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THE UNFAITHFUL BRIDE:
A MUSICAL EXPLORATION OF THE JEWISH PRAYER MODES AND
COMPARABLE MODERN INSTRUMENTATION

A Capstone Experience/Thesis Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Music
with Mahurin Honors College Graduate Distinction
at Western Kentucky University

By

Claire E. Smith

May 2021

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Dr. Matthew Herman, Chair

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2021

ABSTRACT

The Unfaithful Bride is a piece of Western art music written with the intent of acclimating westernized ears to the sonic landscape of Judaism, while simultaneously exploring a difficult and allegorical passage of Scripture that intersects with the composer's religious traditions. The primary objective, however, was to create a beautiful work of art. To create this work, research on Jewish music (specifically on the ancient liturgical modes) was utilized to both inform and inspire.

Once the text was selected and analyzed, composition began, and rhythmic values and a prayer mode were assigned to each movement. Melodic materials were written at the piano, and transcribed using Finale notation software. Parts were recorded and overlaid to create a hybrid recording through asynchronous methods. The modal framework led to musical innovation, and to tangential inquiries about ethnomusicology, musicology, and covenants.

I dedicate this work to the Lord. Scripture has sculpted me in every way, particularly as an artist. Thank you for allowing me to create like you, my Creator.

I would also like to dedicate this paper to my dear Dr. Herman, who taught me to compose, as my mother taught me to walk. Thank you for imparting your skill and encouraging me to be flexible with time signatures.

ACKNOWLEDGEMENTS

First and foremost, I want to acknowledge Dr. Herman's stupendous mentorship, encouragement, and sound mixing abilities. Second, I'd like to thank my applied voice teacher and second reader, Mrs. Brennan-Hondorp for being gracious and flexible so that I could juggle an opera, a capstone, and a senior recital. Special thanks to Brian David Elliott for using his time and talent to contribute through percussion. Thank you to Dr. Harris who assisted in downloading Finale at Mass Media. Finally, thank you to Cara Cordell who was constantly unlocking or scheduling the computer lab and Recital Hall for me.

VITA

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Junior Voice Recital Soprano Soloist	Western Kentucky University	Sept. 2020
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First Place in the National Association of Teachers of Singing Mid-Southern Region Junior Treble Category	Apr. 2020

PROFESSIONAL EXPERIENCE

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TEXT

To begin a work that will involve a vocal line, choosing the text is the preliminary step. The book of Ezekiel, located in the Old Testament of the Bible, contains an intriguing story in chapter 16 that forms the foundation for the art song cycle that was the result of this project. The entirety of the text can be located in Appendix A. The translation used is the English Standard Version (ESV).

Synopsis and Analysis

The text begins with a one-line, first-person introduction, stating that “the word of the Lord came to me,” “me” being Ezekiel the prophet. After this brief introduction occurs, Ezekiel immediately dives into recounting the “word” that he was given by the Lord, and then relays an allegorical story.

Ezek. 16:1-5 opens the scene with “the Lord God” speaking to “Jerusalem.” These two entities become the main characters of the story, with Jerusalem personified as a female. Jerusalem will also be referred to interchangeably as Israel throughout this paper. The Lord God recounts Jerusalem’s genealogy and origin story, both of which have negative cultural implications about Jerusalem’s ceremonial uncleanness according to the Levitical law. He concludes by stating that she was “abhorred” and that “no eye pitied” her, and consequently, she was abandoned in a field to die as an infant.

In Ezek. 16:6-8, the Lord God comes upon the helpless baby “wallowing in (her) blood,” and commands that she “live!” It is not explained how this takes place, but

Jerusalem does live due to the Lord God's commandment that she "flourish."
Consequently, she matures into a healthy and beautiful woman. However, she remains naked, and the text again points to her uncleanness by repeating that she "wallow(s)" in her own blood. When the Lord returns to find her fully grown "at the age for love," he "cover(s her) nakedness," by spreading his garment over her. This harkens to another passage of Scripture, Ruth 3:9, in which Ruth requests that Boaz, her benefactor and provider, cover her with the edge of his garment in order to signify her desire to wed him. This symbolic and customary covering functions as a proposal.

After his proposal, the Lord God immediately makes a vow to her in Ezek. 16:8, and he enters into a covenant with Jerusalem, and she becomes his wife. He then proceeds to bathe Jerusalem in the following verse. This is shocking, as in order to cleanse her, he comes into contact with the blood she was wallowing in, which is unclean according to the law. After bathing her, he anoints her in oil, marking her as now being made clean. It is interesting to note that the Lord entered into a covenantal marriage with Jerusalem without first cleansing her, but accepted her as she was, filthy and naked.

Made clean and pure by this ceremonial cleansing, the Lord God then lavishes Jerusalem with gifts in Ezek. 16:10-14. He clothes her with the richest textiles, "embroidered cloth," "fine leather," "fine linen," and "silk." He adorns her by putting "bracelets on her wrist," "a chain around her neck," "a ring on her nose," "earrings in (her) ears," and "a beautiful crown on (her) head." He feeds her fine foods, and from receiving care for the first time in her life, Jerusalem becomes "exceedingly beautiful," and "advance(s) to royalty." This is the peak of her life; she is cherished, and "renown(ed)... among the nations."

