

Exploring how Aural Sonology analyses of four a cappella choral works supplement analytical information produced by score analyses

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Dissertation accepted in fulfilment of the requirements for the degree *Master of Music in Musicology* at the North-West University

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Graduation: April 2024

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ACKNOWLEDGEMENTS

I would like to acknowledge and express my gratitude to the following people:

My supervisor, Prof. C. van Rhyn, for all your support and patience while working together.

My family, who always encourages me to do my best, no matter the challenges that present themselves.

My friends, for supporting me throughout this journey and standing by my side through thick and thin.

My language editor, A. Venter, for helping me create the best version of this dissertation possible.

Without all of you, this dissertation might have never been written. Your efforts and contributions are greatly appreciated.

ABSTRACT

This dissertation is an intrinsic multiple-case study that explored how Aural Sonology analyses of four a cappella choral works supplement score analyses. This study focused on four contemporary choral works (post-2000) with particular sound effects. The chosen works are *I am the voice of the wind* (2011) by Gabriel Jackson, *The Birth of Orc* (2007) by Hendrik Hofmeyr, *The Conversion of Saul* (2004) by Z. Randall Stroope, and *Zīles Ziņa* (2004) by Pēteris Vasks. Aural Sonology is an analytical method created for electroacoustic music. Thus, using it to analyse written-out choral music is novel. My presentation and discussion of the works' spectromorphological and score analyses are followed by explications of the correlations and differences in the results of applying the two analytical methods to each work. The musical parameters that serve as subsections for my discussions were determined by my findings post-analysis and are consistent throughout. These parameters are the following: form, text, dynamics, rhythm, harmony, texture, and phrasing. After generalising my conclusions on each musical parameter in the final chapter, I considered this study's implications, the possibilities for future research, and my initial expectations of the study versus the problems I encountered during it. I found that the Aural Sonology analyses supplement the score analyses in each parameter to create a more holistic view of the works, albeit in different ways.

Regarding form, the differences between the results of the Aural Sonology and score analyses make it easier to follow and learn the music. My analyses of the text using Aural Sonology supplement the score analyses by assisting with pronunciation, including diction. The dynamic profiles indicated by the Aural Sonology analyses build a foundation for what is shown in the score, allowing for the consideration of similar or different interpretations. The Aural Sonology analyses of rhythmic patterns and harmonies supplement the score analyses by making the works easier to learn as, in some cases, these aspects sound less complicated than what is indicated in the score. Regarding the texture my findings, when applying the different analytical methods, correlate and therefore provide complementary ways to listeners for their audiation of the works. Lastly, the audible phrasing supplements what is shown in the score by indicating how phrases can be started and ended and how they can be copied or improved in future performances.

Key terms: Aural Sonology, a cappella, choral works, score analysis, *The Birth of Orc*, *The Conversion of Saul*, *I am the voice of the wind*, *Zīles Ziņa*, Gabriel Jackson, Hendrik Hofmeyr, Pēteris Vasks, Z. Randall Stroope.

OPSOMMING

Hierdie verhandeling is 'n intrinsieke, meervoudige gevallestudie wat verken het hoe Gehoorsonologie-ontledings (*Aural Sonology analyses*) van vier a cappella koorwerke partituurontledings aanvul. Hierdie studie het gefokus op vier hedendaagse koorwerke (post-2000) wat spesifieke klankeffekte bevat. Die gekose werke is *I am the voice of the wind* (2011) deur Gabriel Jackson, *The Birth of Orc* (2007) deur Hendrik Hofmeyr, *The Conversion of Saul* (2004) deur Z. Randall Stroope, en *Zīles Zīṇa* (2004) deur Pēteris Vasks. Gehoorsonologie is 'n ontledingsmetode wat geskep is vir elektro-akoestiese musiek. Daarom is die gebruik daarvan vir die ontleding van uitgeskrewe koormusiek nuut. My aanbieding en bespreking van die werke se spektromorfologiese en partituurontledings word gevolg deur uiteensettings van die ooreenkomste en verskille in die resultate van die aanwending van die twee ontledingsmetodes op elke werk. Die musikale parameters wat dien as onderafdelings vir my besprekings is bepaal deur my bevindinge na die ontledings en bly deurgaans dieselfde. Hierdie parameters is die volgende: vorm, teks, dinamiek, ritme, harmonie, tekstuur, en frasering. Na 'n veralgemening van my bevindinge oor elke parameter in die laaste hoofstuk, oorweeg ek die implikasies van hierdie studie, die moontlikhede vir toekomstige navorsing, en my aanvanklike verwagtinge van die studie teenoor die probleme wat ek daartydens teëgekom het. Ek het bevind dat die Gehoorsonologie-ontledings die partituurontledings in elke parameter aanvul in die daarstel van 'n meer holistiese beeld van die werke, al is dit op verskillende maniere.

Aangaande die vorm, maak die verskille in die resultate tussen die Gehoorsonologie- en partituurontledings dit makliker om die musiek te volg en aan te leer. My ontledings van die teks deur die gebruik van Gehoorsonologie vul die partituurontledings aan deur te help met uitspraak, insluitende diksie. Die dinamiese profiel wat deur die Gehoorsonologie-ontledings aangedui is bou 'n grondslag vir wat in die partituur aangedui word, wat die oorweging van ooreenkomstige of verskillende interpretasies toelaat. Die Gehoorsonologie-ontledings van ritmiese patrone en harmonieë vul die partituurontledings aan deur die werke makliker te maak om aan te leer omdat hierdie aspekte in sommige gevalle minder gekompliseerd klink as wat op die partituur aangedui word. Met betrekking tot die tekstuur, stem my bevindinge ooreen wanneer die verskillende ontledingsmetodes aangewend word en bied daarom aanvullende maniere aan luisteraars vir die oudiasie van die werke. Laastens is die hoorbare frasering aanvullend tot wat in die partituur aangedui word deur te illustreer hoe frases begin en beëindig kan word, en hoe hulle nageboots of verbeter kan word in toekomstige uitvoerings.

Sleuteltermen: Gehoorsonologie (*Aural Sonology*), a cappella, koorwerken, partituurontleding, *The Birth of Orc*, *The Conversion of Saul*, *I am the voice of the wind*, *Zīles Ziņa*, Gabriel Jackson, Hendrik Hofmeyr, Pēteris Vasks, Z. Randall Stroope.

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CHAPTER 1 INTRODUCTION

1.1 Introduction

1.1.1 Motivation for this study

While busy with my undergraduate degree, I became acquainted with Aural Sonology (see Section 1.1.3) in a music theory class. The concept of working from what you hear instead of working from a score immediately intrigued me. In my research essay during my final year, I asked my participants (choral conductors) to explore working from audio files to prepare and conduct music and describe the meaning they found in this process. During that research project, I discovered that the participants found it difficult working only with audio material and preferred working from scores.

As a choral conducting student this perspective made sense and I understood the necessity to study scores in addition to working with audio material. Studying works aurally is an essential skill to use as a conductor, so I found it most interesting from my research that conductors veered away from employing this technique. This noteworthy discovery led to my heightened fascination with Aural Sonology and its application in the choral domain. In this study, I explored what value Aural Sonology analyses can add to score analyses of four a cappella choral works. The chosen works are *I am the voice of the wind*¹ (2011) by Gabriel Jackson, *The Birth of Orc* (2007) by Hendrik Hofmeyr, *The Conversion of Saul* (2004) by Z. Randall Stroope, and *Zīles Ziņa* (2004) by Pēteris Vasks². Even though an interest in what Aural Sonology can add to conductors' preparation of choral works for a performance served as the inspiration for this research this study focused purely on analysis.

In the section that follows I outline definitions of and debates surrounding music analysis in general. Then I give an overview of Aural Sonology analysis (Section 1.1.3) and score analysis (Section 1.1.4).

¹ The names of the works are used throughout as they are stated on the score or cover notes of the score.

² The motivation regarding the choice of choral works is discussed in Section 1.6.3.

1.1.2 Music analysis

Since its origin, music analysis has been defined in several ways and questioned on numerous levels for its nature and role in music studies (Crankshaw, 2015:1). According to Crankshaw (2015:1), analysis and music theory have been implicated in issues of colonialism, apathy towards historical context, solipsism³, and ethnocentrism. These accusations have led musicologists to search for the unique value that analysis contributes to the appreciation and understanding of music and to seek defences for purely analytical studies (Crankshaw, 2015:1), such as this study.

According to Biddle (1998:120), Keller⁴ stated that to analyse is:

to engage in an activity that transcends descriptive commentary and takes primary stock, above all other considerations, of music's internal mechanisms, the manner of construction of individual works, and how they seem to relate to each other.

According to Bent and Drabkin (1987:1), music analysis is "the resolution of a musical structure into relatively simpler constituent elements, and investigation of the functions of those elements within that structure". The authors continued by stating that all aspects of analysis as an "activity" have the underlying fundamental concept of musical perception: the "point of contact between mind and musical sound" (Bent & Drabkin, 1987:1). Bent and Drabkin (1987:2) explained that even though analysis is a tool for teaching it can also be a discovery procedure. Analytical procedures and techniques can be used to perceive aural material and are thus concerned with musical structure, no matter how it arises, not just through the act of composition but also through aurally perceived material in the performances of any cultural tradition (Bent & Drabkin, 1987:3).

Agawu has written an article entitled "How we got out of analysis, and how to get back in again" (2004) in reply to Kerman's article "How we got into analysis, and how to get out" (1980). In his article, Agawu (2004:269) has stated that Kerman (1980) did not want us to stop analysing, but merely to "get out from under it" and that Kerman wanted to change how analysis was approached by taking aesthetics and history into account and incorporating criticism. Kerman (1980) also had an ambivalent view of analysis, in the sense that, even though he wanted to change how analysis was approached he also saw analysis in itself as "one of the most deeply satisfying of all known critical systems" (Agawu, 2004:269). Agawu (2004:269) has stated that analysis should be disentangled from music theory, not to deny that analysis is based on these theories, but to

³ The Merriam-Webster dictionary (2021) defines solipsism as "a theory holding that the self can know nothing but its own modifications and that the self is the only existent thing."

⁴ Biddle (1998) did not list the original source.

highlight the benefits of embracing strategic and temporary unawareness of the theoretical foundations on which the analytical procedure in question is based. Agawu (2004:270) has written that, according to Bent (1980:341), analysis is the investigation of music that takes the music itself as a point of departure rather than external elements. According to Agawu (2004:270), analysis is ideally always open, that it would continue forever, and that it is only provisionally closed. This statement means that analysis will continue – it is never-ending. Only particular aspects of analysis can be “complete” or provisionally closed for specific research or projects. However, there will always be those who will continue the research and build on it. Thus, analysis can never be finished.

Two of the many beneficial aspects of analysis was of particular interest to Agawu (2004:270), namely 1) that analysis aids perception and 2) Adorno and Paddison’s belief that only analysis leads to the so-called truth content⁵ of a composition. Regarding the first point, Agawu (2004:270) has contended that analysis deepens appreciation, sharpens the ear, and enhances perception. This statement ties in with the view of Bent and Drabkin (1987:1), as previously expressed in this section. Riezler⁶ (as cited by Agawu, 2004:270-1) stated that analysis should be confined strictly to musical facts and generate explanations that adhere to “the inner laws of music”. The problem with this statement is that by analysing music in this manner analysts would get stuck in this particular way of thinking and new ways of analysis, listening, and thinking will never be discovered or evolved. Furthermore, Agawu (2004:271) wrote that there is no conclusive state to hearing, only the most recent state. This statement relates to a statement by Babbitt (2003:142), as quoted in Agawu (2004:271): “it is not what you hear but what you can *learn to hear* that matters”. Babbitt’s statement is applicable to this study as learning to hear is integral to aural analysis.

Regarding the second point, mentioned at the beginning of the previous paragraph, Agawu asserted that analysis leads to the truth content of a work by bringing analysts eye to eye with the musical foundations and features of a particular composition (Agawu, 2004:271). According to

⁵ According to Adorno and Paddison (1982:177), in an adapted quote by Agawu (2004:271), ‘truth content’ can be defined as follows: “Analysis is no mere stopgap, but is an essential element of art itself.... Analysis has to do with the surplus [das Mehr] in art: it is concerned with that abundance which unfolds itself only by means of analysis. It aims that which... is the truly [‘musical’] in [‘music’], and the truly [‘musical’] in [‘music’] is that which defies translation... [T]he ultimate ‘surplus’ over and beyond the factual level is the truth content, and naturally it is only critique that can discover the truth content. No analysis is of any value if it does not terminate in the truth content of the work, and this, for its part, is mediated through the work’s technical structure.”

⁶ The original source is inaccessible.

Agawu (2004:271), this talk of truth makes people uneasy as they believe that different people have different truths, which I agree with, and they fear that others' truths will be imposed on them. However, Agawu (2004:271) continued by stating that by inviting others' truths, you also invite a journey of discovery as you try and make sense of these other truths, which can be extremely valuable.

Agawu (2004:274) claimed that analysis aids performance as the most routine preparation for performance requires prior analytical reflection. These reflections are usually informal. Agawu (2004:274) made four claims that flow from proposing parallels between performance and analysis: 1) "analytical knowledge is not cumulative", 2) analytical information escapes or defies verbal summary, 3) analysis is "a hands-on activity", and 4) analysis may be an oral genre in addition to being a written genre.

First, neither analytical nor performance knowledge is cumulative – both require a new engagement and a re-enactment rather than merely repeating previous facts and enactments, even though these facts give hints to what is currently done (Agawu, 2004:274). Crankshaw (2015:27) also expressed this sentiment by stating that "to recreate the exact compositional process can only leave the analyst with severely subjective results". Therefore, the aim of analysis, according to Agawu (2004:274), is not for analysts to add to previous analyses but rather to make the piece their own. Agawu (2004:274-275) believed that the primary impetus lies in the desire to briefly occupy a specific sonic world and find pleasure in doing so. Second, analytical knowledge resists verbal summary as, depending on the metalanguage used, synopses or summaries of analyses are not easy reading or good narratives (Agawu, 2004:275). Instead, he suggested that analysis should lead the reader back to the composition, re-live the sonic world, reassess its origin, and continue the process of discovery (Agawu, 2004:275). Third, the nature of analysis as a hands-on activity comes from the certainty that the knowledge it constructs is subjective, not replicable or objective, and can be a new way of understanding (Agawu, 2004:276). Last, within the "complex dynamics of orality, analysis is ideally an oral genre" because it attains a depth unavailable in the traditional written genre and impacts the knowledge produced (Agawu, 2004:276).

Agawu (2004:277) continued by stating that analysis and composition are alike because both are a form of construction. In analysis graphs are constructed to supplement the original work and potentially function as replacements (Agawu, 2004:277). According to Agawu (2004:278), Schenker (1979:xxiii) insinuated that these graphs should always lead the reader back to the original composition and that once the graphs are encountered, they essentially form "part of the actual composition" (Agawu, 2004:278), as the reader's understanding and perception of the

original work are changed. Finally, Agawu (2004:279) highlighted that analysis and composition are not just alike but that analysis requires composing.

Agawu (2004:280) concluded that the issue is not getting out of analysis but rather finding more imaginative ways of continuing with analysis. I agree with this statement, as it is because of this creative thinking about how to continue with analysis that Aural Sonology exists and that this study could take place.

1.1.3 Aural Sonology analysis

Aural Sonology is an analytical method for analysing music-as-heard, rather than focusing on a score (Thoresen, 2007). The aim of the Aural Sonology project was to create a method for analysis and theory that is not specific to a single compositional style or genre⁷ but for music in general (Thoresen & Hedman, 2015:163). The reasoning behind the development of this analytical method was to focus on an area that had mostly been neglected by contemporary composers – the aural aspect of music⁸. According to Thoresen and Hedman (2015:164-165), the Aural Sonology project had moved to create a terminology that is consistent with a foundation in aural experiences; a set of graphic symbols were developed in accordance with the concept to be used in the practical analysis.

The method involves studying form-building structures, the transcription of sound qualities by using numerous analytical signs (see the discussion further on) and incorporates concepts such as Denis Smalley's spectromorphology. Smalley developed the terminology and concepts of spectromorphology from Pierre Schaeffer's *Traite des objets musicaux* (Schaeffer, 1966). The reason behind the conceptualisation of spectromorphology was to have the terminology needed to discuss musical experiences as well as to be able to examine the aspects we hear and discuss

⁷ Schenkerian analysis focusses mainly on a small number of composers from the Classical, Romantic and Baroque genres (Pankhurst, 2008:4). These analyses are based on the premise that a work can be reduced to a simple structure by eliminating the elaborations, or ornamentations (Pankhurst, 2008:12). This analysis method is only used with tonal music. Pitch-class set theory, on the other hand, is most widely used for atonal music (Schuijjer, 2008:3), seeking musical coherence "in the relations between various combinations of tones" (Schuijjer, 2008:4).

⁸ There are other methods that work with the aural aspect of music, such as spectral composition, which is based on the analysis of sound properties. I am not denying the existence of these methods, merely stating that in my experience the mainstream focus of musical analysis is on what information can be derived from the score.

how they work in a musical context (Smalley, 1997:107). Smalley (1997:107) defined spectromorphology as follows:

The two parts of the term refer to the interaction between sound spectra (spectro-) and the ways they change and are shaped through time (-morphology). The spectro- cannot exist without the -morphology and vice versa: something has to be shaped, and a shape must have sonic content.

Smalley (1997:107) continued by stating that a spectromorphological approach provides the skeleton for understanding the structural behaviours and connections as experienced in the music's temporal flux. According to Smalley (1997:107), spectromorphology is not a method or compositional theory but a descriptive tool that is based on aural perception to assist listening and to aid explanations of what can be understood and perceived in, originally electroacoustic, music. It is from Schaeffer's and Smalley's work that Thoresen built the graphical foundation from which Aural Sonology, as it is used, originates.

The form-building structures include time-fields, dynamic forms, form-building transformations and layers (Thoresen, 2015). According to Thoresen (2015), a vital aim of the Aural Sonology project is to create terminology and a standard method to enable the analysis of music in different idioms and styles.

Similar to other analytical methods Aural Sonology is not objective as it is influenced by the analyst's listening intentions (Thoresen, 2007). In Aural Sonology music is analysed on three levels while using so-called *listening intentions* – active listening with a specific focus. These foci are 1) sound-objects, brought to light by the listening intention *reductive listening*, which refers to hearing a sound as sound, and disregarding all meaning and function, 2) sound-patterns, uncovered by the listening intention *taxonomic listening to level 2*, which orders sound-events into compound patterns, and 3) form-building patterns, discovered by the listening intention *taxonomic listening to level 3*, which organise sound-patterns into larger units by segmentation. In level 3, *time-fields*, *layers*, *dynamic forms*, *form-building processes*, and *form-building transformations* are analysed (Thoresen, 2015).

The following terminology relates to form-building patterns, as mentioned above, and are defined as follows by Thoresen (2015):

- When analysing *time-fields* (see Figure 1-1) a number of signs for notating hierarchies of consecutive segments are presented and suggest concepts to describe the way in which they are linked. *Time-fields* can be described as “consecutive groupings or units in a musical discourse”; therefore, time-fields are the segments or smaller units that create the

larger musical entity (Thoresen & Hedman, 2015:351). The hierarchic organisation of time-fields are as follows (Thoresen & Hedman, 2015:355-356):

- *Object-fields* are the shortest time-field where the sound-events are arranged into “elementary units often functioning as motive”.
- *Phrase-fields* are in most cases a musical phrase or a “partly completed portion of a larger musical sentence”.
- *Sentence-fields* are segments consisting of many phrase-fields, often ending with a full cadence.
- *Form-fields* can be described as a group of several sentence-fields that form “a larger section of a composition as a whole”.

In time-field analysis there is also *time-field positioning* (Figure 1-2) where the focus is on how close the fields are to each other, and *time-field demarcation* (Figure 1-3) with the focus being on how the time-fields are concluded.

Time-field levels	Designation	Graphic Notation	
		In full	Shorthand
Field depth 0	Object-field/Field ₀	└-----┐	└. .┐
Field depth 1	Phrase-field/Field ₁	└────────┐	└── ─┐
Field depth 2	Sentence-field/Field ₂	└────────┐	└─ ─┐
Field depth 3	Form-field/Field ₃	└────────┐	└─ ─┐
Field depth 4	Field ₄	└────────┐	└─ ─┐

Figure 1-1: Time-field levels, their designation and graphic notation (Thoresen & Hedman, 2015:356).

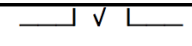
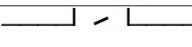
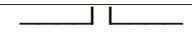
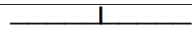
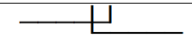
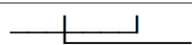
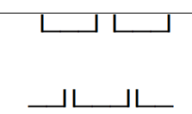
Designation	Notation	Definition
Separate positioning		Two time-fields are separated with a noticeable silence.
Bridged positioning		Two time-fields are joined by the help of a transitional passage or by an uninterrupted background.
Joint positioning		The next time-field begins just after the first one is ended.
Close positioning		The second time-field takes over in very tight succession.
Hinged positioning		The end object of the previous time-field coincides with the beginning of the next.
Overlapping positioning		The second time-field begins before the first is ended.
Superimposed positioning		Time-fields in layers are superimposed.

Figure 1-2: Time-field positioning (Thoresen & Hedman, 2015:358).

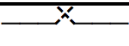
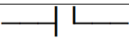
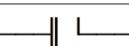
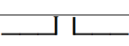
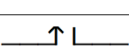
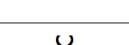
Designation	Notation	Definition
Vague demarcation		It is not clear exactly where one field starts and another ends.
Open demarcation		A more or less 'rounded' ending suggesting a continuation.
Conclusive demarcation		The ending communicates a definite ending of the field, e.g. with a complete, authentic cadence.
Cut demarcation		A sudden time-field ending or an unexpected abbreviation.
Disjointed demarcation		A very abrupt, fragmented time-field ending.
Deferred demarcation		A time-field is unexpectedly prolonged.

Figure 1-3: Time-field demarcation (Thoresen & Hedman, 2015:359).

- The analysis of *layers* has signs for portraying simultaneous layers and characterise their joint functions (foreground, middleground, and background; see Figure 1-4) and their width (Figure 1-5). Layers can consist of many different widths – a single melody line will give a *narrow layer*; a big chordal setting will give a *wide layer* (Thoresen & Hedman, 2015:381). According to Thoresen and Hedman (2015:379), layers are the “counterparts

to time-fields – fields being successive (and compound) units, layers being simultaneous (and compound) units in a texture; fields and layers form the sonic fabric of music”.

Designation	Graphic Notation	
	Function of layer	Profile of layer element
Foreground / strong intensity of profile	Ⓕ	—
Background / weak intensity of profile	Ⓑ	—
<u>Middleground</u>	Ⓜ	

Figure 1-4: Layers functions (Thoresen & Hedman, 2015:381).

Designation	Graphic Notation
Narrow	┌—
Thick	┌—┐
Wide	┌—┐┌—┐
Ample	┌—┐┌—┐┌—┐

Figure 1-5: Width of layers (Thoresen & Hedman, 2015:382).

- *Dynamic forms* (see Figure 1-6) present tools for communicating the architecture of energy and directionality and when analysed reveals form-building functions. *Form-building functions* consist of three elements that describe the main points of a “fully articulated dynamic form structure”, all connected to the arising feature of *directionality* (Thoresen & Hedman, 2015:422):
 - The *presence-oriented function* is identified by having “a stable (or no) tendency” and, therefore, directed to neither the future nor the past.
 - The *forward-oriented function* is characterised by an *increasing tendency* or as being *directed towards* a future point in time.
 - The *backward-oriented function* is the opposite and is specified by a *decreasing tendency*, being *directed away* from a past point in time.

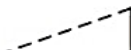
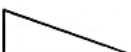
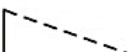
Form-building Functions	Emphasis of Form-building functions		
	Average (primary)	Faint (secondary)	Emphasised
<i>Presence-oriented</i> (static tendency)			
<i>Forward-oriented</i> (increasing tendency)			
<i>Backward-oriented</i> (declining tendency)			

Figure 1-6: Form-building functions (Thoresen & Hedman, 2015:423).

- The analysis of *form-building processes* is, to an extent, a development of the conventional analysis of musical form (contrast, variation, and recurrence) by opening the prospect of a more comprehensive scale of similarity (Thoresen, 2015). Thus, thematic form is called *form-building processes* when used in Aural Sonology as themes are not necessarily used in certain music, while they may be of use to describe relationships with a foundation in similarity and contrast. This scale of similarity and contrast expresses a connection between the musical units that is defined as *form-building elements* or *form-elements*. These are frequently found in the melodic and rhythmic lines in the foreground layer(s) whether it is a theme, a texture, or a transitional passage. In most cases, background elements can be excluded (Thoresen & Hedman, 2015:447-453).

The classification of form-building elements is founded on complexity as seen in Figure 1-7. According to Thoresen and Hedman (2015:456), a form-element (e.g., the core motif of a theme) will frequently be introduced in its *integral* form and then be “broken down” by being *partitioned* into smaller segments.

MELODIC ELEMENTS, LINES				TEXTURES		
COMPLEXITY	INTEGRAL	PARTITIONED		INTEGRAL	PARTITIONED	
Very complex						
Relatively complex						
Moderately complex						
Relatively simple						
Very simple						

Figure 1-7: Typology of form-building elements (Thoresen & Hedman, 2015:455).

- When *form-building transformations* are analysed, the focus is on the combination of different types of form-elements. According to Thoresen and Hedman (2015:464), form-building transformations are “concerned with the logic of organisation of complexity versus simplicity, wholeness versus division, lines versus textures, and distinctive versus anonymous passages” as seen in Figure 1-8.
 - Simple vs complex: “the transformation from complex to simple is termed *simplification*; the inverse transformation is termed *complication*” (Thoresen & Hedman, 2015:466).
 - Part vs whole:

the transformation from integral/undivided to partitioned/divided is called partitioning, and the inverse transformation is called integration; the exacerbation of partitioning and integration is termed fragmentation and synthesis, respectively (Thoresen & Hedman, 2015:467-468).

- Lines vs textures:

the transformation from single lines to several superposed lines (that still are perceptible as lines) is termed proliferation, typical for starting with a few simple elements, to which more are added. The inverse transformation is called collection: it starts with a number of superposed elements, and ends with a simple one, or a simple collection of elements (Thoresen & Hedman, 2015:472).

According to Thoresen and Hedman (2015:474),

a further development of this transformation happens when many superposed lines become a texture (everything from a chord to a more intricate pattern); this transformation is called fusion. The inverse transformation is called fission (beginning with a texture that is dissolved into the perception of individual elements).

- Distinctive vs anonymous:

when a form-segment is distinctive, it has a character that tends to set it apart from other segments in the particular piece. Distinction also means that certain form-elements are unique to the particular piece, setting it apart from other pieces within the same style. On the opposite side we find the elements that are anonymous (Thoresen & Hedman, 2015:456-457).

Form-transformations can either be *continuous* or *discontinuous*. In a discontinuous transformation (often the case in classical music) the first state of the transformation of the passage may differ from its inverse or its end or the passage may be stepwise. When a linear transformation is interrupted by segments of another nature the transformation is also discontinuous. When the transformation of the passage from one state to the other occurs in a direct way, it is considered continuous form-transformation (Thoresen & Hedman, 2015:464).

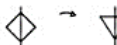
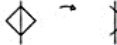
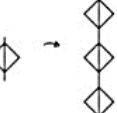
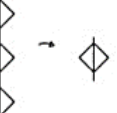
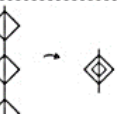
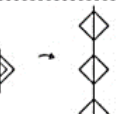
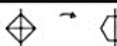
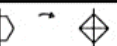
Designations of form-building transformation	Examples of notation	Designations of inverse formbuilding transformation	Examples of notation
Simple vs. Complex			
Simplification		Complication	
			
Part vs. Whole			
Partitioning		Integration	
			
Fragmentation		Synthesis	
			
One vs. Many			
Proliferation		Collection	
Fusion		Fission	
Anamorphosis		Catamorphosis	
Distinctive vs. Anonymous			
Liquidation		Crystallisation	

Figure 1-8: Form-building transformations (Thoresen & Hedman, 2015:465).

It is also important to note that when working with sound-objects there are different onsets and offsets present (see Tables 1-1 and 1-2). These onsets and endings contain specific information about the character, duration, articulation, and sound spectrum of the sound-objects.

Table 1-1: Typology of onset phase (Thoresen & Hedman, 2015:277-278).

Onset	Sign	Definition
Brusque onset		"e.g., a sound caused by a metal hammer stroke against metal, the attack transient is clearly and separately perceived"
Sharp onset		"e.g., a sound caused by a mallet or plectrum; the onset sound is closer to the character of the main body of the sound, in contrast to the brusque onset"
Marked onset		"normal (non-legato) onset"
Flat onset		"no particular marking of the onset"
Swelled onset		"a short <i>crescendo/decrescendo</i> "
Gradual onset		"the sound begins with a swell or a <i>crescendo</i> "
No onset		"the onset cannot be heard"

Table 1-2: Typology of ending phases (Thoresen & Hedman, 2015:279-280).

Offset	Sign	Definition
Abrupt ending		“sounds with an accentuated ending phase, containing elements alien to the main body of the sound”
Sharp ending		“sounds with an ending phase containing elements intrinsic to the main body of sound itself”
Marked ending		“sounds stopped suddenly, rather than rounded off”
Flat ending		“unmarked”
Soft ending		“the ending of the sustained sound is rounded off with a <i>diminuendo</i> ”
Resonating ending		“a resonating sound is let free to resonate until it dies out”

1.1.4 Score analysis

According to Maus (2004:26-27), there is a debate on whether score analysis is still relevant. Maus (2004:26) stated that analysis takes place through students examining musical scores and that listening is put in the background, usually taking place outside of the classroom, as private preparation. The author also remarked that analysis by listening alone takes place very rarely and that most academic analyses are produced in a silent room (Maus, 2004:26). Maus (2004:27) continued by stating that the objection claiming that scores distract from or replace the sonic aspect of the music is underdeveloped and ill-founded. He argued that the score remains vital as it contains the composer's instructions. In addition, the score can be used as a "kind of imaginative listening [tool]" opening up the score reader's world to the role of an "imaginary performer" (Maus, 2004:27). From this, one may deduct that score analysis is still a relevant endeavour.

Following this debate, I have used both listening – through Aural Sonology analysis – and score analysis in this analytical study. By following this approach, I wanted to highlight the correlations and differences between the data yielded by using these two methods.

1.2 Literature review

In this literature review, I first discuss studies featuring Aural Sonology analyses. Secondly, I consider the literature on the composers of the four a cappella choral works.

1.2.1 Studies featuring Aural Sonology analyses

In Hlavatý's thesis, *The development of form-awareness by means of Aural Sonology* (2009), the author examined the benefit of performance students and professional musicians using Aural Sonology analysis to assist in their approach to and performance of new music to an audience (Hlavatý, 2009:3). Hlavatý (2009:6-12) has discussed audience members' understanding and perception of as well as interest in contemporary music by focusing on four elements namely, 1) form-awareness in the musician, 2) the more traditional spatial concept of form, 3) organic form which is the concept that considers form as something that unfolds in time and is only detectable through sound, and 4) temporal awareness in humans. As Aural Sonology is an integral part of the thesis, the background of this method and listening intentions were also explained (Hlavatý, 2009:12-19).

In her thesis Hlavatý analysed three works using different aspects of Aural Sonology to understand the organic form of the pieces (Hlavatý, 2009:89). The three works were *Black Angels* (1970) by George Crumb, *The Lady of Shalott* (1987, revised 1993) by Bent Sørensen, and *Solve et coagula* (1992) by Rolf Wallin. In *Black Angels* the author focused on form and form-based choices by using taxonomical analysis. The analysis of the second piece, *The Lady of Shalott*, focused on the musician as a presenter by using isotopies. In the last piece, *Solve et coagula*, the author focused on the detail and balance of unity by exploring textural objects.

Hlavatý (2009:96) has stated that for Aural Sonology to aid in the development of form-awareness one must have an existing basic knowledge of the work's compositional systems. She continued by contending that Aural Sonology can be a helpful tool for performance students who want to increase their form-awareness and knowledge of music in general (Hlavatý, 2009:96).

In Angell's thesis, *Timbre, texture, and spiritual symbolism in Gubaidulina's two works De Profundis and Et Expecto* (2017), the author used Aural Sonology to analyse two accordion works (Angell, 2017:1). Angell's research focused on how the timbral musical objects heard and the music's structural forms illuminate the chosen works' symbolic interpretation. The first work, *De Profundis* (1978), was analysed from Geir Draugsvoll's performance. The second piece, *Sonate: Et Expecto* (1985), was analysed in sections and from different performers' interpretations (Angell, 2017:1) to highlight how the respective performers' different interpretive choices were observed

through structural and sonic elements (Angell, 2017:74). According to Angell (2017:12), dichotomy is a definitive characteristic of Gubaidulina's music and is implied and manifests as symbolic representation and meaning. The second example of symbolism that Angell (2017:13) focused on is transfiguration, which represents the transition to other realities such as heaven and earth. Finally, Angell (2017:14-16) used different listening intentions such as reductive listening and taxonomical listening to explore the interpretations of the pieces and contrive the spiritual symbols.

Angell (2017:114) found that the timbral transfigurations of sound-patterns and sounds in *De Profundis* are an exosemantic representation of symbolic metaphors and a vital characteristic of endosemantic relations in the music. In *Et Expecto* dichotomy plays a vital role; in the first three movements, the sound components are perceived less as a transfiguration of timbre and more as opposed to and separate from each other (Angell, 2017:115). Angell (2017:122) concluded that Aural Sonology analysis provides a more extensive comprehension of the sound and structural elements that are lacking in conventional score analysis. Moreover, the author argued that the visual representation of the Aural Sonology analyses is an essential aspect that offers the analyst a visual comprehension of the structural framework of the piece.

In Moolman's dissertation, *Analytical perspectives on selected South African compositions, with a focus on Aural Sonology* (2016), the author explored three analytical perspectives on three South African compositions. The three compositions under scrutiny are *Four minim* for cello and piano (1982, revised 1992) by Jeanne Zaidel-Rudolph, *Partita Africana* for piano (1999-2006) by Hendrik Hofmeyr, and *Timbila* for orchestra (1985) by Hans Roosenschoon (Moolman, 2016:7).

Moolman first focused on existing analyses of the three compositions to show how the analytical methods in the existing research on the works differ from his analyses. He examined the contents and results of these analyses (Moolman, 2016:8). The second perspective was the author's Aural Sonology analyses of the three compositions, allowing for integrating "independent" explorations of sound recordings and scores to a deeper level than when sound is used simply to support score analyses (Moolman, 2016:10). The third perspective was the composers' analytical views on their works, determined through interviews, to discover their intentional compositional processes. Those could then be compared to the intuitive processes exposed by the Aural Sonology analyses (Moolman, 2016:12). When synthesising the data gathered from the three perspectives, Moolman (2016:77) found that the most crucial element that arose was the new grasp of form structure concepts using aural isotopies.

According to the abstract⁹ of *Å forske på eiga speling* ("To research your own playing"), the research explored Aural Sonology as a technique for studying improvised music. Through the author's presentation of his artistic practice the research ultimately showed how Aural Sonology can be an essential analytical instrument for researching music from a dual position of researcher and musician (Ølnes, 2017:59).

In the article, *The notation of sound for composition and transcription – an adaptation of Lasse Thoresen's spectromorphological analysis* (2020), the author explained the adaptation of Thoresen's auditory analysis notation for transcription and composition. This adaptation was used over a spectrum staff system to potentially be interpreted for performance by computers and musicians (Sköld, 2020:106).

In the thesis "*Theory is not yet music*": *An analysis of Pierre Schaeffer's Etude aux allures* (2022), the author explored Schaeffer's work *Etude aux allures* to examine sound parameters without a standardised analytical methodology. As part of the analysis, the author transcribed Schaeffer's work using Aural Sonology graphic notation. A comparison was made between a hypothetical compositional plan from Schaeffer's *Treatise on Musical Objects* (1966) and *Etude aux allures* to explain why specific sounds in the piece were used (Sachs-Mishalanie, 2022:iv).

One of the differences between the studies mentioned above and my study is that they have used music from the 1970s to the present, composed for instruments; in contrast, my study has focused exclusively on contemporary choral music. Furthermore, where the other studies focused on form-awareness and symbolism that can be identified through Aural Sonology analysis, my study presented Aural Sonology and score analyses of the same works to determine the similarities and differences between the information yielded by Aural Sonology and score analyses.

1.2.2 Literature on the composers

There is a segment on each composer in this section, starting with a brief biography, comments on their compositional style, existing literature on the composer, and existing literature on the works analysed in this study.

⁹ The reason for referring only to the abstract is that the rest of the article is in Norwegian and not accessible in English.

1.2.2.1 Hendrik Hofmeyr

Hendrik Hofmeyr (b. 1957) is a South African composer who specialises in Western classical music (Davis, 2020:1). Hofmeyr studied music at the South African College of Music (University of Cape Town) after which he completed a master's in piano performance. In 1981, Hofmeyr moved to Florence, Italy, to further his studies in piano and composition. Hofmeyr lived in Italy for ten years (1981-1991), which influenced and enriched his compositional style (Roos, 2000:17). He became a Musicology lecturer at Stellenbosch University in 1992 and composed commissioned works such as his opera *Lumukanda* (1993-5). Hofmeyr, now retired, was a professor of Music Theory and Composition at the University of Cape Town.

Early in Hofmeyr's career he realised that he considered music a romantic art form, which influenced his compositional style in terms of moving away from atonality and many other 20th-century musical concepts (Roos, 2000:24). Aside from the complex chromaticism prevalent in his compositions, Hofmeyr uses counterpoint to enhance the emotional intensity of his works (Roos, 2000:29). Furthermore, Hofmeyr's music is not centred on keys but rather pitch classes. He composes in both minor and major modes based on the same root at the same time by giving equal prominence to the minor and major third above the root (Davis, 2020:4). Hofmeyr also draws on the neoclassical tradition (Davis, 2020:33) and identifies his compositional style with many composers from the Romantic period (Davis, 2020:13).

There are numerous postgraduate studies and articles about Hofmeyr, such as those by Roos (2000), May (2003), Pooley (2007), Crankshaw (2015), Carter (2019), and Davis (2020), which discuss his life, compositional style in general, and specific compositions. In her thesis, Roos (2000) presents a biography of Hofmeyr, focusing on what instigated his works composed up to 1999 and what influenced his compositional style. Roos's MMus dissertation (2000) is the most comprehensive study on Hofmeyr to date. Other sources focus on specific genres, works or compositional traits, such as May's article (2003) that focused on the pitch organisation in Hofmeyr's song cycle *Alleenstryd*, which was crucial in developing Hofmeyr's musical language. Pooley's article (2007) discusses the organic unity in Hofmeyr's solo piano music. In her dissertation, Crankshaw (2015) explored Hofmeyr's engagement with music through his harmonic analysis theories and his employment of expanded tonality. Carter (2019) investigated Hofmeyr's major chamber works "to contextualise them, as well as examine them from their points of origin, their stylistic conception, and the musical characterisation" (Carter, 2019:i). Davis's thesis (2020) focused exclusively on Hofmeyr's works for saxophone. The author aimed to expand performers' knowledge of these works through analyses of the works' harmonic and melodic content and form.

However, no research has explored his work *The Birth of Orc*. The only information on *The Birth of Orc* is the cover notes on the score (2007b). *The Birth of Orc* is based on an adaptation of an extract from William Blake's unfinished work *The four Zoas: Night V* and was completed as a commission for the South African Youth Choir, directed by André van der Merwe, in 2007. The narrative of this work is about the birth of the demonic Orc, son of Space (Enitharmon) and Time (Los) and the setting that employs different techniques and textures to bring Blake's surreal vision to life (Hofmeyr, 2007b).

1.2.2.2 Gabriel Jackson

Gabriel Jackson (b.1962) is a contemporary British composer who has received awards, commissions and performances throughout Europe and the United Kingdom (Stalter, 2018:35). According to Nielsen (2017:2), Jackson's love for music began at a very young age and he enrolled in the Choir School at Canterbury Cathedral. While singing in the choir he worked with Allan Wicks, who became an influential person in Jackson's life (Nielsen, 2017:3). Jackson studied composition at the Royal College of Music Junior Department in London with Richard Blackforth and then at the Royal College of Music with John Lambert (Nielsen, 2017:5). Jackson composed mainly instrumental music until the early 1990s, after which he returned to composing choral music (Stalter, 2018:36). A collaboration with Thalia Myers anchored his compositional style as we know it today (Nielsen, 2017:8). According to Stalter (2018:36), Jackson is a "prolific" composer with over 100 choral compositions to his name, most of which are commissions for academic institutions. Jackson was also the Associate Composer of the BBC Singers from 2010 to 2013 (Nielsen, 2017:1).

Of the many influences on Jackson's works, the early Tudor composers are among his favourites (Nielsen, 2017:21). Stalter (2018:36) states that certain aspects of Jackson's compositions remain uniform, their genre (sacred or secular) notwithstanding. His music remains musically and technically challenging, whether he composes for professional or amateur ensembles (Stalter, 2018:36). Jackson's compositional style is often contemplative and strict, using minimal rhythmic and harmonic movement, but is filled with musical intensity and intricate rhythmic patterns (Stalter, 2018:38). According to Stalter (2018:39-47), Jackson's music is known for its minimalistic textures, block structures, sustained climaxes, repeated phrases, vowel reiteration and vocal athleticism. According to Barnes (2014:71), Jackson is a master at creating memorable phrases and motifs that immediately appeal to the audience.

