

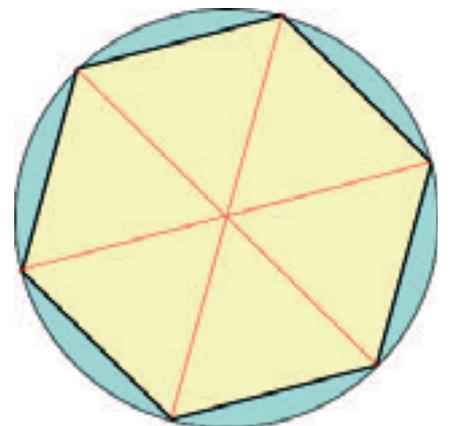
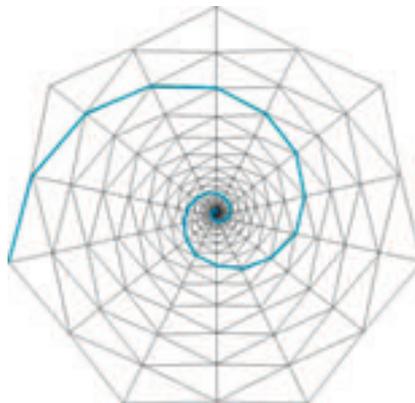
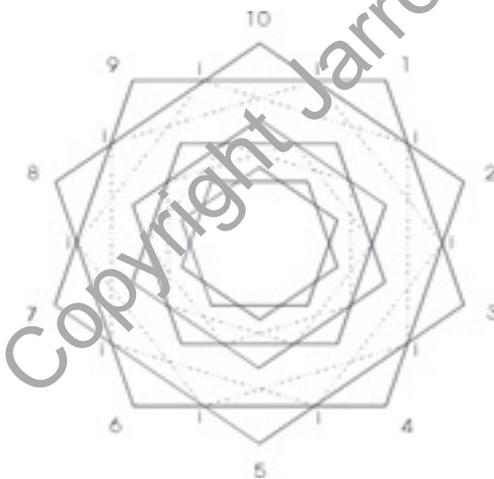
5 vor 7 vor 6

Rhythm Étude for Ensemble

by

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5 VOR 7 VOR 6

ÉTUDE CONCEPT

This piece was originally written as a rhythmic training étude for percussion (5 vor 6). This version has been arranged so that the same rhythmic theories can be applied to any instrument within the confines of the western tempered scale. The principal training focuses on pulse awareness in direct relation to melodic / rhythmic phrasing within cycles of time. The étude utilizes a system of rhythmic cueing, a musical “Morse Code”, to signal the performers to change to different melodic patterns and rhythmic cycles. The composition is conceptually a chamber piece with no conductor in the traditional sense. The Cue Master and Player 1 assume the role of leading the ensemble. The melodic patterns are performed either in unison or in counterpoint / syncopation, depending on the commands from the Cue Master. The form of the piece is completely under the direction of the Cue Master and Player 1. The main goal of this piece is to achieve ensemble unity, stamina, and to increase the individual’s awareness of the preciseness of rhythm whether it be the performer or the beholder.

PLAYERS AND SETUP

The étude can be played in a variety of formats. The minimum amount of players is four (three melodic instruments and one Cue Master). In the small group format it is optimal to have one percussionist with a set of *Kudüm*, however, it is not necessary for the execution of the piece. The group can be expanded with the melodic instruments always in a multiple of three configuration (3, 6, 9, 12, etc...). Player 4 (*Kudüm*) can remain as one player or this part can be doubled or tripled as well. When the group is expanded the individual parts (Player 1, Player 2, & Player 3) are doubled or tripled respectively. There is only one Cue Master who gives the cues on two Temple Blocks (low & high), or two Bongos (low & high) depending on the size of the ensemble. For a larger group it may be necessary to use Bongos for clarity and volume. For rehearsal / practice purposes, when no Temple Blocks are available, the cues can be executed on any instrument with 2 different tones, low and high. Please see the diagrams for stage / rehearsal set up arrangement.