However, she quickly falls into sin and chooses to place her confidence in her own beauty, forgetting who bestowed it, and ends up becoming a serial adulteress. Ezek. 16:15-22 details the beginnings of her unfaithfulness, when she gives herself to “any passerby,” and uses the gifts given by the Lord God to create idols, images of herself and of men. The most shocking part of this is located in verse 20, in which Jerusalem takes her “sons and (her) daughters” that had been fathered by the Lord God, and sacrifices them “to be devoured,” which is a practice that originated in the nations that surrounded Israel, and is explicitly condemned in Leviticus 18:21. Though it is not specified which deity Jerusalem is attempting to appease, it is reasonable to conclude that child sacrifice is mentioned because Israel had ignored the commands of the Torah and had been practicing the ritual of “delivering them up as an offering by fire” to appease foreign gods of surrounding nations.

In verse 23, the Lord God laments over Jerusalem’s wickedness, and repeatedly cries out “Woe!” Ezek. 16:24-29 is helpful for further understanding the allegorical nature of the whole excerpt. The meaning of the allegory becomes more clear: the Lord God in the story is the benefactor/husband, and Jerusalem is the abandoned infant/unfaithful bride. The Lord God represents himself, and Jerusalem, the functional capital, represents Israel. The covenantal marriage in the story represents the covenant bond between the Lord God and Israel. Covenants will be discussed further in a later section. Israel was, during Ezekiel’s time, a theistic nation, and the allegory of the adulterous wife is used to illustrate the ways that Israel has broken the stipulations of the mutual agreement. Worshiping other gods is the primary way that Israel has fallen short,

and this section lists the nations in close proximity that Israel has fallen in with: Egypt, the Philistines, Assyria, and the Chaldeans.

In Ezek. 16:30-34, the Lord God expounds upon Jerusalem's adultery, observing that she received nothing in return for her philandering, but gave gifts to her lovers, rather than vice versa. The next section of verses, Ezek. 16:35-43, is the Lord God's judgment on Jerusalem, and is perhaps the most difficult section to read. Ezek. 16:44-58 returns to a more literal explanation, in which Jerusalem's lineage is again referenced, and her behavior compared to that of her "sisters," Sodom and Samaria, both of which were broadly disdained by Israelites. This comparison would have been extremely offensive to the Israelites who listened to Ezekiel's warning. Not only was Israel compared to them, but the Lord God explicitly states that their "abominations" are double that of Samaria, and that by sheer volume, Israel has made Sodom and Samaria "appear righteous." Undoubtedly, the idea of this comparison was that Israel would have been offended, and consequently shocked into examining their own behavior and subsequently returned to holiness within the covenantal parameters.

The conclusion of the story, Ezek. 16:59-63 has another one-line introduction, where it is reiterated that the Lord God is the one who is speaking. This introduction also marks a shift in tone. Prior to this, there was an itemized list of Jerusalem's wickedness and abominations, and exclamation points were being used to emphasize the Lord God's righteous anger. The Lord says that he will "deal with (her) as (she) has done."

To the audience in Israel at this time, this is a just response. To repay someone as they have treated you is mandated in the Law. Leviticus 24:19-20 states that "If anyone

injures his neighbor, as he has done so it shall be done to him, fracture for fracture, eye for eye, tooth for tooth; whatever injury he has given a person shall be given to him.”

That is why it is so remarkable that in the very next sentence, the Lord God states that he will still “remember” his covenant. In order to understand the conclusion of Ezekiel 16, it is necessary to investigate the role that covenants played in Old Testament Judaism, both on a personal level, such as in marriage, and on a national level.

Covenants

According to Michael Horton, author of *God of Promise* “a covenant is a relationship of ‘oaths and bonds’ and involves mutual, though not necessarily equal commitments.”

There are few things in the culture of the United States that could be referred to as covenantal in a sense that would fully convey the gravity of such a binding promise. Marriage, the traditional western example of a covenant, has eroded to the point of not being an appropriate analogy with the rise of divorce rates on grounds unrelated to adultery (the breaking of a basic component of the contract of marriage). An example that would be a more accurate depiction of the weightiness of a covenant can be found in pop culture: the unbreakable vow between Severus Snape and Narcissa Malfoy in which Snape swears to protect Narcissa’s son, Draco, and aid him as he attempts to take the life of Albus Dumbledore. The penalty of breaking either part of the vow was death.

The penalty for breaking a covenant in ancient Israel was also typically death, and had weight for both parties. The key to understanding how remarkable this story is lies in comprehending how serious an offense it was to be a covenant-breaker. When the Lord says at the end of the text in Ezek. 16:59 that he “will deal with (her) as (she has) done,

(she) who...despised the oath in breaking the covenant,” that is exactly what individuals raised in a covenant-culture would expect. If one breaks an oath, they deserve the penalty, with no questions asked. It is utterly just.

