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## Compelled to compose: an introduction to the life and music of Paul Basler , with a conductor's analysis of Missa Kenya

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COMPELLED TO COMPOSE: AN INTRODUCTION TO THE LIFE AND MUSIC OF  
PAUL BASLER, WITH A CONDUCTOR'S ANALYSIS OF *MISSA KENYA*

A Monograph  
Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by  
Gary D. Packwood  
B.M.E., Southeastern Louisiana University, 1990  
M. A., Florida Atlantic University, 1998  
December, 2004

## DEDICATION

This paper is dedicated to the memory of my parents, Bertha Carey Packwood and Clarence Coleman Packwood, whose love, guidance, and encouragement, made it possible.

## ACKNOWLEDGEMENTS

I would like to take this opportunity to extend my gratitude to several individuals for their help in this study, and for their support during my studies at Louisiana State University. I am forever indebted to Dr. Paul Basler for his willingness to answer a barrage of questions, and for providing me with first-hand conceptions of his works. Dr. Ronald Burrichter, Professor of Music, University of Florida, offered invaluable information about the premiere of *Missa Kenya*.

Furthermore, I would like to thank the members of my committee, Dr. Sara Lynn Baird, Dr. Kenneth Fulton, Dr. Evelyn Orman, Dr. Willis Delony, and Dr. Joe Ricapito for their time and personal concern throughout my stay at L.S.U.

Finally, I would like to mention a few people who had direct or indirect influences on not only this paper, but on my life. Sincere thanks to Christopher Packwood, Michael Packwood, Judy Hicks, Betty Addison, Rodney Gary, Leonard Raybon, Gary Thompson, Joseph Colpack, Juanita Crumity, Julie McEntee, Leslie Hughes, Olivia Drinkwater, Kevin Smith, Lori and Morgan Swain, Mike and Debbie Kennedy, Patricia Fleitas, Shawn-Anthony Williams, and Gregory Burnett.



## TABLE OF CONTENTS

DEDICATION .....	ii
ACKNOWLEDGMENTS.....	iii
ABSTRACT.....	v
CHAPTER	
1 PAUL BASLER: A BIOGRAPHICAL SKETCH.....	1
Biography.....	1
2 METHODOLOGY AND CHORAL COMPOSITIONAL STYLE.....	9
Methodology.....	9
Choral Compositional Style of <i>Missa Kenya</i> .....	10
3 A CONDUCTOR’S ANALYSIS OF <i>MISSA KENYA</i> .....	15
Introduction.....	15
Kyrie.....	18
Rehearsal and Performance Issues.....	39
Gloria.....	41
Rehearsal and Performance Issues.....	60
Credo.....	62
Rehearsal and Performance Issues.....	88
Sanctus.....	90
Rehearsal and Performance Issues.....	111
Agnus Dei.....	113
Rehearsal and Performance Issues.....	127
Conclusion.....	129
REFERENCES .....	131
APPENDIX	
A LETTERS OF PERMISSION .....	133
B COMPLETE CHORAL COMPOSITIONS.....	135
C VOCAL RANGE CHART.....	137
D INTERVIEW EXCERPTS.....	138
VITA.....	145

## ABSTRACT

The choral literature of Paul Basler and his style are relatively unexplored. While his style is not readily identifiable, particular characteristics can be understood in their appropriate genres and cultural contexts. The compositional style of *Missa Kenya* features great variety, incorporating twentieth century American ‘classical’ techniques, and those based solely on indigenous tradition.

This document focuses on the life, influences, and music of Paul Basler, with particular attention to his composition, *Missa Kenya*. A conductor’s analysis and interpretational suggestions are also provided. Several interviews were conducted by email and in person with Paul Basler, and Ronald Burrichter, the conductor for which the piece was composed. Paul Basler’s influences, philosophies, and compositional styles are discussed, and the *Missa Kenya* is analyzed structurally and stylistically. A complete list of Basler’s choral compositions to date is included.

## CHAPTER 1

### PAUL BASLER: A BIOGRAPHICAL SKETCH

#### Biography

Paul Basler is one of America's most popular and widely commissioned young composers of choral and instrumental music. His music is of varying difficulty levels with diverse genres, including choral compositions and arrangements, technique books for French horn, and instrumental music for both large and small ensembles. Among the organizations that have commissioned works from Basler are: American School (Japan), Memorial Presbyterian Church (Michigan), Young Voices Festival (Florida), Pennsylvania State University, University of North Carolina (Greensboro), Florida Music Educators Association All-State Elementary Chorus, The Master Chorale of Tampa Bay (Florida), American Choral Directors Association National Junior High/Middle School Honor Choir, and the New York State Music Educators Association. Instrumental commissions have come from The Florida State University Trombone Quartet/The Commission Project (New York), American Horn Competition, Sheboygan Symphony Orchestra 80<sup>th</sup> Anniversary (Wisconsin), International Double Reed Society, National Flute Society, Trio Arundel (Delaware), Southeast Horn Society, Nairobi Orchestra (Kenya), Greenville Symphony Orchestra (South Carolina), and the North Carolina Center for the Advancement of Teaching.<sup>1</sup>

His work has prompted the receipt of a variety of grants and cash awards. Organizations from which he has received grants include: the United States Department of State, the Dominican Republic Ministry of Culture, and the National Endowment for

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<sup>1</sup> Paul Basler. Interview by author, 6 October 2002, Baton Rouge, LA/Gainesville, FL, E-mail transcript in possession of the author, Montevallo, AL.

the Arts. In addition he received a Citation for Outstanding Contributions to the Creative Arts/American Embassy (Nairobi), and a cash prize in the International Horn Society Composition Contest.<sup>2</sup> Although these lists are impressive, Basler hasn't found commissions or prizes necessary to produce compositional output. He seems driven by inspiration and believes that he is merely "compelled to compose."<sup>3</sup>

Basler's father, Peter, was born in Sheboygan, Wisconsin, and is of German and Swiss descent. As a teenager he played cornet in the high school band, and is currently an electrical engineer for General Electric Medical Systems. His mother, Necmiye, was born in Skopje, Turkey, and lived most of her childhood in Macedonia and Istanbul. As a young girl she also participated in music by singing in school choirs. Their amateur musical experiences influenced the opportunities in music that they were to provide for their children. Paul David Joshua Basler was born on June 22, 1963, in Milwaukee, Wisconsin. A few months before his second birthday, the family moved to Menomonee Falls, the westernmost suburb of Milwaukee, where he spent most of his childhood. Paul was the second of four children that include an older and younger brother Mark and Michael, and a sister, Theresa. Basler's parents encouraged and supported musical studies for all of their children. "We all performed together often and were considered a musical dynasty in Wisconsin during the 70s and early 80s."<sup>4</sup>

In 1966 Basler began piano lessons with Myrtil Morrill and continued studying with her for three years. Several years later he entered the sixth grade at Lincoln Middle

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

School and began horn lessons with his first influential teacher, Amy Dee Domres. He remembers her as being a very strict musician, one who would not allow him to get away with making mistakes. “Once I got frustrated and told her that she treated me differently than the others, made me work harder. She told me that one day I would thank her; and so I do every day.”<sup>5</sup> For seventh and eighth grades Basler attended Thomas Jefferson Junior High School where he played in both the school band and orchestra, and began to study the horn with Wayne Fraederich. The family moved briefly in 1977 to Schaumburg, Illinois, and Basler spent his ninth grade year at Schaumburg High School. While there he continued to study horn with Glenn Estrin.

The next year they returned to Wisconsin (Hartland), where Basler began a new high school experience with the most influential teacher of his young life thus far. “Charles Bart, my orchestral conductor, exposed me to all sorts of music, encouraged me to compose, allowed me to be widely creative, and opened my mind to alternate ways of thinking about life and humanity.”<sup>6</sup> During this time Basler studied horn with Barry Benjamin and continued to discover additional musical outlets. Besides playing in the symphonic band and orchestra, he sang in both the concert and swing choirs, sang three leads in school musicals, participated in instrumental and choral district and state solo and ensemble festivals, played principal horn for the Milwaukee Youth Orchestra, and participated in the Wisconsin All-State Band. He was also chosen as a member of the International Youth Orchestra in Aberdeen, Scotland. Basler graduated from Arrowhead High School in 1981. That year he spoke as the valedictorian and composed his first

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

choral piece, which also served as the school's commencement song. During this time Basler's compositional output was relatively small, consisting of a few pieces for solo piano, some chamber pieces, one choral work *Sanctus*, (which would eventually become the *Sanctus* of *Missa Kenya* 13 years later), and a couple of pieces for orchestra and band.<sup>7</sup>

In 1980, while participating in the Wisconsin All-State Band, Basler met the man who would "set [his] musical life in order."<sup>8</sup> Director of Bands at The Florida State University, James Croft was the guest conductor and would soon be a major influence in Basler's life. Croft phoned Basler a few days after the all-state performance and offered him a full scholarship to major in music; Basler accepted immediately. "With this gesture he [Croft] set me on my current path in a very important way...performing every band piece I wrote."<sup>9</sup> During his years at The Florida State University, Basler also spent many hours under the tutelage of his composition teacher, John Boda.

I had a 'lesson' with him virtually every day during my time at FSU. We would first start out playing piano duets together, usually Beethoven or Mozart symphonies, and I was very prolific at the time. Knocking out piece after piece each week. His most famous comment (known to all who worked with him) was 'GL' which he would write very large on a passage that seemed unplayable; that meant Good Luck! In this way he taught me how to write music that was playable yet interesting.<sup>10</sup>

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

After graduating from Florida State University *magna cum laude*, with the Bachelor of Music degree in Horn Performance and Composition (1985), Basler moved to Long Island, New York, where he attended the State University of New York at Stony Brook. Here he would go on to study horn with, as Basler puts it, “William Purvis, the most important person for me musically...he taught me how to make music and supported my compositional activities wholeheartedly.”<sup>11</sup> His composition teachers included Bulent Arel, Billy Jim Layton, and John Lessard. By his own admission, Basler credits James Croft (Director of Bands, Florida State University), Philip Spurgeon (Director of Orchestras, Florida State University), Jack Lessard (Composition, State University of New York, Stony Brook), William Purvis (Composition, State University of New York, Stony Brook) and John Boda (Composition, Florida State University), with the support, guidance, and encouragement that helped him toward a successful career as a composer and teacher.<sup>12</sup> In 1985, while serving as Visiting Artist at Caldwell Community College in Lenoir, North Carolina, he composed a three-part *O Magnum Mysterium* for his brother, sister, and himself to sing at a midnight Mass, and another *a cappella O Magnum Mysterium* for a local high school. His next choral piece was a setting of a Psalm for the Western Carolina University Choir in 1986. In 1987 Basler received both the Master of Arts degree in Composition, the Master of Music degree in Horn Performance and in 1989 the Doctoral of Musical Arts degree in Horn Performance from the State University of New York at Stony Brook.

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<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

In 1989 Basler accepted a position at Western Carolina University in Cullowhee, North Carolina, where he taught composition and horn. Paul remained on the faculty there for four years.

Seeking a new challenge, in 1993, Basler applied for a Fulbright Senior Lecturer award in Music to Kenyatta University in Nairobi, Kenya. “I applied to go to Kenya because I needed a major change from what I was doing at the time. Going to Europe did not entice me. The Fulbright description for Kenyatta University asked for a composer, brass specialist; so it fit perfect[ly].”<sup>13</sup> He was granted the award and spent 1993-1994 in Nairobi, Kenya at Kenyatta University. While there Basler taught composition, basic and advanced theory, performance, and music technology. In 1994 he returned to the United States and joined the faculty at the University of Florida in Gainesville, Florida. Basler is currently Associate Professor of Music at the University of Florida, Gainesville, where he teaches composition and horn. Since 1999, he has also served as Artist in Residence at the Conservatorio Nacional de Musica, La Republica Dominicana.<sup>14</sup>

Colla Voce, Walton, and Southern Music publish over 35 of his choral works. R.M. Williams Publishing and I.H.S. Press publish all 24 of his instrumental compositions.

Paul Basler’s compositional style is rooted in his faith as a Roman Catholic, his deep belief in God, and a constituency of professional horn and compositional instructors. “I was raised Roman Catholic and feel my music transcends any particular religious

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<sup>13</sup> Ibid.

<sup>14</sup> Ibid.



affiliation.”<sup>15</sup> Most of his choral works contain simple harmonic structures with occasional moments of dissonance. The rhythmic language is often forceful and syncopated, while his melodic treatment is characteristically lyric and tonal. The voice leading is predictable, and accompaniments often feature percussion instruments, piano and horn. Basler frequently chooses horn as an accompanying instrument in an attempt to connect him with the composition. He also uses piano accompaniment, which provides tonal support for choirs of varying levels. “Horn because that is my instrument and I want to be a ‘real’ part of the piece. So in that respect, it is very personal for me. [I used] piano because I wanted the works to be more accessible.”<sup>16</sup>

In addition to Basler’s teaching duties at the University of Florida, commissions for compositions keep him extremely busy. During 2003, he completed several choral compositions and numerous pieces for horn and orchestra. He has recently completed commissioned works for the Saginaw Choral Society, Brevard Symphony Orchestra’s 50<sup>th</sup> Anniversary, the 2004 Southeast Horn Workshop (the first round required work for the university solo competition), The Florida State University School of Music tribute piece for the retirement of William Capps, the Choral Gables Congregational Church Choir (anthem), Transatlantic Horn Quartet, and the Unitarian Universalist Church of Birmingham Choir (AL).

Basler’s compositions are exciting, and he speaks with assurance about his work as a composer and his deep belief in God. He rarely elaborates on topics of his compositional technique or analytical issues, but is eager to discuss his personal

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<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

interpretations of his compositions and life influences. Basler answers directly and to the point. His words resound with passion and confidence. Some of the major influences on his compositional style are reflected in excerpts from email interviews with Basler by the author.<sup>17</sup> (See Appendix D).

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<sup>17</sup> The texts of the complete email interviews are available from the author.

## CHAPTER 2

### METHODOLOGY AND CHORAL COMPOSITIONAL STYLE

#### Methodology

The discussions of *Missa Kenya* include historical, tonal, harmonic, rhythmic, textural, formal, voicing leading, accompaniment, range/tessitura, and interpretative aspects of each movement. A literal translation of the text is provided as are suggestions for dealing with interpretative and practical solutions to any of the identifiable problems that a conductor might encounter.

Included is a description of the characterization system, developed by Ochieng Mak' Okeyo, to classify the diverse musical genres currently used by Kenyan composers. Details of the inception of the *Missa Kenya* are provided, including the date of composition, dedication, Basler's personal description of the work, premiere, and the forces for which the piece was composed. Each movement's discussion includes a flowchart that divides the piece into sections and provides brief information concerning formal units, metrical organization, tempo, dynamics, performing forces, tonal aspects, text, and translation. Formal units are described section by section, and in many cases, measure-by-measure, with musical examples used to support the argument. More specific aspects include determining the type of melody (major, minor, modal, or synthetic) which is examined to discuss issues of phrase length, melodic arch, intervals used, and use of triadic or *arpeggio* outlines.<sup>18</sup> The aspects of harmony include musical period influences, harmonic vocabulary (traditional, modal, twelve-tone), harmonic rhythm (fast, slow), importance of nonchordal or passing tones, points of dissonance, or harmonic tension,

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<sup>18</sup> Gordon H. Lamb. *Choral Techniques*, 3<sup>rd</sup> Ed. (Dubuque, IA: William C Brown Publishing, 1998), 91.

and use and handling of modulations.<sup>19</sup> Rhythmic devices include *ostinati*, tempo (directly related to rhythmic difficulties), odd or unusual meters, and meter changes.<sup>20</sup> The text issues include syllabic stress, syllabic or non-syllabic setting, and influences on rhythm.<sup>21</sup> Discussion of texture in each movement deals with the frequency at which it changes and the textural demands (thick, transparent, polyphonic, homophonic).<sup>22</sup> Finally, practical information and suggestions for the conductor pertaining to ranges/tessituras, conducting style, and interpretative issues are provided.

### Choral Compositional Style of *Missa Kenya*

Basler's melodic writing is often step-wise or triadic. Within a phrase he frequently repeats the note that indicates the tonality and generally avoids melodies with abstract or odd voice leading (Figure 1).





Figure 2, mm. 6-8, *Kyrie*  
*Missa Kenya* by Paul Basler© 2003 Colla Voce Music, Inc. [www.collavoce.com](http://www.collavoce.com)  
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Despite this brief departure from smooth tonal writing, the *Missa Kenya* melodies are almost always repetitive, logical in function and construction, and contain few accidentals, usually moving step-wise or by small skips.

Basler generally avoids harsh harmonic dissonances, and prefers harmonies that are consonant, ‘open’ sounding, including the use of parallel fifths, octaves, and second inversion chords. In measures 50-53 of the *Kyrie*, Basler demonstrates this ‘open’ style of writing with the sopranos and altos singing a series of parallel octaves (Figure 3). Later in the *Credo* (measure 11), Basler constructs a full measure of root position diatonic triads moving in parallel motion (Figure 4).



Figure 3, mm. 50-53, *Kyrie*  
*Missa Kenya* by Paul Basler© 2003 Colla Voce Music, Inc. [www.collavoce.com](http://www.collavoce.com)  
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Measures 3-5 of the *Kyrie* demonstrate Basler's rare dissonant writing. Here he not only composes voices a step or a half step apart, he also uses a technique called *cross relations* or *false relations*,<sup>23</sup> which features a pitch in one voice followed by a chromatic alteration of that pitch (or its equivalent in another octave) in another voice. This technique can be seen in measure 2, as the altos sing an A natural on the second half of beat two and the basses sing an A flat on beat three, and in measure 3, as the altos sing a C sharp on beat three, the basses sing a C natural on beat four (Figure 5).



Figure 4, mm. 9-12, *Credo*  
*Missa Kenya* by Paul Basler© 2003 Colla Voce Music, Inc. [www.collavoce.com](http://www.collavoce.com)  
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<sup>23</sup> *The New Harvard Dictionary of Music*, 1986, Cambridge (MA): Belknap Press of Harvard University Press, 215.

Soprano *f* *cresc.* *ff*  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Chri - ste e -

Alto *f* *cresc.* *ff*  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Chri - ste e -

Tenor *f* *cresc.* *ff*  
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Chri - ste e -

Bass *f* *cresc.* *ff*  
1 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Chri - ste e -

Figure 5, mm. 1-5, *Kyrie*

*Missa Kenya* by Paul Basler© 2003 Colla Voce Music, Inc. [www.collavoce.com](http://www.collavoce.com)  
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He frequently moves from intervals of unison to major 2<sup>nd</sup>, to three-note, then four note clusters with a *crescendo* in the span of two measures. This creates a dramatic statement, which leads to the movement's climax (Figure 6).

55  
le - i - son, *mf* *div.* *f*  
Ky - ri - e e - le - i - son,

55  
*mf* *cresc.* *f*  
*cresc.*

Figure 6, mm. 55-61, *Kyrie*

*Missa Kenya* by Paul Basler© 2003 Colla Voce Music, Inc. [www.collavoce.com](http://www.collavoce.com)  
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One challenging aspect of *Missa Kenya* is the handling of rhythm. The difficulty lies in Basler's frequent meter changes. It is quite common for Basler to use alternating meters within a small section of music (Figure 7). These metric shifts contribute to rhythmic variety, tension, and excitement.

