The Collective Unconscious

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A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

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The Collective Unconscious is a multi-movement choral work for full-size SATB choir. Derived from psychologist Carl Jung’s theory of the collective unconscious theory (CU), the piece explores Jung’s concepts of the archetypes Animus and Anima, Personal, and Ego, while also drawing attention to the phenomenal examples from the collective unconscious itself, in this case, the Mother and the Hero, which are a common phenomenon across culture and throughout the history. This piece also experiments with the relationship between the conductor and the singers, and between singers in each group. This is a reinterpretation and realization of the underlying philosophy from Jung’s CU theory that we are connected to our ancestors by sharing common traits across cultures, time, and space.

Keywords

21st-century Music, Composition, SATB choir, Carl Gustav Jung, Consciousness, Collective Unconscious, Individual Relationship, Multi-culture and Pan-culture
Summary for Lay Audience

*The Collective Unconscious* is a multi-movement choral work for full-size SATB choir. Derived from psychologist Carl Jung’s theory of the collective unconscious theory (CU), the piece explores Jung’s concepts of the archetypes Animus and Anima, Personal, and Ego, while also drawing attention to the phenomenal examples from the collective unconscious itself, in this case, the Mother and the Hero, which are a common phenomenon across culture and throughout the history. This piece also experiments with the relationship between the conductor and the singers, and between singers in each group. This is a reinterpretation and realization of the underlying philosophy from Jung’s CU theory that we are connected to our ancestors by sharing common traits across cultures, time, and space.
Acknowledgments

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I would also like to thank the everyday encounters that have brought inspiration to my journey: Summer, my roommate's cat; the geese at school; and the breathtaking views I have been fortunate to witness throughout the year.

With heartfelt appreciation, I send love and gratitude to every little thing in this world.

万物有灵，感谢世间一切美好。
# Table of Contents

Abstract and Keywords ................................................................................................................ii
Summary for Lay Audience ...........................................................................................................iii
Acknowledgments .........................................................................................................................iv
Table of Contents .........................................................................................................................v
Score ............................................................................................................................................1
Title Page ....................................................................................................................................1
Program Notes ..............................................................................................................................2
I: The Collective Unconscious: The Mother ..............................................................................12
II: Anima & Animus .....................................................................................................................21
III: The Collective Unconscious: The Hero .............................................................................30
IV: Persona & Ego .........................................................................................................................38
*This piece is written for full-size SATB choir.
- **Minimum** numbers of singers in each section: 8
- Suggested numbers of singers in each section: 8-12

**Approximate length**
23 minutes

**Movements**
I: The Collective Unconscious: The Mother
II: Anima & Animus
III: The Collective Unconscious: The Hero
IV: Persona & Ego
I: The Collective Unconscious: The Mother (text by Jung, adapted by Wang)

This is the mother-love,
the love that means homecoming, shelter, and the long silence
from which everything begins
and in which everything ends.

the mysterious root of all growth and change,
mystery, mysterious, mystery
of all growth and change.

(memories, unforgettable...)

II: Anima & Animus (text by Wang)

*une she
*un he
*une he
*un she
(une she, une he, un she, un he...)
*un e
*u e...
*e u e u...
*e
(e u e u...)

III: The Collective Unconscious: The Hero* (text by Jung, adapted by Wang)

One hears a tale

a universal pattern...

(the) miraculous but humble birth,
(the) early proof of superhuman strength,
(the) rapid rise to prominence or power,

birth, strength, rise...

(the) triumphant struggle with the forces of evil,
(the) fallibility to the sin of pride,
(the) fall through betrayal or a "heroic" sacrifice that ends in death.

struggle, fallibility, fall
sacrifice/death.

a universal pattern...

