demands as to unify the musical expression.

Griffes's last formative song, "Nachtlied," is basically ternary in design, with an exceedingly lengthy middle section balanced somewhat by an extended piano postlude. Again the opening section is rather static harmonically, with a lyrical but sustained melodic line (Example 46). The contrast at meas. 24 is immediately apparent; dissonant harmony, duple rhythm, and a more angular melody are introduced (Example 47).

Whether or not such contrasting sections are obvious, very often the formal structure of the song will unfold as the drive towards the climax. This drive then can become a primary organizing factor in both through-composed and rounded forms. The traditional approach to a climax is illustrated in "Wohl lag ich einst in Gram und Schmerz." After the typical wandering and growing momentum of the central section, all is resolved in the attainment of both the highest pitch and the most accented fortissimo (Example 11).


Yet not all climaxes in the formative songs are perceived as triumphant resolutions of the turbulence of the preceding section. An unusual effect is created in "Auf dem Teich" by "reversing normal dynamic procedures at pitch climaxes."⁶ Also untypical is the fact that this "reverse climax" occurs early in the song, not as a culmination but more as a preparation

⁶George Arnold Conrey, "The Published Songs of Charles Tomlinson Griffes: A Stylistic Examination" (unpublished doctoral dissertation, Chicago Musical College, 1955), pp. 24-5.

(Example 4).

Another kind of "reverse climax" can be found in "Es fiel ein Reif"; this accomplishes much the same feeling of culmination as the climax of "Wohl lag" yet is totally opposite in character. After a contrasting section, the motive of the opening section returns at meas. 43, yet rather than building upward towards high pitch and loud dynamic outburst, the melodic line steadfastly descends to sustain the word "Stern" over a Neapolitan sixth chord (see meas. 47-51).⁷ Such different approaches to the nature of climax show that already in his formative songs Griffes was flexible in his concept of climax.

Nor was Griffes rigid in his attitude toward unity in his formative songs. Although he was generally consistent in his demand for unity, the actual techniques he used to achieve this unity vary widely. A favorite method was the use of recurring motives, perhaps repeated exactly or only fairly similar in contour or scope. Very often such motives are melodic, as in "Wohl lag," throughout which the accompaniment continues its ascending and descending arpeggiated triplet figures almost without interruption. In "So halt' ich endlich dich unfangen" the continual recurrence of similar melodic patterns is over-worked and tends to detract from the unified expression being sought.

Yet the recurring motives are often rhythmic rather than melodic in character. The rocking figure created in "Auf ihrem Grab" by a basic $\frac{12}{8}$  rhythm continues in some form throughout the song, with only brief interruptions in the contrasting section.

The other favorite method of providing a unified structure was

⁷See Appendix, Song 2.

the repetition, often greatly altered, of some phrase or motive from the opening section of the song. There is hardly any song, even though basically through-composed, which does not allude somewhat to thoughts from the introduction of opening phrase of that song. For some songs it is only a suggestion, as in "Meeresstille," in which the opening block B Major chords recur at the close, only slightly altered. The reminiscence of the piano introduction during the piano postlude is a common technique in the formative songs for rounding out the song.

Of course, in many songs the repeat is much more than a suggestion and creates a rounded binary or even ternary organization. Yet such a repetition was seldom without variation of some kind, to accommodate either new text or changed emotion. Griffes realized that the events of the contrasting or central section had an impact on the repeated section following it, so that its character had to be changed accordingly.

An excellent example of such a transformation can be found in "Gedicht von Heine." The opening vocal phrase is marked both Bewegt und rasch as well as mezzo forte, while it is accompanied by a swift arpeggiated piano figure (Example 18). The tragedy of faithless love, likened to the capricious wind, is revealed in the contrasting section. Masterfully, Griffes, though returning basically the same original motive, transforms the surrounding atmosphere to encompass this revelation (Example 19).