The image displays a musical score for the Kyrie section of *Missa Kenya*, measures 35 through 48. The score is written for four parts: Soprano, Alto, Tenor/Bass, and Piano. The vocal parts have lyrics: "Ky - ri - e e - le - i - son,". The piano part features complex rhythmic patterns with frequent meter changes, indicated by red boxes. The meters shown include 8/8, 2/4, 3/4, and 5/8. Dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), and *mf clap hands* are present. The score is numbered 35 and 42 at the beginning of the respective systems.

Figure 7, mm. 35-48, Kyrie  
*Missa Kenya* by Paul Basler© 2003 Colla Voce Music, Inc. [www.collavoce.com](http://www.collavoce.com)  
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## CHAPTER 3

### A CONDUCTOR'S ANALYSIS OF *MISSA KENYA*

#### Introduction

The Republic of Kenya lies along the East African coast, sharing its south boundary with Tanzania, with Uganda and Sudan to the west and northwest, and Ethiopia and Somalia to the north and northeast. The rift-valley areas and coastal regions receive plenty of rainfall, but the rest of the country is arid. The coastal plains extend to the Nyika plateau and eventually to the peak of Mount Kenya, standing more than 3,000 meters above sea level.<sup>24</sup> With two rainy seasons: short rains from November to December, and long rains between March and June, Kenya's climate is predominantly tropical. The sandy beaches, warm climate, and wild game attract more tourists than any other African country.<sup>25</sup>

The choral music of Kenya is varied, from compositions that are undeniably linked to Western-European genres to others that are primarily comprised of traditional African elements.<sup>26</sup> Composer Ochieng Mak'Okeyo has developed a characterization system for these diverse musical genres currently used by Kenyan composers: traditional ethnic music (no Western-European influence), syncretic (traditional base with cross-cultural and/or Western-European influence), pop-music style (secular or sacred, cross-cultural and/or Western-European influence), Afro-Western (Western-European base

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<sup>24</sup> Paul Kavya. "Music in Kenya." *The Garland Encyclopedia of World Music* vol. 1, (New York: Garland Publishing, 1998), 622.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

with African elements), and Western-European art music. The *Missa Kenya* illustrates syncretic style elements and falls into the Afro-Western category.<sup>27</sup>

*Missa Kenya* was composed in June of 1995 and is dedicated to Dr. Ronald Burrichter and the University Choir at the University of Florida. The work was created after Basler spent a year as a Senior Fulbright Lecturer in Music at Kenyatta University in Nairobi, Kenya. Basler describes the work as a fusion of “Kenyan musical styles with references to late 20<sup>th</sup> century American ‘classical’ music, creating a synthesis of sorts between the two musical cultures.”<sup>28</sup> It was premiered late in the spring semester of 1996 at the University of Florida’s University Auditorium. Professor Burrichter conducted, Basler played the horn and conducted the *Gloria* movement during which Dr. Burrichter sang the tenor solo.<sup>29</sup> The work is scored for tenor solo, S.A.T.B. chorus, with piano, horn, and percussion accompaniment, and can be performed in about fourteen minutes.

The piece is comprised of the traditional five sections of the Mass Ordinary: *Kyrie, Gloria, Credo, Sanctus*, and *Agnus Dei*. Basler uses a combination of traditional structures and varied meters, driving rhythms, varied accompaniment, dissonant and consonant harmonies all while maintaining the spirit of the traditional Latin text.

In January 2003, Basler revised the *Missa Kenya* for a number of reasons. First, there were no more copies available of the original edition. In discussions about printing additional scores, the publisher and composer decided to reprint the score because the

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<sup>27</sup> Dale Edwards Reith. *A Study of Choral Music in Kenya: The Contributions of its Composers and the Influences of Traditional and Western-European Musical Styles*. Ph.D. diss., University of Cincinnati, 1997, 128.

<sup>28</sup> Paul Basler. *Missa Kenya*, score notes, in possession of the author.

<sup>29</sup> Ronald Burrichter. Interview by author, 30 March 2003, Baton Rouge, LA/Gainesville, FL, E-mail transcript in possession of the author, Montevallo, AL.

first edition was too difficult to read. Additionally, after having heard several performances, Basler decided to make some changes in tempo markings and to simplify a few passages in the *Sanctus*.<sup>30</sup>

Overall, the work is basically tonal with considerable dissonant writing and use of modal and folk-influenced harmonies. Rhythmic interest is achieved with ostinato patterns in the percussion instruments, exciting rhythmic vitality, which drives the piece forward, especially in the *Gloria*, and frequently changing meters. Basler imitates common liturgical treatments of the mass by incorporating *incipits* (chant-like passages) sung by the soloist, and call and response technique throughout the work. Formal structures frequently conform to standards of practice for mass composition.

Variety is achieved by a number of textural and stylistic changes within and between movements. The *Kyrie* opens in a majestic, slow tempo, but moves quickly to an energetic middle section punctuated by vigorous percussion and horn parts. A similar vitality is found in the *Gloria*, but is contrasted by tranquil, almost ballad-like sections in the *Credo* and *Agnus Dei*.

Of primary importance is the accessibility of the piece. Melodies generally incorporate step-wise movement or small intervallic skips; large leaps occur rarely. Voice leading in each part presents few difficulties. Moderately dissonant harmonies are prevalent, but their resolution usually is accomplished in a traditional manner. Basler is fond of the *mixolydian* (*Kyrie*, *Credo*, & *Agnus Dei*) and *lydian* (*Sanctus* & *Agnus Dei*) modes. The former features the lowered seventh scale degree and the latter the raised fourth scale degree. The use of these modes serves as a means of unification throughout

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<sup>30</sup> Paul Basler. Interview by author, 18 May 2004, Montevallo, AL/Gainesville, FL, E-mail transcript in possession of the author, Montevallo, AL.

the piece. Basler avoids extreme ranges in the instruments and voices, but still maintains interest by altering density and texture with the use of varied vocal and instrumental combinations. Rhythmic motives tend to be repetitive, allowing the choir to learn them quickly. Particularly in the *Kyrie* and *Gloria*, the syncopation, changing meters, and driving rhythms help create excitement and add to the intense flavor of the piece. The horn, percussion, and piano accompaniment parts are not extremely difficult. Additionally, the use of piano, rather than orchestra, in this mass setting, allows its accessibility by a far greater number of performing groups. Its worth as a performance piece has been proven by the sheer numbers of copies sold and documented performances. Furthermore, in a time, which increasingly emphasizes the importance of multi-cultural experiences and interdisciplinary opportunity, the *Missa Kenya* provides a venue that exhibits characteristics of a variety of cultures, provides a delightful musical experience, and is attainable for many choral ensembles.

### Kyrie

*Kyrie eleison,  
Christe eleison,  
Kyrie eleison.*

Lord have mercy,  
Christ have mercy,  
Lord have mercy.<sup>31</sup>

Basler has set the *Kyrie* text for S.A.T.B. chorus, horn, conga drums, and tambourine. In similar fashion to traditional settings of the *Kyrie*, this one is comprised of three sections that suggest ternary or ABA form in structure (Figure 8).

The *Kyrie* is divided into three major sections (A – mm. 1-9, B – mm. 9-98, A – mm. 99-109). Unity is achieved by the repetition of text, repetition or return of pitches in structurally important places and the return of the A section. With the exception of an

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<sup>31</sup> Ron Jeffers. 1988. *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts*. Corvallis, OR: Earthsongs, 48.

added horn accompaniment, the final harmonic resolution, and the brief reprise of B section material in a brief coda, the return of the A section is identical to its initial statement.

Compositional styles between the two sections vary greatly. The A sections, are homophonic in nature, with non-traditional progressions that often use an added 2<sup>nd</sup> in the construction of the chords. In its initial statement, section A is sung completely *a cappella*, but when it returns Basler adds a horn part and a two-measure coda, which includes percussion and recalls the rhythmic activity of the B section. The tempo is the quarter note = 66, and the rhythmic flow is carefully constructed as 4/4, 3/4 and 2/4. In contrast, the B section increases the tempo marking is the dotted quarter note = 104. It also incorporates more complex combinations of 5/8, 6/8, 2/4, 3/4, and ultimately concludes in 6/8. Furthermore, the B section varies the textures by changing the number and type of voices (unison, two part, women and men only, three and four part women only, three and four part men only), and alternates between contrapuntal and homophonic singing. Additionally, the B section introduces the percussion, horn, hand claps, and the technique of *ululation*, an African tribal tradition. *Ululation* is the practice of howling or wailing that often accompanies mourning or celebration. This technique is defined as extraneous sounds of celebration, which are characteristic of African music; people, especially the women, yelp and wail in a voice. This is done by singing a very high pitch and flapping the tongue on the teeth, lu, lu, lu, etc.<sup>32</sup>

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<sup>32</sup> Jonathan Corbitt. *The Sound of Harvest: Music Mission in Church and Culture* (Baker Book House, 1998).



Section A (mm. 1-10) is divided into four phrases: a (mm. 1-2,), b (mm. 3-4), c (mm. 5-6), d (mm. 6-10) (See Flowchart, Figure 8). The first two phrases “a and b” are both antecedent in character, with A-a ending on an A<sup>b</sup> major 7<sup>th</sup> chord with an added B<sup>b</sup>, which resolves to C, and A-b ending on a second inversion E minor chord with an F non-harmonic tone in the alto part resolving up to G. While not rhythmically identical, these two phrases sound thematically related, providing identical intervals and similar chord constructions (Figure 9). With the aid of dynamic intensity and rising then falling tessituras, these phrases provide a natural flow to the consequent phrase. The complete answering phrase is a combination of A-c and A-d; the former ending on a G major chord, and the latter ending on an implied F chord (no 3<sup>rd</sup> scale degree) and the added second, G (Figure 9).

Figure 9, mm. 1-10, *Kyrie* (Continued on next page)  
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pattern for the duration of the B section, while the horn's entrance at measure 12 provides an accompanying melodic framework. Throughout the B section, this melodic material for the horn, appears at cadential points as a bridge to the next choral entrance (Figure 10).

The musical score is presented in four systems. The first system (measures 9-14) shows the horn and piano. The horn has a melodic line starting in measure 12, labeled 'athletic' and 'mf'. The piano has a rhythmic pattern in the right hand, labeled 'Ostinato' and 'mf'. The second system (measures 15-20) continues the horn and piano parts. The third system (measures 21-26) shows the horn and piano. The fourth system (measure 26) shows a full orchestral entry marked 'f'.

Figure 10, mm. 9-26, *Kyrie*  
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B-a (mm. 9-25) serves as an introduction for this entire section. In 5/8, the percussion (tambourine and conga drum) plays the same rhythmic *ostinato* throughout, while the horn suggests C major in every measure except measure 16 when it plays a B<sup>b</sup> (Figure 10), perhaps a suggestion of C *mixolydian*. The phrases vary in length and are combined as 3+5+3+2+5.

B-b, in measures 26-37 (Figure 11), is characterized by one measure motives derived from the horn accompaniment in B-a, although here the rhythm becomes more unsettled because of alternating 6/8 and 2/4 meters in the choral parts. Two of these motives stated by the sopranos and tenors and subsequently answered by the altos and basses may hint at the “call and response” tradition. All voices imply C major tonality. At measure 29, as the voices exit, the horn part returns with a brief suggestion of C minor as the conga drums and tambourine begin to vary their rhythms throughout this sub-section according to the metric changes. At measure 33 all of the voices, including the horn, which acts as an additional melodic line, enter *forte*. At measure 36, the B<sup>b</sup>s in the horn and women’s voices, imply a modal inflection of C *mixolydian* (Figure 11).

The image shows a musical score for measures 26-37 of the Kyrie. It includes vocal parts for Soprano, Tenor, Alto, and Bass, along with a Horn line. The tempo is marked 'f energetically'. The score is in 5/8 time, with measures 26-27 in 2/4 and measures 28-37 in 6/8. The lyrics are 'Ky - ri - e e - le - i - son,'. Annotations include: 'Ostinato changes' with a green arrow pointing to the horn line at measure 28; 'Horn returns' with a red box around the horn line at measure 33; and 'CM implied' with a blue box around the horn line at measure 36. The horn line shows a B<sup>b</sup> in measure 36, which is highlighted with a blue box.

Figure 11, mm. 26-37, Kyrie (Continued on next page)

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30

*f* Chri - ste Chri - ste

*f* Chri - ste Chri - ste

*f* Chri - ste Chri - ste

*f* Chri - ste Chri - ste

Implied C minor

30

34

Chri - ste e - le - i - son, Ky - ri - e e - le - i - son,

Chri - ste e - le - i - son, Ky - ri - e e - le - i - son,

Chri - ste e - le - i - son, Ky - ri - e e - le - i - son,

Chri - ste e - le - i - son, Ky - ri - e e - le - i - son,

C mixolydian implied

34

In B-c (mm. 38-44) the men sing three phrases (2+2+3) of “Kyrie eleison” while alternating between 5/8 and 2/4 meters (Figure 12). The conga drums and the tambourine have now settled on a new *ostinato* reminiscent of the original. The horn enters briefly in measure 44, again, outlining a C minor chord and providing a bridge for voices and tonality (Figure 12). The first presentation of hand claps also occurs in “B-c” at measure 39 punctuating the 2/4 measures.

38 *mf* clap hands

*mf* clap hands

*mf*

*mf*

Ky - ri - e - - - - e - le - i - son, - - - -

Ky - ri - e - - - - e - le - i - son, - - - -

38

*mf*

*mf*

New ostinato

Figure 12, mm. 38-45, *Kyrie* (Continued on next page)  
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B-c<sub>1</sub>, (Figure 13), although twice as long as B-c, is clearly derived from its predecessor. The segment, sung by the women's voices, is not only much longer than the original B-c, it is much more unstable harmonically. An initial suggestion of E<sup>b</sup> *mixolydian* is clearly heard as the horn closes sub-section B-c and the voices begin B-c<sub>1</sub>. By measure 50, the voices have moved to a hint of b minor while the horn continues to suggest modal inflections. The meter alternates between 5/8, 3/4, 6/8, and 2/4, while the phrase structure is 4+5+2+2+2. As the sub-section concludes, the horn descends, finally resting on a G natural, as the tenors and basses enter on G in measure 60 (Figure 14, pages 30-31). It should be noted that the men provide hand claps on the last beat in every other measure beginning at measure 46 and ending in measure 52 (Figure 13).



46

Ky - ri - e Ky - ri - e e - le - i - son, Chri - ste

Ky - ri - e Ky - ri - e e - le - i - son, Chri - ste

*mf* *clap hands*

*mf* **E<sup>b</sup> Flat mixolydian implied**

46

50

Chri - ste Chri - ste e - le - i - son,

Chri - ste Chri - ste e - le - i - son,

*f*

*f*

**Voices imply B minor**

50

Figure 13, mm. 46-59, *Kyrie* (Continued on next page)  
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54

le - i - son, \_\_\_\_\_

le - i - son, \_\_\_\_\_

le - i - son, \_\_\_\_\_

le - i - son, \_\_\_\_\_

54

58

58

The return to a C major tonality is implied at the onset of B-d (mm. 60-67), with the repeating G natural in the men's voices (V/C) as well as the final note heard by the horn from B-c<sub>1</sub>. At measure 62 (Figure 14) the women continue to reinforce C by ultimately arriving at a V<sup>7</sup> in third inversion. At measure 64 the voices sing a series of parallel chords in third inversion (E<sup>b</sup> M<sup>4-2</sup>, D<sup>b</sup> M + 2<sup>nd</sup>, CM<sup>4-2</sup>, and DM<sup>4-2</sup>). The parallel movement of these chords temporarily obscures the tonality until measure 66 when the voices finally arrive at the implied tonality of C major and, in fact, conclude this section in C major.

58

*mf* *f*

Ky - ri - e e - le - i - son,

*mf* *f*

Ky - ri - e e - le - i - son,

58

Horn rests on G

*mf* *f*

*cresc.*

Figure 14, mm. 58-67, *Kyrie* (Continued on next page)  
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62 *f* Ky - ri - e e - le - i - son, *ff* Chri - ste e - le - i - son,

*f* Ky - ri - e e - le - i - son, *ff* Chri - ste e - le - i - son,

*ff* Chri - ste e - le - i - son,

*ff* Chri - ste e - le - i - son,

62 *ff*

*ff*

*ff*

V7 of C

66 Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

66 CM implied

*f*

The entire sub-section consists of four two-measure phrase groupings, and alternates between 6/8 and 2/4. The climax can be identified in measures 64-67 by the following: 1) the voices sing homophony for the first time, 2) the dynamics are the loudest (*fortissimo*), and 3) the horn plays its highest note, E<sup>b</sup>, thus far (Figure 14).

B-e (mm. 68-81) is characterized by hand claps from the entire choir and the instruction: “*solì ululate to measure 82.*” The composer’s note instructs the singers to howl or wail at will. Although this section (Figure 15) contains the celebratory African “yelping and wailing,” the complete absence of singing maximizes the improvisatory effect of these random outbursts, and creates a dramatic bridge for the return of the A section.

During this improvisational section and beginning in the second half of measure 67, as in B-a (Figure 10, page 23), the horn plays a lone melody below as the voices *ululate*. The melody resembles the initial horn statement in B-a (Figure 10) except that in B-e, phrases are constructed as 6+5+2+3. B-a is in 5/8 and B-e is in 6/8, and there is the addition of an F<sup>#</sup> in measures 70 and 79, and a G<sup>#</sup> in measure 74 (Figure 15). Despite these minor differences, the horn part returns to a C in measure 82, redefining that tonality (Figure 16). This entire section is held together by the conga drums and tambourine, which, as they did in the opening, play a four measure *ostinato* three times beginning at measure 68 (Figure 15).

66

*f* clap hands (soli: ululate to m.82)

*f* clap hands (soli: ululate to m.82)

*f* clap hands

*f* clap hands

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

66

4 measure Ostinato begins

70

70

Figure 15, mm. 66-81, Kyrie (Continued on next page)  
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B-f (Figure 16) begins rather like B-b (Figure 11, pages 24-25), however in B-f the meter does not change and the phrases are considerably longer. The sopranos and tenors pair off and sing in octaves for two measures with a consequent two-measure answer from the altos and basses. In measure 86 the sopranos and tenors enter in octaves, followed by contrary motion of the same motive between the altos and basses, all ending on G. At the end of measure 89, all voices finally combine in unison octaves and continue a five measure *decrescendo* to the return of the A section. At measure 92 the horn part enters suggesting a C minor tonality underneath the unison C from the voices (Figure 16).