IV: Persona & Ego* (by Jung and Wang)

to make a definite impression upon others
to conceal the true nature of the individual

(masked…)

to conceal/to reveal
to make a definite impression upon others / to reveal the true nature of the me

---

Suggested Staging Plan

Soloist
1. Stay at an inconspicuous or unnoticeable spot in the choir or in the audience at the beginning of movement I and III;
2. Gradually move towards the centre of the stage as the movements go on;
3. Come to the very centre when approaching the end of the movements;
4. Gently walk away from the centre after finishing the last lines of the movements.
5. Alternatively, the soloist can simply remain standing position regardless of the position of the choir.
6. Before and after the solo movements, stay in a standing position within the choir.

The Choir
1. Singers from the same section (Soprano, Alto, Tenor, and Bass) shall be arranged in a row (straight, curved, S-shaped, etc.) and stay next to each other. There is not specific distance between each two singers, however, they shall be within audible distance - like the telephone game - in order to achieve the Echoing Effect as suggested on the next page.
2. There is no specific location on stage for each section. It is up to the choir and the conductor to decide where each section shall be located. Off-stage places such as beside the audience seats, or on the balcony (if any) can be considered as the performance location. It is important that every member in each section shall stay somewhat close to each other and is able to watch the conductor’s cues (except the selected soloist).
Singing Method and Techniques

Before singing

(1) Communication
Communication among the choir members and the conductor before the performance is necessary.

(2) Tuning
The use of tuning fork for singers is suggested.

(3) Make a choice
1) Singers are encouraged to make their own choices based on the content of the movements. The choices of each movement are:
   I: The Mother:
   - Every singer in each section shall choose a number from 1, 2, 3, 4.
   - There are sequential order differences among the choices of these numbers when singing. People who choose smaller numbers (1, 2) may start singing ahead of those who choose the bigger numbers (3, 4).
   II: Animus & Anima:
   - Every singer shall choose a temporary pronoun for themselves.
     "une she"; "un she"; "une he"; "un he"
   - The pronoun that singers choose does not affect their place in the sequential singing of the echoing effect. Neither does it define the singers’ gender identities.
   III: The Hero:
   - The altos and the tenors shall choose from the two words regarding their understanding of the hero’s story: "sacrifice" or "death".
   - The word that you choose in this phrase does not affect your place in the sequential singing of the echoing effect.
   IV: Persona & Ego:
   - Every singer shall choose whether they would like to show their “persona” or “ego” to the public that makes their identities as either Persona-Singers or Ego-Singers.
The public image that you choose in this phrase does not affect your place in the sequential singing of the echoing effect. Neither does it define the singers’ public impressions.

2) Before singing, each singer shall choose a number or a word based on the movement instruction provided prior to the performance. They must adhere to their chosen selection throughout the entire piece to ensure absolute clarity among all choir members, including the conductor.

3) Based on performers’ choices, there should be at least 2 people singing the same line each time it’s performed. The choir is encouraged to balance the staging and the numbers of people of different choices for better acoustic effect.

4) The two soloists (the Alto from movement I and the Soprano from movement III) are exempt from choosing roles in the choir during the movements of when they perform solo.

5) Even though the choices are temporary and changeable, singers are still suggested to stick to one option for the efficiency of choral rehearsals and performances. Note that singers are not forever identified with any of their choices (e.g., gender pronouns). Singers are also not required to make their choices before the performance, except movement I and IV, which involves sequential performing order. For movement II and III, and the choices can be spontaneous burst of energy.

(4) Choose a Leader
1) Choose one singer from each section (soprano, alto, tenor and bass) as the “leader” every time before the performance and stick to the choice throughout. The leaders are required to stand at one end of the section and will be the ones to initiate motifs or phrases during performance.

2) The role of each “leader” singer is to be the first person in their section to sing, either by echoing the motifs that they hear from the soloist or initiating the phrases in their parts as the score suggests when there isn’t a soloist. The general rule is that they should sing after the soloist, but before anyone else in their section.

(5) The Soloists
The soloists in Movement I and III shall count and control the tempo or time on their own while watching the conductor’s cues that are indicated in the score.

(6) The Echoing Effect
1) The Echoing Effect is the fundamental rule that is embedded in every movement.

