

round from *recitation, code, and (perhaps) round*

text: Now Trips a Lady, Now Struts a Lord; *Elizabeth Winder (2009)*
 this round is part of a larger piece for choir that can be
 played independently if the occasion warrants
 -*michael winter (la, 2009)*

• round (four groups—each in any range)

- performance of the round should be at a rather fast tempo and should sound at a dynamic that matches or is slightly above the rest of the ensemble. the round is composed of two possible parts: a ground and possible alterations. the first two groups of performers must start with the ground. successive groups may start with the ground or an alteration. the numbers above the ground indicate the start time of each group relative to the start of the round. after one reading of the poem performers are free to alternate between the ground and alterations.

• ground

- the ground of the round (shown below in traditional notation) may be transposed by any number of octaves. where durations are given below the words (with no notes in the staff above), performers are allowed to choose from any of the available pitches (again in any octave) notated below the ground.

• available pitches

• alteration

- an alteration is any manipulation of the ground that preserves the order of words in the poem. pitches must be from the above set (including octave equivalents). one pitch per syllable. the preferred method of alteration is constructed as follows. partition the sequence of symbols below such that the partitions *generally* contain more than 3 and less than 7 symbols. then rearrange the partitions creating a new sequence. performers may create several of these sequences prior to performance. an alteration is realized by starting on any pitch and reading the entire sequence of symbols from left to right. ↑, ↓, and — indicate that the next pitch *must be* higher, lower, or the same, respectively. ⇕ indicates that the performer *may choose* whether the next pitch is higher, lower, or the same. one pitch per syllable. performers may group any number of words into a phrase. tones should generally be short in duration however the last note of a phrase may sustain longer. performers may try to alter and realize the sequence during performance (that is, in 'real-time') by realizing disjunct subsequences of the sequence below in no particular order.