The image displays two systems of a musical score for a Kyrie. The first system covers measures 82 to 85, and the second system covers measures 86 to 89. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff at the bottom. The lyrics are 'Chri - ste Chri - ste e - le - i - son,'. The score is marked with a forte 'f' dynamic. Various musical notations are present, including slurs, ties, and rests. The score is annotated with several colored lines: red lines connect the vocal parts across measures, green lines highlight specific melodic phrases, and blue lines indicate other musical groupings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Figure 16, mm. 82-98, *Kyrie* (Continued on next pages)  
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90

*decresc.*

le - i - son,

*decresc.*

le - i - son,

*decresc.*

le - i - son,

*decresc.*

le - i - son,

90

*f*

94

*p*

*ritard.*

*p*

*p*

*p*

94



In measures 99-109, (Figure 17), the A section returns, complete with the identical notes, dynamics, tempo, and articulation markings of the original. Only the final resolution in mm. 106-107 is altered in the voices, and then only in the register to be sung as the pitch classes are exactly the same. However, instead of the original *a cappella* setting, the voices are now accompanied by the horn. The horn primarily outlines a D minor tonality until measure 103. Here the addition of A<sup>b</sup>, D<sup>b</sup>, and E<sup>b</sup> are briefly introduced before returning to a suggestion of C *mixolydian*. As the voices sustain the final C, the horn again obscures the final quality of C by a melodic line that suggests C minor. Although the percussion may seem at times to be in the background, it is often a stabilizing mechanism for the meter changes, energetic rhythms, and improvisatory sections.

98  $\text{♩} = 66$  *Majestic*  
*f*  
 Ky - ri - e e - le - i - son, Ky - ri - e e -  
*f*  
 Ky - ri - e e - le - i - son, Ky - ri - e  
*f*  
 Ky - ri - e le - i - son, Ky - ri - e e -  
*f*  
 Ky - ri - e e - le - i - son, Ky - ri - e e -

98

102 *ff*  
 le - i - son, Chri - ste e - le - i - son, Ky - ri - e e -  
*ff*  
 le - i - son, Chri - ste e - le - i - son, Ky - ri - e e -  
*ff*  
 le - i - son, Chri - ste e - le - i - son, Ky - ri - e e -  
*ff*  
 le - i - son, Chri - ste e - le - i - son, Ky - ri - e e -

102

Figure 17, mm. 98-109, *Kyrie* (Continued on next page)  
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106 *slight rit.* ♩ = 104

le - i - son,

le - i - son,

le - i - son,

le - i - son,

106

*ff*

*ff*

### Rehearsal and Performance Issues

The ranges and tessituras of the individual voices in the *Kyrie* movement are conservative as the parts fall within a comfortable middle range for each voice throughout. Men's voices should not require the use of falsetto, nor should the women's voices require vowel modification to accommodate high tessituras. (Figure, 18).

Soprano

Alto

Tenor

Bass

Figure 18, Ranges for *Kyrie*.

A decision concerning the *divisi* sections in both the men's and women's parts (Figure 14, page 30-31) will have to be made by the conductor. These measures call for a brief division in which the composer has not assigned specific voicing in the men's parts. This is advantageous for the conductor; therefore the *divisi* is well within the ranges of all singers. The conductor can assign parts according to his or her individual choir, while making the issue of balance a priority.

A primary concern for the conductor in the A sections of the *Kyrie* will be maintaining good intonation through the brief sections of dissonance created by the intervallic relationships of the pitches in the chords. The traditional ideas of voice leading have often been abandoned, presenting a challenge to the singers and the conductor must decide on an effective approach before the initial rehearsal of these sections. The use of the *solfeggio* syllables may provide the singers with points of reference, and a sense of a tonic or 'home note.' Because this section is extremely chromatic and shows characteristics of late-twentieth-century American music, the conductor may consider asking the choir to sing *senza vibrato*.

Care must be given to the *ritardando* marking and tempo change in measures eight and nine (Figure 9, pages 21-22). The conductor may want to experiment with varying degrees of tempo changes in order to establish a relationship with the previous A section. Because the tempo and meter change from a slow 4/4 to a marking of dotted quarter note = 104 in 5/8, the conductor should feel obligated to rehearse this exactly the way it will be performed.

The entire B section features alternating meters of 2/4, 3/4, 5/8, and 6/8, therefore the conductor should explore limiting the conducting gesture to a small area and keeping

the pattern sharp and precise. The composer instructs a *solì ululate* to occur during measures 68 through 81. Here the conductor may choose to designate several members of the choir to provide the improvisatory ‘yells and screams,’ depending of course, on the number of total singers. However, the conductor may choose an alternate and more authentic method in which the entire choir provides the ‘*ululation*’ at random for twelve measures. Beginning in measure 82 the conductor’s gesture may be broadened due to the consistency of meter, dynamic, and rhythmic flow. The transitional material between the end of section B and the return of A will require the conductor to begin subdividing at the *ritardando* in preparation for a seamless return to the recapitulation (mm. 97-98).

### Gloria

<i>Gloria in excelsis Deo,</i>	Glory to God in the highest.
<i>Et in terra pax</i>	And on earth peace
<i>Hominibus bonae voluntatis.</i>	To all those of good will.
<i>Laudamus te. Benedicimus te.</i>	We praise thee. We bless thee.
<i>Adoramus te. Glorificamus te.</i>	We worship thee. We glorify thee.
<i>Gratias agimus tibi.</i>	We give thanks to thee
<i>Propter magnam gloriam tuam</i>	According to thy great glory.
<i>Domine Deus, Rex coelestis</i>	Lord God Heavenly King.
<i>Deus Pater omnipotens.</i>	God the Father almighty.
<i>Domine Fili unigenite, Jesu Christe</i>	Lord Jesus Christ, the only begotten Son.
<i>Domine Deus Agnus Dei,</i>	Lord God, Lamb of God,
<i>Filius Patris.</i>	Son of the Father.
<i>Qui tollis peccata mundi,</i>	Thou who takest away the sins of the world,
<i>Miserere nobis.</i>	have mercy on us.
<i>Suscipe deprecationem nostram.</i>	Receive our prayer.
<i>Qui sedes ad dexteram Patris,</i>	Thou who sittest at the right hand of the Father,
<i>Quoniam tu solus sanctus.</i>	For thou alone art holy.
<i>Tu solus Dominus.</i>	Thou alone art the Lord.
<i>Tu solus altissimus, Jesu Christe.</i>	Thou alone art the most high, Jesus Christ.
<i>Cum Sancto Spiritu.</i>	With the Holy Spirit.

*In gloria Dei Patris. Amen.*

In the glory of God the Father.  
Amen.<sup>33</sup>

Composed for tenor solo, S.A.T.B. chorus, large drum and conga drums, the *Gloria* is set in a responsorial format throughout the movement. Musically (Figure 19), the *Gloria* is divided into four major sections delineated by double bars (I – mm. 1-27, II – mm. 28-37, III – mm. 38-55, IV – mm. 56-77). A number of melodic motives in the soloist's and choral parts comprise the musical material for the entire movement (Figure 19). Each section begins with an intonation by a tenor solo followed by a choral response, both in the style of plainsong. The melodic and rhythmic style of the opening six measures provides the stylistic foundation of the movement. In addition to the clear recapitulations of the melodic materials, the accompanying percussion *ostinato* common to all four sections, also provides musical unity and stability. The harmonic movement is relatively static throughout the *Gloria* with tonalities that are clear and completely stable, although the use of traditional chord progressions is completely abandoned. Section I and II are in E major, section III moves to G major, and IV returns to E major. A meter of 4/4 is used throughout the *Gloria*, the only movement without a meter change. While performing at the brisk tempo of the quarter note = 152, the choir is instructed to clap on beats 2 and 4 in all measures except 1-2, 28-29, 38-39, 42-43, 46-47, and 56-57. The phrases are short (mostly two measures). At measures 28 and 29 the rhythmically syncopated and energetic character is briefly interrupted with an unexpected two-measure phrase in plainchant style on the text *Domine Fili unigenite Jesu Christe*, “Lord Jesus Christ, the only begotten son.”

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<sup>33</sup> Jeffers, 48-49.

## Soloist Melodic Motives/Material of the *Gloria*

S1 (mm. 1-3, 15-17, 56-58)



S2 (mm. 6-7)



S3 (mm. 8-9)



S4 (mm. 11-12)



S4<sup>1</sup> (mm. 13-14)



Derived from  
the same  
material

S5 (mm. 20-21, 30-31)



S6 (mm. 22-23, 32-33)



S7 (mm. 24-25, 34-35, 61-63 with slight alterations)



Figure 19, Melodic Motives for Soloist and Chorus, *Gloria*  
(Continued on next pages)

S8 (mm. 37-40, 41-43)



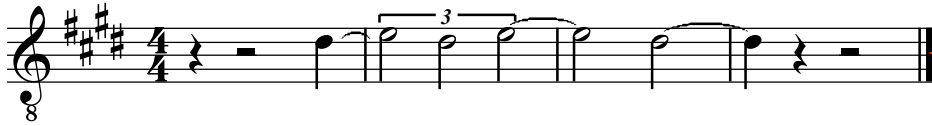
S9 (mm. 45-49)



S9<sup>1</sup> (mm. 49-52)



S9<sup>2</sup> (mm. 52-55)



Derived from  
the same  
material

### Chorus Melodic Motives of the *Gloria*

C1 (mm. 3-6, 17-20, 58-61, 62-64)



C2 (mm. 7-8, 40-41, 44-45, 48-49, 50-51)



C3 (mm. 10-11)



C4 (m. 12-13, 14-15)



C5 (mm. 20-22, 31-32)



C6 (mm. 22-23, 32-33)



C7 (mm. 24-25, 34-35)



C8 (mm. 26-27, 36-37)



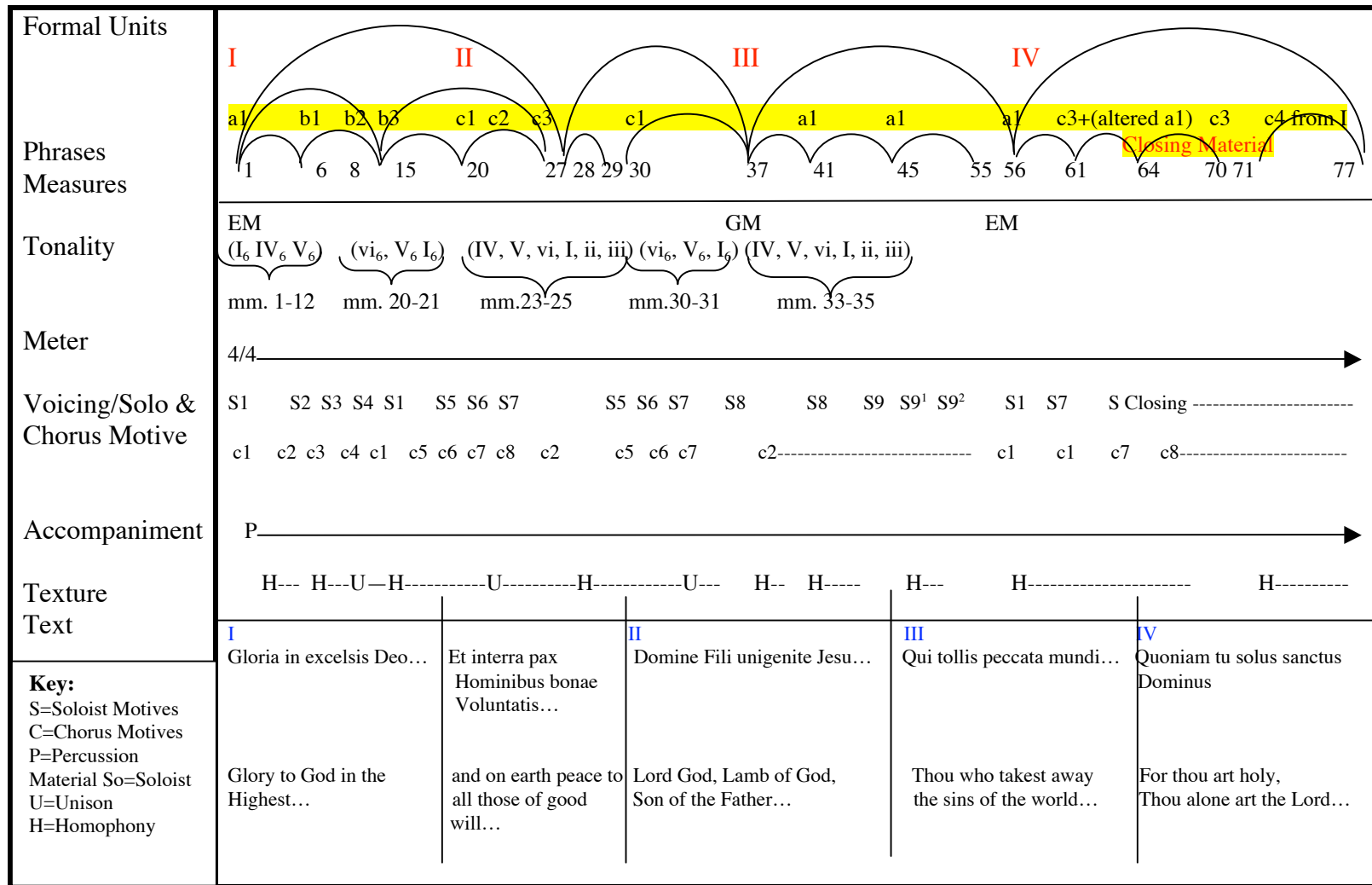


Figure 20, Flow Chart, *Gloria*



Section I (mm. 1-27) is divided into four phrases similar in style and harmony:  
mm. 1-6, and mm. 6-15, mm. 15-20 (exactly like mm. 1-6), and mm. 20-27 (Figure 21).

The image displays a musical score for the Gloria, measures 1 through 28. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a percussion ensemble (Large drum, Conga drums). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four phrases, each marked with a letter in a box: S1 (measures 1-6), C1 (measures 6-15), S2 (measures 15-20), and S3 (measures 20-27). The lyrics are: "Glor-i-a in ex-cel - sis De - o et in ter - ra pax ho - mi-ni-bus et in ter - ra pax ho - mi-ni-bus Lau - da - mus te, a - do - bo-nae vo-lun-ta - tis. be-ne - di - ci - mus te, bo-nae vo-lun-ta - tis. be-ne - di - ci - mus te,". The score includes dynamic markings such as *f* (forte) and *Large drum*, *Conga drums*. The annotations S1, C1, S2, S3, and C2 are placed above the vocal staves, indicating the start of each phrase. The score is divided into four systems, each containing vocal staves and percussion staves.

Figure 21, mm. 1-28 *Gloria* (Continued on next pages)  
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9

ra - mus te, S4 Gra-ti-as a - gi - mus

9

C3 glo-ri-fi-ca - mus te, C4 ti - bi prop - ter

glo-ri-fi-ca - mus te, ti - bi prop - ter

13

mag-nam glo - ri - am S1 Glor-i-a in ex-cel - sis De - o

13 S4<sup>1</sup> C4 glo-ri-am tu - am.

glo-ri-am tu - am.

17

Do-mi-ne De - us, —

17

C1

et in ter - ra pax — ho - mi-ni-bus bo-nae vo-lun-ta - tis. —

C5

Do -

et in ter - ra pax — ho - mi-ni-bus bo-nae vo-lun-ta - tis. —

Do -

21

S6

Do-mi-ne De - us, —

S7

Do-mi-ne De - us, rex -

21

C6

— mi-ne De - us, —

C7

Do - mi-ne De - us, — Do-mi-ne De - us, rex -

— mi-ne De - us, —

Do - mi-ne De - us, — Do-mi-ne De - us, rex -

vi<sub>6</sub>, V<sub>6</sub>, vi<sub>6</sub>, I<sub>6</sub>, vi<sub>6</sub>

IV, V, vi, I, ii, iii, ii, iii, IV

*Freely - moving forward (not slow!!)*

25  
— coe - le - stis,

25  
— coe - le - stis, De - us pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - gen - i - te

— coe - le - stis, De - us pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - gen - i - te

These phrases can be broken down into the motives described above. Most of the motives used in this movement are found in this section. The soloist intones *Gloria in excelsis Deo* (Gloria to God in the highest) in similar fashion to liturgical masses and is answered by the choir's three-measure response (Figure 21), *et in terra pax hominibus bonae voluntatis* (And on earth peace to all those of good will). In mm. 6-15, (Figure 21), motives S2, S3, S4, C2, C3, and C4 are introduced in a style similar to the opening although the melodic materials are different. This phrase is followed by an unusual repetition of the opening words and music to *Gloria in excelsis Deo* (mm. 15-20, Figure 21). The final musical segment of I begins at measure 20 with two short responses (S5, S6) followed by the final phrases (S7, C5, C6, C7, & C8) which combine the soloist and chorus in a concluding phrase to the words *Domine Deus, rex coelestis Deus pater omnipotens* (mm 20-27, Figure 21).

In measures 28-29 (Figure 22), the choir intones a unison *Domini Fili unigenite Jesu Christi* in a plainsong fashion beginning section II. This intonation is probably

derived from C2 (Figure 21). Although the rhythm is altered for the text, the melodic shape is almost identical. While the previous section of text dealt with the “Father,” this text speaks of the “Son.” This unison chant is marked *Freely-moving forward (not slow!!)* on the words *Domine Fili unigenite Jesu Christe*, (Lord Jesus Christ, the only begotten Son).

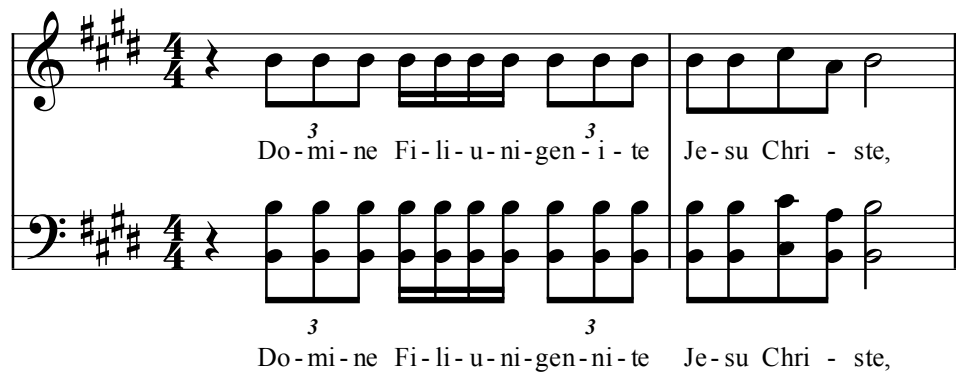


Figure 22, mm. 28-29 *Gloria*

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The concluding eight bars of II are an exact repetition of measures 20-27 (S5, S6, S7, C5, C6, C7, C8) altered rhythmically to accommodate the text *Domine Deus, Agnus Dei, Filius Patris* (Figure 21).

The harmonic language of the first twelve measures in Section I (Figure 21) consists of I, IV, and V chords, primarily in first or second inversion. In measures 20 and 21 (Figure 21) the choir sings a harmonic progression of first inversion chords ( $vi_6$ ,  $V_6$ ,  $vi_6$ ,  $I_6$ ,  $vi_6$ ), followed by three measures (mm. 23-25, Figure 21) of chords in root position (IV, V,  $vi$ , I, ii, iii, ii, iii, IV) and finishing with choral octave unisons in E major (mm. 26-27, Figure 21). As indicated above, the concluding measures of II are identical to Measure 20-27 of Section I.

Section III (mm. 37-55) continues in similar fashion to I although the tonal center has changed. The intonations from the tenor are in three parts: S8 (mm. 37-40, Figure 23 and mm. 41-44, Figure 24), and S9 (mm. 45-55, Figure 24). The final two intonations (Figure 24) from the tenor (mm. 49-55) are derived from the original S9 (mm. 45-49). The responses from the chorus are derived from C2 although the mode has changed. The responses are simply repetitions of the same material and occur six times in mm. 40-41, 44-45, 48-49, 50-51, 52-53 and 54-55. While the opening notes are altered in the fifth and sixth repetitions (mm. 52-53 and 54-55, Figure 24), the endings are exact duplicates of the other repetitions.