However, the Lord God does not finish with that estimating statement. He continues, saying “yet I will remember my covenant with you in the days of your youth, and I will establish for you an everlasting covenant,” and “I will establish my covenant with you, and you shall know that I am the Lord, that you may remember and be confounded, and never open your mouth again because of your shame, when I atone for you for all that you have done, declares the Lord God.”

Jerusalem, an abandoned, naked, sickly baby, who was not ceremonially clean, was adopted, cared for, and elevated in status. She was renowned among the nations, was called blessed and beautiful, only because the Lord took her and made her so; without his care, she would have died alone.

When one considers what Jerusalem has done, the Lord’s response is nothing short of miraculously merciful. In our own culture, if someone commits adultery once, it is automatic grounds for divorce. The injured party is perfectly just in breaking their commitment. Not only has Jerusalem committed adultery, she has given away her husband’s wealth. Add to these infractions the serious claim of infanticide of multiple sons and daughters, and Jerusalem would undoubtedly be imprisoned for life in our culture at bare minimum. Within the cultural context of a repeatedly broken marriage covenant in ancient Israel, the Lord had every right to sentence her to death. It would have been considered an astonishingly great mercy to banish her forever.

And yet, he does neither of these things. Instead, he remembers the covenant he made with her in her youth, and though there are repercussions for her adultery, the Lord chooses to atone for her, and then he chooses to enter another covenant with her, one that will be “everlasting.” The everlasting covenant referred to her is foreshadowing the Messianic covenant, in which Jesus of Nazareth redeems humanity by his death on the cross, replacing the old covenant, with its history of chronic failure (see the record of Hophni and Phineas in 1 Samuel 1:3-4) with himself as the high priest and the covenant head. His perfect life is capable of upholding the covenant stipulations that Jerusalem failed to keep, and it acts as a covering for her, reminiscent of the covering garment custom. This covering, this proposal, enables Jerusalem to take refuge in the Lord’s perfect holiness, rather than strive to compensate for her own wicked deeds. The resolution to this test is not found in Ezekiel 17, but in the redemptive, everlasting covenant that is foreshadowed.

It is interesting that the story ends with Jerusalem never opening her mouth again. To someone accustomed primarily to the grace and mercy portion of Scripture, it feels like an unfairness, as if the Lord God’s forgiveness is incomplete. Yet again: these circumstances must be read within the context of the allegory and cultural variances must be taken into consideration.

There are many other examples in Scripture where one can find this kind of silence in response to holiness. This is another word which is fairly diluted and hazy in most Western understandings. The word holy means “set apart,” or “pure.” It is stated in Ezek. 16:63 that Jerusalem never opens her mouth again because of her shame, because of her impurity, and implicitly, the contrast between her transgressions and the Lord

God's perfectly just anger and merciful, undeserved everlasting covenant. Just as it is difficult to look someone in the eyes when one has hurt them, there is absolutely nothing Jerusalem could say to appropriately respond to the mercy that she has been granted. The proper response to the Lord's remarkable magnanimity is one of silence.

In conclusion, this is not a romantic story, but a warning. This tale is included in Scripture as an admonition to those who inhabited Jerusalem that their covenant-breaking was going to result in their demise if they did not repent of their sins and rely upon the Lord's mercy to continually uphold the covenant. That is what the text of Ezekiel 16 is about: repenting and depending upon the merciful, everlasting covenant love of the Lord.

Lyrics

After studying Ezekiel 16, it was necessary to pare it down to a manageable length for composition. I elected to write the lyrics from Jerusalem's point of view as she recounts to an unknown listener all she has done. She is repentant, and this is the last time she will sing. Below are the lyrics to the art song cycle. Movements III and V are not included in the appendix due to COVID-related time constraints.

I. Abandonment

My name is Jerusalem.
This is the last song I will sing.

On the day I was born,
my cord was not cut,
nor was I washed
nor rubbed with salt,
nor wrapped in cloth.
On the day I was born,
no eye pitied me.
None had compassion,
for I was abhorred,
I was abhorred!

on the day I was born.

II. Rescue

Then He passed by me
as I was wallowing in my blood.
He said to me,
in my blood, "Live!"

I flourished!
Like a plant of the field,
I grew tall,
My hips were formed,
my hair grew long.
And yet I was bare,
naked as the day I was born.

Behold! Behold! Behold!
Behold, He covered me with the corner of His garment.
I became His wife!
and we were covenanted.

III. Renown

I was renowned among the nations!
Beauty exceeding, beauty perfected by His love.
I became royalty
by the strength of the splendor
bestowed by Him.
I was renowned among the nations!
By the strength of the splendor
bestowed by Him.

IV. Fragmented Covenant

But I trusted in my beauty.
I lavished myself upon any passerby,
And the beauty bestowed
became fragmented,

I built my beauty into a throne,
In every city square.
I gave freely the beauty bestowed-

Woe! Woe.
Adulterous wife! Adulterous wife.

