

Riturnelli, Libro 1

~ Gli Montanardi ~

for Flute, Saxophone and Guitar

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Riturnelli, Libro 1 – Gli Montanardi

One can hear this composition as vocal music without a singer, to be performed by musicians and dancers. I found inspiration in music that I love: vocal music from various parts of the world; mainly music from around the Mediterranean Sea and the Indian subcontinent, and also Baroque music from various parts of Europe, especially from Southern Europe. Three different ways of singing served as models: aria (song), various kinds of recitative and dances that include singers. The saxophone and the flute speak and sing – sometimes together as one voice, and sometimes as two voices. The guitar plays mainly accompaniment but at times it joins the other two instruments in singing or speaking.

Riturnelli, Libro 1 is a collection of recitatives, dances and songs, and is presented in seven movements. If all the movements are performed, the work lasts about twenty-five minutes, including breaks between movements. The flutist performs either Alto flute or C flute, as indicated. The saxophonist performs throughout on the Alto saxophone, and the guitarist on a suitable acoustic instrument. It might also be possible to perform the guitar part on a theorbo or lute. Adapting the saxophone part for performance on a Cor Anglais is acceptable. The low Ds in the sixth movement can then be sung by the guitarist, if male – even using overtone singing – with the Cor Anglais doubling in the higher octave.

1. Recitativo 1 (c. 1'48", Alto flute)
2. Danza Piccola (c. 1'40", Alto flute)
3. Aria 1: *Saligingdidi* (c. 4'45", Alto flute)
4. Danza Svelta (c. 3'40", C flute)
5. Recitativo 2 (c. 3'10", C flute, changing to Alto flute, and to Bass flute if available)
6. Aria 2: *Rangjibhingdidi Saligingdiding* (c. 7'00", Alto flute, changing to C flute and to Piccolo)
7. Danza Lenta (c. 1'40", Alto flute)

It is not necessary to perform all the movements. Performers can choose only some movements and play them in an order that they find effective. For example, *Danza Piccola*, *Aria 1* and *Danza Svelta* will sound well as a 'piece'. Either of the recitatives can be added as a prelude. The work was planned so that almost any combination and order of movements will be pleasing.

The title refers to the *ritornelli* of, for example, the Concerti Grossi. I do not state explicitly *what* or *who* the returning entities can be. The title also contains a suggestion of the word 'ritus', making these pieces 'Rites for Returning'. *Gli Montanardi* is my 'italianisation' of the name of the **Duo Montagnard** (Joe Murphy, saxophone and Matt Slotkin, Guitar) for whom I wrote this composition during the first half of 2014.

The work also exists in a version for Bassoon, Bass clarinet, Cello and Harp. The two versions can be performed simultaneously as one work for seven musicians, and is then known simply as *Riturnelli, Libro 1*. It is especially the larger ensemble that will create the right environment for cooperation with one or more dancers from various traditions. However, I hope that musicians will find opportunities to cooperate with dancers even when the small ensembles are performing. A good ensemble can substitute instruments (taking the suggestions above as guidelines) and even add, for example, percussion instruments like frame drums, castanets, or tabla.

The guitar is tuned scordatura throughout the whole composition. The lowest E and A strings, as well as the B string, are tuned one whole tone lower. They sound almost without exception as open strings. The guitarist can also experiment with other tunings.

Detailed information is given at the end of the score on techniques and symbols in each of the movements. This composition, like many other works of mine, creates various non-isochronous meters. When entraining these meters we experience beats that have two different durations in the ratios of 2:3, or 3:4, or 3:5. More information on this, including suggestions for learning the tempo-metrical types, is given in the composer's notes at the end of the score.

Composer's Notes

1] Techniques and Symbols in each of the Movements

The metrical types created in each movement are only mentioned in this part of this document. More information is presented in the next part (part 2) of this document. In the next three paragraphs I mention only matters of notation as related to meter, leaving more detailed discussions of the meter for the second part of this document. Pitch patterns should not present extraordinary problems, and thus the organisation of pitch is not discussed in detail.

The notation uses note values shorter than those conventionally employed. This can at first be a challenge to musicians who are not used to reading music notated in sixteenth, thirty-second and sixty-fourth notes. Notating in these small note values has as its aim to help performers to see very clearly the beats in the cycles: all note values in all the beats can be beamed together, with the exception of two patterns that occur in beats that have the duration of five sixteenth notes. Notating in these small note values also ensures that tones that sound a whole beat and rests lasting a whole beat can more clearly be identified in the score. Performers who try alternative notations will soon discover that the notation used here is indeed the most satisfactory one, even though it is unfamiliar and an effort to read in the beginning.