These phrases incorporate the *ostinato* of the percussion instruments as a means of musical structural stability. Thus, the differences between sections I and III are subtle, but noteworthy. The first difference (Figure 23) is the key change from E major to G major, as instituted by the soloists. The change of tonality is quick and brief; it is therefore crucial that the soloist sings D natural, C natural, and G natural in these measures to ensure correct tonality sung by the choir. A second difference involves the harmonic progressions, which are all major chords (I, IV, or V). Third, all four choral parts are used in harmony throughout unlike section I where voicings were set for unison, as well as for two, three, and four part chorus.



37 **S8** *f* Qui tol - lis pec - ca - ta mun - di, \_\_\_\_\_

37 **G Major** tris. *f* mi se - re - re mi -

tris. *f* mi se - re - re mi -

Figure 23, mm. 37-40 *Gloria*  
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As the soloist sings *Qui sedes ad dexteran Patris* (Thou who sittest at the right hand of the Father) in measure 47, the first and only accidental of the entire movement appears in the tenor solo. The tenor sings an F natural instead an F<sup>#</sup>, suggesting either a melodic gesture for dramatic color, or the G *mixolydian* mode.

41 **S8** Qui tol - lis pec - ca - ta mun - di, \_\_\_\_\_

41 se - re - re no - bis. *f* sus - ci - pe de - pre - ca -

se - re - re no - bis. *f* sus - ci - pe de - pre - ca -

Figure 24, mm. 41-64 *Gloria* (Continued on next pages)  
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45

S9

Qui se - des ad dex - ter - am Pa - tris, \_\_\_\_\_

45

C2

*p*

ti - o - nem no - stram. mi se - re - re mi -

*p*

ti - o - nem no - stram. mi se - re - re mi -

*p*

*p*



49 *(f)* *poco a poco cresc.*

Qui se - des ad dex - ter - am Pa -

49 *poco a poco cresc.*

se - re - re no - bis. mi se - re - re mi - se - re - re no - bis. mi se - re - re mi -

*Melodically derived from C2*

se - re - re no - bis. mi se - re - re mi - se - re - re no - bis. mi se - re - re mi -

*poco a poco cresc.*

*poco a poco cresc.*

53 *(f)* *poco a poco cresc.*

tris, Quo-ni-am tu sol-us

53 *(f)* *poco a poco cresc.*

se - re - re no - bis. mi se - re - re mi - se - re - re no - bis.

*S (Soloist) 1*

*E Major*

se - re - re no - bis. mi se - re - re mi - se - re - re no - bis.

*f*

*f*

57

— sanc-tus Do-mi - nus, —

57 *f*

**C (Chorus)1** Do-mi - nus, — tu sol - us al - tis-si-mus Je-su Chri-ste Do-mi - nus. —

*f*

Do-mi - nus, — tu sol - us al - tis-si-mus Je-su Chri-ste Do-mi - nus. —

*f*

*f*

61 (*f*)

sanc-to spi-ri-tu in glo - ria De-i Pa - tris, — Glo-ri-

**S3**

**Altered C1** *p*

Cum sanc-to spi-ri - tu in glo - ria De-i Pa - tris,

*p*

Cum sanc-to spi-ri - tu in glo - ria De-i Pa - tris,

*p*

*p*

**Soloist Closing**

At measure 48, as the chorus materials from mm. 40-45 reappear, the entrances are compressed. The choir's dynamic marking is indicated as *piano*, with the first *poco a poco cresc* at measure 50 (Figure 24), and crescendo markings appearing in measure 53 ending on a dynamic *forte* in measure 54 (Figure 24). The lines being sung simultaneously by the soloist over these phrases in the chorus simply repeat text and melody although the second phrase, beginning on beat four of measure 49 and ending on beat one of measure 55, the line is longer by means of augmentation.

The return of E-major tonality is abrupt at measure 56 as section IV begins. In measures 56-57 the tenor soloist must also sing C<sup>#</sup> and D<sup>#</sup> to ensure the choir's proper entrance at measure 58 (Figure 24). Measures 56-60 (Figure 24) are identical to mm. 1-5 (Figure 21, pages 47) and mm. 15-19 (Figure 21, pages 48-49), although the text is different. The final section can be divided into four parts: IV-S1+C1(mm. 56-61, Figure 24), IV-S3+ a slightly altered C1(mm. 61-64, Figures 24), and S-Closing (mm 64-70) over C1 (mm 65-68, Figure 25) and VI-C3 (mm 69-70, Figures 25). The final seven bars are all derived from section I-C4 (Figure 33) although set again, in a responsorial fashion.

Between measures 62-68 a recognizable harmonic tendency begins. The choir's harmonies (Figures 31 & 32) are once again formed by second inversion I chords, IV, IV<sub>6</sub>, and V chords. In measures 69-70 (Figure 32) the choir again sings the root position progression of I, ii, iii, IV. Beginning on the fourth beat of measure 62, and only for the second time in this movement, the choir sings a dynamic of *piano*, followed in measure 65 by *poco a poco cresc*, and finally a *fortissimo* in measure 69, all of which is richly maintained in eight continuous measures by the chorus and percussion (mm. 63-70, Figures 24 & 25). Beginning the closing section is the soloist's "Gloria" (Figure 25).

Although the musical materials are primarily the same, the soloist is now singing over the choir's repetitive two-measure phrase setting *Cum sancto spiritu in Gloria Dei Patris*, similar to section III (mm. 48-55, Figure 24, pages 54-55).

65

Soloist Closing Continues

Glo - ri - a

C1

poco a poco cresc.

sanc - to spi - ri - tu in glo - ria De - i Pa - tris, sanc - to spi - ri - tu in glo -

poco a poco cresc.

sanc - to spi - ri - tu in glo - ria De - i Pa - tris, sanc - to spi - ri - tu in glo -

poco a poco cresc.

poco a poco cresc.

68

Soloist Closing Continues

Glo - ri - a

68

ria De - i Pa - tris, **ff** sanc - to spi - ri - tu in glo - ria De - i Pa - tris,

C3

**ff**

ria De - i Pa - tris, sanc - to spi - ri - tu in glo - ria De - i Pa - tris,

**ff**

**ff**

Figure 25, mm. 65-70 *Gloria*  
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Measures 71-77 (Figure 33) continue the closing material, structurally identified as the coda, with a brief call and response section. The soloist sings a two measure “Amen,” which is then repeated by the choir in four-part harmony ending with a perfect plagal cadence in measures 75 and 76 (Figure 26). The entire section (IV) is supported by the instrumental *ostinato*.

71 *ff* A - men\_ A - men\_ A - men A -

71 *ff* A - men\_ A - men\_

71 *ff* A - men\_ A - men\_

Derived from Section I - C4

75 *no ritard!* men.\_

75 A men.\_

75 A men.\_

Figure 26, mm. 71-77 *Gloria*  
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### Rehearsal and Performance Issues

The ranges and tessituras of the individual voices in the *Gloria* are extremely conservative. With the exception of the unison singing in measures 26 and 36, the alto and bass voices have exactly the same range in their respective octaves. The tenor and soprano voices have very similar ranges of one octave. This movement is the epitome of celebratory singing, and should not require the use of falsetto or head-voice singing (Figure 27).

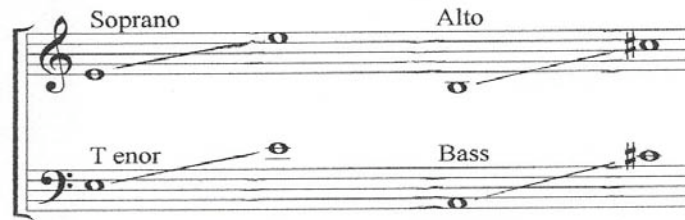


Figure 27, Ranges for *Gloria*

Some thought must be given to the approach and production of the unison singing. Because the choir sings *forte* most of the time, the conductor will want to ask that the choir listen closely and strive for a truly unison sound that will change the dynamic level when going from four-part harmony to unison (mm. 25-27, Figure 21, page 50). These dynamics are important because there are so few. Conductors must devote considerable attention to the achievement of effective dynamic contrast. *Crescendo* and *decrescendo* markings should be carefully observed. In the absence of dynamic marks, a small crescendo on ascending lines and a small decrescendo on descending lines will energize the tone.<sup>34</sup>

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<sup>34</sup>Robert L. Garretson. *Conducting Choral Music, 6<sup>th</sup> Edition* (Upper Saddle River, N.J.: Prentice Hall, 1988), 177.



Most choirs will have few difficulties learning the correct notes and rhythms. The melodies lack large awkward leaps and the harmonies are closely related and consonant. Syncopated rhythms will require rehearsal, but the repetitive figures are easily learned and often move logically with the syntax of the Latin. The voice leading is usually predictable and frequent doubling results in a texture that is often two-part. One of the conductor's greatest challenges will be to maintain a continuous driving spirit in this movement without the choir over singing.

A competent tenor soloist will be needed in order to secure the abrupt key changes and provide excitement for the choir's continuous responses (mm. 37-39, Figure 23, page 53, and mm. 45-47, Figure 24, page 54). The tenor is also responsible for singing the correct syllabic inflection in the solo lines. If the tenor sings the intonation with the correct rhythmic expectations, the choir is more likely to respond similarly (mm. 1-4, Figure 21, pages 47).

The conductor will need to devise a plan for successful performance of the hand-claps which are strategically placed throughout the movement. Emphasis should be placed on precision and keeping the "spirit" of the movement intact. Some options are: 1) have a select few choristers clap, 2) have the entire choir clap, or 3) begin with a few hand clappers and continuously add more until the clapping is concluded. This latter option would provide a natural and cohesive *crescendo* that is dynamically and structurally written within the flow of the movement.

Care must be given to the articulation of the two measures of chant inserted in measures 28 and 29 (Figure 22, page 51). The conductor should decide exactly how to interpret these two measures and rehearse them precisely the same without variation.

Because of the surprising rhythmic flow, and the unexpected use of syncopation, the conductor should take into consideration that the rhythmic accents do not always agree with the textural accents. For example, in measures 17-19 (Figure 21, page 49) because of the syncopation, the rhythmic accents on the words *terra pax*, falling on the second half of beats two and four, do not agree with syllabic accents. Therefore the conductor must carefully examine each phrase and decide which is more significant, the text or rhythm. The conductor should strive for a steady tempo of quarter note = 152 throughout.

### Credo

*Credo in unum Deum,  
Patrem omnipotentem,  
Factorem caeli et terrae,  
Visibilia omnium et invisibilia.  
Et in unum dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex patre natum ante omnia saecula.  
Deum de Deo, lumen de lumine,  
Deum verum de Deo vero.  
Genitum, non factum,  
Consubstantiali Patri  
Per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram  
Salutem descendit de caelis.  
Et incarnatus est de spiritu sancto  
Ex Maria virgine. Et homo factus est.  
Crucifixus etiam pro nobis sub Pontio Pilato,  
  
Passus, et sepultus est.  
Et resurrexit tertia die,  
Secundum scripturas.  
Et ascendit in caelum:  
Sedet ad dexteram Patris.  
Et iterum venturus est cum Gloria,  
Judicare vivos et mortuos;  
Cujus regni non erit finis.  
  
Et in spiritum Sanctum*

I believe in one God,  
the Father Almighty,  
maker of heaven and earth,  
and of all things visible and invisible.  
And I believe in one Lord, Jesus Christ,  
the only begotten Son of God.  
born of the Father before all ages.  
God from God, Light from Light,  
True God from true God.  
Begotten, not made,  
of one substance with the Father  
by whom all things were made.  
Who for us men,  
and for our  
salvation came down from heaven.  
And was incarnate by the Holy Spirit  
of the Virgin Mary. And was made man.  
Crucified also for us under Pontius  
Pilate,  
he suffered, and was buried.  
And on the third day He rose again,  
according to the Scriptures.  
He ascended into heaven  
and sits at the right hand of the Father.  
He will come again in Glory,  
to judge the living and the dead;  
and of His kingdom there shall be no  
end.  
And I believe in the Holy Spirit,



*Dominum et vivificantem:*  
*Qui ex Patre Filioque procedit.*  
*Qui cum Patre et Filio simul adoratur*  
*Et conglorificatur:*  
*Qui locutus est per Prophetas.*  
*Et in unam sanctam catholicam*  
*Et apostolicam Ecclesiam.*  
*Confiteor unum baptisma*  
*In remissionem peccatorum.*  
*Et expecto resurrectionem mortuorum.*  
*Et vitam venturi saeculi.*  
*Amen.*

the Lord and giver of life,  
 who proceeds from the Father and Son  
 who with the Father and Son is adored  
 and glorified,  
 who has spoken through the Prophets.  
 and I believe in one holy catholic  
 and apostolic Church.  
 I confess one baptism  
 for the remission of sins.  
 and I expect the resurrection of the dead,  
 and the life of the world to come.  
 Amen.<sup>35</sup>

Composed for S.A.T.B. choir, piano, maracas, and conga drums, Basler's *Credo* is based entirely on two contrasting musical sections that are simply repeated with different text: section A (mm. 1-19, mm. 44-56, and mm. 76-91) and section B (mm. 19-44, mm. 56-76, and mm. 91-129) (Figure 28). This division follows the traditional separation of the text as in liturgical mass settings. Each A section is characterized by chant-like intonations, stable tonality, *a cappella* choral singing, changing meters (4/4, 3/4, 6/8, 7/8, 2/4, etc...) to accommodate the rhythmic flow of the text, and the tempo is marked quarter note = 84. B sections are characterized by piano and percussion accompaniment, chromatic and unstable harmonies, changing meters of 3/4 and 4/4 only, and unlike the A sections, a full *tutti* structure with a marked quarter note = 120.

As previously mentioned, the music seems to be structured like that of traditional liturgical settings of the *Credo* in that there are clear changes in musical structure and mood at crucial places in the text. For example, in liturgical fashion, the opening, *Credo in unum Deum* (I believe in one God), is intoned by a baritone soloist from the choir and answered by the chorus, *Patrem omnipotentem* (the Father Almighty). Later in the movement, *Et incarnatus est de Spiritu Sancto* (And was incarnate by the Holy Spirit), is

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<sup>35</sup> Jeffers, 51-53.

set with a slower tempo and in a much simpler musical setting before releasing into the *Et resurrexit tertia die* (And on the third day he rose again), set in a faster tempo and a more complex musical texture. Basler also includes three other tempo changes: (faster) at *Deum de Deo, lumen de lumine* (God from God, Light from Light); (slower) *Et in spiritum Sanctum* (and I believe in the Holy Spirit); and (faster) *Et in unam sanctam catholicam et apostolicam Ecclesiam* (and I believe in one, holy catholic and Apostolic Church) all clearly aligned with the meaning of the text.

Section A1 (Figure 29), the basis for all three A sections, contains a phrase structure of 2+7+5+5. The movement opens with a brief solo by a baritone from the choir intoning the initial two measures, *Credo in unum Deum*. The choir then follows with *Patrem omnipotentem* in a homophonic, but chant-like response. At measure ten, a tenor soloist again precedes the choir with *Et in unum* (and in one), which is answered again by the choir in a four-measure statement of *Dominum Jesum Christum*. . . . The tonality is A<sup>b</sup> major throughout the section and remains in the key until measure 15 when the alto's repetition of C natural begins to suggest a C tonality with a lowered 7<sup>th</sup> scale degree (C *mixolydian*), which becomes the tonality of the next section of the music (Figure 29).

As with A1, the B1 section is characteristic of all the B sections. Each begins with the same two-measure *ostinato* introduction by the instruments followed by unison passages in the chorus. The tonality is confused by the presence of several opposing accidentals and many sequential passages, which obscure the tonality and leave the music harmonically unstable.

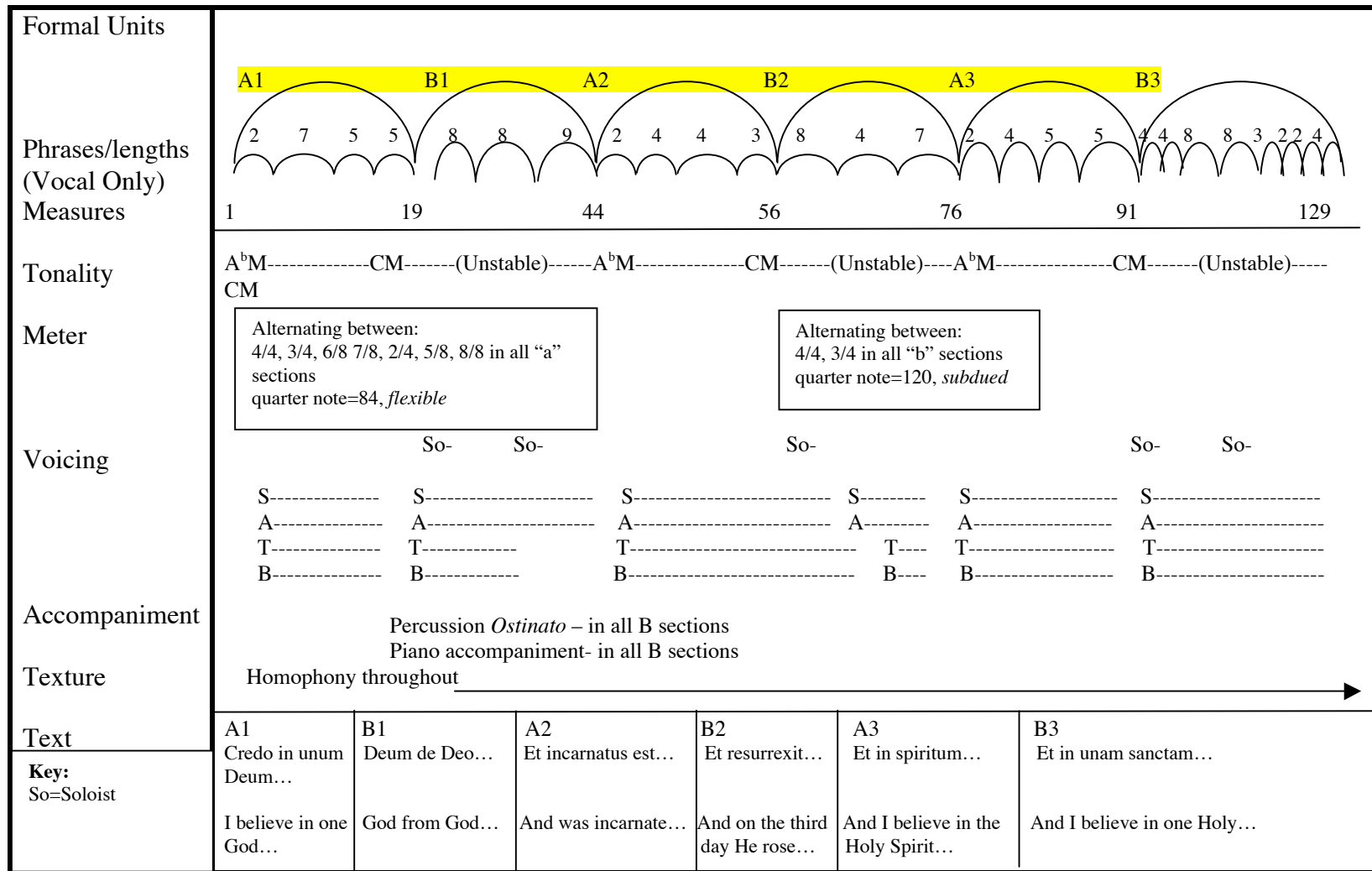


Figure 28, Flow Chart, *Credo*

1  $\text{♩} = 84$  [flexible] *mf* 3

Pa-trem om-ni-po-ten-tem,—

*solo f* 3 *tutti mf* 3

Cre-do— in u-num De-um,— Pa-trem om-ni-po-ten-tem,—

---

5

fac-to-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-um et

fac-to-rem coe-li et ter-rae, vi-si-bi-li-um om-ni-um et

---

9 *mf* 3

in-vi-si-bi-li-um, Do-mi-num Je-sum Chris-tum,—

*solo f* 3 *tutti mf* 3

in-vi-si-bi-li-um, Et in u-num Do-mi-num Je-sum Chris-tum,—

---

13 *alto mf* 3

Fi-li-um De-i u-ni-ge-ni-tum.— et ex pa-tre na-tum.—

Fi-li-um De-i u-ni-ge-ni-tum.—

Repeated C natural

Figure 29, mm. 1-19 *Credo* (Continued on next page)  
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17  $\text{♩} = 120$  [subdued] *p*

an - te om - ni - a sae - cu - la.