2) Sections leaders are only responsible for initiating the echoing effect in the instruction.
3) This effect requires singers to pay attention to their neighbour singers carefully throughout the piece. As the staging suggests, each singer shall stand next to one other singer in their own section. Once the section leaders start singing a new phrase, this phrase will be passed on from one singer to the other one by one. Each singer is only responsible for listening and perceiving the previous neighbour singer. Once you hear your neighbour start singing, you shall follow according to the instructions in score. Some movements require singers to sing in canon at defined intervals (i.e., every measure), while other movements require the singers to wait for a short amount of time that is more loosely defined.

(7) **Common Words Indications**

1) **Echo**: refers to the “echoing effect” mentioned in (6).

![Example I: Movement I: The Mother](image)

2) **Hold**:  
   - To hold the ending note in the boxes until the next cue, either by the conductor or by your neighbour singer.  
   - Change breath when needed while holding the ending note.

![Example II: Movement I: The Mother](image)

3) **Repeat**: To keep repeating the phrases/motifs in the box at your own pace.

![Example III: Movement I: The Mother](image)
4) Immediate echo: Immediately sing the single note you hear from your neighbour without any hesitation.

Example IV: Movement IV: Persona & Ego

5) Choose: to choose either motif ① or motif ② to sing.

Example V: Movement I: The Mother

6) Individual: start singing at your own pace, do not listen to others unless there is a soloist singing or conductor’s cue.

Example VI: Movement III: The Hero

(8) Common Words Combinations
1) Echo & Hold: start by following your neighbour in the echoing effect and end in holding the ending note in the box.
2) Echo & Repeat: start by following your neighbour in the echoing effect and keep repeating your phrases at your own pace. Only pay attention to your neighbour when starting your phrases.
(9) Individual Movement Instructions

Movement I: The Mother

1) As the number 1, 2, 3, 4 are chosen by the singers, choose an additional leader in this movement among each soprano and bass. If the general section leader has chosen the number from 1 or 2, choose another leader who has chosen the number from either 3 or 4 as “Leader Two”. The Leader Two shall initiate the phrases for singers who sing the number 3 and 4 part, and vice versa.

2) Soprano 1-2, Soprano 3-4, shall be arranged in a row, and Bass 1-2, Bass 3-4 shall be arranged in another a row, standing close to each other and within audible distance. Singers in the same section or group shall singing their phrase regardless of which number their neighbour choose. For example, a soprano may starts singing number 1 phrase after hearing their nearest neighbour sing the number 2 line.

3) Consider each section or each group as a whole. Singers in the same section or group shall singing their phrase regardless of which number their neighbour choose. For example, a soprano shall start singing number 1 phrase after hearing their nearest neighbour sing the number 2 line.

4) The waiting time to achieve the echoing effect in this movement shall be approximately an eighth note to a half note in length (\( {\text{quarter note length}} \)). Singers wait and start singing their phrase after hearing their neighbour start to sing.

- E.g., a soprano singer who is assigned to Soprano 1 part may wait for a quarter note length break and start singing the lower notes (lower part) in their part immediately after hearing the other soprano singer who is close to them has started singing the higher notes (upper part). The soprano then holds the ending note in the dashed box until the next time they hears a different motif sung by the soprano neighbour.
Movement II: *Animus & Anima*

1) The lyrics of this movement consist of four words that indicate gender preference and identification, in response to Jung’s concept of Animus & Anima:
   ① The gendered pronouns “she” and “he” in English language.
   ② The definite articles “un” and “une” in French language.
2) In the ending part, the singers sing the vowels “е” and “u” that are derived from “she/he” and “une”. Thus, they are pronounced as:
   ① “е” as [i] in IPA
   ② “u” as [u] in IPA
3) In this movement, singers in each section sing in canon at the distance of a whole note (○). Each singer must finish their lines first, then move on to the next. Cues are highly encouraged as indicated in the score.
4) See other detailed instructions in score.

Movement III: *the Hero*

1) *This movement is adaptable to full size SATB choir; the current score is written for alto, tenor and soprano solo.
2) See other detailed instructions in score.

