

LEE WESTWOOD

THE ARCHITECT

(2014)

FOR CHOIR

www.lee-westwood.com

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THE ARCHITECT

FOR CHOIR
(2014)

On writing a new work for the choir MusArc, who have a strong affiliation with the CASS School Of Architecture, I began to realise the role of the architect is comparable to that of the composer: they are both a thinker, a dreamer of ideas, who then have to mould this idea into a conclusive and meaningful form, still within the imaginary realm. The contours of this piece follow the journey of a creative process familiar to my own experiences...

From out of the great humdrum of the subconscious, a single idea suddenly emerges. It is the seed of an idea. It grows in magnitude and seeming importance, being turned over and over in the mind, until this initial inspiration runs dry. There is a subsequent period of uncertainty during which creative direction is lost - static, ambling, unconfident. Eventually, a purpose becomes clear again, and the mind begins developing it, deconstructing it, reforming it, reinventing it, exploring its nature, and searching for its ultimate form. Finally, something clicks and things begin to sink into place - the idea is realised in its conclusive state, at rest, and ready to be brought into the physical world.

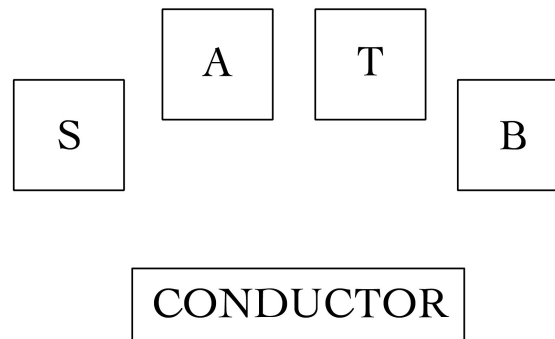
L.W.

'The Architect' was commissioned by MusArc, under the Sound And Music 'Portfolio' scheme.

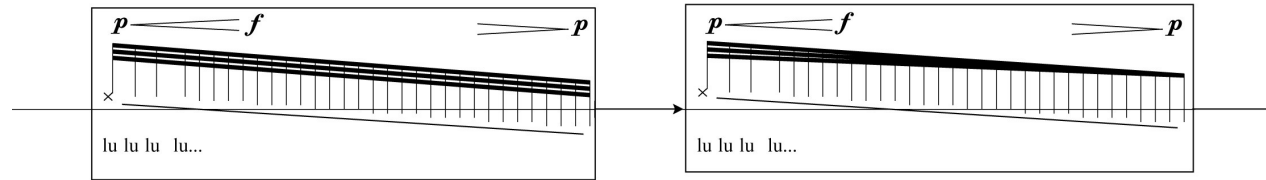
Score in C

DURATION: c. 8'30"

CHORAL LAYOUT



PERFORMANCE NOTES



- The layout of the choir shown above should be used to facilitate the conductor's cue which sweeps across the choir from high to low (left to right). These cues are indicated by an arrow crossing the staves in the score.
- All pitch and rhythm is approximate. The line of the staff represents the comfortable centre of the range of the singer. Anything above this is high, anything beneath is low. The distance of the note from the staff gives a rough visual indication of how high or low. In both phrases of the example above, the singer starts high, and moves steadily through to the bottom of their range.
- Follow the written contours visually, and start each phrase on the conductor's cue. In the above example, the first box requires that a constant stream of rapid, descending notes is sung. The second box shows the same, except that the notes should get longer/less rapid, giving the impression of gradually getting slower. It is preferable, unless otherwise specified (e.g. rehearsal mark WW through to the end), for each person to perform the phrases in their own unsynchronised manner (without an overall pulse uniting the entire choir), thus creating the impression of a great swarm.
- Straight lines between notes (as in the example above) indicate a gradual, even rising or sinking in pitch (glissando).
- Arrows with dotted lines denote a gradual change, e.g. from staccato to legato, or from one vocal sound to another.
- Throughout the piece, all boxed phrases are to be repeated until the end of the subsequent arrow. In the above example, the first boxed phrase is repeated until the conductor gives the cue to start the next boxed phrase.
- At the beginning and at the end of the piece, the choir is required to produce a Shepherd's Tone (the illusion of a constantly-descending pitch). During these phases it is preferable for the middle range of the descending note to be the loudest, and for the ends to fade in and fade out (see above example).
- X-noteheads are simply there for the sake of clarity, marking the beginning of phrases and the beginning of glissandi in the middle of a phrase.
- At the end of the piece, a unison is required for the first time. In this case, it may be most practical to nominate one singer (a tenor) who will act as a guide pitch for others to follow.
- Guidance on how to pronounce the vocal sounds used in the piece are given below the staff as they appear. Where no syllable is specified, the singer is to continue using the previous sound until a new one is indicated.