*mf*

an - te om - ni - a sae - cu - la.

17  $\text{♩} = 120$  *p*

con pedal

maracas

conga drums

C major w/lowed 7<sup>th</sup> scale degree—C mixolydian

The vocal parts of B1 are divided into three phrases: Phrase 1, measures 21-28; phrase 2, measures 29-36; and phrase 3, measures 36-44 (Figure 30). Except for textual and thus slight rhythmic differences, Phrases 1 and 2 are similar melodically, predominantly unison, and accompanied by the similar *ostinati* in the percussion and piano (Figure 30). Although the vocal parts of phrase 3 (mm. 36-44, Figure 30) are not visibly linked to phrases 1 and 2, the spirit of B1 remains intact through the continuing motives in the accompanying *ostinati* and the general character and construction of the vocal lines.

In measure 36 the tenors and basses begin the phrase with a simple unison statement of *qui propter nos homines et propter* (mm. 36-38) followed by an answer sung by the sopranos and altos (Figure 30). The sopranos and altos begin on unison “G” before expanding, through contrary motion, to unison octaves at measures 39-41. These octaves,

17  $\text{♩} = 120$  [subdued]  
*p*  
 an - te om - ni - a sae - cu - la.  
*mf*  
 an - te om - ni - a sae - cu - la.  
*p*  
 17  $\text{♩} = 120$   
*p*  
 con pedal  
 maracas  
 conga drums  
*p*  
 21 *p* *u* **Phrase 1**  
 De - um — de De - o, — lu - men — de lu - mi - ne, —  
*p*  
 De - um — de De - o, — lu - men — de lu - mi - ne, —  
 21  
 3/4

Figure 30, mm. 17-44 *Credo* (Continued on next pages)  
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25

De - um - ve - rum - de De - o ve - ro, —

De - um - ve - rum - de De - o ve - ro, —

25

29

div. *mf*

Phrase 2

*mf*

con - sub - stan - ti - a - lem - Pa - tri, —

ge - ni - tum, — non fac - tum, —

29

*mf*

*mf*

*mf*



33

per quem om - ni - a fac - ta sunt.

*mf*

per quem om - ni - a fac - ta sunt. qui pro - pter

33

37

*mf* *cresc.*

et pro - pter no - stram sa - lu - tem des -

nos ho - mi - nes et pro - pter

37

*cresc.*



moving in parallel motion, close gradually to a unison A<sup>b</sup> at measure 42, which ultimately leads to B1 on unison C leading to the next A section. This convex melodic shape is accompanied by an arched *decrescendo* mark and slight *ritardando*.

Musical unity in this section of the movement is provided by the use of a single *ostinato* pattern, with two variations in the percussion accompaniment and a piano part based on the recurring musical ideas. Figure 31 illustrates the original *ostinato* of the maracas and conga drums. The first variation (Figure 31a), alters the rhythm of the maracas from a quarter note, to two eighth notes. Variation two (Figure 31b) has a meter of 3/4 instead of 4/4, but the rhythmic conception is still the same as the original *ostinato*, only one beat less. The entire piano accompaniment (Figure 31c) is built around the same musical material incorporating brief meter changes and colorful accidentals. Throughout this section, the piano part features arpeggiated figures in the left hand

accompanying block chords built on fourths in the right hand. Dissonance is attributable to the quartal harmony and sequential patterns in the left hand arpeggiations.

Additionally, frequently alternating between a predominance of flats to a predominance of sharps, produce very unstable and restless harmonies. Basler uses repetition of the same patterns to shorten or extend the vocal passages as dictated by the length of the text phrases. Often unison, vocal lines echo the harmonies of the piano part and in every instance are supported by the chordal passages in the right hand.

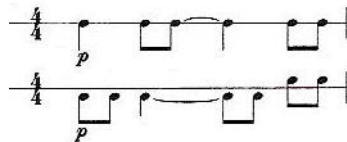


Figure 31, Original Maracas & Conga Drums *Ostinato*

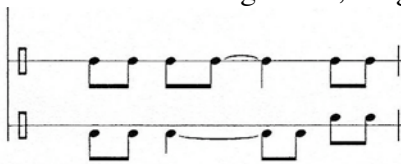


Figure 31a, *Ostinato* Variation 1

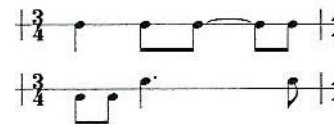


Figure 31b, *Ostinato* Variation 2



Figure 31c, mm. 21-24; 37-40; 113-116 *Credo* (Continued on next page)  
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Section A2, measures 44-56, (Figure 32) is *a cappella*, uses the same tempo, texture, and key signature as A1, begins with a baritone intonation, uses alternating meters, and is rhythmically “chant-like.” However, differences in the second setting include the broader use of dynamics, some expanded harmonic treatment, and length (second verse is six measures shorter than the first). The phrase structure is 2+4+4+3.

The change in harmonic language occurs in measure 53 of A2 as the text speaks of the crucifixion of Jesus by *Pontio Pilate*. In this brief passage, the surprising chords are produced by whole tone passages in all of the vocal parts in mm. 53-54 resulting in E and D major chords in the upper three voices over a “c” pedal in the bass in measure 53, second inversion E and D diminished triads in measure 54, and second inversion major chords in measure 55 before a quartal chord final cadence in measure 56 as the next B section begins. The chromatic descent suggests a strong connection to the text *passus et sepultus* (he suffered and was buried) (Figure 32).

45 *mf* *tutti mf* *f*

de spi-ri-tu sanc-to, ex Ma-ri-a vir-gi-ne et

na-tus est de spi-ri-tu sanc-to, ex Ma-ri-a vir-gi-ne et

49 ho-mo fac-tus est, e-ti-am pro no-bis sub

ho-mo fac-tus est, Cru-ci-fi-xus e-ti-am pro no-bis sub

Detailed description: The image shows a musical score for two systems. The first system (mm. 45-48) features a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment provides harmonic support with chords and moving lines. The second system (mm. 49-52) continues the vocal and piano parts. The vocal line has a melodic phrase starting on G4, followed by a rest. The piano accompaniment continues with chords and moving lines. The score includes dynamic markings (*mf*, *f*) and articulation marks (accents, slurs). The lyrics are in Latin and are printed below the corresponding musical staves.

Figure 32, mm. 45-56 *Credo* (Continued on next page)  
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The image shows a musical score for measures 53-55. The top two staves are vocal parts (Soprano and Alto/Tenor) and the bottom two are piano accompaniment. The lyrics are: "Pon-ti-o Pi-la-to, pas-sus et se-pul-tus est." The tempo is marked as 120. The score includes dynamic markings: *ff* (fortissimo) and *p* (piano). There are red annotations: a box pointing to the bass line of measure 53 stating "Bass 'C' serves as pedal under E and D major chords", and another box pointing to the tenor part of measure 55 stating "Implied C major in S, A, T; except for B<sup>b</sup> in Tenor measure 55".

Section B2 (Figure 33, mm. 56-76), except for the text and thus slight rhythmic changes, is exactly like B1 (measures 19-43) in both the choral parts and the accompanying piano and percussion until measure 72. The vocal phrase structure, which begins at measure 58, is 8+4+7 and the instrumental phrase structure, which begins at measure 56, is 4+6+4+7. With the exception of measures (67-69), this entire section is sung in unison octaves. The final phrase (mm. 72-76) is shortened to accommodate the length of this textual section and ends on unison "C."

The image displays a musical score for measures 53-76 of the Credo. It includes vocal staves (Soprano and Bass) and piano accompaniment (Grand Staff). The tempo is marked as 120 beats per minute. The key signature is B-flat major (two flats). The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The lyrics are in Latin: "Pon-ti-o Pi-la-to, pas-sus et se-pul-tus est." and "Et re-sur-re-xit, ter-ti-a di-e". A green box labeled "Instrumental phrase structure" highlights a section of the piano accompaniment starting at measure 53. A red box labeled "Vocal phrase structure" highlights a section of the vocal staves starting at measure 57.

53 *ff* 3 3 (*ff*) *p* = 120  
Pon-ti-o Pi-la-to, pas-sus et se-pul-tus est.

53 *ff* (*ff*) *p* = 120  
Pon-ti-o Pi-la-to, pas-sus et se-pul-tus est.

Instrumental phrase structure

57 *p*  
Et re-sur-re-xit, ter-ti-a di-e

57 *p*  
Et re-sur-re-xit, ter-ti-a di-e

57

Figure 33, mm. 53-76 *Credo* (Continued on next pages)  
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61

se - cun - dum... scrip - tu - ras... et as - cen - dit in cae - lum, \_

61

65

et i - te - rum... se - det ad dex - te - ram Pa - tris, \_

65

69

ven - tu - rus — est cum Glo - ria ju - di - ca - re vi - vos et —

*mf*

est cum Glo - ria ju - di - ca - re vi - vos et —

69

73

mor - tu - os, — cu - jus re - gni non e - rit — fi - nis. —

*Ritard.* = 84

*A3 Begins* *solo f* Et in spi - ri - tum

3

73

*Ritard.* = 84



Section A3 (mm. 76-91) is divided into four phrases: 1 (mm. 76-77), 2 (mm. 78-81), 3 (mm. 82-86), and 4 (mm. 87-91) (Figure 34). The last three measures of A3 are structurally the same as the last three measures (Figure 29, page 67) of A1, even though there is a meter in change (3/4) in measure 90.

Each of the three A sections begins with a different starting pitch, but the three pitches outline the A<sup>b</sup> major chord, the tonality suggested in each of these sections (A1 begins with an A<sup>b</sup>, A2 begins with a “C” natural, and A3 begins with an E<sup>b</sup>) (Figure 29, page 66, Figure 30, page 71, & Figure 34, page 79). The length of each A section varies to accommodate text differences. The first is 19 measures, A2 is 13 measures, and A3 is 16 measures.

Figure 34, mm. 73-92 *Credo* (Continued on next pages)

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Phrase 2

77 *f* Do-mi-num et vi-vi-fi - can - tem, — qui ex Pa-tre fi-li-o-que

Sanc - tum, — *tutti f* Do-mi-num et vi-vi-fi - can - tem, — qui ex Pa-tre fi-li-o-que

Phrase 3

81 *f* pro - ce - dit, et Fi - li - o si - mul ad - o - ra - tur et

*solo f* *tutti f* pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

Phrase 4

85 *alto p* con - glo - ri - fi - ca - tur, — qui lo - cu - tus est —

*p* con - glo - ri - fi - ca - tur, —

89  $\bullet = 120$

per Pro - phe - tas.

*p*

per Pro - phe - tas.

89  $\bullet = 120$

*p*

*p*

The final B section (Figure 35, mm. 89-129) is the longest section in the entire movement, with 39 measures. The vocal phrases can be divided 4+4+8+8+3+2+2+4, and the accompaniment phrases 4+8+5+4+9+9. The accompaniment phrases contain more measures because there are several instances during which the choir is *tacet*.

89  $\text{♩} = 120$

per Pro - phe - tas.

*p*

per Pro - phe - tas.

Instrumental phrase structure

89  $\text{♩} = 120$

*p*

93 *p* unison

Et in u - nam - sanc - tam - ca - tho - li - cam -

*p*

Et in u - nam - sanc - tam - ca - tho - li - cam -

93

Instrumental phrase structure

Figure 35, mm. 89-129 *Credo* (Continued on next pages)  
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97

et a-pos - to - li - cam Ec - cle - si - am.

et a-pos - to - li - cam Ec - cle - si - am.

97

101

*div. mf* *cresc.*

bap - tis - ma in re-mis - si - o - nem pec -

*mf*

Con - fi - te - or u - num bap - tis - ma

101

*mf* *cresc.*

*mf* *cresc.*



105 *f* *p*

ca - to - rum - to - rum.

105 *f* *p*

109 *p*

Et ex - spec - to - re - sur-rec - ti - o - nem

109

113 *p*

Et ex - pec - to re - sur-rec - ti - o - nem mor - tu -

mor - tu - o - rum. — Et ex - pec - to re - sur-rec - ti - o - nem mor - tu -

113

117

o - rum. — Et vi - tam ven - tu - ri sae - cu - li,

o - rum. — Et vi - tam ven - tu - ri sae - cu - li,

117

121

*p*

A - men\_

*p*

A - men\_ A - men\_

121

125

*Ritard.*

A - men\_ A - men\_

*p*

A - men\_

125

*Ritard.*



In this closing B section, the vocal texture (Figure 35, pages 83-85) is expanded from unison octaves to three parts for the first time. This occurs only briefly in measures 97-100 and 118-120. The three-part singing contains the established melody from the previous B sections in either the tenor and bass voices or the soprano and alto voices. This melody is supported by the intervals of either perfect or augmented fourths, which create quartal harmony. Second, Basler duplicates measures 37-44 (Figure 30, pages 70-71) in measures 101-108 (Figure 35, pages 83-84). Third, the only text in the entire movement that is repeated is *Et expecto resurrectionem mortuorum* (I await [expect] the resurrection of the dead) stated first by the men's voices and followed by a unison statement by all voices. (Measures 110-117, Figure 35, pages 84-85).

The last eight measures function as a coda, stating the "Amen." Tenors and basses begin at a *piano* dynamic level singing in unison two statements of "Amen," with the familiar syncopated rhythms, followed by a similar statement by the sopranos and altos. In the final four measures, the choir restates the "Amen" in quartal harmony, supported by sharply conflicting harmonies in the piano. The bass line of the piano part arpeggiates intervals of a fifth while quartal harmonic and melodic intervals prevail in the right hand. The choir's cadential progression (G, C, F moving to A, D, G) contrasts sharply with the piano's progression of the final three measures (C, G, D, B<sup>b</sup>, in m. 126 to C, G, D, A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>, G<sup>b</sup> in m. 127 to the final chord, C, F<sup>#</sup>, B, E). Though the dynamic level is soft the harmonic language is unsettling (Figure 35).

## Rehearsal and Performance Issues

The range and tessituras for the individual voices in the *Credo* movement are comfortable and pose no strenuous vocal demands. Sopranos sing as low as c1, but their tessitura is often between g1 and d2. Altos have a range of a to d2, which is ideal for most; and tenors sing between d and f1. The bass part requires a larger range (A<sup>b</sup> to d1) than altos or tenors, but the demands and needs for advanced vocal skills are minimal (Figure 36).

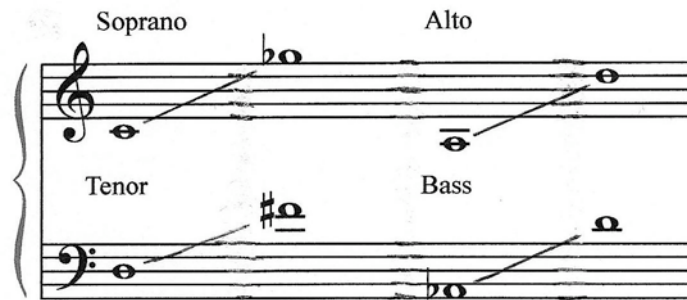


Figure 36, Ranges and Tessituras of *Credo*

The solo in this movement is not designated as tenor or baritone. Thus the conductor may choose a member of the choir or use the featured tenor soloist. A decision concerning how the soloists will accurately sing the first pitch, as well as the choir's sense of tonality will have to be determined. The conductor may choose to simply have the pitches played at the conclusion of the *Gloria*, or meticulously rehearse the abrupt key change. The conductor should concentrate on clearly cueing the soloist at the beginning of A2 and A3 because of the *ritardandos* and rapid meter and tempo changes (Figures 30, page 71 and Figure 33, pages 78).

A decision concerning the three-part singing (mm. 93-100, Figure 35, pages 82-83) that emerges from unison singing must be handled with care. The conductor should

adhere to the dynamic marking of *piano* in measure 93 through measures 100 and should not allow the choir to vary dynamics between measures 96 and 100. From measures 96-97 the choir will want to sing louder because the texture changes from unison to three-part, and the choir will want to *crescendo* between measures 98-100 because the melodic and harmonic movement ascends; the conductor should discourage the natural tendency to *crescendo*.

The conductor will have different challenges in sections A and B. Of primary concern in the A sections (Figures 29, pages 66-67, Figure 32, page 74, & Figure 34, pages 80-81) will be the illusion of free meter or “chant-like” rhythmic singing. Care should be taken to keep the eighth note steady with the quarter note = to 84. Careful rehearsal will be required to ensure that the chant-like material is performed accurately. A more sensitive and *flexible* alternative could involve the conductor allowing the soloist to sing the initial entrances of each “A” section without direction; the conducting patterns could be varied by adding slight *rubatos* at the beginning and endings of phrases and incorporating word stresses. Transitions between A and B sections will require attention in rehearsal. A clear preparatory gesture on beat four of the conducting pattern should be used to establish a precise change of tempo. The conductor should also determine how to re-transition from B sections (Figures 30, & 33, pages, 71 & 78) back to A, or allow the choir and the soloist to overlap. The former seems to allow for a more precise, yet *flexible* solution, the latter would not allow for clear separation of sections A and B or text clarification.

In the B sections the conductor should be concerned with the text and rhythmic layout of many of the phrases. In measures 25-28 (Figure 30, page 69) the conductor will

need to remind the choir not to re-emphasize a sustained vowel sound when the note moves. Re-emphasizing the vowels will diminish the character of the section marked *subdued*.