Movement IV: *Persona & Ego*

1) Make sure that there are at least two Persona-Singers or two Ego-Singers in each soprano, alto, tenor, and bass section.
2) Aside from the leader singers who initiate the phrases of their sections, look for another leading Persona-Tenor in advance in this movement, who will be leading Section E while following the conductor’s cue.
3) See other detailed instructions in score.
**The Mother**

Carl Gustav Jung

Kelly Yixuan Wang

---

**CONDUCTOR**
1. Cue (CUE 1) the sopranos 1-2 to start their phrase.
2. After the solo alto starts singing the second “this is...”, wait for approximately 4 seconds to cue soprano 3-4 to start their phrase.

**SINGERS**
1. Soprano 1-2 shall start singing together and hold the ending note while following the conductor’s cue (CUE 1).
2. The leading soprano from 1-2 shall initiate her phrases while following the solo alto’s lines.
3. Other sopranos 1-2 shall follow their nearest neighbour to start singing their lines one by one, regardless of which number they choose to sing. Wait for approximately an eighth note to a half note in length to start after your neighbour begin singing.
4. Soprano 3-4 shall start singing together and hold the ending note while following the conductor’s cue (CUE 2).
SINGERS
1. After hearing the solo alto’s words “homecoming”, and the later “shelter”, the leading soprano shall initiate her new phrases while following the solo alto’s lines and hold the ending note till the next cue.
2. Other sopranos shall follow their nearest neighbour to start singing their lines one by one, regardless of which number they choose to sing.
CONDUCTOR

1. Start measured conducting while cuing Bass 1-2 to start singing, end conducting after the soprano finish their lines.
12''

**CONDUCT**

S.

1. *choose & repeat*
   - *ppp*
   - *p*
   - *ma ma*

2. *choose & repeat*
   - *ppp*
   - *p*
   - *ma ma*

3. *choose & repeat*
   - *ppp*
   - *p*
   - *ma ma*

4. *choose & repeat*
   - *ppp*
   - *p*
   - *ma ma*

A. Solo

1. *ends*
   - *hold*
   - *poco a poco cresc.*

2. begins
   - *hold*
   - *poco a poco cresc.*

3. *ends*
   - *hold*
   - *poco a poco cresc.*

4. begins
   - *hold*
   - *poco a poco cresc.*

B.

1. *ppp*
   - *ppp*
   - *poco a poco cresc.*

2. *ppp*
   - *ppp*
   - *poco a poco cresc.*

3. *ppp*
   - *ppp*
   - *poco a poco cresc.*

4. *ppp*
   - *ppp*
   - *poco a poco cresc.*

(closed mouth gradually)

(closed mouth gradually)

(closed mouth gradually)

(closed mouth gradually)
the mysterious root of all growth and change.
1. The leading alto shall initiate the phrase.
2. Every alto shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.

8-10 Bars (24''-28'')

8-10 Bars (24''-28'')
1. The leading tenor shall initiate the phrase.
2. Every tenor shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.
1. The leading soprano shall initiate the phrase.
2. Every soprano shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.

---

CUE 3

5 - 6 Bars (13”-14”)

---

(Approximate finishing time of the Altos)

---

CUE 3

5 - 6 Bars (13”-14”)

---
1. The leading bass shall initiate the phrase.
2. Every bass shall then sing in canon one by one at the distance of every measure (whole note).
3. Each singer must finish their line.
(DO NOT cue Soprano and Bass until all basses finish their previous lines)

1. Each singer choose a gender pronoun that you feel at the moment
2. Only pay attention to your neighbour singer that is within the soprano section
3. Come in in canon one by one at the distance of every measure (a whole note)
4. Hold the ending note until the conductor’s cue (CUE 7).

(DO NOT come in until all basses finish their previous lines)

1. Each singer choose a gender pronoun that you feel at the moment
2. Only pay attention to your neighbour singer that is within the soprano section
3. Come in in canon one by one at the distance of every measure (a whole note)
4. Hold the ending note until the conductor’s cue (CUE 7).

