

Neque Diliges

for Paige and Quint

David Harris

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Notes:

My brother and sister-in-law inspired this piece, as it is based on the bible verses that they most value. For Paige, that is Romans 8:38, and for Quint, Luke 10:27. These texts share a commonality in their use of emphasis through additive thought. In the Romans text, the word “neque”, which, depending on the context means “and” “or” or “nor” builds momentum toward the final statement “can separate us from the love of God.” That word and its energizing capacity resonated with me, and became the ground layer for the first half of the piece. The “neque” drives momentum as the other words dart around, shedding their own energy in its wake in a build that ends with the final statement of love.

There are several references throughout the music to the marriage union that inspired the piece. The consistent focus on overtones (harmonics) is a nod to the often unseen but essential connection between two people who commit to life-long partnership. The 7/8 meter in the opening half of the piece contains the number “3”, often used as a representative of Christ, and two “2”s, each standing for one of the partners. Finally, the circling key centers of Ab (four flats) and E (four sharps) that make up the second half of the piece reflect the equal parts of two people who come together to create a new whole.

I was also struck by the fact that both of their favorite texts featured the central component of love. For one, the ecstatic recognition that love is essential and unbreakable. For the second, that the act of loving god and one another reflects the essence of what it means to be human. As such, this piece is about the great joys of loving, from the exuberance of common connection to the depths of love that exist deeper than expression can tell. As the singers lean into the mixed meter rhythm and overtone-focused sounds, their voices will be guided into change and focus, just as the refining power of love focuses, changes, and binds.

Overtones

This piece has been written so that people who have less overtone singing experience can create the desired effect by focusing on the vowel and consonant shapes. For them, listening for the overtones while singing the shapes will get them close enough to create the sound colors. More experienced groups can begin to tune to the overtones, particularly when they are in unison, and allow that experience to influence the overall tuning, honing the overtone to a strong aural presence. The overtones are represented in each staff with cue notes (20% smaller) above the pitch that the singer will sing. The numbers next to the overtones in each part indicate which overtone above that fundamental (e.g. the sung note) is reinforced. See below for more on the overtone series.

Learning to overtone sing has two main aspects; hearing the overtones and creating sustained vocal tract shapes that accentuate the overtones you’re hearing. Listening is the main guide throughout, though, playing around with the vocal tract shapes can help the singer begin to become aware of the overtones.

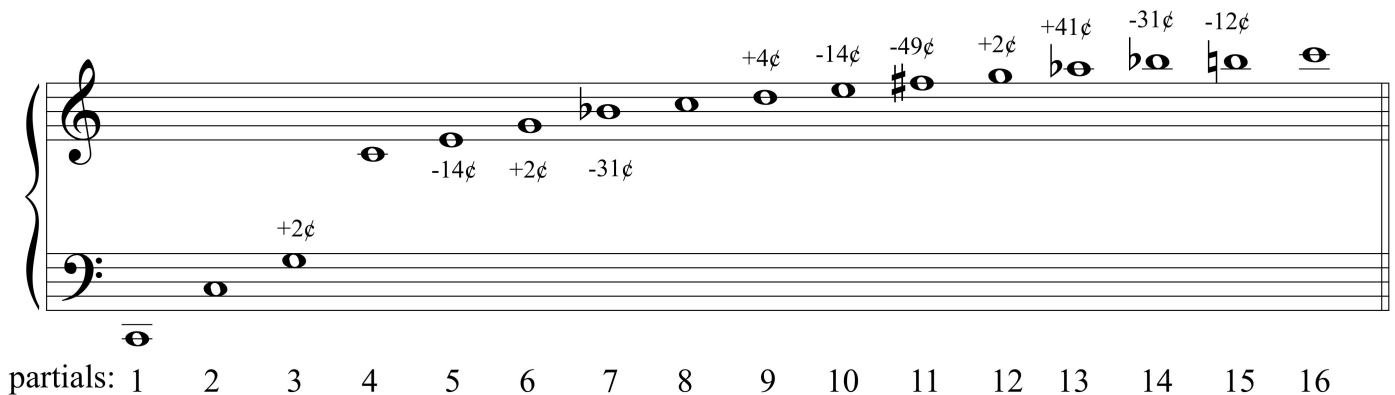
To begin, singers need to become used to sustaining sound while singing [L] and [ɹ]. This will take some personal repetition, and patience. While doing so, try to make a strong, twangy* (not nasal) sound without throat tension. Listen for overtones (whistles) while doing so, but try to avoid allowing your sound to become quiet as you listen. Once you have some capacity with the [L], try to sing the [L] and [ɹ] simultaneously. Then practice sustaining the [L] on a single note and moving back and forth from [ɹ] to [i] to [u] and listening for the overtones to change. None of these coordinations are immediate, but they come with time, and with allowing your body to feel easy and relaxed while exploring them. Note that the tongue and lips combine to make the subtle adjustments needed to focus specific overtones. The ear will guide you better than trying to manipulate lips and tongue, but awareness of those motor functions can be helpful. If you’re someone who likes to “know”, this process can be frustrating at first, as if you’ll never get it, but patience will serve as a wonderful guide. When vowel shapes are designated in IPA brackets (e.g. [u]) with an overtone designation, the vowel shape will accentuate the appropriate overtone. Listen for the overtone to ensure accuracy.