There are several postgraduate studies and articles about Jackson, such as those by Nielsen (2017), Stalter (2018) and Barnes (2014), that have covered his life, works, and compositional style. However, there are no studies that have focused on the work *I am the voice of the wind*. It

is only referenced in works lists and mentioned when discussing his compositions in general.¹⁰ Jackson composed *I am the voice of the wind* in 2010 and Oxford University Press published it in 2011 (Nielsen, 2017:106). The text for *I am the voice of the wind* was written by Geraldine Atkinson who was thirteen years old at the time. Her sudden death at twenty-four prompted her parents to commission this work in her memory (Stalter, 2018:38). The setting is tender and thoughtful. The sopranos and altos invoke the feeling and sounds of wind; the basses and tenors take turns singing the melody underneath the swirling sounds of the female voices. The work ends as tender and sensitive as it began with more aleatoric constructs by the female voices (Nielsen, 2017:106).

1.2.2.3 Zane Randall Stroope

Zane Randall Stroope (b. 1953) (professionally known as Z. Randall Stroope) is an American composer, conductor, and professor of music at Oklahoma State University (Denney, 2019:3). Stroope graduated with a double major in piano and voice pedagogy, after which he pursued a master's in voice performance (Hill, 2019:5). According to Hill (2019:9), Stroope's first experience of studying choral music was during his doctoral studies at Arizona State University. The choir consisted of graduate students exclusively, most of whom were doctoral voice performance majors, and this unique ensemble had an immediate influence on Stroope's compositional style (Hill, 2019:9).

In an interview with Hill (2019:24), Stroope said he prefers writing many seventh intervals into his music – a longing interval and his favourite. Stroope also said he likes parallelism, that it has an entrancing effect, but that there is nothing more to it besides shifts (Hill, 2019:24). Stroope continued by saying that he frequently changes his compositional style, depending on how he feels about the music he creates, which is natural, like preferences for varying food (Hill, 2019:24). Stroope's music is known for its specific harmonic, melodic and rhythmic characteristics (Bernhard, 2015:41). For example, one of the melodic techniques he used in *The Conversion of Saul* is repeated notes and phrases that are broken up and suddenly leap in larger intervals, creating drama and suspense (Bernhard, 2015:42).

There are only a few postgraduate studies and articles about Stroope including those by Denney (2019), Hill (2019), and Bernhard (2015). Other sources on Stroope include his website (2021)

¹⁰ See Barnes (2014), Nielsen (2017), and Stalter (2018).

and reviews such as Budmen (2011), which outline his life, works and compositional style. There are no studies that have focused primarily on *The Conversion of Saul*.

The Conversion of Saul was commissioned by Lake Highland Chorale and published in 2004 for unaccompanied mixed choir (Hill, 2019:80). The composer's website, zrstroope.com (2021), states that Stroope devoted the first section of the "epic" text he wrote himself to describe Saul's dramatic journey to Damascus. In the South Florida Classical Review, Budmen (2011) stated that the piece opens with a "rapid chant, gradually subdued into an air of mystery" to symbolise Saul's journey. Budmen (2011) also stated that even though the piece is unorthodox in harmonic structure and meter, it is still "strikingly effective". Bernhard (2015:40) pointed out that Stroope uses Latin and English texts; English is used specifically to depict the conversion point.

1.2.2.4 Pēteris Vasks

Pēteris Vasks is a Latvian composer born in 1946 and, according to Taub (2016:32), is "one of today's most prominent international composers". Vasks is known mainly for his instrumental compositions (Taub, 2016:32). According to Kudiņš (2020:220), several of Vasks early symphonies highlight imitations and quasi quotations of Latvian folk music. Vasks's style in his later works is categorised as neo-Romantic (Kudiņš, 2020:227). According to Riley (2012), Vasks is known for the integrity and intensity of his works. His compositions have homophonic textures, are harmonically rich and are "clothed in beautifully balanced" sound. Vasks's compositions for choir are colourful and virtuosic and he tests the limits of the human voice through a variety of vocalisations (Wolverton, 2008:49).

There are few academic resources on Vasks. They include information on his life, compositional style and works, such as Taub (2016), Kudiņš (2020) and Wolverton (2008). Furthermore, the information gathered is from online sources such as Riley (2012) and Schott Music Group (2021). There are no academic resources that focus specifically on *Zīles Zīņa*; it is only referenced in works lists and mentioned when discussing Vasks's numerous compositions and programme notes.¹¹

Zīles Zīņa ("The Message of the Titmouse") was initially scored for female choir (SSAA) and expanded in 2004 for mixed choir (SSAATTBB) (Wolverton, 2008:49). *Zīles Zīņa* has extended vocal techniques, brought to attention by the "ethereal clusters", whistles, groans, grunts, and other sounds (Riley, 2012). According to Wolverton (2008:49), Vasks uses repeated texts,

¹¹ See Taub (2016), Kudiņš (2020), and Wolverton (2008).

sustained notes, *glissandos*, *accelerandos*, and repeated chords in phrases, making this work picturesque. According to Schott Music Group (2021), traditions and customs, nature, and the idea of freedom are essential themes in the music when using modern techniques.

1.3 Purpose statement

The purpose of this intrinsic multiple-case study is to explore how Aural Sonology analyses of four a cappella choral works supplement analytical information produced by score analyses. My aim to apply the Aural Sonology analysis method in a choral context is driven by the fact that, to my knowledge, this type of analysis of choral works has not been done¹² and no research exists on combining the two fields.

1.4 Research questions

1.4.1 Main research question

The purpose statement can be rephrased into the following research question:

How does the information yielded by Aural Sonology analyses of four a cappella choral works supplement the analytical information produced by score analyses?

1.4.2 Sub-questions

1. What analytical information is produced by Aural Sonology analyses of the works?
2. What analytical information is produced by score analyses of the works?

1.5 Significance of this study

Even though this study is purely analytical the findings may bridge the gap between Aural Sonology and choral music, in the sense that Aural Sonology can give new perspectives on choral score preparation and interpretation by choral conductors and choral conducting students. This study may also benefit music analysts working with Aural Sonology, as it can be a starting point for further research in this field. Finally, it may even benefit tertiary music theory educators who wish to include the topic in their courses.

¹² The only case I could find was where only certain areas of Aural Sonology had been used to analyse choral music, such as form-building transformations to visualise thematic material, but this was done from the score not from the music-as-heard. (See Thoresen, 2015:462, Figure 9.11.)

1.6 Research design and method

1.6.1 Research design and approach

This qualitative study aimed to explore based on an "interest in observing" (Patton, 1987:21), which in this study translates to the analyses of the works. According to Bisman and Highfield (2012:6), accepting and believing in multiple social realities leads to the conclusion that knowledge is relativistic and, therefore, interpretivism or constructivism is the appropriate lens through which to explore these realities. This is an intrinsic multiple-case study as this approach is used to understand a specific phenomenon and the cases (the four a cappella choir works in this study) were preselected for a specific interest (Parker, 2016:223).

1.6.2 Data collection and analysis

It is important to note that data collection and analysis cannot be separated in music analysis. As the research and the phenomena being researched are interactively linked, the data or findings are created as the study continues (Guba & Lincoln, 1998:207). A crucial point according to Suter (2012:360), is that data collection and analysis coincide; otherwise it can negatively influence the potential for useful information and valuable findings. A way to counter this potentially negative influence is to interpret and organise the data while formulating it.

1.6.2.1 Aural Sonology

First, I listened to the recordings (see Section 1.6.3) of each of the works until I was very familiar with them. Then I used listening intentions to identify sound-objects, sound-patterns, and form-building patterns and integrated the layers, dynamic functions, time-field, and form-building transformations. This process led to an in-depth aural analysis. Last, I used the program Acousmographie to produce sketches conveying the information found in the analyses.

1.6.2.2 Score analysis

The aural analysis of each work precedes the score analyses. The reason for doing the aural analysis first was to ensure that my knowledge of the scores does not influence the aural analysis. I did not make use of predetermined parameters in the score analyses as they can have a negative effect on the creation of findings (Thom, 2006:3). By disregarding predetermined parameters, I was able to formulate valuable data from the analysis and was able to present a holistic analysis of the works. After the score analysis of each work, I determined the correlations and differences between the results of the aural and score analyses.

1.6.3 Sampling

The chosen works are appropriate for Aural Sonology analysis due to the particular sound effects and musical elements that are uniquely applied. They include vocal athleticism, *glissandos*, repeated notes and phrases, interval leaps, unorthodox meters and harmonic structures, and various forms of vocalisation. Unlike many entirely sound-based compositions, for which Aural Sonology analytical techniques work exceptionally well, the chosen works have written out scores that can also be analysed. This allows for a comparison of the results yielded by analysing both sound and score.

The specific recordings of each work were chosen due to the crisp articulation and acoustics, making different listening intentions possible. In the case of Pēteris Vasks's *Zīles Zīņa*, I searched for a recording of a choir consisting of native Latvian speakers to confirm the correctness of the Latvian diction and pronunciation. For this purpose, I chose the recording of the Latvian Radio Choir. All the chosen recordings are studio recordings to eliminate the possibility of external sounds impacting the aural analysis of the works, and in a sense, these recordings become the 'scores' in the aural analyses. The chosen recordings I used are the Stellenbosch University Choir's rendition of *The Birth of Orc* and *The Conversion of Saul* on their album *Shadows & Wings* (2017), the Vasari Singers' rendition of *I am the voice of the wind* on their album *Jackson: Requiem* (2012), and the Latvian Radio Choir's rendition of *Zīles Zīņa* on their album *Plainscapes* (2012).

1.6.4 The role of the researcher

I was the sole researcher; thus, my role was to conduct the analyses of the works by collecting, analysing, and interpreting the data.

1.7 Delimitations

Due to the scope of an MMus dissertation, I was limited to four works (each of varying length). Furthermore, Aural Sonology limits the analysis to specific recordings of the works, which are tied to a specific conductor's interpretation and performance. Furthermore, I have limited my purposive sampling of the choral works to contemporary works (post-2000) and works consisting of specific sound effects (as discussed in Section 1.6.3). Due to the small niche of this study, another limitation was the lack of relevant resources in the form of publications pertaining to this study. As Aural Sonology is an expansive research method, it was not sensible or possible to do analyses using aspects in all the areas of this method. Consequently, I worked with the most important aspects, with a focus on spectromorphology, for this study.

1.8 Validation strategies

I used multiple validation strategies including 1) thick, rich descriptions to convey the findings and 2) peer reviews and critical readers to ensure the data I collected was useful, that the method was applied correctly, and to ensure that the study resonates with other researchers (Creswell & Creswell, 2018:200-201).

1.9 Ethical considerations

This is a no-risk study, as there were no participants and it is purely analytical, meaning that I worked only with published scores and recordings of the compositions.

CHAPTER 2 THE BIRTH OF ORC

In this chapter, and in Chapters 3, 4 and 5, I discuss the analyses of each piece. First, I outline the Aural Sonology analysis¹³, followed by the score analysis. Finally, there are sub-conclusions that convey the findings of the analyses for each piece.

2.1 *The Birth of Orc* Aural Sonology analysis¹⁴

The piece starts with the female voices in a major key, with a stepwise up- and downward melodic line. The phrase ends with the same chord as at the start of the piece with a soft ending at 0:08. The female voices continue with the chord and melodic line at 0:09, with a thicker texture and expansion of the melodic line upwards, ending the phrase with a soft ending at 0:17 with the same chord as at the beginning of the phrase. Just before 0:18 they start with a marked onset, in what sounds like a minor chord in first inversion, with more stepwise melodic movement. The phrase ends with a soft ending just before 0:28 with the same chord as the beginning of the piece. The female voices repeat the first three phrases (indicated by the brackets in the annexure), while the men enter just before 0:36 with their own chord and melodic lines.

The men enter in unison with a marked onset just before 0:36, splitting into what sounds like a minor chord at 0:37, with the melodic line following leaps that sound almost like upward *arpeggios* that move into a downward *glissando*. The phrase ends with a sharp ending at 0:41. The basses enter almost immediately after 0:41 with the same type of melodic line as before followed by the tenors at 0:42. The men's phrase ends with a major chord and a *dolce* sound just after 0:52 with a sharp ending on a "k" consonant. The women enter just after 0:53 with variable whisper-like sounds¹⁵, at their own or the conductor's discretion, and continue until 1:24. The lower basses enter just after 0:54 with a marked onset with a stepwise motif in a minor. The high basses enter on a higher pitch (same motif) with a marked onset at 1:03, expanding the texture of the lower basses that repeat the motif in a similar manner. The lower tenors enter (same motif) on a higher

¹³ The Aural Sonology analyses of Chapters 2-5 should be read while following along with the applicable annexures.

¹⁴ See annexure 1, page 73. Listen to *The Birth of Orc*, track 8, on the album *Shadows and Wings*: <https://open.spotify.com/album/0276Ge0j6GZD4reS49b2Nc?si=gOySG0zjShyx2AkHMYEACw>

¹⁵ This is an example of dystonic accumulations. Dystonic is defined as "ambiguous sounds whose sound spectrum is formed by a mixture of pitched elements and clusters" (Thoresen & Hedman, 2015:265). According to Thoresen and Hedman (2015:265), accumulations are described as follows: "They are thought of as being over-articulated iterations; that is, iterations in which the iteration pulse as well as the sound spectrum of the single occurrences are unpredictable in detail".

pitch with a marked onset just after 1:09, expanding the texture of the basses. The high tenors enter on a higher pitch (same motif) with a marked onset just before 1:13, expanding the texture of the other male voices and completing the minor chord. The women end their whisper-like sounds at 1:24 with a flat ending and the men end with a marked ending just after 1:24 on what sounds like an open fifth chord. The entire choir enters at 1:25 with a minor chord, following a homophonic texture containing leaps and stepwise melodic movements. I could not hear the basses between 1:30 and 1:38. The choir sustains a major chord from 1:38, the basses are audible again, and they end with a flat ending at 1:44.

The sopranos enter just before 1:45 with a new melody that is faster in tempo than the previous section and contains more leaps in the Phrygian mode. The altos enter just after 1:45 and imitate the sopranos' melody on a lower pitch. The sopranos sustain their last tone, ending together with the altos at 1:58 with a sharp ending on a "d" consonant. The basses enter at 1:59 with the same melody that the sopranos and altos sang before but on a different pitch. The tenors enter with the same melody just before 2:00 on a higher pitch than the basses. The altos enter just after 2:00 on a higher pitch and the sopranos at 2:01 on a higher pitch than the altos both with the same melody. The basses enter with a repetition of the last part of the melodic line at 2:13, the tenors just after 2:13 with the same repetition as the basses, the altos just after 2:14 with the same repetition as the men but on a higher pitch, and the sopranos at 2:15 with the same repetition as the other voices on a higher pitch. The basses sustain a tone from just after 2:16, the tenors from 2:17, the altos from just before 2:18, and the sopranos just after 2:18 completing the chord. The entire choir ends with a marked ending just before 2:21.

All voices enter again right after 2:21 with a repetitive minor motif in a chordal texture containing stepwise melodic movements, leaps, and glides. The altos and basses continue with the repetitive motif. The sopranos and tenors break away simultaneously with their own melody just before 2:37, which contains more *glissandos* and leaps both up- and downwards in the same key as the altos and basses. Just after 2:49 the tenors and sopranos glide downward. The altos and basses break away from their repetitive motif and join the glide just after 2:50. The sopranos and tenors end with a flat ending at 2:51. The altos and basses end with a flat ending just before 2:52.

The choir enters at 2:52 with a stepwise melodic line in a minor key, both up- and downwards in a chordal texture and ends with a flat ending at 3:06. The basses and tenors enter just after 3:06 with stepwise movements and leaps. The sopranos and altos enter right before 3:08 with the same melody as the basses and tenors, creating what sounds like a canon effect. The choir continues in a similar manner until the tenors and basses enter with a variation of the last part of the melody (moving up in pitch with every entry) just after 3:14. The sopranos and altos enter with

this same variation just after 3:15. These variations continue in a similar fashion and end with a marked ending just after 3:21 on a “t” consonant. The choir enters at 3:22 with a combination of stepwise movements and leaps, sustaining the chord from 3:26 in which the middle voices move upwards; first the tenors followed by the altos a beat later (the low basses and high sopranos sustain a single tone) and end with a flat ending at 3:30. All voices enter just after 3:30 with a marked onset in a major chord; the melodic line contains stepwise movements and leaps. The basses and tenors end just before 3:38 and start again at 3:38. The sopranos and altos break off just after 3:38 with a flat ending and enter again just before 3:39. The women imitate the men creating what sounds like a canon effect until 3:42 where each voice group continues with their own variation of the previous melody, ending with a flat ending just before 3:46. The choir enters at 3:46 with a gliding motif ending just after 3:49 with a flat ending. The choir enters with the last phrase at 3:50 and the piece ends on a major chord with a sharp ending at 3:54 with the last word “death” echoing through the venue.

2.2 The Birth of Orc score analysis

The Birth of Orc by Hendrik Hofmeyr has a linear macrostructure consisting of five sections (A-E). The composer shifts the time signature throughout the piece between 2/4 and 3/4. Section A is marked *Cullante*, meaning lulling, with a moderate tempo of 84-92 beats per minute. This section starts very softly with the female voices in A major. In bar 5 the first motif is repeated with ornamentation built upon a $\sharp VII^7$ chord. This motif is expanded and moves through various chords, such as a $\sharp VI^7$ chord and the German sixth chord, before returning to the tonic. The men enter in bar 17 while the female voices continue with the motif. The men’s entrance is very loud and forceful, as suggested by the *marcato* signs throughout their lines. In bar 22, the women gradually grow softer, while the men end their line on the dominant chord in bar 24.

Section B is marked *Misterioso*, meaning mysterious, with a slower tempo of 63-69 beats per minute. This section starts with an upbeat to bar 25 by the lower altos with *pianissimo* whispering. At the same time the basses enter with this section’s theme very softly and as smoothly and connected as possible (*legatissimo*). This section is in the Phrygian mode in E. In bar 29 the high altos join in the whispering and the high basses enter with the same theme as the lower basses, starting on the dominant (B) of the Phrygian mode. The whispering of the altos contains the same text as the theme that the basses are singing. The lower tenors and lower sopranos enter in bar 32; the tenors with the section B theme on the tonic and the sopranos with whispering (see Figure 2-1). The high tenors and high sopranos enter in bar 33; the sopranos with whispering and the tenors with the theme on the dominant. In bar 37 the whispering fades out while the male voices end on a chord; an open fourth in the tenors above and an open fifth in the basses. The entire

choir enters softly in bar 38 with a VI7 chord in first inversion, breaking away from the previous theme. This section ends in bar 44 with a tonic chord in the Phrygian mode. However, there is no third and it can, therefore, be a minor or major chord.

32

S. *pp* *Whisper repeatedly at the lowest possible pitch:* From the caves of deepest night ascending in clouds of mist...

C. *pp* *Whisper repeatedly at the lowest possible pitch:* From the caves of deepest night ascending in clouds of mist...

T. *pp legatissimo* From the caves of deepest night a

B. *pp legatissimo* From the caves of deepest night a - scen - ding in clouds of

scen - ding in clouds of mist, a - scen - ding, a - scen ding in

mist, a - scen - ding in clouds of mist, a - scen - ding in

Figure 2-1: *The Birth of Orc*, bars 32-35 (Hofmeyr, 2007a).

The third section is marked *Energico*, meaning with energy, with the same tempo indication as section A (84-92 beats per minute). This section has much more movement in the section C theme, primarily consisting of semiquavers. This section starts in the Phrygian mode in E but continues to modulate throughout. The sopranos enter with an upbeat to bar 46 with the altos following a beat later and imitating the sopranos on the lower dominant. The men enter in bar 46 with wind-like sounds: “ffff” in the tenors and “shhh” in the basses, which they repeat freely until bar 52. Bar 56 consists of three sections that are the three parts of the section C theme. In each part the basses start, followed by the tenors a beat later, the altos following a beat after the tenors, and the sopranos following a beat after the altos. Each voice imitates the one before. In the first part of bar 56 the basses and altos begin on a C-sharp and the tenors and sopranos enter on a

G-sharp. In the second part of bar 56 the basses and altos start on the G-sharp and the tenors and sopranos on the C-sharp. The last part of the bar follows the same starting tones as the previous section, growing louder with a *forte piano* on the last chord followed by a *crescendo* to *forte*. Section C ends on bar 57 with an augmented chord on A in second inversion and a *diminuendo* at the end.

Section D is marked *Danzante*, meaning dancelike, with a fast tempo of 160-168 beats per minute. The section starts softly with the altos and basses on a repeating theme in D major, growing louder before this phrase is repeated. In bar 73, the basses and altos go softer before the next repeat. The sopranos and tenors enter loudly in bar 75 with new melodic material while the altos and basses keep repeating their Section D theme. All the voices enter together with new melodic material in bar 90 with very chromatic harmonies. From bar 104 the section modulates again with the basses and tenors entering with new melodic material that repeats. The sopranos and altos enter in bar 105 imitating the men. The choir comes together in bar 123 building an augmented fourth interval. They enter on the same chord in bar 126 and end the section in bar 136 with a ii11 chord.

The last section is marked *Furioso*, meaning with fury, with a very fast tempo of 280-300 beats per minute. This section starts with the entire choir in A minor, very loudly. The section E theme is repeated twice by all the voice parts at the same time before the basses and tenors split away from the choir, starting this theme a bar before, in bar 147, with the sopranos and altos following in bar 148 with an imitation. The choir comes together in bar 156 continuing the theme with a variation in the next repeat before ending the piece loudly and with a *marcato* on the word “death” in bar 169.

2.3 The Birth of Orc Aural Sonology vs score analysis

In this section of each chapter, I describe the findings of both analysis methods pertaining to the piece analysed in that specific chapter. The difference between these sections and the concluding chapter is that in these sections I only briefly outline my findings, including the correlations and differences between the information yielded by the two methods of analysis. The musical parameters discussed in these sections were determined by my findings post analysis and are consistent throughout each piece. In the concluding chapter of this dissertation, I provide an in-depth discussion of how a combination of both analysis methods creates a holistic interpretation of each work, as my goal with this dissertation was to explore how Aural Sonology could supplement score analysis by delving into the differences and correlations between the methods.

I focused on the following parameters in each piece in each of the chapters of this dissertation: form, text, dynamics, rhythm, harmonies, texture, and phrasing.

2.3.1 Form

In the Aural Sonology analysis of *The Birth of Orc* I heard a linear macro form with six sections. The first few sections can be distinguished by the longer pauses in the music before the next section takes over. The sections that follow are more distinguishable by the change in character and melodic material. I heard the sections as follows: Section A from 0:00-0:53, section B from 0:53-1:25, section C from 1:25-1:44, section D from 1:44-2:21, section E from 2:21-3:31, and section F from 3:31 to the end.

The score analysis differed from the aural analysis in terms of the macro form. With the score analysis I found only five sections. Key changes, textural differences, rhythmic changes, note values, and tempo changes distinguish these sections. Section A spans bars 1-23, section B bars 24-45, section C bars 45-57, section D bars 58-136, and section E bar 137 to the end.

2.3.2 Text

The text was sometimes difficult to discern with the Aural Sonology analysis¹⁶. When the piece was slower and lower in range and thinner in texture the text was clear, whereas in some instances where the texture became thick and the range of the music higher the text got lost or muddled, sometimes unintelligible. For example, in section A it was easy to hear the text because the texture was thinner and the vocal range was slightly lower. In section D, on the other hand, it

¹⁶ Many studies have explored the relationship between written and spoken language (Chafe & Tannen, 1987:383). According to Lynch and Mendelsohn (2013:190-206), spoken language is fleeting, with words and sentences vanishing as they are said. It requires immediate understanding and can be enriched with tone, intonation, and pace, which can carry additional meaning. In contrast, the written text is permanent and can be revisited and analysed over time; it does not convey tone or intonation as effectively as spoken language. Therefore, misinterpretations are commonplace between listening and reading and is well-documented in linguistics studies. Chafe and Tannen (1987:383-407) stated that, in many cases, the interplay between hearing and reading text in choral music enhances the overall appreciation of the piece. Hearing the text engages the emotions and provides a sonic experience while reading the text allows for intellectual and historical understanding. Both modalities are valuable for a comprehensive appreciation of choral music. In *Modality and attention to meaning and form in the input*, Wong (2001:345-368) stated that, in some cases, the findings show that listening is more difficult than reading.

was more challenging to discern the text as the texture is thicker and more complex and the range higher.

As might be expected in the score analysis, the text is clear and legible because it is written out. It is also easy to observe how the text is assigned to the chords and melody in the piece.¹⁷

2.3.3 Dynamics

Dynamics is a complex area to hear precisely as every instrument and, in this case, every choir has a different range of possible dynamics. This could mean, for example, that one choir's *forte* could be another choir's *fortissimo* depending on their skill, size, and the texture of the music. In *The Birth of Orc*, as with most choral music, it was difficult to distinguish between moderate dynamics such as *mezzo piano* and *mezzo forte*. Still, I could distinguish soft from moderate, moderate from loud, and loud from very loud. This is neither positive nor negative as an overall dynamic profile of the work was still created even without intricate dynamic distinctions. Focusing only on what you hear also allows you to explore how the conductors interpreted the scores. In section A the women begin the piece relatively softly while the men are loud when they enter then gradually going softer. Section B starts softly, growing louder before going softer at the end of the section. Section C is consistently *mezzo forte*. Section D starts softer, growing louder and ending softer again. In section E the choir starts with a *mezzo forte* dynamic, growing softer before the tenors and sopranos loudly re-enter with a new line. After that the choir enters softer again, growing louder towards the end of the phrase and entering softer again. The end of the section starts relatively loudly and grows louder. Section F is very loud throughout the entire section.

As with the text, the score analysis showed the dynamics clearly and legibly, giving the overall idea of how the dynamics should be used in each line and section. Section A starts with a *pianissimo* dynamic, and the score indicates that this dynamic should be held consistently. In bar 15 the men enter *fortissimo*, while the women consistently continue *pianissimo*. The women gradually fade out from bar 22 while the men continue loudly until they break off in bar 24. Section B is primarily *pianissimo* throughout. Section C begins softly, growing louder in the third repetition of bar 56 to *forte* directly followed by *piano* and growing louder to *forte* again in bar 57 before going softer once more. In section D the altos and basses start softly, growing louder in bar 65 before going softer again in bar 73. The sopranos and tenors enter *fortissimo* in bar 75 and the altos and basses grow louder in bar 81. Many *forte pianos* are indicated throughout the rest of

¹⁷ As this is true for every piece it is redundant to restate this in every subsequent chapter.

section D. Section E begins *fortissimo* which is held until the end of the piece. This was mostly similar to what was audible in the Aural Sonology analysis.

2.3.4 Rhythm

In the Aural Sonology analysis the rhythms were easy to hear regarding patterns and how they relate to the different melodic lines. I did not focus on the specific note values in this analysis, as it was difficult to discern which values are used. I did, however, try to identify whether longer or shorter note values could be heard with regard to the patterns. In sections A, B, and C slower rhythmic patterns are present, consisting of longer note values. Section D has fast rhythmic patterns, containing shorter note values. In section E, a combination of shorter and longer note values are present in the rhythmic patterns. The last section, section F, primarily consists of fast rhythmic patterns containing short note values.

In the score analysis I tended to look more towards the note values than the patterns they formed because the note values were good indicators of the structural divisions. The composer changed the time signatures throughout the sections and, therefore, throughout the piece. The time signatures varied between 2/4, 3/4, and 4/4 time. The rhythmic patterns in section A consist mainly of quavers, crotchets, dotted crotchets, and minims. In section B semiquavers and dotted quavers are also added. Section C primarily consists of different patterns containing semiquavers, quavers, dotted quavers, and crotchets. The rhythmic patterns in section D consist mainly of quavers, crotchets, dotted crotchets, minims, and dotted minims. And the rhythmic patterns in the final section, section E, primarily contains crotchets and minims. This differed to some degree from what I had heard in the Aural Sonology analysis, especially in the last sections of the work.

2.3.5 Harmonies

The harmonies were sometimes difficult to discern with the Aural Sonology analysis. It was clear when single melodic lines are present and polyphonic lines are used, but it was more challenging to discern the harmonies. Sometimes a major chord sounded like a more complex chord due to its inversion or registral placement of particular tones. The resulting clusters or clashes could sound dissonant. How the harmonies are perceived is a way to gain insight into the audiation of the piece and how it influences the performance.

The harmonies in the score analysis were easy to identify as everything can be seen on the score. Section A is mostly consonant in A major with dissonant chords, for example, $\flat VII11$, ii° with a minor seventh and $\flat VII11$. Section B is based on the Phrygian mode in E. Section C serves as a modulatory section starting in the Phrygian mode in E and ending with an $F\sharp$ minor chord with a

major seventh. Section D is primarily in D major with a modulatory section towards the end. The last section, section E, is in A minor. The harmonies on the score correlate mainly with what was audible in the Aural Sonology analysis.

2.3.6 Texture

It was also relatively easy to hear textural differences between the sections and different parts in the sections. In section A the texture was mostly thin. Section B also began with a thin texture but grew slightly thicker towards the end. In section C, the texture was mostly thick. The texture in section D started out thin, but is more complex, growing thicker as the section progresses. Section E also started out thin, expanding as the section continues until it is thick towards the end. The last section, section F, was thick throughout.

The textural differences are also clearly seen on the score. In section A, the texture is thick. At the beginning of section B, the texture is thin, growing thicker as more voices are added and ends thick. Section C also begins with a thin texture, growing thicker as the section progresses. Sections D and E both have thick textures. The overall texture is similar to what I heard in the Aural Sonology analysis.

2.3.7 Phrasing

The phrasing was easy to hear as you could listen to when the choir breathes and when there were deliberate pauses in the music at the ends of phrases and sections.

The phrasing of the piece is also clearly marked on the score, primarily with rests, correlating with what was audible in the Aural Sonology analysis.

2.3.8 Sub-conclusions

There is a clear difference between what I heard in the Aural Sonology analysis and what I found in the score analysis in terms of the macrostructure of the piece. There are also differences between the text on the score and what I heard. Although the text was difficult to discern in some sections, the choir's crisp diction and clear emphases of particular syllables could be helpful to confirm correct pronunciation once the words are learned from the score. The dynamics in both analyses are mostly similar, although a bigger variety of dynamics are indicated on the score than what was audible in the Aural Sonology analysis. The rhythmic patterns are also somewhat different in the respective analyses, especially in the last sections of each. The harmonies, phrasing and texture found in the score analysis correlate with what was audible in the Aural Sonology analysis.

CHAPTER 3 I AM THE VOICE OF THE WIND

3.1 *I am the voice of the wind* Aural Sonology analysis¹⁸

The piece starts with the female voices on a major chord, consisting of only the tonic and the third, which they sustain until 0:05. The chord transforms into variable accumulation pitched sounds (gliding and leaping up- and down, each person in their own time). These accumulations start to *decrescendo* when the tenors start the melody consisting of up- and downward stepwise movements and leaps in a major key just after 0:20. The melody ends at 0:42 with a marked ending. The vacillating sounds of the female voices *crescendo* before they *decrescendo* again, allowing the basses to stand out when they continue the melody at 0:51. The melody ends with a marked ending at 1:13. The vacillating sounds come together in what sounds like a major seventh chord at 1:15, which ends with a soft ending just before 1:19.

Just after 1:20 the female voices start in unison, but they split into a major chord at 1:22. They continue in harmony with the melody. The section from 1:39-1:42 repeats in a similar manner until a new part of the melody continues right after 1:46. The male voices enter with a major chord at 1:51. The women start with the accumulation sounds, which are the same as at the beginning of the piece, just after 1:54. The men end with a flat ending, meaning unmarked, just before 1:58. The accumulation sounds continue.

At 2:02 a solo in a major key, containing up- and downward stepwise movements and leaps, starts with one soprano soloist and one tenor soloist in octaves. At the same time the accumulations continue in the background, until just after 2:22 where it ends with a flat ending. The tenor and soprano solos continue. The rest of the choir enters with a major chord at 2:25 and ends at 2:28 with a flat ending, while the soloists stand out with their downward line. The soloists sustain their last tone until just after 2:31. The choir enters with what sounds like a major seventh chord after 2:33 and continues in a chordal texture. The solo ends with a flat ending at 2:36. The choir continues with their lines in the same manner until 3:02. The choir, except the basses, enter at 3:04 with a major chord and the basses complete the chord when they enter at 3:06. The chord ends with a flat ending at 3:09.

¹⁸ See annexure 2, page 78. Listen to *I am the voice of the wind*, track 9, on the album *Jackson: Requiem*: <https://open.spotify.com/album/2fdEWcrMW755jDIMnAjt81?si=hIMs1cSeR6WWLRLQIBosQw>

The choir enters in octaves in a major key just after 3:11. It sounds like the men break off at 3:21 when the female voices split into a major chord with the textural placement of its notes causing clashes. The altos end with a flat ending just after 3:27 while the sopranos continue. The male voices enter with a major chord at 3:30. The sopranos have a flat ending just after 3:31. The men's stepwise motif repeats. The sopranos enter at 3:36 while the men's motif repeats in the background. The sopranos end after 3:49 with a flat ending. The men continue with their repetition. The women start with accumulation sounds at 3:55 and the men break off at 3:56 with a flat ending.

The men enter at 3:59 with a new up- and downward melody containing stepwise melodic movements and leaps. The tenor's motif repeats from 4:06 to 4:11. The basses enter with their own motif, which is a slight variation of the tenors' motif from 4:07 to 4:12 that also repeats, creating a canon effect with the tenors. The tenors enter again at 4:18 and the basses at 4:19, moving in a polyphonic texture. The tenors sustain a tone from right before 4:24 with an upward stepwise movement at 4:27 and the basses sustain their tone from just before 4:26 creating a chord. At 4:26 the female accumulation sounds split into a chord, which completes the men's harmony, ending just before 4:31 with a flat ending.

The entire choir enters just after 4:32 in octaves and splits into a major chord at 4:37 following melodic lines that move in a chordal texture. They end with a flat ending at 4:49. The choir enters in octaves at 4:50 and splits into a major chord following melodic lines that are similar to the previous melodic lines, but thicker in texture at 4:54 ending with a flat ending at 5:05. The choir enters in a chordal texture at 5:07, with melodic movement consisting of up- and downward stepwise movements and leaps. All voices, except the sopranos, end with a flat ending at 5:23. The sopranos sustain their tone until 5:25 where their sound echoes through the venue. The choir enters with a major chord just after 5:27. The men break off at 5:40 with a flat ending, the altos break off right after 5:42 with a flat ending, and the sopranos break off at 5:44 with an echo through the venue. The choir enters with a major chord just before 5:47 with all voices, except the sopranos, ending with a flat ending at 6:05. The sopranos sustain their tone. The men start with a repetitive up- and downward stepwise motif at 6:06. The sopranos end with a flat ending at 6:08. The female voices start in unison with a single tone at 6:14 before beginning with the accumulation sounds at 6:26. The men continue repeating their motif until they have a flat ending at 6:33. The female voices continue with the accumulations until 6:39 where the high sopranos break away with a sustained tone. In contrast, the rest of the female voices continue with the accumulation sounds. The lower sopranos break away with a sustained tone at 6:41 and the high altos break away with a sustained tone at 6:42. Lastly, the low altos stop the accumulation sounds, sustaining

their own tone, creating what sounds like a major chord with an added 2nd with the rest of the female voices. The female voices end with an echo through the venue at 6:47 ending the piece.

I am the voice of the wind by Gabriel Jackson has a very linear macrostructure, consisting of an introduction, section A, section B, and a closing section. The introduction begins with the altos sustaining an open fifth in A $\flat$ major (the dominant in the second altos and the tonic in the first altos). Then all the female voices enter one by one repeating their respective motifs (each voice group has its own variation) which they perform “ad lib.¹⁹ (quite rapidly and delicately), independent of each other and the conductor” (Jackson, 2011) (see Figure 3-1).

Figure 3-1: *I am the voice of the wind*, bar 1 (Jackson, 2011).

¹⁹ Ad libitum (ad lib) is defined by the Merriam-Webster dictionary (2023) as: “freely as one wishes”.

movement of the first. They keep repeating the text “I am the smell of spring” each time with a new variation and expanding the line with ornamentations. The women end their lines in bar 25, with the men entering before the women end, creating a seventh chord on ii in second inversion (again, still in A $\flat$ major). The men enter with new melodic material, ending with a *glissando* in bar 26, while the women start with the same motifs as in the beginning of the piece. In bar 28, a soprano and tenor solo begin in octaves while the rest of the women continue repeating their motifs softly. The women end their motifs in bar 33 and enter again with the rest of the choir with a *sforzando piano* note on “stars”, creating a ninth chord built on vi. The soloists end their line in bar 35 and the entire choir enters with a repetitive motif. The sopranos end in bar 37 and the rest of the choir end their lines on the tonic chord of A $\flat$ major on the word “home” in bar 43.

The entire choir begins in octaves on the tonic of A $\flat$ major in bar 44, splitting into their respective lines, ending with a ii9 chord in bar 46. The men and the altos end the phrase in bar 47, while the sopranos complete their phrase in bar 48. The men start again with dissonant clashes in bar 48, repeating their motif until bar 52. Each repeat starts *mezzo forte* and *decrescendos* to *piano*. The sopranos enter with the main melody in bar 49 that ends in bar 52. The men have a variation (derived from bars 25 and 26) in bars 53 and 54, ending on a *glissando*. The women enter in bar 54 with their motifs from the piece’s beginning. The men enter in unison in bar 55, splitting rhythmically in bar 57 creating a canon effect with the tenors leading. The entire choir end their respective lines in bar 63 on a ninth chord built on the subdominant of A $\flat$ major.

Section B starts in bar 64 with very *legato* lines and longer note values than in section A. The choir starts very softly in octaves with a melodic line built on the dominant of B major, resolving in bar 65 to a ninth chord built on IV, when the choir splits into harmonies. A variation of this melodic line follows, again starting in octaves before splitting into harmonies. The section ends in bar 75 on a ii9 chord in B major.

The closing section starts with an upbeat to bar 76 when the key returns to A $\flat$ major. The choir sings repetitive motifs with variation (see Figures 3-2 and 3-3), slowing down slightly in bar 80, growing softer in bar 81 before the men and altos end the line in bar 82. The sopranos end in bar 83 on the tonic chord of A $\flat$ major. The men enter again with an upbeat to bar 83, repeating the same three-chord sequence five times, with all three centred on the tonic chord in second inversion. This progression is repeated until bar 87. The women start in bar 84 with their motifs from the beginning of the piece, continuing after the men end in bar 87 and end the work very softly in bar 89.

Figure 3-2 shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score covers bars 71 to the upbeat to bar 76. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Dynamics are marked as *p* (piano), *f* (forte), and *mp* (mezzo-piano). The lyrics are: "friend, But re - mem - ber I am not yet dead, re -".

Figure 3-2: *I am the voice of the wind*, bar 71 to the upbeat to bar 76 (Jackson, 2011).

Figure 3-3 shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score covers bars 76-81. The key signature is three sharps (F#, C#, G#) and the time signature is 5/4. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). A "poco rit." (poco ritardando) marking is present. The lyrics are: "-mem-ber I am not yet dead, re - mem - ber I am not yet".

Figure 3-3: *I am the voice of the wind*, bars 76-81 (Jackson, 2011).

3.3 *I am the voice of the wind* Aural Sonology vs score analysis

3.3.1 Form

In the Aural Sonology analysis of *I am the voice of the wind*, I heard six main sections and introductory and closing sections. The introduction spans from the beginning to 0:20, section A from 0:20-1:20, section B from 1:20-2:02, section C from 2:02-3:10, section D from 3:10-3:59, section E from 3:59-4:31, section F from 4:31-6:06, and the closing section from 6:06 to the end. Here, the sections are distinguished by the character of the music in each section, as well as

textural differences and rhythmic changes. In most cases the sections can also be distinguished by the use of accumulations at the beginning or ending.

In the score analysis I found only two main sections, as well as introductory and closing sections. The introduction only spans the first bar, section A from bars 2-63, section B from bars 64-75, and the closing section from the upbeat to bar 76 to the end. Sections A and B are distinguished by a key change from A $\flat$ major to B major, as well as a change in the character and texture of the music. This differed greatly from what I had found in the Aural Sonology analysis.

3.3.2 Text

The text was easy to hear in the Aural Sonology analysis, mainly because the choir has crisp articulation. Another reason that the text was easy to hear throughout the piece was that it is prioritised in the performance, which means that the accompanying voices always give way to the main melody to which the text is assigned. This happened throughout the piece, regardless of the texture of the music, or the range of the voices. As the text is clear on the recording, in this case, the score simply served as a means to confirm what I had heard in the Aural Sonology analysis.

3.3.3 Dynamics

In the Aural Sonology analysis it was easy to hear the dynamic shifts in the piece, as well as to discern between the different middle dynamics (*mezzo piano* and *mezzo forte*). The melody is usually louder than the rest of the choir throughout the piece. The piece is on the softer side of the dynamic spectrum, with only one or two instances where a *forte* is present, for example, at 2:25 and at, what I considered the climax of the piece, 5:07. The rest of the piece fluctuates mainly between *mezzo forte* and *mezzo piano*, with a few *piano* moments here and there.