The Architect

Lee Westwood
(Brighton, August 2014)

THE SUBCONSCIOUS

AN IDEA

A ♩ = c.90 * repeat your phrase independently, creating overall sonic chaos. Stop dead on conductor's cue (B). Alto 1 should continue alone after the cue
c. 15"

B

C

c. 3"

c. 3"

Soprano 1
ff
 du dud (as in dummy)
 du dud

Soprano 2
ff
 tu (as in too)

Alto 1
mf
 lu (as in love)

Alto 2
ff
 ne ne ne ne ne ne ne ne ne ne ne (as in never)
 lu (as in love)

Tenor 1
ff
 rrr (rolled)

Tenor 2
ff
 de de de de... (as in definite)

Bass
ff *p*
 bo (as in bottle)

* gradual shift from erratic entries to something more rhythmical and continuous. No synchronisation between singers

* gradual increase in perceived speed, and shift from staccato to legato

* gradual morphing from "lu" to "le"

D

E

F

c. 6"

c. 4"

Sop.

Alt.

Ten.

Bas.

mf

lu
(as in love)

p

lu lu lu lu

legato **f** **p**

lu lu lu lu lu... le le le le
(as in lesson)

* as if slowing

mf

lu
(as in love)

p

lu lu lu lu

legato **f** **p**

lu lu lu lu lu... le le le le...
(as in lesson)

* as if slowing

mf

lu
(as in love)

p

lu lu lu lu

legato **f** **p**

lu lu lu lu lu... le le le le...
(as in lesson)

* as if slowing

mf

lu
(as in love)

p

lu lu lu lu

legato **f** **p**

lu lu lu lu lu... le le le le...
(as in lesson)

* as if slowing

accel.

G

mp *f* *p* *p*

Sop. 11
lu lu lu lu lu lu lu lu... → le le le le...
lu lu lu lu lu lu lu

Alt.
lu lu lu lu lu lu lu lu... → le le le le...

Ten. 8
lu lu lu lu lu lu lu lu... → le le le le...

Bas.
lu lu lu lu lu lu lu lu... → le le le le...

* start the phrase on cue as conductor's hand sweeps from left to right (unmeasured). Descend through your range at an even, and gradual rate. At the end of the phrase, take a deep breath and start again. The beginning and end of the phrase should be very gentle, not marked!

H

c. 15"

The image shows a musical score for four voices: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bas.). Each voice part is represented by a staff with a treble clef (except for the Bass, which has a bass clef). The Soprano staff starts at measure 15. Each voice part has a box containing a musical phrase with dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle, and *p* at the end. The phrase is "lu lu lu lu...". A large diagonal line descends from the Soprano staff to the Bass staff, indicating a descending range exercise. The phrase is repeated for each voice part, with the Soprano part being the highest and the Bass part being the lowest. The dynamic markings are *p*, *f*, and *p* for each part.

I rit.
* pulse gradually begins to slow
c. 15"

J * conductor sweeps hand from left to right to cue long, descending note
c. 15"

K * very slow, even descent
c. 20"

The diagram shows four staves (Soprano, Alto, Tenor, Bass) with the following performance instructions and dynamic markings:

- Soprano:** PULSE SLOWING; SING JUST ONCE; $p < mf > P$; uuu (as in under); $p < mp > P$; uuu; niente
- Alto:** PULSE SLOWING; SING JUST ONCE; $p < mf > P$; uuu (as in under); $p < mp > P$; uuu; niente
- Tenor:** PULSE SLOWING; SING JUST ONCE; $p < mf > P$; uuu (as in under); $p < mp > P$; uuu; niente
- Bass:** PULSE SLOWING; SING JUST ONCE; $p < mf > P$; uuu (as in under); $p < mp > P$; uuu; niente

Vertical dashed lines indicate the start and end of the 'SING JUST ONCE' sections. Arrows from the 'PULSE SLOWING' text point to the beginning of the first 'SING JUST ONCE' section for each voice. The 'niente' markings are accompanied by wedge-shaped symbols indicating a gradual decrease in volume.

