

DON'T HESITATE TO CHANGE YOUR MIND

for Bb and Eb winds, contrabass, percussion, and electronics

Kris Tiner

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The Kirby lady showed up at the door again, wanting to sell us *another* vacuum cleaner. Don't need it, I say. "Don't hesitate to change your mind," she says. I don't think that I do. In any case, they'll be back again tomorrow.

About the same time, I was reading Woody Guthrie's autobiography, *Bound for Glory*, and these little melodies kept popping into my head every time he would quote a line or two of lyrics... they were nothing like Woody would sing, but they were there, and it's time, I thought, that I sit down and do something with them. Woody wasn't about inaction, after all.

Woody almost got himself killed trying to hang onto the back of a train coming down the Grapevine into Bakersfield in the dead of winter. Now I don't ever think of that drive the same way I used to.

Everybody's just trying to make a living one way or another...

Kris Tiner, Bakersfield, California
August 8, 2006

PERFORMANCE INSTRUCTIONS

- Accidentals apply only to the notes they immediately precede.
- The single-line staff always represents the exact center of an instrument's range. Notes or intervals of indefinite pitch placed above or below this line are to be interpreted by the performers.
- Phrase material is beamed together. Open stemmed note heads (half notes) are longer, structural tones within a phrase; closed stemmed note heads (quarter notes) are of secondary structural value; non-stemmed note heads are passing tones and are consequently tied to the structural tones they embellish. Double or triple beams indicate increased velocity.
- Certain rhythmic material is notated metrically (traditionally) and should be interpreted as such.
- Silences are implied by the relative graphic space between phrases. The absence of one or another of the staves in a system implies a tacit moment for that instrument.
- Vertical dashed lines indicate a unison attack that will be cued by one of the players; typically the player with the uppermost part gives the cue.
- Material that is placed within nested repeat zones must always follow the numerical indication given at the bottom of each backward repeat (X indicates an open repeat), unless more specific instructions are given.
- Generally any backward repeat may jump to any forward repeat within a set of nested repeat zones (but cannot jump past either double-barred repeat symbol). One of the players or the conductor should give a cue when the music is to move on to the next section.
- The symbol for improvisation is a circle connected to a horizontal arrow. Boxed material that is connected to an improvisation symbol is to be embellished and expanded on at will by the performer.

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for B \flat and E \flat winds, contrabass, percussion, and electronics

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1 NO UNISONS, EACH INSTRUMENT REPEAT AND VARY AT WILL...

(harmon mute)

The score is written for five parts: B \flat (B-flat), E \flat (E-flat), CB (Contrabass), PER (Percussion), 1E (Electronics 1), and 2E (Electronics 2). The B \flat and E \flat parts are in treble clef, while the CB part is in bass clef. The PER part uses a standard percussion clef. The 1E and 2E parts are represented by horizontal lines with specific processing instructions. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). Performance markings include accents (>), slurs, and breath marks (v, com). Rehearsal marks (X) are placed at the end of several phrases. The 1E part has the instruction "loop + degrade..." and the 2E part has "process brass/ww, degrade, EQ to highs, (reverse)..." and "...stop".

B \flat *f* *mf* *p* *pp* X

E \flat *f* *mf* *p* *pp* X

CB *f* *mf* *ff* X

PER *f* *pp* *ff* *f* X

1E loop + degrade... *mp*

2E process brass/ww, degrade, EQ to highs, (reverse)... *pp* ...stop

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2 IN GESTURAL (NOT STRICT) UNISON...

The musical score consists of six staves:

- Bb:** Treble clef. First measure: *mp*, (sans mute), *X*. Second measure: *p*, gradual rit., *X*. Third measure: *mp*, repeat as unison in background.
- Eb:** Treble clef. First measure: *mp*, *X*. Second measure: *p*, gradual rit., *X*. Third measure: *mp*, repeat as unison in background.
- CB:** Bass clef. First measure: *mp*, *X*. Second measure: *p*, gradual rit., *X*. Third measure: *f*, *X*. Includes a circled note with an arrow pointing to the PER staff.
- PER:** Percussion staff. First measure: *mf*, *X*. Second measure: *f*, *X*. Includes a long arrow pointing right with the text "build to quick 7/8 time with CB...".
- 1E:** Staff with a long line and the text "loop + degrade..." above and "...stop" below.
- 2E:** Staff with the text "(tacit)" above and *mp* below.

Additional annotations include a double bar line with two dots (//) between the second and third measures of the Bb, Eb, and CB staves. A circled note in the CB staff has an arrow pointing to the PER staff. A long arrow points from the PER staff to the 2E staff.

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The musical score is arranged in a vertical staff system with the following parts and markings:

- B_b**: Treble clef, (tacit). Features a section with a "harmon mute" instruction and a dynamic of *mp*. The notation includes eighth notes with slurs and fingerings "2-3" and "2-5".
- E_b**: Treble clef, SOLO. A bracket indicates the start of the solo, followed by a whole note and a long horizontal line ending in a triangle.
- C_B**: Bass clef, continue 7/8 for ww solo... (tacit). A long horizontal line ending in a triangle.
- PER**: Percussion, continue 7/8 for ww solo... (tacit). A long horizontal line ending in a triangle.
- 1E**: (tacit). A long horizontal line.
- 2E**: continue processing ww solo, build to more interactive texture... A bracket indicates the start, followed by a whole note and a long horizontal line ending in a triangle.