A great amount of dynamic movement is indicated in the score, ranging from *pianissimo* to *forte*. There are also *sforzando* and *sforzando piano* indications present in the soprano and tenor solos from bars 28-33. The dynamics on the score also correlate with how the phrases are written, usually growing louder towards the high point in the phrase, then going softer again. Even with the few discrepancies from what I had heard in the Aural Sonology analysis, the score mostly correlates with what was audible.

3.3.4 Rhythm

When I conducted the Aural Sonology analysis, the rhythms sounded relatively straightforward throughout the piece, with minimal off-beat movements or complex patterns that were apparent.

The only exceptions were the accumulations placed throughout the piece that choristers sing ad lib.

Conversely, the score analysis revealed many off-beat movements in the rhythms as well as complex rhythmic patterns containing triplets and quintuplets, especially in the first section of the piece. Section B consists mainly of more block-like rhythms (primarily consisting of crotchets and minims) on the beats, with only a few deviations in the form of passing notes on the off-beats. This is in clear contrast with what I had heard in the Aural Sonology analysis.

3.3.5 Harmonies

In the Aural Sonology analysis, the harmonies were easy to discern as the piece is more conventionally tonal and consonant throughout. This means that the major chords sounded like major chords and the tonality of the minor chords also sounded minor.

The score analysis showed that the introduction, section A, and the closing section is in A $\flat$ major. These sections have many supertonic chords, along with mediant and submediant chords, all in different inversions and expansions, for example, seventh, ninth and eleventh chords. I found that the harmonies I had heard in the Aural Sonology analysis were much less complex than what is indicated on the score. Section B is in B major, consisting primarily of supertonic and subdominant chords.

3.3.6 Texture

Regarding the texture, the first five sections were audibly on the thinner side of the spectrum. The melody lines are in different voices at different times. In the last section, the texture is on the fuller side of the spectrum. The last section is characterised by block-chordal textures compared to the solo-like lines with accompaniment that are prevalent in the first five sections.

In the score it is clear to see that the texture changes between the sections, which confirms what I had heard in the Aural Sonology analysis. The texture is thinner in the introduction and section A. Section B consists of chordal textures, with all the voices simultaneously engaged in the same text and rhythms that creates a thicker but uncomplex texture.

3.3.7 Phrasing

The phrasing was clearly discernible as pauses between phrases made it easy to hear where the lines begin and end.

The phrasing is also clearly indicated on the score, marked by rests, and as previously mentioned, the many dynamics. This also correlates with what I had heard in the Aural Sonology analysis.

3.3.8 Sub-conclusions

There is a clear difference between what I perceived in the Aural Sonology analysis and the score analysis regarding the macrostructure of the piece. The text on the recording is clear and the choir has crisp articulation, thus the score confirms what I had heard in the Aural Sonology analysis. There are a few discrepancies between the dynamics in the Aural Sonology analysis and the score analysis. The score analysis revealed dynamic indications that were not audible, at least to my ear, in the Aural Sonology analysis, but the overall dynamic profile is the same in both analyses. Regarding the rhythm, there is a clear difference between what I had heard and what is indicated on the score. What I heard is much less complex than what is revealed on the score. The same can also be said for the harmonies. Both the texture and phrasing indicated on the score correlate with what was audible in the Aural Sonology analysis.

CHAPTER 4 THE CONVERSION OF SAUL

4.1 *The Conversion of Saul* Aural Sonology analysis²⁰

The work begins with the male voices shouting “hey” and breaks off as the women fade in with a chord containing dissonances. The beginning repeats with a variation, added text, on the men’s shouting. After the repeat, the men start with a softer, faster chant-like line, in unison, on the division of the beat, with accents throughout. Just after 0:10, the tenors enter on the off-beat on a higher pitch, then shift pitch with gliding movements up- and downwards, with a *crescendo*. The male voices return to the chant-like line and grow softer when the women enter at 0:18 in what sounds like a major key. The altos join the men with the chant-like line and the sopranos enter with an upward line followed by stepwise movements and leaps in both directions. The sopranos end their line at 0:28 and the rest of the choir end their lines right after 0:28.

The men enter at 0:29, sustaining their notes until the women enter a beat later. Then the choir continues together in a chordal texture. The women have an upward line followed by a downward and upward glide. The men’s line is the inverse of the women’s line. Hereafter follows upward melodic shouts, and *glissando* lines in both directions. Right before 0:36, the women start before the men; the alternation between them creates a call-and-answer effect, before they come together with a foot-stomp. The basses, tenors, and altos enter with a chanting line just after 0:38, in what sounds like a major key. The sopranos enter right after 0:39 with a gliding melody. The tenors break away from the chanting, alternating between shout-like notes and foot-stomps, with the basses joining them on the last shout-like note at 0:43. The altos keep repeating their chanting line. The sopranos split at 0:42, with repeating glides upwards, before continuing with a melodic line with up- and downward steps and glides. In the pauses between the sopranos’ lines, the men enter with their shout-like notes. The sopranos end with a downward glide, along with the altos’ chant at 0:52. The whole choir enters right after 0:52 with short notes; the women repeat the word “Saul”, and the men alternate between “Saul” and “morgulis” before the choir end with a foot-stomp. This whole section (from 0:29) is then repeated.

A third repeat of the previous section begins at 1:22 but stops just after the upward melodic shouts. Hereafter, right before 1:27, the choir enters in a chordal texture, with the sopranos,

²⁰ See annexure 3, page 85. Listen to *The Conversion of Saul*, track 7, on the album *Shadows and Wings*: <https://open.spotify.com/album/0276Ge0j6GZD4reS49b2Nc?si=gOySG0zjShyx2AkHMYEACw>

tenors, and basses making up- and downward leaps, ending right before 1:31. The altos enter with the rest of the voices just before 1:27 but they only sustain their tone. The sopranos and tenors enter again right before 1:32 also sustaining their tones. The basses enter right after 1:32, with leaps of which the constituent notes have short rests between them, singing in a shout-like manner. The women move downward in stepwise movements from 1:37. The basses end their leaps at 1:40. The sopranos and altos sustain their tones from 1:39, and the altos end their line at 1:42. The sopranos and tenors keep sustaining their tones. The basses enter at 1:45 with a new legato theme, with up- and downward stepwise movements in what sounds like a minor key. The altos join the basses in the repeat of the theme, in octaves, with a slight variation in both voice groups. The basses and altos sustain their last tones from 1:57, while a few male voices enter right before 1:59 with short, higher-pitched notes. The small group of men repeat their short notes at a lower pitch just before 2:00. The choir ends their sustained tones right before 2:02.

The sopranos, altos, and tenors enter at 2:03, with legato lines, repeating the word “why”. The sopranos sustain their tone, while the altos and tenors have up- and downward stepwise movements before they also sustain their tones. The basses enter with shorter and breathy repeats of an unintelligible word (to my ear) before they whisper “Saul” twice. The tenors and altos end their lines right after 2:16, while the sopranos still sustain their tone. The altos enter with a major chord at 2:18, with new melodic material and text and legato lines containing stepwise movements. The tenors enter right before 2:31, continuing with the melody that was previously in the alto line. The sopranos and altos end their line at 2:32. The sopranos continue together with the altos and tenors with the new melodic material just after 2:32. The basses enter right before 2:34, completing the major chord with the rest of the voices. The choir end their lines at 2:43. The sopranos and altos enter at 2:44, continuing with the melodic material, and the basses and tenors enter at 2:45. The choir end their lines at 2:50. The sopranos and altos enter again at 2:51, with the tenors and basses following a beat later. They continue together, repeating “bow down, Saul”. The choir end their lines right after 3:05.

The tenors and basses enter with the word “Saul” just before 3:07; the basses move upwards before all the men move downwards and sustain their tones. The sopranos and altos also enter with the word “Saul” at 3:12, the altos moving up- and downwards while the sopranos sustain their note. The basses and tenors enter again with “Saul” at 3:18, sustaining their tones. The sopranos and altos follow a beat later. The sopranos sustain their note while the altos repeat their up- and downward line. The tenors and basses enter for the last time right before 3:27, sustaining their tones, with the sopranos and altos entering just before 3:28. The altos repeat their up- and downward line again, with the tenors and basses joining the altos when they move downwards, while the sopranos still sustain their tone. The piece ends at 3:41 with an echo.

4.2 The Conversion of Saul score analysis

The Conversion of Saul by Z. Randall Stroope has a linear macrostructure consisting of sections A and B.

Section A starts with an upbeat to bar 1 in 6/8 time with a tempo indication of a dotted crotchet at c. 100 beats per minute. The composer changes the time signature throughout this section, varying between 6/8, 7/8, 4/4, and 3/8. The piece starts with the basses on the tonic of the Phrygian mode in F, with Latin text that must be sung very agitatedly and a *mezzo forte* dynamic. The basses jump to the dominant marked *sforzando piano* and back to the tonic, growing louder. The tenors enter *forte* with an upbeat to bar 5, but unlike the basses they jump an octave rather than to the dominant (see Figure 4-1). Every jump is marked *sforzando piano*. The low tenors and high basses have rhythmical shouts starting in the upbeat to bar 7, while the high tenors and low basses sustain their notes at the beginning of bar 7. In the second part of bar 7 (starting on beat 5), the tenors and basses come together to form an interval consisting of the dominant of the Phrygian mode in F in the low basses and low tenors, and the tonic of the same mode in the high basses and high tenors. From here, they follow individual lines, consisting primarily of runs from or to the tonic and dominant, with shouts between these runs. The high and low sopranos enter *forte* in the second part of bar 11 with their own runs that start on the dominant of the Phrygian mode in F. The high altos enter on the upbeat to bar 12, and the low altos enter on the first beat of bar 12. Both soprano voice groups and the low altos are in the Phrygian mode in F. On the other hand, the high altos have borrowed raised leading tones ($E^{\sharp}$) from F minor. All the voices continue with the runs until bar 23. In bar 24, all the voices except the sopranos shout “Caedite”.



Figure 4-1: *The Conversion of Saul*, bar 5 (Stroope, 2004).

In bar 25, the choir starts a subsection that repeats. The high sopranos, high altos (now also in the Phrygian mode in F), and low altos have runs from the tonic down to the dominant and back up to the tonic, which repeats in the next bar. The low sopranos have runs from the dominant

down to the supertonic and back up to the dominant, which repeats in the next bar. The men have mirroring melodic movements against the women. The tenors have runs upwards from the dominant to the tonic and back down, and the basses have runs upwards from the tonic to the subdominant and back down. These runs repeat in the next bar. In bar 27, the women sing “Caedite” on the notes on which they ended the previous run (the tonic and dominant). A shout from the men follows (almost like a call-and-response). The choir comes together in bar 28, on the tonic and dominant, singing “Caedite”, followed by a foot-stomp. The high basses enter on the upbeat to bar 29 with motif similar to the beginning of the piece. The second basses enter in bar 29 with a dotted minim on the word “Saul” before sustaining the same tone for the next three bars. The women also enter in bar 29, all four voice groups starting on the dominant.

The sopranos have an upward octave glide, and the altos stay on the lower octave. In bar 30, the women (on the same pitch class in octaves) have a line consisting of passing notes that include chromatic notes. The tenors enter in bar 31 on the dominant (C) with “Caedite” followed by a foot-stomp. They then repeat “Caedite” twice. In the second beat of bar 32, the women enter again on the tonic (F), gliding up an octave. The men shout their text in bar 33 while the women glide again from F4 to G♭5. The women then sing runs that are similar to the men’s runs in bar 7. Bars 38-40 contain many chromatic notes. In bars 41 and 42, the women have longer notes; the high sopranos and altos on the tonic with grace notes, and the low sopranos on the dominant. The men are still shouting their text. Bars 43-46 are similar to bars 21-24, and at the end of bar 46 this subsection repeats from bar 25.

The entire choir enters in bar 47 with dotted minims on a II7 chord in second inversion, in the Phrygian mode in F. The choir modulates slowly, going softer as they modulate, except the low tenors and high basses, who shout the words “caedite”, “vexate”, “ligate” and “vinculis” that also *decrescendo*. The choir comes together in octaves in bar 53 on D♭.

Section B starts in the second half of bar 53, with the altos and basses on the melody; the rest of the choir is sustaining the D♭ softly. Section B is slower at c. 60 beats per minute and in 4/4 time. The melody in the altos and basses is in a new key. This new key resembles a diminished scale on C♯. In bars 56-59, a few tenors and basses speak the text “vexate, vexate Saul” at different times. In bar 57, the altos, tenors, and high basses repeat the word “why”, while the low basses and sopranos sustain their notes, G♭ and D♭, respectively, also on the word “why”. In bar 60, the low sopranos and the altos enter with a new melody in G♭ major, with the text now entirely in English. The basses enter on the second beat of bar 63, followed by the rest of the choir on the third beat, continuing in a chordal texture. In bar 71, the choir ends together on a IV6 chord in G♭

major. In bar 72, the tenors and basses enter on the dominant, with the basses shifting to F, before the basses and tenors shift to E $\flat$ and B $\flat$, respectively, in bar 73. They sustain these notes until the end of bar 75. On the second beat of bar 73, the sopranos and altos enter on the mediant and dominant, respectively, shifting in pitch before ending the phrase with the men in bar 75. The basses enter on the first beat of bar 76, followed by the rest of the choir, and end the piece on a VI chord in bar 78.

4.3 The Conversion of Saul Aural Sonology vs score analysis

It is noteworthy that the recording of this piece starts differently than the score. There are shouts in the male voices and chords in the female voices at the beginning of the recording, that are not written in the score. This is also the only piece where body percussion is used.

4.3.1 Form

I found a macro form of four sections in the Aural Sonology analysis of *The Conversion of Saul*. Section A is from the beginning of the piece to 1:26, section B from 1:27-2:17, section C from 2:18-3:06, and section D from 3:07 to the end of the piece.

In the score analysis, I found a macrostructure of two sections. Section A spans from the piece's beginning to bar 53² and section B from bar 53³ to the end of the piece. This clearly differs from what I had heard in the Aural Sonology analysis.

4.3.2 Text

The text was difficult to discern in section A in the Aural Sonology analysis, as this section is very fast with a great deal of movement and the text is in Latin. The piece is slower from section B onwards and English text is introduced, which makes it easier to identify. From section B, the texture is thinner, which also contributes to the text being more easily identifiable. As in *The Birth of Orc*, the diction and emphases of certain syllables in the recording can contribute to learning the pronunciation once the text is studied from the score.

4.3.3 Dynamics

In the Aural Sonology analysis, the dynamics were not easy to discern. I could identify that section A fluctuates between *mezzo* dynamics, loud, and very loud. Section B starts loudly and goes softer. Section C starts softly, grows louder, and ends softly. The last section starts softly and ends very softly.

The score analysis showed that the first section of the piece mostly moves between *mezzo forte*, *forte*, and *fortissimo*, with many *sforzando piano* indications between the other indications. The end of section A is the first time that softer dynamics are introduced, as the lines leading to section B have *decrescendos* to *pianissimo*. The climax of section B, in bar 66, is the only place where a *forte* is found in this section before going softer again. The dynamics grow louder before going softer in each phrase, and overall, gradually go softer with the piece ending *pianississimo*. The overall dynamic profile correlates with what I had heard in the Aural Sonology analysis.

4.3.4 Rhythm

The Aural Sonology analysis revealed rhythms consisting of fast patterns in section A. In the following sections, the rhythmic patterns contain longer note values and less movement towards the end of the piece.

The score analysis showed that the composer often switches between time signatures in section A, mostly between 6/8 and 7/8 time. There are also a few instances where 4/4 and 3/8 time signatures are present. The first section is faster and has much more movement, correlating with what was audible in the Aural Sonology analysis. The rhythms are primarily quavers and undotted crotchets in these complex time signatures. Section B is mostly in 4/4 time, with different rhythmic patterns consisting mainly of crotchets, minims, dotted minims, and semibreves.

4.3.5 Harmonies

In the Aural Sonology analysis the individual harmonies were hard to discern, but sounded mostly consonant, with a great amount of melodic gliding that creates some dissonance, especially in section A. The piece becomes more consonant as it progresses, with fewer chromatic movements and more conventional major-sounding chords.

The score analysis pointed to more complex harmonies with ample chromatic movement in the first section, albeit within the confines of the Phrygian mode in F. At the beginning of section B, the score indicates that the harmonies are likely based on the diminished scale, a type of octatonic scale in C#, with chromatic movements indicative of a short modulation in bars 57-59. From bar 60 the harmonies are more consonant in Gb major, consisting mainly of I7 and IV6 chords. The fact that the piece becomes more consonant as it progresses is consistent with what I had heard in the Aural Sonolgy analysis.

4.3.6 Texture

The texture of the piece is thicker at the beginning of the piece but it is complex, as much is happening in respect of melodic and rhythmic movement. The sections that follow sounded thinner, which might be because there is less happening regarding rhythmic movement. These sections have more solos with accompanying voices and chordal textures.

The texture of section A is thicker than section B which also correlates with what I had heard in the Aural Sonology analysis. Section B starts thinner and there are more solo voice groups with accompanying voices before moving towards thicker chordal textures.

4.3.7 Phrasing

The phrasing is not extremely clear in the first section as a great deal of movement takes place between the voices and the melodies overlap. From section B the phrasing becomes clearer with pauses between lines.

The phrases are easy to see on the score, as rests, phrasing commas, and dynamic indications show where the phrases begin and end. Thus, there are discrepancies between the score and the Aural Sonology analyses.

4.3.8 Sub-conclusions

There are differences between what I heard and what is indicated on the score regarding the macrostructure of the piece. Although the text was difficult to discern at the beginning of the piece the recording could still contribute to learning the pronunciation of the text, including the diction. The overall dynamic profile from the Aural Sonology analysis correlates with the score indications, even though the score shows more variety and dynamic range. Regarding the faster rhythmic patterns and rhythmic patterns with longer note values, the score confirms what I had heard. Regarding the harmonies and texture, the score also correlates with what I had heard in the Aural Sonology analysis. Regarding the phrasing, there are discrepancies between the analyses as the phrasing is unclear in the first section of the work.

CHAPTER 5 ZĪLES ZIŅA

5.1 *Zīles Ziņa* Aural Sonology analysis²¹

Zīles Ziņa starts with voice groups entering one at a time, humming on different pitches, forming the melody line when looked at as a whole. After each voice enters, they sustain their tone until the pattern is repeated. The high basses start, followed by the high sopranos right before 0:05. The high altos enter at 0:07, followed by the low altos just before 0:10. The high tenors enter at 0:10, followed by the low sopranos right after 0:12. The low basses enter just before 0:15, followed lastly by the low tenors right before 0:18. All the voices sustain their tone until the pattern is repeated from 0:24, with the high basses in a faster tempo and each voice entering with a different word. At 0:42 all the sustained tones turn into gliding pitched accumulations, starting softly and increasing in loudness. At 0:59 the voices come together in an aurally unidentifiable chord, gliding upwards and settling into a new chord before the choir breaks off just after 1:04.

Right after 1:06, the basses enter softly on what sounds like an open vowel sound, sustaining their tone. The sopranos enter with the accumulation sounds at 1:09, growing softer until they fade out and end with the basses just before 1:18. The tenors enter with a downward stepwise line at 1:17, breaking off at 1:20. The altos enter at that point on an open vowel sound, sustaining their tone. The basses enter with the accumulation sounds at 1:24, followed by the altos who break off their sustained tone and enter with the accumulation sounds right after 1:26. The tenors follow just after 1:28, and the sopranos enter at 1:31. The accumulation sounds continue until the basses and tenors glide upwards at 1:42 and settle on their pitches just after 1:43. The sopranos and altos glide upwards right after 1:43. At 1:45, the sopranos start with a fast melody that moves both up- and downward on the subdivision of the beat. The altos, tenors and basses all have slower lines in, what is probably, a double time signature. The men glide down at 1:47, where the tenors have what sounds like a variation of the soprano line at 1:48. The basses continue with the slower line on the lower pitch at 1:48. The altos continue with their slower line until 1:51, after which I cannot distinguish them from the other voices. The tenors join the sopranos at 1:52, and the basses join the tenors and sopranos at 1:54. Just after 1:55, the whole choir ends the fast

²¹ See annexure 4, page 90. Listen to *Zīles Ziņa*, track 1, on the album *Plainscapes*: <https://open.spotify.com/album/2r0oSCZNozdM3eU7O6fCAY?si=mc5BDpstSvSamyZhEk11UA>

melody and splits into what sounds like a dissonant chord and breaks off at 1:57 with the sound echoing through the space.

At 2:01, the altos and tenors enter with an interval on a “hmm” sound, gliding upwards at 2:03 and settling on the higher pitches just after 2:05, sustaining their tones. At 2:06, the sopranos enter with slower accumulation sounds. The three voice groups break off at 2:34. At 2:35, the whole choir enters with a chordal texture and new melodic material, containing very *legato* lines that sound more consonant than the previous sections. The voices have stepwise upward lines. Some voices move quicker than others to create tension in these lines, therefore, they do not become static. For example, right before 2:42 the sopranos have an upward movement while the rest of the choir sustains their tones; they then move upwards again, this time with the rest of the choir just before 2:43. At 2:58, the choir starts moving downwards in stepwise movements. This part ends with the choir breaking off at 3:24.

The whole choir enters again at 3:25, with the tenors and basses sustaining their tones. The sopranos and altos sustain their tone until right before 3:30, where they start to fluctuate between up- and downward movements. At 3:35, the sopranos and altos move upwards stepwise before a stepwise downward line. The sopranos sustain their tone right after 3:36, whereas the altos sustain their tone just after 3:38. The tenors start gliding upwards at 3:40, and the sopranos and altos start gliding upwards just after 3:41. At 3:43, the sopranos and altos break off, and the tenors sustain a higher pitch. The basses still sustain their tone. The high basses break off from the rest of the basses and enter with a short melody right before 3:44 (theme 1), ending at 3:46. The tenors have an upward glide again at 3:45 and start gliding downwards just before 3:48. The high basses enter again at 3:48 with the same melody line as before, sustaining their last tone from just before 3:51. The women enter with short, repeating intervals right before 3:50. The low basses have a downward movement at 3:52 and they sustain the tone. The tenors enter just before 3:55 with an expansion of theme 1. The basses glide upwards from 3:58 and come together right after 4:00, sustaining their new tone. The tenors sustain their tone with the basses just after 4:00; both voice groups have ‘lilting’ text. The women break off from their repetitive motif just after 3:59. The sopranos and altos enter in unison right after 4:01 with a new melody with upward stepwise movements and downward leaps. Just before 4:06, the female voice groups enter again, moving in intervals and expanding the melody. They break off right before 4:12. At 4:12, the basses move downwards, followed by an upward stepwise line. The tenors are still sustaining their tone, and the sopranos and altos join the basses with the upward line just before 4:13. The entire choir breaks off right before 4:19.

The sopranos and low altos enter just after 4:19, sustaining an interval. The tenors enter right before 4:21 with a downward line, joining the sopranos and low altos with an upward step and sustain the tone with fast, chant-like text. The high altos and basses enter at 4:24 with an expansion of theme 1 in octaves. Just after 4:33, the high altos and basses glide downwards until 4:35, where the high altos break off and the basses join the low altos with the chant-like text. The sopranos and tenors have an upward glide from right before 4:35 until 4:38, where they start with an expansion of theme 1 an octave higher. The altos join the tenors and sopranos with the expansion of theme 1 just before 4:48. At 4:48, the basses have a downward movement, breaking off from the chant-like text and start rumbling on a very low pitch. Right before 4:54, the entire choir starts with rapid short percussive-like sounds, moving upwards in pitch in octaves, before a downward leap. They continue with the fast percussive-like sounds but stay longer on each pitch before moving upwards again. Just before 5:04, the choir glides downwards before breaking off right after 5:04.

At 5:05, the basses enter, sustaining a very low pitch, sounding almost like they are singing on their vocal fry. At 5:11, the tenors enter, joining the basses with an upwards glide and shout just after 5:13. The entire choir enters right before 5:15, speaking the text loudly before bursting into manic laughter just after 5:17. The sopranos, altos and basses fade out their laughter at 5:24; the tenors' laughter fades out at 5:25.

Just before 5:25, the basses enter with a low sustained rumbling sound, growing louder until 5:31, where they become softer. The women enter on a single tone at 5:32, sustaining the tone on what sounds like a "mm". The basses end their rumbling right before 5:38. At 5:45, the women start gliding in both directions; the high and low sopranos glide upwards, and the altos glide downwards until just before 5:49, where they remain on their respective pitches. The tenors enter right before 5:49, when the female voices stabilise, and the basses enter just after 5:59. All the voices sustain their pitches, creating what sounds like a minor chord. Right before 5:54, the high sopranos and altos begin with a slow, downward moving line, shifting every few seconds. The rest of the voices keep sustaining their tones. At 6:11, all the voices, except the basses, break off, and the basses shift upwards and sustain their tone again. At 6:15 the high basses and the tenors enter with a slightly higher pitch. The women enter just before 6:17 with text, creating a dissonant chord with the male voices. The women break off at 6:20, and the men break off right after 6:20. The women enter again with the same interval at 6:21, with the men entering again at 6:22. All the voices break off at 6:27, except for the altos who keep sustaining their tone and only break off when the men enter again just before 6:31. The women enter again at 6:32. All the voices break off at 6:37, except the basses who merge into a single tone and sustain it.

The sopranos, altos, and tenors enter right after 6:40 while the basses break off as the other voices enter. The voices sustain their respective tones but make slight pitch fluctuations, creating a wave-like effect. Just before 6:54 the voices glide; the sopranos glide upwards and the altos and tenors glide downwards until right before 6:57, where the sopranos and altos break off. The tenors sustain a lower pitch, and the basses enter at 6:57 also sustaining their pitch. A few female voices enter at 7:00 with a new accumulation motif, ending at 7:10. At 7:12, there is a short female solo line consisting of downward stepwise movements, breaking off just before 7:17. At 7:19, the tenors and basses shift downwards, and the altos enter, creating a consonant chord that they sustain. The sopranos enter right before 7:24 with new accumulation sounds containing gliding. The tenors shift upwards just after 7:37, followed by the altos and basses at 7:38. The male voices shift upwards again at 7:44, followed by the altos a beat later. The altos start to glide downwards right before 7:50, followed by the basses at 7:50. The sopranos also fade out at 7:50. The tenors glide downwards just after the basses. The tenors and altos break off right after 7:51, and the basses sustain a new tone. The entire choir enters at 7:54 with a consonant chord, on text, and sustain the tones. The sopranos shift upwards at 7:56 before sustaining their tone again. At 8:03, the sopranos move upwards again, followed by the tenors, before sustaining their tone again. The entire choir starts with a downward line right after 8:08, continuing until the last shift at 8:18, where all the voices sustain their tones. The sopranos and altos break off at 8:26, the men glide upwards, the tenors break off just after 8:28, and the basses sustain a new tone.

When the basses sustain their new tone right after 8:28, the pattern from the beginning of the piece is stated once more. At 8:46, the second sopranos start whispering, creating a dystonic accumulation. The rest of the choir moves from sustained tones to pitched accumulations at 8:47. At 9:03, the choir sustains individual tones again, creating a dissonant chord. The women break off just before 9:08 and enter again right after 9:08; this pattern is repeated. The tenors start a slow, upward glide at 9:14, switching to a whistling sound at 9:40 still moving upwards, while the basses still sustain their tone. At 9:53, the choir comes together in a dissonant chord, which they sustain until the end of the piece at 10:10.

5.2 *Zīles Zīṇa* score analysis

Zīles Zīṇa has a complex macrostructure consisting of subsections within four main sections. Section A spans bars 1-27, section B bars 28-100¹, section C 100²-123, and section D bars 124 to the end. In this score analysis, I demarcate the subsections by numbering them alongside the letters assigned to the main sections; for example, section A4 is the fourth subsection in section A.

Section A1 starts in what seems to be A $\flat$ minor, with no time signature and is marked “mysteriously” with a dynamic of *pianissimo*. The melody is split between the voice groups, coming together as each voice enters, starting with the high basses on “M”, followed by the high sopranos, high altos, high tenors, low sopranos, low tenors, and low altos. Each voice group sustains the note on which they enter (see Figure 5-1). The melodic pattern is repeated in bar 2 but this time on text. The only deviation from this pattern is the low basses that start the pattern instead of the high basses. In bar 3, each voice group has their own text that they sing, on the note they first entered on, before they repeat the text but with pitch fluctuations (individual voices ad lib.) creating a cacophony of text and pitch, gradually growing louder. The choir comes together on a dissonant chord in bar 4, gliding upwards to form a *fortissimo* cluster in bar 5 (the whole A $\flat$ minor scale is present in the cluster).

Noslēpumaini (*mysteriously / geheimnisvoll*) *1946

The musical score for 'Noslēpumaini' (mysteriously / geheimnisvoll) shows four voice parts: Soprano, Alto, Tenor, and Bass. Each part begins with a sustained note 'M' on a dotted half note. The Soprano and Alto parts are marked *pp* (pianissimo), while the Tenor and Bass parts are marked *p* (piano). The Soprano part has the text 'sit' in bar 2, the Alto part has 'pie' in bar 2, the Tenor part has 'vār' in bar 2, and the Bass part has 'kas' in bar 2. The score is marked 'mysteriously / geheimnisvoll' and '*1946'.

Figure 5-1: *Zīles Ziņa*, bars 1-2¹ (Vasks, 2004).

Section A2 begins in bar 6, with the basses sustaining the supertonic in an octave. The basses are joined by a soprano trio (theme 1) in canon, starting with the high soprano, then the middle soprano, and lastly the low soprano. Each of these voices repeat the melody in their own time, “unhurried”, once again creating a cacophony, gradually going softer in dynamics, and fading out with the basses. In bar 8, there is a short tenor solo followed by all the tenors sustaining a tone in bar 9. The basses enter with theme 1, followed by the altos, tenors, and sopranos. Each voice repeats the theme ad lib., growing louder and faster. The basses and tenors glide upwards in bar

11, forming a cluster in bar 12 and sustaining their notes. The women glide upwards in bar 12; the altos join the men in sustaining the note in bar 13, and the sopranos start with an expansion of theme 1. In bar 15, the tenors enter with the expansion of theme 1; they are not in sync with the sopranos. In bar 20, the sopranos and tenors come together, and the altos and high basses enter with theme 1, again not in sync with the tenors and sopranos. The low basses continue with an accompaniment. The choir comes together very loudly, *fortississimo*, in bar 23 on a dissonant chord (A: I9 with a B $\flat$ in the basses).

Section A3 starts in bar 25, with all the voices except the sopranos, on a IV $\flat$ 7 chord in A major, gliding upwards. The basses fall away, and the sopranos enter in bar 26, sustaining a chord. A four-part soprano quartet starts in bar 27 with all four parts containing only the notes E, E $\flat$, and F, entering and falling away at different times.²²

Section B1 begins very softly in a chordal texture in 3/2 time in bar 28. This subsection is marked “enlightened” and has very legato lines. Section B2 follows in bar 40, marked “tense, threatening”, and is in 4/4 time. This section starts legato but with much more movement than section B1. In bar 47, the high basses have the melody with the low basses accompanying them. The high tenors glide upwards, after which they glide downwards again in bar 49. The sopranos and altos enter in bar 50 with short rhythmical text and create tension with clashes. In bar 52, the expanded melody (theme 2) moves to the tenors.

Section B3 starts in bar 55. The tenors and basses enter with a new rhythmic pattern, creating the accompaniment for when the altos enter with a new melody (used only here) in the upbeat to bar 56. This section is marked “faster”. In bar 58, the sopranos enter with the altos on a two-voice interval and expand the melody line with chromatic ornamentation. In bar 62, the choir comes together on the same rhythmic pattern that has been present in the tenors and basses. After a quick transition passage from bars 66-68, the rhythmic pattern shifts to the tenors and sopranos in bar 69, and theme 2 is introduced again in octaves in the altos and basses. In bar 76, the altos and basses have a downward glide before splitting into clusters and continuing with the previously mentioned rhythmic pattern in bar 77. In bar 77, the tenors and sopranos have an upward glide and come together in bar 79, starting theme 2 in *fortissimo* and in octaves (see Figure 5-2). In the upbeat to bar 85, the altos join the sopranos and tenors, and the basses start a new rhythmic pattern in bar 85. In bar 89, the whole choir sings together on the new rhythmic pattern in a

²² E $\flat$ notes are not indicated with natural signs on the score in this section.

diminished seventh chord (see Figure 5-3). In bar 91, the choir starts to modulate and grow gradually louder. The entire choir glides downwards at the end of bar 94 and breaks off.

Figure 5-2: *Zīles Ziņa*, bars 77-79 (Vasks, 2004).

Figure 5-3: *Zīles Ziņa*, bars 89-91 (Vasks, 2004).

Section B4 begins in bar 95 and is marked “aggressive, evil”. The basses start *piano*, from the lowest note they can sing (see Figure 5-4) and glide upwards in bar 96. In bar 97, the entire choir shouts a word in a *fortissississimo* dynamic before breaking off. In the next bar, the choir whispers the text *subito pianissimo* before imitating “grotesque” laughter in a *fortissimo* dynamic in bar 100¹ and then fades out.

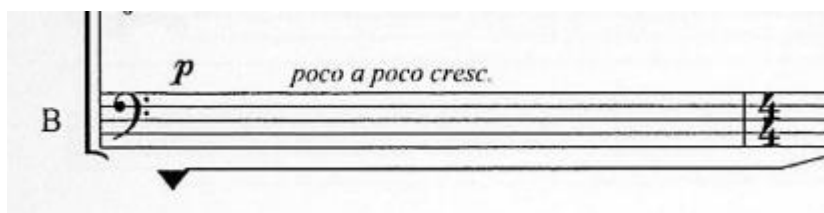


Figure 5-4: *Zîles Ziņa*, bar 95 (basses only) (Vasks, 2004).

Section C starts when the basses enter *piano*, again on the lowest possible note in bar 100² before fading out. The altos enter *pianississimo* on an “m”, followed by the sopranos and tenors. The sopranos and altos glide upwards at the end of bar 102 and the tenors glide downwards. The choir enters with a chord in bar 103 and continues very softly in a chordal texture on text. In bar 113, the basses glide upwards and break off, and the rest of the choir enter again on an “m”, fluctuating in dynamics before the women glide upwards in bar 116 and the tenors glide downwards. In bar 117, the basses enter in an octave, sustaining the note, followed by a soprano trio in canon similar to section A2. In bar 119, the altos enter with a short solo before breaking off again. In bar 120, the tenors and basses enter again, sustaining an interval, while the women enter *piano*, one voice group at a time, with a downward chromatic line that they repeat ad lib. The men shift upwards in pitch in bar 122 and again in bar 123 before gliding downwards.

The beginning of section D1 is similar to section B1 and is marked “light sorrow”. At the end of bar 131, all the voices except the low basses break off. The low basses glide upwards to a new pitch and start the melodic pattern from the beginning of the piece (A1) on new text. The pattern is followed by ad lib. repetitions, creating a cacophony.

In section D2, bar 135, the choir splits into two separate choirs; the section is marked “gradually vanishing”. The first choir glides upwards very slowly. In bar 145, the basses sustain the highest pitch possible, followed by the other voice groups, one at a time per bar (see Figure 5-5), after which they gradually fade out, one voice group at a time, starting with the basses. The second choir enters in bar 135 with text on a dissonant chord, repeating the phrase on the same pitches. In bar 151, the second choir comes together on a new chord, sung *pianississimo*, which they sustain until the end, fading out.

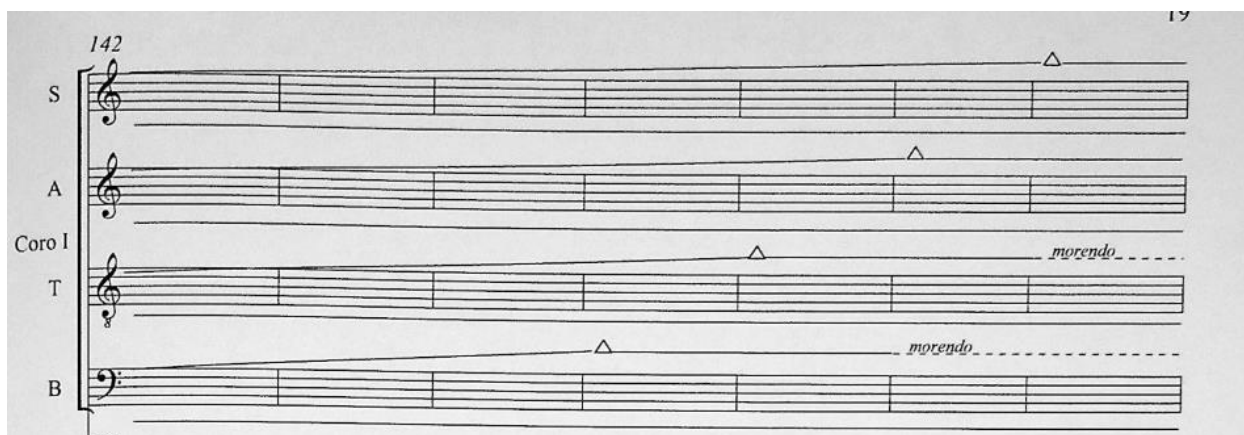


Figure 5-5: *Zīles Zīņa*, bars 142-148 (Vasks, 2004).

5.3 *Zīles Zīņa* Aural Sonology vs score analysis

5.3.1 Form

In the Aural Sonology analysis of *Zīles Zīņa*, I found a macrostructure of nine sections. Section A is from the beginning of the piece to 1:05, section B from 1:06-2:00, section C from 2:01-2:34, section D from 2:35-3:24, section E from 3:25-5:04, section F from 5:05-5:24, section G from 5:25-6:56, section H from 6:57-7:54, and section I from 7:54 to the end of the piece.

In the score analysis, I found a macrostructure of four main sections with subsections. Section A has three subsections: section A1 is from bars 1-5, A2 from bars 6-24, and A3 from bars 25-27. Section B has four subsections: section B1 is from bars 28-39, section B2 from bars 40-52, section B3 from bars 53-94, and section B4 from bars 95-100¹. Section C is the only main section with no subsections, spanning bars 100²-123. Lastly, section D has two subsections: D1 spans bars 124-134, and D2 from bar 135 to the end of the piece. This clearly differs from what I had heard in the Aural Sonology analysis.

5.3.2 Text

The text was somewhat difficult to discern at times as it is not well articulated and it is in Latvian. There are also many of accumulations on the text, which makes it difficult to hear the complete text lines. There are instances where the text is very clear, such as during the tenor solo starting at 1:17 and at the end of section B. The tenor solo stands out because the rest of the choir is silent or very softly sustaining a note, and at the end of section B the text is clear because the whole choir has the same text and rhythm. In section D, it was also easier to hear the text as the choir sings in an almost block-chordal texture. From 3:44 in section E, the text is also clearer, and so is the shouting in section F. There is a soprano solo in section H, similar to the tenor solo, that

is also clear in terms of the text. As much of the text was difficult to hear, and the pronunciation, including the diction, is unclear, it is necessary to rely on the score and additional study to learn the text and master the pronunciation.

5.3.3 Dynamics

In the Aural Sonology analysis, I heard a wide range of dynamics in this piece, and the movement between the dynamics sounded quick in some cases. Section A starts very softly before growing louder rapidly and ends very loudly. Section B starts out softly again, growing very loud in the middle of the section and ending extremely loudly (*fortississimo*). Sections C and D start with a *mezzo* dynamic. Section D grows louder before going softer in the middle of the phrase. Section E often moves between the dynamics, especially between the voices, from *mezzo* dynamics to extremely loud. Section F starts very softly, growing louder rapidly with shouts and manic laughter. Section G, and most of section H, is primarily soft. Section I grows louder before going softer and continues going softer until the end of the piece.

A wide variety of dynamics are shown in the score, often moving from one extreme to the other. For example, the piece's beginning starts *pianissimo*, and section A1 ends *fortissimo*. Another example is in bars 97-98, where the dynamic indication asks for a *fortissississimo* shout, immediately followed by a *pianissimo* whisper. This confirms what was audible in the Aural Sonology analysis. The *mezzo* dynamics are also used throughout the piece, moving gently from one dynamic to the other, creating a contrast between the extreme moments and the rest of the dynamics. This also correlates with what I had heard in the Aural Sonology analysis.

5.3.4 Rhythm

The rhythms identified in the Aural Sonology analysis ranged from very straightforward to very complex; some parts had no clear rhythmic patterns. Section A starts with no clear beat, moving to accumulations before the voices come together on a beat and end the section together. Section B starts with sustained notes and accumulations. There is a short tenor solo before the rest of the choir starts with accumulations again. At 1:45, a clear rhythmic pattern is heard for the first time, which starts in the soprano line. This is a fast rhythmic pattern, containing short note values. Section C consists of sustained notes and accumulations. Section D has very simple rhythmic patterns with longer note values. Section E has many different rhythmic patterns, including the rhythmic patterns of the solo that moves between the voices, the off-beat interjection from the women, and the chanting patterns as well as the new melody pattern from 4:00, which consists of short note values. Towards the end of the section, a new percussive pattern is sung, which is extremely fast and contains extremely short note values.