For beats lasting five sixteenth notes – the longest beat category which I call *ngbeats* – I had to use a somewhat unsatisfactory notation for one beat of silence: quarter note rest + sixteenth note rest. This means that two symbols are used for one silent beat. For a whole sounding *ngbeat*, I use a quarter note tied over to the stem and flag of a sixteenth note. (This means that the note head of the sixteenth note is not used.) This has the advantage that the *ngbeat* has (like the other beats) only one note head, simplifying the reading of beats in some passages.

Performers should not be misled by the time signatures to think that the 'basic unit of counting' is the sixteenth note. Some passages are simply too fast to be counted in sixteenth notes. Even in passages where one can count in sixteenth notes, the essence of the meter is only felt when one feels in beats, just like a Siciliano in 6/8 is better felt as two divided beats per cycle, rather than six beats per cycle! Giving the metronome indications in terms of the duration of a quarter note is an artifice and stems from the limitations of metronomes and of humans who find it very hard to imagine tempos in terms of sixteenth notes, or two understand a tempo that is given in terms of the two beat categories of a specific tempo-metrical type. In this composition the quarter note is never a metric unit. It is only employed in order to determine the duration of the sixteenth notes, which are the first subdivisions of the beats.

1.1 Recitativo 1

The metric cycle is Tángringjídíngdìng: (5+5+3) + (5+5). It is a five-beat 23-cycle.

The performers should try to simulate the sounds of people speaking in lowered voices with little expression of emotions.

Woodwinds

The two woodwinds should be balanced in such a way that it is sometimes not clear if they represent one voice or two voices. The performers can experiment together with different dynamics that will change the 'meaning' of the recitative.

In the woodwind parts in this movement, notes shorter than sixteenths do not indicate precise rhythmic values – these short notes should sound as short as the technical demands of the instruments allow. It is not necessary for each note to sound clearly: these sound events can almost be colours rather than distinct pitches. The short silences between the small groups of tones are important, so that the small groups of two or three notes are heard as one burst of sound.

Guitar

A square note head indicates a tone that sounds a whole tone lower than the lowest tone that are conventionally sounded by the specific string. However, be aware that the sounding pitch class is notated. In other words, a square note head positioned on the very low D, indicates a pitch that sounds D, but one octave lower. The tones indicated by square note heads are mostly produced by open strings. If

the sound can be produced either on an open scordatura string or on another open or stopped string, the guitarist can choose the most appropriate sound.

Triangular note heads indicate a short upward glissando of about a half tone, which is produced by pulling the string 'sideways'.

The slides and short runs of the guitar (notated in the upper layer) should blend with the woodwinds and should sound softer than the tones notated in the guitar's lower layer. In this movement the guitar should sound as two distinct instruments in the two auditory streams.

1.2 Danza Piccola

Four different metric cycles are juxtaposed: Bhágnisi (5+3+3) and Bhámnisi (3+2+2), and also Tángringji (5+5+3) and Jábhimni (2+3+2). Two of these are three-beat 7-cycles; Bhágnisi is a three-beat 11-cycle; and Tángringji is a three-beat 13-cycle. In order to realise the metric process, this movement should be played strictly in tempo without any ritardando or accelerando, and specifically without stretching or shortening beats.

Woodwinds

It is important that the variety in articulation (including the different kinds of accents) is sounded as clearly as possible. Do not be afraid of exaggerating the differences. The music should sound bright, with clear lines, shapes and colours.

Guitar

Square note heads on D mean the same as in the first movement.

The guitarist should aim to blend as much as possible with the woodwinds.

1.3 Aria 1

As indicated in the title, the metric cycle is Sáligingdfídi (3+3+5) + (3+3). It is a five-beat 17-cycle

Woodwinds

The performers should try to create a large variety of tone colours, as an analogy to the way in which voices in some traditions of folk singing change their colours in the service of the expression of emotions. Effects like vibratos, trills, tremolos and bisbigliando should colour the sounds, and not sound like distinct events. These effects should never disturb the melodic line. Most of the time, the two instruments should blend to create one complex (quasi-human) voice.

