

# The Two-pulse “Dipod” in Norwegian *Stev*, When Sung

Jacqueline Pattison Ekgren

J.P. Ekgren Musikk institutt, Norway

## Introduction

Norway has a wealth of traditional folk songs and a reciting-singing style called *kveding* that appears to go back a number of centuries, perhaps even a millennium. The reciting-singing style as found in the southern part of Norway in Telemark and Setesdal has posed a problem of rhythm so irregular as to be considered an inexplicable, unsystematic “free rhythm”. However, my research based on sung performance documented by film shows that typical of the singing style is a systematic two-pulse rhythm (with room for)(that encourages) considerable inherent flexibility. This rhythm is especially salient in the one-stanza form called *stev*, of which there is a “newer” type, *nystev* and an “older” type, *gamlestev* (“*stev*” is both singular and plural form). Unraveling the riddle of this rhythm can further our understanding of the Phenomenon of Singing and the Power of Song,

Although I am a singer and musicologist, I find that the rhythmic musical idiosyncrasies of *stev* can be solved only by delving into intensive study of the poetry of *stev*: that is, the poetry as performed, sung. With the word “temper”, you have the letters of four core elements that are integrated in the approach and method of this paper: TE-M-PER for TExt, Music/Melody, PERformance, and “R” also for “rhythm”. I maintain that the text becomes “tempered” by the music and performance to such a degree that the music and performance must be considered an integral part of *stev* poetry. You singers, teachers, and researchers may be interested to learn that last year several of us founded an international research study group in order to further integration of music and performance into the research of song and sung poetry, what we call “Song Metrics”.

We begin with the customary definition of *stev* poetry, and then will follow how observations of sung performance of *stev* are used as a basis for hypotheses, results, and a new model. If one peruses *stev* text on the printed page, the poetry appears unproblematic. For instance, *nystev* and *gamlestev* both have the 4-line stanza form. The *nystev* stanza has 4 poetic accents in each line, symbolized for the stanza as 4444, while a *gamlestev* stanza has lines of 4343 accents, the same pattern of poetic accents as found in the ballad meter (4343). As I sing first a *nystev* and then a *gamlestev* for you, notice the accents [underlined in the examples]. You will find that although the distribution of accents appears uncomplicated and regular enough in the written text, performance creates irregular rhythm. [*jpe sings*. You can listen to examples of *stev*-singing on my website [www.stev.no/canada](http://www.stev.no/canada).]

Nystev:

I djupe dalar og grøne lier,

og der æ fagert om sumarstider.

Når soli lett yver åsen stjg

og jonsòknòtti sòm draumen sig (Ekgren 1976, #13a kvedar Olga Homme).

(New *stev*:

In deep valleys and green hillsides

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ah, there is beauty in summer hours  
when sun arises, over hills ascends,  
and Midsummer's Eve like a dream descends.)

Gamlestev:

Vinden leikar i bjørkeli,  
bekken han ute suslar.

Med smiledøkkji sò ven og blid

*den guten te Anne ruslar* (Ekgren 1976, #5b *kvedar* Svein Krontveit).

(Old *stev*:

The wind is playing in birchtree lea,  
the brook, it outside rustles.

With smile-dimples, so handsome and happy  
the lad to Anne hustles.)

Free, irregular, and regular "keep the beat" rhythm

We can appraise the inherently flexible rhythm of *stev* by contrasting it with a few basic types of rhythm we know in music and poetry. Free rhythm, for example, is perceived as having no regular pattern and no regular, steady beat. In contrast, "regular" rhythm "regulates". In music, we are used to a musical notation time signature that tells us what group of beats regulates the flow of time in a melody or piece: 4/4 time, 3/4 or other. This then normally specifies some reliable beat or pulse that retains its clock-like regularity, even though the tempo (speed) can be adjusted. We are also familiar with regularity thumping away in rap and popular music. Rap performance thrives on speech recited to regulating hip-hop beat background music. Have you heard the Canadian who has created interest in old poetry by transcribing Chaucer's "Canterbury ales" into modern English that he performs with rap beat? Baba Brinkman? Here is a rap I devised, inspired by Brinkman's Chaucer [2005] along with John Hollander's use of poetry to define poetic terms (Hollander 1989 [1981]). Rap illustrates how regular a beat can be, and illustrates what *stev* is not.

