

# 107 Collective Changes

For Pipe Organ and Choir

Donovan Andrews

### Performance Notes

1. A conductor is required for a performance of this piece.
2. The conductor and choir should read from the same score.
3. This piece should be performed by observing two kinds of temporal guidelines. Change sequences are the progression of the organ's melodic line. Within these sequences are Change Events (v). These change events and sequences should not be a predetermined length of time and are to be cued by the conductor.
4. Between the second and third events of a sequence is an Organ Pitch Change. The organ may make this change at any point after the second event within a sequence; the conductor may not cue the third change event until after the organ has made the pitch change.\*
5. The choir should begin in a circle. When the first Merge Event is cued by the conductor, choir members should converge with one other choir member and sing in unison. The following Merge Events will result in groups integrating with one another, doubling in size with each Merge Event. Eventually, all groups will consolidate into one large group that will sing in unison for one sequence and then may sing independently for the remainder of the performance.

### Notes for the Conductor

- There should be several cues discernible from one another, all of which are denoted in the score.
- Allow for space when a sequence starts. In this space, allow the organ to establish the new pitches.
- It is encouraged to cue, dynamically shape, etc., certain groups while others stay the same.
- Careful consideration should be given to the progression of the organ and the merging of the choir. Rehearsals should be a place of experimentation.
- The length of each sequence and event should be decided spontaneously. A general guideline is between ~45"-2' for a sequence and ~10"-30" for an event.\*

### Notes for the Choir

- Pitches should either be hummed, open back unrounded vowel shape /a:/, or Close-mid back rounded vowel /o/. In *Free Shape* or *Free* sequences, any mouth shape may be used.
- When prompted to become freer, you may be more creative with your sung tones. It is recommended to maintain a character of slowness and thoughtfulness.

\* The shortest recommended length of this work is fifteen minutes. There are opportunities for long and very long performances of this work, determined by the conductor and Organ Pitch Change Events

- Change events (v) will be cued by the conductor. When this happens, you will move in the direction that best represents the graphic and the corresponding event. You may also change vowel shapes or humming during change events.
- When Change Events are cued by the conductor, a pitch should be selected that best represents the concurrent event in the selected option.

### Notes for Organ

- Do not select any principal stops.
- Each manual should have a different character following these guidelines:
  - Great - Prominent fundamental, warm tone
  - Choir - Prominent harmonics, warm tone
  - Pedal - Prominent fundamental and subharmonic(s), warm tone
  - Swell - Prominent harmonics, unsettling tone

It is recommended that careful consideration and experimentation be used to determine which stops are selected for each manual. Should there be more than four manuals on an organ, characters may be selected according to your discretion and preference.

- Organ Pitch Changes may occur according to your discretion, so long as they happen after the second Change Event of a sequence. You will also change pitches at the end of a sequence, following the conductor's Sequence End cue.
- The pedal manual should not be introduced until the fourth sequence at the soonest.

### Note from the Composer

An influence on this piece is the interaction of the physical world and sound. I composed this with the intention of prompting performers to engage with what they hear and transcribe it to their voice, in their conducting, and in their playing. A high degree of experimentation with sound, the environment, and with each other should be utilized.

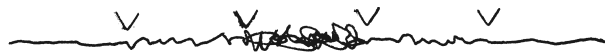
## **Cues for the Conductor:**

### **Choral Cues:**

- Sequence Start (Must be a cue for each option)
  - Option 1 - If organ's perceived pitches are dissonant
  - Option 2 - If organ's perceived pitches are consonant
  - Option 3 - If organ's perceived pitches are a tritone or ambiguous
  - Free Shape - Denoted in score, must have a corresponding option

### **Organ and Choral Cues:**

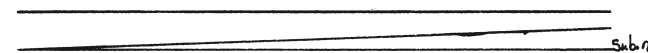
- Change Event (✓)
  - The choir will change pitch either in the direction of the cued option or freely
  - Organ may add or change pitches
  - Organ will change to new set of pitches between events two and three. Event three should not be cued until after this.
- Sequence End
  - Organ will change to new set of pitches. Allow for space before cueing a sequence start.
  - Singers may sustain within this space, according to your discretion.



