RECOURSE TO UNISON

for melodic + chordal instrument(s)

Kris Tiner

February, 2006

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COMPOSITION NOTES for *RECOURSE TO UNISON*

The formal structure of this composition follows what I call a *web form*, which is here numerically divided into 22 discrete sections. Sections 1, 8, 15, and 22 are expositions of the Opening Figures (**OF**) and are positioned as such in order to orient the remaining material, which is entirely based on the first three Generating Figures (**GF-A**, **GF-B**, and **GF-C**). The interaction of these three elements in sections 2-7 leads to the creation of two more Generating Figures (**GF-D** and **GF-E**). Likewise, in sections 9-14 **GF-C**, **GF-D**, and **GF-E** interact to create **GF-F** and **GF-G**. These are used in sections 16-21 and eventually lead to the return of the opening material in retrograde.

Recourse to Unison is written in Open Clef, which implies that it may be performed by any combination of melodic and chordal instruments. At section 1 the two parts begin in unison before expanding to separate staves at section 2. The single-line staff always represents the exact center of an instrument's range. Notes of indefinite pitch placed above or below this line (when there are not additional staff lines present) are to be interpreted by the performers. Additional staff lines placed above or below the center line imply a more measured sense of interval: what looks like a 2nd is a 2nd, what looks like a 3rd is a 3rd, etc., and any subsequent notes on the same line or space within a phrase should be held to the same pitch. When these additional staff lines expand or contract, so should the intervallic relationships within the phrase. No accidentals, key signatures, or precise rhythms are given; the performers are expected to listen to each other and choose their pitches and durations accordingly.

Phrase material is connected by a dashed-slur. The traditional slur indication should be interpreted as a traditional slur. Silences are implied by the relative graphic space between phrases, or in some cases by the absence of one or another of the staves (although a collapsing of 2 staves to one always represents a unison). Vertical dashed lines indicate a unison attack that will be cued by one of the players, or by a conductor in the case of a large ensemble performance.

Finally, 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). 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.

Kris Tiner, Bishop, California
February, 2006

WEB FORM DIAGRAM for *RECOURSE TO UNISON*

1 OF (Opening Figures)
2 **GF-A** (Generating Figure A) > static harmonics
3 **GF-B/GF-C** > OF reduction > [B, A, C-inversion, B-inversion-composite] = **GF-D**
4 **GF-B** expansion > A-inversion-composite
5 **GF-A** expansion
6 **GF-B/GF-C** > OF reduction > [B-inversion, A-inversion, C, B-composite] = **GF-E**
7 **GF-B** > A-retrograde-inversion
8 OF-inversion
9 **GF-D**
10 **GF-E/GF-C** > OF reduction > [E, D, C-inversion, E-inversion-composite] = **GF-F**
11 **GF-E** expansion > D-inversion-composite
12 **GF-D** expansion
13 **GF-E/GF-C** > OF reduction > [E-inversion, D-inversion, C, E-composite] = **GF-G**
14 **GF-E** > D-retrograde-inversion
15 OF-inversion
16 **GF-F**
17 **GF-G/GF-C** > OF reduction > **GF-E**
18 **GF-G** expansion > F-inversion-composite
19 **GF-F** expansion
20 **GF-G/GF-C** > OF reduction > **GF-D**
21 **GF-G** > A-retrograde-inversion
22 OF-retrograde

WEB: 1-8, 2-5, 3-6, 4-7; 8-15, 9-12, 10-13, 11-14; 15-22, 16-19, 17-20, 18-21

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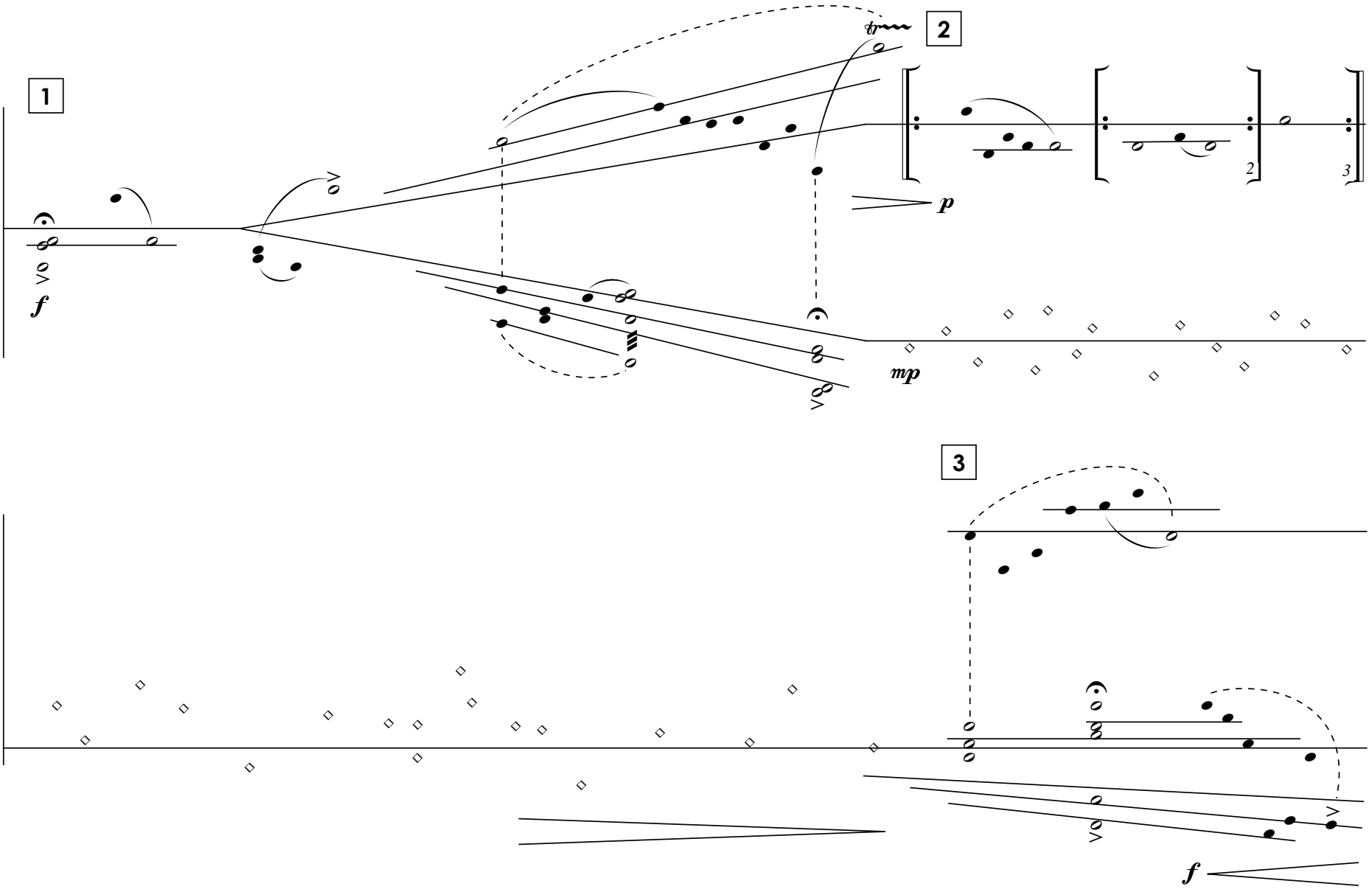

