

Four Voice Canon #7
(for gamelan)

Larry Polansky
Oakland, May, 1990
(revised, Lebanon, 2002)

for Gamelan Son of Lion

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Performance Notes

For the "values" **ABCD**, in this generic score, the performers may substitute a common four note *gatra*, cadential formula, or four note melody of your own choosing, and permute it in the manner specified.

For example, take the common manyura *gatra* (3216). In this case, A=3, B=2, C=1, and D=6 (although the assignment of the particular letters to the particular numbers does not matter, since all permutations occur). The first few repeated groupings would be, according to the generic permutation list below:

3216
3126
3162

and so on.

These four notes may be from either pelog or slendro (if Central Javanese style gamelan is used), or any other scale(s), or any combination or mixture of scales.

Each of the successive voices plays the same list of pitches, but the voices enter at different times in the piece, and are in different tempi. Voice 1 is the slowest, and is the common pulse on which the other voices are based. Voice 2 is 3:2 to Voice 1. Voice 3 is 5:3 to Voice 2, 5:2 to Voice 1. Voice 3 is 8:5 to Voice 3, 8:3 to Voice 2, 4:1 to Voice 1. The rhythmic ratios of the four voices are 2:3:5:8.

A variation on the piece is to use other rhythmic ratios of the performers' choice, and to add more voices. The structure of the piece should be maintained.

The piece is a *mensuration canon* in four voices. All voices play the same part, but their respective tempi (durations) are scaled according to how far into the piece they start. All voices end exactly together.

Asterisks in Voice 1 indicate starting points for Voices 2, 3, and 4. For example, Voice 2's "tempo" is 3/2 of Voice 1, so it lasts 2/3's of the piece, starting after one third of the way into the piece.

For each voice, there should be (at least) three distinct parts:

- The first plays all notes, or the *melody*.
- The second plays those notes (but not necessarily those specific pitches) indicated with an underline, called *accents*.
- The third part plays those indicated in **bold type with underline**, called *gong tones*.

The second two parts serve primarily as articulations, and it is not absolutely necessary that all four notes be available. Standard gong and kenong substitutions may be used, or even instruments with less definite pitch like ketuk, kemanak, and so on, especially for the accent parts. The accent part is every four notes, even in the 3, 5, and 8 groupings.

The orchestration of the different parts for the four voices is left to the ensemble, but, if possible, similar timbral families should be used for each part of the four voices, and as much compositional and orchestrational logic as possible should be employed in creating the total orchestration. That is, the melody parts might be played by slentem/gender (lowest octave)/gender (higher octave)/gender panerus (for Voices 1-4). Another simple solution (again for the melody) would be distributing the four parts among the saron, dimung, and peking.

One or two gong or kempul could be used per part (graduate in pitch from highest to lowest. At *least* two accent pitches per part could be used (kenong, bonang and bonang panerus might be good solutions for the distribution of notes).

Optionally, panerusan might be used in the various voices, in some interesting way. For example, a different panerusan (gender, rebab, gambang, suling, pesinden) might be associated with each voice (at its own tempo, for the appropriate balungan). These panerusan might be used occasionally, at selected times, or even only once, over the course of each voice, as ornaments to the individual voices. Kendang may be used as well, but probably towards the end when things are most dense.

The main idea is that the instruments should be, as much as possible, graduated in pitch from Voice 1 (lowest) to Voice 4 (highest). The faster the voice, the higher the register. The intention is that along with the horizontal melodies in canon, vertical melodies created by the accents in different parts (but of similar timbres) will be created.

The three parts for each voice might easily be played (depending on the instruments used) by two performers in the slower voices (1 and 2), but probably requires three performers in the faster parts. It is likely that between 10 and twelve performers are needed for the piece. Some form of conductor is needed as well, in live performance, to cue the entering voices, and to help with the continually accelerating pulse, although this could be led by the performer playing the melody in Voice 1.

