RELATIONSHIPS FOR MELODY INSTRUMENTS is a variable composition conceived in 1974 in the form of the following short verbal score:

Preconditions -

1. a fixed set of pitches for the choice of every note,
2. a fixed cyclic set of pulses for the choice of every attack,
3. a fixed drone of constant pitch, pulsating markedly at the start of every time-cycle.

Within the above framework, and varying the strength of attack to clarify melodic and rhythmic structures, one should play after having considered the following:

Is the relationship - in the case of any one of the notes to be played -

between (A) the frequency of the note
and (1) the drone-frequency
(2) the frequency of (a) the next note of equal stress in the same part
(b) the nearest note of equal stress in another part
(B) the note's distance in time from its immediate predecessor of equal stress
and (1) the length of the cycle
(2) the distance of (a) the next note of equal stress in the same part
(b) the nearest note of equal stress in another part
relatively simple?

(i.e. can it be expressed as the ratio of small numbers?)

If a large number of investigations of this nature yield a statistically clear tendency to "yes" or "no" as answers to the questions concerning each of the above cases, the notes examined may be said to belong to a realization of this piece.

Relationships was intended for the creation of harmonic and metric fields of variable strength by means of the melodic and rhythmic organization of a relatively limited quantity of pitches and pulses. In more conventional terms, this implies a music that moves from 'tonal' to 'antitonal' to 'polytonal' to 'atonal', from 'metric' to 'antimetric' to 'polymetric' to 'ametric', while limiting the musical material to a given pitch- and pulse-mode.

The word "Relationships" in the title refers to the harmonic and metric links within the material of each part or voice, the mutual links between the parts and finally those from the parts to the drone-cycle: if one limits the state of each of these three relationships to 'clear' and 'unclear', one will obtain eight harmonic and eight metric constellations, which in combination yield 64 musical situations.

Relationships has to date been realized in six different versions, the first four in the years 1974-76 and the last two, after a nine-year break, in 1985.