One of the invaluable benefits of studying a composer's manuscripts is that one occasionally discovers clues concerning the composer's creative process. For instance, the original piano postlude for "Es fiel ein Reif" has been struck in favor of a much shorter and simpler conclusion. Apparently Griffes refused to return to an earlier motive unless its reintroduction made sense musically and textually. The original coda

recalls the shift to the major section (meas. 17-20), though it remains in minor. The mere change of mode was insufficient in Griffes's mind to transform the earlier mood, which was inappropriate here, therefore the simpler ending was substituted.⁸ This again reveals Griffes's sense of balance, a trait of considerable consistency already in his formative songs.

Divergent Songs

Griffes assumed a position opposite that of the formative songs in his divergent songs. In this group the through-composed song, or line by line approach, is the exception rather than the prevailing rule. Even the nature of his through-composed technique in these songs differs from that of the former group. Although new poetic lines may be given a different setting, rarely does this setting contrast in contour or expression so intensely with preceding phrases as in the formative songs. Rather there is a similarity from phrase to phrase which creates the impression of one ongoing line from beginning to end, which most closely approaches the technique of "Zwei Könige" rather than the continual changes of the more typical "Auf dem Teich."

Such an ongoing impression is created particularly in the oriental songs, wherein new phrases are similar to preceding ones but are not repetitions. Both vocal melody and accompaniment exhibit this trait in "The Old Temple"; any changes can be analyzed more as variations rather than contrasts to the original statement. The eight-line poem is divided into four sections of two-lines each, with each new section receiving slightly varied treatment, perhaps an added syncopated or arpeggiated figure. Yet

⁸Ibid.

these variations, never abrupt, do not disturb the continuous flow for they are not perceived as discrepancies in the established line.

Sometimes a through-composed vocal line has been combined with a rounded form in the accompaniment. Another song from the Five Poems, "So-Fei," illustrates this combination. As with "The Old Temple" the slightly varied phrases give an ongoing continuous impression to the lines rather than a feeling of constant contrast. The beginning of the A' section is heralded by the return of the opening left hand motive. Yet both the voice and the right hand are given different, but not necessarily new, material.

This points to the fact that there is much greater use of fixed or definite forms in the divergent group. Particularly favored is the ternary organization, as described in "So-Fei" above and found in many others in some variation. In this group the composer has most consistently followed the formal structures created by the poets. For example, in "Two Birds" Griffes concluded that the parallel verses of poetry (described earlier) demanded strophic treatment, with a basic melodic strophe and a varied accompaniment comprising three of the four verses.

Perhaps the strictest type of form occurs in "This Book of Hours," which is the first song of Griffes's Op. 4, Two Rondels. As the opus title suggests, a rondo-type principle of thematic organization has been adopted for this song. Formally, two basic motives are alternated systematically in a schematic plan which could be delineated in the following manner:

- a (meas. 1-9) homophonic, $\frac{3}{4}$ meter, minor
- b (meas. 10-11) imitative, $\frac{3}{2}$ meter, minor
- a₁ (meas. 12-18) more linear, $\frac{2}{4}$ meter, minor

- b' (meas. 18-23) imitative, $\frac{3}{2}$ meter, minor
- a₂ (meas. 23-29) homophonic, $\frac{2}{4}$ meter, minor
- b (meas. 29-31) imitative, $\frac{3}{2}$ meter (exact repetition of first "b")
- a' (meas. 32-44) homophonic, $\frac{2}{4}$ meter, major setting⁹

Figure 1. Thematic organization of "This Book of Hours."

"Come, Love," the second song of this opus, makes use of a more complicated rondo structure. In it, the first and fourth phrases of the first section are reintroduced twice with only slight variation after more contrasting ideas. The second of these contrasting ideas has been developed into a truly distinct section, with a more sustained melody, an arpeggiated accompaniment figure, and a new tonal center.

Yet such a lengthy and obviously contrasting type of section is rare for the divergent songs. Most of these songs have recognizably new sections in their formal structures, but they lack the extreme contrasts of harmony, rhythm, and melodic contour so noticeable in the formative songs. In this group, the "contrasting" sections are actually only brief excursions away from the main pattern and seldom assume great importance in their own right.

