

Sarah Riskind

Change the World

for SATB choir and pitched instrument(s)

in memory of Steven Dennis Bodner

Change the World Performance Instructions:

The open-ended nature of this composition is intended to encourage singers to improvise without fear of "wrong notes." The result might be major, Phrygian, microtonal... It is an opportunity to practice making creative decisions as individuals and as an ensemble.

If possible, the conductor should choose different leaders for different boxes.

Just as the pedal tone shifts throughout the piece, the words subtly change each time:

Change the world
The world must change
Change your mind
Open mind

Progress depends on people listening to each other, just like this piece does!

Instrument(s):

The instrumentalist(s) can be any available with the endurance to keep a steady tempo and the ability to anchor the choir's rhythm and intonation. Experiment with a combination of pitched and unpitched instruments, as desired. The advantage of multiple instruments is that they can take breaks.

General Box instructions:

Instrument begins with ostinato.

One leader (starting with section labeled "1" above the time signature) begins singing their rhythm on any note or series of notes (melismas allowed), then repeats it with the same notes as an ostinato every measure or every other measure.

As others in the section catch on, they gradually join in unison.

Other sections join in order of numbers above the time signature.

After desired duration, conductor should signal "last time," then proceed directly to the next box with the instrument and first leader.

5/4 box:

After all sections are in, an additional leader in each section begins singing the same rhythm with a new set of pitches. Some members of this section gradually move to the new pattern, but the rest continue with the first.

Instrumental interlude:

Single instrument can improvise an interlude of any length, or one instrument can play an ostinato while other(s) improvise over it. Interlude should end with a few bars of F.

3/2 box:

Similar pattern, except each section splits into more and more notes until every singer is independent.

They can start the pattern on any beat and repeat after any desired interval, but should try to stay with the instrumental pulse.

They should crescendo, and after a climactic moment, singers should gradually join others until their section is unified.

Ending:

Conductor should signal each section either to stop singing or to sustain one of their notes until the end of the piece.

Change the World

for SATB choir and pitched instrument(s)

Sarah Riskind

Sarah Riskind

♩ = 84 Box duration: approx. 30-50"

SOPRANO *3*
Change the world

ALTO *2*
Change the world

TENOR *4*
1 Change the world

BASS
Change the world

Instrument(s) *0*
If more efficient for selected instrument, remain in one octave, but accent the main beats.

♩ = *♩* Box duration: approx. 30-50"

The world must change

The world must change

1 world must change *begin on pickup:* The

3 The world must change

The world must change

5 *legato* Box duration: approx. 50-70"

S. *2*
Change your mind

A. *1*
change your mind

T. *3*
Change your mind

B. *4*
Change your mind

Inst. *5*

Box duration: ad lib.

Improvisatory Interlude

9 Box duration: approx. 60-90"

S. 1
O pen(nn) mind

A. 4
O-pen(nn) mind

T. 3
Mind o pen(nn)

B. 2
O- pen(nn) mind

Inst. 2