

# CINCOPATIONS

By Richard Meyer (ASCAP)

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

## NOTES TO THE CONDUCTOR

“Syncopation” is defined as any deliberate disturbance of the normal pulse of meter, accent, and rhythm. *Cincopations* is an energetic, Spanish-flavored piece. The number 5 plays a prominent role in the construction of the piece. The form of the composition is five-part rondo—ABACA. The initial section in E minor (mm. 3–30) is in 5/4 time and incorporates syncopated rhythms in both the melody and accompaniment parts. The following B section (mm. 31–54) is in G major, and is introduced by the violas and cellos. It is more legato in nature. The violin accompaniment above it retains a syncopated feel. This legato melody is interrupted by a flashy bravura section, in which all the instruments briefly get a chance to “show off.” The A section returns (mm. 55–62), abbreviated and pizzicato. In the C section (mm. 65–118) the mood changes. The second violins introduce a mysterious theme based on rising and falling intervals of a fifth. Hemiolas, another form of syncopation, are used throughout this section. The string basses begin the final return of the initial A section (m. 119). The music accelerates and the first theme is heard in its original form (mm. 127–133). A coda follows based on the first five notes of the E minor scale (mm. 131–141) and E major scale (mm. 146–152). The piece ends with a rousing Presto that includes quotes from the earlier B and C sections.

