

Rrrrrrr...

"Rrrrrrr..." consists of 41 autonomous pieces of music, beginning with the letter "R" and all performable independently. The respective instrumental setting (organ; choir and piano; percussion duo; wind instruments, double basses and percussion; solo voices; jazz combo) are all published in different volumes. A performance of all 41 pieces constitutes the *Radio Phantasy "Rrrrrrr..."*.

railroad drama: A railway accident, derived from the *railroad song*

ranz de vaches: (Fr: Swiss cowherd's song): a melodious, narrative round dance common in the romanesque Alpine areas (Ger.: *Kuhreigen*).

rigaudon: early French folk and social dance; a line and couple dance in a lively $\frac{3}{4}$, 4/4 or *alla breve* metre which arose in the 17th century from the folk dances of Provence and Languedoc, and is predominantly governed by crotchets and quavers, usually beginning with a crotchet upbeat. As a courtly dance the rigaudon found its way in the 17th/18th century into the ballet, opera and instrumental suite, where it was frequently inserted between the sarabande and gigue. It is closely related to the bourrée and gavotte.

rim shot: a sharp drum stroke, resembling the report of a firearm, produced when the skin and rim are struck simultaneously with the drumstick.

ruff (or ruffle): a triple stroke on the side drum, somewhat in the manner of a short roll.

Rutscher (Ger.: "slider"): early German folk dance; gallop. (from Ferdinand Hirsch: *Wörterbuch der Musik*, Berlin 1977).

-Mauricio Kagel

Mauricio Kagel (1931–2008) was born in Buenos Aires. After work with poet Jose Luis Borges and at the Buenos Aires conservatory, Kagel moved to Cologne in 1957, where he became an essential fixture of the avant garde. Through works that blend theater and music (his "instrumental music theater"), and pieces that seem to skewer his contemporaries even as he takes on their mannerisms, Kagel's oeuvre is resilient to analysis. Kagel's music often leverages his critical intelligence, borne of a lifelong association with literary theory, to undercut the very genres in which he writes while subverting his own formal control. In particular, Kagel's anti-opera *Staatstheater* (1970) critiques traditional operatic expressivity with a modular approach to form, while *Kantrimusik* (1975) and *Die Stücke der Windrose für Salonorchester* (1988–1994) question the ideas of borrowing even as they blatantly appropriate culturally diverse sources.

Among Kagel's works, *Rrrrrrr...* (DATES) stands between instrumental music

theater and more traditional concert pieces. Although it has the trappings of a more theatrical work—absurdity in theme, quasi-ritualistic, overtly serious performance style, and wild physical gestures—there is no overarching thematic arc or continuity between the six short movements. At times, Kagel mobilizes the physical act required to play percussion instruments as a means of teasing out a dramatic purpose (Railroad drama, ranz de vaches), but in other movements, the music itself is the art object, which undergoes aesthetic observation and multi-faceted criticism.