Each voice should start as quietly as possible, and crescendo evenly over its duration to as loud as possible (without distortion) at the end. In addition, the

pulse of the entire piece, played by Voice 1, should speed up gradually from not too slow at the beginning, to as fast as all four parts can play at the end.

There is an optional Coda to the piece, which consists of the last two gong phrases of Voice 1 and the corresponding phrases in Voices 2, 3, and 4. This Coda should not crescendo or accelerate, but should remain at the same tempo and loudness as the final phrase of the piece.

Recording of the work, and alternate method for performance

Four Voice Canon #7 is far simpler to record, using multitrack techniques, than to perform live. Voice 1 can be used four times, at different tempi, and then beginnings of the parts may be placed at the appropriate spots so as to create the canon.

However, in live performance, this might also prove simpler. Since Voice 1 is the same as all other parts, if performers wish to simply play it at different tempi, starting at the correct spots, this might work better than trying to read triplets, quintuplets, and so on. This probably needs four separate conductors (or the four melody players), who must understand where the points of synchrony are. The accent and gong players can simply follow the melody players.

Four Voice Canon #7

for gamelan

generic Score

This score gives the four voices as permutation lists. In performance, the four letters should be replaced by four notes of the performers' choice.

The score may be played by using the four individual parts, or, more simply, by playing Voice 1 at four different tempi, and starting each one at the appropriate spot.

Voice 1

- | | | | | | |
|-----|--------------|--------------|--------------|--------------|--|
| 1. | ABCD | ABCD | ABCD | ABCD | ABCD |
| 2. | ACBD | ACBD | ACBD | ACBD | ACBD |
| 3. | ACDB | ACDB | ACDB | ACDB | ACDB |
| 4. | ADCB | ADCB | ADCB | ADCB | ADCB |
| 5. | BDC <u>A</u> | BDC <u>A</u> | BDC <u>A</u> | BDC <u>A</u> | BDC <u>A</u> |
| 6. | BCD <u>A</u> | BCD <u>A</u> | BCD <u>A</u> | BCD <u>A</u> | BCD <u>A</u> |
| 7. | DCB <u>A</u> | DCB <u>A</u> | DCB <u>A</u> | DCB <u>A</u> | DCB <u>A</u> |
| 8. | DBC <u>A</u> | DBC <u>A</u> | DBC <u>A</u> | DBC <u>A</u> | DBC <u>A</u> |
| 9. | DBAC | DBAC | DBAC | DBAC | DBAC {Voice 2: 1st beat, #9} |
| 10. | BDAC | BDAC | BDAC | BDAC | BDAC |
| 11. | BADC | BADC | BADC | BADC | BADC |
| 12. | BACD | BACD | BACD | BACD | BACD |
| 13. | BCAD | BCAD | BCAD | BCAD | BCAD |
| 14. | CBAD | CBAD | CBAD | CBAD | CBAD |
| 15. | CABD | CABD | CABD | CABD | CABD {Voice 3: 1st beat, 3rd gatra, #15} |
| 16. | CADB | CADB | CADB | CADB | CADB |
| 17. | CDAB | CDAB | CDAB | CDAB | CDAB |
| 18. | DCAB | DCAB | DCAB | DCAB | DCAB |
| 19. | DACB | DACB | DACB | DACB | DACB {Voice 4: 1st beat, #19} |
| 20. | DABC | DABC | DABC | DABC | DABC |
| 21. | ADBC | ADBC | ADBC | ADBC | ADBC |
| 22. | ABDC | ABDC | ABDC | ABDC | ABDC |

23. CBDA CBDA CBDA CBDA CBDA

24. CDBA CDBA CDBA CDBA CDBA
(optional coda: repeat #23-24 three to five times)

Voice 2

Triplets. 3:2 to Voice 1. Starts at the first beat of #9, Voice 1. Each #-grouping in Voice 2, 3 gongs, equals 2 gongs of Voice 1.