### Sanctus

*Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt caeli et terra  
Gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit  
in nomine Domini.*

Holy, Holy, Holy  
Lord God of Hosts  
Heaven and earth are full  
of thy glory.  
Hosanna in the highest  
Blessed is he who comes  
in the name of the Lord.<sup>36</sup>

The text of the *Sanctus* consists of three sections, the *Sanctus*, the *Pleni sunt caeli*, and the *Benedictus*.<sup>37</sup> Basler's setting of the *Sanctus* text is for S.A.T.B. chorus with piano and horn accompaniment. Musically, the "Sanctus" is divided into four major sections (A – mm. 1-10, B – mm. 10-36, C – mm. 37-46 and D – mm. 47 to the end.) (Figure 37). The musical materials of the opening four measures provide musical unity by returning as accompanying material in measures 10-16, 33-36, 41-46, and 54-57. Although the repeated materials are never recapitulated exactly, there are recognizable similarities, especially in the bass line of the piano part and the horn part. These parts represent the character of the harmonies, and the ear accepts them as repetitions and links to earlier materials.

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<sup>36</sup> Jeffers, 54.

<sup>37</sup> The New Harvard Dictionary of Music. Don Michael Randel. The Belknap Press of Harvard University Press., Cambridge, MA. 725.

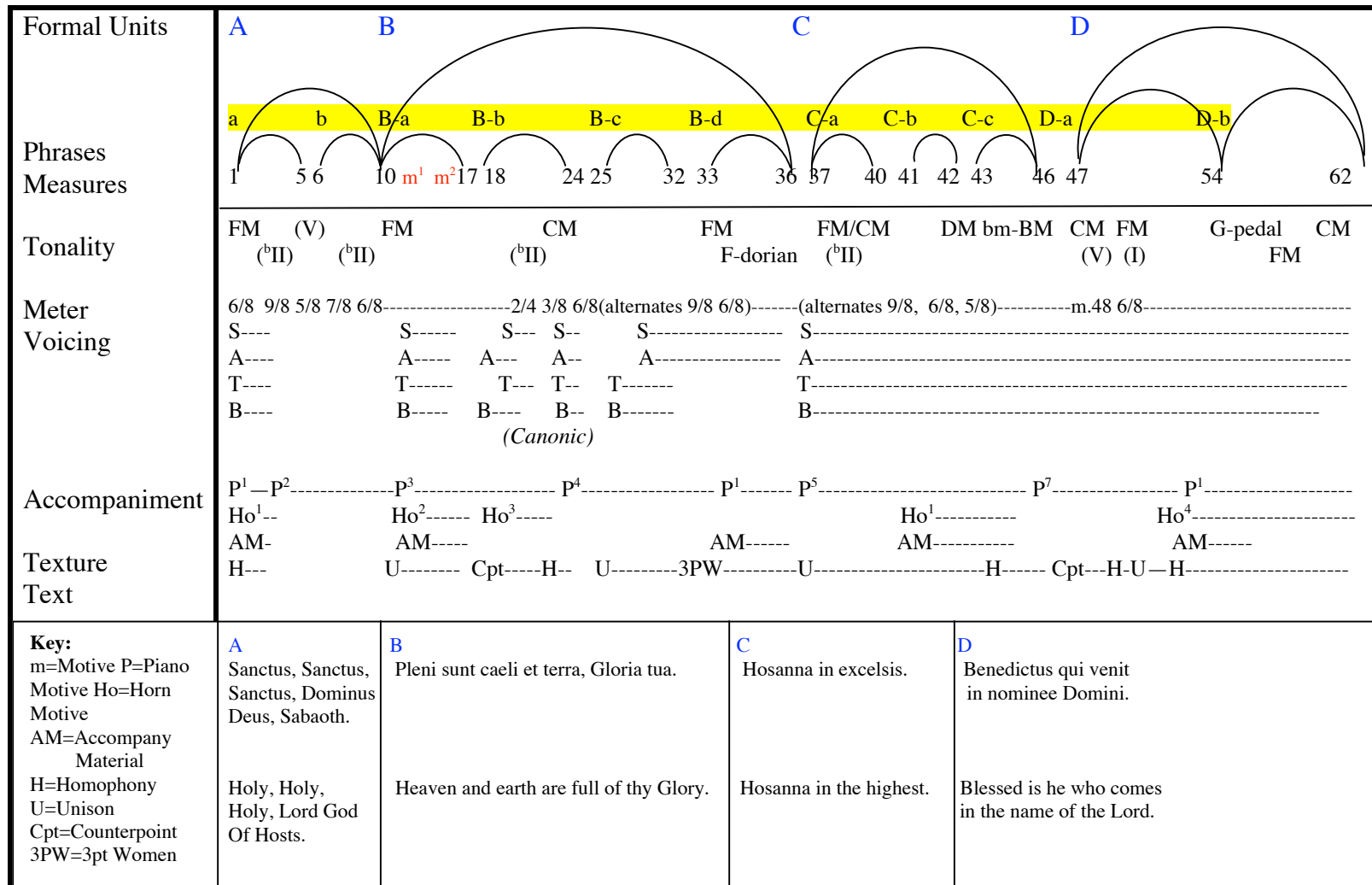


Figure 37, Flow Chart, *Sanctus*

In addition to the musical unity, there is also much variety in the compositional styles of the four segments. Homophony is balanced by contrasting counterpoint and melodic unison is contrasted with thick, *divisi* homophonic chords. In addition, there is considerable contrast in the rhythmic flow of the music between sharp syncopations and a more lilting singing style.

The phrase structure of A consists of a four-measure phrase for voices followed by eight measures for accompaniment. The B section has phrases of six and seven measures (vocal phrases) and one measure of accompaniment, followed by a return of the vocal phrases five and four measures respectively. Section C simply combines a nine-measure vocal phrase followed by one measure of accompaniment. The final section, D, is structured 6+2+2+4, all vocal phrases.

Section A (Figure 38, mm. 1-11) is divided into two phrases, an introductory antecedent phrase (mm. 1-5), with the vocal chord ending on V in measure four, which introduces the accompanying motive mentioned above (mm. 1-5) and a consequent answering phrase in the piano (mm. 6-10), which firmly sets the tonality with the F major chord at the beginning of measure 10 (Figure 38). In the introductory phrase, the chords in both the voices and piano (doubling the voices) are thick and dissonant, and though tertian, are usually in the form of major and minor seventh chords. The concluding piano phrase is formed by repeated seventh chords in the left hand underneath a melody reminiscent of the opening 4 bars. The meter is compressed from 9/8 to 6/8 to 5/8 before settling into 6/8, which utilizes the neopolitan relationship ( $G^b$ ) and resolves to a surprising F major chord at measure 10.

1 *div. ff*

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus

*ff*

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus

1 *ff*

1  $\bullet = 84$

*ff*

3

De - us Sa - ba - oth.

De - us Sa - ba - oth.

3

3

8va

Figure 38, mm. 1-11 *Sanctus* (Continued on next page)  
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6

6

(8<sup>va</sup>)

*mf*

9

9

Neoplaton (G<sup>b</sup>) to F major

*ff*



Section B is divided into four phrases: a mm. 11-17 (Figure 39), b mm. 18-24 (Figure 40), c mm. 25-32 (Figure 41) and d mm. 33-36 (Figure 42). B-a is thematically related to both phrases B-b and B-c. Motive 1 (Figure 39, mm. 12-13) links to B-b and motive 2 (Figure 39, mm. 14-17) provides the points of imitation for B-b (Figure 40, mm. 18-24). Again, while the musical materials are not exact, there are clear relationships in the style and the presentation of the music. Motive 1 (mm. 12-13) is represented again in B-c providing an expanded version. B-d is really an alternate orchestration of the opening, which could be viewed as an introduction to Section C as well as a closing for Section B. Measure 15 contains another flat seventh degree in the piano ( $E^b$ ).

The image shows a musical score for three staves. The top two staves are for voices (Soprano and Alto) and the bottom staff is for piano accompaniment. The piano part begins with a green box labeled 'Accompaniment Material' and a red box labeled 'F Major Tonality'. A blue box labeled 'Phrase B-a' points to the vocal line. The piano part includes a forte (ff) dynamic marking and a flat seventh degree (E-flat) in measure 15.

Figure 39, mm. 9-17 *Sanctus* (Continued on next page)  
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12 *p*

Ple - ni sunt coe - li et

*p*

Ple - ni sunt coe - li et

12 *p*

Motive 1

Motive 2

12

15 *f*

ter - ra ter - ra Glo - ri - a

*f*

ter - ra ter - ra Glo - ri - a

15 *f* *marcato*

15 *f*

Flat 7<sup>th</sup> (Eb) scale degree of F major

The counterpoint of B-b is two canonic passages featuring an ascending motive in the alto and bass parts (Figure 40, mm. 18-24) and a descending motive in the soprano and tenor parts (Figure 40, mm. 20-24). The two motives share the same rhythmic pattern. It should be noted that the canons are not strict and that generally, the distance between the entrances of the motives compresses towards the cadence at measure 24. In addition, the compression is accomplished by the use of *hemiola* in measure 20 (altos and basses). Sustained chords in the piano, which suggest a D minor tonality, accompany the counterpoint. The horn part (Figure 40), which enters at measure 20 is paired with the voices and, in essence, becomes another melodic line rather than joining the sustained piano part.

The image displays a musical score for measures 18-25 of the Sanctus. It features vocal staves for Soprano, Alto, and Bass, along with piano accompaniment. A blue box labeled 'Phrase B-b' is positioned above the Soprano staff. A green box labeled 'Alto & Bass canonic passage ascending' points to the vocal lines in measures 18-20. A red box labeled 'Begin points of imitation' is located below the piano staff. The lyrics 'Glo - ri - a' are written under the vocal lines. Dynamics include *mf* and *cresc.* markings.

Figure 40, mm. 18-25 *Sanctus* (Continued on next pages)  
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The image shows a musical score for Figure 40, which illustrates a transition from B-flat major to C major. The score consists of vocal staves and piano accompaniment. A green box labeled "D<sup>b</sup> Neapolitan" points to a chord in the piano part, and another green box labeled "C Major" points to a chord in the vocal part. A blue arc highlights the vocal line in the first system. The score includes lyrics "tu" and "a." and various musical markings such as "gliss.", "8va", and "decresc.".

The final bar of B-b (m. 24, Figure 40) also transitions to C major through the same neapolitan relationship as before. The D<sup>b</sup> is either suggested by accidentals or, as in this instance, an actual D<sup>b</sup> major chord, which resolves to C major.

B-c (Figure 41) is characterized by long legato lines in similar fashion to the opening of B-a, although here the rhythm is much more predictable and steady. The lines assume the character of a *cantus firmus* over the *ostinato* patterns of the piano accompaniment (mm. 25-32, Figure 41).



24

tu - a. \_\_\_\_\_

Phrase B-c

tu - a. \_\_\_\_\_

tu - a. \_\_\_\_\_

tu - a. \_\_\_\_\_

24 tu - a. \_\_\_\_\_

*gliss.*

*ff*

*8va*

*decresc.*

24

Figure 41, mm. 24-34 *Sanctus* (Continued on next pages)  
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The image shows a musical score for measures 32-36. The top system features a vocal line with lyrics "Ple - ni - sunt coe - li coe - li" and a piano accompaniment. The bottom system shows a piano accompaniment with a treble and bass clef. The score includes dynamic markings like "div. p" and "pp".

B-d (Figure 42) is related to the opening four measures although the voicing is different (soprano and alto only). F is tonicized through the repetition of F major chords in the right hand at the beginning of each bar. Furthermore, there is a hint of F *dorian* in the left hand against the F major in the right hand of the piano. It is resolved in measure 36 with the E natural.

Section C (Figure 43, mm. 37-46) is melodically static in the voices. The passage is unison and in the style of a *cantus firmus* until measure 45 when the parts finally break into a B<sup>b</sup> *lydian* tonality, which then resolves to G major (Figure 43). However, the accompaniment is very active and certainly recalls the pattern presented in the opening four bars. The section may be viewed in three segments, C-a (mm. 37-40), C-b (mm. 41-42), and C-c (mm. 43-46). C-a (Figure 43) contains unison C's in the voices set over two accompanying *ostinato* patterns in the piano. The left hand pattern simply repeats A<sup>b</sup>-E<sup>b</sup> in displaced octaves underneath the repetition of the chords F major, C major, and D<sup>b</sup> major.



32 *div. P*

Ple - ni - sunt - coe - li - coe - li

Phrase B-d

32

Accompaniment Material

32 (8va) - - -

*pp*

Hint of F dorian in left hand of piano

35 *tutti mp*

Glo - ri - a tu - a. Ho - san - na

*mp*

Ho - san - na

35

35 *p*

Figure 42, mm. 32-36 *Sanctus*  
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At measure 41, the horn joins with the accompaniment pattern underneath unison Ds in the voices. As before in C-a, C-b is divided into two *ostinati* patterns. The left hand sequences from the A<sup>b</sup>-E<sup>b</sup> of C-a to A-D underneath the repetition of an Em7 with an added “A” resolving to a D major chord in the right hand; the horn part reinforces this pattern. At measure 43, the accompaniment pattern established in C-b breaks and is replaced by an ascending C<sup>#</sup>, D, E, in the left hand, and a brief melodic passage suggesting B minor in measure 44. In the right hand, there are repeated E major and D major chords. The result is a B<sup>b</sup> Lydian suggested tonality, which resolves to a surprising G major chord at measure 46 (Figure 43).

At measure 47, the key center changes suggesting G major, but quickly becomes more ambiguous from this point to the movement’s end. This section may be divided into two large phrases, D-a (mm. 47-53, Figure 44), and D-b (mm. 54-62, Figure 45) in similar fashion to the opening section. In fact, mm. 54-57 contain the same musical materials as the opening in the lower three voices as well as the accompaniment (mm. 11-14, Figure 39, page 95-96). In addition, the tonal center changes frequently and is most unstable. In measure 50 the harmonies suggest E<sup>b</sup> *lydian* followed by B<sup>b</sup> *lydian*, and ultimately D *lydian* in measure 54.

D-a (Figure 44), the first phrase of the closing, is a canon between the tenors and basses, and sopranos and altos, which begins after a short introduction in measure 47. The imitation, over a subtly changing accompaniment *ostinato*, is exact until measure 53, where the voices combine to unison “C.” D-b (Figure 45) is constructed vertically in three parts.

35

Glo - ri - a tu - a.

*tutti* *mp*

C-a

Ho - san - na

*mp*

Ho - san - na

35

35

*p*

Begin ostinati

Figure 43, mm. 35-46 *Sanctus* (Continued on next page)  
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38

in ex - cel - sis ——— in ex - cel - sis Ho -

in ex - cel - sis ——— in ex - cel - sis Ho -

38

38

C-b

41 *f marcato*

san - na in ex - cel - sis

*f marcato*

san - na in ex - cel - sis

41 *marcato*

Accompaniment Material

41 *f marcato*

C-c

44 *div.*

in ex - cel - sis Ho - san - na

in ex - cel - sis Ho - san - na

44

44

B<sup>b</sup> Lydian

G major

The image displays a musical score for measures 47-55 of the Sanctus. It includes vocal staves for Soprano and Bass, and piano accompaniment staves for Treble and Bass. The key signature is one flat (B-flat major or D minor) and the time signature is 8/8. The lyrics are "Be - ne - dic - tus qui".

Annotations include:

- A red box labeled "D-a" with a line pointing to the Soprano staff at measure 47.
- Green boxes labeled "Intoduction of D-a" and "Accompaniment ostinato" with lines pointing to the piano accompaniment staves at measure 47.
- A red box labeled "G pedal" with lines pointing to the piano accompaniment staves at measure 47.

Figure 44, mm. 47-55 *Sanctus* (Continued on next page)  
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50

tus qui ve - nit in no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mi - ni

50

E<sup>b</sup> lydian

B<sup>b</sup> lydian

50

53

div. *ff* Ho - san - na in ex -

ni Do - mi - ni Do - mi - ni Sanc - tus Sanc - tus Sanc - tus Do - mi - nus

— Do - mi - ni Do - mi - ni Sanc - tus Sanc - tus Sanc - tus Do - mi - nus

53

*ff*

53

D Lydian

The soprano voices sustain an e-pedal over the other voices and accompaniment through measure 57. Beneath the soprano line the lower voices repeat the identical pattern of the opening four bars, although the tonality is different; these parts are doubled in the piano part. Finally the horn part evolves melodically into a sustained e-pedal through measure 57 (Figure 45).

The final five bars are complex harmonically, but are clearly divided into vertical units in similar fashion to the previous four bars. The soprano and alto, *divisi* in both parts, simply sustain a G minor 7<sup>th</sup> chord before resolving to C major at measure 60 (Figure 45). Against this, the tenors and basses (tenor also *divisi*) sustain an A<sup>b</sup> *lydian* suggestion, which also resolves to a C major chord with a flat 7<sup>th</sup> scale degree (B<sup>b</sup>) at measure 60 (Figure 45). The horn part reinforces the A<sup>b</sup> with a melodic passage, which at measure 60, evolves to the suggestion of F major before resolving to C major (with a B<sup>b</sup>) at measure 61, two measures after the resolution by the voices (Figure 45). It should be noted that C is sounded at measure 60 (Figure 45) with the minor 7<sup>th</sup> at measure 58 before moving to all major chords, A<sup>b</sup>7, B<sup>b</sup>, and C, in those same final four bars.

Throughout this movement the harmony is tertian, but tonal relationships are more often formed through the repetition of chords in structurally important points rather than through traditional harmonic cadences and relationships. The use of B<sup>b</sup>, C, D, and E<sup>b</sup> *lydian* modes also dominate the tonal structure. In addition, musical unity is established through the repetition of musical techniques such as the neapolitan relationships, use of *ostinato*, and canon, all of which resemble each other than being exact recapitulations of musical materials.



53 *div. ff* Ho - san - na in ex -

ni Do - mi - ni Do-mi - ni Sanc - tus Sanc - tus — Sanc - tus Do - mi - nus

— Do - mi - ni Do-mi - ni Sanc - tus Sanc - tus — Sanc - tus Do - mi - nus

53 *ff* Accompaniment Material

53 *ff*

Figure 45, mm. 53-62 *Sanctus* (Continued on next page)  
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56 cel - sis in ex - cel - sis Ho - san - na  
Sanc - tus Sanc - tus Sanc - tus Do - mi - nus Ho - san - na

56  
56  
56

59 Ho - san - na.  
Ho - san  
Ho - san

C major (I) with flat 7<sup>th</sup> scale degree (B<sup>b</sup>) in piano

F major suggestion in horn

### Rehearsal and Performance Issues

The range and tessituras of the individual vocal lines in the *Sanctus* movement are well suited for most choirs. Basler has constructed the women's ranges within a fourth of each other, and the men's within a step. There is plenty of unison singing throughout, and the vocal lines rarely meander outside of a comfortable tessitura. There will be little need for vowel modification or falsetto singing (Figure 46).

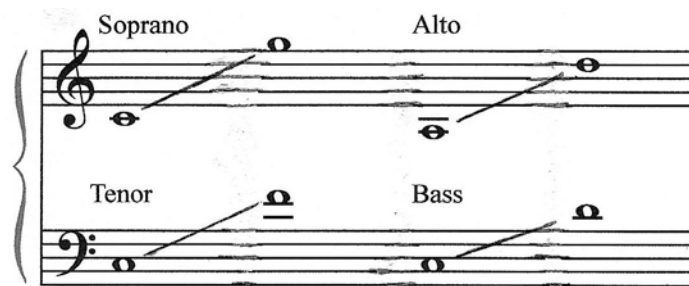


Figure 46, Ranges for *Sanctus*

As in the *Kyrie* section, a decision concerning the three-part *divisi* sections in both women's parts and men's parts will have to be made by the conductor. Again, this works to the conductor's advantage because the *divisi* are well within the ranges of all singers. The conductor can assign parts according to his or her individual choir, while making the issue of balance a priority.