With this distinction in mind, then, almost every song of this group can be analyzed as having some sort of section which contrasts with the main section. Perhaps the very shortest, yet truly contrasting, section is the two-measure shift to a triple meter in "Landscape" (Example 64). This presents a real deviation from the sustained style of the rest

⁹In this scheme, a subscript implies slight variation, while the prime symbol suggests greater variation from the original pattern.

of the song (see Example 63) and is used by Griffes to parallel the poetic image.

A typical use of the contrasting section in the rounded forms can be shown in "We'll to the Woods." After two strophes which are very similar in construction, a new section is introduced. It opens as more of a contrast, with a meter change, a change to duple rhythm in the voice, and a shift to the minor mode. Yet this contrast leads very quickly back to a style very similar to that of the opening strophes. The contrast is seen only as a brief diversion rather than a fully-developed unique thematic idea.

Even the strophically-conceived "Two Birds" contains a contrasting section--the third strophe, which has been mentioned earlier. In this strophe the melody, though similar in contour at first to that of the other three strophes, is set at a different pitch level and becomes more contrasting after the opening. It is the accompaniment, however, which is most noticeably different, as it is arpeggiated rather than chordal.

In the divergent group, Griffes's approach to the climax is usually traditional. Typically it becomes the highest and loudest pitch, generally close to the conclusion of the song and preceded by an ascending crescendo line. Such a technique is common to most styles of this group, even the oriental. The expressive "Tears," from Five Poems, approaches the climax on "you" (meas. 21) in just such a manner (Example 69).

There are none of the reverse climaxes as found in the formative group. Actually, the role of climax in delineating the song's structure is not nearly as important with the divergent songs. There is more emphasis on fixed and definite constructions rather than the ongoing drive toward the climax.

Although the same techniques to unify the formative songs are also used in the divergent songs, the emphasis has changed considerably. Recurring motives are commonly used but appear to be closely tied to the particular established styles being adopted by Griffes. This is especially true for the oriental songs, in which Griffes conceived the style as encompassing the use of persistent motives, which often become ostinato patterns. In "The Old Temple" the two figures in the piano introduction--the two-beat heavy chords and the lontano melody--are reintroduced, often completely unchanged, in the three variations that follow (Example 65). They also return in almost identical form as the piano postlude.

In "So-Fei" a persistent two-measure pattern of the left hand continues almost without interruption throughout the entire song (Example 76). Its contour is only slightly altered even in the contrasting section. The original right-hand melody is not nearly as consistently recurring, but it also has a role in unifying this song.

So persistent are the basic accompaniment patterns of "In the Harem" that Griffes's manuscript abounds with notations for their repetition (Example 82). The original manuscript of "Hampelas" uses the same notation technique, especially for the persistent right hand pattern.¹⁰

There is more reliance on the use of the repeated sections in the divergent songs than in the formative songs. Also, these repeated sections tend to be less disguised or altered when reintroduced. There is nothing uncertain about the return of the original theme in "We'll to the Woods" at meas. 28 after the contrasting section; the only change is that the piano has assumed this return while the voice remains silent.

¹⁰See Appendix, Song 5.

The "Evening Song" illustrates the traditional ternary form with repeat of the opening section. This A' section is even marked Tempo I^o and is introduced by basically the same accompaniment pattern as the first section. Typically, the repeated section also begins vocally like the first section but is transformed gradually in the drive towards the climax and conclusion.

Griffes's tendency towards preconceived forms in the divergent group parallels his use of preconceived melody and harmony for these songs. Such forms or patterns are seen as inherent in the styles being adopted. It is in this way that the expression of the text has been fulfilled, rather than through the line by line expression sought in the formative songs.

Mainstream Songs

In the mainstream songs Griffes tempered the relative extremes of the other two groups. Formally, these songs are neither totally line by line in their conception nor do they so strictly observe fixed or pre-established constructions. The freer through-composed style is most apparent in his earlier songs, especially in both "Le Jardin" and "Le Réveillon" from the Four Impressions.