Now my question is

How to keep the rhythm going so that you can keep enjoying  
and not let this be annoying while you keep the beat.

[jpe signals participants to join in:] Keep the beat.

Poetic meter's like a moto(r) churning forth a certain quota,  
of accents in the spoken line. In rap it's 4 most ev'ry time.

huh-huh, huh-huh [*Signal for choral refrain:*] huh-huh, huh-huh.

To understand *stev*, it may help us to think of there being what I would call two types of regulating systems in song metrics: 1) time and 2) pattern (or events). Rap demonstrates regularity based on time, with beats of clock-like equality. I propose that *stev* have a regular pattern but one not based on specific time values. In earlier articles I have described the rhythm of *stev* as asymmetric (Ekgren 1981-), so it is relevant to touch upon the asymmetric pattern in

Norwegian dance rhythm, for instance as found in the Telemark spring-dance, *telespringar*. Here the non-isochronous beats of the musical meter are asymmetric, the 3 beats within the measure being long - shorter - shortest (see Groven 1971). The time values of the 3 beats add up, however, to basically the same amount of time for each measure, resulting in repetition, regularity, and a danceable form. Thus asymmetry on one level may be encased in rhythmic regularity as in the *telespringar* dance or it may lead to irregular rhythm as in *stev*. You may not have heard such Norwegian dance rhythms, but you may be familiar with similar phenomena of asymmetry within regularity, for instance the clickity-clack rhythm of train wheels that through repetition establishes what is perceived as a regular pattern. I would like to add that any tune, no matter how irregular or slow, may become a dance tune if speeded up and urged into some repeated pattern regularity that can be danced. However, the reverse is not true: a dance tune and text cannot become a *stev*, unless it were in *stev* form originally (Ekgren 2009, 10, 2011). This observation pokes a hole in the theory popular for over a century that *nystev* originated with dance. One could just as well turn the tables and propose that the asymmetry of dance is somehow connected or originating with the asymmetry of *stev*. Now, let us look into the *stev* rhythm that I found in traditional performance.

### **Observations: foot-taps footing the poetry**

I observed that a *kvedar* (reciter-singer) could perform a stanzaic song with peculiar consistencies in rhythm in spite of 30 years in between recordings. However, the nature of the consistencies remained elusive. Secondly I found that these traditional singers, *kvedarar* (pl. form; *kvedar*, singular), foot-tap the irregular rhythm, whether or not the solo singer foot-taps. Listening *kvedarar* can foot-tap the irregular rhythm simultaneously. Furthermore, I also perceived that the foot-taps were in pairs, as a short-long rhythm, but I could find no research or mention about this pair-wise irregular-rhythm foot-tapping phenomenon in *stev* or other forms of *kveding*. Foot-tapping was not a conscious process and was not always present, but for the performers it was apparently at predictable points, called here "foot-tapping points". These were clues that the *kvedarar* had a code, a system, not known by the outsiders. Although the code was an enigma for researchers, the traditional singers performed *stev* as a part of daily life, without specialized formal training. That too was a paradox.

My main premise was that the foot-taps were significant in some way. By studying *nystev* texts and melodies transcribed by O.M. Sandvik without traditional barlines (Sandvik 1999 [1952], pp. 39-62), I found that the foot-tap pairs observed in performance correspond to the poetic accents. To demonstrate this in our examples, we see the poetic accents in each phrase, for example in the 1<sup>st</sup> line of the *nystev*: "*I djupe dalar og grøne lier*" and we can hear the foot-taps occur on these poetic accents when I simultaneously sing, foot-tap and point out the accented syllables for you. Secondly, the poetic accent is always a word accent, that is, a lexical accent that would be indicated in each word in a lexicon and the word syllable taking normal speech stress. Rural Norwegian, found in *stev*, has the word accent on the first syllable of words, making the lexical accent easy to find. From the fact that poetic accents need to be word/lexical accents, it follows that "wrenched" or "mismatched" accents do not occur. To explain, lexically unaccented syllables such as "-ble" in the English word "syllable", "-pe" in *djupe* or "-lar" in *dalar* cannot be "wrenched" into a poetic accent position in *stev*. We can also note that foot-tapped words are those that are more essential for the substance of the message (nouns, verbs, adjectives, adverbs) rather than "small" words such as prepositions and articles. As said, foot-

tapping, often not present, is apparently at predictable points for the performers, called here "foot-tapping points" (abbrev. FT, singular, FTs, pl.).