Although this movement is loaded with accidentals, Basler continues to reinforce the vocal lines with the accompanying instruments. This section will not likely be marred by difficulties of intonation. Along those same lines, one of the conductor's and choir's challenges will be to move successfully from major chord to major chord of different tonal centers (mm. 45-46, Figure 43, page 106). Because many of these major triadic movements are juxtaposed and not centered on any tonality, the conductor may choose to simply rehearse the progressions until the choir can sing them readily.

Another section (Figure 40, pages 97-99) for which the conductor will want to devise a specific rehearsal tactic is between measures 18-24. The conductor may choose to rehearse the altos and basses together, and the sopranos and tenors together because they sing the same melodic motive. However, the conductor may want to rehearse all four parts together, but have only the "*Glorias*" (Figure 40, pages 97-99) that fall on the down beats to sing first. This will give each section a visual and aural map of the combined

vocal lines. The conductor would then repeat this rehearsal technique with the “*Glorias*” that do not fall on the beat; the ultimate goal being to arrive at measure 24 singing “*tua*” (Figure 41, page 100). If the choir is not capable of singing this the first time, the conductor may choose to speak the words in rhythm. Rhythmic precision, not volume, should be the goal of this section, regardless of the chosen rehearsal technique.

Between measures 48-53 (Figure 44, pages 107-108) the conductor may choose to teach the entire choir to sing the soprano part (or bass part) and later allow them to sing this brief canon as written. The entire movement alternates between meters of 6/8, 9/8, 5/8, etc., therefore the conductor should keep the conducting gestures small and precise. The choir will need to remember to keep the eighth note consistent regardless of the meter.

#### Agnus Dei

*Agnus Dei,  
qui tolis peccata mundi,*

*miserere nobis.  
Agnus Dei*

*qui tolis peccata mundi*

*miserere nobis  
Agnus Dei  
qui tolis peccata mundi*

*miserere nobis  
Dona nobis pacem*

Lamb of God,  
who takest away the sins of the  
world,  
have mercy on us.  
Lamb of God,

who takest away the sins of the  
world,  
have mercy on us.  
Lamb of God,  
who takest away the sins of the  
world,  
have mercy on us.  
Grant us peace.<sup>38</sup>

---

<sup>38</sup> Jeffers, 56.

Subtle and lyric, much of the appeal of the *Agnus Dei* is in its simplicity. It is set for S.A.T.B. choir with piano, horn, large drum and two conga drums. The movement is divided into four sections (A, A, A<sup>1</sup>[Transitional], A) (Figure 50). The conclusion of the opening section is recapitulated in the final measures of the movement. The outside sections are tranquil and harmonically stable while the A<sup>1</sup> section is transitional, shorter, and tonally unstable. In addition, the accompanying materials remain constant throughout the movement. The horn interludes, which appear between entrances of the voices, feature the same melodic motives and also contribute to the unity of the work. The texture is predominantly homophonic throughout, with an abundant use of suspensions and non-harmonic passing tones.

Section A (mm. 1-29) opens with an *a cappella* section scored in D major. However, the alternation of C natural (flat 7<sup>th</sup> scale degree) and C<sup>#</sup> in the tenor line and later duplicated by the instruments in the accompaniment material gives the music a modal feel. The vocal introduction, measures 1-12 (Figure 48), is followed by almost seven measures of a ritornello-like passage, or accompanying material (mm. 12-18) in the instruments. This passage can be found again in measures 29-34, 44-49, and 61-69, functioning as a bridge between the choral phrases. Again the accompanying material under the choral passage in mm. 18-26, 35-43, and 50-58, also provides musical unity. This accompaniment material is identical in measures 18-26 and 50-58; though it is not quite the same in measures 34-43, there are clear recognizable similarities, especially the rhythmic flow of the right hand. The harmonies are somewhat different, but again, the rhythmic pattern contributes significantly to the ear's acceptance of it as derivative of the previous material.

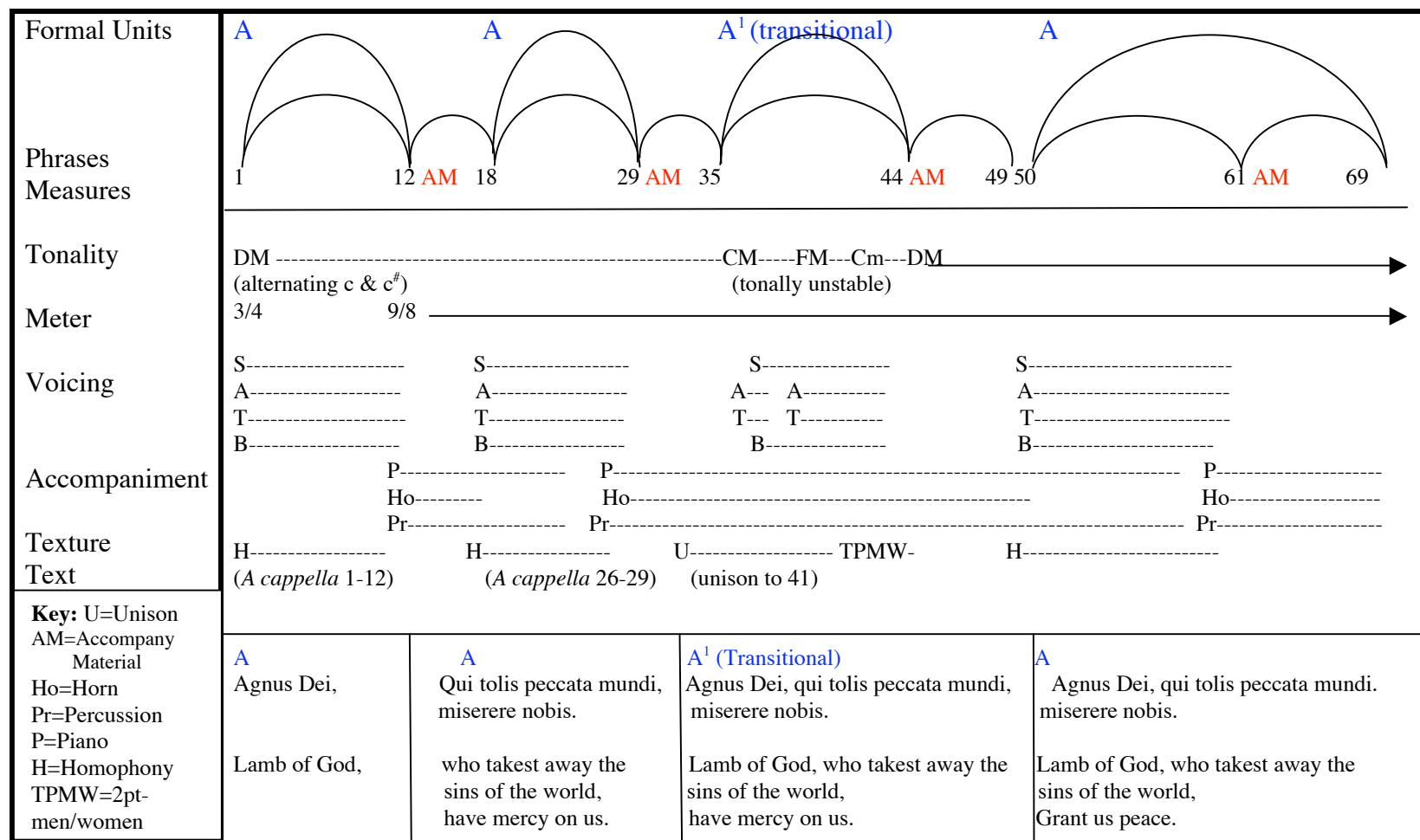


Figure 47, Flow Chart, *Agnus Dei*

Measures 1-12 are composed into five phrases, 2+2+2+2+4, and are the basis for the entire movement. The tonal center is clearly D major and the texture is predominantly homophonic within a meter of 3/4 with the quarter note = to 69. The first four phrases (mm. 1-8, Figure 48) ending on a IV chord, are antecedent to the second phrase (mm. 8-12, Figure 48) ending on a I chord with a four-three suspension in the tenor voice. This consequent answer undeniably establishes the tonality with a sub-dominant to tonic cadence in measure 12 (Figure 48). The occurrence of an occasional C natural can be noted in the tenor part at measures 4 and 8 (Figure 48), but can be explained harmonically as either an *accented passing tone* (m. 4), or an *appoggiatura* (m. 8).<sup>39</sup> This tuneful *a cappella* choral singing is a fitting introduction to the poignant *Agnus Dei* prayer (Figure 48). As mentioned above, the ritornello-like accompaniment follows (large drum, conga drum, piano, and horn). This accompaniment material is performed *legato* and switches from 3/4 meter to 9/8, while producing a seamless transition and furthering the lyrical and tonal character of the movement. The left hand of the piano (Figure 49) plays the tonic D, or the dominant A throughout this section with the exception of measure 17, when it departs momentarily and plays the sub-dominant and the supertonic. The right hand (Figure 49) alternates between D major and G major arpeggios that contain numerous non-harmonic tones. A two-measure *ostinato* pattern, which continues throughout the movement with only two brief interruptions, is presented by the large drum and conga drums (Figure 49).

---

<sup>39</sup> Robert W. Ottman. 1983. *Elementary Harmony: Theory and Practice*, 3<sup>rd</sup> Edition. Upper Saddle River, N.J.: Prentice Hall Inc. pp. 220-224.



♩ = 69

*p* Begin A *mf* *p*

A - gnus De - i A - gnus De - i A - gnus De - i

A - gnus De - i A - gnus De - i A - gnus De - i

*p* *mf* *p*

A - gnus De - i A - gnus De - i A - gnus De - i

A - gnus De - i A - gnus De - i A - gnus De - i

Figure 48, mm. 1-12 *Agnus Dei* (Continued on next page)  
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mp A - gnus De - i A - gnus De i.  $\text{mf}$   $p$   $\text{p}$  = 69

A - gnus De - i A - gnus A - gnus De - i.

A - gnus De - i A - gnus A - gnus De - i.

A - gnus De - i A - gnus De

(IV)

(I) w/4-3 susp.

Begin Accompaniment Material

Begin ostinato

Large drum

Conga drums

legato

Section A (mm. 18-29, Figure 50) is divided into three phrases, of four measures each. Sung on the text *Qui tollis peccata mundi miserere nobis*, which is accompanied by the piano alone, the vocal lines are harmonically identical to that of the opening A section (Figure 48), however there are slight rhythmic difference because of the new meter (9/8) and the new text. The dynamic markings are broader and more frequent, while the instrumental *arpeggios* in the piano, and the *ostinati* in the percussion, continue without interruption. At measure 26 (Figure 50) the instruments drop out and the choir sings almost three measures *a cappella*; the accompaniment material returns at measure 29.

13

13

17

*p* Qui tol - lis *mf* pec - ca - ta

Qui tol - lis pec - ca - ta

*p* Qui tol - lis *mf* pec - ca - ta

Qui tol - lis pec - ca - ta

17

17

*mf*

*mf*

Figure 49, mm. 13-20 *Agnus Dei*  
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Measures 29-34 are the same music as measures 12-18, except it has been reduced by one measure. The only other difference is found in the horn part of the last measure of the A section (measure 34, Figure 50). Here the horn holds a tied G into the succeeding measure; previously the horn went on to play F<sup>#</sup>, G, and A.

17

*p* Qui tol - lis *mf* pec - ca - ta

Phrase 1

*p* Qui tol - lis *mf* pec - ca - ta

*p* Qui tol - lis *mf* pec - ca - ta

17

17

*mf*

*mf*

Figure 50, mm. 17-32 *Agnus Dei* (Continued on next pages)  
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The image displays a musical score for 'The Lord's Prayer' by Beethoven, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) are shown with lyrics in Latin: 'mun - di mi - se - re - re mi - se -'. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. A red box labeled 'Phrase 2' highlights a specific section of the vocal melody. The score is marked with dynamics such as *p* (piano), *mp* (mezzo-piano), and *mp* (mezzo-piano). The tempo is indicated as 'Allegretto'.

The image shows a musical score for 'The Rose Tree' with two systems of music. The first system consists of a vocal line and a piano accompaniment. The vocal line has lyrics: 're - re mi - se re - re no'. The piano accompaniment has lyrics: 're - re mi - se - re - re no'. A red box labeled 'Phrase 3' is drawn around the vocal line from the second measure to the end of the phrase. A green box labeled 'End ostinato' is drawn around the piano accompaniment in the second measure. The second system shows the continuation of the piano accompaniment, with a green box labeled 'End ostinato' also present. The score includes dynamic markings such as *mf* and *p*.

The musical score shows measures 29 through 34. The key signature is D major (two sharps). The vocal staves (Soprano, Alto, Tenor, Bass) have 'bis' markings above measures 29 and 30. The piano accompaniment begins at measure 29, marked with a piano (*p*) dynamic. A green box at the bottom of the piano part, spanning measures 29-34, contains the text 'Accompaniment Material returns'.

The transitional or A<sup>1</sup> section (measures 35-44, Figure 51) begins with a modal inflection in measure 35 before moving through a series of implied tonal changes in the accompaniment. The key signature here is still D major. However, by measures 36-37 the F is no longer sharp, and the key center could be explained as F *lydian*. This type of unstable tonality continues in measures 38-41 with an unrelated G minor 7<sup>th</sup> chord in measure 38, an A<sup>b</sup> major 7<sup>th</sup> chord in measure 39, a G minor 7<sup>th</sup> chord in measure 40, and a F minor 7<sup>th</sup> chord in measure 41. In measure 42 the accompanying piano moves to B major and introduces the recapitulation of the material from the movement's opening. This section opens with the altos and tenors singing a two-measure phrase *mezzo forte* in unison, beginning on C natural and ending on D. Subsequently, the sopranos and tenors enter at *mezzo forte* while continuing to *crescendo* over a two-measure phrase beginning on E and ending on F natural. At measure 39 the voices enter at the octave and quickly



move in contrary motion to intervals of a major sixth, a perfect fifth, and finally, a minor third. In measures 42 and 43 Basler incorporates an enharmonic modulation and chromatic movement to return to the primary key of D major. In measures 42-43, the melody line in the women's voices is written as an E<sup>b</sup>, then D<sup>#</sup>, against a D<sup>#</sup> in the piano accompaniment. From the D<sup>#</sup>, they move to C<sup>#</sup>, which functions as the leading tone in D major and re-establishes that home key. The horn part (Figure 51) does double the women's part in measures 41-42, and the men's part can be found buried in the piano *arpeggios*, but the choir will have to listen carefully. In measure 44 the choir and instruments have agreed on a familiar tonality of D major, and the accompaniment material returns.

The image shows a musical score for measures 33-44 of 'Agnus Dei' from 'Missa Kenya' by Paul Basler. The score is arranged for alto, tenor, and piano. The alto and tenor parts have lyrics 'A - gnus De - i'. The piano part features arpeggios and a section labeled 'F Lydian' in a red box. Dynamics include mf and mf.

Figure 51, mm. 33-44 *Agnus Dei* (Continued on next page)  
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soprano *mf* *f*

37 A - gnus De - i tutti

qui tol - lis pec - ca - ta pec -

bass *mf* *f*

A - gnus De - i tutti

qui tol - lis pec - ca - ta pec -

37

37

G minor 7<sup>th</sup> A<sup>b</sup> Major 7<sup>th</sup> G minor 7<sup>th</sup>

*f* *f*

41

ca - ta mun - di mi - se - re - re no - bis,

41

ca - ta mun - di mi - se - re - re no - bis,

41

41

Enharmonic modulation (E<sup>b</sup> to D<sup>#</sup>)

Horn doubles Alto

Accompaniment Material returns

F minor 7<sup>th</sup> B Major

D major

*p* *p*

At measure 50 (Figure 52) the choir enters with the “*Dona nobis*” text and the horn exits. This section is harmonically, melodically, texturally, and dynamically identical to the first A section (Figure 50, page 120) and has the same accompaniment material.

49 Do - na no - bis do - na *mf*

49 Do - na no - bis do - na *mf*

49 Do - na no - bis do - na *mf*

49 Do - na no - bis do - na *mf*

Figure 52, mm. 49-52 *Agnus Dei*  
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At measures 61-66 (Figure 53), the movement concludes as quietly as it began, with the final statement of the accompaniment material. The final three measures close this piece incorporating a *ritardando* and *fermata* on the last note.



### Rehearsal and Performance Issues

As in the previous movements, the *Agnus Dei* tends to stay with the established range for the voices. The altos sing from a to g1 and the basses sing from F<sup>#</sup> to c1. Although the soprano range is d1 to d2, the general tessitura is closer to the range of e1 to a1; tenor range and tessitura are the most moderate with a range of f to e1 and a tessitura between a to d1 (Figure 54).

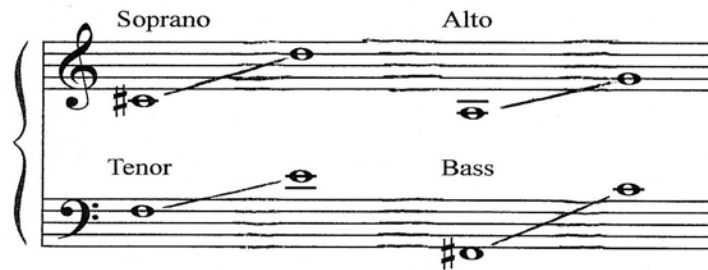


Figure 54, Range and Tessitura *Agnus Dei*

In the opening choral passage, the conductor may want to have some tenors sing the alto part and add some altos to the soprano part. This is suggested because the tessituras of the alto and soprano parts are generally lower than normal, and therefore young singers may lack the breath support needed to keep this section in tune (Figure 48, page 117-118). At measures 35-38 a decision concerning the voicing used will ultimately need to be made. Basler has the altos and tenors singing the first two measures followed by the sopranos and basses, however, depending on the choir, the conductor may choose to rehearse these four measures as a single phrase with the entire choir, and furthermore the conductor may choose to incorporate this as a means of balance and blend in the performance. With a well-balanced choir, the conductor may opt to perform this section as written, allowing for timbre changes. Choirs are more likely to sing incorrect pitches

when there is space between notes than when there is not. Rehearsing and/or performing measures 35-38 without a breath and with the entire choir will help the intonation.

The conductor's primary concern in the opening *a cappella* section (Figure 48, page 117-118) will be to keep the choir in-tune throughout the many passing tones, suspensions, and varying dynamic levels. Traditional voice leading is present, but the widespread occurrence of non-traditional passing tones may present a surprising challenge to many singers. An effective rehearsal technique must be chosen before the initial rehearsal. The use of *solfeggio*, as suggested in the opening *a cappella* section of the *Kyrie*, may provide the singers with points of reference and a sense of predictable harmonic function.

Care must be given to the multitude of dynamic ranges throughout this movement. The conductor will want to ensure that the *crescendos* and *decrescendos* (Figure 48, page 117-118, Figure 50, pages 120-122, Figure 51, pages 123-124) are well balanced despite the tessitura of the individual vocal parts. Again, the conductor may want to experiment with re-voicing certain areas of this movement.