He loved freely His whoring wife!

V. And Yet

And yet! He shall remember
his covenant with me in the days of my youth,
He shall establish
for me an everlasting covenant.

I know He is the Lord-
He did not leave me
to wallow in my blood-
but my mouth is confounded-
and when I cease to sing,
I will never open it again.

METHODOLOGY

Idelsohn's Caveat

“They labor in vain who seek to impose European forms on Jewish music.”

-Abraham Idelsohn

As I gathered information about Jewish musical traditions, specifically within the liturgical realm, I understood that any composition of mine was going to be fixed firmly within Western conventions. This is because I am a white, majority-religion individual who was born and raised in the Southern United States, and classically trained from the age of 12. I wrote this paper and composed this work with the knowledge that there is a delicacy to what I am attempting. I did not endeavor to write Jewish music. I wrote it in part to prove Idelsohn's point: Jewish music preceded Western notation methods and forms, and the dominant frameworks used in this area of the world are not designed to display the complexity found in the Jewish prayer modes.

In an intentional effort to eradicate exoticism, I want to reiterate that I am not writing Jewish music, but exploring performance practice from ancient Israel in order to inspire and inform my work as a composer. I am writing Western art songs with the intent of acclimating westernized ears to a remarkably rich and ancient sonic landscape, as well as exploring a difficult passage of Scripture that overlaps into my own religious traditions, while creating beautiful, meaningful art.

The process of composing a piece of music is often far more methodical and formulaic than people imagine. Rather than waiting around for serendipitous inspiration, there is a framework of lyrics, rhythm, and scale to work within. As text selection and contextualization has already been addressed extensively, the assignment of a prayer mode is the next item on the agenda.

Prayer Modes

There are 7 notes in the Western major and minor scales. In two of the three prayer modes that were employed for this project, there are eight notes, which makes them octatonic. Because of this, it was difficult to “fit” the mode into a Western construct using solfege.

The three prayer modes that will be discussed here are the *Ahavah rabbah*, *Adonai malakh*, and *magein avot*. The “key of convenience” is a term I coined for the placeholder key that I used in order to write the music without having to write in each accidental. The key of convenience is not displayed in the figures. Additionally, the time signatures included in the figures do not reflect the key signature used in the movement.

Ahavah rabbah is used in the first movement. The scale begins on C, and the key of convenience is AbM, with four flats. The step pattern is: HW+HWHWW. W+ is equivalent to a minor third, and would not typically be found in a Western scale, which gives this mode its distinct character. This scale is heptatonic.

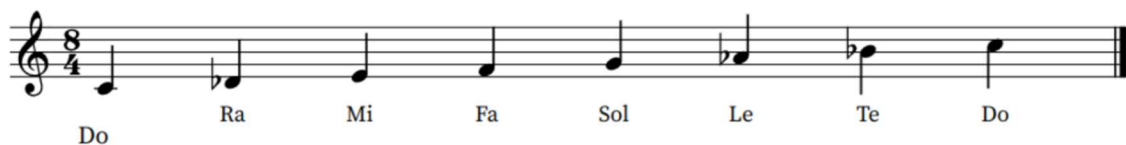


Figure 1: *Ahavah Rabbah*

Adonai malakh is used in the second movement. The scale begins on G, and the key of convenience is CM, so there is no notated key signature for this one, and individual adjustments were notated using accidentals as needed. The step-pattern is: HHHWWHW. This scale is octatonic.



Figure 2: *Adonai Malakh*



Figure 3: *Adonai Malakh* with Enharmonic notation for “Ti”

Magein avot is used in the fourth movement. The scale begins on C, and the key of convenience is BM, with five sharps. The step pattern is: HWHWWHH. This scale is octatonic.



Figure 4: *Magein Avot*

An exciting fact that I discovered as I wrote music with the *magein avot* mode is that there is a piece of a whole tone scale hidden inside of the mode. A whole tone scale is a series of notes that are each a whole step from each other. In this instance, the scale is

the notes E, F#, G#, A#, and C. It possesses a dreamy, spacey quality that helped set the tone for the fourth movement. The step pattern is: WWWW.



Figure 5: Whole Tone Segment within *Magein Avot*

Rhythm and Melody

After the text was selected, and a prayer mode delegated to each movement, I did a syllabic emphasis study. It is important to craft a vocal line that flows well. This is referred to as prosody. To achieve prosody, the strong beats need to line up with the syllable that is being emphasized. If this is not done correctly, the vocal line will feel cumbersome for the performer, and the audience will find it off-putting, even if they cannot verbalize why it sounds unnatural.

Once the emphasis was notated, rhythmic values were assigned. Dr. Herman describes crafting the rhythm first as putting pegs in place, and then creating a melody as just hanging notes, as one would hang their coat on a coat rack. This is a great analogy, as having a rhythmic framework makes it much simpler to string together notes to make a phrase, and working within the assigned prayer mode automatically made for intriguing melodic lines. However, the rhythmic values were also very flexible, as were time signatures, which allowed for more creative wiggle room.