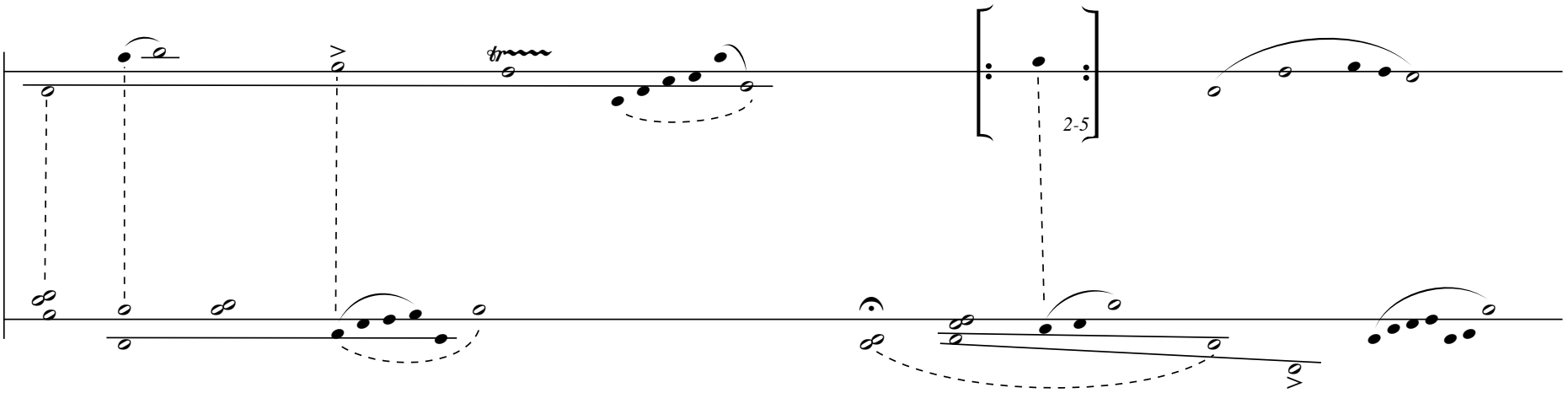
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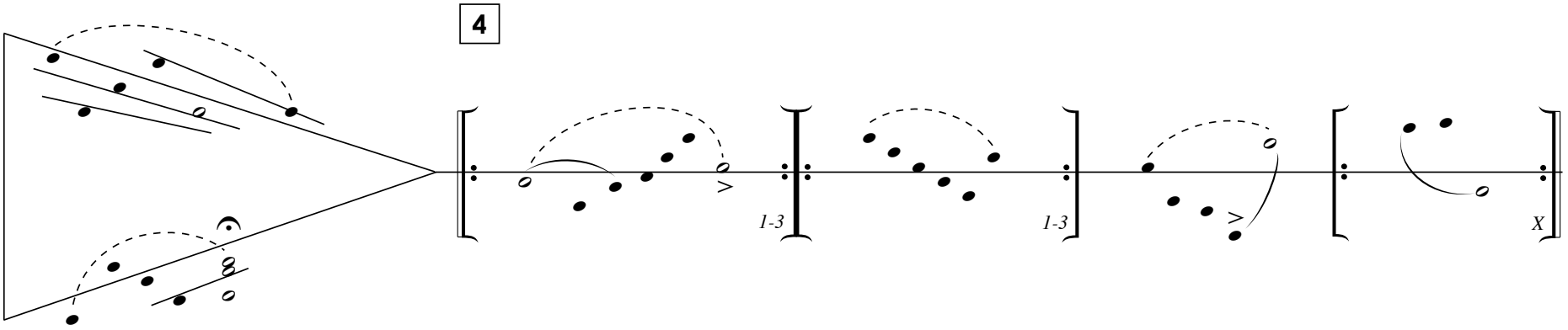
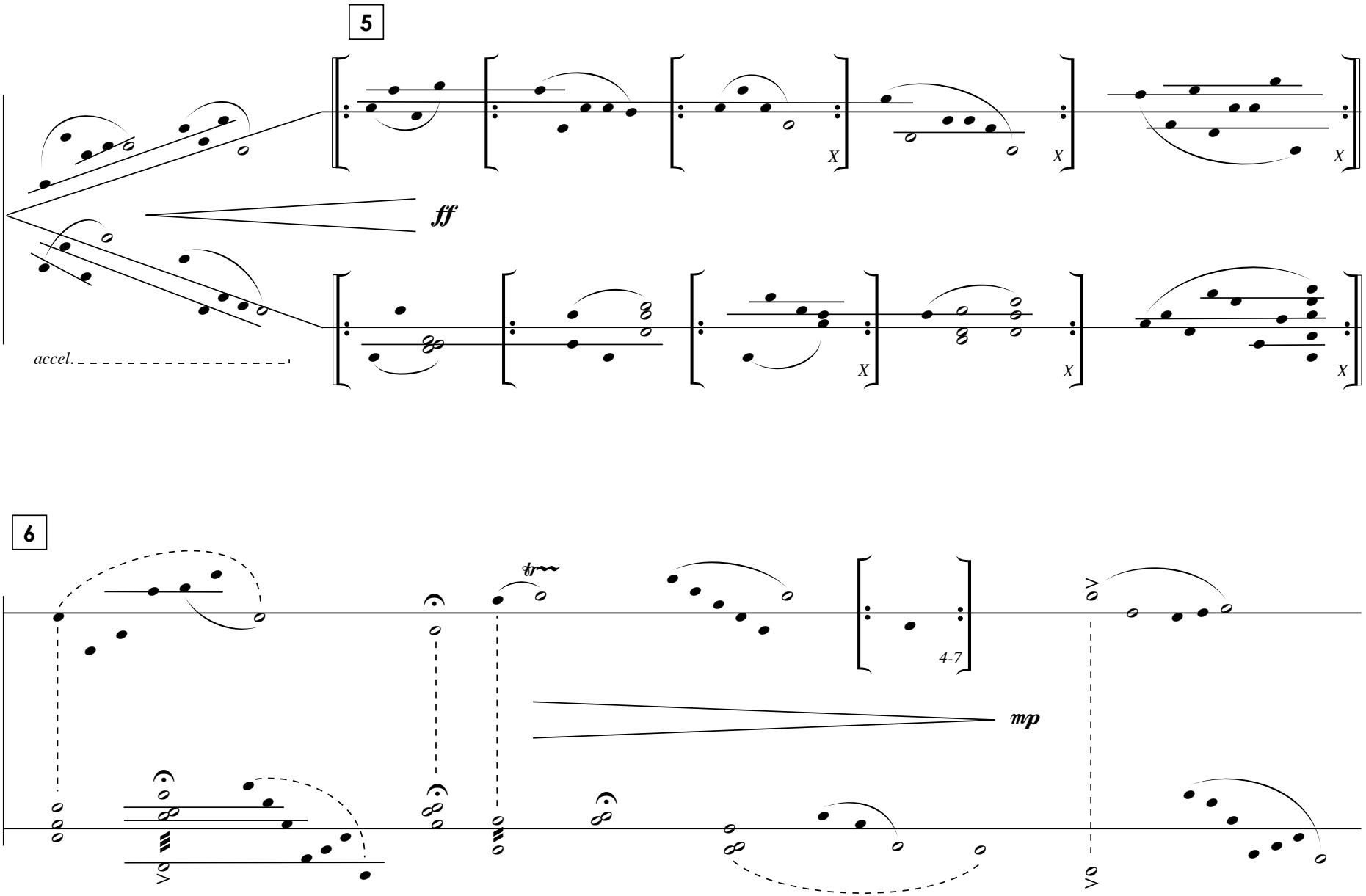

