A Battery of Army Canons (Five Rounds)

MAJ Scott McKenzie

1. A Sergeant Named William

Vocal score



Performance note: All voices should sing the tune in its entirety before beginning the round. After all voices have entered, repeat the phrase no more than two or three times before moving onto the coda.



Performance notes: If there's only one voice per part, sing the lower notes of mm. 1-4 and the higher ones in mm. 5-8. Even if the group has enough voices for the divisi, sing only the lower notes of mm. 1-4 to begin the round, then break into the harmony in m. 5. All voices/sections that follow should sing both notes

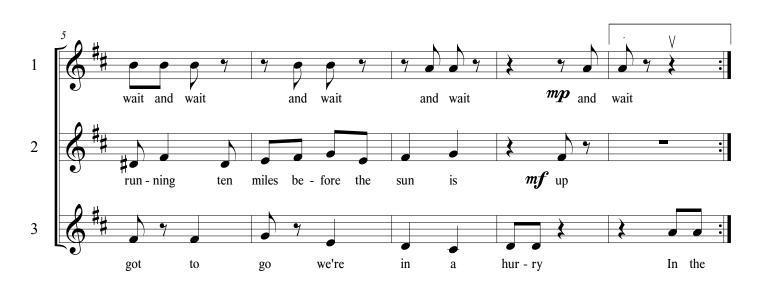
The general approach to this round is to begin quietly, build to a peak, then fade away. No voice or section should sing line 4 more than once. Finish the round with only lines 1&2 at the dotted line.

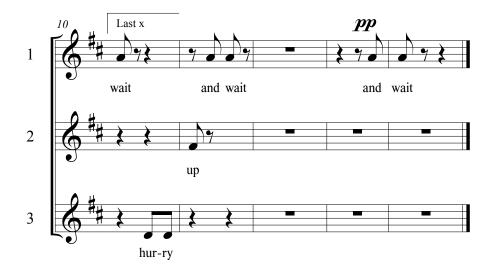
Another option: Sing only lines 1-3 and have a soloist improvise over the texture for a couple of iterations. A good choice if "fubar" is deemed too risque for an audience.

Optional choreography: It would not be inappropriate to sway "Temptations-style" and snap on two.

3. The Pace of Life



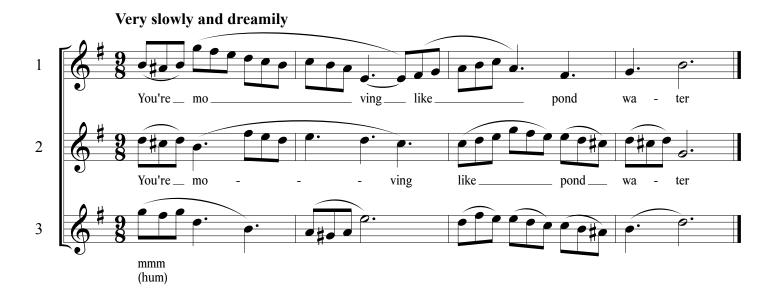




Performance note:

Voices should sing all three lines before breaking into the round. Once all voices have entered, take the coda on the second full run-through.

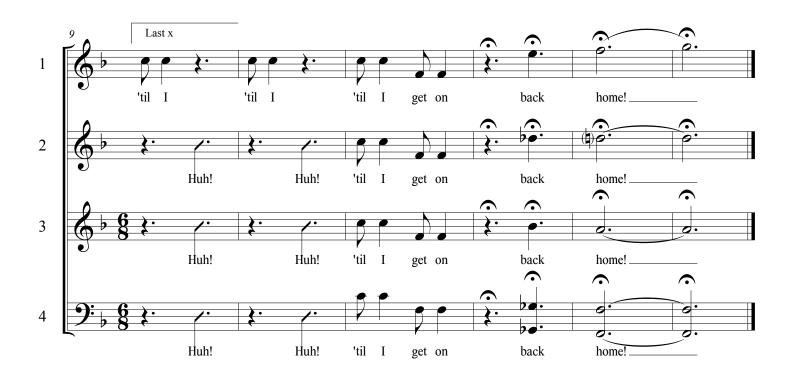
4. Pond Water



Performance note: This is really only a two-part round. Add the third line only after a few repetitions of lines 1&2. Finish after two repetitions.

Optional: After reaching the last chord, slide up on cue to the next pitch in the arpeggio (and maybe one more after that), fading away.





Performance notes: Lines 1, 2, and 4 should be sung twice; line 3 is double the length and does not repeat.

If sung with a mixed chorus, a group of men should begin the round to settle on the bass line (line 4, optional finger snaps on beat two), and other voices can cycle through the first three lines. The difference in style between lines 3 and 4 should be dramatic, i.e. line 3 is raucous and silly, line 4 is mellow and smooth.

The coda is an optional ending; the round can also end simply on beat two of the last measure of the repeat (but everyone should end on a unison F). If the coda ending is used, feel free to revoice (or rewrite) the last couple of chords to fit the ensemble.

Optional intro: The first line can be sung in two-measure call-and-response style with a cadence caller soloist before the first group begins.