

ROUND - for 3 groups of singers

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for L.P.

This is a round for 3 groups of singers, from 100-1000 voices preferred, which should be spread throughout the performance space [though each Group in relative proximity] - especially if the performance takes place outdoors. Each group can be mixed in any combination of vocal ranges. The more mixed the better. Each singer in each group interprets the rhythms and tempo **INDEPENDENTLY**, following this "rule" - Group I begins and **INDEPENDENTLY** reaches the fermata at the end of the first measure, each singer in Group I holds this until **ALL** voices in Group I have coalesced at the fermata. Then Group II begins, and Group I moves **INDEPENDENTLY** to the next measure, holding the fermata note at the end of the second measure until **ALL** singers in Group I have coalesced there, **AND** all singers of Group 2 have coalesced at the fermata at the end of the first measure; etc. Each measure should be "very long" - 2'-3' each, and each repetition of the material should be interpreted differently (durations, dynamic shapes, the "breve" phrases done in different **INDEPENDENT** modal rhythms, or done as embellishments/trills/ululations/etc.). The intonation of the breve's are also to be guided by the singer's **INDIVIDUAL** ear, so that if an upper octave/"armonia" - a soprano, e.g. - wants to make the Bb slightly sharper, or if a lower voice - a baritone or bass, e.g. - wants to slightly flatten the F; these tendencies are to be encouraged if, in so doing, a certain "color" is brought out that might not have otherwise been there. This piece was written after engaging in a dialogue with Larry Polansky, on canons and intonation systems, tetrachords, etc.

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