Clarence Barlow

Relationships

for two melody instruments
and drone (1974)

Version 6 including
synthesizer and percussion
(1985)

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"Relationships" [1974] -
Version 6 [1985] for two melody instruments, synthesizer & percussion

Instructions for performance

Suitable instruments are for example an electric guitar, a bass clarinet etc.

The musical material needed for this piece consists of eight modes and six metres within a) a range of three-and-a-half octaves from to (sound)
b) a rapid 3.6"-cycle of 32 pulses (MM 135x4)

The Modes (here one octave; see also individual part) -
1 ... D E F# G# A C ...
2 ... D F G A B C# ...
3 ... C# D# E# Fx G# B ...
4 ... C# E F# G# A# B# ...
5 ... B D E F# G# A# ...
6 ... D Eb E F F# G G# A Bb B C C# ...
7 ... Eb E F Gb G Ab A Bb Cb C Db D ...
8 ... C# D D# E E# F# Fx G# Gx A# B B# ...
(three degrees of tonal pitch importance are to be seen here)

The Metres -
1 fully syncopated; play on any pulse
2 as 1, but with an attack on the first pulse of every cycle
3 accentuate pulses in groupings of 3+3+3 (as in 9/16)
4 accentuate pulses in groupings of 5+5 (as in 10/16)
5 accentuate pulses in groupings of 3+3+2 (one form of 8/16)
6 accentuate pulses in groupings of 4+4 (as in 2/4)

The piece contains 64 possible situations, which arise from the combination of 8 harmonic and 8 metric constellations, ag e.g. in 'H' in the diagram below -
Player 1: Mode 3 with Metre 5
Player 2: Mode 4 with Metre 6

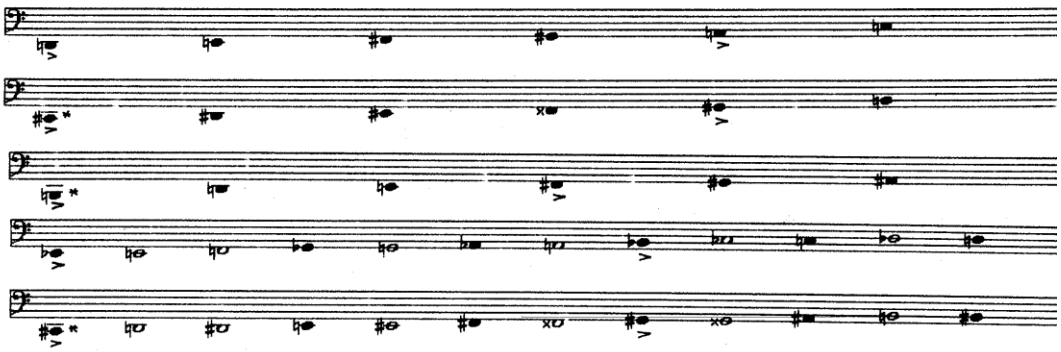
Movement from one situation to the next is signalled by hand by Player 3 - the person at the computer controlling the synthesizer, the two channels of which use the same musical material as the two melody instruments. A special effect called "RIFF" has been provided for the 32 situations arising from metric constellations 4-7 (right half of the diagram): P layer 3 can trigger preformed ostinato passages corresponding to each of these situations, which Players 1 and 2 should then imitate.

Player 4 - the percussionist - clarifies the 32-pulse cycle by improvising a clear set of rhythms right through the piece.

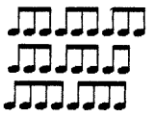
"RELATIONSHIPS" (1974) - Version 6 (1985)

Player 1

List of modes:

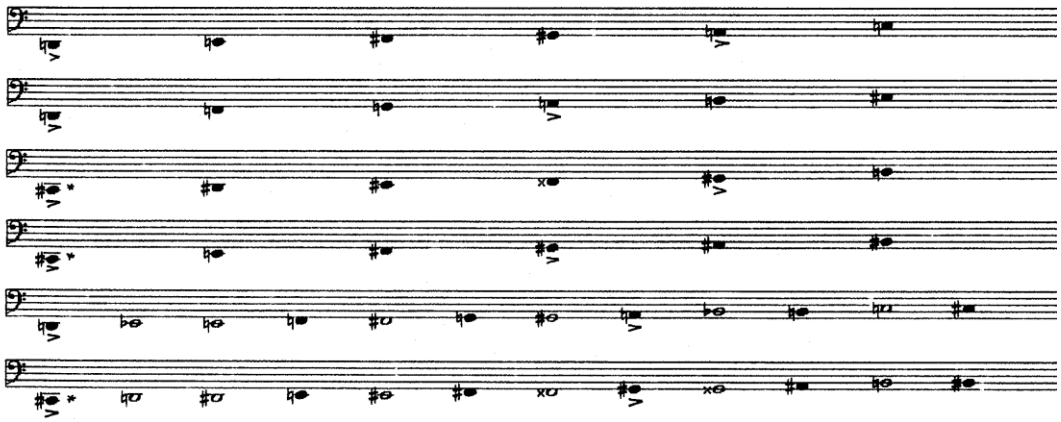
1 3 5 7 8

* These notes are of course below the given performance range and should be transposed into the higher octaves

List of metres:

1 !? (syncopated)
2 !? + 1! (" + 1st pulse of cycle)
3
5
6

Player 2

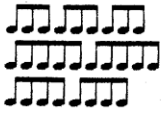
List of modes:

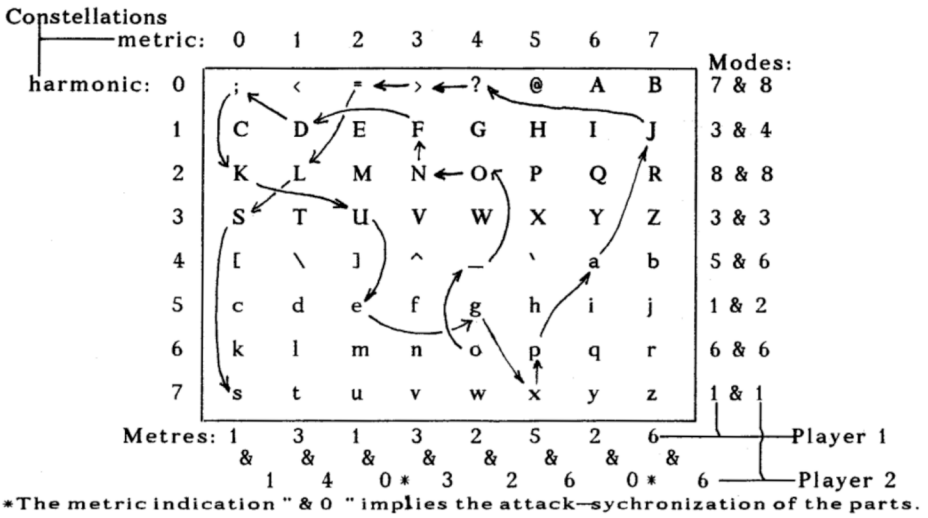
1 2 3 4 6 8



* These notes are of course below the given performance range and should be transposed into the higher octaves

List of metres:

1 !? (syncopated)
2 !? + 1! (" + 1st pulse of cycle)
3
4
6

By way of example, the performance of "Relationships"/6 on September 9th, 1986 in Cologne reflected the following "route":



*The metric indication " & 0 " implies the attack-sychronization of the parts.

In that performance, Player 1 (electric guitar) played the situations 'F', 'D', ';', 'K', 'J', '?', '>', 'L', 'S' & 's', Player 2 (bass clarinet) 'o', '_', 'O', 'N', 'F', 'D', 'g', 'x', 'p', 'L', 'S' & 's'; one can see that situation 'F', 'D', 'L', 'S' und 's' were played by both. The synthesizer plays always. Here is the listing used then:

	Situation	E-Guitar Mode/Metre		Bass clarinet Mode/Metre		Duration (cycles)	Start
	o	—	—	6	2	20	0'00
	_	—	—	6	2	20	1'11
	O	—	—	8	2	20	2'22
	N	—	—	8	3	16	3'33
	F	3	3	4	3	16	4'30
	D	3	3	4	4	18	5'27
	;	7	1	—	—	24	6'31
	K	8	1	—	—	24	7'56
	U	—	—	—	—	20	9'21
	e	—	—	—	—	20	10'32
**	g	—	—	2	2	20	11'43
**	x	—	—	1	6	16	12'54
	p	—	—	6	6	20	13'51
	a	—	—	—	—	24	15'02
**	J	3	6	—	—	16	16'27
	?	7	2	—	—	24	17'24
	>	7	3	—	—	9	18'49
	=	—	—	—	—	16	19'21
	L	8	3	8	4	18	20'18
	S	3	1	3	1	24	21'22
	s	1	1	1	1	40	22'47
							25'09 (End)

The situations marked by ** contained RIFFs.