4
1-3
1-3
X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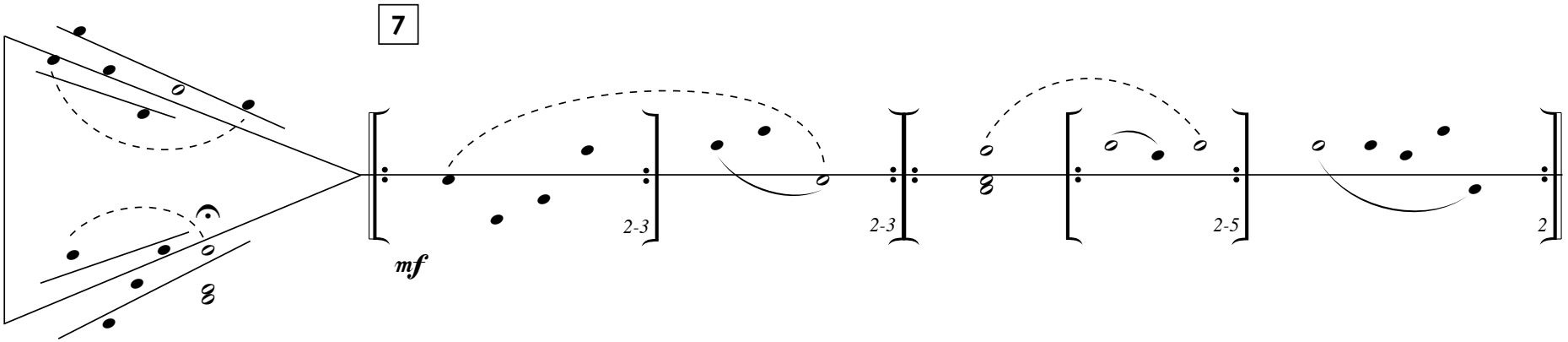
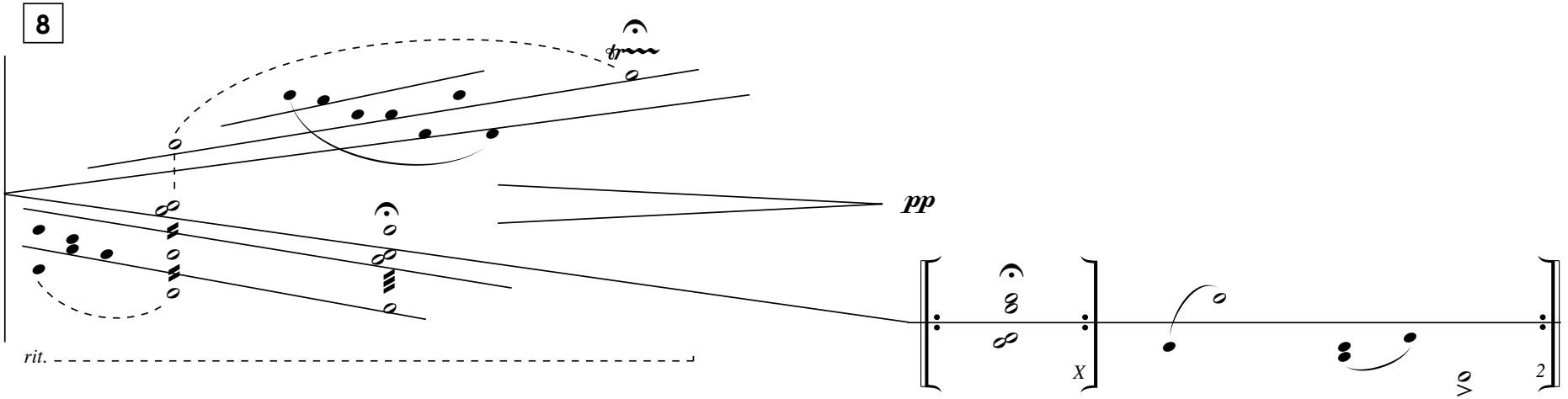