### **The 4-accent line: two "dipods"**

Where, then, is the "4-accent line" that we said is found throughout the *nystev* stanza and as 1<sup>st</sup> and 3<sup>rd</sup> lines in *gamlestev*? Foot-tap pairs correspond to pairs of poetic, word accents. The 4-accent line falls into two phrases, each phrase centering around the paired-accent as core. I call this accent pair a "dipod", a dipod being "two [poetic] feet" (*Princeton Encyclopedia of Poetry and Poetics*, hereafter called *PEPP*, 1993 s.v. "dipodism"), and its phrase I call a dipodic phrase. After finding the metrics of the poetry of *stev* as based on foot-tap points of performance, I located the pairs of poetic accents and examined tonal relationships on these poetic-accent, foot-tap points. I hypothesized that the tones occurring on the foot-tap points were central and significant (unknown how or what), and called them tonal centers.

### **1. Paired tonal centers reflecting dipodic accents**

The results of my study of Setesdal *nystev* in the collections of O.M. Sandvik (Sandvik 1999 [1952]) and L. Greni (Ekgren 1999b [See also Greni early 1960's NRK]) showed that the tone (tonal center) on foot-tap 2 (FT2) in the pair in *nystev* 4-accent lines is more "stable" and "heavier" in weight than its "less stable" and "lighter" tone (tonal center) on FT1 (Ekgren 1981). The tone on FT2 can sometimes be the same pitch in 3 of the 4 heavy tonal centers (HTCs) of a *nystev*, thus suggesting limited difference in pitch and hence a "recitation" tone of sorts. The tones on FT1 and FT2 also demonstrate affinity to proximity in pitch (cf. Ekgren 2009, p. 214-16 and 2011, p. 284-85). I interpret the behaviour of the paired tonal centers as another supporting argument for the dipod. Their difference in character I interpret as reflecting the contrasting character of the poetic accents within the dipod. Difference within the accent pair is remarked as characteristic of the dipod (*PEPP* 1993 s.v. dipodism).

### **2. Dipodic time-intervals**

Contributing to the FT2 tone's being perceived as heavier than the FT1 tone is the following factor: with few exceptions, more time is taken after FT2 than after FT1. This longer time interval creates a "caesura" or perceived division between the two dipodic phrases and their respective accent-pair cores. A caesura may be defined as a break, pause, or division (*PEPP* 1993 s.v.) in a poetic line. The caesura in *stev* is not effected by silence as in spoken accentual poetry: in *stev*, the singing continues, but the motion of the melody may be suspended. When listening to *stev*, it may not be apparent to all persons that the time after FT2 is longer than after FT1. Perception can be swayed by what we expect to hear, an argument used to negate the presence of a temporal dipod. To test my hypothesis of a short-long dipodic rhythm, I counted film frames of the film I had made to document *kveding* in general and the foot-tapping phenomenon in particular (Ekgren, 1976). The dipod phenomenon was analyzed quantitatively by comparing film frame counts between events (FTs) in the film, with 24 film frames per second. The time-interval (called FT1-interval) between FT1 and FT2 was compared with its paired interval, the time-interval (called FT2-interval) between FT2 and the following FT1. Of the 150 *nystev* dipods in the film, the FT2-interval was longer than its respective FT1-interval in 148 of the 150 dipods. In the other 2 dipods, the FT2-interval was

equal in duration with its paired FT1-interval. Even if the first interval (FT1-time-interval) were larger than the second, the dipodic phrase still binds the FT-points together, into a self-contained dipod. The FT2-time-interval ranged in duration to nearly 5 times as long as the FT1-time-interval (Ekgren 2009, pp. 213-14). Results showed no constant time-value within the dipod, neither within the parts nor their sum.

### 3. *Stev* poetry, accentual verse and “meaning rhythm”

I conclude from observations and the metrical results from the study and analysis of *stev* and its dipod that *stev* poetry is pure accentual verse. Accentual verse can be defined as follows:

“verse organized by count of stresses, not by count of syllables...[and operating] on only two principles: ‘The stress governs the rhythm [and] the stresses must all be true speech-stresses’” (PEPP 1993 s.v. accentual).