Conductors are encouraged to avoid learning the notes separate from the IPA phonemes (e.g. on a neutral vowel). Experience on the different phonemes is far more critical than learning the notes, and will take much longer to hone than will learning the notes.

Overtone Scale

The overtone scale is a mathematically-understood natural law wherein harmonics above the first (perceived) note proceed in a logarithmic function. This means that every note in the series is related to the others in a distinct, mathematical way. Specifically, the first overtone above the bottom one is two times the frequency, the third is three times, then four times, etc. in ascending order. They are numbered from the lowest tone, the one that a singer sings, being called “1”. This first harmonic is also called the “fundamental.” The second harmonic of any sound will always be twice as fast (an octave above) as the first harmonic (fundamental). The third harmonic will always be three times as fast (octave plus a fifth) as the first harmonic. The fourth harmonic will be four times as fast (two octaves), etc. This image shows the overtone scale for a C2.

Importantly, the exact same intervallic relationships will occur for any other note. Trained overtone singers often find the numbers helpful, because, and this is important, when your fundamental frequency (the perceived note) changes, the overtone series changes with it, but, the mathematical order of the overtone sequence remains the same. As you get used to hearing the overtones, you will develop your own way of interpreting them.



All vowel and consonant shapes bring out certain overtones and dampen others. This is why we can differentiate one vowel from another. Therefore, it's effective to use the vowel and consonant shapes to accentuate the desired overtones. As singers get used to listening for the overtones, they will become more focused at energizing the intended overtones. Small vowel modifications can be made to bring out nearby overtones, especially for lower voice parts. Conductors can help by playing the intended overtone on the keyboard to help focus the ear. In this piece, overtones are often clustered so that the entire ensemble can listen for the same overtone targets.

*Working to create sounds while avoiding extra throat and jaw tension can be aided by focusing on the sound you want to hear. Twang will help, as it will assure a strong and focused sound. Twang is a common use term that refers to focusing the epilarynx tube, which is a small tube that sits just above the vocal folds. When focused, the epilarynx tube creates acoustic feedback that help the vocal folds vibrate more easily. When twang is achieved, your sound will feel easier, be more focused, and clearer. Since it comes from the larynx, you can't feel it directly, and people tend to say that they feel the result of twang in the back of their nose or around the soft palate, leading people to confuse twang with nasality or with the soft palate (which you can't directly feel moving either). To find twang, practice whining like a toddler, say "I don't wanna!" at different volumes and notice if the focus in the sound remains.

