

Ensuen

[Musical Interludes from the Continuum of Life]

For small chamber ensemble and percussion
(11 musicians)

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Compositional Method and Process

Ensuen: Middle English: to follow, to take place afterwards or as a result ...

The first sketches for this piece date back to 11th November 2009.
The revised score was completed (hopefully for the final time) in November 2019.

All-Interval Tetrachords (AIT)

All-Interval Tetrachords (AIT): 4-z15 (0146/0256) and 4-z29 (0137/0467) <111111>

- i. The two All-Interval Tetrachords (AIT) get their name due to the fact they contain all twelve interval-types without replication:
 - a. 0146/0256 (4-z15/4-z15B) <111111> All-Interval Tetrachord 1
 - b. 0137/0467 (4-z29/4-z29B) <111111> All-Interval Tetrachord 2
- ii. The interval is a micro palindrome and all interval-classes can produce equidistant pitch palindromes. The AIT are therefore the most succinct way to reference the theoretical concept of intervallic pitch palindromes within a single pitch-class set.
- iii. The all-interval tetrachords (AIT) are self-contained palindromes:

0256 (4-z15b) is a retrograde inversion of 0146 (4-z15)

0467 (4-z29b) is a retrograde inversion of 0137 (4-z29)

All-Interval Tetrachords (AIT): Contain all twelve interval types (six interval-classes) without replication <111111>

4-z29: Mvt. 1

4-z15: Mvt. 2

4-z15b: [RI of 0146]: Mvt. 3

4-z29b: [RI of 0137]: Mvt. 4

0 1 3 7 0 1 4 6 0 2 5 6 0 4 6 7

Form

1st movement: 0137

... After the Party: An Intimate Conversation ...

2nd movement: 0146

... The Day of the Big Game ...

3rd movement: 0256

... Waiting on an Important Decision ...

4th movement: 0467

... The Morning After THAT Argument (or is it still the night before) ...

... Grotesque Shadows and Dancing Demons ...

The length of the first three movements bears a direct theoretical relationship to the AIT from which it was composed. The first movement (0137 material) is approximately 1' 37" in length (97 seconds). The second movement (0146 material) is ca. 2' 26" in length (146 seconds) and the third movement (0256 material) is ca. 2' 56" in length (176 seconds). The golden ratio (a, is to b, what b is to c) was applied in retrograde and used to determine the length of the final movement resulting in ca. 3' 11" (191 seconds):

$$\begin{aligned}
 & [a] I + 50.51\% = II \quad [b] II + 20.55\% = III \quad [c] III + 8.36\% = IV \\
 & [a] 97 + 49 = 146 \quad [b] 146 + 30 = 176 \quad [c] 176 + 14.7 = 190.7 \quad (191)
 \end{aligned}$$

Cycle of Fourths

(Interval Class Five)

The cycle of fourths can be described as a twelve-tone equidistant chromatic consonant scale. Like the six notes of the equidistant whole-tone scale, there is no inherent hierarchical reference to a home-tone unless one is established through the act of composition. The cycle contains each of the twelve interval-types without repetition and produces symmetrical interval-classes. The cycle of fourths is a Symmetrically Inverted All-Interval Twelve-Note (SI AITN) Chord.

Cycle of Fourths [within an octave]: Symmetrical interval classes



unis.	P4	min7	min3	min6	min2	tritone	Maj7	Maj3	Maj6	Maj2	P5	Octave
Pitch number:	5	10	3	8	1	6	11	4	9	2	7	0
Interval class:	5	2	3	4	1	6	1	4	3	2	5	

Cycle of Fourths (Interval Class Five) Chromatic Transformations

1a. Descending semi-tones against ascending fourths (descending fifths):

0	11	10	9	8	7	6	5	4	3	2	1	0
C	B	B ^b	A	G [#]	G	F [#]	F	E	E ^b	D	C [#]	C
C	F	B ^b	E ^b	A ^b	D ^b	F [#]	B	E	A	D	G	C
0	5	10	3	8	1	6	11	4	9	2	7	0

1b. Ascending semi-tones against descending fourths (ascending fifths):

0	1	2	3	4	5	6	7	8	9	10	11	0
C	C [#]	D	E ^b	E	F	F [#]	G	G [#]	A	B ^b	B	C
C	G	D	A	E	B	F [#]	C [#]	G [#]	E ^b	B ^b	F	C
0	7	2	9	4	11	6	1	8	3	10	5	0

2a. Ascending semi-tones against ascending fourths (descending fifths):

0	1	2	3	4	5	6	7	8	9	10	11	0
C	C [#]	D	E ^b	E	F	F [#]	G	G [#]	A	B ^b	B	C
C	F	B ^b	E ^b	A ^b	D ^b	F [#]	B	E	A	D	G	C
0	5	10	3	8	1	6	11	4	9	2	7	0

2b. Descending semi-tones against descending fourths (ascending fifths):

0	11	10	9	8	7	6	5	4	3	2	1	0
C	B	B ^b	A	G [#]	G	F [#]	F	E	E ^b	D	C [#]	C
C	G	D	A	E	B	F [#]	C [#]	G [#]	E ^b	B ^b	F	C
0	7	2	9	4	11	6	1	8	3	10	5	0

Ensuen Pitch Matrices:

4-z15: (0146/0256) <111111> All-Interval Tetrachord 1 (Inverts to 4-z15)

0	1	4	6
11	0	3	5
8	9	0	2
6	7	10	0

C	C [#]	E	F [#]
B	C	E ^b	F
G [#]	A	C	D
F [#]	G	B ^b	C

4-z29: (0137/0467) <111111> All-Interval Tetrachord 2 (Inverts to 4-z29)

0	1	3	7
11	0	2	6
9	10	0	4
5	6	8	0

C	D ^b	E ^b	G
B	C	D	F [#]
A	B ^b	C	E
F	G ^b	A ^b	C

6-z37: (012348) <432321> (Inverts to 6-z37) – Complement: 6-z4 (012456) <432321>

	I0	I1	I2	I3	I4	I8	
P0	0	1	2	3	4	8	R0
P11	11	0	1	2	3	7	R11
P10	10	11	0	1	2	6	R10
P9	9	10	11	0	1	5	R9
P8	8	9	10	11	0	4	R8
P4	4	5	6	7	8	0	R4
	RI0	RI1	RI2	RI3	RI4	RI8	

6-z48: (012579) <232341> (Inverts to 6-z48) – Complement: 6-z26 (013578) <232341>

	I0	I1	I2	I5	I7	I9	
P0	0	1	2	5	7	9	R0
P11	11	0	1	4	6	8	R11
P10	10	11	0	3	5	7	R10
P7	7	8	9	0	2	4	R7
P5	5	6	7	10	0	2	R5
P3	3	4	5	8	10	0	R3
	RI0	RI1	RI2	RI5	RI7	RI9	

7-33: (012468T) <262623> (Inverts to 7-33) – Complement: 5-33 (02468) <040402>

	I0	I1	I2	I4	I6	I8	I10	
P0	0	1	2	4	6	8	10	R0
P11	11	0	1	3	5	7	9	R11
P10	10	11	0	2	4	6	8	R10
P8	8	9	10	0	2	4	6	R8
P6	6	7	8	10	0	2	4	R6
P4	4	5	6	8	10	0	2	R4
P2	2	3	4	6	8	10	0	R2
	RI0	RI1	RI2	RI4	RI6	RI8	RI10	

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