

6-8-2-4-5-8
program note

The title of this piece, 6-8-2-4-5-8, is not as strange as it might seem at first glance. Actually it is simply a set of three time signatures, 6-8, 2-4 and 5-8. And these are important because the primary structure of the piece is a series of six bars consisting of two bars of 6-8, three bars of 2-4 and one of 5-8. Although the musical ideas change and develop, they are poured one after another into this temporal container. In this way there is both constant variety and constant repetition throughout the work.

Another means to achieve a balance between variety and repetition is in the harmonic structure of 6-8-2-4-5-8: the whole piece is made of a scale which, unlike conventional scales, replicates itself at an interval other than an octave—in this case it is the major 9th. The result of this harmonic principle is that only certain notes in certain registers are possible in 6-8-2-4-5-8. This creates a sort of recognizable harmonic fingerprint, which is consistent throughout the piece.

Apart from these technical features, 6-8-2-4-5-8 is a compact, lively work which was composed with eighth blackbird very much in mind. It reflects the group's abundance of energy, freshness of sound and sophisticated ways of making music.

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