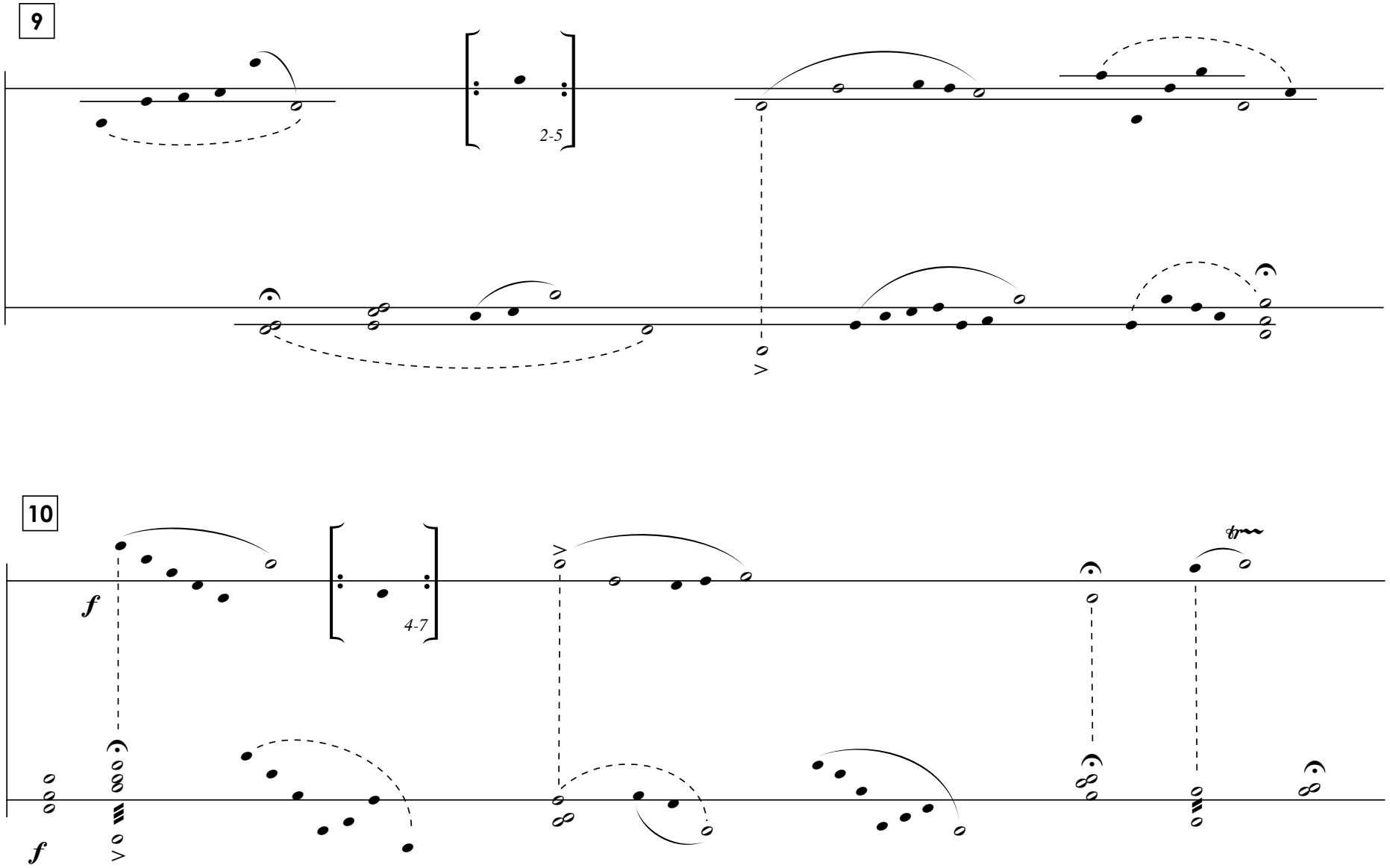
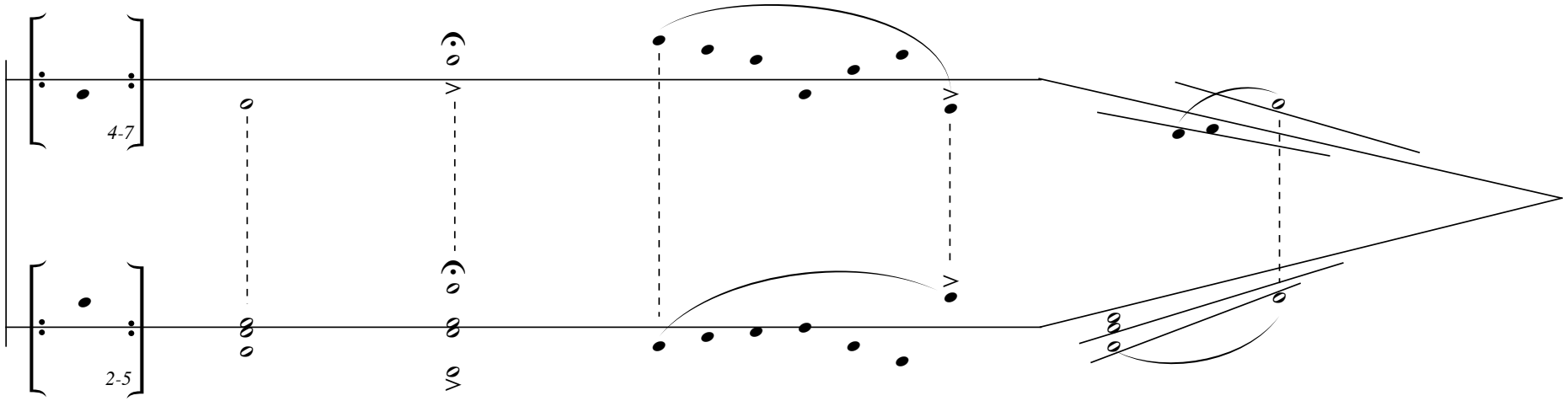
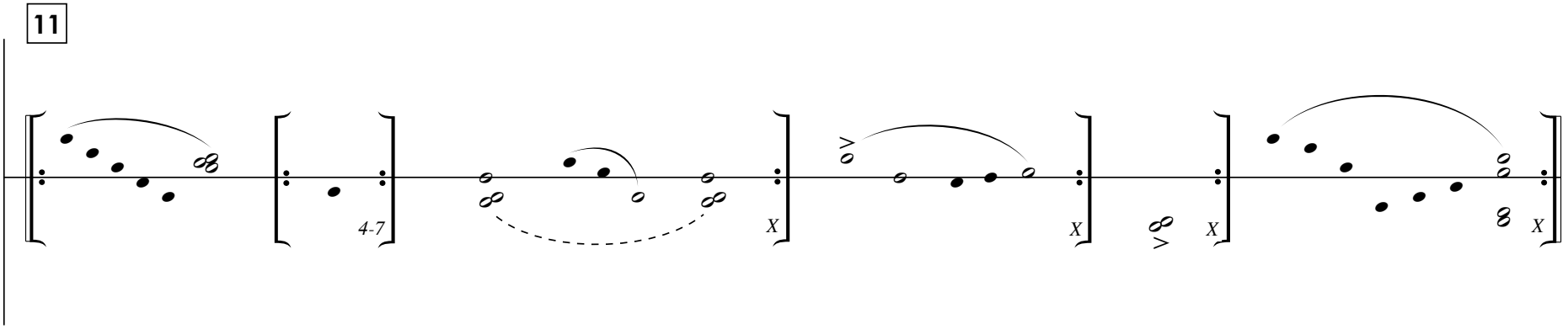
ff
accel.
X
X
X
X
X
X
6
tr
4-7
mp