L c. 8" **M** c. 5" **N** c. 5" **O** c. 10"

Sop. **P**
* whistle gently

Alt. **P**
* whistle gently

Ten. **P**
* sparse, soft
lu

Bas. **pp**
* gently oscillate anywhere within a short, low range (approx. a minor 3rd wide) - follow visual contour in your own time, ad lib.
mmm (hummed)

pp
* gently oscillate anywhere within a short, low range (approx. a minor 3rd wide) - follow visual contour in your own time, ad lib.
mmm (hummed)

pp
* gently oscillate anywhere within a short, low range (approx. a minor 3rd wide) - follow visual contour in your own time, ad lib.
mmm (hummed)

P c. 5" **Q** c. 10" **R** c. 12"

Sop. **pp** **mf** **p** **mp** niente
mmm (hummed) mmm o aaa
(as in or) (as in ask)

Alt. **pp** **mf** **p** **mp**
mmm (hummed) mmm o aaa
(as in or) (as in ask)

Ten. **mf** **p** **mp**
mmm o aaa
(as in or) (as in ask)

Bas. **mf** **p** **mp** niente
mmm o aaa
(as in or) (as in ask)

* gently oscillate anywhere within a short, low range (approx. a minor 3rd wide) - follow visual contour in your own time, ad lib.

* settle on a steady pitch, and hold. Gradually morph from one sound to the other as your mouth widens

S

T

U

* accents represent explosive, unvoiced consonants

55 (♩ = c.90 - measured)

Sop.

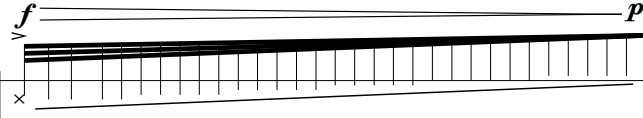
A.1

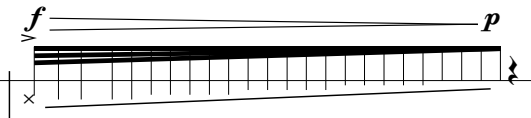
A.2

T.1

T.2

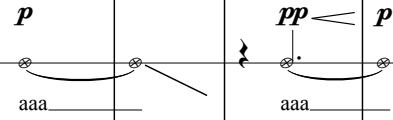
Bas.

f  *p*

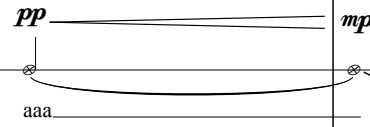
f  *p*

te te te te...
(as in test)

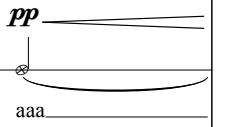
te te te te...

p  *pp* *p*

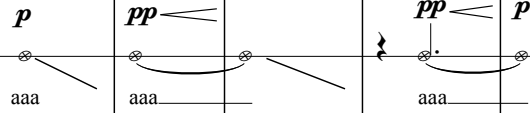
aaa

pp  *mp*

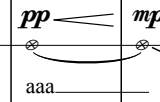
aaa

pp 

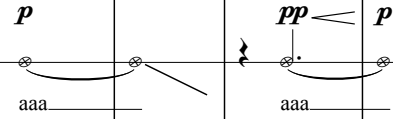
aaa

p  *pp* *p*

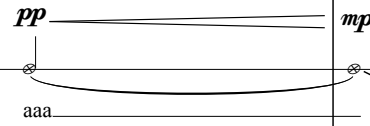
aaa

pp  *mp*

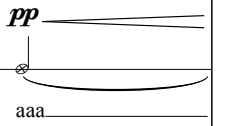
aaa

p  *pp* *p*

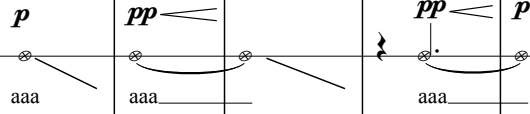
aaa

pp  *mp*

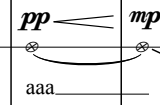
aaa

pp 

aaa

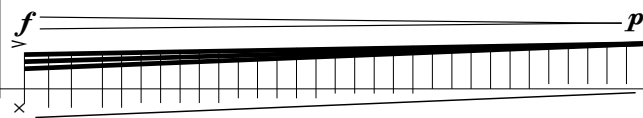
p  *pp* *p*

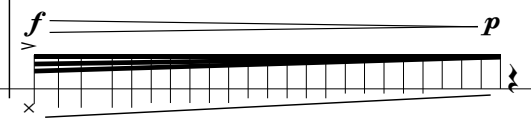
aaa

pp  *mp*

aaa

* accents represent explosive, unvoiced consonants

f  *p*

f  *p*

te te te te...
(as in test)

te te te te...