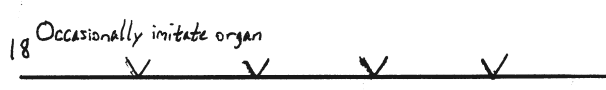
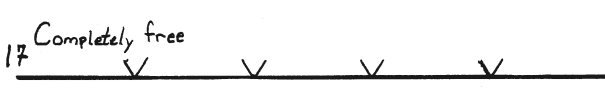
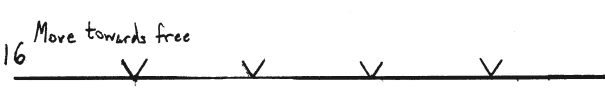
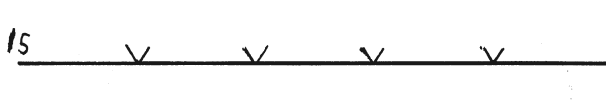
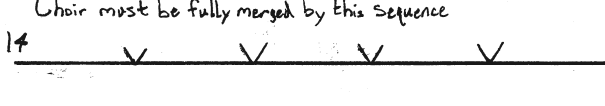
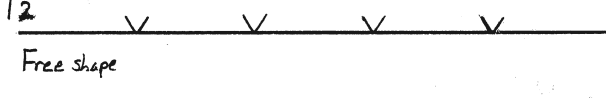
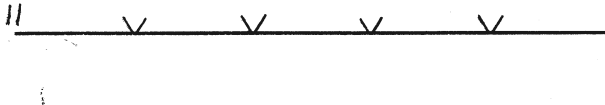
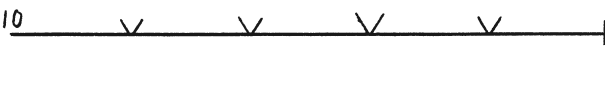
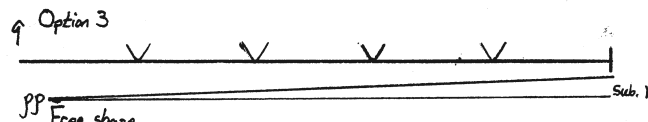
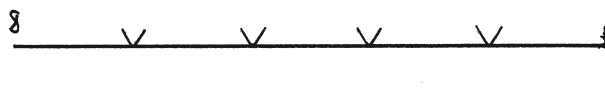
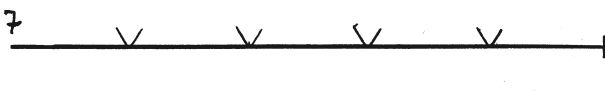
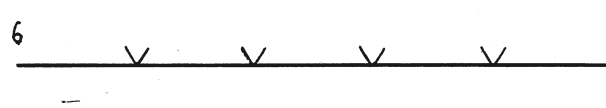
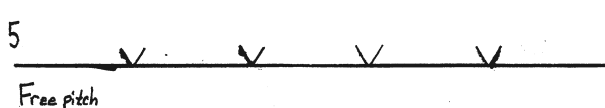
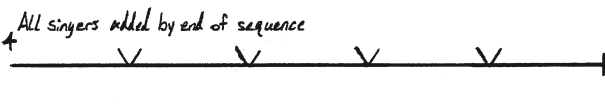
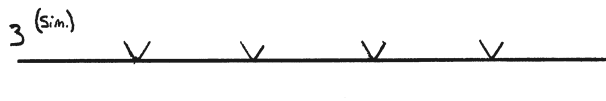
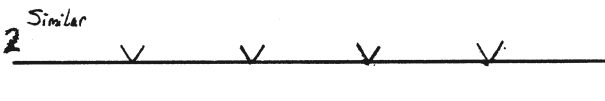
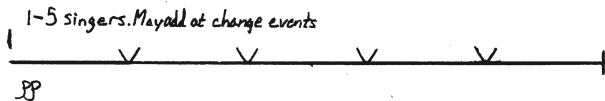
Option 1



Option 2



Option 3



## 107 Collective Changes

1 2 3

Incorporate at change events  
A or E  
pp

Open expression

Slowly close expression

Open expression suddenly

4 5 6

Layer in freely  
pp

Close expression gradually or suddenly

Open expression gradually or suddenly

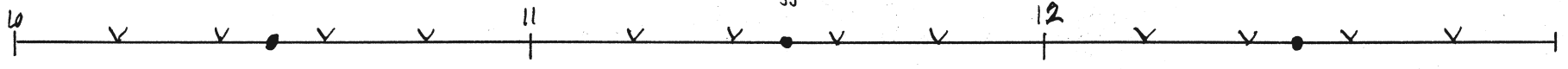
7 8 9

Alternating freely

Close one expression pedal suddenly

Organ

On closed expression manual  
Incorporate freely  
A or E  
pp



One high, one low  
F and Eb  
Both expressions half open

Similar

Ab and C

Bb and Gb

Gradually close one expression

Gb and C

C and Eb

A musical staff with two staves. The top staff has a treble clef and a flat key signature, with the note Eb. The bottom staff has a bass clef and a flat key signature, with the note G. A large arrow points from the text 'C and Eb' to this notation.

On manual with closed expression if high  
May alternate at change events  
Incorporate and unincorporate freely. May be permuted.

Any Octave F# and C# OR F# and Eb



One high, one low  
F and Eb  
Open the closed expression halfway and  
close the open expression gradually

Similar

B and G#

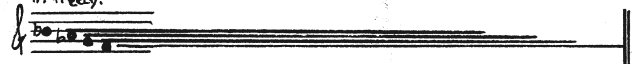
C and G#

C and G#

A musical staff with two staves. The top staff has a treble clef and a flat key signature, with the note G. The bottom staff has a bass clef and a flat key signature, with the note F#. A large arrow points from the text 'C and G#' to this notation.

A musical staff with two staves. The top staff has a treble clef and a flat key signature, with the note F. The bottom staff has a bass clef and a flat key signature, with the note Eb.

Play on two manuals simultaneously. Layer pitches  
in freely.



A musical staff with two staves. The top staff has a treble clef and a flat key signature, with the note G. The bottom staff has a bass clef and a flat key signature, with the note C#.

One high, one low  
C# and F#

Similar

F# and C#

Bb and Db

At least one low  
F and Db  
Octave doublings permissible