

Talking Timbre: Vocal Timbre and Narrative in Florence + the Machine's Ceremonials  
 Madison Stephenson  
 University of Minnesota

*Example 1. From Heidemann 2016*

Table 1. Four Elements of Vocal Production and Related Terms and Concepts

| Element of Vocal Production (Perceived) | Related Timbral Classifications   | Some Related Elements of Vocal Performance                       |
|---|---|--|
| Movement of true vocal folds            | <u>General:</u><br>- manner of vibration as impacted by degrees of adduction and tension, air flow<br><br>Vibration in the ventricular ("false") folds, aryepiglottic folds, and epiglottis | Paralinguistic ornament, pitch                                   |
|   | <u>Onset:</u><br>- breathy<br>- creaky<br>- glottal<br>- smooth   | scream, growl<br><br>breaks                                      |
| Position of vocal tract                 | - larynx height<br>- larynx tilt<br>- pharynx area<br><br>- velum height<br>- mouth position (lips, tongue, jaw)  | oral twang<br>nasal twang<br>speech-like<br>sob                  |
| Sympathetic vibration                   | - head<br>- face, nasal passages<br>- neck, chest   | nasal<br>resonant<br>whistle<br>falsetto<br>head<br>mix<br>chest |
| Breath support and muscular anchoring   | (usually implied in other timbre descriptors, like belt or breathy)   | Dynamics, paralinguistic ornament                                |

*Example 2. From Lavengood 2017 (p. 76)*

| - / + OPPOSITION                     | BASS 1 | BRASS 2 | CALIOPE | TUB BELLS |
|--------------------------------------|--------|---------|---------|-----------|
| <b>spectral components - sustain</b> |        |         |         |           |
| bright / dark                        | -      | -       | +       | +         |
| pure / noisy                         | -      | -       | +       | -         |
| full / hollow                        | -      | -       | +       | +         |
| rich / sparse                        | -      | -       | +       | +         |
| beatless / beating                   | -      | -       | -       | +         |
| steady / wavering                    | -      | +       | -       | -         |
| harmonic / inharmonic                | -      | -       | +       | +         |
| <b>Spectral components - attack</b>  |        |         |         |           |
| percussive / soft                    | -      | +       | +       | +         |
| bright / dark                        | +      | +       | ∅       | -         |
| <b>Pitch components</b>              |        |         |         |           |
| low / high                           | -      | ∅       | ∅       | ∅         |
| steady / wavering                    | -      | +       | -       | -         |

Example 3.15: Opposition table for the sounds used in "What Is Love?"

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*Example 3. Florence Welch's Timbre Types*

| Florence Welch's Vocal Timbres |  |   |  |
|--------------------------------|--|---|--|
| Type                           | Sympathetic Vibration Location (nasal, resonant (mask), head, neck, chest) | Modal to Breathy Phonation (scale of 1-5, 1 = modal, 5 = breathy) | Degree of Tension and Anchoring (scale of 1-5, 1 = high tension and full body anchoring, 5 = minimal tension, minimal anchoring) |
| A                              | Head   |   | 5  |
| B                              | Neck/Chest   |   | 4  |
| C                              | Head   |   | 3  |
| D                              | Resonant/Chest   |   | 1  |
| E                              | Resonant/Nasal   |   | 1  |

| Back-up Singers' Vocal Timbres |  |   |  |
|--------------------------------|--|---|--|
| Type                           | Sympathetic Vibration Location (nasal, resonant (mask), head, chest) | Modal to Breathy Phonation (scale of 1-5, 1 = modal, 5 = breathy) | Degree of Tension and Anchoring (scale of 1-5, 1 = high tension and full body anchoring, 5 = minimal tension, minimal anchoring) |
| X                              | Neck/Chest   |   | 5  |
| Y                              | Head   |   | 4  |
| Z                              | Resonant   |   | 2  |

*Example 4. Back-up Singer Timbre Types*

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*Example 5. "Seven Devils" Chorus*

1:26 Chorus  
 1:43

Florence Welch

Back-up Singers

A<sup>m</sup> A<sup>m</sup> A<sup>m</sup> Dm/F /G

se - ven de - vils in my house  
 2. se - ven de - vils all a - round you

see they were there when I woke up  
 see I was dead when I woke up

2.1.57

Back-up

Dm G A<sup>m</sup> F G A A G G

this mor - ning and I'll be dead be - fore the day  
 done

Back-up

A<sup>m</sup> F

done

Back-up

1:5

Welch

Back-up

Back-up

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Example 6. "Seven Devils" Final Chorus