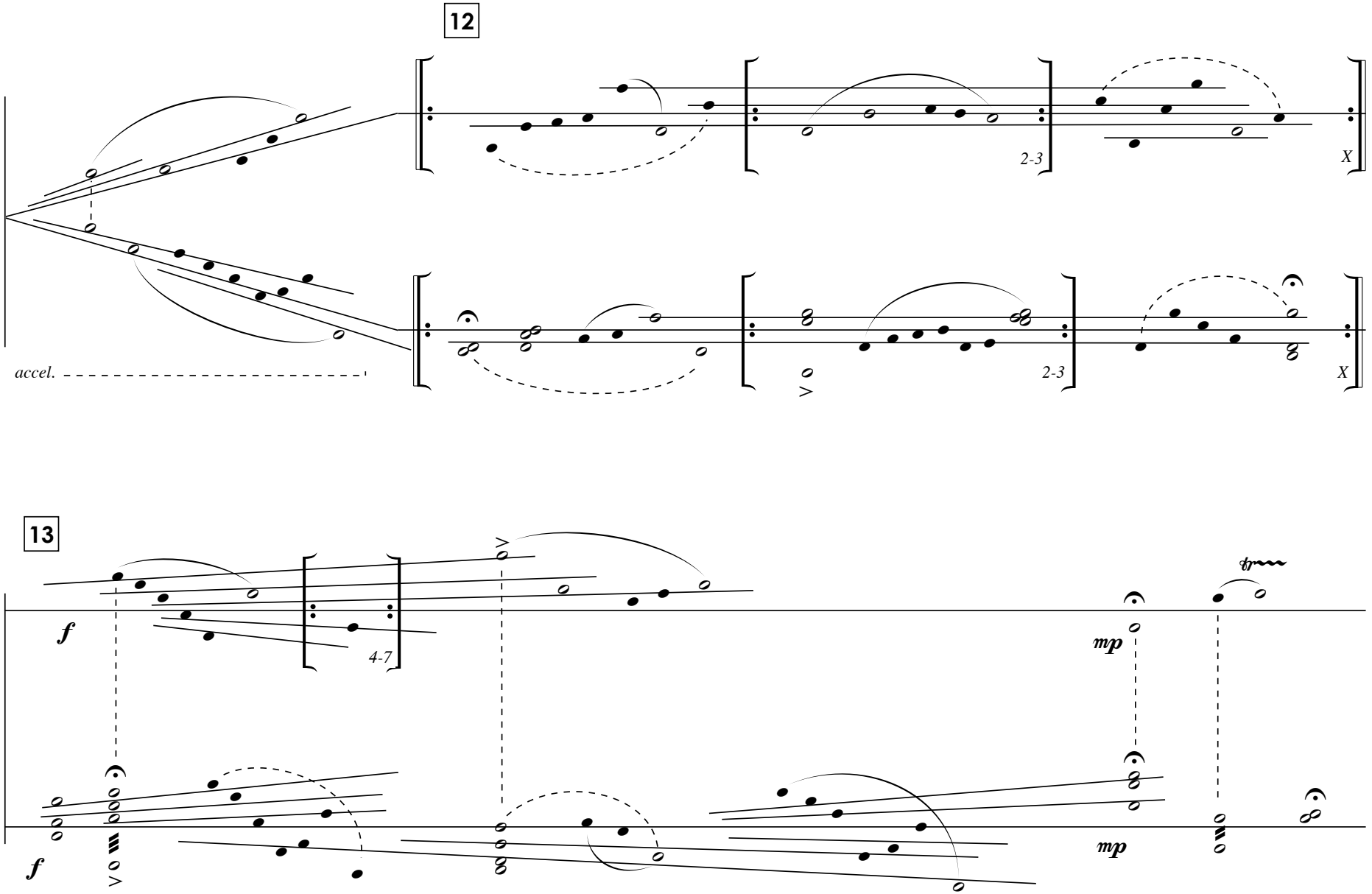

7
2-3
2-3
2-5
2
mf

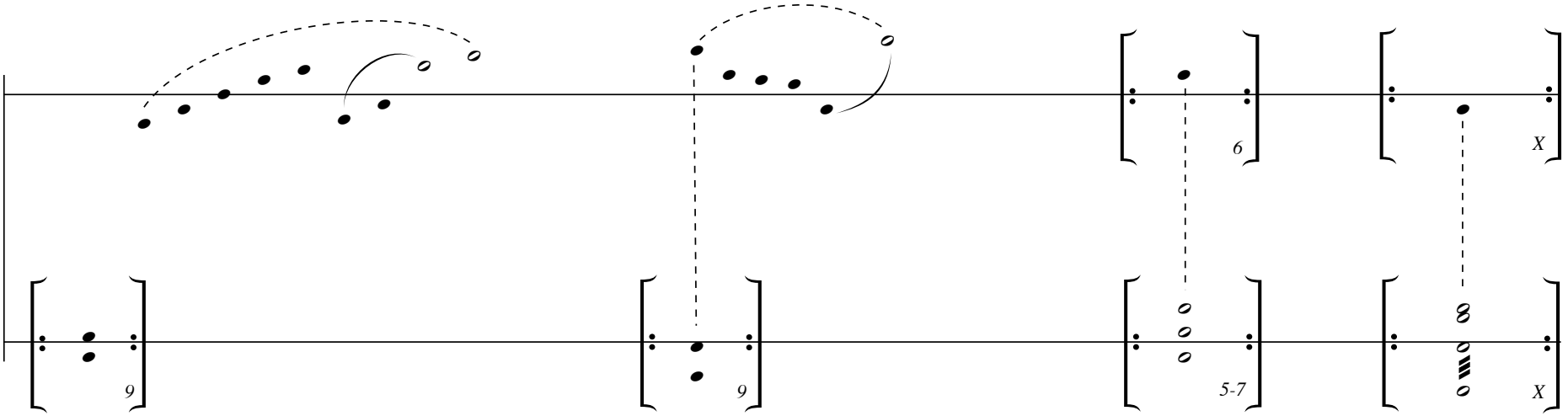

8
tr
pp
rit.
X
2

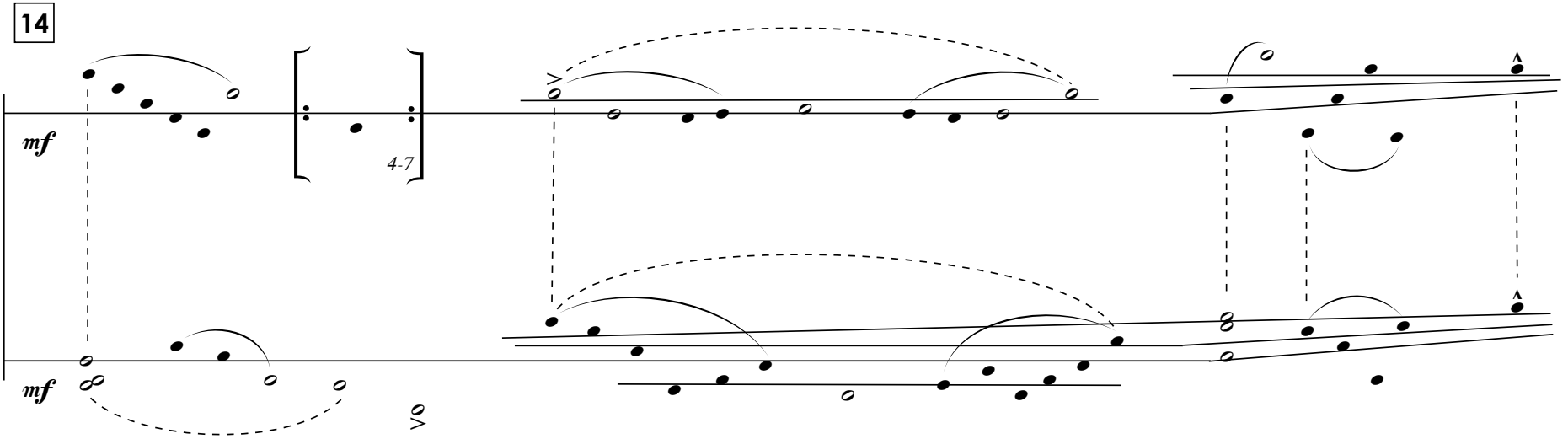