EXPLANATION OF PATTERNS, VARIATIONS, AND BREAKDOWNS

The Basic Patterns are the fundamentals of the piece. In Part I, 5 vor 7, they are comprised of one pattern in a cycle of 5 and two patterns in cycles of 7. Each of these patterns contain smaller rhythmic components. The cycle of 5 is comprised of four phrases of 5/16. The first cycle of 7 is comprised of two phrases of $4 + 6/16$ ($5/8$) + $4/8 = 14/8$. The second cycle of 7 contains four phrases of 7/16. In Part II, 6, the patterns are all related to phrases in 6/16, in a $3/4$ pulse cycle. The entire piece of 5 vor 7 vor 6 can be counted in cycles of quarter notes.

Each pattern has its own *Variation* and / or *Breakdown Pattern*. The 14/8 pattern superimposes the pattern of 7/16. The breakdown of 14/8 (simplification of the phrases) also uses the 7/16 superimposition. The 7/16 variation simply shifts the basic pattern by one 16th-note, creating a syncopated “echo” effect with the voices. The 5/16 pattern has no variations, only the *Breakdown Pattern*. The “breakdowns” are essentially the patterns reduced to the essential rhythmic phrase; thereafter leading to embellishments on those phrases.

PERFORMANCE AND MUSICALITY

The Cue Master and Player 1 essentially control the mood and emotion of the piece. The Cue Master is responsible for choosing the patterns and variations. Player 1 is responsible for dynamics and expression, as well the embellishment of the breakdowns. (Exception of 14/8 embellishment). Each player can choose the octave at which to play at their discretion. The notation of the Patterns, Variations, and Breakdowns are in simplified form without regard to octave or instrument relation; this is free to be explored by the players at discretion.

CUES AND TIME CYCLES

The system for cueing and counting the cycles utilizes the *Akshara Pace System*. This is a system for clear analysis of metric cycles, phrasing, modulation, and rhythmic cadencing. It is essentially a system for counting “backwards” while going forwards through the metric cycles. It allows for easier calculation to find the beginning of each cycle. All players must be aware at all times, where the “1” of each cycle is (SUM). The “1” refers to the beginning of the cycle in Western terminology. The SUM refers to the beginning of each individual cycle in South Indian terminology. Every cue must arrive on the SUM and it is at this point that the patterns change. The tempo is controlled by the Cue Master. Quarter-note = 85 b.p.m is optimal. The Cue Master may at any time make a cue for a “Full Stop” and restart the ensemble at a different tempo.

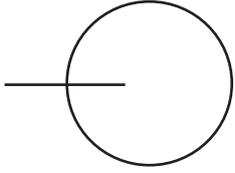
KUDÜM

Kudüm traditionally come from Turkey and are the most important percussion instrument in Turkish classical music. The drums are approximately 28-30 centimeters in diameter and about 16 centimeters high, growing narrower towards the bottom like a half-sphere. They are made of beaten copper and resemble two bowls, one larger than the other. The difference in the thickness and the tension of the skin in the two bowls create the difference in pitch. They are the ancestors of the modern day Timpani. They are played with two sticks and have a very agreeable sound texture: never too aggressive and never played too hard.

For the purposes of this piece, if Kudüm are not available, the instrument can be substituted with half-conga drums at low tension, or two mounted Eckermann Bodhrans for example. Two muted small tom-toms with low tension can also be used if necessary (10” & 12”).