Neque Diliges

Romans 8:38
Luke 10:27

for Paige and Quint

David Harris

3+2+2 $\text{♩} = 300$

f 6 *etc.* "and/or"

Soprano
ne - que ne - que ne que ne - que ne

Alto
ne - que ne que ne - que ne - que ne

Tenor
ne - que ne - que ne - que ne - que ne

Bass
ne - que ne - que ne - que ne - que ne

5

S
ne - que ne - que ne - que ne - que ne

A
ne - que ne que ne - que ne - que ne

T
ne - que ne - que ne - que ne - que ne

B
ne - que ne - que ne - que ne - que ne

Neque Diliges

2

OtSolo
9
3
[L][r][u]

S
ne - que ne - que ne - que ne - que ne

A
ne - que ne que ne - que ne - que ne

T
ne - que ne - que ne - que ne - que ne

B
ne - que ne - que ne - que ne - que ne

OtSolo
13
3
[L][r][u]

S
13
ne - que ne - que ne - que ne - que ne

A
ne - que ne que ne - que ne - que ne

T
ne - que ne ne - que (he) que ne ne - que (he) ne ne - que

B
ne - que ne - que ne - que ne - que ne

"For I am convinced that neither death nor life"

OtSolo

17

8 [L][r][u]

3

S

cer - tus sum en - im qui - a cer - tus sum en - im qui - a cer - tus sum en - im qui - a ne - que mors ne - que vi - ta

A

cer - tus sum en - im qui - a cer - tus sum en - im qui - a cer - tus sum en - im qui - a ne - que mors ne - que vi - ta

T

8 [L][r][u]

6 8^{va}

B

[L][r][u]

21

S

A

T

8 *f*

ne - que ne ne - que (he) que ne ne - que (he) ne ne - que

B

8 *f*

ne - que ne - que ne - que ne - que ne - que ne

Neque Diliges

4
25

S
[L][r][u]

A
[L][r][u]

T
8

B

ne - que ne ne - que (he) que ne ne - que (he) ne ne - que

ne - que ne - que ne - que ne - que ne - que ne

"neither angels nor demons"

29

S
mp

A
mp

T
mp

B

cer - tus sum en - im qui - a ne - que mors ne - que vi - ta ne - que a -

cer - tus sum en - im qui - a ne - que mors ne - que vi - ta ne - que an -

cer - tus sum en - im qui - a ne - que mors ne - que vi - ta ne - que an - ge - li ne - que an - ge - li ne -

33

S

A

T
8

B
f

ge - li ne - que an - ge - li

ge - li ne - que an - ge - li

que an - ge - li ne - que prin - ci - pa - tus prin - ci -

a - - - ne - que prin - ci -

37 *mp*

S cer - tus sum en - im qui - a ne - que mors ne - que vi - ta

A cer - tus sum en - im qui - a ne - que mors ne - que vi - ta

T pa - tus

B pa - tus

OtSolo 40 3 [L][r][u]

40 *mf* "neither the present nor the future"

S ne-que in - stan - ti - a ne - que in - stan - ti - a ne - que fu - tu - ra ne - que fu - tu - ra

A ne - que ne - que ne - que

T ne-que in - stan - ti - a ne - que in - stan - ti - a, ne - que in - stan - ti - a

B ne-que in - stan - ti - a ne - que in - stan - ti - a ne - que fu - tu - ra

45 *f*

S "neither height nor depth" al - ti - tu - do pro - fun - dum

A ne - que ne que ne - - - al - ti - tu - do

T ne - que ne ne - que (he) que ne ne - que (he) ne ne - que

B ne - que ne - que ne - que ne - que

Neque Diliges

6

49

S al - ti - tu - do pro - fun - dum al - ti - tu - do pro - fun - dum

A pro - fun - dum al - ti - tu - do pro - fun - dum al - ti - tu - do

T ne - que ne ne - que (he) que ne ne - que (he) ne ne - que

B ne - que ne - que ne - que ne - que ne

53 "nor any powers" *ff*

S *ff* ne -

A *ff* ne - que for - ti - tu - di - ness, ne - que for - ti - tu - di - ness, ne -

T *ff* ne - que for - tit - u - di - ness, ne -

B *ff* ne -

57

S que for - ti - tu - di - ness, ne - que for - ti - tu - di - nes ne -

A que for - ti - tu - di - ness ne - que for - ti - tu - di - ness ne -

T que for - ti - tu - di - ness, ne - que for - ti - tu - di - ness, ne -

B que for - ti - tu - di - ness ne - que

61 *mf*

S que cer - tus sum en - im qui - a ne - que mors ne - que vi - ta

A que for - ti - tu - di - ness ne - que for - ti - tu - di - ness

T *f* que for - ti ne - que cre - a - tu - ra ne -

B *f* ne - que cre - a - tu - ra ne que cre - a - tu - ra ne -

65 *f* "nor anything else in all creation"