9
2-5
10
f
4-7
f

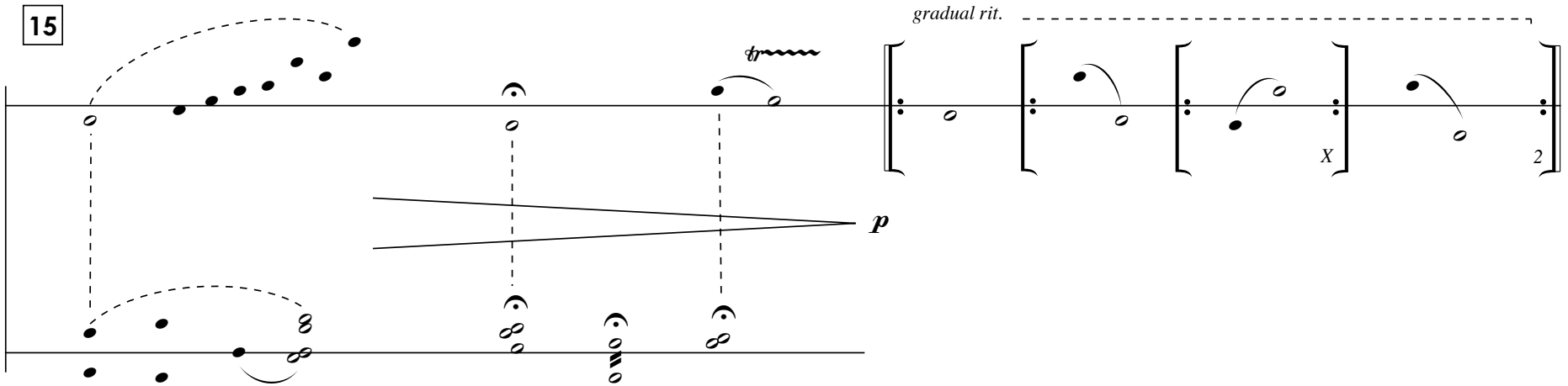

4-7
2-5

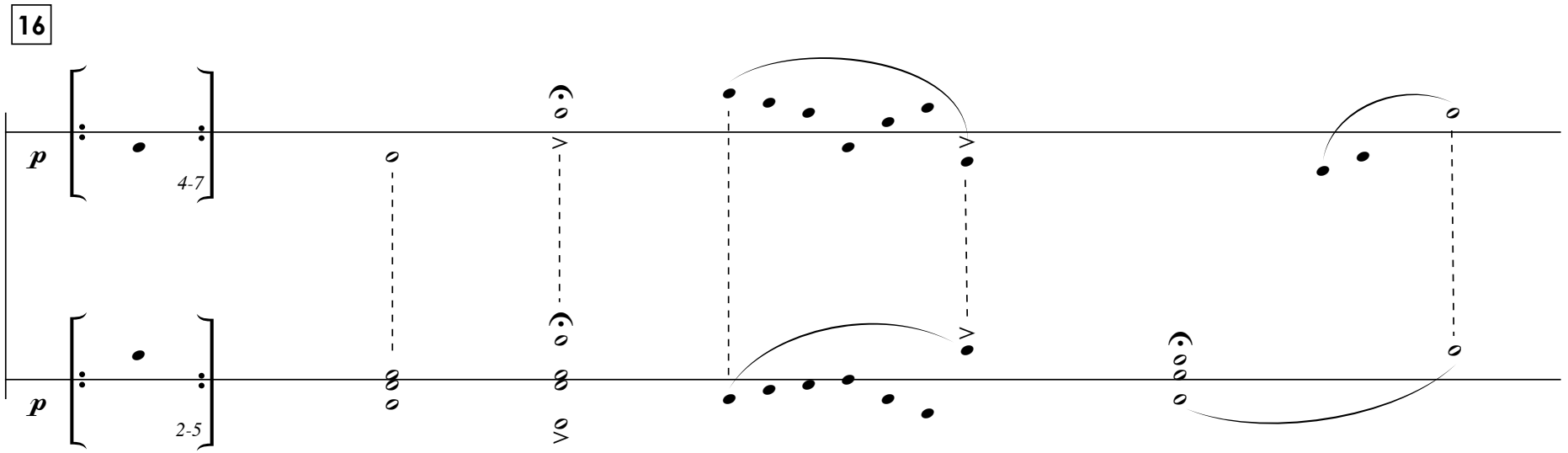

11
4-7
X
X
X
X

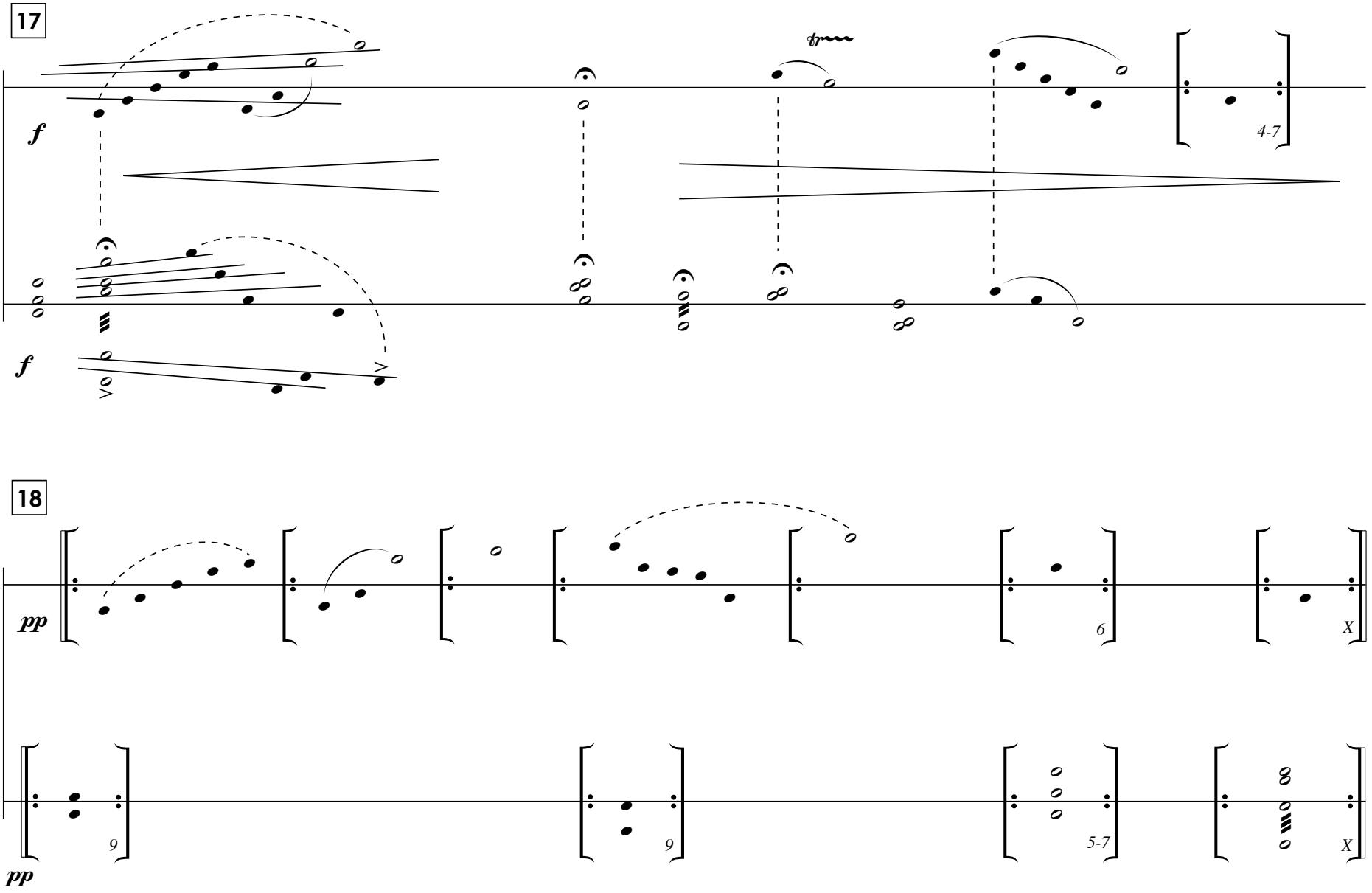