(Approximate finishing time of the Tenors)
CHOICE
1. Each singer choose a gender pronoun that you feel at the moment.
2. Only pay attention to your neighbour singer that is within the soprano section.
3. Come in in canon one by one at the distance of every measure (a whole note).
4. Then hold the ending note until the conductor’s cue (CUE 7).
CONDUCT
1. Singers in each section sing in canon one by one at the distance of every quarter note, each singer must finish their lines.
2. Only listen to your neighbouring singer that is within your own section (S→S, A→A, T→T, B→B).
3. When singing “e” and “u” alternatively, singers are highly encouraged to create overtones, but with maintenance of hearable fundamental notes.
4. Then hold the ending note till CUE 8.
All singers sing “e” and hold, wait for cue to stop.

poco rit...
The Hero

Carl Gustav Jung

Kelly Yixuan Wang

SOPRANO SOLO

ALTO

TENOR

One hears a tale

One hears a tale
1. The selected leading tenor shall initiate the phrase first.
2. Each tenor shall start to sing in a short amount of time, which varies from immediately to a quarter note in length, after hearing their neighbour singer starting to sing their phrases.
3. The conductor shall cue (cue 2) the leading alto 8''-11'' (2-3 bars) after the leading tenor starts. The selected leading alto shall then initiate the phrase.
4. Each alto shall start to sing in a short amount of time, which varies from immediate to a quarter note in length, after hearing their neighbour singer starting to sing their phrases.
5. The tempo in Section B is perceptual. Each performer shall finish their line at their own pace before moving on to section C.

---

CUE 1

8''-11'' (2-3 bars)

(Arrow pointing left)

8''-11'' (2-3 bars)

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the miraculous but humble birth,

the early proof of super-human strength,

the rapid rise to prominence or power, prominence or power,
1. The selected leading tenor shall initiate the phrase first while lining up in tempo.
2. Each tenor shall start to sing in a short amount of time, which varies from a quarter note to a dotted half note in length, after hearing their neighbour singer starting to sing their phrases.
3. The conductor shall cue (CUE 2) the leading alto 17”-21” (5-6 bars) after the leading tenor starts. The selected leading alto shall then initiate the phrase while lining up in tempo.
4. Each alto shall start to sing in a short amount of time, which varies from a quarter note to a dotted half note in length, after hearing their neighbour singer starting to sing their phrases.
5. Everyone shall finish their line at their own pace before moving on to section E.
6. In order to be the last person to end this section, the last tenor shall hold the ending F# until the conductor’s cue (CUE 3) to stop.

*Cue 2*

- 17”-21” (5-6 bars)

*Approximate finishing time of the Altos

*Approximate finishing time of the Tenors

*The conductor shall only conduct the tempo and give cues in section D, instead of indicating the measures.*
1. The solo soprano shall sing the line at their own pace.
2. When hearing the soprano solo sing the word “sin”, altos and tenors shall gradually join in and fade out at their individual pace.
1. The solo soprano shall sing the line at their own pace.
2. When hearing the soprano solo sing the word “death”, altos shall gradually join in and fade out at their individual paces.
1. The selected leading alto shall initiate the phrase first.
2. Each alto shall start to sing in a short amount of time, which varies from a half note to a whole note in length, after hearing their neighbour singer starting to sing their phrases.
3. The conductor shall cue (CUE 4) the leading tenor 11”-14” (3-4 bars) after the leading alto starts. The selected leading tenor shall then initiate the phrase.
4. Each tenor shall start to sing in a short amount of time, which varies from a half note to a whole note in length, after hearing their neighbour singer starting to sing their phrases.
5. Every singer shall hold the ending note until conductor’s cue (CUE 5).
6. Choose a word from the bottom box regarding the hero’s story. Whisper the word.
7. Everyone shall whisper their choices before moving on to the Section G.

---

The selected leading alto shall initiate the phrase first.

Each alto shall start to sing in a short amount of time, which varies from a half note to a whole note in length, after hearing their neighbour singer starting to sing their phrases.