S ne - que cre - a - tu - ra ne - que cre - a - tu - ra

A *mf* cer - tus sum en - imm qui - a ne - que mors ne - que vi - ta ne - que cre - a - tu - ra *f*

T que cre - a - tu - ra ne - que *hey resonant strategy*

B que cre - a - tu - ra ne - que a - li - a ne -

69

S ne - que cre - a - tu - ra a - li - a po - te - rit nos

A ne - que cre - a tu - ra a - li - a po - te - rit nos

T

B que cre - a - tu - ra a - tu ra a - li - a ne - que cre -

Neque Diliges

8 "will be able to separate us from the love of God that is in Christ Jesus our Lord."

73

S se - pa - ra - re ca - ri - ta - te De - i que est in

A se - pa - ra - re ca - ri - ta - te De - i que est in

T

B a - tu - ra a - tu - ra a - tu - ra a - - -

77

S Chri - sto Je - su Do - mi - no no - stro *mp* *pp* tu -

A Chri - sto Je - su Do - mi - no *pp*

T

B li - - - a ng

SAT: ligament-dominant position, focus ears on overtones

whoop resonant strategy/ligament dominant

solo vocal fry octave down

81

S um tu - um "You" 2 3

A tu - um tu - um 2 3

T tu - um tu - o 2 3

B

Neque Diliges

85

S
tu - o tu - o tu -

A
tu - o

T
tu - o

B

89

S
a dix -

A
tu - o tu - a tu - a

T
a [a] tu - a tu - a

B

Neque Diliges

10
93

S it dix - it di - li - ges

A dix - it di - li - ges

T tu - a di - li - ges

B di - li - ges

"Love the Lord your God"

97

S Do - mi - num De - um, De - um

A Do - mi - num De - um, De - um

T Do - mi - num De - um De - um

B Do - mi - num De - um De - um

"with all your heart"

101

S *mf* tu - um ex to - to cor - de - -

A *mp* tu tu - um cor - de tu - um ex to - to

T *mp* tu - um cor - de tu - um cor -

B *mp* tu - um cor - de tu - um

Neque Diliges

105 *"with all your soul"*

S *8^{va}* 4 *8^{va}* 5

A tu - o et ex to - ta a - ni - ma

T cor de tu - o a - ni - ma, ex to - ta a - ni ma

B de tu - o a - - - - ni -

cor - de tu - o a - - - - ni -

109 *"and with all your strength, and with all your mind"*

S et ex om - ni - bus vi - ri - bus tu - i

A a - ni - ma om - ni - bus vi - ri -

T ma tu - a om - ni - bus vi - ri -

B ma tu - a om - ni - bus vi -

113 *8^{va} to end* 3 4# 4 *8^{va} to end* 6# 3 4

S et ex om - ni men - te [a] [a]

A bus om - ni ment - te [a] 5 [e]

T bus tu - i om - ni men - te

B ri - bus tu - - ri - i et ex o - mni

Neque Diliges

12
117

S
A
T
B

om - ni men - te

men - te

[e] [i] [i] [i]

121

S
A
T
B

[i] [e] [i] [u] [i] [e]

125

S
A
T
B

"and love your neighbor"

tu - a et prox - i - mum tu - a et

tu - a et prox - i - mum tu - a et

tu - a et prox - i - mum tu - a et

tu - a et prox - i - mum tu - a et

[e] [u] [e]

129

S "as yourself" 2
 prox - i - mum tu - um si - cut te ip - sum

A 3
 prox - i - mum tu - um si - cut te ip - sum [L][r][u]

T 8 3
 pox - i - mum tu - um si - cut te ip - sum [L][r][u]

B 4
 pox - i - mum tu - um si - cut te ip - sum [L][r][u]

"nothing can separate us from the love of God"

133

S , *p*
 po - te - rit nos se - pa - ra - re a ca - ri - ta - te De - i

A , *p*
 [L][r][u] De - i

T 8 , *p*
 [L][r][u] De - i

B , *p*
 [L][r][u] De - i