12
2-3
X
accel.
2-3
X
13
f
4-7
mp
tr
f
mp

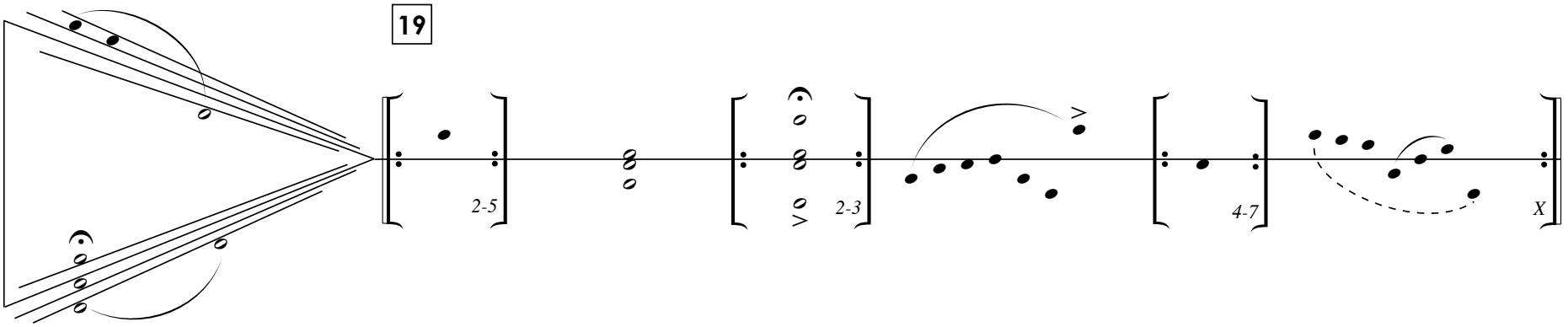

9
9
6
5-7
X
X

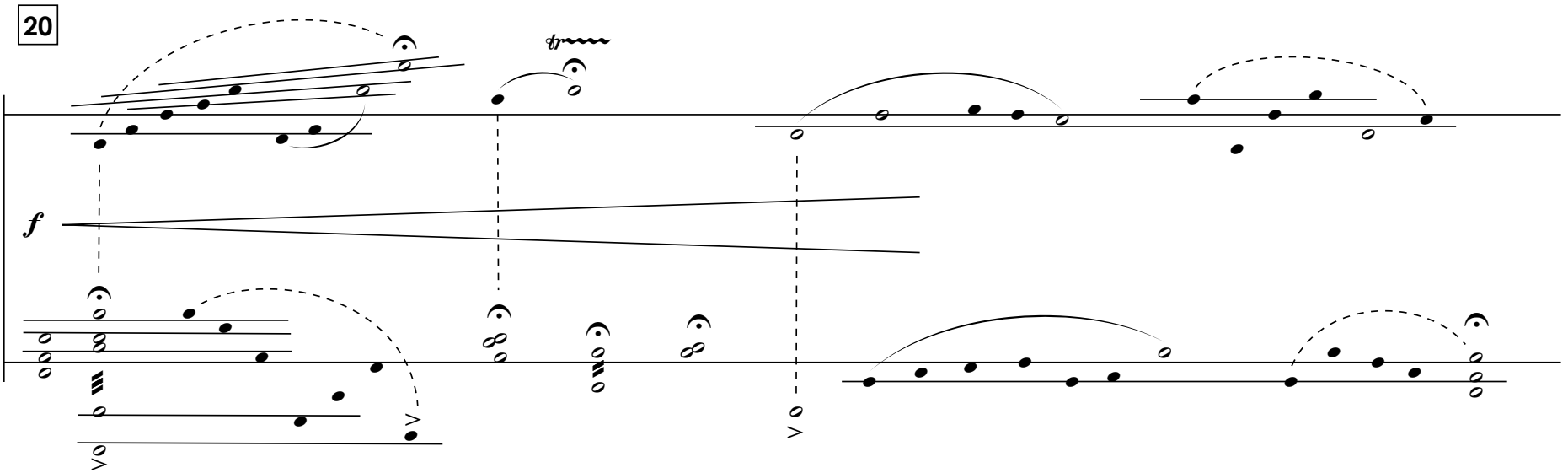

14
mf
mf
4-7