The number of unaccented syllables and their distribution is of no consequence to the structure and meter of the poetry. A question arises: why do *stev* have the asymmetric 2-pulse dipodic rhythm? Were they originally work songs? If so, one might expect some type of repetitive pattern, whether of short-long intervals of duration, such as in a sea shanty, or a constant quantitative relationship reflecting a work rhythm. An even beat and isochronous accents are often used in work songs, e.g. as found in Newfoundland’s net-mending song “Lukey’s Boat”, to establish a rhythm for making the work easier. However, none of these possibilities seem to apply to *stev*. Neither can the century-old theory of *nystev*’s originating with dance be accepted: the accentual meter of *stev* and temporal irregularity of the dipod contradict that claim (Ekgren 2009 and 2011).

Let us look elsewhere than in work or dance for an explanation of *stev* dipodic rhythm. For instance, syntax of *stev* texts has special peculiarities. One such is that dipodic phrases never straddle from one dipod to another. i.e., there is no enjambment. A hypothetical example in English would be “I say congrat- [caesura] ulations to you” in which not only the sense of the phrase straddles outside its “dipodic boundary”, but also a word is split between dipods. Such behaviour is admissible in a 4-accent line, but not in the “self-contained” phrase of the 2-accent *stev* dipod. We will see and hear that “sense rhythm” as presented by Mowinckel and Vedel seems to elucidate the self-contained dipod from a textual standpoint.

The Norwegian Sigurd Mowinckel appraises natural prose [speech] rhythms and poetic rhythm as “based on the natural units of meaning in the mind”. He explains, “a characteristic of the natural prose rhythm is that it is not bound to a regular pattern” (Mowinckel 2004, p. 159). He continues as follows:

But smaller units of natural prose may have their fixed rhythms. A regular set combination, for instance of a noun and an adjective, has a particular rhythm. And there is a connexion [*sic.*] between the natural units of the language and the rhythmical units of poetry. Just as the sentences of a language are based on the smallest units, those logical and grammatical units of a sentence: subject, predicate, object, adjunct, etc., so the poetical rhythm is from the beginning based on the

natural units of meaning in the mind. V. Vedel is right when he speaks of a 'rhythm of meaning', a 'sense rhythm', as a fundamental matter in poetry. That is to say that any unit of meaning in the mind makes a rhythmical and musical unity, a 'bar' (Mowinckel 2004 [1962], Vol. 2, p. 159)... In the earliest poetry of a people the fundamental and original rhythm will generally be that of meaning. (Mowinckel 2004 [1962], Vol. 2, pp. 159-160).

Mowinckel refers to another Scandinavian, the Dane Valdemar Vedel, who although not speaking specifically of *stev*, explains the dipod and meaning rhythm (*meningsrytme*) relevantly as follows:

The rhythmic-poetic motif *can* form – not a single 'foot', which would result in an extremely impoverished rhythm and choppy flow of thought, (*veni, vidi, vici*) but – a pair of feet. 'But Tor stood up' and 'Spoke Loki' are rhythmical 'word sequences' [*ordfølger*], which in a completed meaning-context [*afsluttet meningssammenheng*] are kept together as small, independent, rhythmic units;...first when the pair of feet really makes only *one* indivisible complete motif (*meningshelhed*), first then will there be a meaning- and rhythmic-unit (*Menings- og Rytme-Sats*), which can produce an elevated rhythm of meaning (*højere Meningsrytmik af sig*) (Vedel 1919, p. 284, trans. *jpe*).

(Der rytmisk-digteriske Motiv kan udgøre – ikke en enkelt 'Fod', det vil ialfald give en meget fattig Rytme og hakket Meningsfølge (*veni, vidi, vici*) – men et Fodpar. 'Men Tor stod op' og 'Mæle Loke' er rytmiske Ordfølger, der ved en afsluttet Meningssammenhæng holdes sammen til selvstændige, smaa Rytme-helheder;...Først naar Fodparret virkelig ydger kun én uløselig Meningshelhed, først saa bliver det en saadan Menings- og Rytme-Sats, der kan udfolde en højere Meningsrytmik af sig, (Vedel 1919, p 284).