The rhythms seen in the score analysis range from no rhythmic pattern (only sustained notes) to very fast and complex rhythms. Section A starts with no clear rhythmic pattern and moves to a rhythmic pattern in 2/4 time beginning on the off-beats (consisting of quavers) and longer notes (sustained, tied minims, crotchets, and minims) on the beat in the accompanying voices. Section B1 primarily consists of minims, semibreves, and dotted semibreves. In section B2, the rhythmic patterns contain mainly crotchets, minims, and semibreves. In section B3, the rhythmic patterns primarily consist of semiquavers, quavers, and crotchets. Section B4 consists of quavers and crotchets. Section C begins with longer note values in the rhythmic patterns, consisting primarily of minims, dotted minims, and semibreves, before switching to quavers and semiquavers. The rhythmic patterns in section D1 contain mainly minims, semibreves, and dotted semibreves, after which there are no rhythms (similar to the beginning of the piece). The last section, section D2, consists mainly of sustained notes in the first choir, and crotchets, minims, and semibreves in the second choir. This confirms what I had heard in the Aural Sonology analysis.

5.3.5 Harmonies

In the Aural Sonology analysis, the harmonies sounded complex, mostly dissonant, and were sometimes unidentifiable. At the beginning of the piece, the voice groups enter one at a time to build a cluster, sustaining the note as soon as they enter. This is repeated, after which an unidentifiable chord is sung. Section B has accumulations that create a cacophony, in which harmonies are challenging to discern. In section C, there are accumulations again, along with sustained notes that create dissonant harmonies. Section D consists of a chordal texture, and the harmonies are consonant. Section E is also mostly consonant with the focus on theme 1 and an expansion thereof. Section F is not harmonic, as the choir mostly shouts and laughs manically. Section G is more consonant, with dissonant moments. Section H is primarily consonant but also contains accumulations. The last section, section I, is mostly dissonant, consisting of accumulations and dissonant chords.

The harmonies indicated on the score analysis is complex with unconventional progressions. In section A1, an A minor scale is built as each voice group enters and sustains their notes. Section A1 ends with a cluster consisting of the entire A $\sharp$ minor scale. This explains why the chord was unidentifiable in the Aural Sonology analysis. Section A2 starts on the sustained lowered supertonic note in A minor, on which the melodies are also centred (with passing notes moving to and from the lowered supertonic note.) Section A2 ends in A major on a I11 chord. Section A3 is based on the subdominant chord of A major, with chromatic movements in the melody, as explained in the score analysis (Section 5.2). Section B1 is in A minor, starting on the diminished supertonic chord in first inversion, and ending on a diminished dominant chord. Besides these

examples, there are also many chromatic movements in the melodies throughout the piece. An example of this is at the end of section C, bar 120, where the melodies are only chromatic notes, which is also being repeated and sung ad lib. This correlates with what was audible in the Aural Sonology analysis.

5.3.6 Texture

In terms of texture, the piece varies considerably. Section A begins thin and builds up to a thick texture. Section B starts thin, becoming thicker with each voice group entering with accumulations, and ends in a thick texture with the voices coming together. Section C has mainly a thinner texture. Section D has a thicker, chordal texture. In section E, the texture moves from thick to thinner and becomes thick again. Section F begins thin and becomes thick with the manic laughter. In section G, the texture starts extremely thin and expands at 5:45. At 6:40, the texture is thinner again. Section H starts out thin and grows thicker. In section I, the texture is mostly thick.

In terms of texture, it was easy to see the textural changes on the score, for example, how the texture shifts from thick in bar 40 to thin in bar 47. The textures that can be seen throughout the piece also confirms what I had heard in the Aural Sonology analysis.

5.3.7 Phrasing

The phrasing is not as clear-cut as in the other evaluated pieces, as this piece contains many accumulations, making it difficult to discern between the different phrases. Except for the accumulations, the phrasing is more explicit, for example, during the tenor solo at 1:17 and when the choir is together on the same rhythmic patterns in section D.

The phrasing was easy to see on the score and is indicated mainly by phrasing commas. There are also instances where the phrases are made apparent with dynamic indications, showing where the high points are in the phrases, for example, in bars 124-131. The phrasing on the score analysis correlates mainly with what was audible in the Aural Sonology analysis.

5.3.8 Sub-conclusions

The macrostructure clearly differs between the Aural Sonology and the score analyses. Throughout the recording the text was difficult to discern, as the pronunciation (including the diction) is unclear. Thus, it is necessary to rely on the score and additional study materials to learn the text and master the pronunciation. The dynamic profile, as indicated on the score, confirms what was heard in the Aural Sonology analysis, even though the score contained a wider range

of dynamic indications. Overall, the rhythmic patterns shown in the score analysis correlate with what I had heard in the Aural Sonology analysis. The harmonies revealed in the score analysis confirm, as well as explain, what I had heard in the Aural Sonology analysis. The identification of textures and phrasing also correlate mainly between the two analytical methods.

CHAPTER 6 CONCLUSION

In this chapter, I discuss the findings of the analyses and how they pertain to the aim of this study, which was to indicate how Aural Sonology analyses can supplement the score analyses of the four a cappella choral works under scrutiny. I also discuss the implications of this study, what went according to my expectations and the problems I faced, which might contribute to further research in this field.

6.1 Conclusions

In this section I discuss the conclusions regarding the parameters used in the analyses.

6.1.1 Form

In all four works, I found that the macrostructure I heard in the Aural Sonology differed from what I identified in the score analyses. In all the works, I heard more sections than what is indicated on the score. The Aural Sonology divisions made it easier to listen to the pieces as the shorter sections aided in getting a greater understanding of the works' forms and to focus on the music throughout each piece without getting lost. Focusing on shorter sections supplements the score analyses by making the works easier to learn for a choir, as the sections are less intimidating and, from a listener's perspective, makes it easier to digest than sections that are very long. In the Aural Sonology analyses the divisions between the sections could also be clearly seen, which supplements the score analyses by making it easier to see where the sections are (this could be difficult to see on a score, especially for younger choristers). A clear example is in the *Ziles Ziṇa* score, pages 144-145, bars 39-40, where it might not be clear that a new section starts in bar 40. When compared to the Aural Sonology analysis, bottom of page 93, timestamp 3:25, there is a clear indication of a section division.

6.1.2 Text

The analyses demonstrate that the text on the recordings of *The Birth of Orc*, *The Conversion of Saul*, and *Ziles Ziṇa* is unclear to varying degrees, whereas in *I am the voice of the wind* the text is clear (as discussed in Section 3.3.2). When the text on the recordings is clear, it supplements the score analyses by creating a way to learn the pronunciation, including diction, as is the case with *I am the voice of the wind*. When the text is unclear, but the choir still has crisp diction and clear emphases on syllables, it could contribute to the score analysis by confirming the correct pronunciation after studying the text from the score.

6.1.3 Dynamics

The analysis reveals a correlation in the dynamics between the two methods. Though the score shows a wider variety of dynamic indications than what I heard, the overall dynamic profiles remain consistent across the analyses. The dynamic profiles from the recordings supplement the score by giving everyone involved a clear image of how the works could sound dynamically. Subsequently, conductors could change the dynamics according to their interpretations of the works, but the foundation for what is possible is already established by the Aural Sonology analysis. For example, in the Aural Sonology analysis of *The Birth of Orc*, page 76, timestamp 3:32, the choir is *fortissimo*, which correlates with the score, page 110, bar 137. Another instance of this can be seen in the Aural Sonology analysis of *I am the voice of the wind*, page 81, timestamp 3:31, where the men enter at a *mezzo forte* indication, which correlates with the score, page 117, bar 48.

6.1.4 Rhythm

There were contrasts between the analyses of the rhythmic patterns of *The Birth of Orc* and *I am the voice of the wind*. In contrast, the rhythmic patterns of *The Conversion of Saul* and *Ziles Ziṇa* demonstrated correlation between the analyses. In the case of *The Birth of Orc*, I found that the rhythmic patterns differ in how longer note values sounded shorter on the recording. To be more precise, the tempo changes indicated on the score sounded like the rhythms were subdivisions of the beat. The rhythmic patterns in *I am the voice of the wind* sounded less complex than they appear in the score. Both these aural phenomena supplement the score by creating a better perception of the audiation of the score. It may also contribute to more easily learning the rhythmic patterns as they sound less complex than indicated on the score.

6.1.5 Harmonies

The harmonies in *I am the voice of the wind* varied between the two analyses, whereas in *The Birth of Orc*, *The Conversion of Saul*, and *Ziles Ziṇa*, the harmonies were consistent in both analyses. This shows that in most of the works, what I heard reflects what can be found in the score regarding the complexity of the harmonies and the consequent consideration thereof in the interpretation of each work. The Aural Sonology analyses supplement the score analyses by assisting with learning the complex harmonies, as the musicians already become familiar with how the harmony should sound. In *I am the voice of the wind*, the harmonies I heard were less complex than those indicated on the score. This supplements the score analysis by revealing that even though the harmonies appear complex, they can be easy to learn when they are perceived as less complex. When I was examining the Aural Sonology analyses of the works, it was clear

from the contour lines how the voices move in relation to the others (for example, in *The Conversion of Saul* from timestamp 2:44, page 87). This might supplement the score analysis by creating an easier way to find cues in the music for when the voice groups should move to different harmonies. It might also be an easier way to learn the melody lines as the contours are easy to observe in the Aural Sonology analysis. The Aural Sonology analyses also appear less cluttered than scores and might be easier to follow, especially for younger choristers who struggle with sightreading.

6.1.6 Texture

The textural profiles of all the works correlated between the Aural Sonology and the score analyses. The Aural Sonology analyses supplement the score analysis in this regard by creating a clear image of how the textures sound. Also, as the score analyses confirm what is heard, the scores' interpretations are likely not to change when considering texture. For example, in the Aural Sonology analysis of *The Birth of Orc*, timestamp 0:54-1:25 on page 74, one can see how the texture starts out thin and expands as new voices enter. This correlates with bars 25-37 on pages 102-104 in the score of the work.

6.1.7 Phrasing

The phrasing in *The Birth of Orc*, *I am the voice of the wind*, and *Ziles Ziņa* were congruent between the Aural Sonology and score analyses. There were discrepancies between the analyses in *The Conversion of Saul*, as the phrasing is unclear in the first section due to melodies overlapping and a great deal of movement in the melodies themselves. The phrasing is sufficiently indicated on the score, giving a clear perception of how it should be audiated, as the phrasing is consistent between both analytical methods. Where the phrasings are unclear, such as in *The Conversion of Saul*, the Aural Sonology analysis can supplement the score analysis regarding where to indicate phrasings more clearly to choristers who are learning the work, to ensure that the phrasing is clear in the performance. The Aural Sonology analyses can also supplement the score analyses by indicating how phrasing can be started (by using onset signs, for example, in *The Conversion of Saul*, page 85, at the beginning of the piece where the women enter, a gradual onset can be seen) and how phrases can end (by using offset/ending signs, for example, in *The Birth of Orc*, page 74, timestamp 0:53, a sharp ending can be seen at the end of the men's phrases).

6.2 Implications of this study

6.2.1 Creating a holistic understanding of choral works

When doing Aural Sonology analyses alongside score analyses, the Aural Sonology analyses could help create a clear image of what is indicated on the score and could assist with future interpretations. This could contribute to the way in which future musicians study the music and create a better understanding of the written score. The audiation of the score could be enhanced by understanding the sound-objects that are present in the recordings. For composers, the audiation could be a helpful tool to know how their compositions sound and the different ways the works could be interpreted. Using Aural Sonology analysis for choral works could change how choristers and conductors understand and interpret the scores, as they might have a better understanding of how the works sound. Therefore, such analyses might make it easier to recreate or change the interpretation for more clarity in musical works.

6.2.2 Further research

Possible further research could focus solely on the text when using Aural Sonology analysis, exploring and potentially creating new methods for analysing choral works. Further research might also consider focusing on harmony and tonality by using Aural Sonology analysis in a conventional instrumental or vocal setting and possibly developing a new method for analysing these aspects in that context. As form-building transformations have only been used from scores in a choral context (according to my knowledge), this aspect might also be explored from an aural perspective.

6.3 Discussion of expectations and problems

When I started this study, I had many expectations regarding the analyses. I expected that the Aural Sonology analysis method would be easy to use once studied and understood and that I would be able to incorporate all the aspects of this method in the study. I soon found that this would be impossible due to the scope of this study. Therefore, I settled on the musical parameters that would be most useful to compare with the score analyses. Subsequently, I had to exclude many of my analyses, such as the form-building transformations, as they did not contribute to this study.

I also expected everything to go smoothly regarding the analytical methods. Many aspects regarding the analyses went smoothly, such as most of the spectromorphology in the Aural Sonology analyses and the score analyses in general. The spectromorphology was easy to use as it focuses on the aspects of the works that are easily audible, such as the contours of the

melodic lines, dynamics, and sound-objects. This aspect of Aural Sonology is closely related to the type of data yielded in the score analyses.

As Aural Sonology was created for analysing electroacoustic music, it is natural to run into problems when using the method for other genres of music. One of the difficulties I faced was that, even though there is a way to indicate phonetic text in the analyses, it was not possible to include them in this study. This is because it is extremely time-consuming and it was not intended to be used for choral works, rather only to indicate occasional instances where voices are used in electroacoustic music. It was also not viable to incorporate in this study, as some of the recordings' text are indistinct and in languages foreign to me, such as Latvian. I did not expect to struggle with the text on the recordings, as I carefully sampled the works and endeavoured to select the best recordings of each. Based on the additional research²³ I conducted on the subject of written and spoken language, I found it natural to experience difficulties when listening to text, as it is fleeting and needs to be understood immediately. Despite listening to these recordings multiple times, I still found it challenging to discern the text in some cases, as extensively described in the analyses.

²³ See footnote 16.

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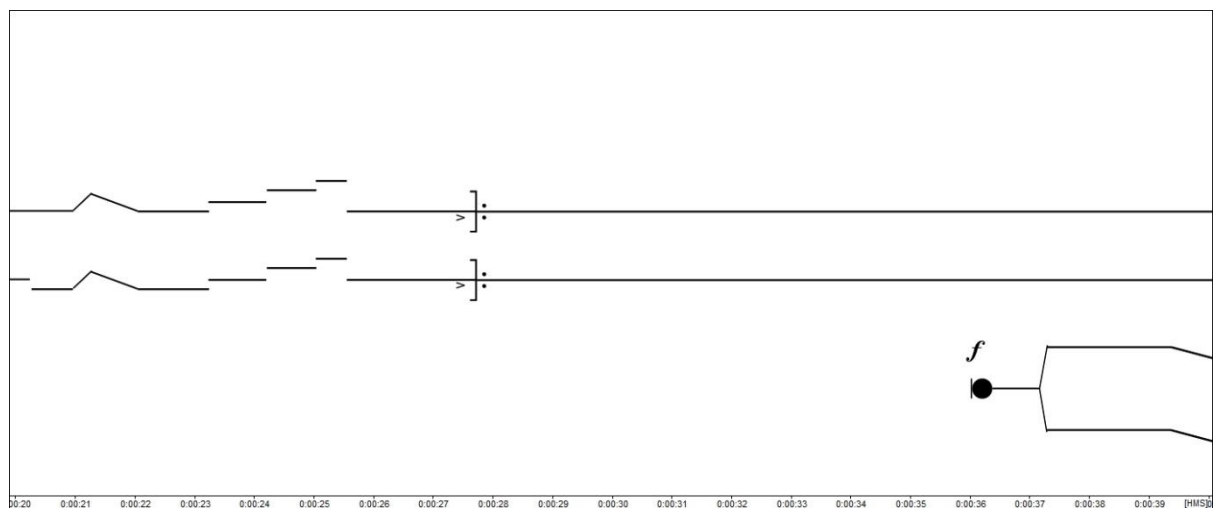
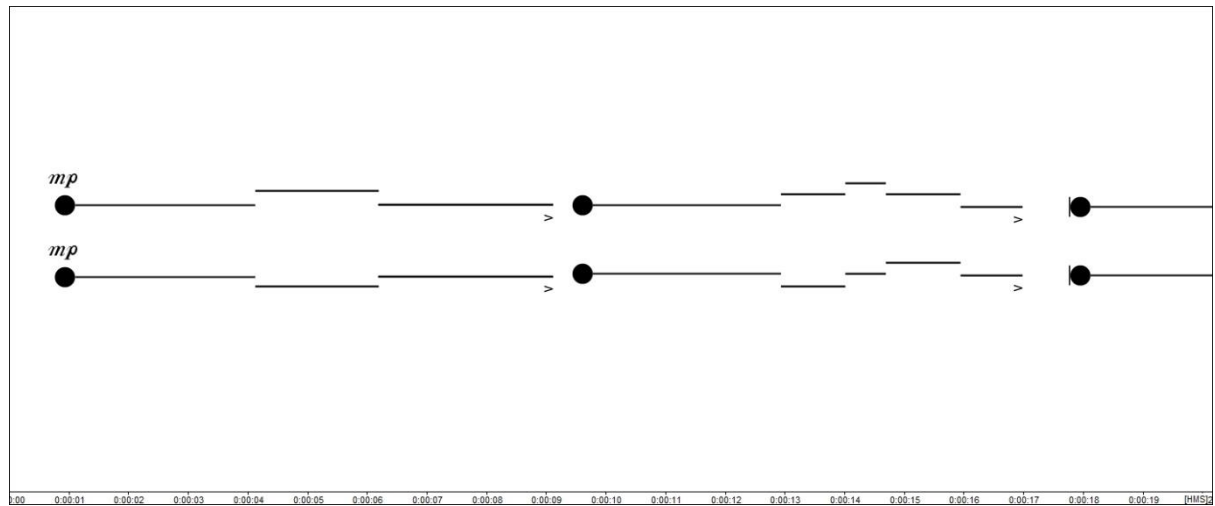
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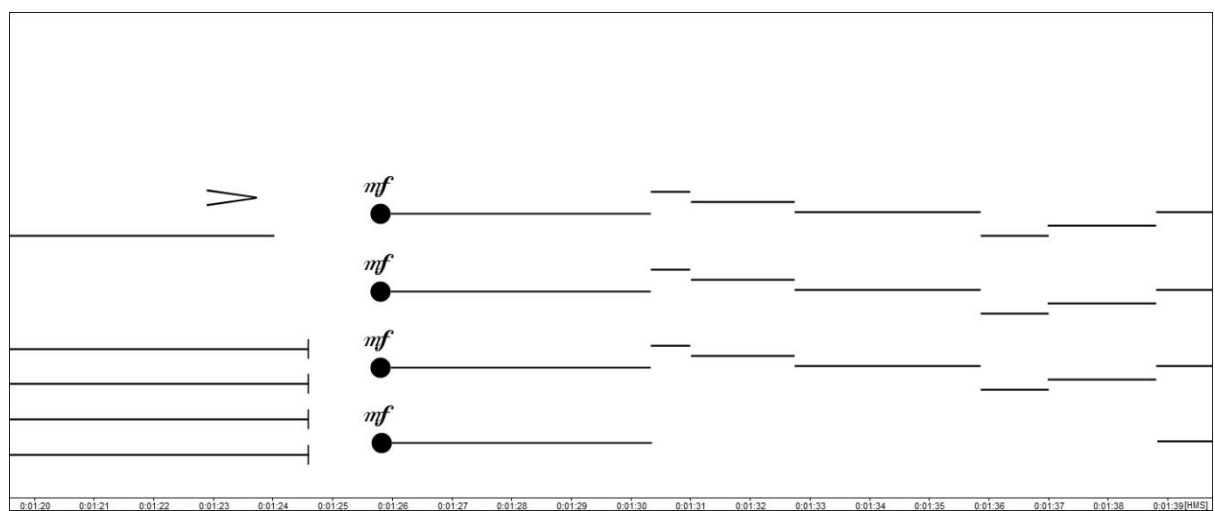
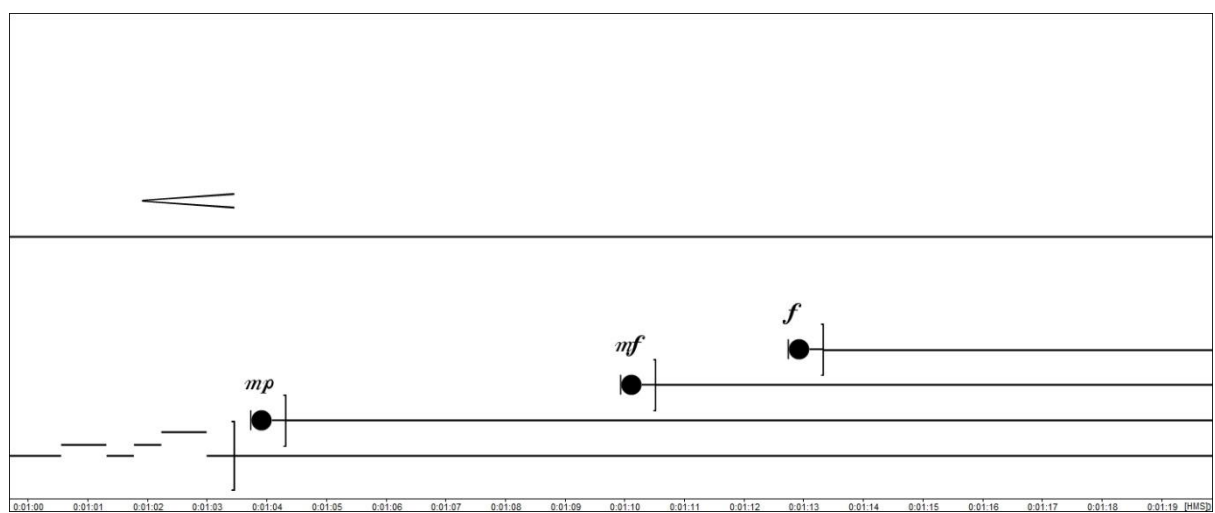
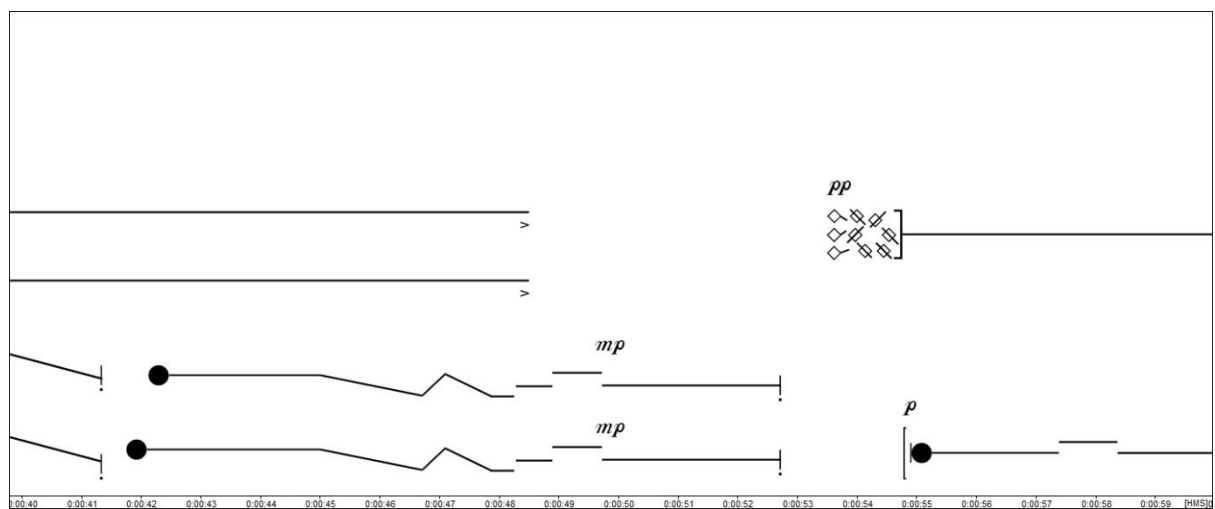
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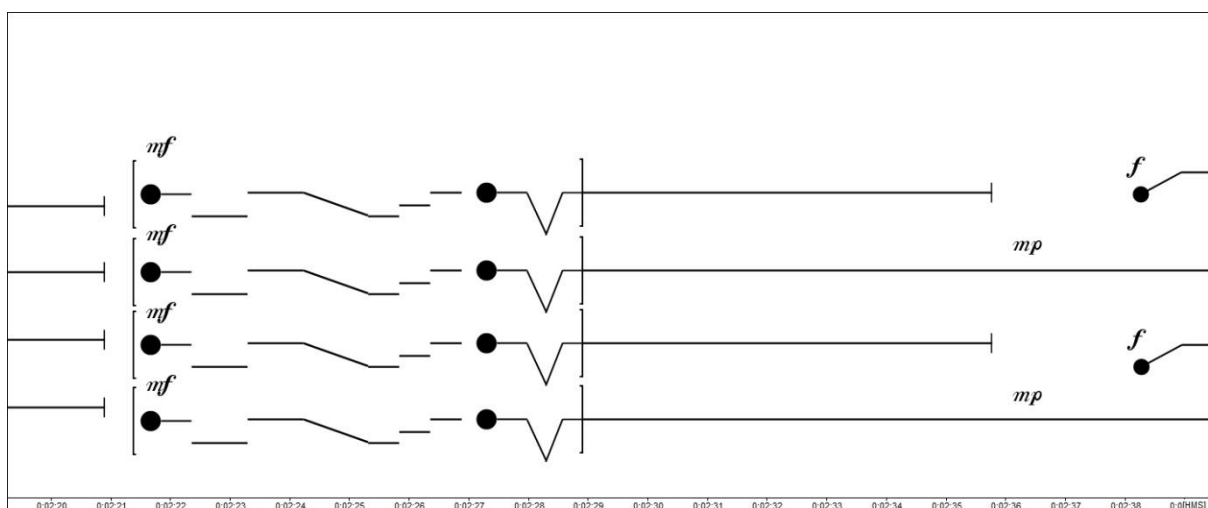
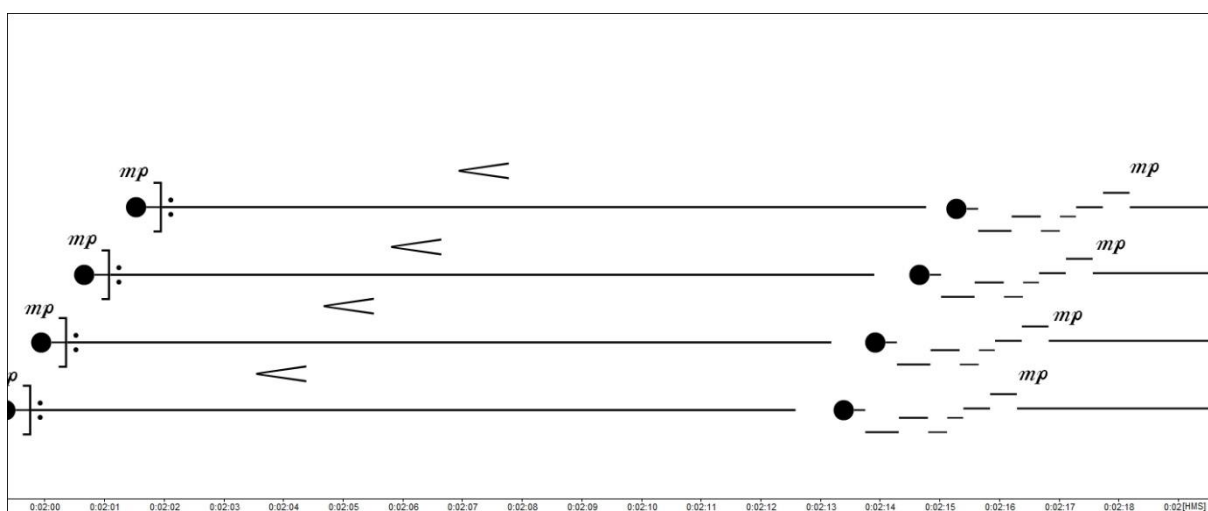
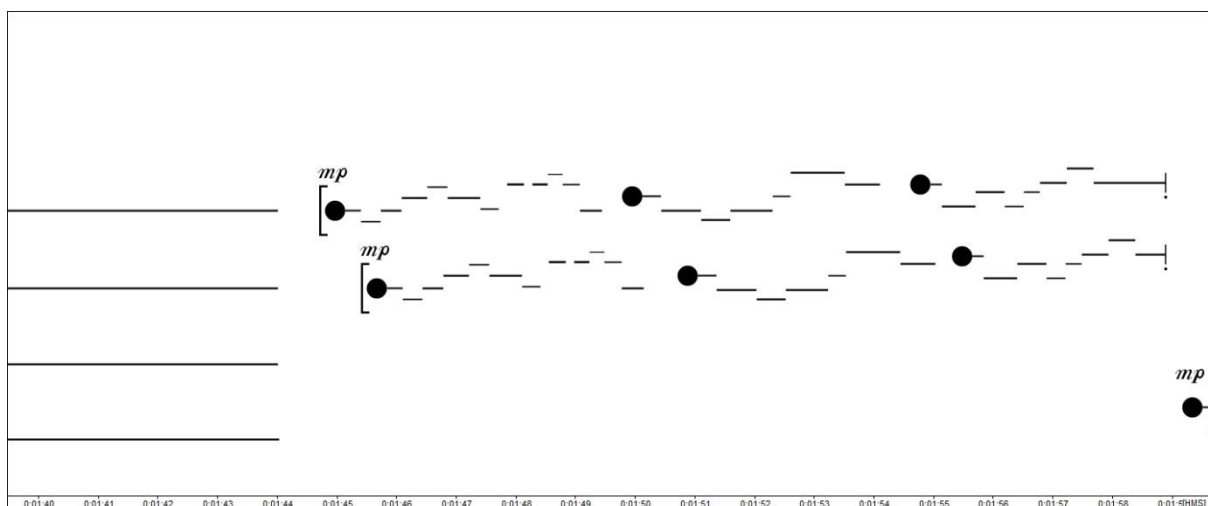
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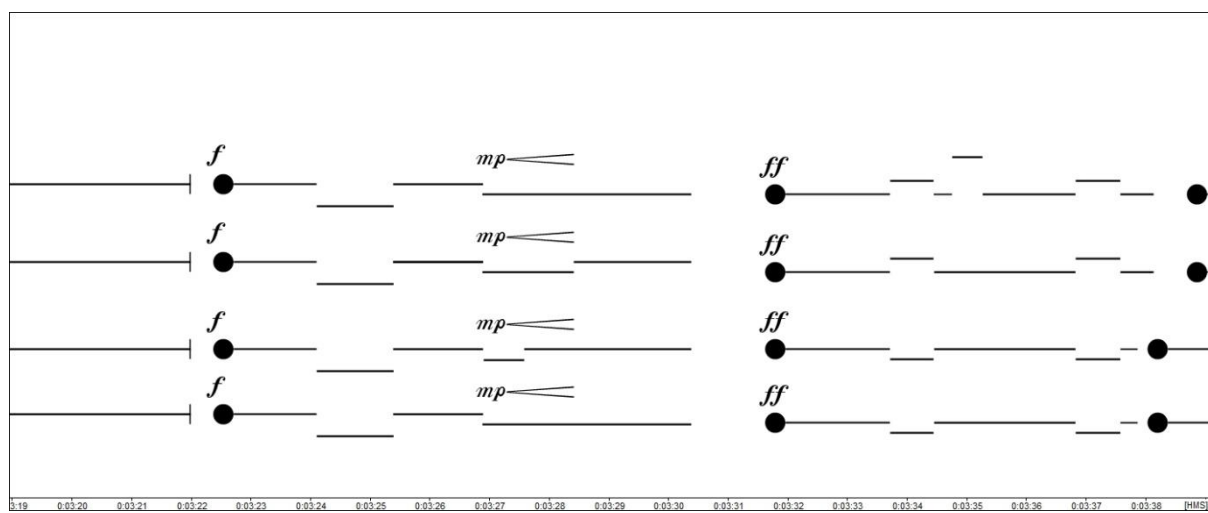
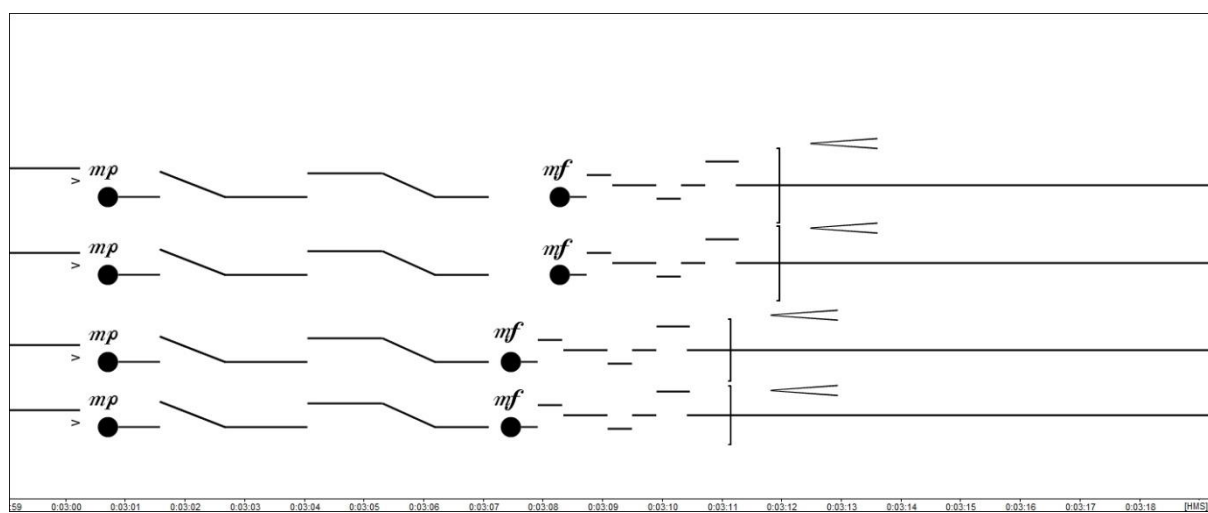
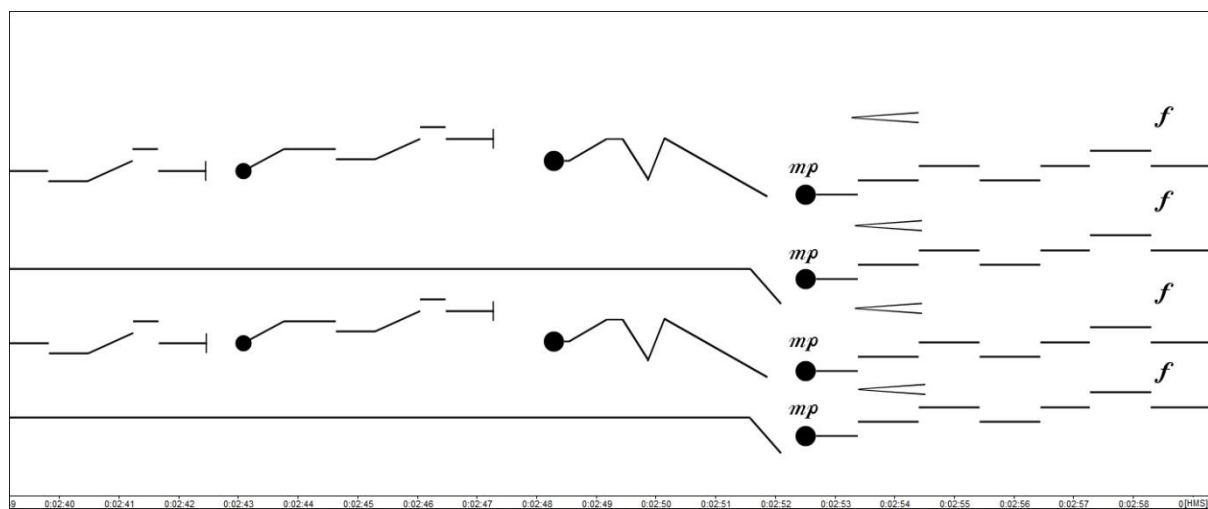
ANNEXURES

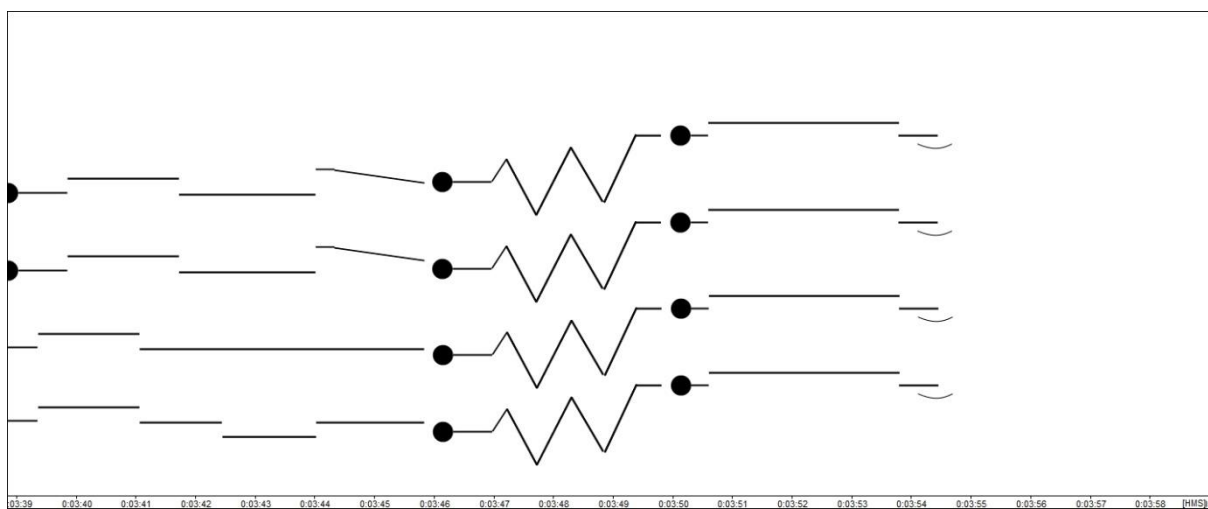
Annexure 1: *The Birth of Orc* Aural Sonology spectromorphology (produced with Acousmographie)



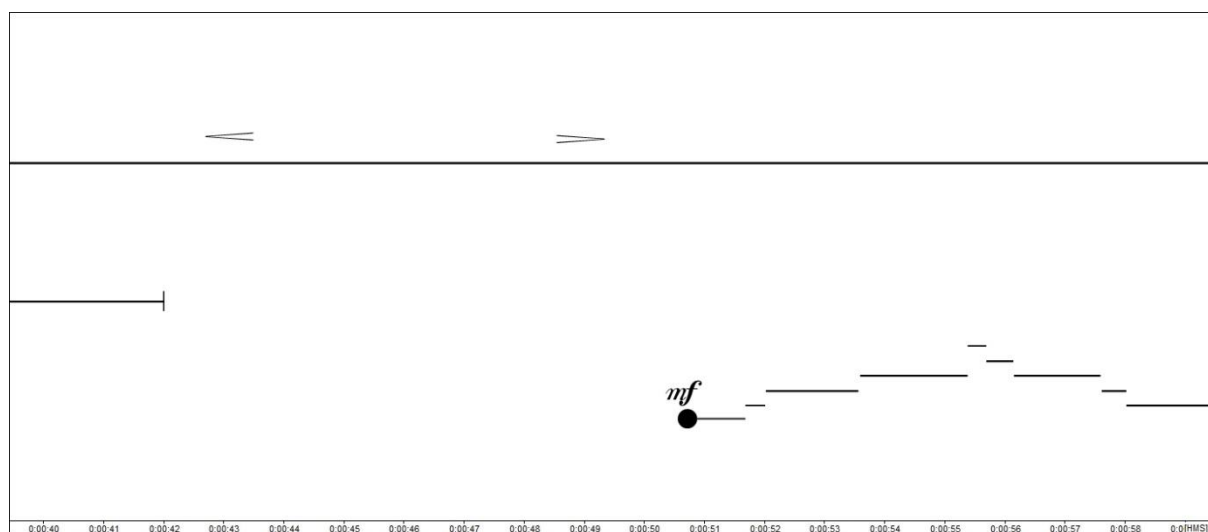
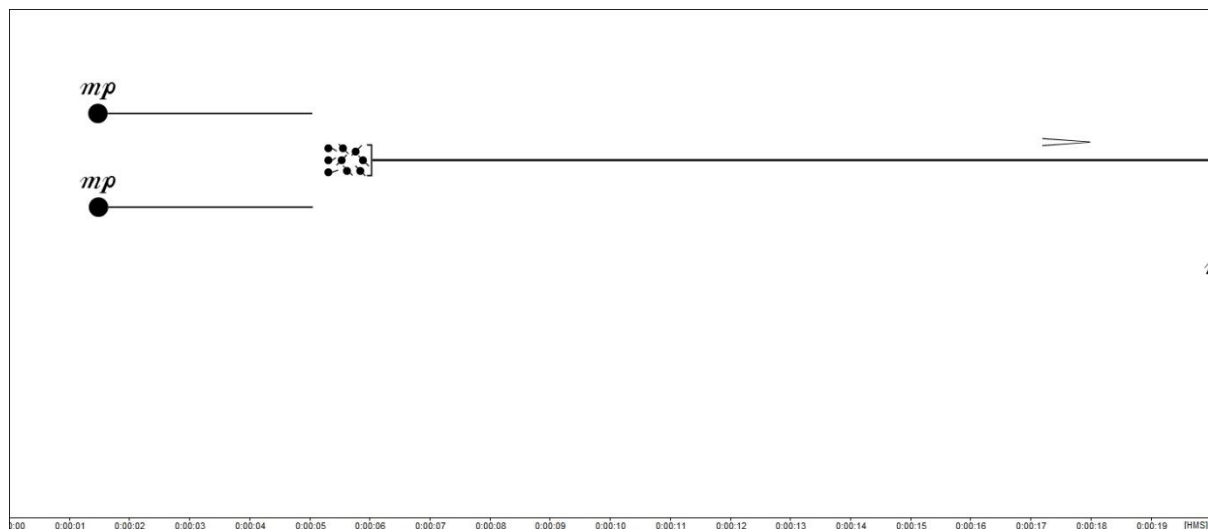