Yet, though through-composed, both songs exhibit a compositional technique intended to control the ongoing character of the song. There is a dynamic growth toward climactic centers, which creates a rising, peaking, and subsiding impression. Such dynamic waves become the structural basis of the songs rather than the use of the repeated thematic material. Although both songs employ two such waves, the process is particularly crucial to "Le Réveillon," as it also serves to illustrate the text's description of the awakening day. Beginning pianississimo, the song passes

through smaller dynamic waves until the first climactic center is reached at meas. 35 on "light" (Example 50). The dynamics subside only to rise again to an even grander climax at meas. 55 on "flushed" (Example 51). It is evident, then, that even the more through-composed songs are constructed on some underlying structural basis rather than a freely changing flow of the line.

Whereas the use of freer forms is more tightly controlled, the use of more definite forms is actually relaxed. Ternary forms are particularly prevalent in this group, with quite extensive variation in the repeated section. But one also finds examples of the stricter strophic form. Again, variation with the repeated strophe is universal, although in the early "Half-Ring Moon" only one measure of the repeated vocal strophe has been altered. The accompaniment has, however, been more drastically changed.

Even the borderline "An Old Song Re-Sung," obviously strophic in construction, makes extensive changes in the repeated strophes, especially the final strophe. As with the divergent song "Two Birds," Griffes considered that the parallel strophes of the poem necessitated a musically strophic treatment in which he would be free to vary the expression as he found it imperative.

Perhaps the greatest variety in a strophic song is achieved in "Waikiki." So original is Griffes's construction that a brief outline is included here:

Introduction: piano meas. 1-7

a: piano and voice meas. 8-11

b: piano interlude meas. 12-14, voice joins to meas. 20

c: piano and voice meas. 21-31

d: piano and voice meas. 31-39

Interlude: piano meas. 39-45 (identical to Introduction)

a: piano and voice meas. 45-49 (varied slightly for new text)

b: piano and voice meas. 49-54 (voice has melody from piano)

c: no parallel




d: piano and voice meas. 55-63 (varied at beginning, same at end)


Postlude: piano meas. 64-69 (identical to Introduction)

Figure 2. Thematic organization of "Waikiki."

Some forms are used so freely that a definite tag or identification is rather difficult and perhaps misleading. Such is the case with the rather freely-composed "Sorrow of Mydath," which closely approaches the through-composed technique. Yet the persistent repetition of the "over desolate sands" melody, with its following piano accompaniment, creates almost a rondo-type construction (Example 79).

This desire to maintain continuity even in the freer forms is carried over into Griffes's treatment of contrasting sections in the mainstream group also. Although contrasting sections are evident in most of these songs, seldom are the contrasts as abrupt and total as in many of the formative songs. Nor are they merely diversionary in nature as in the divergent songs. Usually the contrast concentrates on one or two elements rather than attempting an entire change.

Thus in the central section of the ternary "Symphony in Yellow" the contrast, which is strongly felt yet is not perceived as unrelated to the preceding section, consists mainly of an increase in rhythmic activity. Whereas the chordal figure of the surrounding sections is basically  or  in structure, it becomes a more active  figure, with an underlying

 pattern, though l'istesso tempo. Basically there is no change in harmonic style or melodic contour apart from the quicker pace (Example 45).

"La Fuite de la Lune," the first song of this Op. 3, also in a ternary form, displays a change of harmonic style in the contrasting section rather than increased rhythmic activity. Whereas its surrounding sections are composed around a more conventionally-conceived harmony, the central section ventures into a more impressionistic harmony based on whole tone figures which result in augmented chords. The accompaniment pattern has also been changed from the flowing line to a repeated chord figure (Example 41).

Sometimes the contrasting element introduced in the central section is continued into the remainder of the song and thus transforms the recurrence of the original section. Such is the case in the middle section of the ternary "Thy Dark Eyes," a section to which Upton referred as a "bit vague and distinctly inferior to the rest of the song."¹¹ Yet while the opening section relies on rather traditional harmony and a lyrical vocal line, the direction of the contrasting section is toward more venturesome harmony and a more angular melody. But the most important contrast is the increased use of a linear texture. Occasionally the left hand of the piano has broken from the chordal motive in the opening section, but in the central section both hands are given more contrapuntal lines (Example 92). When the opening vocal melody returns for the A' section at meas. 23, it is now accompanied by a linear texture, which intensifies to the climax (Example 93).