5 vor 7 vor 6 Set-Up

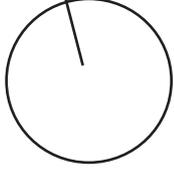
Player 2



Player 1



Player 3

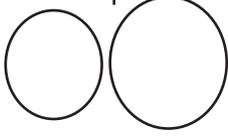


CUE



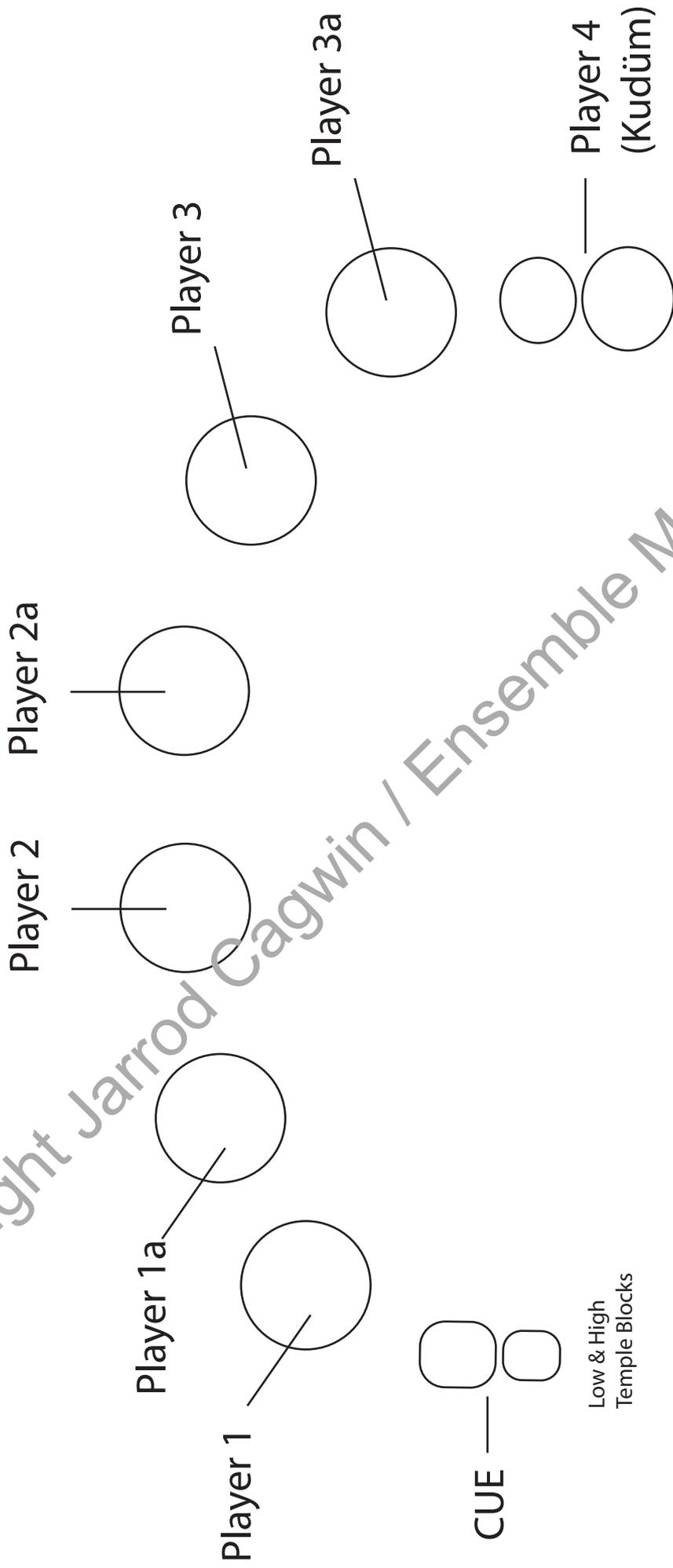
Low & High
Temple Blocks

Player 4 (Kudüm)



5 Performers

5 vor 7 vor 6 Set-Up



MASTER CUE LIST

PRINCIPLE PATTERN CUES (HIGH TEMPLE BLOCK)

1

2

3

4

PATTERN VARIATION CUES (HIGH & LOW WOODBLOCK)

PATTERN BREAKDOWN CUES (HIGH & LOW WOODBLOCK)

HALT/FULL STOP (HIGH BLOCK)

UNIVERSAL COMMANDS

ALL PLAYERS RETURN TO BASIC PATTERN IN UNISON (LOW BLOCK)

THE 4 PRINCIPAL PATTERN CUES



5
16

The pattern of an eighth-note, followed by a dotted eighth-note cues the pattern of 5/16 and the cycle of 5. It can be cued only from the pattern of 14/8 and the pattern of 7/16 (cycle of 7), or from a Full Stop. The cue can be started from any point within the cycle or multiple cycles 7. The change to 5 occurs when the pattern of the cue meets the SUM.

Example:

In this example, the cue is given from the 5th Place. After four repetitions the cue reaches the SUM precisely, at which point the pattern of 5/16 begins.

Note: From a **Full Stop** the cue has this variation: It is played 2 times, then the cycle of 5 begins.