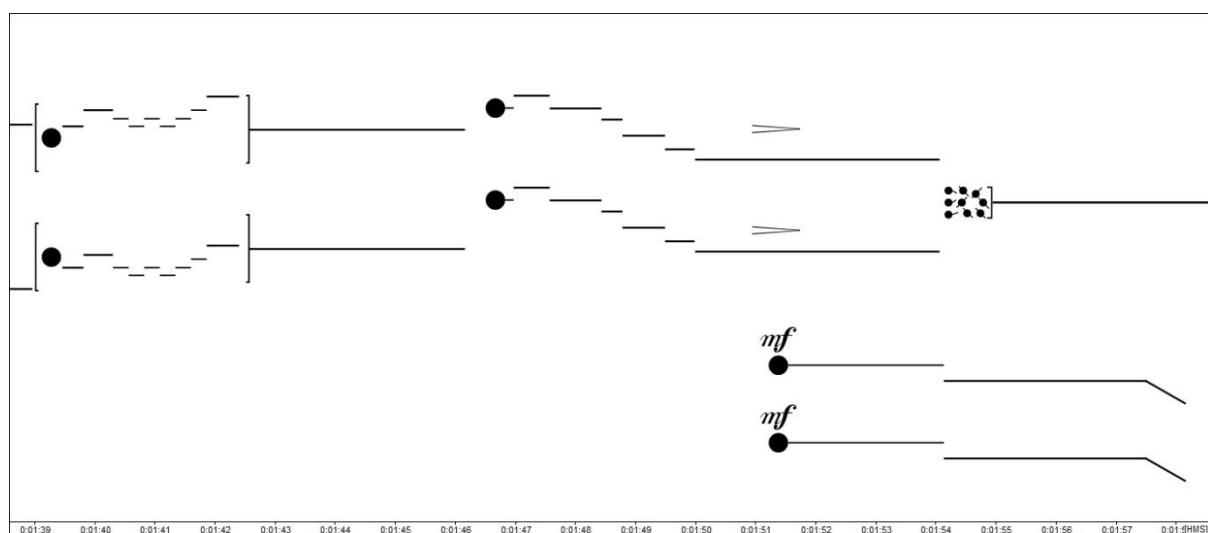
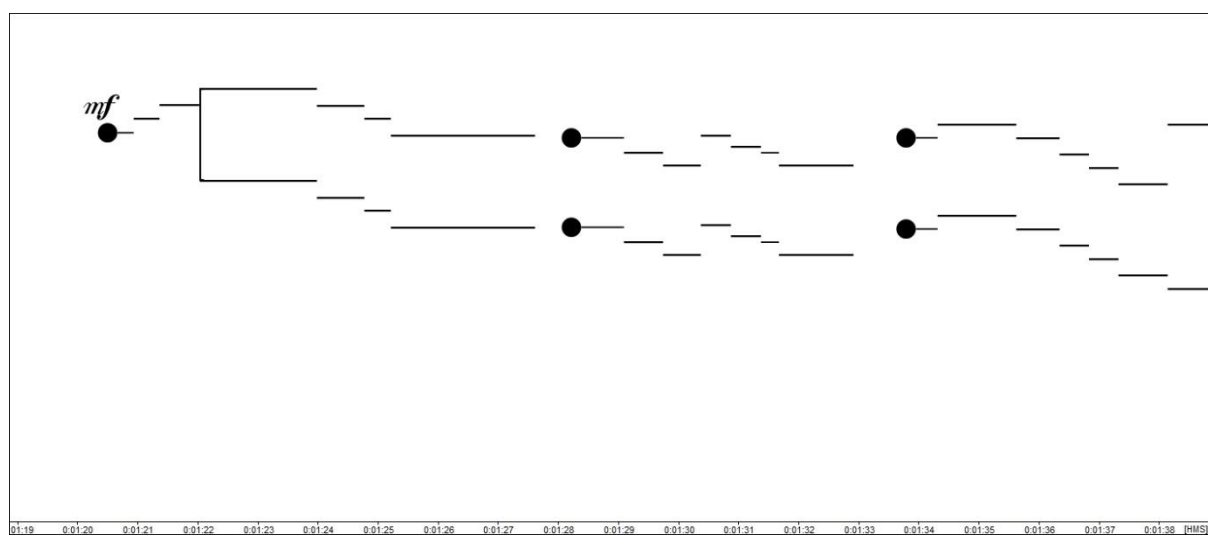
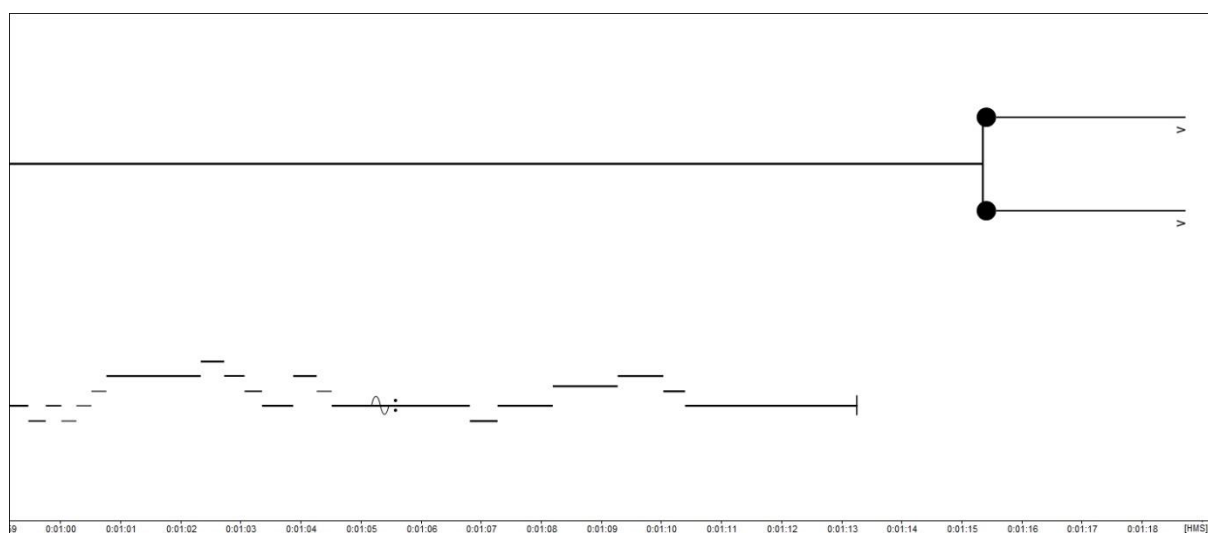


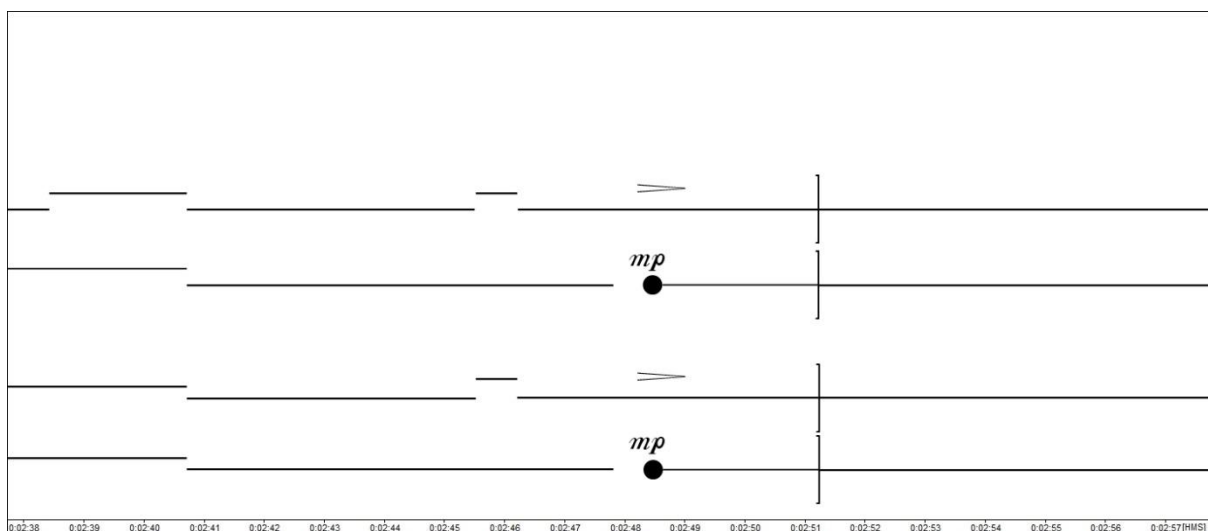
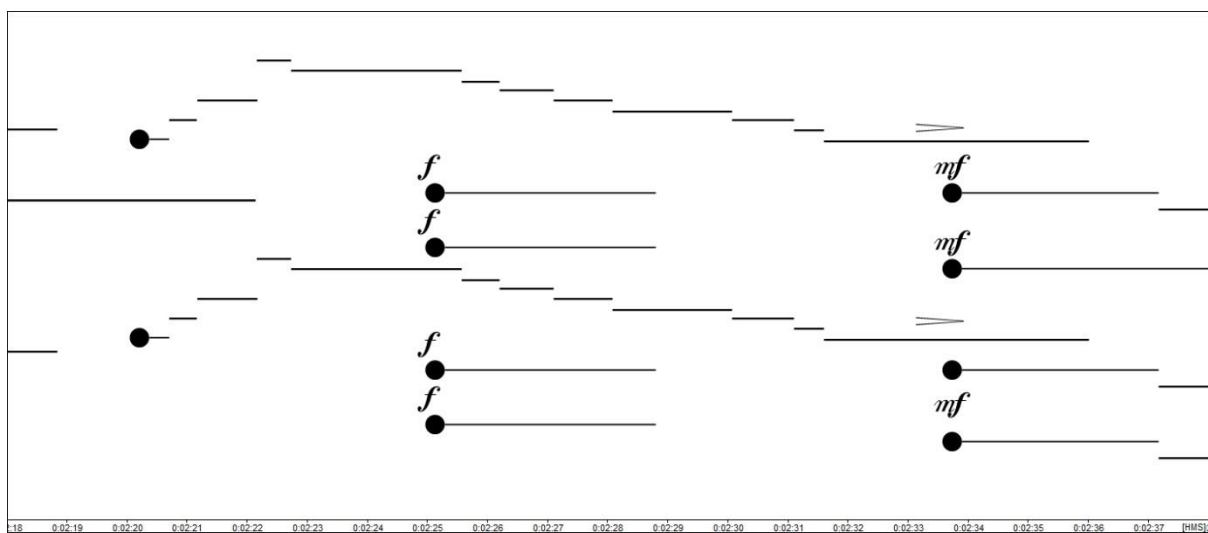
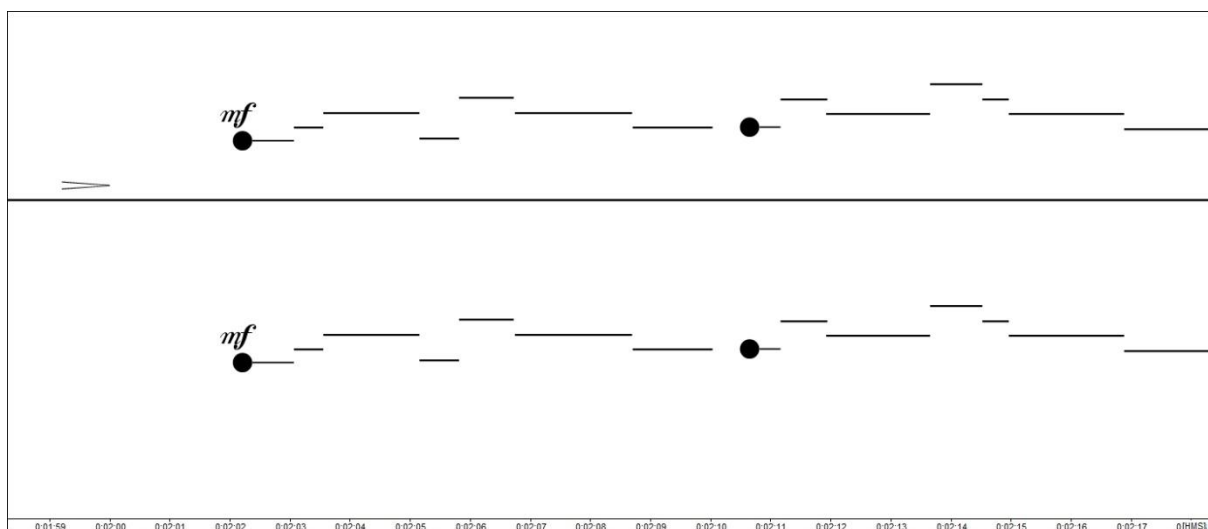


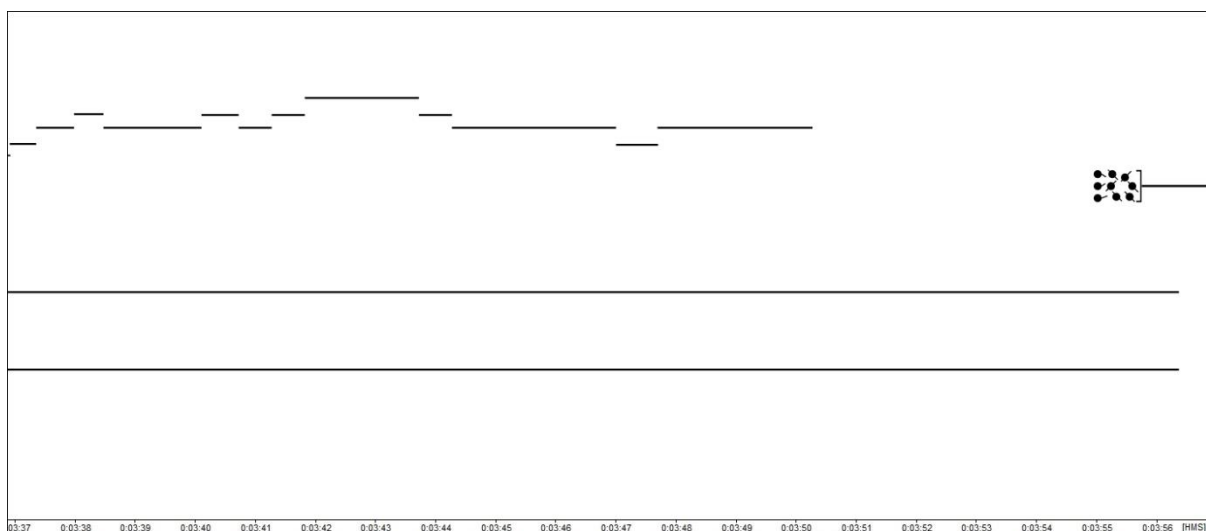
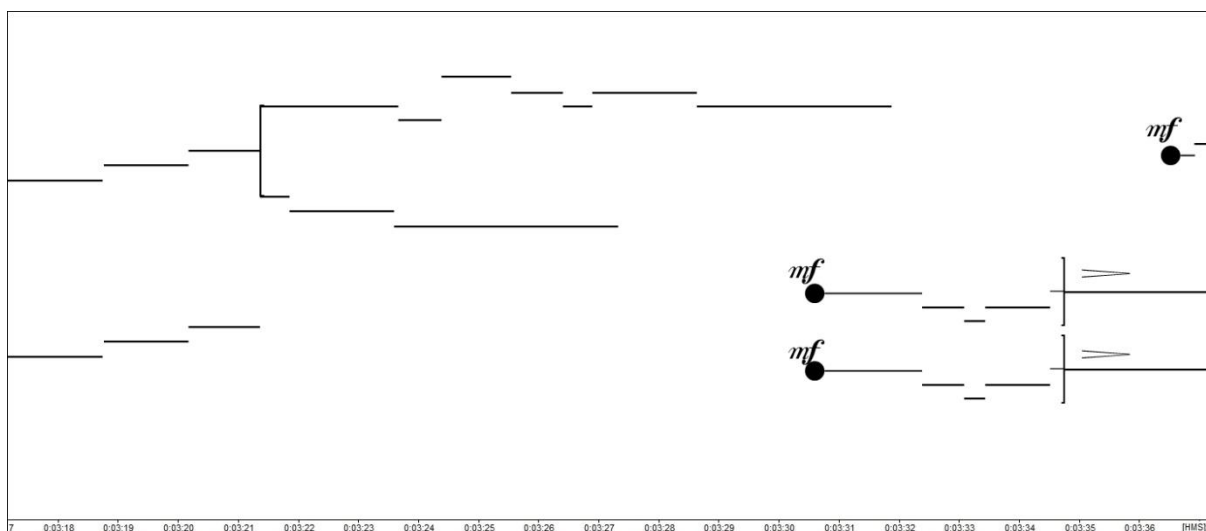
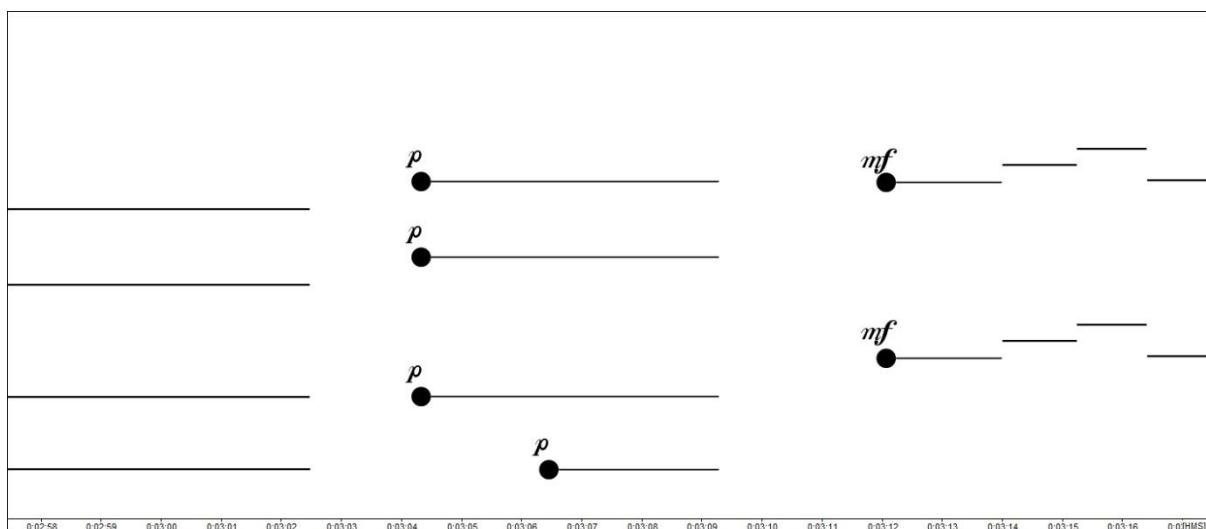


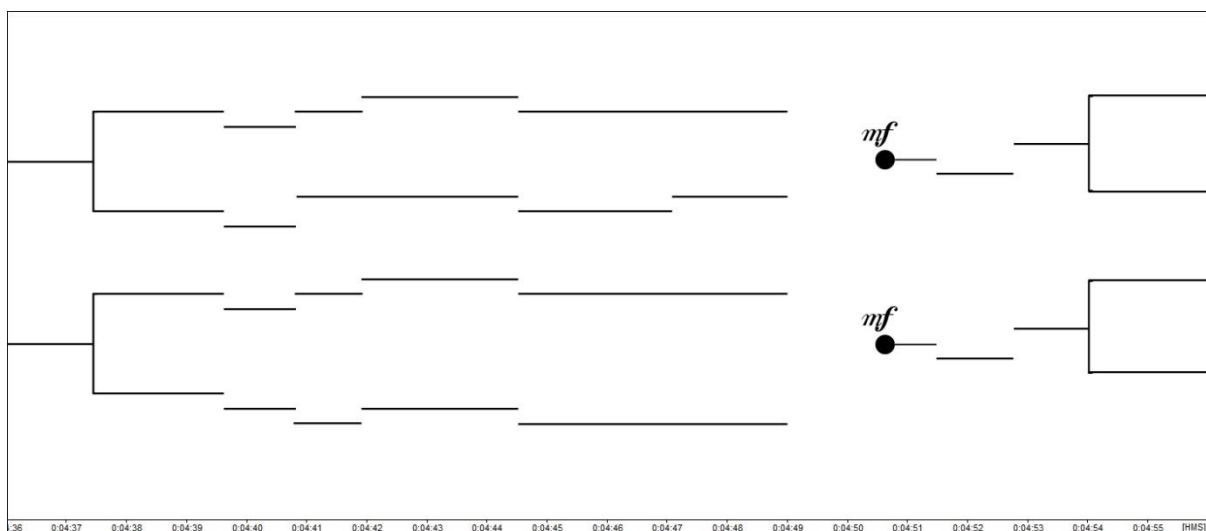
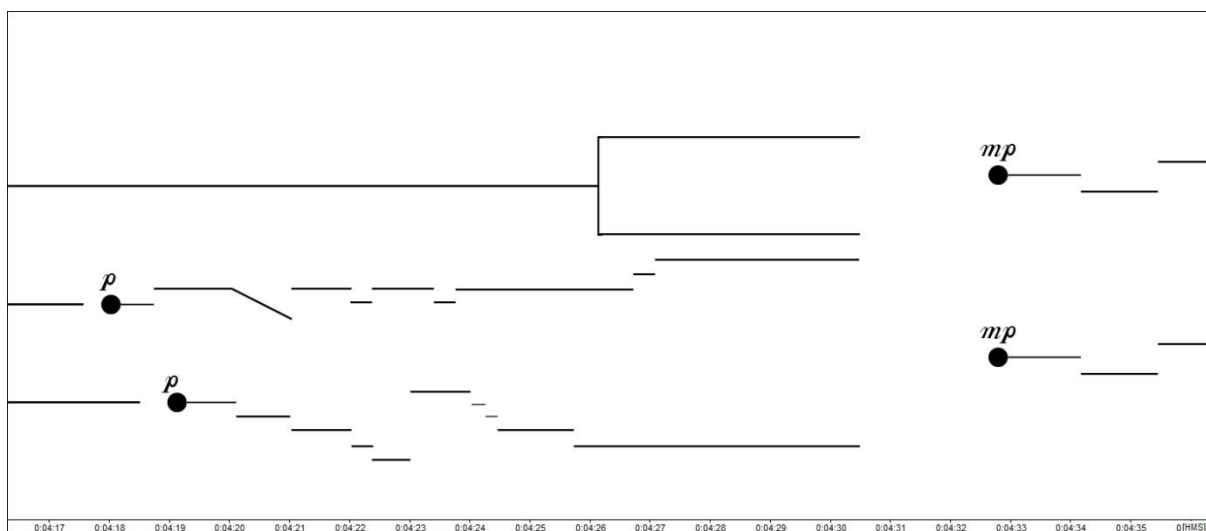
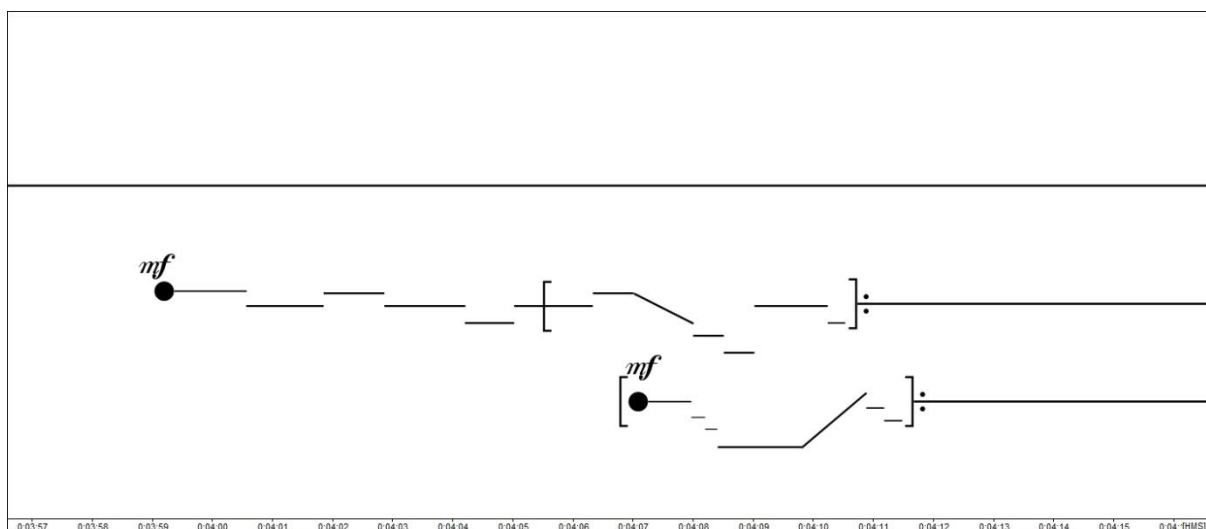
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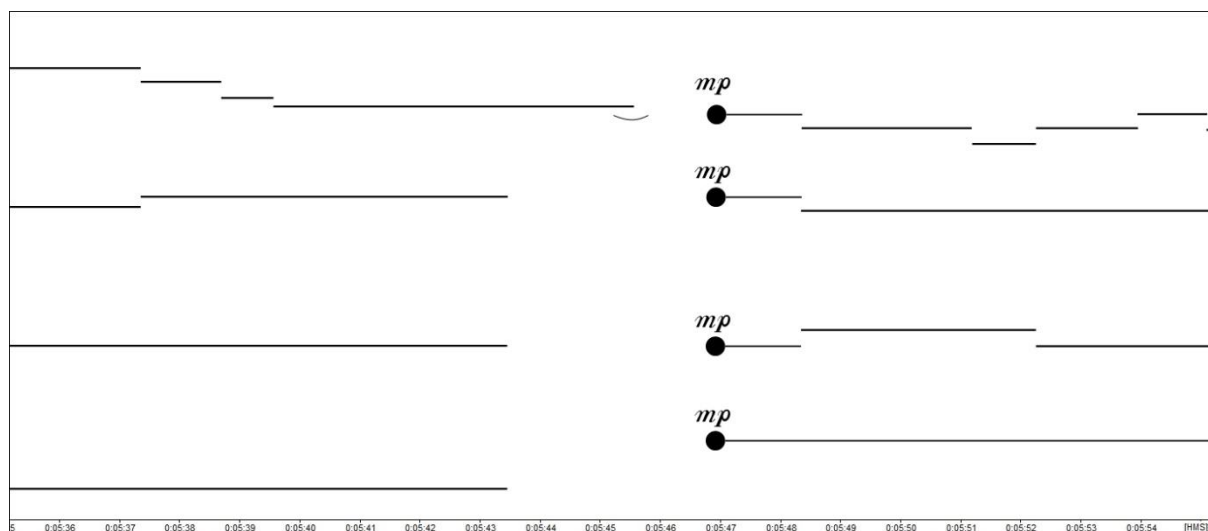
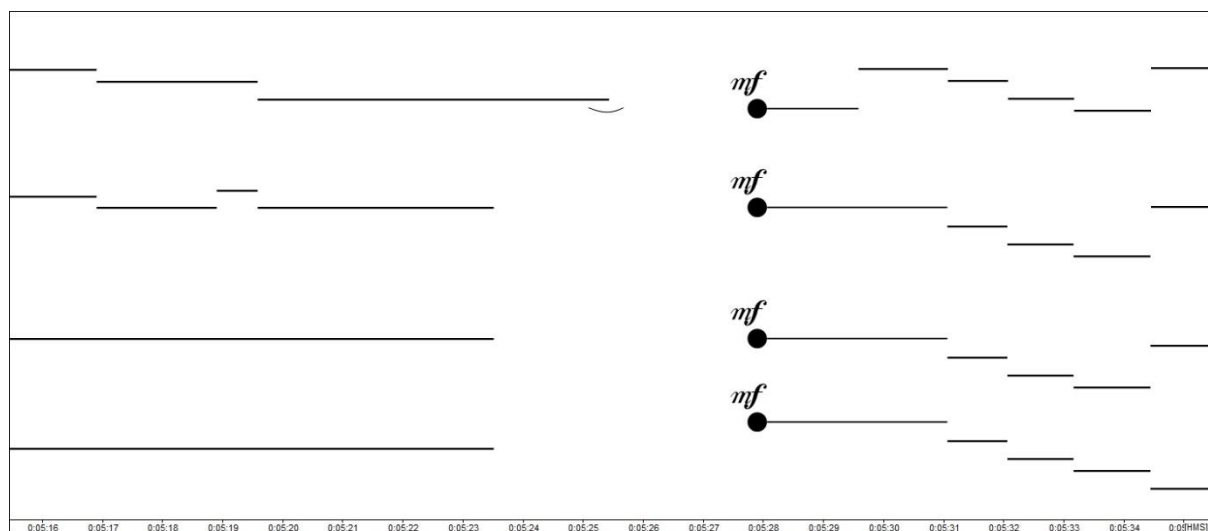
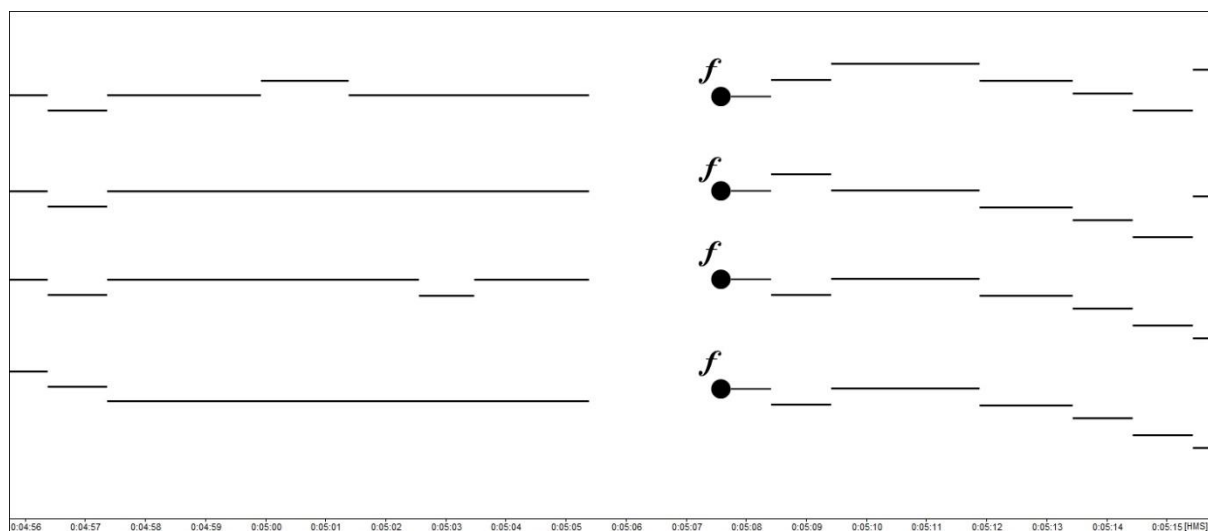


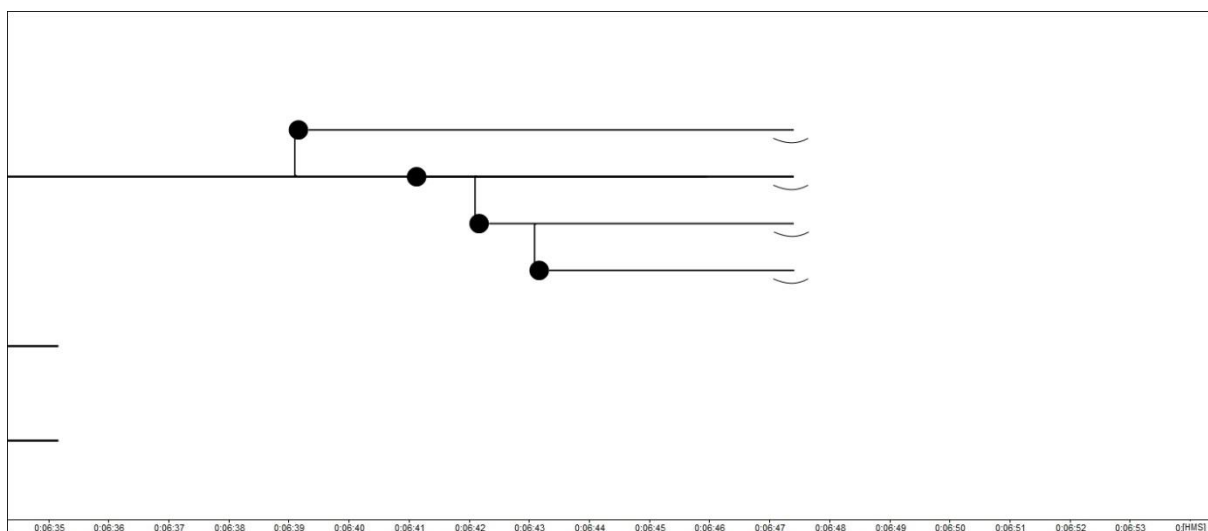
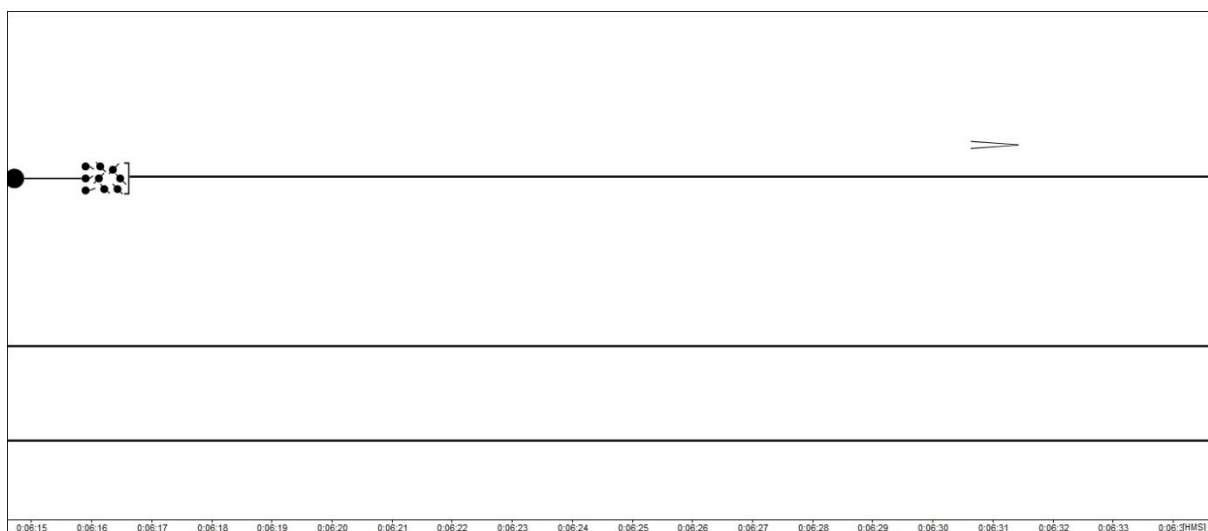
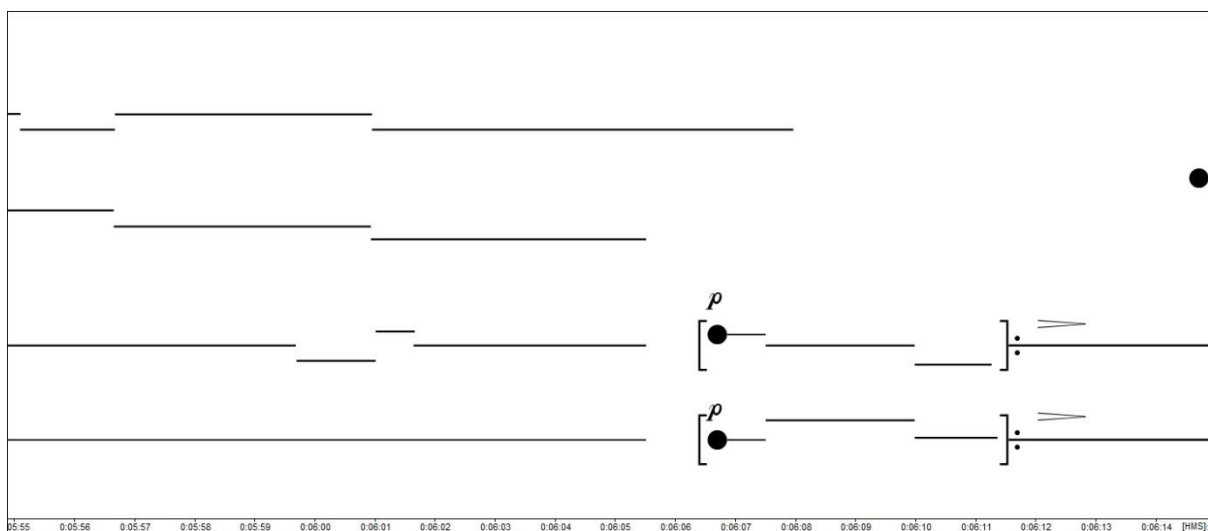




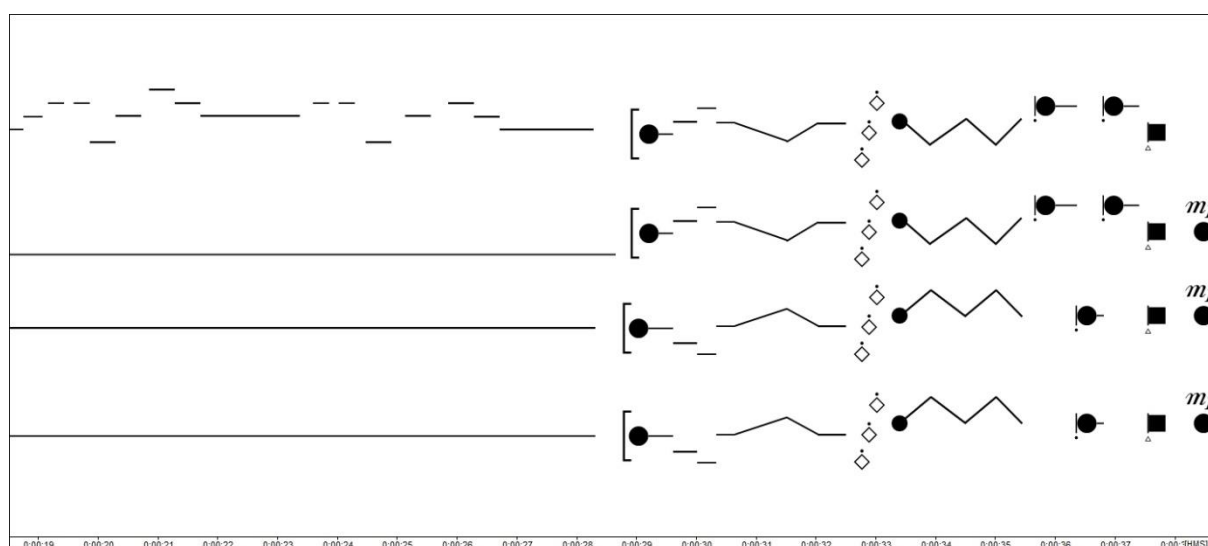
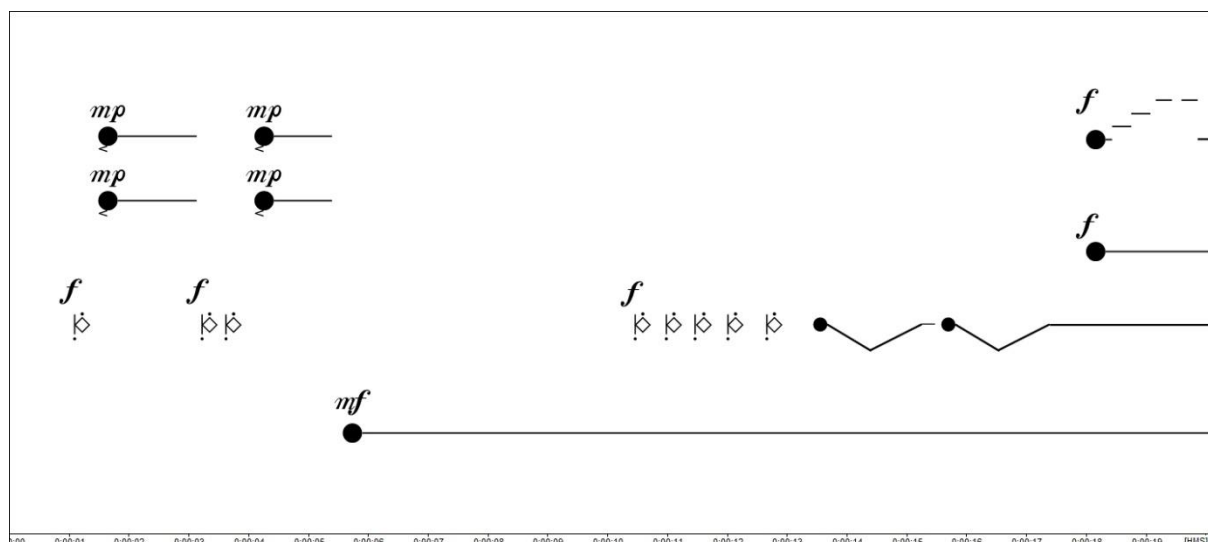