	—3—	—3—	—3—	etc.
1.	ABC	<u>D</u> AB	C <u>D</u> A	BC <u>D</u>
	ABC	<u>D</u> AB	C <u>D</u> A	CB <u>D</u>
	ACB	<u>D</u> AC	B <u>D</u> A	CB <u>D</u>
	ACB	<u>D</u> AC	D <u>B</u> A	CD <u>B</u>
	ACD	<u>B</u> AC	D <u>B</u> A	CD <u>B</u>
2.	ADC	<u>B</u> AD	C <u>B</u> A	DC <u>B</u>
	ADC	<u>B</u> AD	C <u>B</u> B	DC <u>A</u>
	BDC	<u>A</u> BD	C <u>A</u> B	DC <u>A</u>
	BDC	<u>A</u> BC	D <u>A</u> B	CD <u>A</u>
	BCD	<u>A</u> BC	D <u>A</u> B	CD <u>A</u>
3.	DCB	<u>A</u> DC	B <u>A</u> D	C <u>B</u> A
	DCB	<u>A</u> DC	B <u>A</u> D	BC <u>A</u>
	DBC	<u>A</u> DB	C <u>A</u> D	BC <u>A</u>
	DBC	<u>A</u> DB	A <u>C</u> D	BA <u>C</u>
	DBA	<u>C</u> DB	A <u>C</u> D	BA <u>C</u>
4.	BDA	<u>C</u> BD	A <u>C</u> B	DA <u>C</u>
	BDA	<u>C</u> BD	A <u>C</u> B	AD <u>C</u>
	BAD	<u>C</u> BA	D <u>C</u> B	AD <u>C</u>
	BAD	<u>C</u> BA	C <u>D</u> B	AC <u>D</u>
	BAC	<u>D</u> BA	C <u>D</u> B	AC <u>D</u>
5.	BCA	<u>D</u> BC	A <u>D</u> B	CA <u>D</u>
	BCA	<u>D</u> BC	A <u>D</u> C	BA <u>D</u>
	CBA	<u>D</u> CB	A <u>D</u> C	BA <u>D</u>
	CBA	<u>D</u> CA	B <u>D</u> C	AB <u>D</u>
	CAB	<u>D</u> CA	B <u>D</u> C	AB <u>D</u>
6.	CAD	<u>B</u> CA	D <u>B</u> C	AD <u>B</u>
	CAD	<u>B</u> CA	D <u>B</u> C	DA <u>B</u>

- | | | | | |
|----|-----|-------------|--------------|---------------------|
| | CDA | <u>B</u> CD | A <u>B</u> C | D <u>A</u> <u>B</u> |
| | CDA | B DC | A <u>B</u> D | C <u>A</u> <u>B</u> |
| | DCA | <u>B</u> DC | A <u>B</u> D | C <u>A</u> B |
| 7. | DAC | <u>B</u> DA | C <u>B</u> D | A <u>C</u> <u>B</u> |
| | DAC | <u>B</u> DA | C <u>B</u> D | A <u>B</u> <u>C</u> |
| | DAB | <u>C</u> DA | B <u>C</u> D | A <u>B</u> <u>C</u> |
| | DAB | <u>C</u> AD | B <u>C</u> A | D <u>B</u> <u>C</u> |
| | ADB | <u>C</u> AD | B <u>C</u> A | D <u>B</u> <u>C</u> |
| 8. | ABD | <u>C</u> AB | D <u>C</u> A | B <u>D</u> <u>C</u> |
| | ABD | <u>C</u> AB | D <u>C</u> C | B <u>D</u> <u>A</u> |
| | CBD | <u>A</u> CB | D <u>A</u> C | B <u>D</u> <u>A</u> |
| | CBD | <u>A</u> CD | B <u>A</u> C | D <u>B</u> <u>A</u> |
| | CDB | <u>A</u> CD | B <u>A</u> C | D <u>B</u> <u>A</u> |

(optional coda: repeat #8 three to five times)

Voice 3

Quintuplets. 5:2 to Voice 1, 5:3 to Voice 2. Starts at the 1st beat of third gatra of #15, Voice 1.
Each #-grouping in Voice 3, 5 gongs (except for 1', which is 4), equals 2 #-groupings in Voice 1.