Additional musical elements include a *pp* dynamic marking and a diamond-shaped pattern of notes in the lower right area of the score.

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4 GESTURAL UNISON...

The musical score consists of six staves:

- Bb:** Treble clef, *mf*. Features a melodic line with a solo section indicated by a bracket and a circle with an arrow. Includes first and second endings (1-3 and 2-3).
- Eb:** Treble clef, *mf*. Mirrors the Bb staff with first and second endings (1-3 and 2-3). Marked (tacet) during the solo.
- CB:** Bass clef, *mf*. Mirrors the Bb staff with first and second endings (1-3 and 2-3). A solo section is indicated by a circle and arrow, overlapping with the Bb solo. Ends with a double bar line and an 'X'.
- PER:** Percussion, (tacet). Features a diamond-shaped pattern of notes that tapers off to *pp*.
- 1E:** *mf*. Includes the instruction "sample + loop..." with an arrow pointing to the PER staff. Below the staff, it says "continue under brass solo..." and "...stop".
- 2E:** (tacet).

5 GESTURAL UNISON...

The musical score consists of five staves:


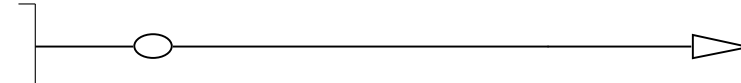

- B \flat** : Treble clef, starting with a forte (*f*) dynamic. The first measure is marked "(sans mute)". A box highlights a sequence of notes, with a circle above it and an arrow pointing to a triangle. The staff ends with a 3-5 measure bracket.
- E \flat** : Treble clef, starting with a forte (*f*) dynamic. A box highlights a sequence of notes, with a circle above it and an arrow pointing to a triangle. The staff ends with a 3-5 measure bracket.
- C \flat** : Bass clef, starting with a forte (*f*) dynamic. A box highlights a sequence of notes, with a circle above it and an arrow pointing to a triangle. The staff ends with a 3-5 measure bracket.
- PER**: Percussion staff, starting with a forte (*f*) dynamic. It features a series of accented eighth notes. A box highlights the first four notes, with an 'X' below the last one. An arrow points from this box to the instruction "continue steady 12/8 feel...".
- 1E**: Staff marked "(tacit)". It contains a line with a forte (*f*) dynamic and the instruction "sample + delay..." followed by "...stop".
- 2E**: Staff marked "(tacit)". It contains a line with a forte (*f*) dynamic and the instruction "analog synth noise + degrade/distortion..." followed by "...stop".

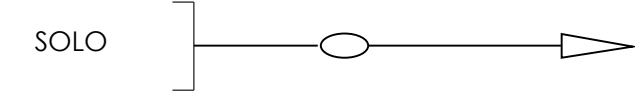
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6

B \flat (tacit)

E \flat (tacit)

CB  SOLO  

PER  (tacit)

1E (tacit)

2E (tacit)

white noise / digital noise (phasing)...

pp


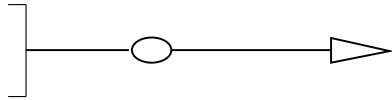
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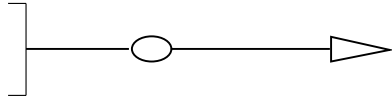
The musical score consists of six staves:


- B \flat** : Treble clef. First measure: *(unison first time only)*. Second measure: *2-3*. Third measure: *repeat and expand*.
- E \flat** : Treble clef. First measure: *(unison first time only)*. Second measure: *2-3*. Third measure: *repeat and expand*.
- CB**: Bass clef. First measure: *(tacet)*. A box contains notes with a circled '20' and a slash. An arrow points from this box to the PER staff.
- PER**: Treble clef. First measure: *(tacet)*. Second measure: *mp*, *2-5*. Third measure: *pp rit.....* with accents (>) on the last three notes. Ends with an 'X' in a box.
- 1E**: Treble clef. First measure: *(tacet)*. Second measure: *sample + loop...* with *mp* below. A line connects this to the PER staff.
- 2E**: Bass clef. First measure: *continue...*. Second measure: *sample/loop/delay brass + ww material...* with *mp* below. A line connects this to the PER staff. Third measure: *...stop*.


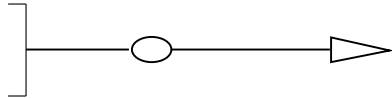
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8

B \flat  continue expansion of previous material... 

E \flat  continue expansion of previous material... 

CB  (tacit)

PER  continue expansion of previous material... 



1E continue... ...stop

2E (tacit)

mf process brass/ww, degrade, EQ to highs, (reverse)... continue after cutoff...