Glissandi should be executed as embouchure glissandi, or fingered glissandi, or microtonal slides, or combinations of these three techniques. The performers should search for the 'most natural' or 'most voice-like' effects.

Changes in the speed of the tremolos are indicated with feathered beaming. See in the flute part measures 32 and 38 and the saxophone part measures 28, 53 and 70.

Guitar

The guitar has an extra staff on which percussive effects are notated. Note heads below the line and with upward stems indicate a lower resonant sound that does not ring for long. Note heads above the line (downward stems) indicate sounds with higher (indefinite) pitches and longer durations, if possible.

When the guitar has a trill, it should blend with the woodwinds. Trills in this movement colour the sound of the woodwinds and should not be heard as separate sound events. The trills should never disturb the melodic line.

When the guitar doubles the pitches of the woodwinds, the aim should be to blend with the sounds of the woodwinds.

1.4 Danza Svelta

The metric process of this dance is similar to, but more complex than, the metric process of *Danza Piccola*. *Danza Svelta* also juxtaposes four metric cycles: Tángringji (5+5+3) and Jábhimni (2+3+2), and Rángjibhíngdidi (5+3) + (5+3+3) and Yámimtimdídim (2+3+3) + (2+3). Jábhimni is a three-beat 7-cycle; Tángringji is a three-beat 13-cycle; Yámimtimdídim is a five-beat 13-cycle; and Rángjibhíngdidi is a five-beat 19-cycle. In order to realise the metric process, this movement should also be played strictly in tempo without any ritardando or accelerando (except for the ritardando indicated in measure 52), and specifically without stretching or shortening beats.

This dance is **not** supposed to sound restrained and civilised!

Woodwinds

The pitches indicated for the key clicks are only suggestions. Performers can click other keys that will produce loud sounds. Try to keep more or less to the contour of the notated 'melody', if possible.

As in *Danza Piccola*, the variety in articulation (including accentuation) should be sounded as clearly as possible.

Guitar

Strings that are slapped produce a strong percussive sound with some traces of the pitches that are notated. Strings can be slapped with right and / or left hand. In some cases the lowest sounding string is picked while other strings are sounded. See measure 27, for example. In these cases, the lowest pitch should be heard clearly.

Ensure that the differences in accentuation sound clearly. It can even be exaggerated.

1.5 Recitativo 2

This recitative creates the metric cycle Mángtingríngríngdingdi (5+5) + (5+5+3) which is a five-beat 23-cycle. The work is in four sections. The second section is a quasi-aleatoric game, and the rules for playing the game is given in the score and in the parts. The last section is a free coda.

Woodwinds

The rhythmic patterns do not have to be played exactly as notated. Performers should only manage to stay with the guitar, and the two instruments should be heard clearly as two different voices.

Guitar

The guitar does not share the auditory streams of the woodwind. It should sound as if the guitar is playing a song while the woodwinds are talking. The last section (a coda, from measure 45 to the end) should be played with a sense of meter, but with freedom. The woodwinds should follow the guitar throughout the movement, and especially in the coda.

1.6 Aria 2

In this movement the simultaneous dissonance between two closely related tempo-metrical types are presented: Rángjibhíngdidi (5+3) + (5+3+3) and Sálíngdídíng (5+3+5) + (3+3). They are both five-beat 19-cycles. Tempo inflections as indicated in the score should be observed strictly, even when the indications feel counter-intuitive to the performers.

Woodwinds

The very high sounds for the woodwinds are not supposed to sound nice. Even if some tension and strain in the sounds cannot be avoided, the performers should still aim to produce sounds that are not repulsive to the listeners. To me, this is one of the joys of, for example, some singing traditions of some Arabian cultures, for example: a penetrating but still pleasing vocal sound. Not all sounds should always be pretty!

The range of the glissandi is one semitone. This can be produced as embouchure glissandi or even fingered glissando, as preferred by the performer and depending upon the possibilities of the instruments.

Trills should colour the tones and should not be heard as separate sound events. Trills should not disrupt the melodic line.

Fingerings and pitches for multiphonic sounds are not suggested in the score or in the parts. Performers should search for multiphonics that suit the context and that interact with the sounds of the other instruments.

Guitar

In the first four measures the guitarist is requested to perform some of the sounds one octave higher than notated, if possible. The resulting sounds are not meant to be pleasing, and can sound percussive.