The dipodic phrases of *stev*, concise and packed with meaning, can be as terse as Old Norse *Edda* lines. Mowinckel states "especially of the Scandinavian nations the more spontaneous metrical feet of the sense rhythm have in fact been the actual rhythmical elements of the verse" (2004, pp. 160-161). He refers to the work of the Norwegian Idar Handagard 20 years earlier, which explains how to find the two-accent lines (hidden behind classical metrics of iambs and dactyls) (*Norsk verslæra* (Norwegian Metrics) of 1942, pp. 241ff) (Mowinckel 2004, Vol 2, p. 161, footnote 4). Handagard combines the *stev* dipod together with thought and speech rhythms (*setningsaksent*). I took the term "dipod" from Stewart (Stewart 1925) and had worked on the *stev* dipod independently before becoming familiar with Handagard's work: Handagard must be given full credit for being the first to speak of the *stev* "dipodi" (Handagard 1942, p. 116 ff) and the dipod's being securely rooted in accentual meter (Handagard 1942, p. 41 ff, and 1944, pp. 45-67). My contribution is providing documentation of the foot-tapped dipod, which fully supports his arguments.

Handagard defines a *stev* broadly: "any poetry in the Old Norse fashion" ("*Stev = vers på norrøn gjerd*" (Handagard 1942, p. 243, footnote 1). By this he means that a *stev* has 1) an Old Norse poetic form with its characteristic pattern of alliteration, 2) Old Norse 2-accent

lines (1942, p. 45 ff), which he clearly describes as a dipod (Handagard 1942, p. 41 ff, p. 116 ff, and 1944, pp. 45-67). He shows how this old style of accentual verse has been found not only in *nystev* and *gamlestev*, but also in sayings (*ordstev*), folk lullaby-*stev* (*vuggastev*), riddle-*stev* (*gâtestev*), heroic-song-*stev* (*kjempevise-stevi*) and back in time to what he calls the *Edda* “*Hávamál ljodahaatt-stev*” (Handagard 1939, p. 106 ff.), *ljodahaatt* being one of the Old Norse poetic forms. Today’s *nystev* do not show the systematic alliteration as in Old Norse poetic forms, but may use alliteration for emphasizing sound and meaning. *Gamlestev* have often retained older patterns of alliteration.

The dipod and sense-rhythm were integral elements of poetry long before the Viking era. Mowinckel writes about the dipod in Hebrew poetry, the Biblical Psalms in particular (2004, p. 164). Musicologist Curt Sachs (1953, p.70) refers to several others’ descriptions of the “dynamical” [sic.] Hebrew verse system (Isaacs 1918, pp. 29 f.), its “‘rhythm of thought’ *Gedankenrhythmus*” (Herxheimer 1848, p. 11), and the poet’s “thought...in one piece...[that] forms an indivisible whole, [whereby] thought itself becomes his [the poet’s] rhythmical unit” (Bouvy 1886, p. 9). A more recent source than Sachs refers to the following: “The overall system has rightly been termed ‘semantic-syntactic-accentual’ (Hrushovski [1978]). The essential device for linking verses or sense-units together within the system is parallelism (q.v.) of the couplet”.... (PEPP 1993, p. 510 s.v. Hebrew prosody and poetics, I. Biblical). Future study of such sense-unit and couplet structure may help us to understand *stev*, *nystev* in particular.

To me it seems apparent that the *kvedarar* are not thinking in terms of poetic accents and the like when they are reciting-singing and sometimes creating the texts as they go along. The two-pulse, the dipodic two-accent unit, however, seems to prove to be a suitable form for a tiny thought or self-contained phrase. Focus on text and message provides a plausible explanation for the great number of *stev* texts as compared to the number of *stev* melodies. *Stev* stanzas and melodies are interchangeable within *stev*, of which 25,000 have been collected (Austad 1985, [7]). Of these, *nystev* are by far more prolific than *gamlestev*; theoretically, any *nystev* text can be sung to any of the about 43 *nystev* melodies and any of the tunes to any stanza. Similarly, any *gamlestev* stanza can in principle be sung to any of the 3 or so *gamlestev* melodies. The small number of melodies is understandable when we realize that the melodies, beautiful as they are, are only carriers of the text and the message. The 2-pulse building block, standard then in thousands of *stev*, provides a serial mold in which the *kvedar* can pour one thought-nugget, then the next nugget and keep building. Sense rhythm seems to offer a plausible explanation for *stev* and also for continuation of the tradition of Old Norse folk poetry as pointed out by Handagard and Mortensson-Egnund. In closing this section, may I emphasize that I consider the *stev* dipod to be the building block of *stev*; this function is perhaps similar to that of the *visuorð*, which evidently was the smallest poetic unit of Old Norse poetry.