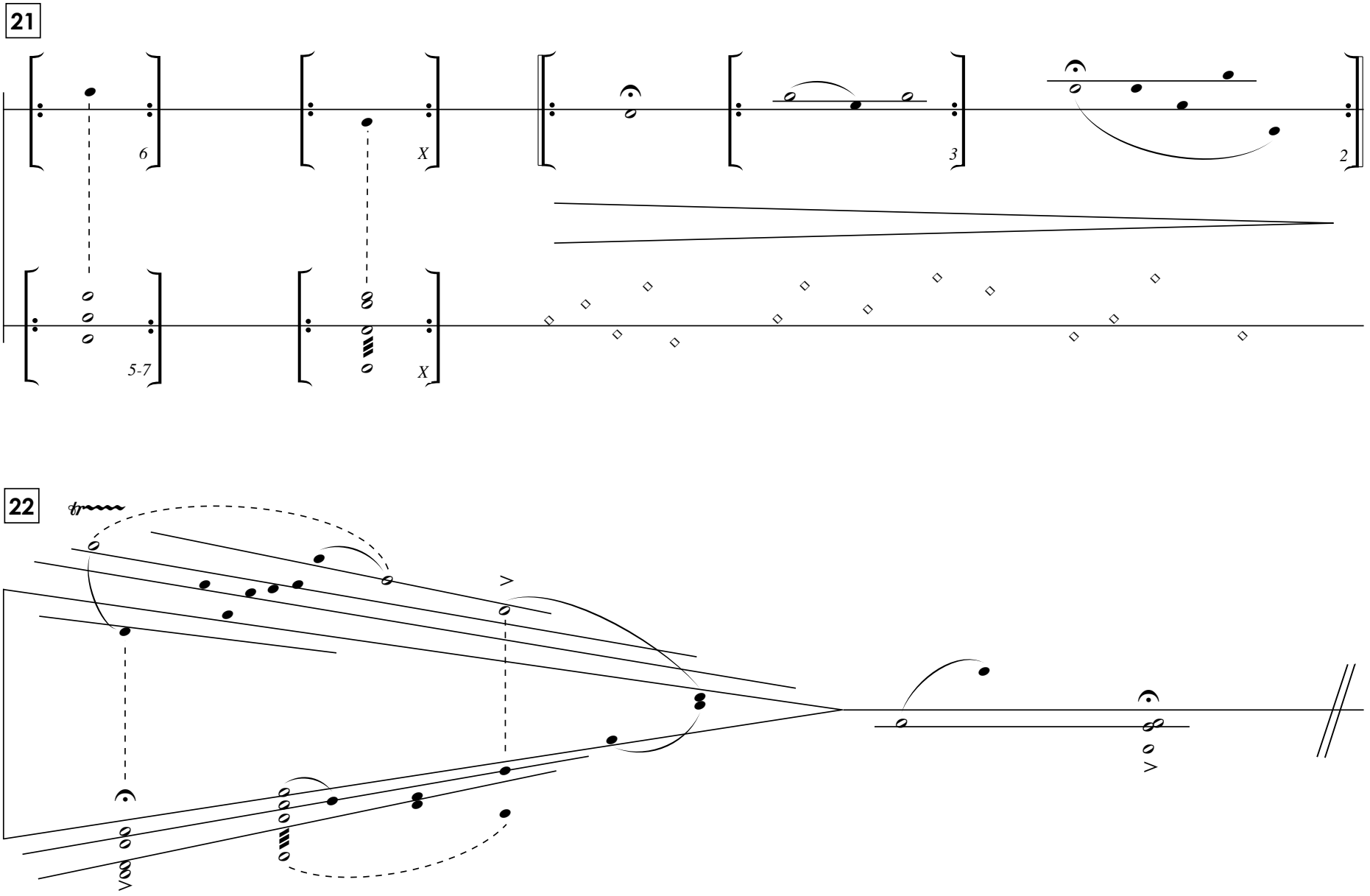

15
gradual rit.
tr
p
X
2


16
p
4-7
p
2-5


17
f
4-7
f
18
pp
6
X
9
9
5-7
X
pp


19
2-5
2-3
4-7
X


20
f


21
6
X
3
2
5-7
X
22
tr