4:47 Chorus

Welch

Back-up

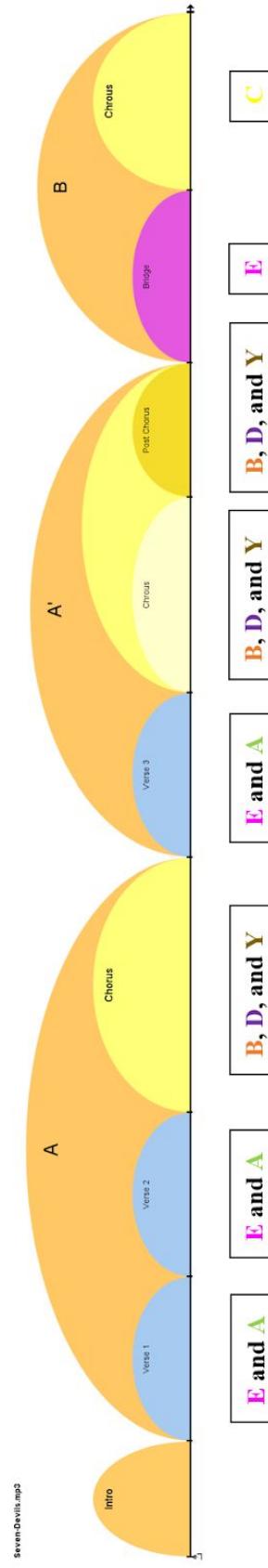
A.m.      A.m.      A.m.      Dm/F      /G

Se - ven de - vils all a - round you se - ven de - vils in my house \_\_\_\_\_

see they were there when I woke up this mor - ning and I'll be dead be - fore the day is

done. \_\_\_\_\_ be - fore the day is \_\_\_\_\_ done.

Example 7. "Seven Devils" Form Chart, Annotated with Timbre Types



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*Example 8. "What the Water Gave Me" Post Chorus*

**E♭ Post Chorus**

Florence Welch: flow

Back-up Singers: flow

'cause they took your loved ones  
but re-turned themin ex-change-

**Cm Transition**

Welch: for you.— But would you have it a-my o-ther way?

Back-up: for you.—

**Verse 3 Cm7/E♭**

Welch: You could-n't have it a-my o-ther way.  
'cause she's a cru - el mis - stress

Back-up:

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Example 9. "What the Water Gave Me" Penultimate Chorus

2:55 Chorus Bass Guitar only

Florence Welch /F /C /E<sub>b</sub>

Lay me down let the on - ly sound-

Back-up Singers

Welch /G /B<sub>b</sub> /C /E<sub>b</sub> /G

be the o - ver flow pock - ets full of stones

Back-up

Welch /B<sub>b</sub> /C /E<sub>b</sub>

Slow re-entry of all instruments, building intensity F m Lay me down

Back-up

Welch B<sub>b</sub> F m C m E<sub>b</sub> G m

be the o - ver flow

Back-up

- be the o - ver flow

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*Example 10. "All This and Heaven, Too" Bridge*

2:23 Bridge

Florence Welch

Back-up Singers

Welch

Back-up

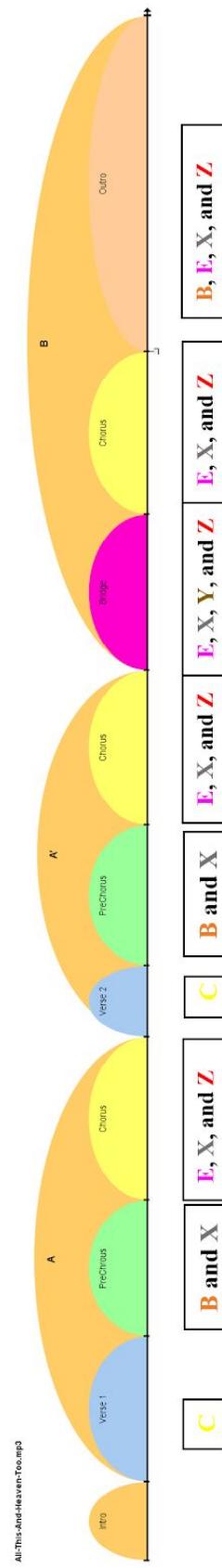
C A<sub>m</sub> C D<sub>m</sub> C

mmmm oooh

Chorus

and I would give all this

*Example 11. "All This and Heaven, Too" Form Chart*



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