Selecting Instrumentation

Instrumentation is an integral part to composing. The timbre of each instrument in relation to every other instrument needs to be factored into selection. In the case of this

project, comparability to ancient instrumentation was also considered. The instrumentation will be described in the order it appears on the score of “The Unfaithful Bride.”

Soprano vocals were selected for this project simply because I am a soprano. It would have been difficult to have a performance component to this project had my instrument not been involved. There is not a record of women singing in the Temple, as the priesthood was composed entirely of men, and female musicians were often courtesans. However, there are various records of women singing in Scripture, from Moses’ sister Miriam leading the newly liberated nation in a song of celebration of the Lord’s conquest in Exodus 15:21, to the Magnificat text located in Luke 1:46-55.

The English horn is related to the *halil*, which likely had a reed and produced a mournful tone. The name of the ancient counterpart of the harp is the *kinnor*. The harp is mentioned in Isaiah 23:15-16, in reference to a prostitute. It would appear that far from being associated with angels as they are now, the harp used to be a trademark instrument of prostitutes, and they were played outside of arenas as a marketing technique. I elected to use cello because a chamber ensemble like this one necessitates some sort of bowed stringed instrument to provide continuity. It is the least historically comparable of all the instruments, but it is related to the lute, which does not have a Hebraic name found in Scripture, though instruments have been found through archaeological endeavors.

The drums used in the Temple, called *tof* (*toph*), or hand-drum, were described as smaller in scale and less resonant. A drum similar in style would have been drowned out by the other instruments. In light of this, a floor tom was selected. Even with this adjustment, it was still fairly faint in the recording, and as such, seemed a practical

choice. Another element of percussion that was implemented were the large and small gongs, quite similar to the *metziltayim*, which were used in Jericho, and were said to be extraordinarily loud. The *metziltayim* were only used during pauses of the Temple rituals, not during singing, and as such I used them to mark transitions between movements. Finally, I chose wind chimes because of the tradition of the Levitical priesthood to tie little bells called *paamonim* around the ankles of a priest as he entered the Holy of Holies. In this project, chimes are motivically associated with the Lord God.

Notation

Notation was achieved by using Finale notation software on an Apple computer. To begin, the Setup Wizard function was selected, and a custom format was made. The instruments are in an orchestral layout, but for ease of performance and because the work is technically an art song cycle, the soprano voice was placed on the top.

For readability purposes, I elected to use a key signature in the first and fourth movements, rather than attempt to notate each note with an accidental. This led to an interesting phenomenon in which I had to battle the tendency to write in the “key of convenience” as I have dubbed it. It was often visually and sonically tempting to stray into composing in the key that was notated, rather than the assigned prayer mode.

After formatting the score and adding a key signature of convenience, the melodic line in the soprano was transcribed from the recorded vocal sketches. Melodic dictation skills were fully engaged during this portion of notation. Fortunately, it was not necessary to be rigid with time signatures in this genre, and it was easy to stretch or truncate things to make the vocal phrases flow. Often the original rhythm that was written out ended up being tweaked in order to maximize prosody.

Notation was by far the most time-consuming portion of the procedure, as the computer lab that contains midi keyboards that enable speedy entry had limited hours. Often, simple entry was used for notation, which takes longer to operate.

After notating the melodic line, it was often a matter of pairing instrumental timbres and echoing or inverting for the accompaniment. Rather than brainstorming entirely new motifs for each instrument, I employed the techniques of echoing and inversion. Additionally, I used percussion to accent and highlight characters, or to provide rhythmic contrast.

Recording and Production

Due to issues with COVID-19, the chair of this project recommended that a hybrid, asynchronous recording approach was decided upon for the performance element. A single Finale audio file was exported and used for the English horn, harp, and cello. This file was played into headphones, and the vocals and percussion were recorded by live musicians, leaving three overlapping files to sync up. Claire Smith (the author) recorded the soprano vocal line first, using only the Finale midi file, and Brian David Elliott recorded percussion second, using both the vocal and midi tracks.

Dr. Matthew Herman assisted with production, and used the Audacity application to record, and ProTools to adjust timing and reverb. The resulting work was saved as a .WAV file, and uploaded to SoundCloud, where it is available for the public to access.



Figure 6: Brian David Elliott recording percussion (background) and Dr. Matthew Herman (foreground) monitoring on Audacity.

CONCLUSION

“The Unfaithful Bride” broadened my perspective on musicology, composition, and covenant love. The process of writing a multidimensional, modally unfamiliar work of music also challenged me to exercise discipline within my craft on a new level. I tend to do work in bursts; while I applied this method for composing, it was also necessary to form habitual pockets of time each weekday to go and sit at the piano or lab and work, whether I felt inspired or not.