Between measures 41-44 (Figure 51, pages 124) the conductor will need to decide, prior to the initial rehearsal, on an effective strategy with which to rehearse these measures, in order to guide the singers to a logical sequence. The conductor may want to point out to the singers that in measure 41 the f-natural is being played by the horn and in measure 42 the interval of a diminished fourth (b natural up to e flat) sounds like a major third. The conductor will also want to point out that from measures 42-43 the women's notes are enharmonic (E<sup>b</sup> and D<sup>#</sup>). In measures 26-29 (Figures 50, pages 121-122) the conductor may want to add a slight *ritardando* to reinforce the harmonic resolution.

Rehearsing these measures thoroughly will assist the choir with singing in-tune with a vibrant tone.

### Conclusion

The idea of combining Kenyan musical styles with 20<sup>th</sup> century American ‘classical’ music qualities is nothing new. Even before 1900, this amalgamation of cultures was being felt in many parts of the African continent.<sup>40</sup> The advent of British colonialism during the nineteenth century in Kenya was greatly related to the introduction and continuous presence of Western-European musical genres and aesthetics.<sup>41</sup> The practical results of this merger have resulted in Kenyan compositions and rehearsal and performance rituals that possess the following characteristics: utilization of hand clapping or foot tapping movements; performance of European and African music in Western-European-style concert format; integration of solfeggio system of music sight-reading; and the use of Western-European staff notation, tonality, harmonization, and rhythmic organization in the arrangements and adaptation of traditional African melodies, especially arrangements in homophonic style.<sup>42</sup>

The sheer quantity of available choral music has risen dramatically in recent decades, but its quality and accessibility are arguable. Many of the choral compositions require an almost unreachable height of technical perfection or lack interest or performance worth. Today’s choral directors need compositions that are not only aesthetically pleasing, but are challenging, yet accessible, diverse but attainable, and most of all enduring. Basler’s style encompasses these qualities wholeheartedly. His overall

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<sup>40</sup> Reith, 89.

<sup>41</sup> Ibid, 89.

<sup>42</sup> Reith, 97.

compositional style can be generalized by his use of repeated melodic, rhythmic, and harmonic passages. He often uses unison singing, and when the texture exceeds four-part harmony, there is a tendency to double similar voices (soprano and tenor, or alto and bass), providing support and stability, as to leave few voices secluded. Basler avoids juxtaposed tonal changes, instead his key changes are either prepared through the instrumentation, or are structured carefully through traditional voice leading. Basler makes a conscious effort to compose in a style that is not only interesting, but accessible to a wide variety of singers.

The prevailing style of Basler's *Missa Kenya* is one of exciting rhythms, memorable melodies, and traditional 20<sup>th</sup> century Western-European harmonies. What elevates this composition is Basler's ability to marry these qualities while maintaining, and often surpassing, the inherent expressiveness of both the Kenyan tradition and that of 20<sup>th</sup> century American "classic" characteristics. The accessibility and popularity of this piece is evident by its partial or complete performances in nearly all fifty states, as well as the increasing number of copies being sold.



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APPENDIX B  
COMPLETE CHORAL COMPOSITIONS

Unison Choir

*Two Songs of Travel*; unison choir, piano, Colla Voce Publisher, 2002.

Two-Part Choir

*Days of Quiet Joy*; two-part choir, piano, Walton Music Publishing, 2003.

*A Time of Remembrance and Hope*; two-part choir, piano, Colla Voce Publishing, 2001.

*Two Songs of Youth*; two-part choir, piano, Colla Voce Publishing, 2001.

Women's Choir

*Sing A New Song to the Lord*; SSA choir, horn, piano, Walton Music, 2003.

*Alleluia*; SSAA choir, horn, percussion, piano, Colla Voce Publishing, 2000.

*God Is Our Refuge and Strength*; SSAA choir, piano, Colla Voce Publishing, 2001.

*Shenandoah*; SSA, piano, Colla Voce Publishing, 1997.

Men's Choir

*Shenandoah*; TBB, piano, Colla Voce Publishing, 1997.

SATB Choir

*Moonlight*; SATB choir, piano, Walton Music Publishing, 2004.

*Rejoice in the Lord*; SATB choir, piano and horn, Colla Voce Publishing, 2004.

*Saginaw Canticles (Nunc Dimittis)*; Tenor/Soprano soloist, SATB choir, piano, Colla Voce Publishing, 2004.

*Hodie Christus Natus est*; SATB choir, horn, piano, Hinshaw Music Publishing, 2003.

*Into This House of Light*; SATB choir, piano, Hinshaw Music Publishing, 2003.

*Lord, Make Me An Instrument of Thy Peace*; SATB choir, piano, Walton Music, 2003.

*Revive Your Work, O Lord*; SATB choir, string quartet, piano, Colla Voce Publishing, 2002.

*Missa Kenya*; (revised) Tenor soloist, SATB choir, horn, percussion, piano, Colla Voce Publishing, 2002.

*El Día es hoy*; SATB choir, percussion, piano, Walton Music, 2002.

*Amor que une con el amor grandísimo*; SATB choir, horn, piano, Walton Music Publishing, 2002.

*God's Garden*; SATB choir, piano, Colla Voce Publishing, 2001.

*Shenandoah*; SATB choir, piano, Colla Voce Publishing, 2001.

*Portones abiertos y rostros brillantes*; SATB choir, piano, Walton Music, 2001.

*La muralla*; SATB choir, piano, Walton Music, 2001.

*Adorable flujo*; choir, horn, piano, Walton Music, 2001.

*Behold, Thou Art Fair* for choir and piano, Colla Voce Publishing, 1999.

*He Wishes for the Cloths of Heaven*; choir, piano, Colla Voce Publishing, 1999.

#### SATB Choir Continued

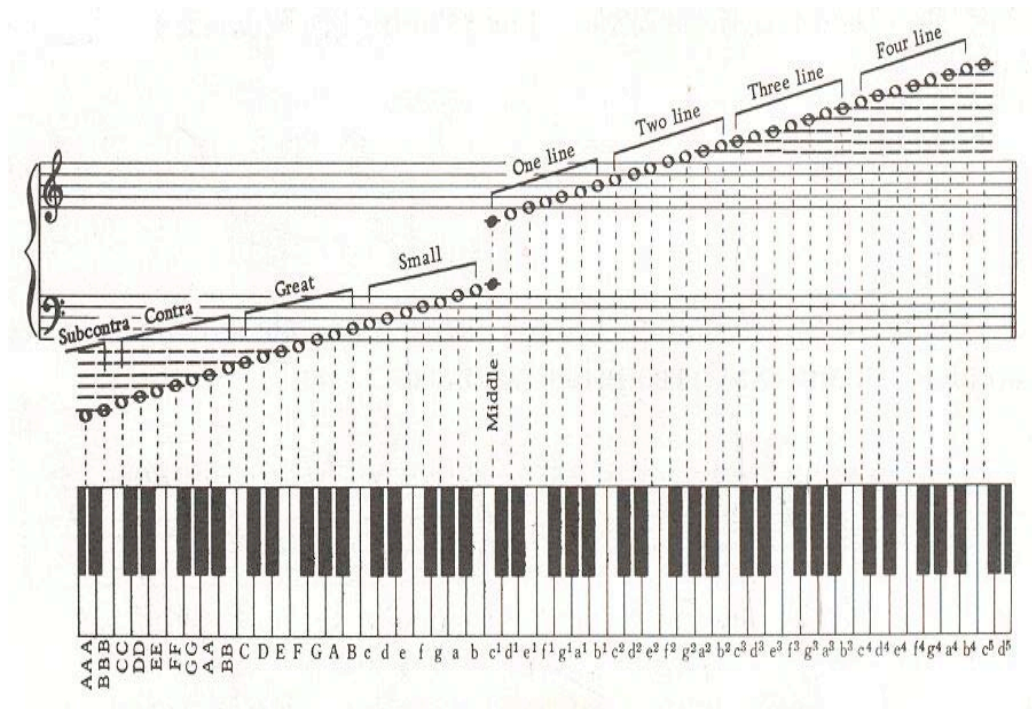
*You Who Never Arrived*; choir, piano, Colla Voce Publishing, 1999.  
*Songs of Faith*; choir, horn, percussion, piano, Colla Voce Publishing, 1999.  
*Psalm 150*; choir, horn, piano, Colla Voce Publishing, 1999.  
*Ubi Caritas*; choir, horn, piano, Colla Voce Publishing, 1999.  
*Be Thou My Vision*; choir, horn, piano, Colla Voce Publishing, 1999.  
*Alleluia*; (SATB) choir, horn, percussion, piano, Colla Voce Publishing, 1999.  
*Psalm 23*; choir, horn, piano, Colla Voce Publishing, 1999.  
*Missa Kenya*; solo tenor, SATB, horn, percussion, piano, Colla Voce Publishing, 1996.  
*Kyrie*; SATB, horn, percussion, Colla Voce Publishing, 1996.  
*Gloria*; solo tenor, SATB, percussion, Colla Voce Publishing, 1996.  
*Sanctus*; SATB, horn, piano, Colla Voce Publishing, 1996.  
*Agnus Dei*; SATB, horn, percussion, piano, Colla Voce Publishing, 1996.  
*Ave Maria*; SATB a cappella, Colla Voce Publishing, 1996.

#### Unpublished

*Psalm*; SATB Choir, piano, 1986  
*O Magnum Mysterium*; Three-part, piano, 1985  
*O Magnum Mysterium*; SATB a cappella, 1985

# APPENDIX C

## VOCAL RANGE CHART



Ottman, Robert 1983. *Elementary Harmony: Theory and Practice*. 3<sup>rd</sup> edition. Reprinted with permission from Pearson Education Publication, New Jersey.



## APPENDIX D

### INTERVIEW EXCERPTS

GP Tell me about the teachers that influenced music and your life.

PB My first influential teacher was Amy Dee Domres. She was my 6<sup>th</sup> grade band director and taught me how to play horn. She was a very strict musician and would not let me get away with making mistakes. Once I got frustrated and told her that she treated me differently than the others; made me work harder. She told me that one day I would thank her, and so I do, everyday! In high school, my orchestra director, Charles Bart was very influential. He exposed me to all sorts of music; allowed me to be creative. When I first met him I exclaimed I was going to write a symphony by the time I graduated! He smiled knowingly...!!! The person who set my musical life in order was James Croft, Director of Bands at The Florida State University. He was the 1980 Wisconsin All-State Band Director and we fell in love with him. A few days after our performances he called to offer me a full scholarship to FSU; I was floored! And of course I followed him to Tallahassee. In this gesture he set me on my current path in a very important way, and was so supportive during my undergraduate years...performing every band piece I wrote. My composition teacher at FSU, John Boda, who is one of the giants in the composition academic world, having taught hundreds of composers including Ellen Taaffe Zwillich, was a huge influence. I had a “lesson” with him virtually everyday during my time at FSU. We would first start out playing piano duets together, usually Beethoven or Mozart Symphonies (four hands). He would then pour over my compositions; I was VERY prolific at the time; knocking out

piece after piece each week. His most famous comment (known to all who worked with him) was “GL,” which he would write very large on a passage that seemed unplayable; that meant “Good Luck.” In this way he taught me to write music that was playable, yet interesting. Dr. Boda was my father figure at FSU. In graduate school, my horn teacher, William Purvis, was THE most important person for me musically in my career. He taught me how to MAKE music and supported my compositional activities wholeheartedly.

GP Tell me a bit about your ethnic and religious background and how does this influence your compositions and your career moves?

PB My mother is Turkish (from Istanbul) and my father is German/Swiss (from Sheboygan, Wisconsin). I was raised Roman Catholic and feel my music transcends any particular religious affiliation. I have many friends and contacts in the Dominican Republic; call it “fate” that I spend so much time there; and of course, I feel as if it is a second home.

GP How has your actual family life influenced your composing/performing career? Were you all one big happy family? Did your parents support your musical career moves?

PB My parents supported my musical studies from early on, and of course, my siblings were also actively involved in music. We all performed together often and were considered a musical dynasty in Wisconsin during the 70’s and early 80’s! I feel that my being a horn player has truly influenced my choral music; making it lyrical as well as rhythmically dynamic when need be.

- GP Is your composing a result of self-healing or a burden you must relieve yourself of?
- PB Composing IS self-healing, but I also feel compelled to write music! I cannot imagine a life without that creative outlet.
- GP Let's imagine that you were not a professional musician; what do you think that you'd be doing?
- PB I would be a spiritual leader! Traveling the world and giving testament to the healing power of God and love, REALLY!
- GP Tell me a little about your first choral compositional attempts.
- PB My first choral pieces were written for my high school choir. I wrote the graduation song for the class of '81, and a *Sanctus* that eventually became the *Sanctus* of the *Missa Kenya* 13 years later. After these, I did not write any choral music until I was Visiting Artist at Caldwell Community College in Lenoir, North Carolina (actually, I wrote a 3-part *O Magnum Mysterium* for my brother, sister and I to sing at a Midnight Mass, but that piece is a bit "young"). In Lenoir I wrote an a cappella *O Magmun Mysterium* for a local high school that went over well. My next choral piece was a setting of a Psalm for the Western Carolina University Choir and their director, Robert Holquist. That was a tough work! We performed that and the *Sanctus* many times on their choir tours. I joined the group as a tenor, horn soloist and pianist. After that, no choral works until the 1995 *Missa Kenya*, and the rest, as they say, is history.
- GP As you're conceiving a composition, do you think in a logical manner? Such as melody, harmony, rhythm, text?

- PB For the most part, the harmonic language preoccupies me first, that is after I have spent a while with the text, then the melodic ideas and finally rhythmic variety.
- GP What do you do when you run out of ideas?
- PB Step back! I have found that if one tries to compose when the ‘juices’ run dry, mediocrity is always the result!
- GP Do you collect and or file text or ideas that you might want to use in musical compositions?
- PB Yes! Sometimes I store harmonic ideas. I do have a set of texts that I would like to set.
- GP Which comes first, the text or the music, and how do you choose texts?
- PB The TEXT comes first! Almost always I ask the commissioning group/persons to send me several texts to choose from.
- GP Do you speak the text to help determine the rhythm or musical settings?
- PB Absolutely.
- GP To what degree do you feel comfortable altering the text?
- PB I rarely change the text. Sometimes I repeat certain passages or words for dramatic impact, but I do not like changing the poet’s creation.
- GP When composing commissioned works, do you allow the input from the patron?
- PB YES! I like to have the commissioning party become part of the process; such things as range, mood, instrumentation.
- GP When you receive a commission, is the performing ensemble already defined? Do you ask the ability level of the performers?

- PB Yes! Knowing the ability level of the performers is crucial to having a successful performance. As for defining the performing ensemble; for the most part yes; actually almost always! Sometimes I have flexibility in obligato instruments.
- GP Other than the obvious (text), what are some of the challenges you face in writing for the voice as compared with other instruments?
- PB Range is a consideration as well as ease of execution between ‘awkward’ intervals. [Fredrick] Chopin taught me a lot about voice-leading. One must always approach choral writing with the sense that the music must ‘SING!’ Too often we see compositions, in whatever style, that simply have no idea what the human voice is about.
- GP How much do you compose for yourself, or non-commissioned works?
- PB All of my writing is for commissioned pieces. At the present I have five started.
- GP So do you follow rules when you compose? (You know, parallel fourths and fifths?)
- PB THERE ARE NO RULES! Except that one must be true to oneself.
- GP You have received numerous awards or recognitions and have been commissioned by prestigious organizations. With that in mind, what award and commission are you most proud of?
- PB I am most proud of the University of Florida Research Foundation Professorship Award, and the *Cantos Alegres*, commissioned by the Tampa Bay Master Chorale.
- GP Now a few questions about the *Missa Kenya*. Why a mass? What were the inspirations for it?

- PB As you know, the work came about after my years spent as a Senior Fulbright Lecturer in Music at Kenyatta University in Nairobi, Kenya. Much of the music and gestures owe their existence to East African choral traditions, combining together Kenyan musical styles with references to late 20<sup>th</sup> century American “classical” music. In many ways, this is my gift to the warm, loving friends I left behind in Nairobi. It is a work of great celebration colored with a bit of catholic mysticism.
- GP In terms of forces used, why the horn and piano? The drums I guess would be more of the norm with respect to ‘African’ music.
- PB Horn because that is my instrument and I wanted to be a ‘real’ part of the piece! So in that respect it is very personal for me; piano because I wanted the work to be more accessible. Writing for orchestra would have hindered performance opportunities; drums because of the African influence.
- GP In general, what particular cultural or tribal influences factored in composing the work?
- PB Kenyan choral tradition – ‘call and response’ - certain gestures and rhythmic patterns - no specific tribal influence, simply a ‘meshing’ of western and Kenyan musical gestures.
- GP So tell me a little about being a composer. What are some of the difficulties in establishing a career as a composer?
- PB One must have a strong figure in the performance world to promote one’s music (generally a conductor or performer of repute); this is so important. Otherwise, a

composer is resigned to hear his/her works only at stuffy, miserable regional composers' conferences.

GP What advise would you give to young composers?

PB Listen to as much music as they can, WITH A SCORE! Get actively involved with performers and play in ensembles. Also, DO NOT be too enamored with your notes! Editing and being able to listen carefully to performers are very important. A positive attitude and graciousness are also very important.



## VITA

Gary D. Packwood is a native of Baton Rouge, Louisiana, and for ten years taught elementary and secondary music in Palm Beach County Florida. He has served on the faculties of Florida Atlantic University, as the conductor of the Men's and Women's Choruses; Louisiana State University, where he taught music appreciation, secondary choral methods, and served as the conductor of the Tiger Glee Club; and Southern University, teaching aural skills, enjoyment of music and music theory. He is currently the Assistant Professor of Vocal and Choral Music and Music Education at the University of Montevallo where he conducts the University Chorus, serves as Interim Director of the Music Graduate Program, and teaches graduate and undergraduate courses in music and music education.

Choirs under his direction have performed, by invitation, for the Music Educator's National Conference, the Florida Music Educators Association Clinic/Conference, three national television performances, and toured throughout the southeastern United States. He has published several choral octavo reviews in the *Choral Journal*, and has recently had an article accepted to *Teaching Music*, publication date 2005. He has served as a clinician for the Louisiana Chapter of the American Choral Directors Association, Honor Choir conductor for Alabama Chapter of the American Choral Directors Association, clinician for the Alabama Music Educators Conference, the

Florida Music Educators Conference, the University of South Carolina Center for Southern African-American Music, and Western Michigan University School of Music.

Although his training is primarily ‘classical’ in nature, Gary has prepared and performed back-up vocals for Grammy© Award winners Celine Dion, Shania Twain, The Cheiftains, and Bob McGrath & Sesame Street.

Gary is an active member of the American Choral Directors Association, Music Educators National Conference, Florida Music Educators Association, Florida Vocal Association, Alabama Music Educators Association, Alabama Vocal Association, National Association of Teachers of Singers, College Music Society, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda. He is frequently an adjudicator, clinician, guest conductor, and motivational speaker in Florida, Alabama, Louisiana, Mississippi, South Carolina, and Michigan.