	—5—	—5—	—5—	etc.
1.	ABC <u>D</u> A	BC <u>D</u> AB	CD <u>A</u> BC	<u>D</u> ABCD
	AC <u>B</u> DA	CB <u>D</u> AC	BD <u>A</u> CB	<u>D</u> ACBD
	AC <u>D</u> BA	CD <u>B</u> AC	DB <u>A</u> CD	<u>B</u> ACDB
	AD <u>C</u> BA	DC <u>B</u> AD	CB <u>A</u> DC	<u>B</u> ADCB
2.	BDC <u>A</u> B	DC <u>A</u> BD	CA <u>B</u> DC	<u>A</u> BDCA
	BCD <u>A</u> B	CD <u>A</u> BC	DA <u>B</u> CD	<u>A</u> BCDA
	DCB <u>A</u> D	CB <u>A</u> DC	BA <u>D</u> CB	<u>A</u> DCBA
	DBC <u>A</u> D	BC <u>A</u> DB	CA <u>D</u> BC	<u>A</u> DBCA
	DBA <u>C</u> D	BA <u>C</u> DB	AC <u>D</u> BA	<u>C</u> DBAC
3.	BDAC <u>B</u>	DA <u>C</u> BD	AC <u>B</u> DA	<u>C</u> BDAC
	BAD <u>C</u> B	AD <u>C</u> BA	DC <u>B</u> AD	<u>C</u> BADC
	BAC <u>D</u> B	AC <u>D</u> BA	CD <u>B</u> AC	<u>D</u> BACD
	BCA <u>D</u> B	CA <u>D</u> BC	AD <u>B</u> CA	<u>D</u> BCAD
	CBAD <u>C</u>	BA <u>D</u> CB	AD <u>C</u> BA	<u>D</u> CBAD
4.	CAB <u>D</u> C	AB <u>D</u> CA	B <u>D</u> CAB	<u>D</u> CABD
	CAD <u>B</u> C	AD <u>B</u> CA	DB <u>C</u> AD	<u>B</u> CADB
	CD <u>A</u> BC	DA <u>B</u> CD	AB <u>C</u> DA	<u>B</u> CDAB
	DC <u>A</u> BD	CA <u>B</u> DC	AB <u>D</u> CA	<u>B</u> DCAB
	DAC <u>B</u> D	AC <u>B</u> DA	CB <u>D</u> AC	<u>B</u> DACB
5.	DAB <u>C</u> D	AB <u>C</u> DA	BC <u>D</u> AB	<u>C</u> DABC
	ADB <u>C</u> A	DB <u>C</u> AD	BC <u>A</u> DB	<u>C</u> ADBC
	ABD <u>C</u> A	BD <u>C</u> AB	DC <u>A</u> BD	<u>C</u> ABDC
	CB <u>D</u> AC	BD <u>A</u> CB	DA <u>C</u> BD	<u>A</u> CBDA
	CDB <u>A</u> C	DB <u>A</u> CD	BA <u>C</u> DB	<u>A</u> CDBA

(optional coda: repeat #5 three to five times)

Voice 4

Sixteenth notes. 8:2 to Voice 1; 8:3 to Voice 2; 8:5 to Voice 3. Each #-grouping of Voice 4, 4 gongs, equals 1 #-grouping of Voice 1, 1 gong. Starts at 1st beat of 19 of Voice 1.

1. ABCDABCD ABCDABCD ABCDACBCD ACBDACBD ACBDACBD
 ACDBACDB ACDBACDB ACDBADCB ADCBADCB ADCBADCB

2. BDCABDCA BDCABDCA BDCABCDA BCDABCDA BCDABCDA
 DCBADCBA DCBADCBA DCBADBCA DBCADBCA DBCADBCA

3. DBACDBAC DBACDBAC DBACBDAC BDACBDAC BDACBDAC
 BADCBADC BADCBADC BADCBACD BACDBACD BACDBACD

4. BCADBCAD BCADBCAD BCADCBAD CBADCBAD CBADCBAD
 CABDCABD CABDCABD CABDCADB CADBCADB CADBCADB

5. CDABCDAB CDABCDAB CDABDCAB DCABDCAB DCABDCAB
 DACBDACB DACBDACB DACBDABC DABCDABC DABCDABC

6. ADBCADBC ADBCADBC ADBCABDC ABDCABDC ABDCABDC
 CBDACBDA CBDACBDA CBDACDBA CDBACDBA CDBACDBA

(optional coda: repeat #5-6 three to five times)