64

Sop.

f *p*

te te te te...

V

pp *mp*

aaa

* accents represent explosive, unvoiced consonants

A.1

mp

f *p*

te te te te...
(as in test)

pp *mp*

aaa

* accents represent explosive, unvoiced consonants

A.2

pp *mp*

aaa

f *p*

te te te te...
(as in test)

* accents represent explosive, unvoiced consonants

T.1

mp

f *p*

te te te te...
(as in test)

pp *mp*

aaa

* accents represent explosive, unvoiced consonants

T.2

pp *mp*

aaa

f *p*

te te te te...
(as in test)

* accents represent explosive, unvoiced consonants

Bas.

f *p*

te te te te...

f *p*

te te te te...

W

68 *f* *niente*

Sop. *te te te te...*

Alt.

Ten.

Bas.



X

Y

70 **Freetime - unmeasured**

Sop. *te te te te... (sim.)*

Alt. *te te te te... (sim.)*

Ten. *te te te te... (sim.)*

Bas. *te te te te... (sim.)*

f *p* *f* *p* *f* *p*

73 **Z**

Sop. *f* *p* *f* *p* *mf* *p* *mp* *p* *mp*

Alt. *f* *p* *f* *p* *mf* *p* *mf* *p* *mp* *p*

Ten. *f* *p* *f* *p* *mf* *p*

Bas. *f* *p* *f* *p*

76

Sop. *niente*

Alt.

Ten.

Bas.

* short moans, no attack, and fading swiftly out. Each phrase should be consciously a different note, and should slide about a minor 3rd in the direction indicated. Vowels should become more and more open between AA and DD

* a very slow, gradual ascent - take your time between DD and FF

AA (d = c.90 - measured) **BB** **CC** **DD** Slowly **EE**

S.1
oh ooo waa aah eee aaa
(as in ask) aaa

S.2
uh wa la eh be aaw aaa
(as in ask) aaa

A.1
ooo doo deh sah ma ha ey aaa
(as in ask) aaa

A.2
lu noh sey bei kee wa aaa
(as in ask) aaa

T.1
woh du neh le ha ba aaa
(as in ask) aaa

T.2
huh lu ah dee dah ki aaa
(as in ask) aaa

Bas.
hoo oh lu dei hee aaa
(as in ask) aaa

EE
niente niente niente

A DIRECTION

FF Freetime - unmeasured

* new entries dovetailed, as if interrupting the previous phrase

GG

96 niente

S.1

S.2

Alt.

Ten.

Bas.

p *f* *p*

do do do do... (sim.)
(as in hoover)

f *p*

do do do do... (sim.)
(as in hoover)

mf *p*

do do do do... (sim.)
(as in hoover)

mf *p*

do do do do... (sim.)
(as in hoover)

mp *pp*

mp *pp*

do do do do... (sim.)
(as in hoover)

mf *p*

do do do do... (sim.)
(as in hoover)

mp *pp*

do do do do... (sim.)
(as in hoover)

HH

II

JJ

101

Sop.

Alt.

Ten.

Bas.

pp *mf*

pp *mf*

pp *mf*

f *p*

f *p*

p

p

KK

LL

Sop. *f* *p* *p* *f* *p* *pp* *mp* *pp*

Alt. *f* *p* *p* *f* *p* *pp* *mp* *pp*

Ten. *mf* *pp* *pp* *mp* *pp*

Bas. *mf* *pp* *pp* *mp* *pp*

MM

NN

Sop. *f* *p* *f* *p* *ff* *p*

Alt. *f* *p* *ff* *p*

Ten. *pp* *mf* *f* *p*

Bas. *mf* *f*

te te te... (as in test)

ki ki ki ki... (as in key)

ki ki ki ki... (as in key)

ki ki ki ki... (as in key)

ne ne ne ne... (as in never)

112

Sop. *f* *p*
ne ne ne ne...
(as in never)

Alt. *f* *p*
ne ne ne ne...
(as in never)

Ten. *f* *p*
do do do do...
(as in hoover)

Bas. *f*
ne ne ne ne...