The conductor shall cue (CUE 4) the leading tenor 11”-14” (3-4 bars) after the leading alto starts. The selected leading tenor shall then initiate the phrase.

Each tenor shall start to sing in a short amount of time, which varies from a half note to a whole note in length, after hearing their neighbour singer starting to sing their phrases.

Every singer shall hold the ending note until conductor’s cue (CUE 5).

Choose a word from the bottom box regarding the hero’s story. Whisper the word.

Everyone shall whisper their choices before moving on to the Section G.

---

(whisper your choice)

“SACRIFICE” or “DEATH”

*The conductor shall only give cues in section F, instead of indicating the measures or the tempo.
1. The selected leading alto shall initiate the phrase first.
2. Each alto shall start singing in a short amount of time, which varies from a half note to a dotted half note in length, after hearing their neighbour singer start to sing their phrases.
3. Every alto holds the ending note of the phrases until the conductor’s cue (CUE 7) to start the next phrase.
4. The conductor shall cue (CUE 6) the leading tenor approximately 14” (4 bars) after the leading alto starts. The selected leading tenor shall then initiate the phrase.
5. Each tenor shall start singing in a short amount of time, which varies from a half note to a dotted half note in length, after hearing their neighbour singer start to sing their phrases, and hold the ending note of the phrases until the conductor’s cue (CUE 8).
6. Both altos and tenors shall hold their ending notes until conductor’s cue (CUE 8) to stop. Fading out individually is encouraged.

*CThe conductor shall only give cues in section G, instead of indicating the measures or the tempo.*
Persona et Ego

Carl Gustav Jung

Kelly Yixuan Wang

A \( \frac{1}{4} = 108 \)

30" (13 bars)

ALTOS
1. The leading alto shall initiate the phrase first.
2. Each alto shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
3. Each entry of the altos comes after one measure (a whole note).
4. Every alto must finish their line on their own.

SOPRANO

ALTO

TENOR

BASS

*The conductor shall only conduct the rhythm and tempo, and give cues in section A, instead of indicating the measures.
CONDUCTOR
1. Wait for 13 bars (approximately 30”) to cue (CUE 1) the leading soprano.
2. After cueing the leading soprano (CUE 1), wait for another 1-2 bars (2”-5”) to cue (CUE 2) the leading bass.

SOPRANOS
1. The leading soprano shall initiate the phrase while following the conductor’s cue (CUE 1).
2. Each soprano shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
3. Each entry of the sopranos comes after one measure (a whole note).
4. Every soprano must finish their line on their own.

*CThe conductor shall only conduct the rhythm and tempo, and give cues in section A, instead of indicating the measures.*
CONDUCTOR
1. Followed by page 2, cue (CUE 2) the leading bass.
2. After cueing the leading bass (CUE 2), wait for another 3 bars (7") to cue (CUE 3) the leading tenor.
3. After all sopranos finish their lines, cue (CUE 4) the leading soprano immediately to start the new line.

SINGERS
1. Soprano and Alto continue their phrases from page 2.
2. The leading bass shall initiate the phrase while following the conductor’s cue (CUE 2).
3. Each bass shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
4. The leading tenor shall initiate the phrase while following the conductor’s cue (CUE 3).
5. Each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
6. Each entry of the basses and tenors comes after one measure (a whole note).
7. Every singer must finish their line on their own.
8. The leading soprano shall initiate the phrase on page 4 while following the conductor’s cue (CUE 4).

*CUE 2
7" (3 bars) CUE 3

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CUE 3

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The conductor shall only conduct the rhythm and tempo, and give cues in section A, instead of indicating the measures.
CONDUCTOR
1. Wait for 2 bars (5") to cue (CUE 5) the leading alto.
2. After cueing the leading alto (CUE 5), wait for another 5-6 bars (11"-14") to cue (CUE 6) the leading tenor.

SINGERS
1. The leading soprano shall initiate the phrase while following the conductor’s cue (CUE 4).
2. Each soprano shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
3. The leading alto shall initiate the phrase while following the conductor’s cue (CUE 5).
4. Each alto shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
5. Each entry of the sopranos and altos comes after one measure (a whole note).
6. Every soprano and alto must finish their line on their own.