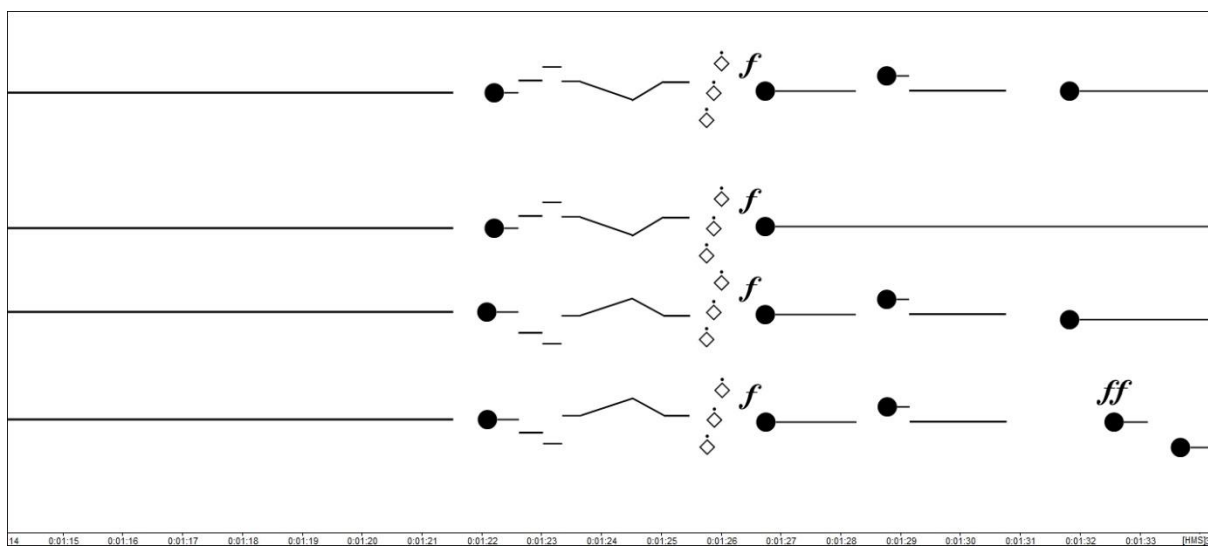
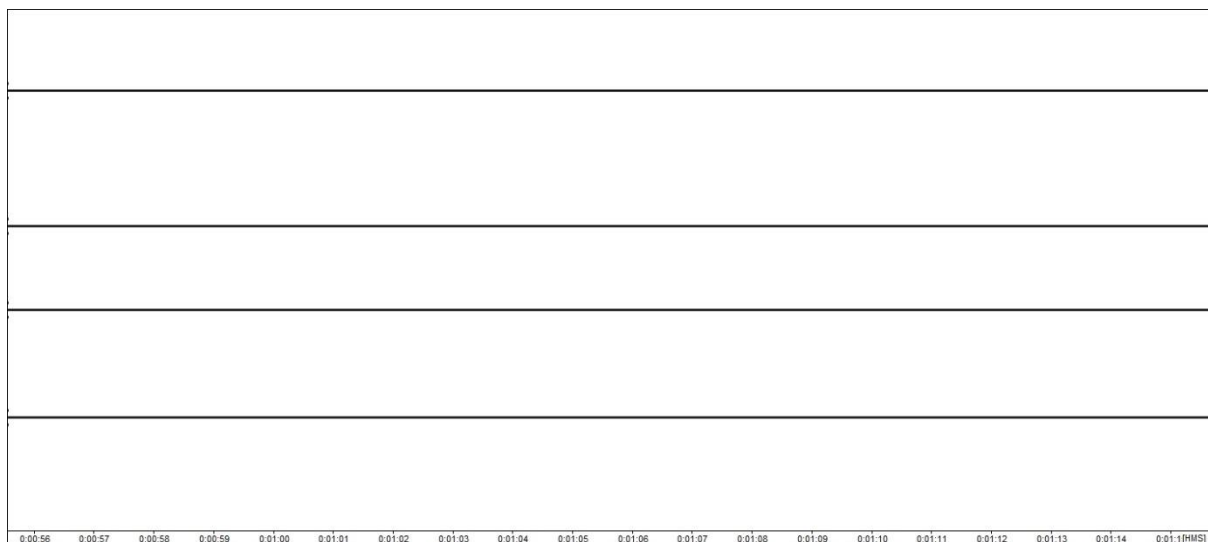
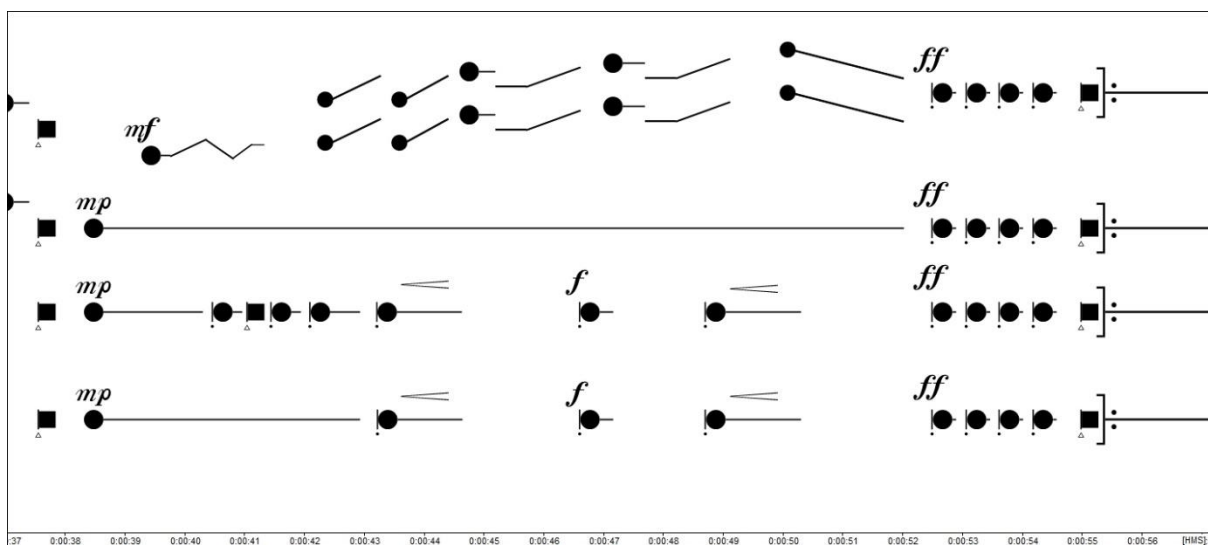


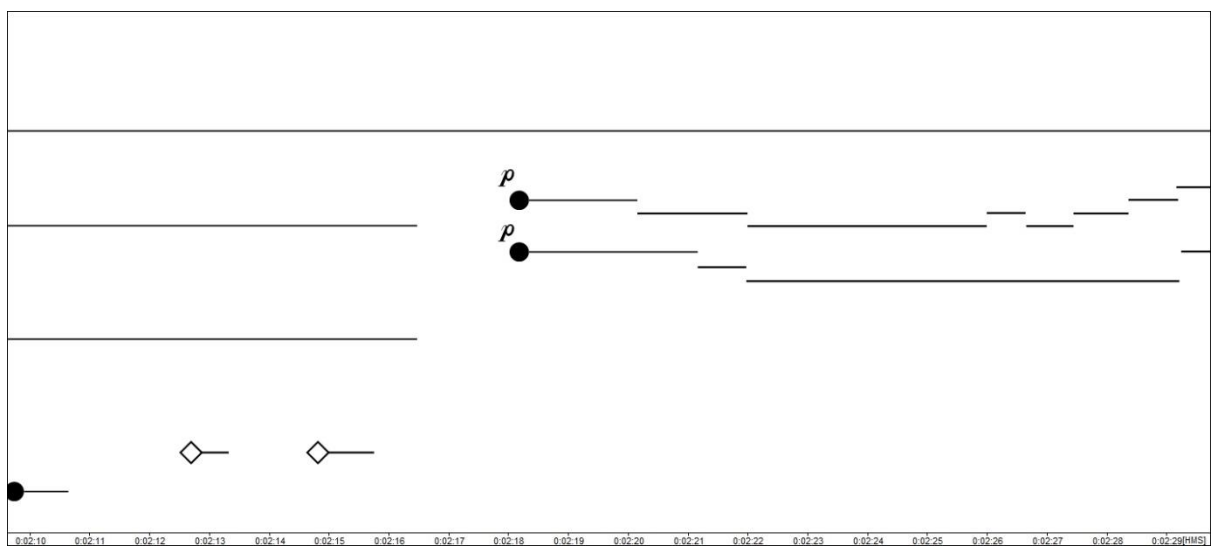
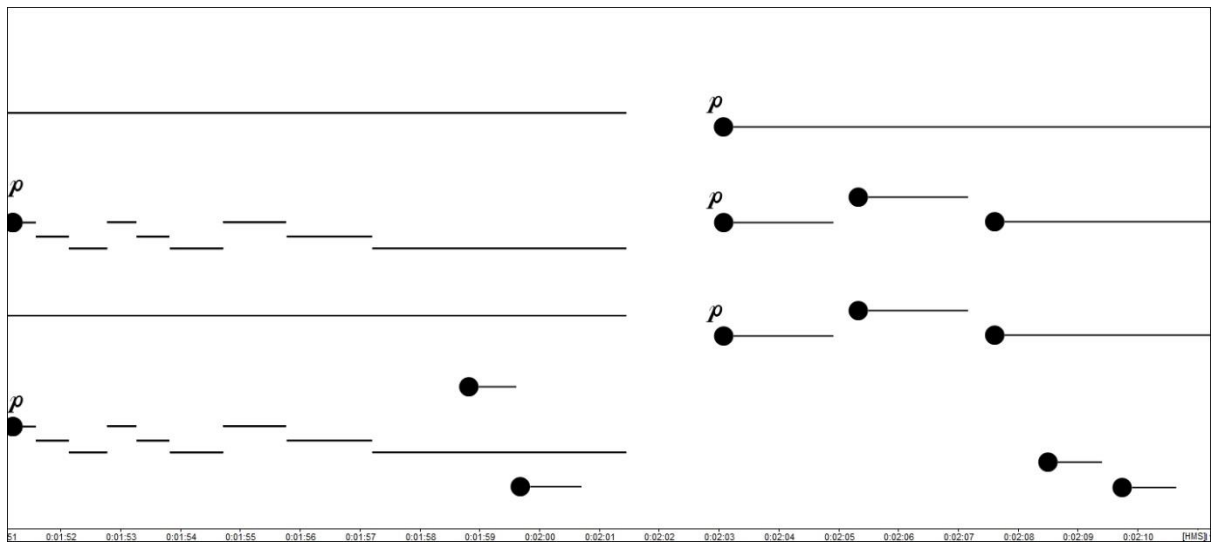
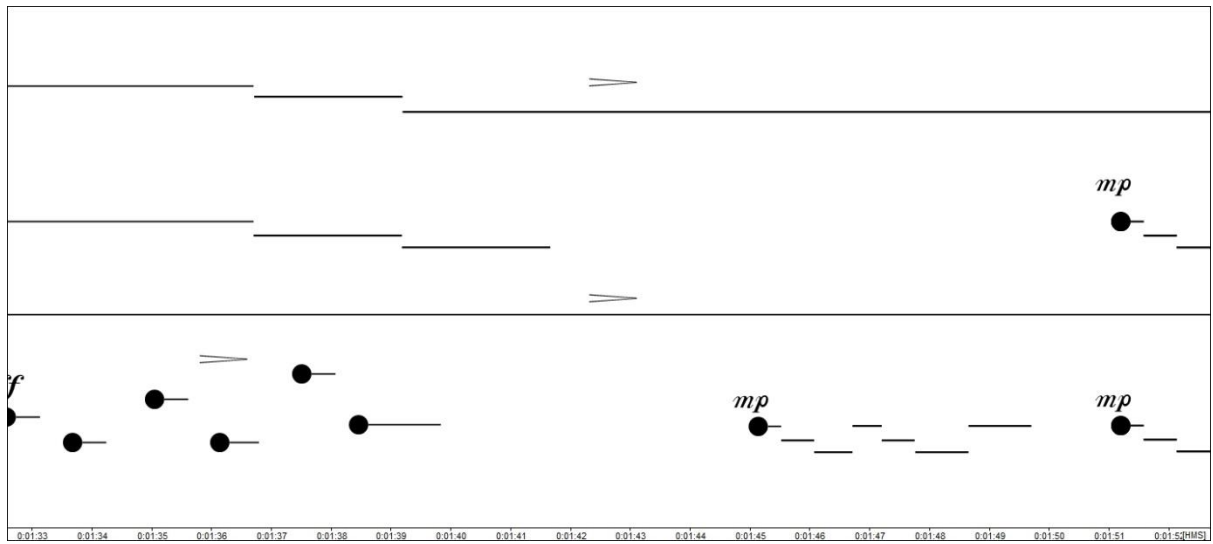


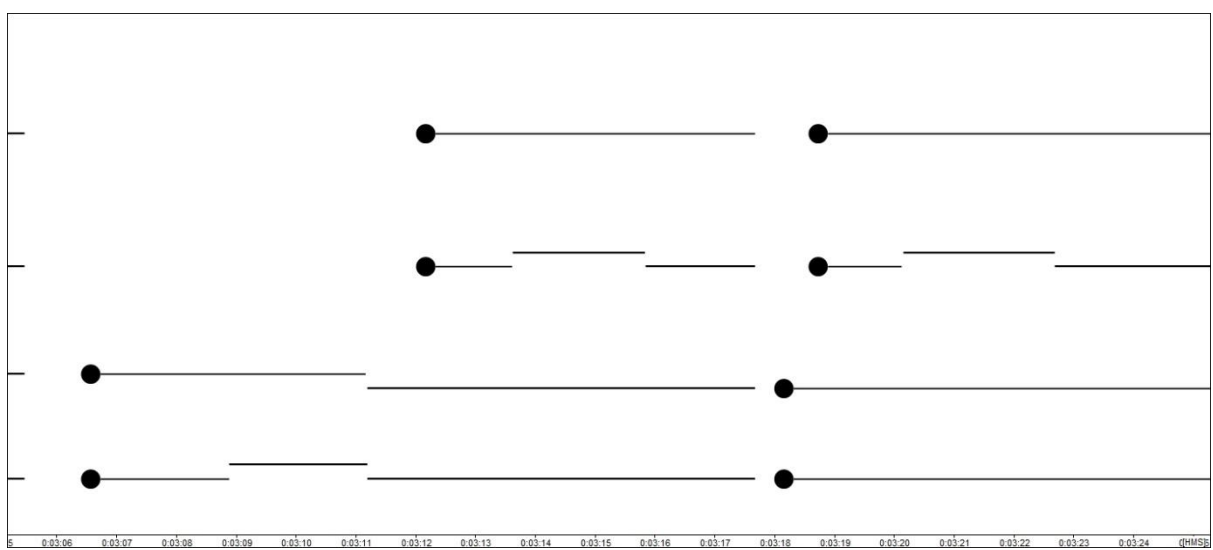
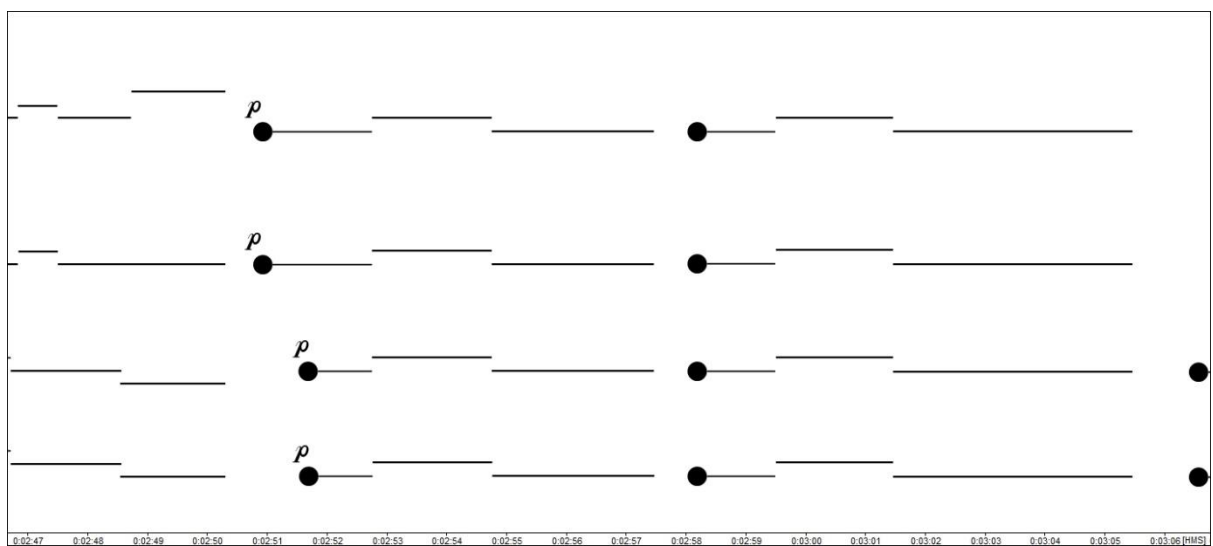
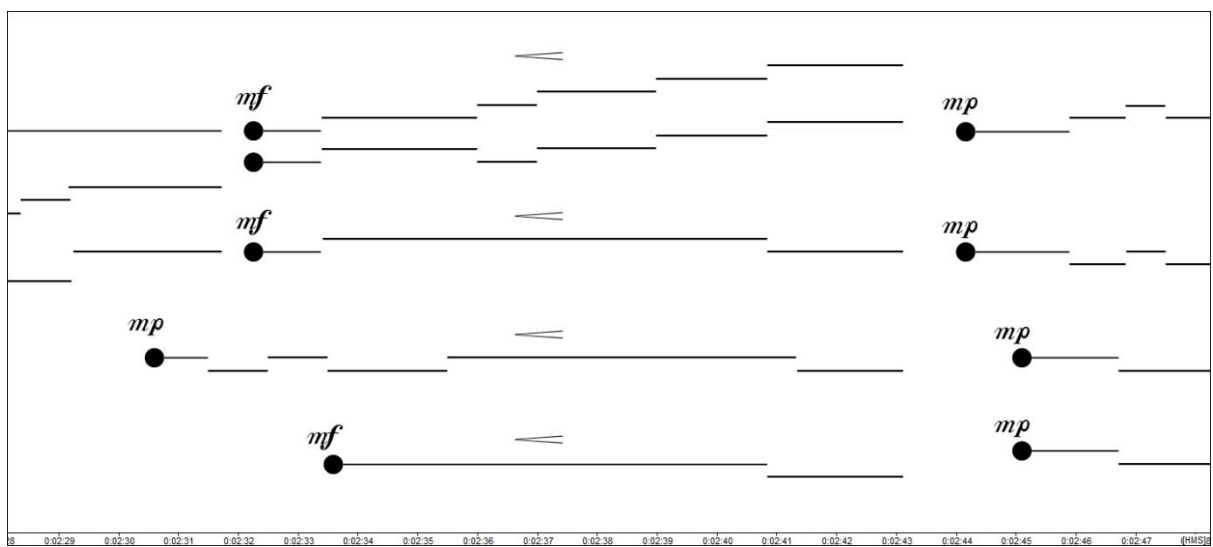


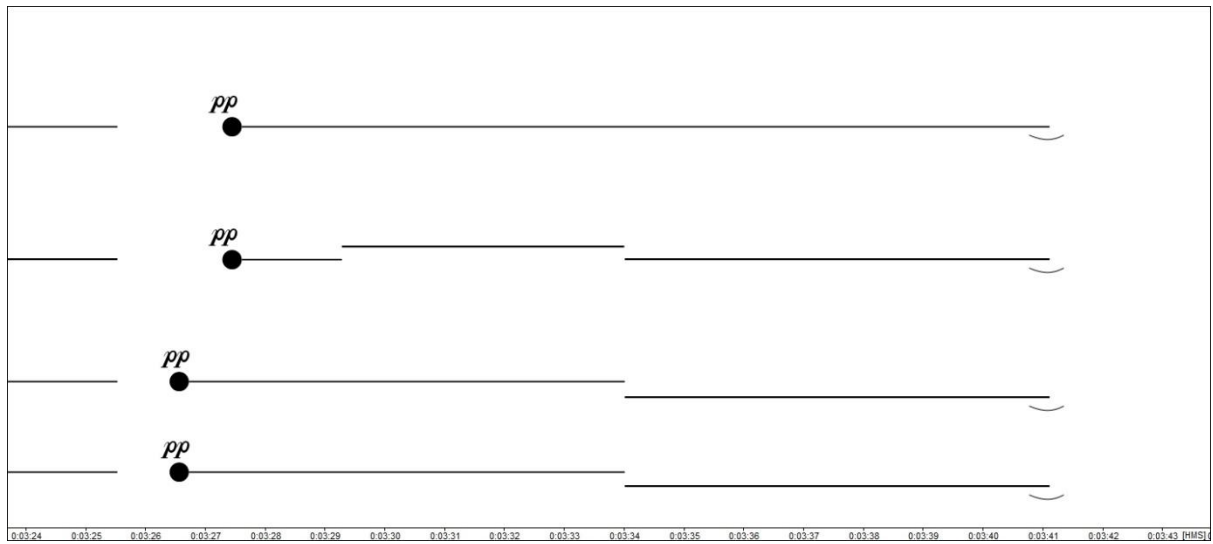
Annexure 3: The Conversion of Saul Aural Sonology spectromorphology (produced with Acousmographie)



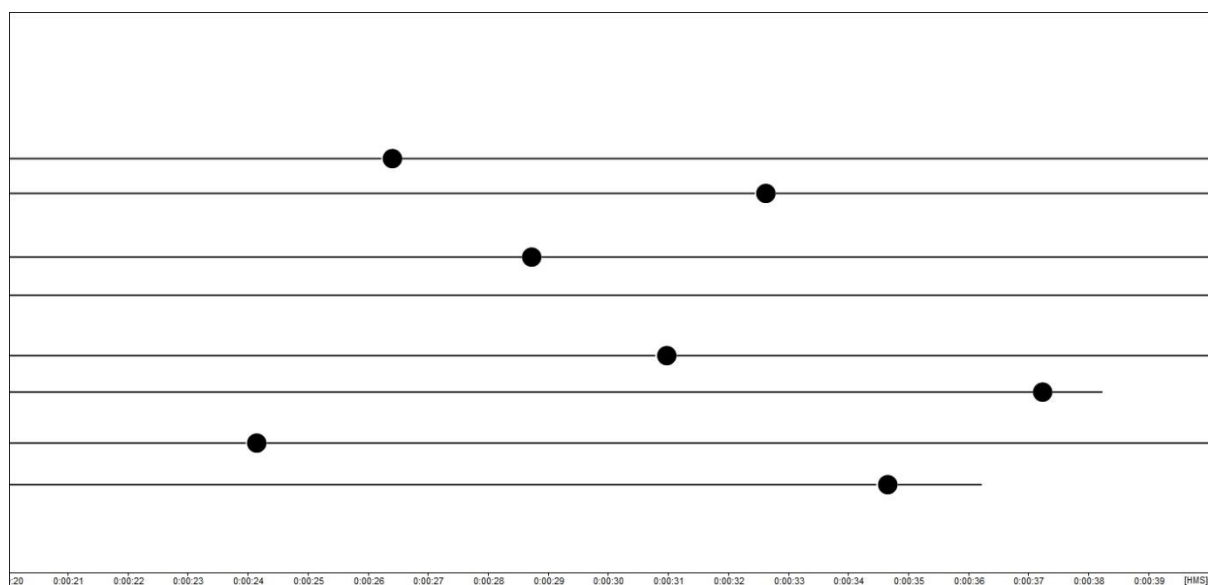
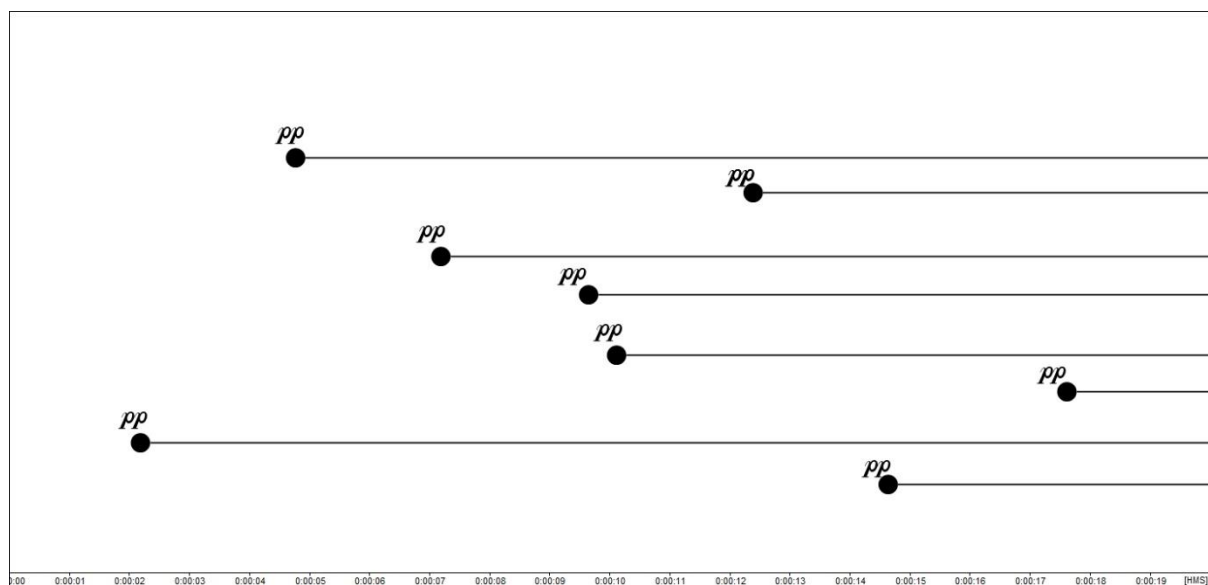


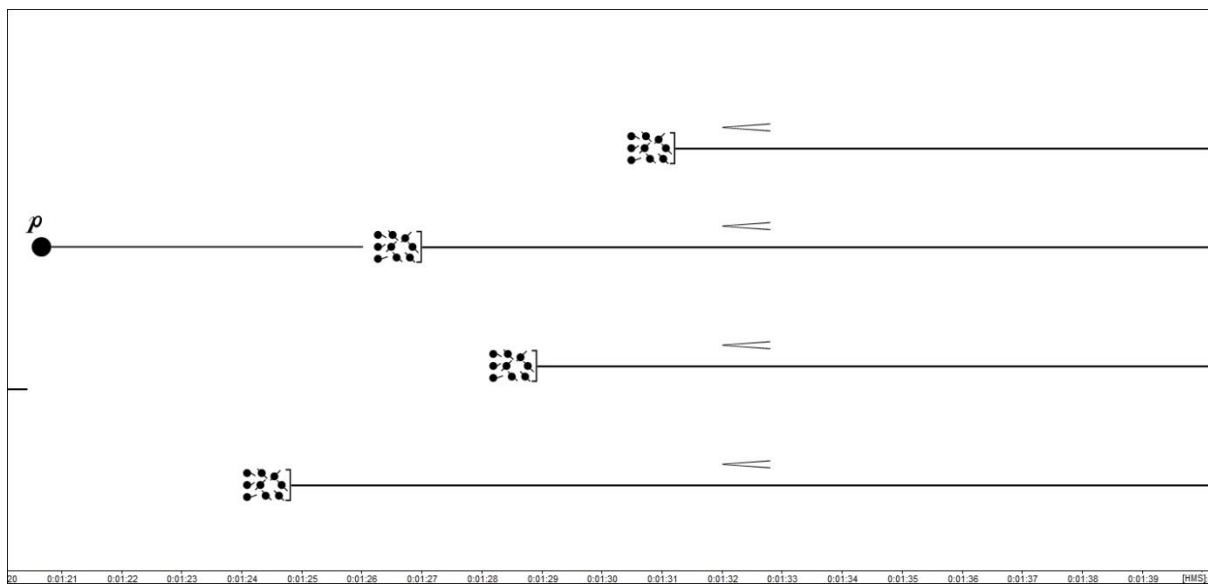
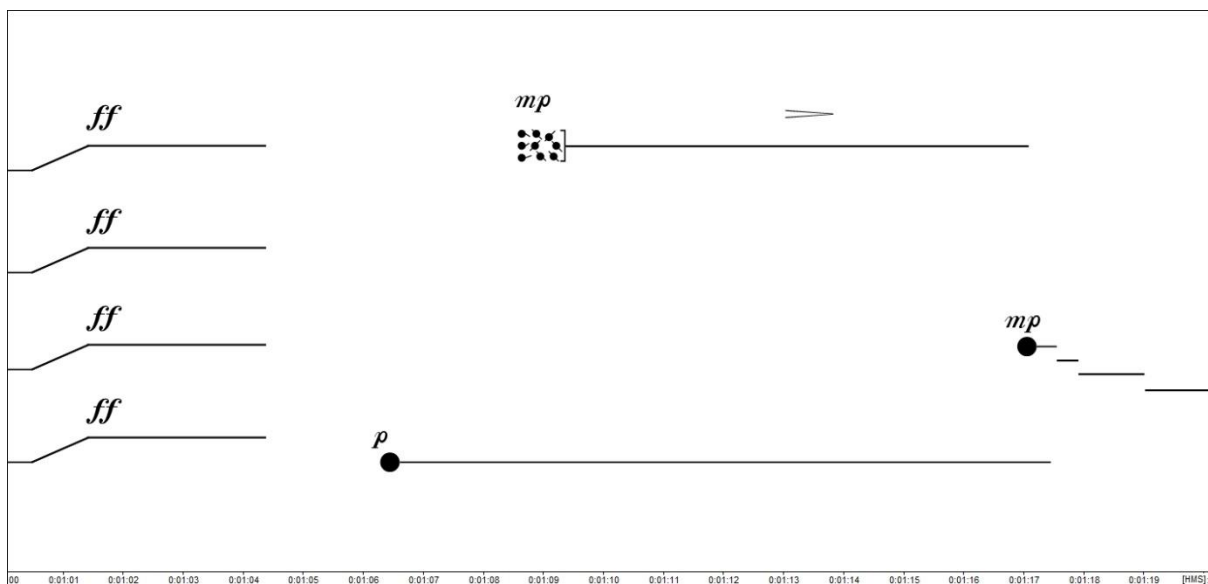


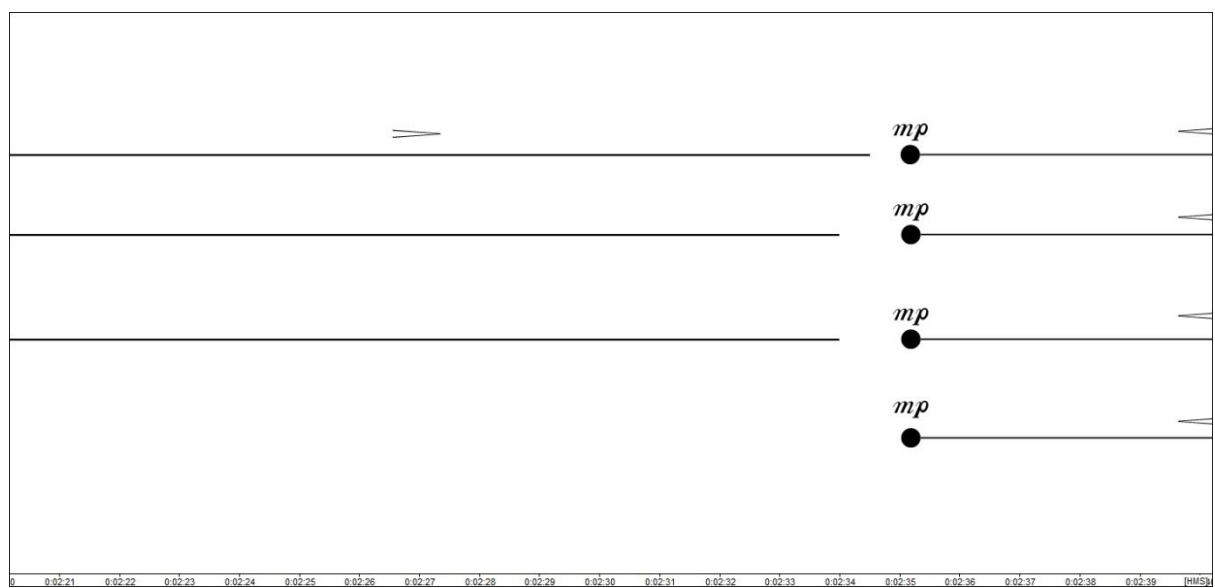
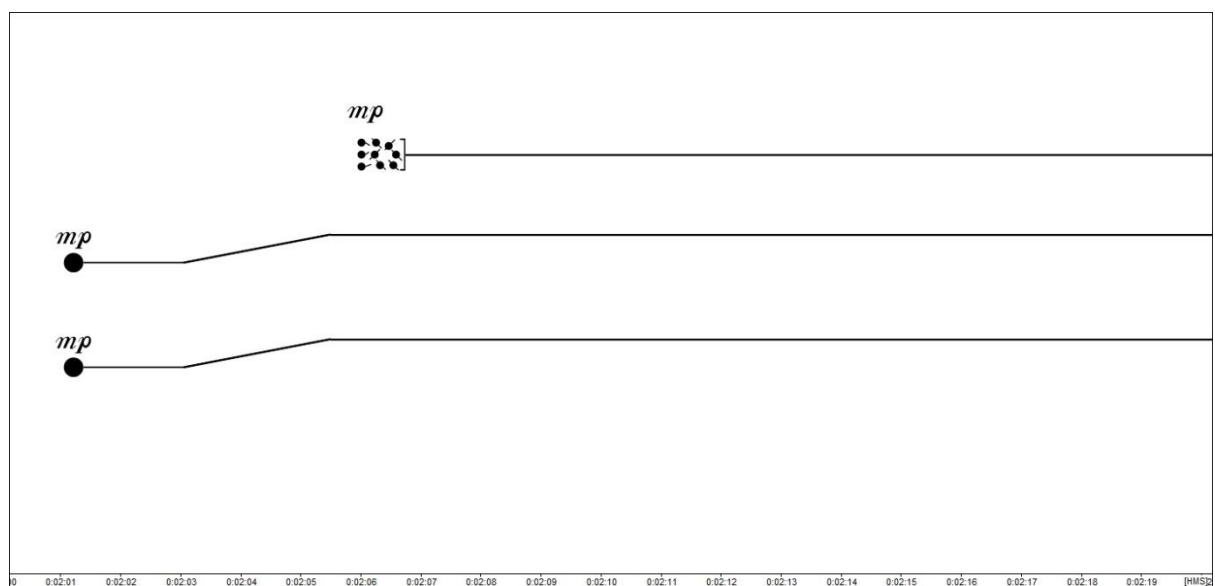
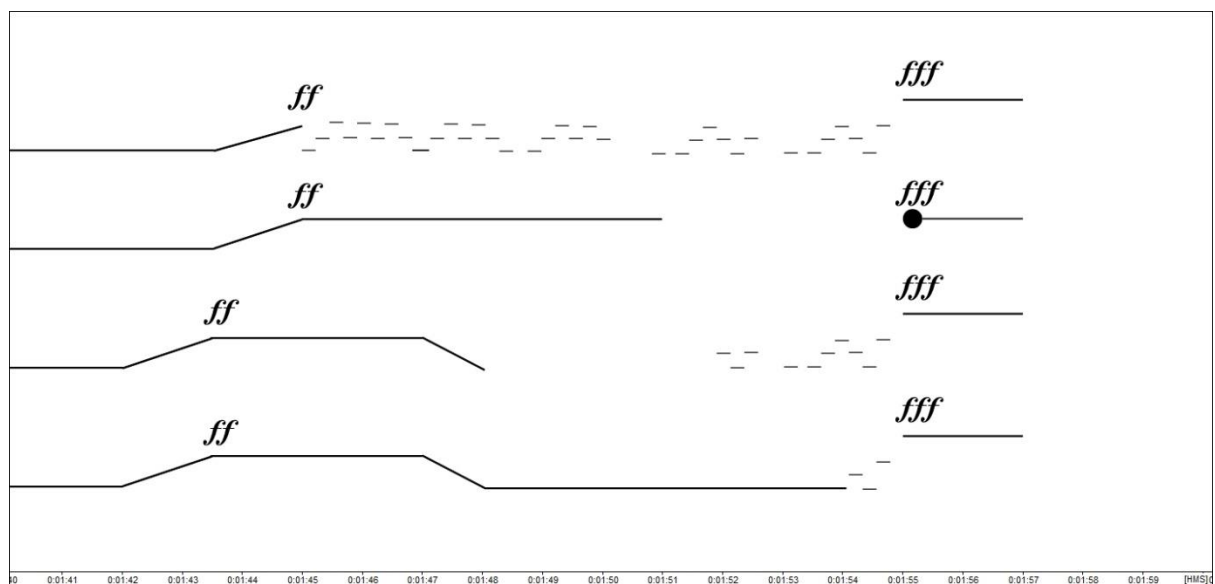


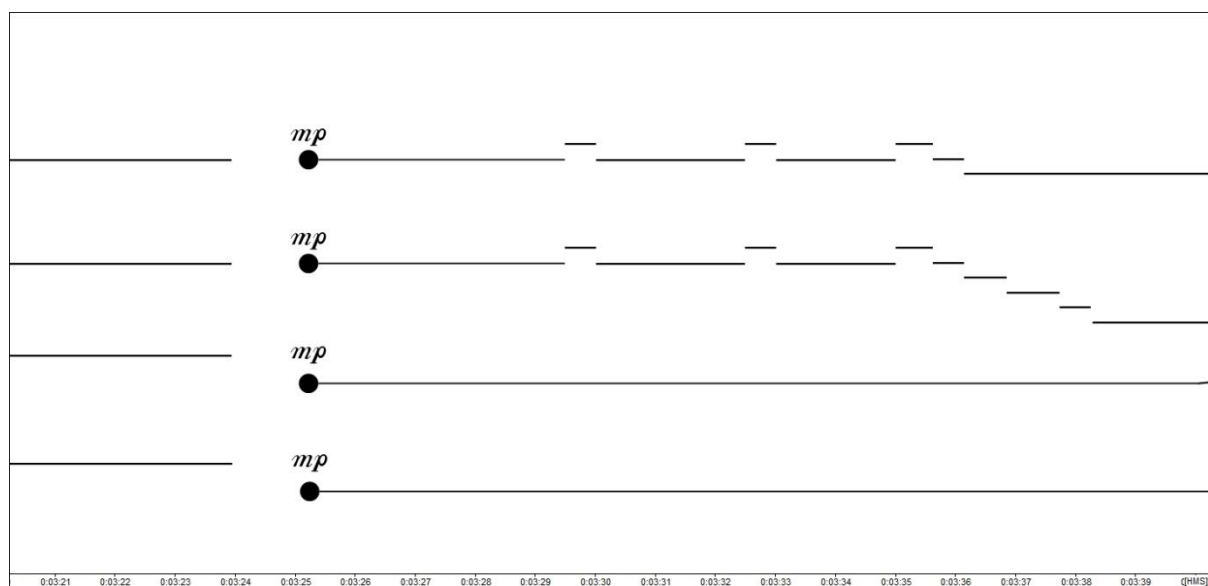
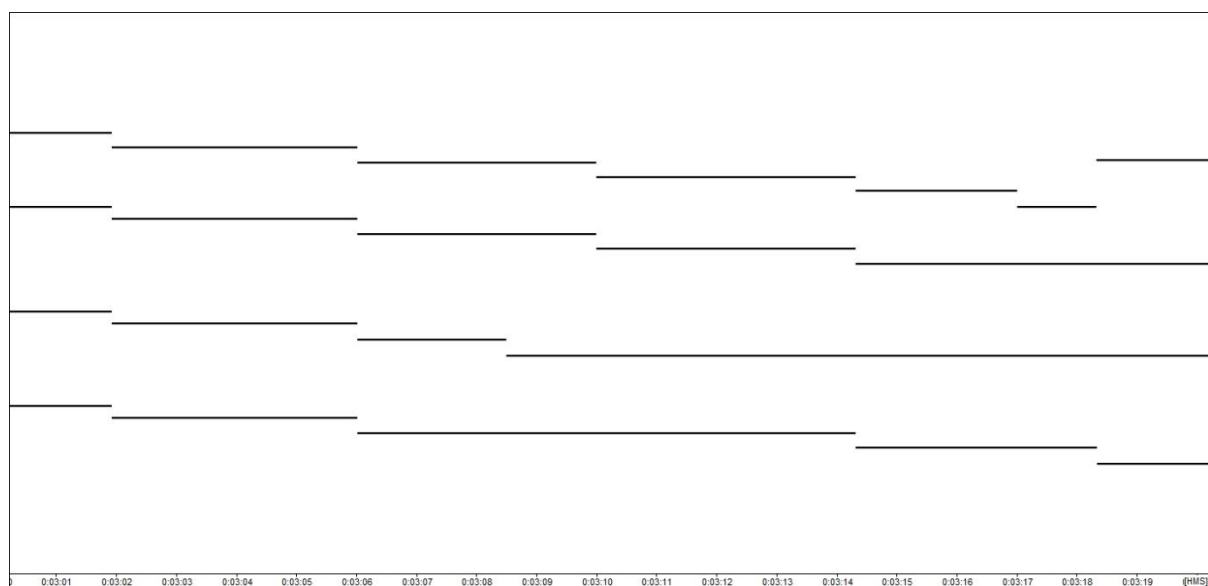
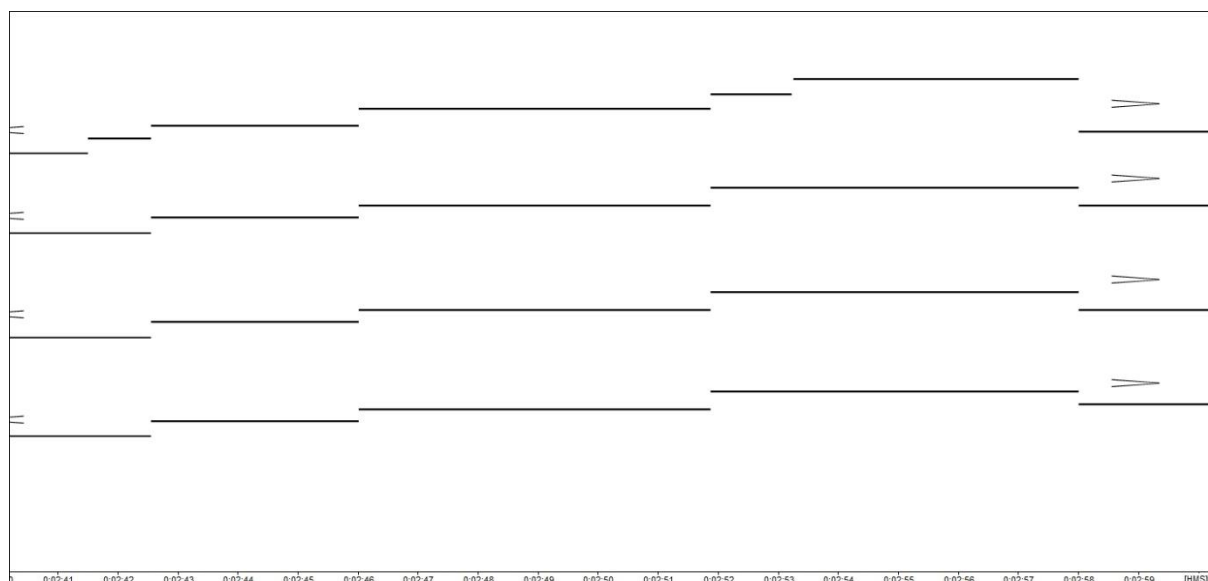


