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Empirical Musicology Review

Journal Title

An Association between Breaking Voice and Grief-related Lyrics in Country Music

Article Title

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ABSTRACT: Thirty-one instances of breaking voice were identified in Country songs. Song lyrics were rated by independent judges for grief-related content in both breaking voice songs and matched control songs. And, a compared-pairs-t test of lyrics for target and control songs at four context sizes: entire sets of lyrics, single individual words where the breaking voice occurs. An analysis of the instances of breaking voice in the larger lyrical context revealed content for the idea that breaking voice provides an affective context for highlighting grief.

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KEYWORDS: music, emotion, lyrics, Country music, grief, breaking voice, falsetto

BREAKING voice is a distinctive vocalization that can be observed in several styles of vocal music around the world. In Western music, it can be heard occasionally in operatic performance, but it is more commonly heard in Country music (Fox, 2004; Urban, 1991; Wise, 2007). Breaking voice is characterized by a rapid alternation between falsetto and modal vocalizations. In contrast to modal (or chest) phonation, falsetto phonation arises when the vocalis muscle is relaxed and the main vibrational energy is concentrated at the margins of the vocal folds (Svec and Peták, 1994, p.98). When crying, it is common to feel a distinctive "lump" in one's throat – a constriction that contributes to an unstable switching between modal and falsetto phonation. The result is a "breaking" or "cracking" voice, in which both modes of phonation may occur within a single vowel. Typically, this break involves moving from falsetto to modal voice, but the break can also involve moving from modal to falsetto voice. During puberty, the vocal folds thicken and lengthen in both males and females – but more dramatically in the case of males (Harries *et al.*, 1998). As growth continues, there may be a period of chronic instability in which a boy's voice changes unpredictably between modal and falsetto phonation resulting in a characteristic awkward pubescent male voice. The resemblance of such breaking voice to crying or weeping probably accounts for the acute embarrassment often experienced by adolescent speakers.

In the case of weeping, the physiology of breaking voice remains obscure. Frick (1985, p. 420) has noted a general tendency for facial muscles to contract during grief, and that a similar contraction may occur in the larynx. This contraction might explain the sensation of a "lump" in the throat as well as the tendency for the pitch to shift upward from modal to falsetto voice.

In the research literature it is common for grief and sadness to be conflated. Sadness is a low arousal emotion characterized by low heart rate, shallow respiration, slumped posture, loss of appetite, sleep, reduced engagement with the world, and rumination. By contrast, grief is a high arousal emotion characterized by high heart rate, erratic respiration, flushed face, tears, nasal congestion, laryngeal constriction, and vocalizing (from quiet sobbing to loud wailing). Periods of psychic pain commonly involve alternating episodes of (quiet) sadness and (louder) grief. It is this confusion between sadness and grief that appears to account for the conflicting reports related to vocal production. Sadness is linked to lower vocal pitch (e.g. Scherer & Scherer, 1981), whereas grief is linked to higher vocal pitch (e.g. Costanzo *et al.*, 1969); see Frick (1985, p. 417) for further discussion concerning the apparently conflicting research reports.

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