Percussive effects are notated on an extra staff. Note heads below the line and with upward stems indicate a lower, resonant sound that does not ring for long. Note heads above the line (downward stems) indicate sounds with higher (indefinite) pitches and longer durations, if possible.

The very fast notes in measures 19 and 20 do not have to sound clearly, because they are supposed to blend into the texture created by the woodwinds.

The guitarist should know very well which tones are doublings of the woodwind sounds, and which are to be produced in a separated auditory stream.

1.7 Danza Lenta

The metrical process is similar to, but simpler than, those of the other two dances. In *Danza Lenta* only two meters are heard: *Jábhingni* (3+5+3) and *Jábhimni* (2+3+2). They are both three-beat cycles with short beat+long beat+short beat, but one is an 11-cycle, and the other a shorter 7-cycle. In this movement, the second beat receives the emphasis.

Woodwinds

The two woodwinds should blend completely to form one voice. They should sound in one auditory stream.

Guitar

When the guitar doubles pitches of the woodwinds, all three instruments should blend completely to form one voice. The guitar plays accompaniment in another auditory stream.

2] Suggestions for learning the meters of the movements

2.1 Short background on the non-isochronous meters used in *Riturnelli, Libro 1*

As far as **meter** is concerned, my work as composer (and teacher) is guided by Justin London's 'many meters hypothesis' as expressed by him in *Hearing in Time: Psychological Aspects of Musical Meter* (2004): "A listener's metric competence resides in her or his knowledge of a very large number of context-specific metrical timing patterns. The number and degree of individuation among these patterns increases with age, training, and degree of musical enculturation." He claims that, when we have opportunities to engage with patterns of events that are regular and fall within certain perceptual ranges, our attention adapts to these patterns, and this enables us in similar contexts to employ the same "stored" patterns of attention to direct our behaviour as performers and as listeners. (My overview here is very brief and a diligent study of the whole book, published by Oxford University Press, is strongly advised.)

London defines meter as "a musically particular form of *entrainment* or *attunement*, a synchronisation of some aspect of our biological activity with regularly recurring events in the environment" – it is "our initial perception as well as subsequent anticipation of a series of beats that we extract from the rhythmic surface of the music as it unfolds in time. In psychological terms, rhythm involves the structure of the temporal stimulus, while meter involves our perception and cognition of such stimuli".

Regarding the challenges that performers face when learning and performing my music, one of London's sentences are particularly important: "Metrical behaviours are also learned – they are rehearsed and practiced." Conventional meters in music feel familiar and 'easy' because musicians have practiced them thousands of times. Musicians were not just born with these conventional metrical behaviours, as any teacher of music rudiments can testify. This insight is also supported by research on the perception of meter by infants. All meters are learned; and the non-isochronous meters that I use in my composition require learning not because they are impossibly difficult or inherently unmusical, but because they are unconventional and thus unfamiliar. Through deliberate practise they can become just as natural (at least for some performers) as the more conventional meters. Changing our ingrained metric behaviours can be hard work, but hopefully the prize is worth the price.

In order to understand **non-isochronous meters**, we can start our *conceptual* explorations on the level of the (first) subdivision of the beats. (Embodied experiences, however, should start with the beat level, if possible.) This is what I mean with 'the level of the first subdivision of the beats': When all four beats in common time are divided in two, we experience eight subdivisions of the beat, or eight impulses. The cardinality of this cycle is 8, and this can be called an 8-cycle, which is the level of the first subdivision of the beats. When we want to play only three beats in this 8-cycle, the beats cannot possibly have the same duration, and thus the beats will be non-isochronous (*not of the same time*). The subdivisions will have to be grouped in one of three ways: 3+3+2 (the familiar rumba meter used so often in various styles all over the world, and which goes under a myriad of names) or 3+2+3 (as experienced in *Fanfares* by György Ligeti, for example) or 2+3+3. It is clear, and even obvious, that the tempo at which these subdivisions and beats are performed will greatly influence the feeling of entrainment: at a slow tempo we can (and sometimes must) count 1-2-3, 1-2-3, 1-2. But at a fast tempo this counting of subdivisions becomes impossible, and we have to feel the beats as long-long-short (LLS). Even superficial reflections on these matters inform us that temporal ranges in perception greatly influence the way we can process these ratios: perceptual strategies 'flip over' from one to another as tempo increases or decreases. We cannot simply count faster and faster and faster; at some stage we have to stop counting subdivisions. At the other extreme of the temporal range, we cannot just keep feeling longer and longer and longer beats. At some stage we have to feel subdivisions in order to keep the duration of the beats constant. London discusses these matters in sufficient detail in his book, and also supports his statement with data and results from relevant research.

