

KYKLOS

The Procedure

PAUL ZONN

Divide the band into four Groups as follows:

- Group I (Circle A in the upper lefthand corner) should consist of 1 flute, 2 piccolos, 4 clarinets, 2 oboes, plus any other instruments you choose. (If instrumentation does not allow the above assignments, substitutions may be made.)
- Group II (Circle A in the upper righthand corner) must contain 2 players that can improvise in a jazz manner. Preferably these will be a trumpet and a saxophone, but a trombone, electric guitar, or etc. may be used. In addition to these, any other instruments may be used to complete the Group.
- Group III (Circle A in lower righthand corner) must consist of at least 5 players to play the written pitches in Circle A. Note that these pitches are concert pitch and therefore in assigning them to transposing instruments, the correct transposition must be assigned. If the band is large, more than five instruments may be assigned to this Group, but the size of this Group should always be a multiple of 5 so that an equal number of instruments is assigned to each pitch. Conductor chooses 1 note in chord (4) to be omitted.
- Group IV (Circle A in lower lefthand corner) should include all percussion instruments and string bass, if one is used. The percussion should contain a large variety of pitched and non-pitched instruments.

The piece begins with everyone playing the Center Circle. The conductor should decide where the band will start, and then determine how (in what direction) the band will proceed. For example, the conductor may have the band begin at the line going out to Circle C (called "Line C") and play toward the line going out to Circle D (Line D). The time that it takes to play from Line C to Line D will also be determined by the conductor. Immediately after the section from Line C to Line D is performed, Circle D will be performed. After this, return to the Center Circle and play the section from Line D to Line E; then play Circle E, etc. This continues around the circle until all of the outer circles have been played and the first section (Line C to Line D) has been repeated. This concludes the piece.

The conductor may devise any route he chooses, but whatever it is, everything on the page **MUST** be played once and the opening material repeated at the end.

In addition to organizing the piece and keeping time, the conductor is responsible for the dynamic shape and the density. The conductor should devise signals for taking out groups and/or timbral units (i.e., all of the trumpets) and putting them back in.

In Circle A the conductor **MUST** signal the 5 chords that Group III is to play. He may choose, at this point, to create interesting rhythmic articulation on each chord as well as interesting dynamic shapes. Cue Group I, also; 3 times!

In Circle D the conductor is to divide the allotted time into 16 about equal segments and cue the beginning of each of these segments.

At Circle E he may choose to signal the entrances rather than to allow the players to enter on "feel."

The conductor should experiment with time shapes. The following are to be taken only as possible suggestions. No matter what time organization is selected, the piece should never be performed in less than 5-1/2 minutes!!

	A possibility	Another possibility	A third possibility	A fourth possibility
Center Circle	30 seconds	1 minute	1 minute	30 seconds
Outer Circle	30 seconds	55 seconds	30 seconds	1 minute
Center Circle	30 seconds	50 seconds	1 minute	30 seconds
Outer Circle	30 seconds	45 seconds	30 seconds	50 seconds
Center Circle	30 seconds	40 seconds	1 minute	30 seconds
Outer Circle	30 seconds	35 seconds	30 seconds	40 seconds
Center Circle	30 seconds	30 seconds	1 minute	30 seconds
etc.	etc.	etc.	etc.	etc.

The conductor may also wish to assign a predetermined dynamic shape to the Center Circle. For example:

p - mp - mf - f - ff - ppp
ff - f - mf - mp - p - pp
mp - mf - f - ff - mf - p

Whatever the conductor chooses to impose on the performance will help to make this truly his own piece.

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Since this is an aleatoric piece, the conductor may ignore any or all of the procedural and/or reading rules; or he may write his own rules, or anything!