

Some notes on 'Egregore'

I first proposed and used this technique in a ritual magick context. It feels like a good way of embodying the intent to 'work together as one'—exploring this by 'giving voice' first to our individual selves and working towards 'giving voice' to the collective. Earlier drafts of the piece included more magick jargon such as the word 'invocation' which I eventually removed, wanting the piece to read as a score without explicit reference to ritual magick aside from the title of the piece.

This felt important as I have an interest in exploring ritual in my work without any desire for performers to feel the need to have any investment in particular belief systems. And because I hope that a work like this can work just as well when framed in a music context as in a magick context.