### Is the two-pulse *stev* dipod found elsewhere? Is it unique? Is it useful to singers and teachers?

“Have any of you experienced music elsewhere that is akin to the 2-pulse dipod or *stev* foot-tapping?” One Symposium participant nostalgically remembered her mother’s singing two-pulse lullabies in South Africa. Another participant told of singers in Ireland foot-tapping two-pulse rhythms. The tempo she demonstrated, however, was faster than that of *stev*. The slow *stev* in Setesdal are apparently unique in their languid rhythm of the second part of the dipod extending sometimes to nearly 5 times the duration of the first part (Ekgren 2009, pp. 213-14). The accentual verse dipod may well have been widespread in oral tradition long ago. We note dipodic lines (separated here visually by space), “In Scarlet Town, where I was born...” (Scottish traditional song, “Barbara Allen”), and the *gamlestev* pattern of a lone accent and a dipod in 3-accent lines, “and her name was Barbara Allen”. However, leisurely dipods and irregular rhythms tend to be replaced by steady beat as songs acquire instrumental accompaniment and adapt to dance tempos. In Norway, the *stev* dipod rhythm is still strong in traditional stanzaic songs in Telemark and Setesdal, in religious folk songs there, and has strongly influenced Norwegian art poetry as well. Mortensson-Egnund (1914) found a poem from about 1223 with *nystev* characteristics (Ekgren 1999, 2009). Thus both he and Idar Handagard (1942, 1944) advocate *stev* form as descending from Old Norse [folk] poetry, over a span of perhaps a millenium.

Where else may be find the 2-pulse dipod? If we listen to contemporary popular songs sung unaccompanied and without strict rhythm, we may be surprised to hear the two-pulse, dipodic phrase in familiar old standards and even with alliteration (same initial sound, for example as in *s* sound in “songs they have sung”. Here are examples from first lines of a few songs:

“Summertime and the livin’ is easy,” (*Porgy and Bess*, George and Ira Gerschwin; Dubose and Dorothy Heyward)

“The hills are alive, with the sound of music, with songs they have sung”  
(*The Sound of Music*, Rodgers and Hammerstein)

“Leise flehen meine Lieder” (Schubert and Rellstab. Leipzig: Peters, Vol. I.)

“Oh it’s a long long time from May to December but the days grow short”  
(*Knickerbocker Holiday*, Kurt Weill and Maxwell Anderson)

“Amazing grace how sweet the sound” (Traditional, ballad meter)

The dipod is useful for absorbing the textual meaning of a song in small increments, allowing learning to take time, allowing the singer to learn to enjoy the process and replace the stress tension syndrome. Suffice it to say, this is a subject for one or more “voice-on” practical Voice Workshops.

You asked for good audio tracks of *stev*. The examples I used were 1) a *nystev* with foot-tapping that can be heard, from CD “*Runarstreng*” with Kirsten Bråten Berg and Hallvard Bjørgum, and 2) Jon Storm-Mathisen singing Old Norse *Edda* stanzas to *gamlestev* and ballad melodies, available as sound track online by googling: “NFL sine skrifter/Storm-Mathisen” or



linking to <http://www.hf.ntnu.no/rff/organisasjonar/innhold/sporliste.html>. You can listen to *stev* examples on my website <http://stev.no/Canada>.

### Concluding Remarks and the *Phenomenon of Singing*

*Stev* stanzas have an irregular rhythm with no regularity in repetition of time intervals, i.e., nothing that can be used as a “constant” time unit in any of its parts or sum of the parts. The dipod nevertheless has numerous interesting characteristics: paired foot-tap points corresponding to paired word accents; paired poetic accents; a systematic ratio of the 2<sup>nd</sup> time-interval being longer than the 1<sup>st</sup> in each dipod; and meaning rhythm and thought rhythm in the dipodic phrase.

When opera singer Diana Damrau was asked why she loves singing, in concerts and performing opera, her answer was: “In the words lies the music” (Driscoll 2011, p. 25). We could say that of *stev* as well: the music is in the words. The melody pulls out the music in the words, the meaning in the dipodic phrases, and gives these powerfully constructed nuggets of thought an additional power: the *power of song*. The *phenomenon of singing* comes forth in the power of song performance.

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