*The conductor shall only conduct the rhythm and tempo, and give cues in section B, instead of indicating the measures.
CONDUCTOR
1. Wait for 7-8 bars (16-18″) to cue (CUE 7) the leading bass and the leading alto at the same time to start their individual lines.
2. After cueing the leading bass and alto (CUE 7), wait for another 8-9 bars (11″-14″) to cue (CUE 8) the leading soprano.

SINGERS
1. The leading tenor shall initiate the phrase while following the conductor’s cue (CUE 6).
2. Each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
3. The leading bass and the leading alto shall initiate their individual phrases while following the conductor’s cue (CUE 7).
4. Each bass and alto shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases.
5. Each entry of the singers comes after one measure (a whole note).
6. Every singer must finish their line on their own.

*CUE 6  CUE 7  CUE 8 (Soprano: next page)

-16″-18″ (7-8 bars) - 20″-22″ (9-10 bars)

(Approximate finishing (Approximate finishing (Approximate finishing
of the tenors) of the sopranos) time of the sopranos)

S.  A.  T.  B.  

*The conductor shall only conduct the rhythm and tempo, and give cues in section B, instead of indicating the measures.
CONDUCTOR
1. Wait for 4 bars (9") to cue (CUE 9) the leading tenor to start singing their line.
2. After cueing the leading tenor and alto (CUE 9), wait for approximately 25’-30’’ to cue (CUE 10) the leading alto in Section C.

SINGERS
1. The leading soprano shall initiate the phrase while following the conductor’s cue (CUE 8).
2. Each soprano shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases
3. The leading tenor shall initiate their phrases while following the conductor’s cue (CUE 9).
4. Each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases and **HOLD** the ending note until conductor’s cue (CUE 13).
5. Each entry of the singers comes after one measure (a whole note).
6. Every singer must finish their line on their own.

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*CThe conductor shall only conduct the rhythm and tempo, and give cues in section B, instead of indicating the measures.*
CONDUCTOR
1. After cueing the leading alto (CUE 10), wait for 5 bars to cue (CUE 11) the basses.

SINGERS
1. After the leading alto starts singing their line, each alto echoes every single note immediately after hearing it from their nearest neighbours.
7. Each alto must echo every single note that they hear from their neighbours.
8. The tenors and the basses shall hold their ending note while paying attention to the conductor's cue. Breath ad lib.
9. The later singers echo the notes, the softer they should be.
SINGERS
1. After the leading alto and soprano start singing their line, each alto and soprano echoes every single note immediately after hearing it from their nearest neighbours.
2. The leading soprano and alto shall sing in measured tempo.
3. The later singers who immediately echo the notes, the softer they should be.
4. The tenors shall hold their ending note and stop singing at CUE 13. Breath ad lib.
CONDUCTOR
1. Cue the leading soprano to start singing their phrase.
2. After cueing the leading soprano (CUE 13), wait for 2 bars to cue (CUE 14) the leading alto.

SINGERS
1. After the leading soprano start singing their line, each tenor shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases and keep REPEATING the ending measure until conductor’s cue (CUE 16).
2. The leading alto shall initiate their phrase two bars after the leading soprano starts.
3. After the leading alto start singing their line, each alto shall then start singing in canon one by one after hearing their neighbour singer start singing their phrases and keep REPEATING the ending measure until conductor’s cue (CUE 15).
4. Each entry of the singers comes after one measure (a whole note).
5. Every singer must finish their line on their own.
6. After the leading tenor and bass start singing their lines, each tenor and bass echoes every single note immediately after hearing it from their nearest neighbours.
7. The later singers who immediately echo the notes, the softer they should be.

CUE 13  CUE 14
CONDUCTOR
1. Cue (CUE 15) sopranos and altos after the leading bass finish their line.
2. After the basses finish their phrase, wait for 4-5 bars (8’-10’’) to cue the leading alto (CUE 16).