115

Sop. *mf* *f* *mp* *ppp*
bu bu bu bu...
(as in butter)

Alt. *f* *p* *mf* *pp*
bu bu bu bu...
(as in butter)

Ten. *f* *p* *f* *p*
de de de de...
(as in definite)

Bas. *mf* *f* *mf* *f*
bu bu bu bu...
(as in butter)

de de de de...
(as in definite)

* gradually all voices come together in a regular pulse

* unifying pulse is broken, the rhythms of each singer become unsynchronised again

SS *mf* *f* **TT** *ff* *p*

119

Sop. lu lu lu lu... (as in love) ne ne ne ne... (as in never)

Alt. lu lu lu lu... (as in love) ne ne ne ne... (as in never)

Ten. *f* mu mu mu mu... (as in mutter) ne ne ne ne... (as in never)

Bas. *f* mu mu mu mu... (as in mutter) ne ne ne ne... (as in never)

UU **VV** *rit.* *mf* *p* *mf* *p*

122

Sop. *mp* *f* te te te te... (as in test) *mf* *p* te te te te...

Alt. *mp* *f* te te te te... (as in test) *mf* *p* te te te te...

Ten. *p* *mp* ne ne ne ne... *f* *p* te te te te... (as in test) *mf* *p* te te te te... (as in test)

Bas. *p* le le le le... (as in lesson) ne ne ne ne... *f* *p* te te te te... (as in test) *mf* *p* te te te te... (as in test)

WW * start the phrase in your own time, as long as it begins on the beat. The pulse should strictly remain measured, synchronised with the group

XX * pulse gradually begins to slow and elongate

YY * conductor sweeps hand from left to right to cue long, descending note

ZZ

(♩ = c.90)

rit.

c. 15"

c. 20"

c. 15"

Still, calm

c. 6"

The score is divided into four vertical sections by dashed lines. The first section (c. 15") contains the initial musical notation for all four voices, marked *staccato* with dynamics *p* and *f*. The second section (c. 20") is labeled "PULSE SLOWING" and contains a large "X" over the notes. The third section (c. 15") is labeled "SING JUST ONCE" and contains boxes with dynamics *p*, *mf*, and *p* over the notes, with the instruction "(as in Hoover)". The fourth section (c. 6") is labeled "A UNISON" and contains boxes with dynamic *p* over the notes, with the instruction "* gradually finding a unison with chosen singer".

Annotations include "PULSE SLOWING" written across the sections, and "SING JUST ONCE" written above the boxes in the third section. The text "do do do do... (as in Hoover)" is written below the notes in each part. The text "niente" is written to the right of the boxes in the third section. The text "* gradually finding a unison with chosen singer" and "* gradually finding a unison with tenors" are written to the right of the boxes in the fourth section.

* conductor sweeps hand from left to right to cue the phrase.
The pulse should strictly remain measured, synchronised with the group

* pulse gradually begins to slow and elongate

* conductor sweeps hand from left to right to cue long, descending note

A UNISON

AAA

BBB

CCC

DDD

A tempo (♩ = c.90)

rit.

Still, calm

c. 15"

c. 20"

c. 15"

c. 6"

The score is divided into four sections: AAA (A tempo, c. 15"), BBB (ritardando, c. 20"), CCC (c. 15"), and DDD (Still, calm, c. 6").

AAA Section (c. 15"): All parts sing "do do do do..." with dynamics *p* to *f* and *staccato* articulation.

BBB Section (c. 20"): Labeled "PULSE SLOWING".

CCC Section (c. 15"): Labeled "SING JUST ONCE". Each part has a dynamic range of *p* < *mf* > *p* and ends with "niente".

DDD Section (c. 6"): Labeled "A UNISON". Tenors and Basses find a unison with dynamics *p* and "000".

Annotations:

- * conductor sweeps hand from left to right to cue the phrase.
- * pulse gradually begins to slow and elongate
- * conductor sweeps hand from left to right to cue long, descending note
- * gradually finding a unison with chosen singer (Tenors)
- * gradually finding a unison with tenors (Basses)

EEE

* conductor sweeps hand from left to right to cue long, descending note

FFF

* conductor opens arms from centre to initiate unison across entire choir

GGG

Still, calm

c. 20"

c. 4"

c. 4"

c. 6"

149

Sop. *pp* < *mp* > *pp*
ooo

Alt. *pp* < *mp* > *pp*
ooo

Ten. *pp* < *mp* > *pp*
ooo

Bas. *pp* < *mp* > *pp*
ooo

SING JUST ONCE

niente

* gradually slowing, finding a unison with chosen singer. Pitch should be singable by everyone

pp

* unison with tenors & basses

mp

niente

* unison with tenors & basses

pp

* unison with tenors & basses

mp

niente

* gradually slowing, finding a unison with tenors

pp

mp

niente