Four Voice Canon #7

for gamelan

"3216" Score

This score is an example of one particular choice of a set of pitches for the piece, the typical slendro seleh 3216. It is exactly the same as the generic score which precedes it, but the number 3 is substituted for the letter "A," 2 for the letter "B," and so on.

Voice 1

1.	321 <u>6</u>	321 <u>6</u>	321 <u>6</u>	321 <u>6</u>	321 <u>6</u>
2.	312 <u>6</u>	312 <u>6</u>	312 <u>6</u>	312 <u>6</u>	312 <u>6</u>
3.	316 <u>2</u>	316 <u>2</u>	316 <u>2</u>	316 <u>2</u>	316 <u>2</u>
4.	361	361 <u>2</u>	361 <u>2</u>	361 <u>2</u>	361 <u>2</u>
5.	261 <u>3</u>	261 <u>3</u>	261 <u>3</u>	261 <u>3</u>	261 <u>3</u>
6.	216 <u>3</u>	216 <u>3</u>	216 <u>3</u>	216 <u>3</u>	216 <u>3</u>
7.	612 <u>3</u>	612 <u>3</u>	612 <u>3</u>	612 <u>3</u>	612 <u>3</u>
8.	621 <u>3</u>	621 <u>3</u>	621 <u>3</u>	621 <u>3</u>	621 <u>3</u>
9.	623 <u>1</u> *	623 <u>1</u>	623 <u>1</u>	623 <u>1</u>	623 <u>1</u> {Voice 2: 1st beat, #9}
10.	263 <u>1</u>	263 <u>1</u>	263 <u>1</u>	263 <u>1</u>	263 <u>1</u>
11.	236 <u>1</u>	236 <u>1</u>	236 <u>1</u>	236 <u>1</u>	236 <u>1</u>
12.	231 <u>6</u>	231 <u>6</u>	231 <u>6</u>	231 <u>6</u>	231 <u>6</u>
13.	213 <u>6</u>	213 <u>6</u>	213 <u>6</u>	213 <u>6</u>	213 <u>6</u>
14.	123 <u>6</u>	123 <u>6</u>	123 <u>6</u>	123 <u>6</u>	123 <u>6</u>
15.	132 <u>6</u>	132 <u>6</u>	132 <u>6</u> *	132 <u>6</u>	132 <u>6</u> {Voice 3: 1st beat, 3rd gatra, #15}
16.	136 <u>2</u>	136 <u>2</u>	136 <u>2</u>	136 <u>2</u>	136 <u>2</u>
17.	163 <u>2</u>	163 <u>2</u>	163 <u>2</u>	163 <u>2</u>	163 <u>2</u>
18.	613 <u>2</u>	613 <u>2</u>	613 <u>2</u>	613 <u>2</u>	613 <u>2</u>
19.	631 <u>2</u> *	631 <u>2</u>	631 <u>2</u>	631 <u>2</u>	631 <u>2</u> {Voice 4: 1st beat, #19}
20.	632 <u>1</u>	632 <u>1</u>	632 <u>1</u>	632 <u>1</u>	632 <u>1</u>
21.	362 <u>1</u>	362 <u>1</u>	362 <u>1</u>	362 <u>1</u>	362 <u>1</u>
22.	326 <u>1</u>	326 <u>1</u>	326 <u>1</u>	326 <u>1</u>	326 <u>1</u>

23. 1263 1263 1263 1263 1263

24. 1623 1623 1623 1623 1623
(optional coda: repeat #23-24 three to five times)

Voice 2

Triplets. 3:2 to Voice 1. Starts at the first beat of #9, Voice 1. Each #-grouping in Voice 2, 3 gongs, equals 2 gongs of Voice 1.