The ratio between the durations of the long and short beats in the rumba meter is 3:2. As London's work shows, two other ratios are possible, namely 4:3 and 5:3. I use all three ratios in my compositions, but in *Riturnelli Libro 1*, I use only 5:3 (which I call the ng-ratio) and 3:2 (which I call the m-ratio).

I invented a system that assigns unique and informative names to the more than hundred basic metrical types with which I work, and certain symbols that identify subtypes in these basic types. For this I used as basis a mnemonic 'device' described by A.H. Fox Strangways in his book *The Music of Hindostan* (1914/1965/1967). He claims that this 'device' is used in order to generate names that can be remembered for all eight possible three syllable feet in Sanskrit poetry. A full discussion of this device and how I adapted it to my needs falls outside the scope of this document. (See p. 196 in the 1967 reprint of *The Music of Hindostan* for more information.)

2.2 Learning the meters

Meter paths

A meter path is a representation of the succession of metric cycles of a composition. Meter paths represent the order of the various metrical types as they occur in a composition.

Metrical processes

The metrical process is determined by a succession of various events, for example the establishment (entrainment) of a cycle, the transition to a next cycle, the entrainment of a new cycle, and so on. Sometimes one cycle serves only to erase another cycle without becoming entrained itself. Metrical processes are also characterised by the degree of entrainment of cycles (some metric cycles are easier to entrain than others), metrical ambiguities, strength of accentuation, articulation of beats (etcetera) and various transformations. In my compositions metrical processes display characteristics that can be thought of as analogous to the characteristics of tonal processes and even thematic processes in, for example, the music of JS Bach (and many other composers).

In *Riturnelli, Libro I* the last movement (*Danza Svelta*) has simple meter path and a simple metrical process. (The meters of the recitatives are simpler, but I will in this discussion rather use the last movement as a point of entry into this discussion.) Because *Danza Svelta* is relatively slow (compared to some of the other movements) the metrical process should be easy to learn. As mentioned above, only two meters are heard: Jábhingni (3+5+3) and Jábhimni (2+3+2). They are both three-beat cycles with short beat+long beat+short beat with the second beat receiving the emphasis. Jábhingni is an 11-cycle, and Jábhimni is a 7-cycle. Jábhimni uses the mratio while Jábhingni uses the ngratio.

The metric path is given below, first in words, then in numbers and then in music notation. This path is traversed eight times, and during each repetition the basic tempo-metrical types remain unvaried.

<u>Jábhingni</u>	<u>Jábhingni</u>	<u>Jábhimni</u>	<u>Jábhingni</u>
(3+5+3)	(3+5+3)	(2+3+2)	(3+5+3)

Danza Lenta: Meter Path

Piacevole ♩ = 48

11/16 11/16 7/16 11/16
 Já - bhing - ni, Já - bhing - ni, Já - bhim - ni, Já - bhing - ni.

The metric process is shaped by the following salient events: (1) the establishment – or entrainment – of Jábhingni in statement and repetition, (2) the disruption of Jábhingni by Jábhimni, and (3) the reinstatement of Jábhingni. Events (2) and (3) alternate throughout the movement. There are other events that flow in the tracks created by the salient events, but I refrain from describing those events and leave it to performers and listeners to discover the finer nuances of the metrical process. It is more pleasant to feel the metrical process than to read or write about them!

I am convinced that performers who count the subdivisions while they are learning the music will rarely experience fully the entrainment of the meter. Even though the level of the first subdivision of the beats is the most regular level in the metric hierarchy formed by non-isochronous meters, the beat level should also be entrained, even if this takes practise. Even though the tempo of *Danza Lenta* does allow performers to count 1-2-3, 1-2-3-4-5, 1-2-3 for Jábhingni and 1-2, 1-2-3, 1-2 for Jábhimni, I find this a very unsatisfactory ‘entrainment’ of the meter, and I have tried to develop techniques that will allow me to learn to entrain non-isochronous meters on the beat level.