Additionally, writing this enabled me to resolve my understanding of Ezekiel 16. Rather than feeling that the story is creepy, I understand the magnanimity that was displayed within the context of a covenant-culture. I feel that I have achieved closure in my understanding of the passage.

Finally, it resulted in a piece of art that I was able to proudly share with my community. I have loved hearing feedback such as “haunting,” “unsettling” or “left me curious.” The idea was to expose Western ears to a sonic landscape that differed from their own, and those adjectives reassured me that I achieved my goal of making beautiful, meaningful art.

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APPENDIX A: EZEKIEL 16, FULL TEXT

The Lord's Faithless Bride

1 Again the word of the Lord came to me: **2** “Son of man, make known to Jerusalem her abominations, **3** and say, Thus says the Lord God to Jerusalem: Your origin and your birth are of the land of the Canaanites; your father was an Amorite and your mother a Hittite. **4** And as for your birth, on the day you were born your cord was not cut, nor were you washed with water to cleanse you, nor rubbed with salt, nor wrapped in swaddling cloths. **5** No eye pitied you, to do any of these things to you out of compassion for you, but you were cast out on the open field, for you were abhorred, on the day that you were born.

6 “And when I passed by you and saw you wallowing in your blood, I said to you in your blood, ‘Live!’ I said to you in your blood, ‘Live!’ **7** I made you flourish like a plant of the field. And you grew up and became tall and arrived at full adornment. Your breasts were formed, and your hair had grown; yet you were naked and bare.

8 “When I passed by you again and saw you, behold, you were at the age for love, and I spread the corner of my garment over you and covered your nakedness; I made my vow to you and entered into a covenant with you, declares the Lord God, and you became mine. **9** Then I bathed you with water and washed off your blood from you and anointed you with oil. **10** I clothed you also with embroidered cloth and shod you with fine leather. I wrapped you in fine linen and covered you with silk. **11** And I adorned you with ornaments and put bracelets on your wrists and a chain on your neck. **12** And I put a ring

on your nose and earrings in your ears and a beautiful crown on your head. **13** Thus you were adorned with gold and silver, and your clothing was of fine linen and silk and embroidered cloth. You ate fine flour and honey and oil. You grew exceedingly beautiful and advanced to royalty. **14** And your renown went forth among the nations because of your beauty, for it was perfect through the splendor that I had bestowed on you, declares the Lord God.

15 “But you trusted in your beauty and played the whore because of your renown and lavished your whorings on any passerby; your beauty became his. **16** You took some of your garments and made for yourself colorful shrines, and on them played the whore. The like has never been, nor ever shall be. **17** You also took your beautiful jewels of my gold and of my silver, which I had given you, and made for yourself images of men, and with them played the whore. **18** And you took your embroidered garments to cover them, and set my oil and my incense before them. **19** Also my bread that I gave you—I fed you with fine flour and oil and honey—you set before them for a pleasing aroma; and so it was, declares the Lord God. **20** And you took your sons and your daughters, whom you had borne to me, and these you sacrificed to them to be devoured. Were your whorings so small a matter **21** that you slaughtered my children and delivered them up as an offering by fire to them? **22** And in all your abominations and your whorings you did not remember the days of your youth, when you were naked and bare, wallowing in your blood.

23 “And after all your wickedness (woe, woe to you! declares the Lord God), **24** you built yourself a vaulted chamber and made yourself a lofty place in every square. **25** At the head of every street you built your lofty place and made your beauty an

abomination, offering yourself to any passerby and multiplying your whoring. **26** You also played the whore with the Egyptians, your lustful neighbors, multiplying your whoring, to provoke me to anger. **27** Behold, therefore, I stretched out my hand against you and diminished your allotted portion and delivered you to the greed of your enemies, the daughters of the Philistines, who were ashamed of your lewd behavior. **28** You played the whore also with the Assyrians, because you were not satisfied; yes, you played the whore with them, and still you were not satisfied. **29** You multiplied your whoring also with the trading land of Chaldea, and even with this you were not satisfied.

30 “How sick is your heart, declares the Lord God, because you did all these things, the deeds of a brazen prostitute, **31** building your vaulted chamber at the head of every street, and making your lofty place in every square. Yet you were not like a prostitute, because you scorned payment. **32** Adulterous wife, who receives strangers instead of her husband! **33** Men give gifts to all prostitutes, but you gave your gifts to all your lovers, bribing them to come to you from every side with your whorings. **34** So you were different from other women in your whorings. No one solicited you to play the whore, and you gave payment, while no payment was given to you; therefore you were different.