Once again, Griffes assumed a more flexible stance toward the

¹¹Upton, "Songs," p. 323.

nature of climax. As the description of the dynamic waves in "Le Jardin" and "Le Réveillon" illustrate, the drive towards climax is again an important structural device. In "Le Jardin" the first climax is approached in a rather traditional fashion, with increased activity, an ascending line, and a dynamic crescendo. The climax itself is the highest note in the song (Example 57).

There are also examples of reverse climaxes. In the "Symphony in Yellow" the unexpected d^{\flat} on the word "rod" in the last phrase is felt as a climax, though both very soft and low-pitched (Example 44). Unexpected harmonic shifts are favorite devices for climactic impacts in Griffes's mainstream songs. Such a harmonic climax is hardly ever prepared in a traditional fashion and is usually heard as a surprise. An excellent example of this can be found at the beginning of the last phrase of "La Mer" (Example 39). A similar technique is seen in "Impression du Matin," on the word "lips" (Example 60).

Both of the unifying techniques present in Griffes's other two groups--the use of recurring motives and the repetition of sections--are very important to the mainstream songs. So intent was Griffes in his desire to unify his mainstream songs that very often both methods were used in the same song.

It is with the mainstream songs that a tremendous variety of recurring motives is discovered. There are the melodic figures, as described earlier, in the rondo-like "Sorrow of Mydath." Yet from the first, Griffes displayed originality in employing other than melodic motives as recurring, unifying patterns. Already in "The First Snowfall" a persistent rhythmic pattern, alternating and overlapping from right to left hands of the accompaniment, continues with only brief variation throughout the song.

The original motive is transformed in the second section so much that only the underlying rhythm remains (Example 31).

The recurring motive may even be harmonic in conception, as in the alternating chordal figure of "Impression du Matin." A tolling image is created by the opening piano motive of two alternating chords (Example 58). Again the specific notes may change in the ensuing sections, but the constant tolling image is maintained through interesting variations. Here Griffes restated his intention to return a motive only if it were suitable both musically and textually, for this tolling image begins the final section in an extremely transformed shape (Example 59) to emphasize the cold atmosphere described in the text--"heart of stone."

The harmonic motive could also consist of a single chord, as in "Symphony in Yellow." In its many possible inversions a chord built on a pentatonic scale--B C# D/D# F# G#--becomes the returning motive throughout much of the song (Example 43).

Yet Griffes was not always successful in achieving unity even when recurring motives were employed. In his "Phantoms" (Giovannitti) the technique undertaken in the attempt to unify the song may be described thus:

The coherence of the song is derived from an almost continuous (sic) combination of duple and triplet rhythms and a harmonic reminiscence of the opening chord in the closing measures of the song.¹²

However, there is not the usual consistency in maintaining this recurring pattern; lengthy sections interrupt the opening style with little or no suggestion of the motives which Boda describes (Example 75). Without this consistency of recurring motives, this song becomes a series of unrelated

¹²Boda, "Music of Griffes," p. 96.

sections in contrasting styles.

Of course many mainstream songs depend on the return of the original section to create a unified setting. Again, this repeated section is almost always varied, sometimes dramatically, to accommodate both the expressive events preceding it and the new text it now supports. In the repeated section of the ternary "La Fuite de la lune," the accompaniment has the original vocal melody while the voice assumes a countermelody, less lyrical but better suited to the declamation of the text (Example 42).

The change in the repeated section of "Symphony in Yellow" is one of mode rather than actual themes, while the return in "Impression du Matin," mentioned above, acquires a totally contrasting mood. Griffes demonstrated that successful textual expression need not be sacrificed in the search for musical unity, nor must unity be sacrificed in seeking the appropriate textual setting.

While the formative and divergent songs again seem to illustrate opposing views on the question of form, in the mainstream songs Griffes managed to achieve a balance which draws from both extremes. The line by line composing of the formative songs was tempered with a more controlled structure based on some unifying technique, perhaps dynamic waves or recurring motives. The preference for more defined forms in the divergent group was relaxed so that expressive changes demanded by the text could be accommodated. The result for the mainstream group is both a tighter musical structure than the formative group and a more responsive textual setting than the divergent group.