	—3—	—3—	—3—	etc.
1.	321	<u>6</u> 32	1 <u>6</u> 3	21 <u>6</u>
	321	<u>6</u> 32	1 <u>6</u> 3	12 <u>6</u>
	312	<u>6</u> 31	2 <u>6</u> 3	12 <u>6</u>
	312	<u>6</u> 31	6 <u>2</u> 3	16 <u>2</u>
	316	<u>2</u> 31	6 <u>2</u> 3	16 <u>2</u>
2.	361	<u>2</u> 36	1 <u>2</u> 3	61 <u>2</u>
	361	<u>2</u> 36	1 <u>2</u> 2	61 <u>3</u>
	261	<u>3</u> 26	1 <u>3</u> 2	61 <u>3</u>
	261	<u>3</u> 21	6 <u>3</u> 2	16 <u>3</u>
	216	<u>3</u> 21	6 <u>3</u> 2	16 <u>3</u>
3.	612	<u>3</u> 61	2 <u>3</u> 6	12 <u>3</u>
	612	<u>3</u> 61	2 <u>3</u> 6	21 <u>3</u>
	621	<u>3</u> 62	1 <u>3</u> 6	21 <u>3</u>
	621	<u>3</u> 62	3 <u>1</u> 6	23 <u>1</u>
	623	<u>1</u> 62	3 <u>1</u> 6	23 <u>1</u>
4.	263	<u>1</u> 26	3 <u>1</u> 2	63 <u>1</u>
	263	<u>1</u> 26	3 <u>1</u> 2	36 <u>1</u>
	236	<u>1</u> 23	6 <u>1</u> 2	36 <u>1</u>
	236	<u>1</u> 23	1 <u>6</u> 2	31 <u>6</u>
	231	<u>6</u> 23	1 <u>6</u> 2	31 <u>6</u>
5.	213	<u>6</u> 21	3 <u>6</u> 2	13 <u>6</u>
	213	<u>6</u> 21	3 <u>6</u> 1	23 <u>6</u>
	123	<u>6</u> 12	3 <u>6</u> 1	23 <u>6</u>
	123	<u>6</u> 13	2 <u>6</u> 1	32 <u>6</u>
	132	<u>6</u> 13	2 <u>6</u> 1	32 <u>6</u>
6.	136	<u>2</u> 13	6 <u>2</u> 1	36 <u>2</u>
	136	<u>2</u> 13	6 <u>2</u> 1	63 <u>2</u>

Four Voice Canon #7
Generic Score

2/13/06

	163	<u>2</u> 16	3 <u>2</u> 1	63 <u>2</u>
	163	<u>2</u> 61	3 <u>2</u> 6	13 <u>2</u>
	613	<u>2</u> 61	3 <u>2</u> 6	13 <u>2</u>
7.	631	<u>2</u> 63	1 <u>2</u> 6	31 <u>2</u>
	631	<u>2</u> 63	1 <u>2</u> 6	32 <u>1</u>
	632	<u>1</u> 63	2 <u>1</u> 6	32 <u>1</u>
	632	<u>1</u> 36	2 <u>1</u> 3	62 <u>1</u>
	362	<u>1</u> 36	2 <u>1</u> 3	62 <u>1</u>
8.	326	<u>1</u> 32	6 <u>1</u> 3	26 <u>1</u>
	326	<u>1</u> 32	6 <u>1</u> 1	26 <u>3</u>
	126	<u>3</u> 12	6 <u>3</u> 1	26 <u>3</u>
	126	<u>3</u> 16	2 <u>3</u> 1	62 <u>3</u>
	162	<u>3</u> 16	2 <u>3</u> 1	62 <u>3</u>

(optional coda: repeat #8 three to five times)

Voice 3

Quintuplets. 5:2 to Voice 1, 5:3 to Voice 2. Starts at the 1st beat of third gatra of #15, Voice 1.
Each #-grouping in Voice 3, 5 gongs (except for 1', which is 4), equals 2 #-groupings in Voice 1.