I believe that the metric cycles and the meter paths of the movements should be learned at the tempos that they will be performed. It should be possible to perform at least one 'statement' of the movements described below (one cycle) at the prescribed tempo. I speculate that the gradual speeding up of the movements might actually interfere with exact learning of tempo-metrical types and I take this speculation as a guiding principle in my own learning of the meters that I use in compositions.

Ratios in the hands

In order to learn and practise the metric path through entrainment at the beat level, performers will need to embody the feeling for the ngratio and the feeling for the mratio, without relying on a constant counting of the subdivisions of the beats. I have programmed the mratio into my left hand by tapping various metrical types at various tempos: <thumb-index finger- middle finger> for the beats that have three subdivisions and <thumb-index finger> for beats that have two subdivisions. The ngratio is programmed into my right hand by tapping with all five fingers (starting with thumb) for the longer nbeats; and with <thumb-index finger- middle finger> for the shorter mbeats. I always distinguish the two ratios by always performing meters with mratio with the left hand and meters with ngratio with the right hand.

Metric configuration in the feet: dancesteps

Three-beat cycles can be embodied and 'stored' by only tapping with the fingers, trying to feel and hear the start of each beat when the thumb strikes. But thus does not give us a feeling for the cycle as a whole, and the strategy does not take advantage of the power of larger movements. I found that moving the feet in 'dancesteps' can help to develop a feeling for the three beats as belonging to one cycle. Stand with feet together. On the first beat the right foot moves forward taking the weight; on the second beat the weight shifts backward to the left foot; and on the third beat the right foot moves back to join the left foot and to take the weight. The next cycle then starts with the left foot moving forward and taking the weight, then the weight shifting to the right foot and then the left foot moves back to join the right foot. The pattern for five-cycles is more complex, and will be described later.

Combining hands and feet

Combining the movement of the fingers and of the feet ensures that we keep the subdivisions constant while we are creating a feeling for the cycle as a whole. One can also tap the subdivisions with, for example, chopsticks while executing the dance step. After some work on both levels, performers should try to 'dance' the beats without producing (or even counting) the subdivisions. When this can be done accurately for the meter of *Danza Lenta*, it means that the two ratios, and with them the two cycles, are 'stored' and that the metric path is memorised at the right tempo. Rhythmic patterns can now be placed on the metric grid, and then the pitch patterns (which can be learned without rhythm or meter) can be placed onto the rhythms and thus the metric grid. This is the way that I try to learn the music, and maybe other performers will find this a productive strategy.

For the other movements I give only the metric path, with some remarks on the metric process if there are events or transformations to which I believe performers should pay attention in particular. I give these paths in order ranging approximately from simpler to more complex, at least as I conceived and experience them.

1] Recitativo 1

The first movement consists of 23 statements of *Tángringjídíngding*: $(5+5+3) + (5+5)$, a five-beat 23-cycle which is created in the lower layer of the guitar. The guitar is alone in this auditory stream. The guitarist is in a tranquil mood, and plays the simple accompaniment of a song. The patterns in the woodwinds and in the higher layer of the guitar create the second auditory stream and show a variety of ways of speaking. The patterns do not confirm or contradict the meter in the other layer: this layer was planned systematically so that it should be a-metrical.

Precise execution of the metric cycle and the metric path will be very important for performers who want to stay together in the meter while performing. For the embodiment of this five-beat cycle, with beats grouped in three plus two, one can perform the following dancestep.

Start with feet together.

Beat 1: the right foot moves forward and takes the weight.

Beat 2: the weight shifts to the left foot, which remained in place.

Beat 3: the right foot moves back to join the left foot.

Beat 4: the left foot moves further back and takes the weight.

Beat 5: the weight shifts back to the right foot, which remained in the same place. This prepares the left foot to start the next cycle, and it implies that in the next cycle, the right foot and left foot do the opposite movements.

2] Danza Piccola

The metric path is similar to the metric path of *Danza Lenta* (see above), but it adds two more cycles.