35 “Therefore, O prostitute, hear the word of the Lord: **36** Thus says the Lord God, Because your lust was poured out and your nakedness uncovered in your whorings with your lovers, and with all your abominable idols, and because of the blood of your children that you gave to them, **37** therefore, behold, I will gather all your lovers with whom you took pleasure, all those you loved and all those you hated. I will gather them against you from every side and will uncover your nakedness to them, that they may see

all your nakedness. **38** And I will judge you as women who commit adultery and shed blood are judged, and bring upon you the blood of wrath and jealousy. **39** And I will give you into their hands, and they shall throw down your vaulted chamber and break down your lofty places. They shall strip you of your clothes and take your beautiful jewels and leave you naked and bare. **40** They shall bring up a crowd against you, and they shall stone you and cut you to pieces with their swords. **41** And they shall burn your houses and execute judgments upon you in the sight of many women. I will make you stop playing the whore, and you shall also give payment no more. **42** So will I satisfy my wrath on you, and my jealousy shall depart from you. I will be calm and will no more be angry. **43** Because you have not remembered the days of your youth, but have enraged me with all these things, therefore, behold, I have returned your deeds upon your head, declares the Lord God. Have you not committed lewdness in addition to all your abominations?

44 “Behold, everyone who uses proverbs will use this proverb about you: ‘Like mother, like daughter.’ **45** You are the daughter of your mother, who loathed her husband and her children; and you are the sister of your sisters, who loathed their husbands and their children. Your mother was a Hittite and your father an Amorite. **46** And your elder sister is Samaria, who lived with her daughters to the north of you; and your younger sister, who lived to the south of you, is Sodom with her daughters. **47** Not only did you walk in their ways and do according to their abominations; within a very little time you were more corrupt than they in all your ways. **48** As I live, declares the Lord God, your sister Sodom and her daughters have not done as you and your daughters have done. **49** Behold, this was the guilt of your sister Sodom: she and her daughters had pride, excess

of food, and prosperous ease, but did not aid the poor and needy. **50** They were haughty and did an abomination before me. So I removed them when I saw it. **51** Samaria has not committed half your sins. You have committed more abominations than they, and have made your sisters appear righteous by all the abominations that you have committed. **52** Bear your disgrace, you also, for you have intervened on behalf of your sisters. Because of your sins in which you acted more abominably than they, they are more in the right than you. So be ashamed, you also, and bear your disgrace, for you have made your sisters appear righteous.

53 “I will restore their fortunes, both the fortunes of Sodom and her daughters, and the fortunes of Samaria and her daughters, and I will restore your own fortunes in their midst, **54** that you may bear your disgrace and be ashamed of all that you have done, becoming a consolation to them. **55** As for your sisters, Sodom and her daughters shall return to their former state, and Samaria and her daughters shall return to their former state, and you and your daughters shall return to your former state. **56** Was not your sister Sodom a byword in your mouth in the day of your pride, **57** before your wickedness was uncovered? Now you have become an object of reproach for the daughters of Syria and all those around her, and for the daughters of the Philistines, those all around who despise you. **58** You bear the penalty of your lewdness and your abominations, declares the Lord.

The Lord's Everlasting Covenant

59 “For thus says the Lord God: I will deal with you as you have done, you who have despised the oath in breaking the covenant, **60** yet I will remember my covenant with you in the days of your youth, and I will establish for you an everlasting covenant. **61** Then you will remember your ways and be ashamed when you take your sisters, both your

elder and your younger, and I give them to you as daughters, but not on account of the covenant with you. **62** I will establish my covenant with you, and you shall know that I am the Lord, **63** that you may remember and be confounded, and never open your mouth again because of your shame, when I atone for you for all that you have done, declares the Lord God.

APPENDIX B: THE UNFAITHFUL BRIDE ORIGINAL SCORE

The Unfaithful Bride

I. Abandonment

Claire Smith

Largo

Soprano

English Horn

Percussion

Small Gong

Floor Tom:

Adagio

S

E. Hn.

Perc.

7

My name is Je - ru - sa - lem.

15

This is the last song I will sing.

15

Driving

The Unfaithful Bride

23 *mp* *p* *mf*

S On the day I was born, — my cord was not

E. Hn. *mf* *mp* *mf* *mp*

Perc. *mf* *mp* *mf* *mp*

Steady float

30 *mp* *mf*

S cut, nor was I wash'd, nor rubb'd with salt, — nor wrapp'd with

E. Hn.

Perc.

36 *mp* *p* *mf*

S cloths! On the day I was born, no eye pi-tied me.

E. Hn. *mp* *p*

Perc.

The Unfaithful Bride

3

44 *p* *mp* *mp* *mp*
S None had com-pas - sion. For I was ab -
E. Hn. 44
Perc. 44 *mp*

52 *mf* *f* *mp*
S horr'd, I was ab - horr'd! On the day,
E. Hn. 52 *mf*
Perc. 52 *mf*

60 *mf* *f*
S on the day I was born!
E. Hn. 60 *f* Large Gong:
Perc. 60 *f* let ring

Detailed description: This musical score is for the piece 'The Unfaithful Bride' and consists of three systems. Each system includes a Soprano (S) vocal line, an E. Horn (E. Hn.) line, and a Percussion (Perc.) line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system (measures 44-51) features a vocal line starting with a piano (*p*) dynamic, moving to mezzo-piano (*mp*) for the phrase 'For I was ab-'. The E. Horn and Percussion parts provide accompaniment, with the Percussion playing a triplet pattern. The second system (measures 52-59) shows the vocal line with dynamics *mf*, *f*, and *mp*. The E. Horn and Percussion parts continue with similar accompaniment. The third system (measures 60-67) features a vocal line with dynamics *mf* and *f*. The E. Horn and Percussion parts include a 'Large Gong' instruction and a 'let ring' instruction, with the Percussion playing a triplet pattern.

