

Kory Reeder

Where I Lay My Head

For Ensemble

(2018/2019)

Notes:

On the Ensemble

For any number of string instruments (at least 3), and any number of singers (at least 2).
Vocalists double on singing glasses.

On Dynamics

The piece is always very soft, very understated, and very still.

For Singers

Instructions to play the glasses are as follows:

Hold the empty wine glass on a tabletop at the base of the stem with one hand.

Wet the index or middle finger of your other hand with some water.

Lightly rub your wet finger along the rim of the glass.

As you rub the glass, you will hear the "singing" sound of the glass.

You may have to re-wet your finger periodically and/or adjust the pressure of your finger on the rim of the glass to keep producing the sound.

Tune the glasses to the pitches indicated on the next page. (A=440)

The pitches will naturally drift from adding water and performance.

Stay on a single pitch for a long time.

With your voice, sing any of the pitches produced by the glasses.

Hold any vowel for a long single breath, pause in between.

Always very soft.

For Strings

Scordatura indicated below, +/- in cents.

Play any *natural* harmonic on the strings indicated by each cell.

Any partial is acceptable, welcoming their intonational tendencies.

Always very soft.

Cells are marked with rehearsal numbers (1-12).

Begin with any cell, and move to any other cell.

Repeat each cell for at least a minute.

Strings may either act as an ensemble and move together in a pre-planned order, or each musician may act independently, or a combination of both methods.

General Considerations

The piece is any duration, but at least 12 minutes.

The piece can best be summarized as follows:

A group of string players play harmonics quietly, while another group of performers sing while playing singing glasses quietly. The intonation difference between these ensembles, as well as the natural drifting of the harmonic series causes fun and interesting musical features. The piece is open-duration, open form, semi-improvisational, and results in long, overlapping pure tones.

Thoughts on the Piece

I've been interested in the idea of "place" in my music, and how music can come to represent a place, space, or an idealized version of one. For this piece, the strings are tuned to the fundamental resonant frequencies of my bedroom, while the singing ensemble performs at the American standard, A=440. In other words, a naturally occurring phenomena (resonance) interacts with human-chosen institutions (440 Hz). To me, this dichotomy has some parallels with how our human presence interacts with the natural world. I am a natural person, but my residence is a synthetic interaction.

In a way, I think of this piece as a living and breathing installation. There is no climax, but the piece is organic, flexible, always different but always similar. Much like a new apartment, it appears the same on the surface, but the beauty is in the decoration, our memories, or what that space means to us. It is different for each resident, but the frame remains the same.

This piece is an invitation of residence, where we may engage, relax, or maybe even sleep.

Tunings (A=440)

Violin: -18.5, -18.5, +32, +30

Viola: -18.5, +32, -18.5, +29

Cello: -18.5, +32, -18.5, +29

Bass: +30, +32, -18.5

Glass: -18.5 (+29) (additional octaves ad lib.)

● = Short ○ = Long ◉ = Very Long † = Short ▬ = Long ▮ = Very Long

Where I Lay My Head

for Strings, Glasses, and Voices

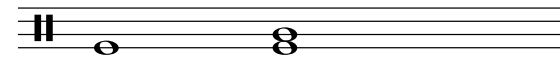
Kory Reeder

Glasses/Voices



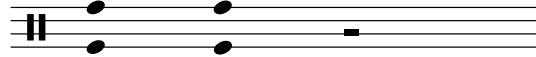
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String 3/4



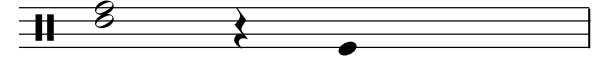
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String 1/4



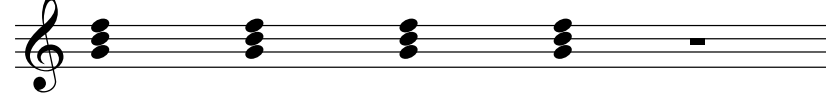
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String 1/2/4



4

String 1/2/3



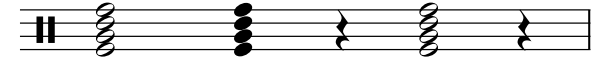
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String 2/3/4



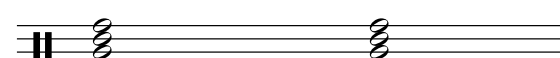
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String 1/2/3/4



7

String 1/2/3



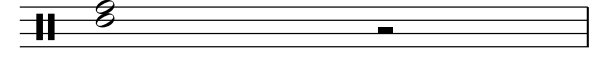
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String 1/2/3



9

String 1/2



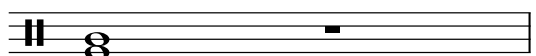
10

String 1



11

String 3/4



12

String 1/2