Bhángnisi	Bhángnisi	Bhámnnisi	Bhángnisi	Bhángnisi	Bhámnnisi	
(5+3+3)	(5+3+3)	(3+2+2)	(5+3+3)	(5+3+3)	(3+2+2)	
Tángringji	Tángringji	Tángringji	Tángringji	Jábhimni	Jábhimni	Jábhimni
(5+5+3)	(5+5+3)	(5+5+3)	(5+5+3)	(2+3+2)	(2+3+2)	(2+3+2)

Danza Piccola: Meter Path

Mosso ♩ = 75

The meter path is traversed three times, after which the coda is heard. The coda consists of three cycles of *Tángringji* followed by four cycles of *Bhámnnisi*. The salient events of the metric process are (1) establishment of *Bhángnisi* through statement and repetition, (2) disruption of entrainment by *Bhámnnisi*, (3) re-establishment of *Bhángnisi* through statement and repetition, (4) disruption of entrainment by *Bhámnnisi*, (5) establishment of a new, contrasting cycle *Tángringji* through statement and three repetitions and (6) establishment of another contrasting cycle *Jábhimni* through statement and two repetitions. These five events form a larger cycle that is stated and repeated twice before the coda is heard.

3] Aria 1

The aria creates the metric cycle *Sálingdídí* (3+3+5) + (3+3), which is a five-beat 17-cycle. The cycle is gradually introduced in the guitar while the woodwinds playing a-metrical sustained sounds. In the guitar accompaniment the second beat is mostly silent. From measure 31 the woodwinds support *Sálingdídí* to various degrees and in different ways. From measure 60 to 68 the guitar accompaniment is silent and the meter becomes very unclear. In the last three (four) measures the metric cycle changes to the closely related *Sálingdídí* with emphasis on the first and third beat, rather than on the first and fourth beat as in *Sálingdídí*.

4] Danza Svelta

The meter path follows the same plan as that of *Danza Piccola*, but different metric cycles are used. The path is traversed seven times, without any coda. I give the metre path without discussing the metric process, because of the close resemblance between the metric processes of *Danza Piccola* and *Danza Svelta*. The switch from Rángjibhíngdidi to Yámimtimdídim involves changing the ratio as well as the grouping of the beats in the five-beat cycle. This complex switch will take effort to master.

Tángringji	Tángringji	Jábhimni	Tángringji	Tángringji	Jábhimni
(5+5+3)	(5+5+3)	(2+3+2)	(5+5+3)	(5+5+3)	(2+3+2)
Rángjibhíngdidi	Rángjibhíngdidi	Rángjibhíngdidi	Rángjibhíngdidi	Rángjibhíngdidi	
(5+3) + (5+3+3)	(5+3) + (5+3+3)	(5+3) + (5+3+3)	(5+3) + (5+3+3)	(5+3) + (5+3+3)	
	Yámimtimdídim	Yámimtimdídim	Yámimtimdídim		
	(2+3+3) + (2+3)	(2+3+3) + (2+3)	(2+3+3) + (2+3)		

Danza Svelta: Meter Path

Vivace ♩ = 100

5] Recitativo 2

This movement is in a three-part form with a metrically freer coda. The second section is a-metric (the quasi-aleatoric game). The meter of the first and third section is similar to the meter of the first recitative, with an important difference: Mángtingrǐngdingdí (5+5) + (5+5+3) is established very clearly from the first cycle in the guitar accompaniment. After the first three cycles with the guitar alone, the woodwinds create the second auditory stream in an a-metrical layer with patterns that do not confirm or contradict the meter in the accompaniment. As mentioned, the second section of *Recitativo 2* is an aleatoric game, which is designed to be a-metrical when the rules for playing the game are followed

6] Aria 2: Rangjibhingdidi Saligingdiding

This movement creates a metric process that is unlike the processes in the other movements, even though it resembles in some ways the metric process of the first aria. Once again, two auditory streams are created: Rángjibhíngdidi (5+3) + (5+3+3) forms the metric grid for the accompaniment in the guitar, while the woodwinds and guitar doublings create Sáligingdíding (5+3+5) + (3+3). It is, of

course, not possible to entrain to two meters at the same time. But this is not what is expected. Rángjìbhíngdìdì and Sálìgíngdíding are rotations of each other in terms of the pattern of successive long and short beats, as is illustrated in the following example.

Two cycles in rotational relationship

|| Sá - li - gíng - dí - díng.

|| Ráng - jí - bhíng - dì - dì.

This mild metric dissonance is caused mainly by the contradicting accents in the two layers, and it can be considered as a kind of syncopation. The metric dissonance is resolved in the more lyrical and also in the more dance-like parts of the aria when the woodwinds join the meter of the guitar accompaniment. See, for example measures 25 to 33, and measures 34 to 38.