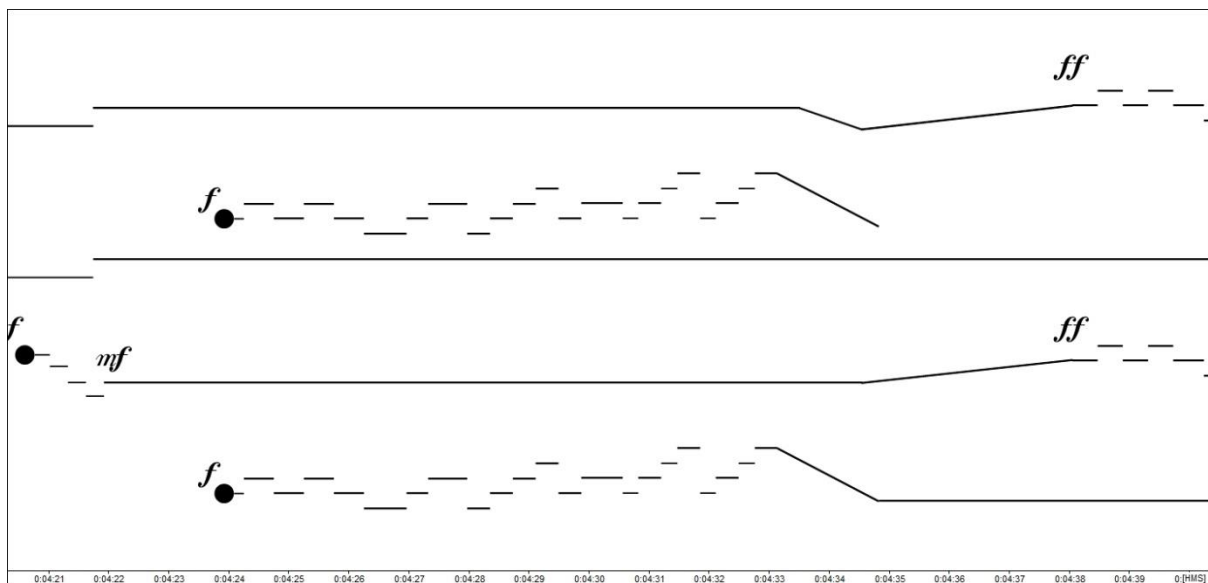
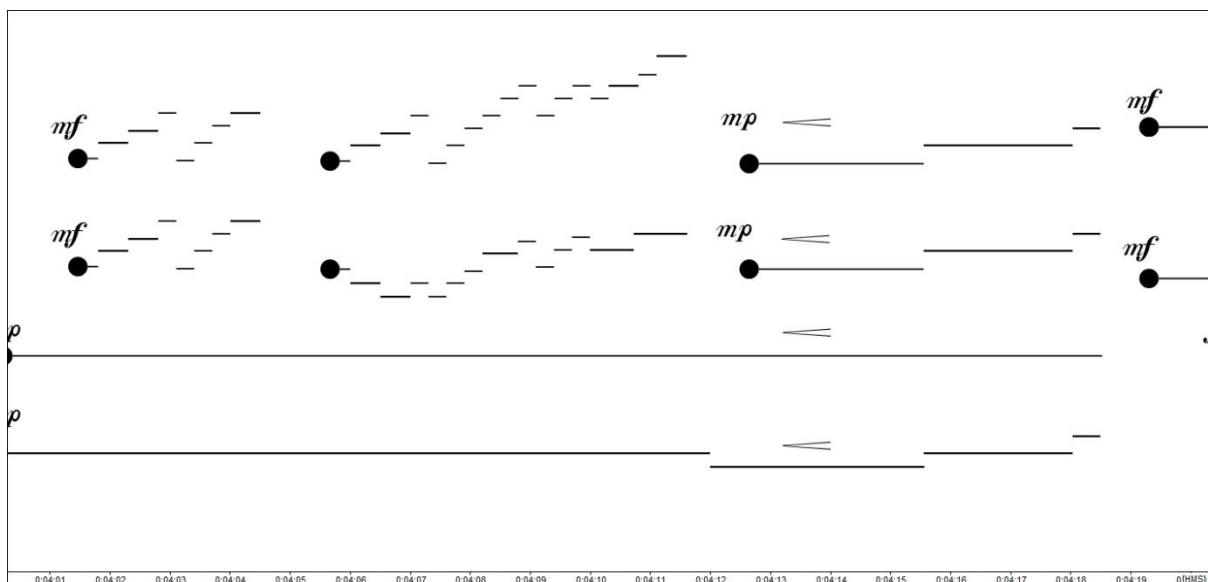
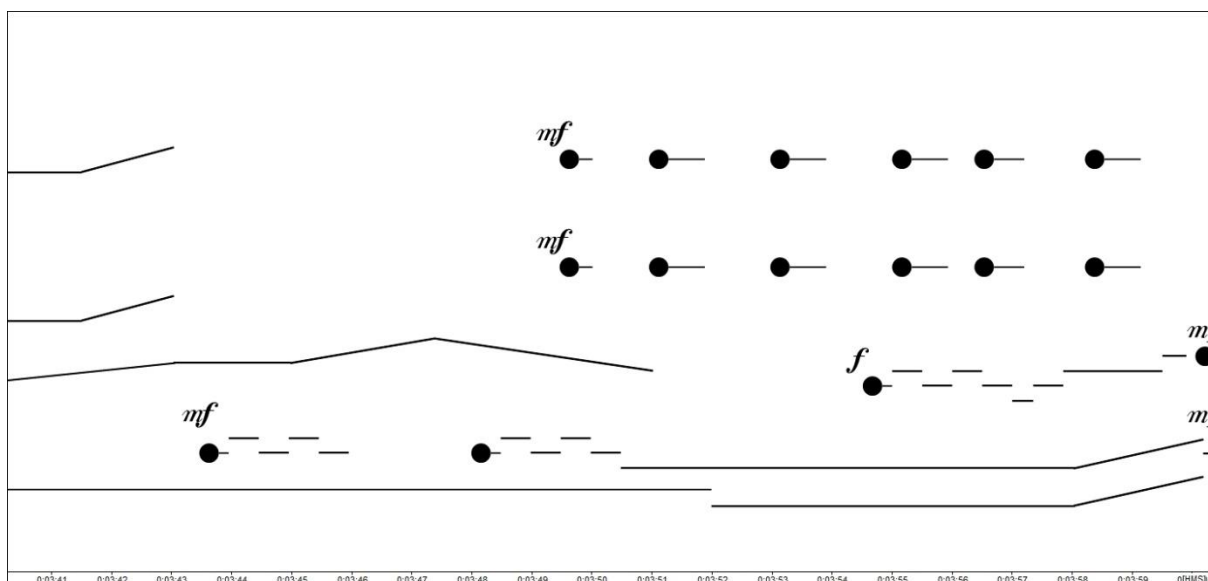
Annexure 4: *Ziles Ziḡa* Aural Sonology spectromorphology (produced with Acousmographie)

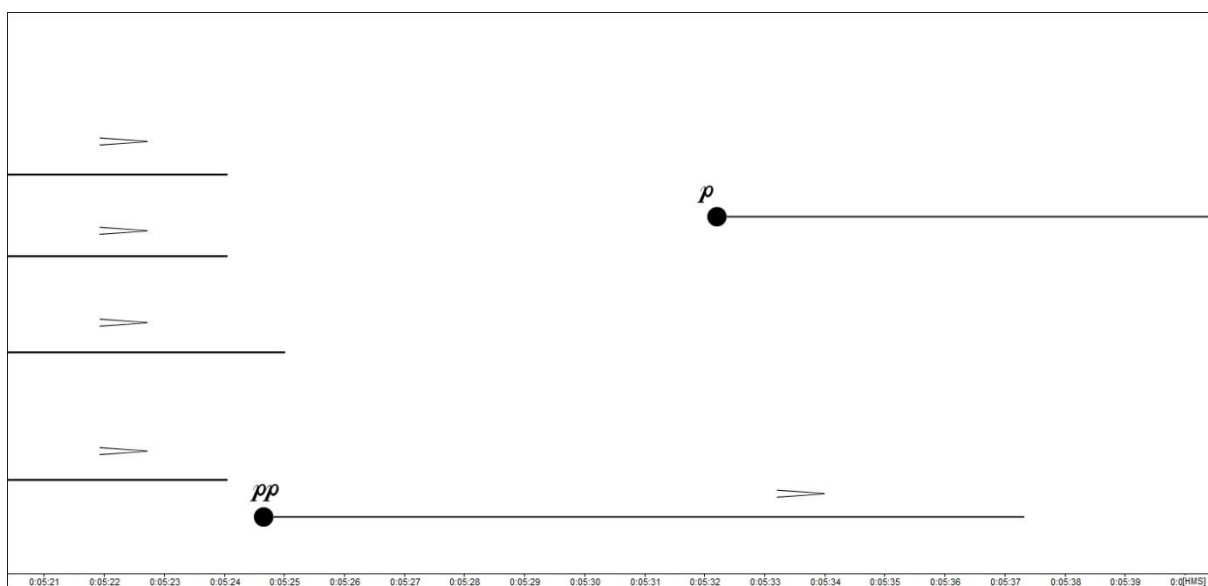
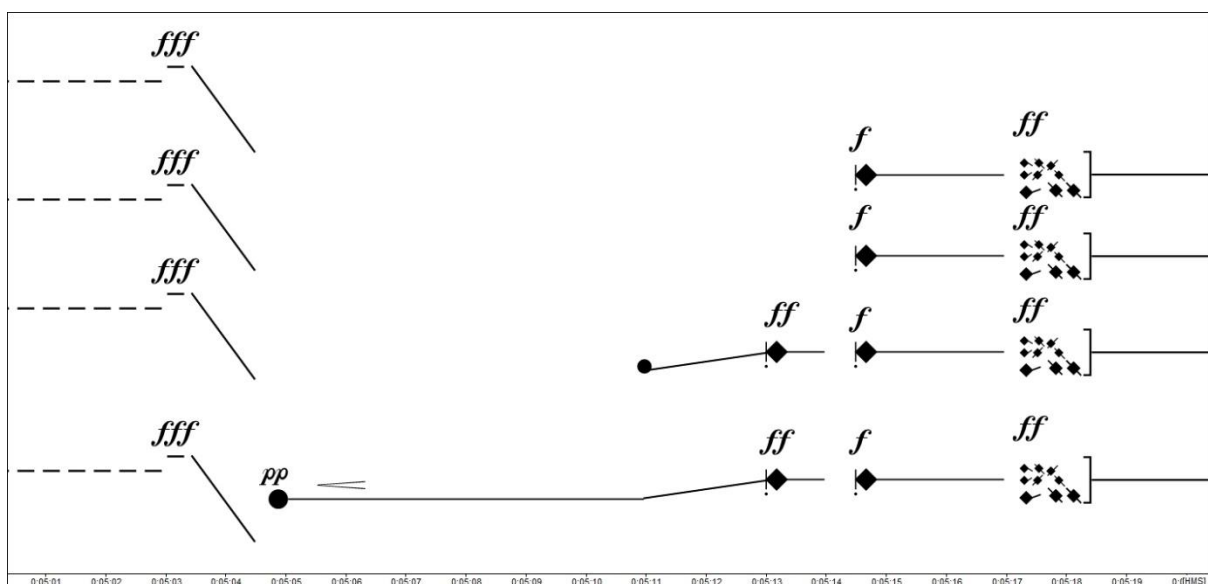
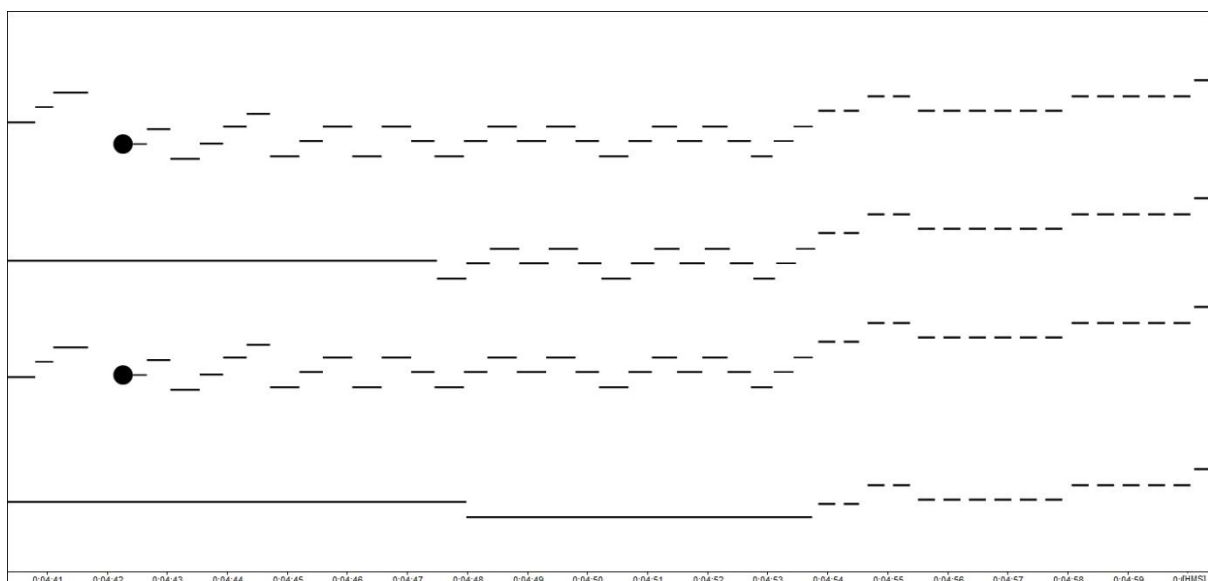


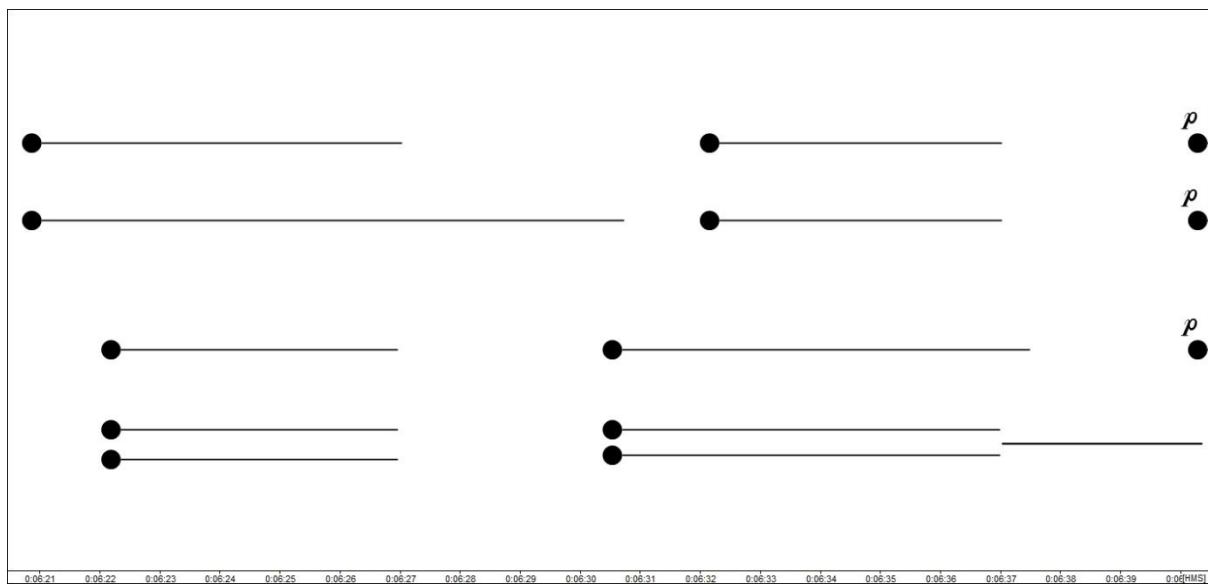
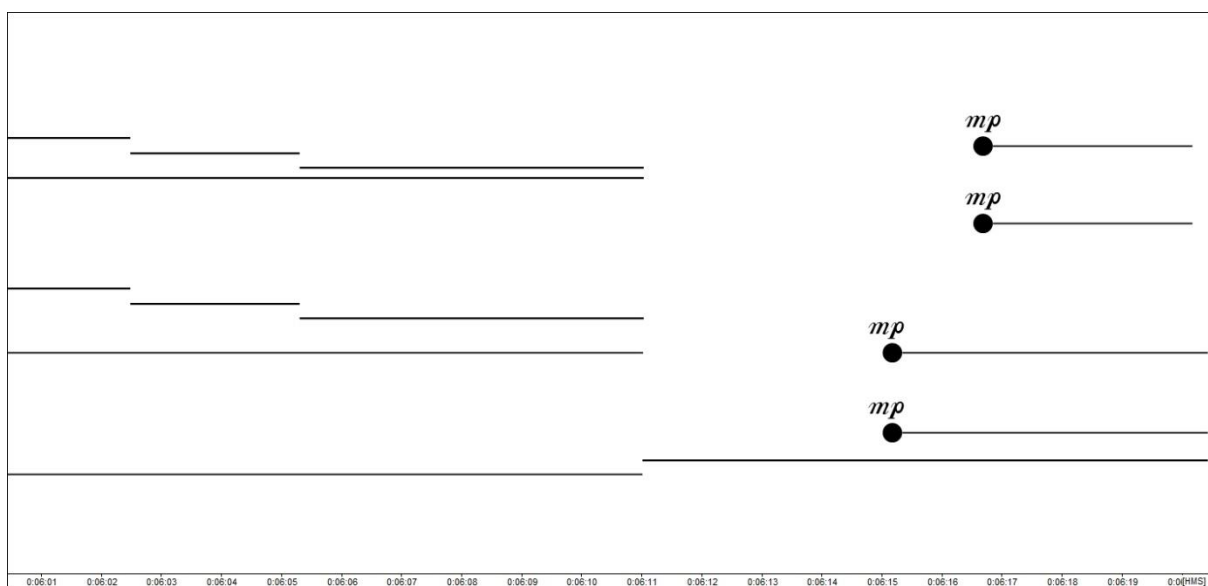
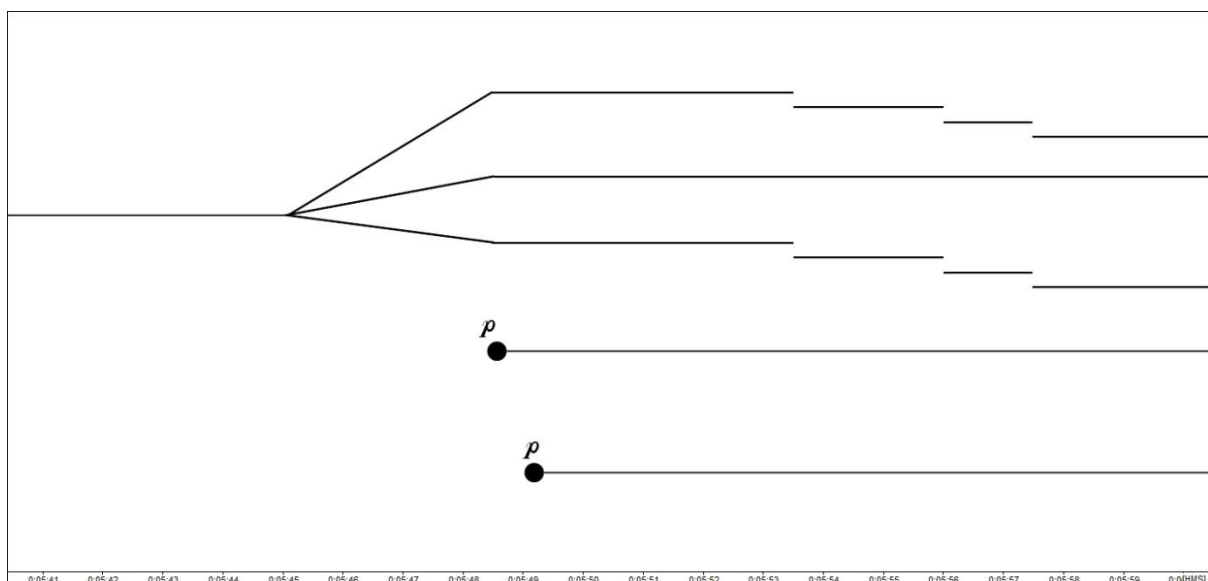


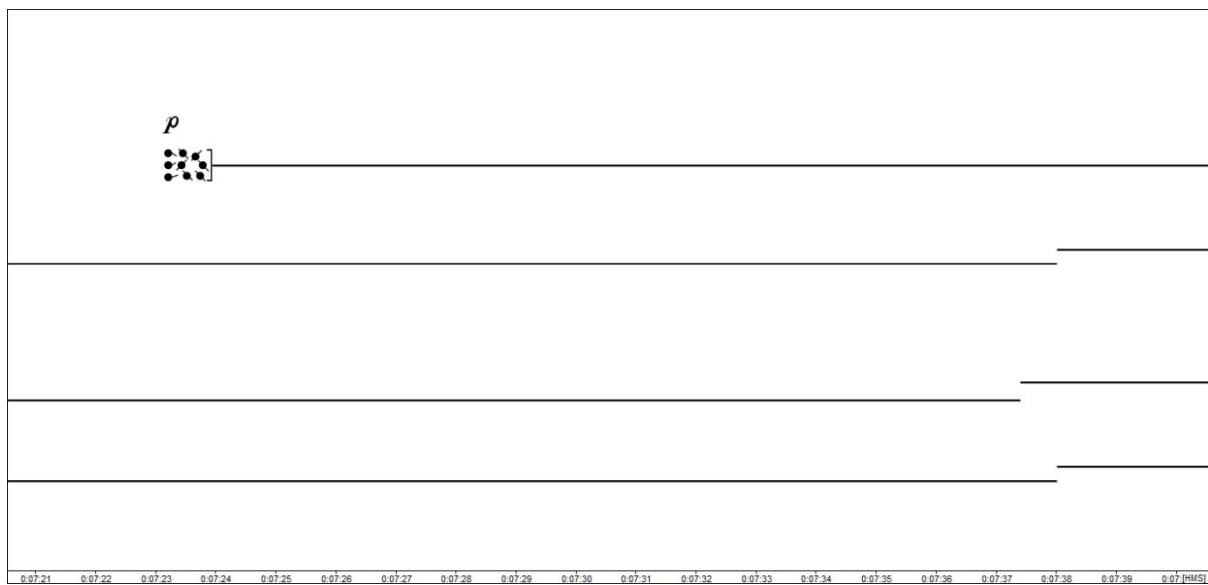
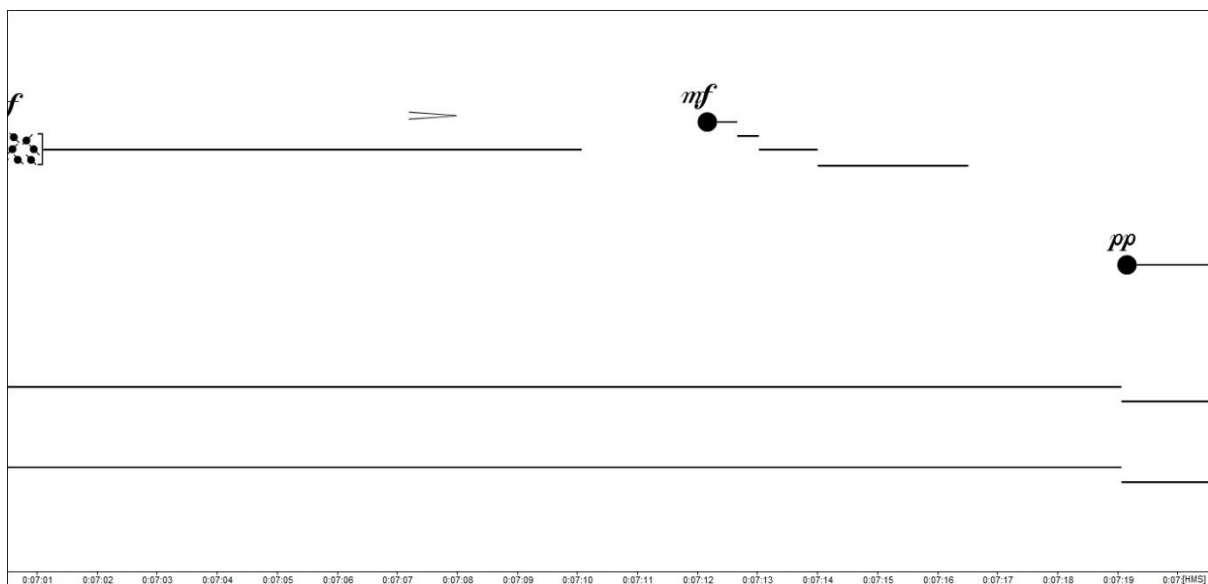
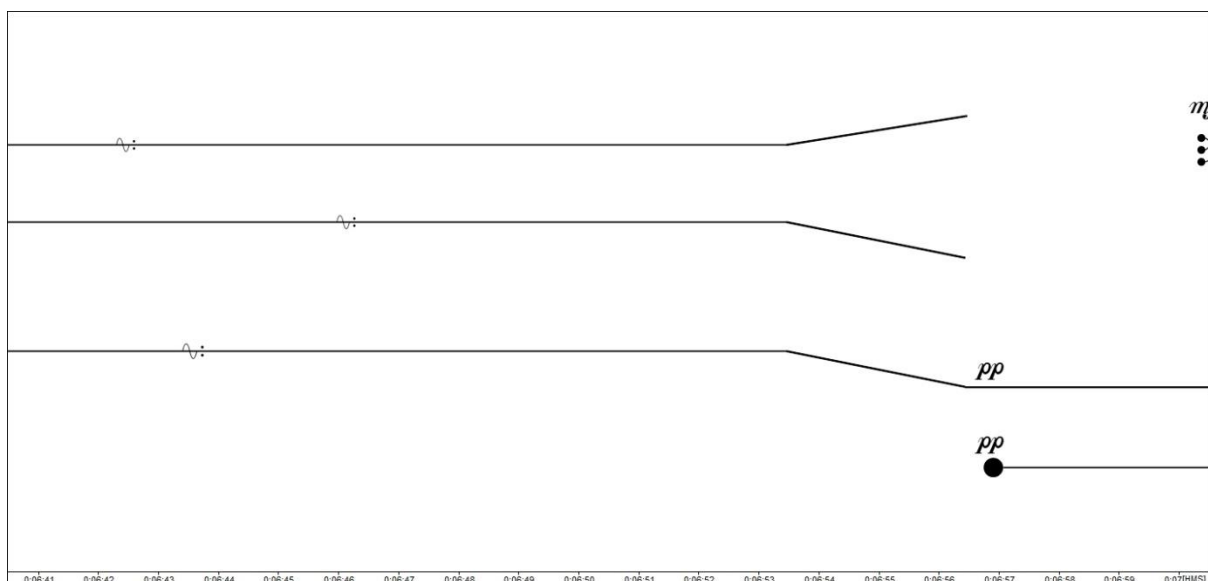


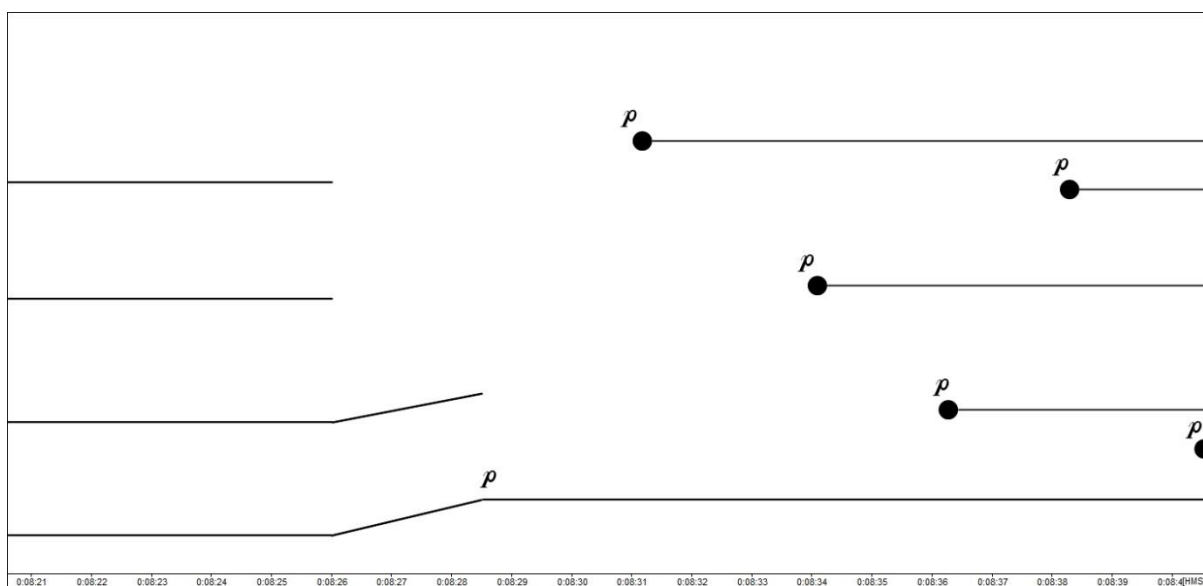
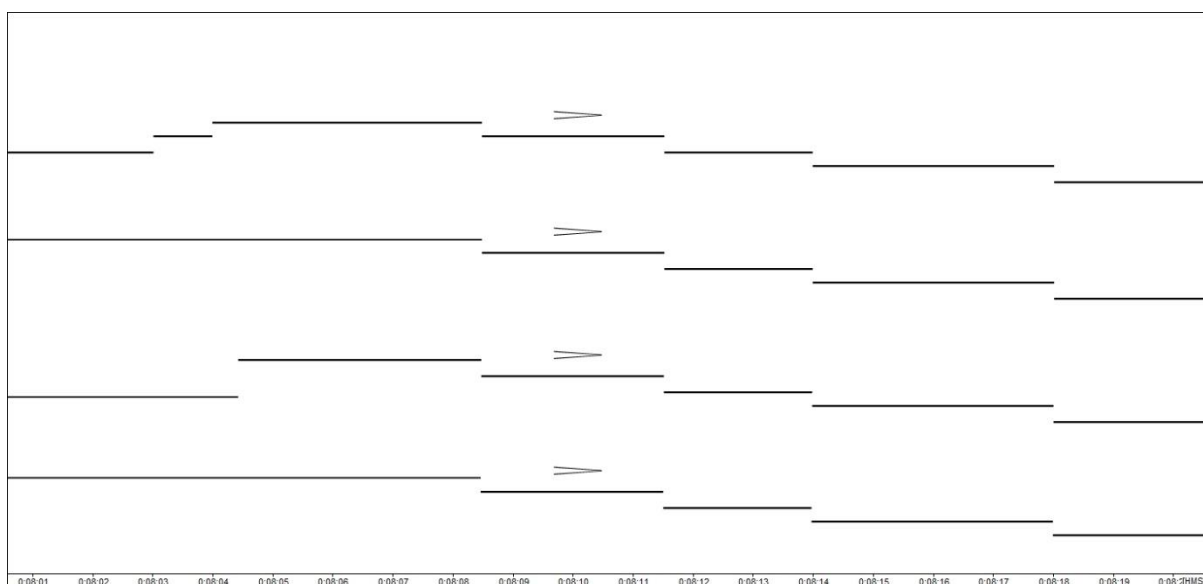
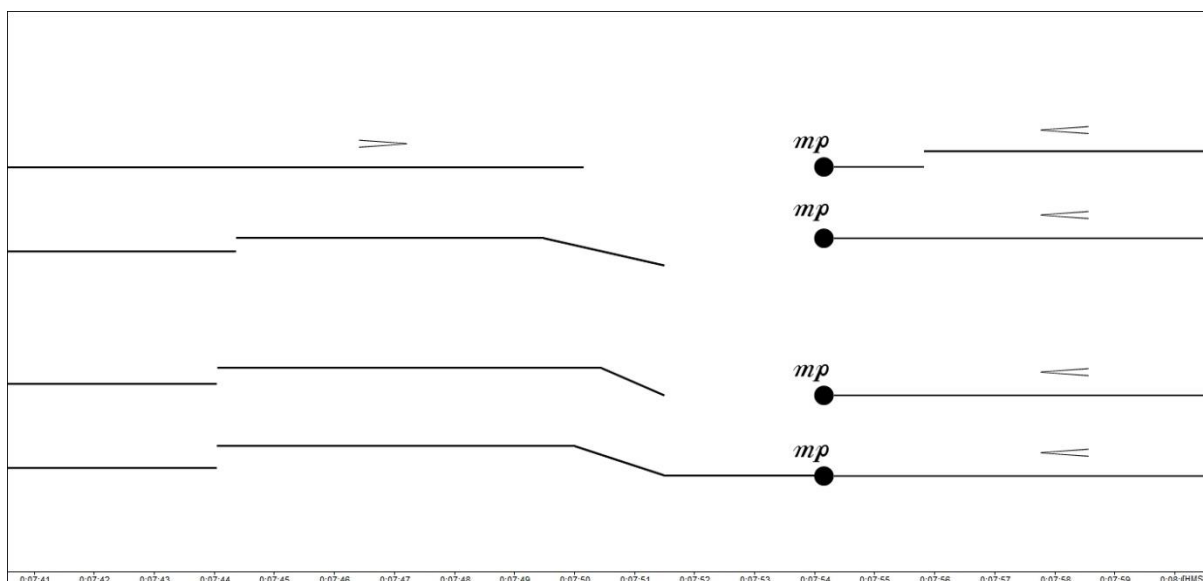


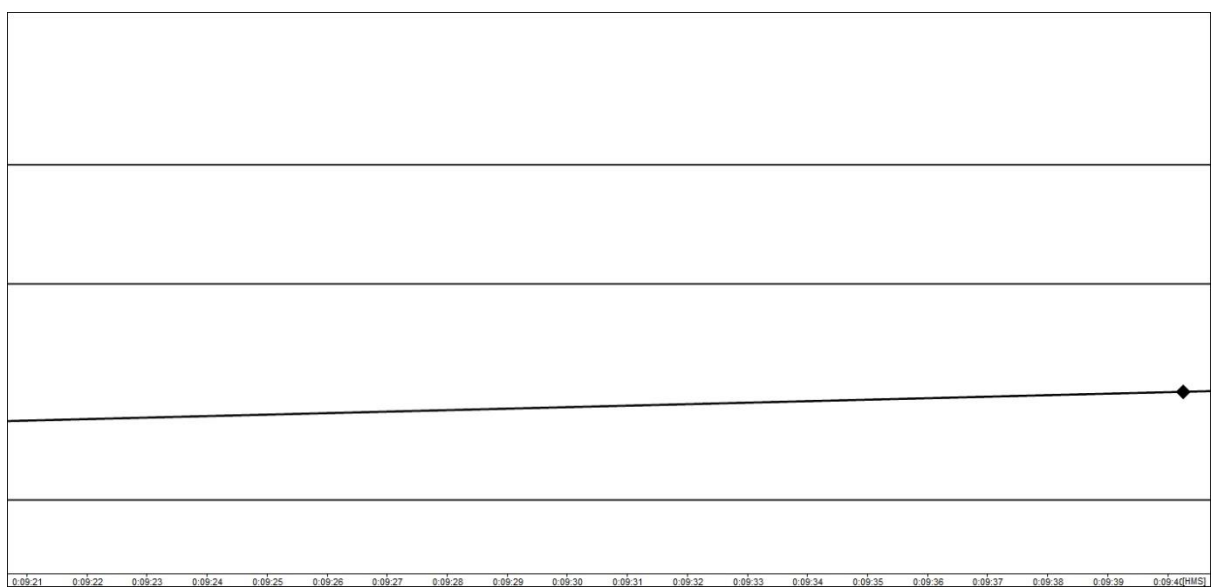
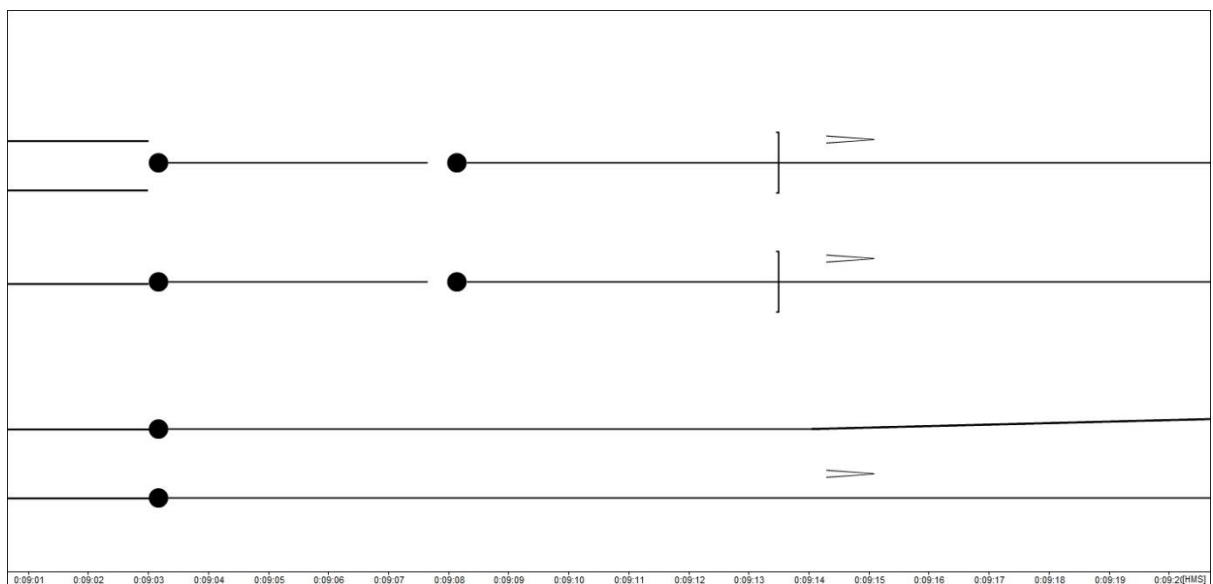
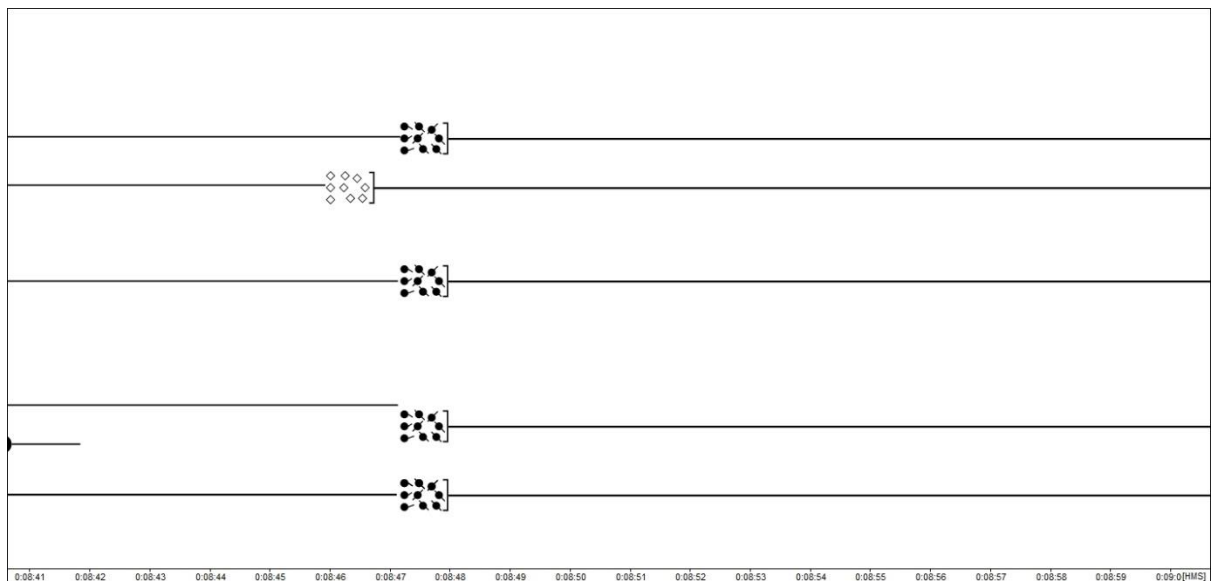


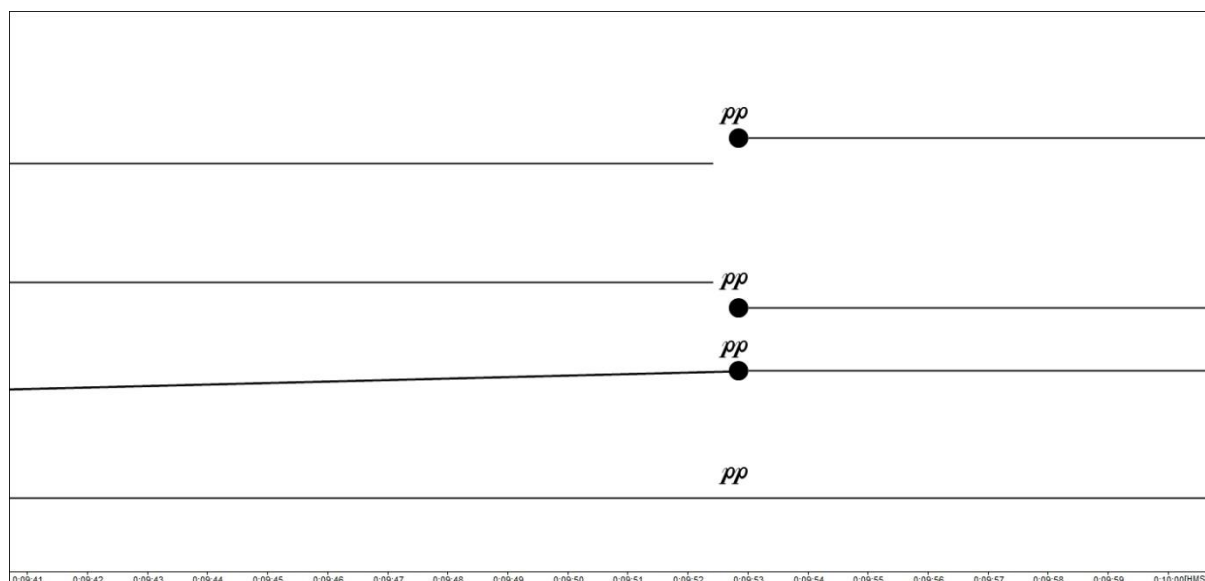












Annexure 5: *The Birth of Orc* score (Hofmeyr, 2007a)

III.2

Commissioned by André van der Merwe for the South African Youth Choir

THE BIRTH OF ORC

[Third version]

Adapted by the composer
from 'The Four Zoas' (Night V, lines 23-42)
by William Blake

Hendrik Hofmeyr

Cullante ♩ = c. 84-92

pp (sempre *pp*)

Soprani

The sweet sound of sil - ver voi - ces, the sweet sound of sil - ver

Contralti

The sweet sound of sil - ver voi - ces, the sweet sound of sil - ver

The sweet sound of sil - ver voi - ces, the sweet sound of sil - ver

pp

8

S.

voi - ces calm the wea - ry couch of En - i - thar-mon, the sweet

C.

voi - ces calm the wea - ry couch of En - i - thar-mon, the sweet

voi - ces calm the wea - ry couch of En - i - thar-mon, the sweet

voi - ces calm the wea - ry couch of En - i - thar-mon, the sweet

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15

(sempre pp)

S. sound of sil - ver voi - ces calm the wea - ry couch of

(sempre pp)

C. sound of sil - ver voi - ces calm the wea - ry couch of

(sempre pp)

T. *ff* But her earth - sha - king groans, her earth - sha -

gliss. (marcato!)