SINGERS
1. Sopranos and altos shall gradually transform from the repeated bars to the whisper bar. The transformation includes but not limited to: gradually shifting the rhythm, singing in a softer and airier way.
2. After the leading bass start singing their lines, each bass shall echo every single note and syllable in lyrics immediately after hearing it from their nearest neighbours.
3. The later basses who immediately echo the notes, the softer they should be.
4. Sopranos, altos, and basses shall fully switch to the whisper box after the conductor’s cue (CUE 15). And keep REPEATING until the next phrases.

CUE 15
8’-10” (4-5 bars)
CONDUCTOR
1. After cueing (CUE 16) the leading alto, wait for 4 bars to cue (CUE 17) the leading soprano and tenor.
2. After cueing (CUE 17) the leading soprano and tenor, wait for another 2 bars to cue (CUE 18) the leading bass.
3. Cue (CUE 19) the last Ego-Soprano to stop.

SINGERS
1. The leading alto (A-P/A-E) shall initiate the phrase while following the conductor’s cue (CUE 16).
2. Every other alto shall wait for approximately 1”-3” (a quarter note to a whole note in length) to sing after their neighbours start singing. The second alto to sing is suggested to wait till the leading alto to finish their line, then to start singing.
3. The leading Soprano (S-P/S-E) and leading tenor (T-P/T-E) shall initiate their phrases while following the conductor’s cue (CUE 17).
4. After the leading soprano or tenor start their phrases, other sopranos and tenors shall wait for approximately 0.5”-2” (an eighth note to a half note in length) to sing their choices (P/E).
5. The leading bass (B-P/B-E) shall initiate the phrase while following the conductor’s cue (CUE 18).
6. After the leading bass start their phrase, other basses shall start singing their choices (P/E) from immediate to a quarter note in length.
7. The last Ego-Soprano shall hold the ending note until the conductor’s cue (CUE 19) to end the phrase.

*CThe conductor shall conduct the tempo and give cues in Section D, instead of indicating the measures.
CONDUCTOR
1. Cue (CUE 20) the leading Persona-Tenor (T-P).
2. Cue (CUE 21) every other Persona-Singers in the choir 2 bars after cueing the leading T-P.
3. Wait for another 8 bars to cue (CUE 22) the Ego-Singers. Indicating the measure number is suggested.

SINGERS
1. The leading Persona-Tenor (T-P) shall initiate their phrase while following the conductor’s cue (CUE 20).
2. Once the leading T-P finish their phrase once, he shall keep repeating the last three bars (the dotted box) in rhythm until the next cue (CUE 22).
3. Every Persona-Singer shall then start to sing in canon. Singers can start singing at the beginning of any measure within 8 measures.
4. Keep repeating the phrases in rhythm until CUE 23.

*C The conductor shall conduct the tempo and give cues in Section E, instead of indicating the measures.
CONDUCTOR
1. Cue (CUE 22) all the Ego-Singers to start singing.
2. Wait for another 6 bars to cue (CUE 23) everyone to sing together (Section F). Indicating the measure number is suggested.

SINGERS
1. Every Ego-Singer shall start singing in canon while following the conductor’s cue (CUE 22).
2. Ego-Singers can start singing at the beginning of any measure within 8 measures.
3. Keep repeating the phrases in rhythm until the next cue (CUE 23).

*The conductor is suggested to conduct the tempo and give cues in Section E, while indicating the measure numbers.
*The choir is completely synchronized to the beat of the conductor until CUE 24 in section F.*
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CONDUCTOR
1. Cue (CUE 24) all the singers to start fading out.

SINGERS
1. The 4 leading singers in each section shall start fading out slowly first.
2. Other singers shall slowly fade out (approximately 1’’-3’’) after their neighbour singer stop singing.
3. The last singer who is left to sing is suggested to hold for a little longer and fade out approximately 3’’-5’’ after their neighbour stop singing.

CUE 24

Slower $\frac{1}{2} = 52$

(potential finishing lines)

S-P

S-E

A-P

A-E

T-P

T-E

B-P

B-E