

How to execute circle songs

- Being a group singer

We will focus on the following three objectives:

- 1) Groove
- 2) Blend
- 3) Collective energy (the journey)

1) Groove

Puls internalization.

- Always have a physical knowledge of the **puls**. May be more or less predominant. Universal steps are great. Keep them discreet or have them become a shared movement in the group.

Understanding of subdivisions

- Once you have a strong feeling of the beat, be aware of the subdivisions. What groups are in play? 1/8 - 1/16 - triplets? This is your **grid**. The music should be locked to this.

Ghostnotes (keep the groove by filling in the gaps)

- A groove is certainly defined by which beats and subdivisions that are emphasized. Ghostnotes defines the underlying subdivisions on the grid. Ghostnotes are subdued noises or sounds. F.i. Inhale, pickups, "and" etc

Meter

- Know the meter and the repetition length. It might be odd! 5/8 7/8 etc

2) Blend

Tone

- Be aware of your voice's tone and timber. Adjust it to blend into the context.

Sing as thy neighbour!

- Be your neighbour's shadow. Copy every detail in his/her voice; Tone, timber, phrasing, percussive effects, inhalation, pronunciation etc

Syllables

- Circle song patterns are often done in a gibberish language. The language is like a texture to the music. Don't get hung up in the exact syllables - yet seek to find an agreement in your section as to how the pattern goes. In any case, syllables almost always to be done in a subtle de-pronounced way.

3) Collective energy

The compositional sophisticatedness of a circle song is relatively limited. The strength of it is the ability to adjust and change according to the present energy. I see circle songs as a journey through a musical space rather than building patterns on top of each other. The process is more important than the composition. Optimally each musical step is dependent on what just happened - it evolves in ever-widening circles.

Soloist / leader as mediator of energy

The soloist/leader is the mediator of energy (which mostly means dynamics but in a broader sense than that since it influences your way of singing also by rhythmic distinction and tone.) There is of course also a degree of interplay between the group and the leader.

Presence

- Be fully present in the music. Say "yes" to the music around. Be in it! Become it! Care for it!

Adding energy

- The song and phrases lives only as long as you give it the right attention. Know that your way of singing the phrase matters to the interplay. Keep refining your phrase! Adjust it for every repetition. Keep adding "energy" to it.

Externalize

- You know your part - and therefor you can free a lot of awareness. Cast it upon the whole piece! Listen how your phrase corelates with others! In the internalizing phase, when you are learning the part, you might be I/E rate of 80/20. But quickly you can do 50/50.

Adapt

- Match the present energy and notice the direction it is going in. Help it along. Be flexible to accommodate the subtle changes in the music.

Connect

- Don't be in your own world. Connect with the other singers! Make eye contact. Smile. Match other's body movements. Listen. Look.
- (If there's an audience - also connect with them)

Exercises 1

- Integrate groove in body. Forced universal steps. Play><stop listen eventhough they are not there.
- Improvise in spaces,
- Play music - dance around. Or make a piece which they sing while "dancing" around
- The scissors
- Taketika - take eat this is my body - ah ah ah ah ah ah (breath)
- kort frase med hul til gentagelse

!!! Circle song - groovy!

Exercises 2

- Sing after me - (different tone qualities)
- Blend with our partner (2 or 3 at a time in the circle) (stop listen sing stop listen)

!!! Circle song - melodic (tone quality wise different)