The Unfaithful Bride

II. Rescue

Claire Smith

Spirito

Soprano: Then He _____ pass'd by

Harp: *f*

English Horn: *ff* *mf* *f* *mf*

Cello: *mf* *mp*

Percussion

Wind Chimes: Slide Down

S: me as I was wal-~~l~~w-ing in my blood! He said to me in my blood, "Live!"

Hp.

E. Hn.

Vc.: *mf*

Perc.

2 The Unfaithful Bride

S. *mp* *f* *mp* *mf* *mp*
 I flou-rish'd! Like a plant of the field! I grew tall, my hips were form'd, my hair

Hp. *mf* *mf*

E. Hn. *mp*

Vc.

Perc.

S. *mf* *mp* *f* *mf* *f*
 —grew long. And yet I — was bare, Na-ked as the day I was born!

Hp. *mf*

E. Hn. *mp*

Vc. *mf*

Perc.

The Unfaithful Bride 3

27 *mf* *f* *mp* *mf*

S Be - hold Be - hold

27 Hp. *mf*

27 E. Hn. *mf* *f*

27 Vc. *mp* *f*

27 Perc.

32 *f* *mp*

S Be - hold, He cov - er'd me with the corn - er of His

32 Hp. *f*

32 E. Hn. *mp* *f* *mp*

32 Vc.

32 Perc.

Wind Chimes:
Slide Up

The Unfaithful Bride

4
38

S *mf* gar - ment. I be - came His wife! *f* We were co - ve - nant - ted!

Hp.

E. Hn.

Vc. *mp*
mf *mf*

Perc.

44

S

Hp. *mp*

E. Hn. *mp*

Vc. *mp*

Perc.

Detailed description: This is a page of a musical score for 'The Unfaithful Bride'. It features a vocal line (Soprano) and instrumental parts for Harp (Hp.), English Horn (E. Hn.), Violoncello (Vc.), and Percussion (Perc.). The score is divided into two systems. The first system covers measures 38 to 43. The vocal line begins at measure 38 with the lyrics 'gar - ment. I be - came His wife! We were co - ve - nant - ted!'. The vocal melody is marked with *mf* (mezzo-forte) and *f* (forte). The Harp part is mostly rests. The English Horn part has a few notes in measure 40. The Violoncello part has a rhythmic pattern in measures 38 and 40, marked with *mf*. The Percussion part is mostly rests. The second system covers measures 44 to 44. The vocal line has a single note. The Harp part has a melodic line in measure 44, marked with *mp*. The English Horn part has a single note in measure 44, marked with *mp*. The Violoncello part has a single note in measure 44, marked with *mp*. The Percussion part is mostly rests.

The Unfaithful Bride

IV. Fragmented Covenant

Claire Smith

Largo **Adagio** *mf*

Soprano

English Horn

Harp

Cello

Percussion

mp

mf

Mournfully

mf

S

E. Hn.

Hp.

Ve.

Perc.

f

Floor Tom

But I tru - sted in my

beau - ty. I lav - ished my - self on an - y pass - er - by, and the beau - ty be -

2 *rit.* *a tempo* **The Unfaithful Bride**

S
 13 *f* *p* *mf*
 stow'd be-came frag - men - ted, frag - ment - ted. I built my beau-ty in-to a throne

E. Hn.

Hp.
 13 *mp* *mf*

Vc.
 13 *mf*

Perc.
 13

S
 19 *f* *mp* *mf* *f* *ff*
 in ev'-ry ci - ty square! I gave free - ly the beau - ty be - stow'd! Woe!

E. Hn.

Hp.
 19 *mf*

Vc.
 19 *mf*

Perc.
 19

The Unfaithful Bride

3

25 *f* *mf* *mf*
S Woe! A - dul - t'rous wife! A - dul - t'rous wife!

E. Hn.

25
Hp.

25
Vc. *f*

25
Perc.

32 *f* *ff* *f*
S He loved free - ly His whor - - - ing wife!

32
E. Hn.

32
Hp.

32 *f*
Vc. *f*

32
Perc. Large Gong:
let ring

Detailed description: This is a page of a musical score for 'The Unfaithful Bride', page 3. It features five staves: Soprano (S), English Horn (E. Hn.), Harp (Hp.), Violoncello (Vc.), and Percussion (Perc.). The music is in 2/4 time and a key signature of three sharps (F#, C#, G#). The vocal line starts at measure 25 with the lyrics 'Woe! A - dul - t'rous wife! A - dul - t'rous wife!'. The instrumental parts include a bass line for the cello and a percussion part with a 'Large Gong' at measure 32. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).