B. *ff* But her earth - sha - king groans, her earth - sha -

(sempre pp)

ff

21

perdendosi

Misterioso $\text{♩} = \text{c. } 63-69$

S. En - i - thar - mon: *perdendosi*

perdendosi

C. En - i - thar - mon: *perdendosi*

gliss. (marcato!)

pp *Whisper repeatedly at the lowest possible pitch:*

From the caves of deepest night ascending in clouds of mist...

T. king groans drown the liv - ing mu - sic.

gliss. (marcato!)

B. king groans drown the liv - ing mu - sic.

Il a metà (II. half)

pp legatissimo

From the caves of dee - pest

27 *Whisper repeatedly at the lowest possible pitch:*

pp From the caves of deepest night ascending in clouds of mist,...

pp legatissimo From the caves of deepest night a -

night a - scen-ding in clouds of mist, a - scen-ding, a - scen-ding in clouds of

32 *Whisper repeatedly at the lowest possible pitch:*

pp From the caves of deepest night ascending in clouds of mist,...

pp From the caves of deepest night ascending in clouds of mist,...

pp legatissimo From the caves of deepest night a -

pp legatissimo From the caves of deepest night a - scen-ding in clouds of

scen-ding in clouds of mist, a - scen-ding, a - scen ding in

mist, a - scen-ding in clouds of mist, a - scen ding in

36 *perdendosi pp*

S. *perdendosi pp* Win-ter spreads his wide black wings a - cross from pole to

C. *perdendosi pp* Win-ter spreads his wide black wings a - cross from pole to

T. *(sempre pp)* scen-ding in clouds of mist, Win-ter spreads his wide black wings a - cross from pole to

B. *pp* clouds of mist, Win-ter spreads his wide black wings a - cross from pole to

clouds of mist, Win-ter spreads his wide black wings a - cross from pole to

44 *Energico ♩ = c. 84-92*

S. *p* pole; The winds a - round on poin - ted rocks

C. *p* pole; The winds a - round on poin - ted rocks

T. *pp* pole; *Repeat freely up till b.52:* Fmmf...

B. *pp* pole; *Repeat freely up till b.53:* Shhhhh...

50

S. set-tle like bats in - nu - m'ra - ble, read-y to fly a - broad,

C. set-tle like bats in - nu - m'ra - ble, read-y to fly a -

T. //

B. //

56

S. ¹ *p* The winds a - round on poin - ted rocks

C. ¹ *p* broad, The winds a - round on poin - ted rocks

T. ¹ *p* The winds a - round on poin - ted rocks

B. ¹ *p* The winds a - round on poin - ted rocks

p repeat freely

2

S. ² set-tle like bats in - nu - m'ra - ble,

C. ² set-tle like bats in - nu - m'ra - ble,

T. ² set-tle like bats in - nu - m'ra - ble,

B. ² set-tle like bats in - nu - m'ra - ble,

p repeat freely

* Each singer to repeat the first phrase freely at a lively tempo at (or soon after) the initial entry [1] given by the conductor. At (or soon after) the next sign from the conductor [2], the singer should conclude the first phrase and proceed to the second, again repeating it freely. At [3] the singer should conclude the second phrase and proceed to the third, sustaining the final note into bar 57.

III.7

S. *3* *cresc.* *fp* *f* *rall.*
read - y to fly a - broad,

C. *3* *cresc.* *fp* *f*
read - y to fly a - broad.

T. *3* *cresc.* *fp* *f*
read - y to fly a - broad,

B. *3* *cresc.* *fp* *f*
read - y to fly a - broad.

repeat freely

58 *Danzante* ♩ = c. 160-168 *p*

C. *p*
Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

C. *p*
Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

B. *p*
Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

B. *p*
Grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

66 *mp*

C. *mp*
grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

C. *mp*
grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance, a dis -

B. *mp*
grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance, a dis -

B. *mp*
grim frost be - neath and ter - ri - ble snow be - gin a dis - mal dance,

73

S. The shrieks of En-i - thar-mon shake the

C. *dim.* *p* grim frost be - neath and ter - ri - ble snow be - gin a

T. *dim.* *p* mal dance, grim frost be - neath and ter - ri - ble snow be - gin a

B. *dim.* *p* mal dance, grim frost be - neath and ter - ri - ble snow be - gin a

ff

79

S. skies, the shrieks of En-i - thar-mon shake the skies, Her

C. *mp* dis - mal dance, grim frost be - neath and ter - ri - ble snow be -

T. *mp* dis - mal dance, grim frost be - neath and ter - ri - ble snow be -

B. *mp* dis - mal dance, grim frost be - neath and ter - ri - ble snow be -

mp

86 *gliss. (marcato!)*

S. groans the la - b'ring Earth; *mf* Till from her heart *fp cresc.*

C. gin a dis - mal dance, *mf* Till from her heart *fp cresc.*

T. groans the la - b'ring Earth; *mf* Till from her heart *fp cresc.*

B. gin a dis - mal dance, a dis - mal dance. *mf* Till from her heart *fp cresc.*

gin a dis - mal Till from her heart

92 *gliss. (marcato!)*

S. ren - ding his way, a ter - ri - ble child springs forth *ff* Soon as his bur - ning *mf*

C. ren - ding his way, a ter - ri - ble child springs forth *ff* Soon as his bur - ning *mf*

T. ren - ding his way, a ter - ri - ble child springs forth *ff* Soon as his bur - ning *mf*

B. ren - ding his way, a ter - ri - ble child springs forth *ff* Soon as his bur - ning *mf*

100 *fp cresc.* *gliss. (marcato!)* *fp* *f*

S. eyes o - pen on the A - byss, The hor - rid

C. eyes o - pen on the A - byss, The hor - rid

T. eyes o - pen on the A - byss, The hor - rid trum -

B. eyes o - pen on the A - byss, The hor - rid trum -

fp cresc. *gliss. (marcato!)* *fp* *f*

107

S. trum - pets of the deep, The hor - rid trum - pets

C. trum - pets of the deep, The hor - rid trum - pets

T. pets of the deep, the hor - rid trum - pets of the

B. pets of the deep, the hor - rid trum - pets of the

115

S. of the deep bel - low with bit - ter blasts, bel - low with

C. of the deep bel - low with bit - ter blasts, bel - low with

T. deep, bel - low with bit - ter blasts, bel - low with bit - ter

B. deep, bel - low with bit - ter blasts, bel - low with bit - ter

123 *fp cresc.* *accel.* III.11

S. bit-ter blasts; *fp cresc.* The De - mons wake and

C. bit-ter blasts; *fp cresc.* The De - mons wake and

T. blasts; *fp cresc.* The De - mons wake and

B. blasts; *fp cresc.* The De - mons wake and

fp *accel.*

131 *gliss. (marcato!)* *fp cresc.* *rall.* Furioso ♩ = c. 280-300

S. howl a - round the boy: *fp cresc.* *ff* 'Ore, thou art the

C. howl a - round the boy: *fp cresc.* *ff* 'Ore, thou art the

T. howl a - round the boy: *fp cresc.* *ff* 'Ore, thou art the

B. howl a - round the boy: *fp cresc.* *ff* 'Ore, thou art the

gliss. (marcato!) *fp cresc.* *rall.* *ff*

139

S. King of Rage and Death, 'Ore, thou art the King of Rage and Death,

C. King of Rage and Death, 'Ore, thou art the King of Rage and Death,

T. King of Rage and Death, 'Ore, thou art the King of Rage and Death,

B. King of Rage and Death, 'Ore, thou art the King of Rage and Death,

147

S. Orc, thou art the King, Orc, thou art the King, Orc,

C. Orc, thou art the King, Orc, thou art the King, Orc,

T. Orc, thou art the King, Orc, thou art the King, Orc, thou

B. Orc, thou art the King, Orc, thou art the King, Orc, thou

155

S. thou art the King of Rage and Death, the King of Rage,

C. thou art the King of Rage, Rage and Death, the King of Rage,

T. thou art the King of Rage and Death, the King of Rage,

B. art the King of Rage and Death, the King of Rage,

art the King of Rage, Rage and Death, the King of Rage,

162

S. of Rage and Death, of Rage and Death,

C. of Rage and Death, of Rage and Death,

T. of Rage and Death, of Rage and Death,

B. of Rage and Death, of Rage and Death,

Darling, 23/6/2007. Durata: c.4'10".

Annexure 6: *I am the voice of the wind* score (Jackson, 2011)

Commissioned by Elizabeth and Chris Atkinson in memory of their daughter, Geraldine

I am the voice of the wind

Geraldine Atkinson GABRIEL JACKSON

SOPRANO

ALTO

TENOR

BASS

S.

A.

T.

B.

Steady ♩ = c. 60

p *mp* *p* *mp*

I am the voice of the wind

* Enter one by one and repeat *ad lib.* (quite rapidly and delicately), independently of each other and the conductor

Duration: 5'

First performed by the Vasari Singers, directed by Jeremy Backhouse, at St. Peter's, Eaton Square, London, on 7 April 2011

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S. *mf* *p*

A. *mf* *p*

T. *p* on your cheek, *p* I am the

B. *p*

S. *mp* *p*

A. *mp* *p*

T. *mp* *p*

B. *mp* *p* warmth of fire be-tween

S. *mp* *p* (-Ah) I am the smell of spring, I am the

A. *mp* *p* (-Ah) I am the smell of spring, I am the

T. *mp* *p* (-Ah) I am the smell of spring, I am the

B. *mp* *p* fin-gers,

* At the conductor's signal, finish the bar you are singing and hold the last note into the next bar

20

mp *p*

S. smell of spring, the smell of spring, the smell of spring, the smell of

mp *p*

A. smell of spring, the smell of spring, the smell of spring, the smell of

mp *p*

T. smell of spring, the smell of spring, the smell of spring, the smell of

B.

24

mp *p*

S. spring, of spring in the air, Ah

mp *p*

A. spring, of spring in the air, Ah Ah

mp *p*

T. spring, of spring in the air, Ah Ah

mf *p* *gliss.*

B. I am the stars,

28 *mf* *f* *f* *f*

SOLO SOP. I am the stars, the stars, the stars,

S.

A.

SOLO TEN. *mf* *f* *f* *f*

I am the stars, the stars, the stars,

T.

B.

32 *f* *mp*

SOLO SOP. I am the stars, to lead you home.

S. *sfp* *mf > p*

stars, stars,

A. *sfp* *mf > p*

stars, stars,

SOLO TEN. *f* *mp*

I am the stars, to lead you home.

T. *sfp* *mf > p*

stars, stars,

B. *sfp* *mf > p*

stars, stars,

* Wherever you are in the bar, break off immediately at the crotchet rest

36

S. *mp* *p*
to lead you home

A. *mp* *p*
to lead you home, to lead you home, to lead you home, to

T. *mp* *p*
to lead you home, to lead you home, to lead you home, to

B. *mp* *p*
to lead you home, to lead you home, to lead you home, to

40

S. *mp*
I am the

A. *mp* *p*
lead you home, to lead you home, I am the

T. *mp* *p*
lead you home, to lead you home, I am the

B. *mp* *p*
lead you home, to lead you home, I am the

45 *mf* *mp*

S. e - choes in the caves of lone - li - ness,

A. e - choes in the caves,

T. e - choes in the caves, I am the e - choes,

B. e - choes in the caves, I am the e - choes,

49 *mp* *mf* *mp*

S. I am the e - choes in the caves of lone - li - ness,

A.

T. I am the e - choes, I am the e - choes, I am the e - choes, I am the e - choes,

B. I am the e - choes, I am the e - choes, I am the e - choes, I am the e - choes,

53 *p*

S. Ah

A. Ah

T. *mf* *p* *gliss.* *mp*

B. *mf* *p* *gliss.* *mp*

I am the e - choes, e - choes, I am the rain, I am the

I am the e - choes, e - choes, I am the rain, I am the

S. _____

A. _____

T. *mf* rain to cool your skin, *mp* the rain to cool your skin, *mf* the rain

B. *mf* rain to cool your skin, *mp* rain to cool your skin, *mf* rain

S. _____ *pp* I may be

A. _____ *pp* I may be

T. *p* to cool your skin, *pp* I may be

B. *p* to cool your skin, *pp* I may be

(-Ah) _____

(-Ah) _____

(-Ah) _____

(-Ah) _____

* At the conductor's signal, finish the bar you are singing and hold the last note into the next bar

65

S. *p* *mp*
gone from this life my friend, I may be gone from this life my

A. *p* *mp*
gone from this life my friend, I may be gone from this life my

T. *p* *mp*
gone from this life my friend, I may be gone from this life my

B. *p* *mp*
gone from this life my friend, I may be gone from this life my

71

S. *p* *f* *mp*
friend, But re - mem - ber I am not yet dead, re -

A. *p* *f* *mp*
friend, But re - mem - ber I am not yet dead, re -

T. *p* *f* *mp*
friend, But re - mem - ber I am not yet dead, re -

B. *p* *f* *mp*
friend, But re - mem - ber I am not yet dead, re -

76

S. *mf* *mp* *poco rit.*
-mem-ber I am not yet dead, re - mem - ber I am not yet

A. *mf* *mp*
-mem-ber I am not yet dead, re - mem - ber I am not yet

T. *mf* *mp*
-mem-ber I am not yet dead, re - mem - ber I am not yet

B. *mf* *mp*
-mem-ber I am not yet dead, re - mem - ber I am not yet

82 **A tempo**

S. *p* dead. Ah

A. *p* dead. Ah

T. *p* dead. *mp* *p* *mp* *p* *mp* *p* re - mem - ber, re - mem - ber, re - mem - ber, re -

B. *p* dead. *mp* *p* *mp* *p* *mp* *p* re - mem - ber, re - mem - ber, re - mem - ber, re -

S. *pp* (-Ah)

A. *pp* (-Ah)

T. *mp* *p* -mem - ber, re - mem - ber...

B. *mp* *p* -mem - ber, re - mem - ber...

* At the conductor's signal, finish the bar you are singing and hold the last note into the next bar

Brockley, November-December 2010

Commissioned by the Lake Highland Chorale,
Lisa Cunningham, Director

The Conversion of Saul

Z. Randall Stroope

♩ = ca. 100

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

Piano for rehearsal only

mf molto agitato

sfz cresc. sfz f

molto agitato f

molto agitato f

sfz cresc. sfz f

sfz cresc. sfz f

Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae -

Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae - di - te, vex - a - te, li - ga - te vin - cu - lis! Cae -

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AMP - 0530

5

S I

S II

A I

A II

T I

di-te, vex-a-te, li-ga-te vin-cu-lis! Saul! Cae-di-te, cae-di-te! Li-ga-te!

T II

di-te, vex-a-te, li-ga-te vin-cu-lis! Cae-di-te! Cae-di-te, cae-di-te! Vex-

B I

di-te, vex-a-te, li-ga-te vin-cu-lis! Cae-di-te! Cae-di-te, cae-di-te! Vex-

B II

di-te, vex-a-te, li-ga-te vin-cu-lis! Saul! Cae-di-te, vex-a-te, li-ga-te!

Piano

* Well-supported "shout"; though the noteheads are not meant to indicate an exact pitch, the vocal parlando sounds should be shouted on middle and upper ranges (not too low).

9 *f* molto agitato

S I Vin - cu - lis! Con - dem -

9 *f* molto agitato

S II Vin - cu - lis! Li - ga - te vin - cu - lis

9 *f* molto agitato

A I Li - ga - te vin - cu - lis - li -

9 *f* molto agitato

A II Con - dem -

9 *ff* *f*

T I Saul! Vex - a - te, vex - a - te, vex - a - te, Saul! Saul! Con - dem -

9 *f*

T II a - te! Vex - a - te, vex - a - te, vex - a - te, vin - cu - lis! Li - ga - te vin - cu - lis

9 *f*

B I a - te! Vex - a - te, li - ga - te! Li - ga - te vin - cu - lis! Con - dem -

9 *ff* *f*

B II Saul! Vex - a - te, li - ga - te, li - ga - te, Saul! Saul! Li - ga - te vin - cu - lis, li -

9

na - te! Con - dem - na - te ve - xa - te, li - ga - te! Con - dem!

li - ga - te vin - cu - lis Con - dem - na - te ve - xa - te, li - ga - te! Li - ga - te vin - cu - lis

ga - te vin - cu - lis, cae - di - te, con - dem - na - te ve - xa - te, li - ga - te! Li - ga - te vin - cu - lis li -

na - te! Con - dem! ve - xa - te, li - ga - te! Con - dem!

na - te! Con - dem - na - te ve - xa - te, li - ga - te! Con - dem!

li - ga - te vin - cu - lis con - dem - na - te ve - xa - te, li - ga - te! Li - ga - te vin - cu - lis

na - te! Con - dem - na - te ve xa - te, li - ga - te! Con - dem!

ga - te vin - cu - lis, cae - di - te, con - dem - na - te ve - xa - te li - ga - te, li - ga - te vin - cu - lis li -

S I
 Con - dem - na - te! Con - dem - na - te ve - xa - te, li - ga - te!
 S II
 Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis Con - dem - na - te ve - xa - te, li - ga - te!
 A I
 ga - te vin - cu - lis, li - ga - te vin - cu - lis cae - di - te, con - dem - na - te ve - xa - te, li - ga - te, con -
 A II
 Con - dem - na - te! Con - dem! ve - xa - te, li - ga - te, con -
 T I
 Con - dem - na - te! Con - dem - na - te ve - xa - te, li - ga - te!
 T II
 Li - ga - te vin - cu - lis, li - ga - te vin - cu - lis con - dem - na - te ve - xa - te, li - ga - te!
 B I
 Con - dem - na - te! Con - dem - na - te ve - xa - te, li - ga - te!
 B II
 ga - te vin - cu - lis, li - ga - te vin - cu - lis, cae - di - te, con - dem - na - te ve - xa - te li - ga - te, con -
 P
 17

* Director's note - maintain "agitato" on the slurred eighth notes: (). Think a "hammered" style

25 *(ff)*
S I Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25 *(ff)*
S II Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25 *(ff)*
A I Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25 *(ff)*
A II Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25 *(ff)*
T I Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25 *(ff)*
T II Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25 *(ff)* *mf*
B I Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp) Li -

25 *(ff)*
B II Con - dem - na - te, Cae - di - te! Cae - di - te! (stomp)

25
Piano

29 *mp* *mf* *f* *f*

S I *glissando* Saul! Saul! Saul!

S II *glissando* Saul! Saul! Saul!

A I *glissando* Saul! Saul! Saul!

A II *glissando* Saul! Saul! Saul!

T I *f* Cae - di - te! (stomp) Cae - di - te! Cae - di - te!

T II *f* Cae - di - te! (stomp) Cae - di - te! Cae - di - te!

B I *cresc.* *f* ga - te vin - cu - lis, li - ga - te vin - cu - lis, cae - di - te! - - di - te cae - di - te!

B II *mf* *f* Saul! Saul!

29 *p* *p* *p* *p*

33 *ff* *Glissando b*

S I Saul! Cae - di - te, cae - di - te, li - ga - te Saul! Vex - a - te

S II Saul! Cae - di - te, cae - di - te, li - ga - te Saul! Vex - a - te

A I Saul! Saul! Saul! Saul!

A II Saul! Cae - di - te, cae - di - te, li - ga - te Saul! Vex - a - te

33 *ff*

T I Li - ga - te vin - cu - lis! Vex - a - te!

T II Li - ga - te vin - cu - lis! Vex - a - te!

B I Li - ga - te vin - cu - lis! Vex - a - te!

B II Li - ga - te vin - cu - lis! Vex - a - te!

33

37
S I vex - a - te, vex - a - te Saul! Saul cae - di - te, vex - a - te, li - ga - te vin - cu - lis!

37
S II vex - a - te, vex - a - te Saul! Saul cae - di - te, vex - a - te, li - ga - te vin - cu - lis!

37
A I — Saul! Saul cae - di - te, vex - a - te, li - ga - te vin - cu - lis!

37
A II vex - a - te, vex - a - te Saul! Saul!

37
T I * Li - ga - te, - ga - te vin - cu - lis!

37
T II * Li - ga - te, - ga - te vin - cu - lis!

37
B I * Li - ga - te, - ga - te vin - cu - lis!

37
B II * Li - ga - te, - ga - te vin - cu - lis!

37
Piano

* The "drama" of the repeated Latin Text supercedes natural accentuation of specific words at times (e.g. "vinculis" sometimes stresses the first syllable, and other times the second). Crowds shouting words of death and destruction are more concerned about the fervor of the moment, and not consistent pronounciational issues.

41

S I Saul! Saul! Saul! Saul! Con-dem - na - te, con -

41

S II Saul! Saul! Saul! Saul! Con-dem - na - te, con -

41

A I Saul! Saul! Saul! Saul! Con-dem - na - te, con -

41

A II Saul! Saul! Saul! Saul! Con-dem - na - te, con -

41

T I Saul! Vin-cu-lis! Saul! Vin-cu-lis! Con-dem - na - te, con -

41

T II Saul! Vin-cu-lis! Saul! Vin-cu-lis! Con-dem - na - te, con -

41

B I Saul! Vin-cu-lis! Saul! Vin-cu-lis! Con-dem - na - te, con -

41

B II Saul! Vin-cu-lis! Saul! Vin-cu-lis! Con-dem - na - te, con -

41

Piano

45 (p.9)

S I dem - na - te! Saul! Saul!

S II dem - na - te! O

A I dem - na - te! Cae - di - te! Saul! Saul!

A II dem - na - te! Cae - di - te! Saul! Saul!

T I dem - na - te! Cae - di - te! Saul! Saul!

T II dem - na - te! Cae - di - te! Saul! Saul!

B I dem - na - te! Cae - di - te! Saul! Saul!

B II dem - na - te! Cae - di - te! Saul! Saul!

45 (p.9)

49

S I

Saul!

O

49

S II

(O)

O

49

A I

Saul!

O

49

A II

Saul!

O

49

T I

Saul!

O

49

T II

Cae-di-te!

Li-ga-te!

Vin-cu-lis!

49

B I

Vex-a-te!

Vin-cu-lis!

Vin-cu-lis!

49

B II

Saul!

O

49

Piano

53 *p* *pp* Slower ♩ = ca. 60

S I

(O)

53 *p* *pp* Slower ♩ = ca. 60

S II

(O)

53 *p* Slower *mp* ♩ = ca. 60

A I

Why do you per - se - cute me? Why do you per - - - se - cute

53 *p* Slower *mp* ♩ = ca. 60

A II

Why do you per - se - cute me? Why do you per - - - se - cute

53 *p* *pp* Slower ♩ = ca. 60

T I

(O)

53 *p* *pp* Slower ♩ = ca. 60

T II

O

53 *p* Slower *mp* ♩ = ca. 60

B I

Why do you per - se - cute me? Why do you per - - - se - cute

53 *p* Slower *mp* ♩ = ca. 60

B II

(falsetto or light head voice) Why do you per - se - cute me? Why do you per - - - se - cute

53 Slower ♩ = ca. 60

53

56 *p*
S I — Why? —

56 *p* *mp molto espr.*
S II — Why? — Fall down on your

56 *p* *mp molto espr.*
A I me? Why, why, why? — Fall down on your

56 *p* *mp molto espr.*
A II me? Why, why, why? — Fall down on your

56 *p*
T I — Why, why, why? —

56 *p*
T II Vex-a-te! (2-3 tenors) Why, why, Why? Vex-a-te! Saul!

56 *p*
B I me? Why, why, why? —

56 *p*
B II me? Vex-a-te! Vex-a-te! Saul!

56
Piano

61 *mp* Turn dark - ness

61 knees, turn ha - tred in - to love. Turn dark - ness

61 knees, turn ha - tred in - to love. Turn dark - ness

61 knees, turn ha - tred in - to love. Turn dark - ness

61 *mp* Turn dark - ness

61 *mp* Turn dark - ness

61 *p* *mp* Turn dark - ness

61 *p* *mp* Fall down, turn dark - ness

61 Fall down, turn dark - ness

61

65 *mf* *f* *mp* *p* *mp*

S I in - to light. Turn ha - tred in - to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

S II in - to light. Turn ha - tred in - to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

A I in - to light. Turn ha - tred in - to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

A II in - to light. Turn ha - tred in - to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

T I in - to light. Turn to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

T II in - to light. Turn to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

B I in - to light. Turn to love, bow down, Saul.

65 *mf* *f* *mp* *p* *mp*

B II in - to light. Turn to love, bow down, Saul.

65

65

74 *p* dolce rit. *pp* *ppp* niente

S I

74 Saul. *p* dolce rit. *pp* *ppp* niente

S II

74 Saul. *p* dolce rit. *pp* *ppp* niente

A I

74 Saul. *p* dolce rit. *pp* *ppp* niente

A II

74 Saul. *p* dolce rit. *pp* *ppp* niente

T I

74 Saul. *p* dolce rit. *pp* *ppp* niente

T II

74 Saul. *p* dolce rit. *pp* *ppp* niente

B I

74 Saul. *p* dolce rit. *pp* *ppp* niente

B II

74

74

The musical score is for page 21, starting at measure 74. It features eight vocal staves (S I, S II, A I, A II, T I, T II, B I, B II) and a piano accompaniment at the bottom. The vocal parts are in a soprano, alto, tenor, and bass range. The piano part consists of two staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo and mood are marked 'p dolce rit.' (piano, dolce, ritardando). The dynamics range from 'p' (piano) to 'ppp' (pianissimo), with a 'niente' (nothing) marking at the end of the phrase. The lyrics 'Saul.' are written above the vocal staves, and 'niente' is written below the piano part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Annexure 8: Zīles Ziņa score (Vasks, 2004)

Zīles ziņa

(Uldis Bērziņš)

Pēteris Vasks

*1946

Noslēpumaini (*mysteriously* / geheimnisvoll)

The musical score shows four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "M - M - M - M - sit pie > kas". Dynamic markings include *pp* (pianissimo) and *p* (piano). Phrasing slurs connect notes across measures.

poco a poco cresc.

S
p >
- tiem
šorīt, ♯ kas sit pie vārtiem šorīt, ♯
poco a poco cresc.

A
p
pie vārtiem šorīt, ♯ kas sit pie vārtiem šorīt, ♯
poco a poco cresc.

T
- rit
kas sit pie vārtiem šorīt, ♯
poco a poco cresc.

- tiem šorīt, ♯ kas sit pie vārtiem šorīt, ♯
poco a poco cresc.

B
šo -
rit, ♯ kas sit pie vārtiem šorīt, ♯
poco a poco cresc.

♯ kas sit pie vārtiem šorīt, ♯
poco a poco cresc.

sit pie vārtiem šorīt, ♯ kas sit pie vārtiem šorīt, ♯

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S kas, kas, *ff*

A kas, kas, *ff*

T kas, kas, *ff*

B kas, kas, *ff*

6 **satraukti** (*alarming / beunruhigend*) **nesteidzot** (*unhurried / gemächlich*)

mf *poco dim.*

S solo kas sit pie vār-tiem šo-rīt, *mf* *poco dim.*

A kas sit pie vār-tiem šo-rīt, *mf* *poco dim.*

T kas sit pie vār-tiem šo-rīt, *mf* *poco dim.*

B *pp* *mf* gu - lēt gri - bu,

(*m*)

9 **satraukti**
(alarming / beunruhigend) *mf* *poco a poco*

S kas sit pie vār-tiem šo - rīt, šo - rīt, *poco a poco*

A *mp* kas sit pie vār-tiem šo - rīt, *poco a poco*

T *mp tutti* m kas sit pie vār-tiem šo - rīt, šo - rīt, *poco a poco*

B *mp* kas sit pie vār-tiem šo - rīt, *poco a poco*

cresc. ed accel. *f* *poco a poco cresc. e molto drammatico*

S kas sit pie vār-tiem šo - rīt, vār-tiem šo - rīt, *poco a poco cresc. e molto drammatico*

A *cresc. ed accel.* kas, *poco a poco cresc. e molto drammatico*

T *cresc. ed accel.* *f* kas, *poco a poco cresc. e molto drammatico*

B *cresc. ed accel.* *f* kas, *poco a poco cresc. e molto drammatico*

16

S vār-tiem šo - rīt, kas sit pie vār-tiem šo - rīt, kas sit pie vār-tiem šo - rīt,

A kas sit pie vār - - - tiem, kas sit pie

T kas sit pie vār-tiem šo - rīt, kas sit pie vār-tiem šo - rīt, vār-tiem šo - rīt,

B kas sit pie vār - - - tiem, kas sit pie

kas sit pie vār - - - tiem šo - - -

Mierīgi, kā no tāluma
(calm, from the distance /
ruhig, aus der Ferne)

21

S kas sit pie vār-tiem šo - rīt, kas *fff*

A vār-tiem šo - rīt, vār-tiem šo - rīt, kas *fff* *pp* m

T kas sit pie vār-tiem šo - rīt, kas *fff* *pp* m

B vār-tiem šo - rīt, vār-tiem šo - rīt, kas *fff* *pp* m

- rīt, kas, kas m

26

S soli *p* aiz - rau - *p* - rau - dā - ta, *p* - rau - dā -

p - rau - dā - ta, *p* - rau - dā -

p aiz - rau - - rau - dā - ta, aiz - rau - - dā - -

S *pp* m

A m

T m

S
sol

- ta, - - dă - ta, - - rau - dă - ta, - - rau - dă - ta - - - acs. - - -

aiz - rau - dă - - - ta - - - acs. - - - acs. - - -

- ta, - - rau - dă - ta, - - rau - - dă - ta - - - acs. - - -

- ta - - - acs. - - - acs. - - -

S

A

T

28 **apskaidroti** (*enlightened / erleuchtet*)

pp *poco cresc.*

S Lec sau - le lec, lec sau - le lec

A *pp* *poco cresc.* Lec sau - le lec, lec sau - le lec

T *pp* *poco cresc.* Lec sau - le lec, lec sau - le lec

B *pp* *poco cresc.* Lec sau - le lec, lec sau - le lec

34 *dim.* *rit.*

S ma - - - ko - - - pos, mā - - - ko - - - pos,

A *dim.* ma - - - ko - - - pos, mā - - - ko - - - pos,

T *dim.* ma - - - ko - - - pos, mā - - - ko - - - pos,

B *dim.* ma - - - ko - - - pos, mā - - - ko - - - pos,

40 **saspringti, draudoši** (*tense, threatening / angespannt, bedrohend*) *mf*

Soprano (S): *mp* *mf*
 Alto (A): *mp* *mf*
 Tenor (T): *mp* *mf*
 Bass (B): *mp* *mf*
 Male (M): *mp* *mf*

47 *mf* *mf* *p* *mf*

Soprano (S): *mf* *mf*
 Alto (A): *mf* *mf*
 Tenor (T): *p* *mf*
 Bass (B): *mf* *mf*
 Male (M): *mf* *mf*

51

Soprano (S): *mf* *mf*
 Alto (A): *mf* *mf*
 Tenor (T): *mf* *mf*
 Bass (B): *mf* *mf*
 Male (M): *mf* *mf*

55 *Ātrāk (faster / schneller)*

S

A *f* lai ku - me - lam nav grū - ti,

T *mf* jā, lai ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me -

B *mf* jā, lai ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me -

58

S lai ku - me - lam nav grū - ti, grū - ti,

A lai ku - me - lam nav grū - ti, grū - ti,

T *f* - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me -

B *f* - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me -

61

S *sub. mf* grū - - - ti, *cresc. molto* grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, grūt', lai

A *sub. mf* grū - - - ti, *cresc. molto* grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, grūt', lai

T *sub. mf* - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, grūt', lai

B *sub. mf* - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, ku - me - lam nav grū - ti, grūt', lai

64

S ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai jāj, *ff*

A ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai jāj, *ff*

T ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai jāj, *ff*

B ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai jāj, *ff*

67

S *f* lai jāj, jāj, jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

A *f* lai jāj, jāj, jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

T *f* jāj, jāj, jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

B *f* lai ma - zais

71

S ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis

A brā - lis jāj, jāj, lai ma - zais brā - lis

T ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis

B brā - lis jāj, jāj, lai ma - zais brā - lis

74

S jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

A jāj, jāj, jāj, jāj, jāj,

T jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

B jāj, jāj, jāj, jāj, jāj,

77

S jāj, jāj, lai ma - zais

A jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

T jāj, jāj, lai ma - zais

B jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai

80

S brā - lis jāj, jāj, lai ma - zais brā - lis

A ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis

T brā - lis jāj, jāj, lai ma - zais brā - lis

B ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis jāj, lai ma - zais brā - lis

83

più f

S jāj, lai ma - zais brā - lis jāj, lai jāj, lai jāj, lai ma - zais brā - lis

A jāj, lai ma - zais brā - lis jāj, lai jāj, lai jāj, lai jāj, lai ma - zais brā - lis

T jāj, lai ma - zais brā - lis jāj, lai jāj, lai jāj, lai jāj, lai ma - zais brā - lis

B jāj, lai ma - zais brā - lis jāj, lai jāj, lai jāj, lai jāj, lai jāj, ta da da ta da da ta ta da ta ta

86

S jāj, lai jāj, lai ma - zais brā - lis jāj, lai jāj,

A jāj, lai jāj, lai ma - zais brā - lis jāj, lai jāj,

T jāj, lai jāj, lai ma - zais brā - lis jāj, lai jāj,

B ta da da ta da da ta ta da ta ta ta da da ta da da ta ta da ta ta ta da da ta da da ta ta da ta ta

Vēl dzīvāk, ritmu uzsverot

(more lively, stressing the rhythm / lebhafter, mit akzentuiertem Rhythmus)

89

mf *cresc. molto sin al* 95

S ta ta da ta da da ta ta da ta ta ta ta da ta da da ta ta da ta da da ta ta da ta ta

A ta ta da ta da da ta ta da ta ta ta ta da ta da da ta ta da ta da da ta ta da ta ta

T ta ta da ta da da ta ta da ta ta ta ta da ta da da ta ta da ta da da ta ta da ta ta

B ta ta da ta da da ta ta da ta ta ta ta da ta da da ta ta da ta da da ta ta da ta ta

92

S ta ta da ta da da ta ta da ta da da ta ta da ta da da ta ta da ta da da

A ta ta da ta da da ta ta da ta da da ta ta da ta da da ta ta da ta da da

T ta ta da ta da da ta ta da ta da da ta ta da ta da da ta ta da ta da da

B ta ta da ta da da ta ta da ta da da ta ta da ta da da ta ta da ta da da

95

agresīvi, ļauni
(aggressive, evil / aggressiv, böse)

kliedzot
(scream / schreien)
ffff

čukstot
(whispering / flüsternd)
sub. *fff*

S nē sme - jas ka - ra kungs

A nē sme - jas ka - ra kungs

T nē sme - jas ka - ra kungs

B *P poco a poco cresc.* nē sme - jas ka - ra kungs

100

kariķēti, smiekļus imitējot
(grotesque, imitating laughter / grotesk, Lachen imitierend)

maigi (gentle / sanft)

ff *ppp* *ppp* *ppp*

S ha ha ha ha ha m

A ha ha ha ha ha m

T ha ha ha ha ha m

B ha ha ha ha ha ha ha ha *P*

kā tālas gaismas starojums
(gleam of eternal light / Schimmer des ewigen Lichts)

Lēni, atsvešināti
(slowly, estranged / langsam, entfremdet)

103

S *p* tik pa-liek,

A *p* tik pa-liek,

T *p* un vien a

B *ppp* m *p* un vien a

112

S *mp* m

A *mp* m

T *mp* m

B un vien m

kā atceroties (remembering, recollecting / sich erinnernd)

117

S *mf* to ce-pu-ri, to au-zu ska-ru,

S soli *mf* to au-zu ska-ru, to ce-pu-ri,

A *mf* mē-te-li, to au-zu ska-ru,

B *mp* m

solo *mf* to zir-pu zie-du,

120

S

A

T

B

p

pp

m

m

m

m

122

S

A

T

B

m

m

m

m

124

gaišās skumjās (light sorrow / leichter Kummer)

mp

S

A

T

B

mp

mp

mp

mp

to zie - du, zie - du, zie - du,

to zie - du, zie - du, zie - du,

to zie - du, zie - du, zie - du,

to zie - du, zie - du, zie - du,

132 **Kā sākumā** (*as in the beginning / wie am Anfang*)

pp

S pa - - - - - iet gadu daudz. † Paiet gadu daudz. †

A - du daudz. † Paiet gadu daudz. †

T - iet gadu daudz. † Paiet gadu daudz. †

B ga - - - - - du daudz. † Paiet gadu daudz. †

pa - - - - - iet gadu daudz. † Paiet gadu daudz. †

135 **pamazām izgaistot** (*gradually vanishing / allmählich verschwindend*)

gliss. lento

S m.

A m.

Coro I m.

T m.

B m.

p

S pa - - - - - iet, pa - iet ga - du daudz,

A pa - - - - - iet, pa - iet ga - du daudz,

Coro II pa - - - - - iet, pa - iet ga - du daudz,

T pa - - - - - iet, pa - iet ga - du daudz,

B pa - - - - - iet, pa - iet ga - du daudz,

[illegible]