- 5— —5— —5— etc.
1. 32163 21632 16321 63216
 31263 12631 26312 63126
 31623 16231 62316 23162
 36123 61236 12361 23612

 2. 26132 61326 13261 32613
 21632 16321 63216 32163
 61236 12361 23612 36123
 62136 21362 13621 36213
 62316 23162 31623 16231

 3. 26312 63126 31263 12631
 23612 36123 61236 12361
 23162 31623 16231 62316
 21362 13621 36213 62136
 12361 23612 36123 61236

 4. 13261 32613 26132 61326
 13621 36213 62136 21362
 16321 63216 32163 21632
 61326 13261 32613 26132
 63126 31263 12631 26312

 5. 63216 32163 21632 16321
 36213 62136 21362 13621
 32613 26132 61326 13261
 12631 26312 63126 31263
 16231 62316 23162 31623
(optional coda: repeat #5 three to five times)

Voice 4

Sixteenth notes. 8:2 to Voice 1; 8:3 to Voice 2; 8:5 to Voice 3. Each #-grouping of Voice 4, 4 gongs, equals 1 #-grouping of Voice 1, 1 gong. Starts at 1st beat of 19 of Voice 1.

1.	321 <u>6</u> 321 <u>6</u> 316 <u>2</u> 316 <u>2</u>	32163216 316 <u>2</u> 3162	321 <u>6</u> 312 <u>6</u> 316 <u>2</u> 361 <u>2</u>	312 <u>6</u> 312 <u>6</u> 361 <u>2</u> 361 <u>2</u>	312 <u>6</u> 312 <u>6</u> 361 <u>2</u> 361 <u>2</u>
2.	261 <u>3</u> 2613 6123612 <u>3</u>	26132613 61236123	261 <u>3</u> 216 <u>3</u> 612 <u>3</u> 621 <u>3</u>	216 <u>3</u> 216 <u>3</u> 621 <u>3</u> 621 <u>3</u>	216 <u>3</u> 216 <u>3</u> 621 <u>3</u> 621 <u>3</u>
3.	623 <u>1</u> 623 <u>1</u> 236 <u>1</u> 236 <u>1</u>	62316231 23612361	623 <u>1</u> 263 <u>1</u> 236 <u>1</u> 231 <u>6</u>	263 <u>1</u> 263 <u>1</u> 231 <u>6</u> 231 <u>6</u>	263 <u>1</u> 263 <u>1</u> 231 <u>6</u> 231 <u>6</u>
4.	213 <u>6</u> 213 <u>6</u> 132 <u>6</u> 132 <u>6</u>	21362136 13261326	213 <u>6</u> 123 <u>6</u> 132 <u>6</u> 136 <u>2</u>	123 <u>6</u> 123 <u>6</u> 136 <u>2</u> 136 <u>2</u>	123 <u>6</u> 123 <u>6</u> 136 <u>2</u> 136 <u>2</u>
5.	163 <u>2</u> 163 <u>2</u> 631 <u>2</u> 631 <u>2</u>	16321632 63126312	163 <u>2</u> 613 <u>2</u> 631 <u>2</u> 632 <u>1</u>	613 <u>2</u> 613 <u>2</u> 632 <u>1</u> 632 <u>1</u>	613 <u>2</u> 613 <u>2</u> 632 <u>1</u> 632 <u>1</u>
6.	362 <u>1</u> 362 <u>1</u> 126 <u>3</u> 126 <u>3</u>	36213621 12631263	362 <u>1</u> 326 <u>1</u> 126 <u>3</u> 162 <u>3</u>	326 <u>1</u> 326 <u>1</u> 162 <u>3</u> 162 <u>3</u>	326 <u>1</u> 326 <u>1</u> 162 <u>3</u> 162 <u>3</u>

(optional coda: repeat #5-6 three to five times)