14
8

The pattern of successive quarter notes cues the pattern of 14/8 and the cycle of 7. It can be cued only from the pattern of 5/16 (cycle of 5), or the pattern of 7/16 (cycle of 7), or from a Full Stop. The cue ALWAYS begins from the beginning of the cycle, and the change to the pattern of 14/8 occurs when the pattern of the cue meets the SUM.

Example:

In this example, the cue is given from the 5th Place in the cycle of 5. After five quarter notes the cue reaches the SUM precisely, at which point the pattern of 14/8 begins.

Note: From a **Full Stop** the cue is given with only three quarter notes.



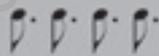
7
16

The pattern of two quavers followed by a dotted quaver cues the pattern of 7/16 and the cycle of 7. It can be cued only from the pattern of 5/16 (cycle of 5), and the pattern of 14/8 (cycle of 7), or from a Full Stop. From the pattern of 14/8 the cue begins at the beginning of the cycle. From the pattern of 5/16 the cue should be given over multiple cycles of 5 to reach the SUM.

Example:

In this example, the cue is given from the 6th Place, first 16th note, within two cycles of 5 (Also the 21st 16th note of the two complete cycles.) After three repetitions the cue reaches the SUM precisely, at which point the pattern of 7/16 and the cycle of 7 begins.

Note: From a **Full Stop** the cue has this variation: It is played 2 times, then the cycle of 7 begins.



6

The pattern of repetitive dotted quavers cues the cycle of 6 and its variations. It also serves as the cue, when already in 6, to return to the previous pattern and cycle. It can be cued from any pattern in any cycle or from a Full Stop.

Examples:

Examples:

AKSHARA PLACE SYSTEM

The *Akshara Place System* is a logical system for counting and calculating rhythmic cycles, phrases, and cadences. It is based on the principal of counting “backwards” through time to arrive at the desired cadence point. In *Example 1* the cycle is comprised of 5 pulses subdivided into 4 micro-divisions, the equivalent of 16th-notes related to quarter-notes. The “1”, as referred to in the Western counting system, is replaced with the 5th pulse of the cycle only for counting and calculating purposes. The ↑ indicates where the starting point of the two phrases of the 5/16 Basic Pattern. In *Example 2* the calculation is given over three cycles of 5/4. The ♪ represents the cue for going to 7/16 starting from the 14th Place.

Cycle of 5

Example 1

20 19 18 17	16 15 14 13	12 11 10 9	8 7 6 5	4 3 2 1	} SUM
5	4	3 ↑	2	1	

Example 2

60 59 58 57	56 55 54 53	52 51 50 49	48 47 46 45	44 43 42 41	} SUM
15	14	13 ↑	12	11	
♪ 40 39 38 37	♪ 36 35 34 33	♪ 32 31 30 29	♪ 28 27 26 25	♪ 24 23 22 21	} SUM
10	9	8 ↑	7	6	
20 19 18 17	16 15 14 13	12 11 10 9	8 7 6 5	4 3 2 1	} SUM
5	4	3 ↑	2	1	

Cycle of 7

The same principal applies in the cycle of 7. In these examples the ↑ indicates the beginning of each phrase of 7/16. The ♪ represents the cue to go to 5/16 and the cycle of 5 starting from the 20th Place.

Example 1

28 27 26 25	24 23 22 21	20 19 18 17	16 15 14 13	12 11 10 9	8 7 6 5	4 3 2 1	} SUM
7	6	5	4 ↑	3	2 ↑	1	

Example 2

84 83 82 81	80 79 78 77	76 75 74 73	72 71 70 69	68 67 66 65	64 63 62 61	60 59 58 57	} SUM
21	20	19	18	17	16	15	
♪ 56 55 54 53	♪ 52 51 50 49	♪ 48 47 46 45	♪ 44 43 42 41	♪ 40 39 38 37	♪ 36 35 34 33	♪ 32 31 30 29	} SUM
14	13	12	11	10	9	8	
28 27 26 25	24 23 22 21	20 19 18 17	16 15 14 13	12 11 10 9	8 7 6 5	4 3 2 1	} SUM
7	6	5	4 ↑	3	2 ↑	1	