seams

for curtis roads

michael winter (2008)

seams

for curtis roads

two very long tones of distinct pitch and similar or the same timbre played in succession about an axis in time. the start of each of these long tones accented by another tone of sharp attack with long decay. the end of each of the long tones accented by another tone of sharp attack with no decay—that is, punctuated.

a relatively short flourish of activity that surrounds an axis in time. perhaps a found object.

framed by silence.

clear, but not loud.

michael winter (2008)

seams

for curtis roads

four realizations

the following pages contain four realizations of the above meta score. all of them share pages one and three. the different realizations are distinguished by the different versions of page two.

the punctuated long tones are represented by the piano and bowed strings.

the flourish is represented by the parts labeled "group" with an accompanying number.

a number above or below a note indicates a cents-deviation (one-hundredth of a tempered semitone) from the nearest tempered pitch in twelve-tone equal-temperament.

the found object is a mathematical one used to generate the piece. to maintain the structure of this object it is suggested that:

> *instruments in a group should be as similar in timbre as possible and each group should be as distinct as possible from the others.*
>
> *the tones are held for the extent indicated on that page where the horizontal axis represents time. (note that page two should be interpreted as short relative to page one and three.)*
>
> *in versions one through three, where four pitches are given within a group, all performers play either the outer two or inner two notes.*
>
> *in version four, the notes represent bounds of a pitch range from which a pitch should be chosen at random by each performer.*

furthermore, the performer is encouraged to interpret and modify these in any way such that they remain in keeping with the meta-score. examples of such modifications that maintain the structure of the mathematical object are:

> *all the realizations, as a whole, may be transposed by any amount.*
>
> *the piano and bowed strings need not be accompanied by the groups representing the flourish and vice-versa.*
>
> *the punctuated long tones and/or the flourish may be played in retrograde.*

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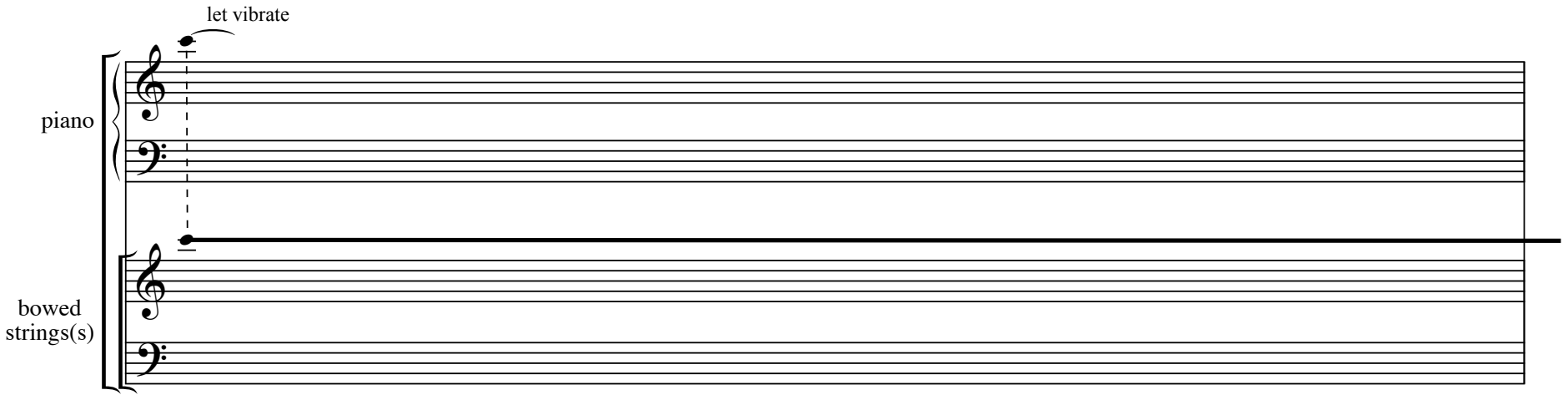


seams (first realization)

michael winter (2008)

piano

let vibrate

bowed strings(s)

group 1

group 2

group 3

group 4

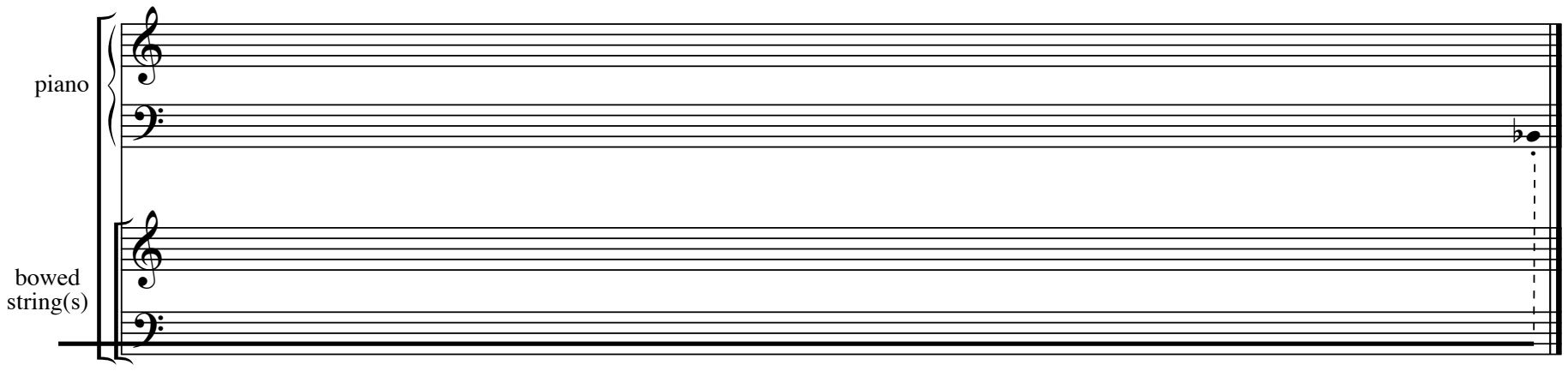
group 5

group 6

group 7

seams

michael winter (2008)



seams *(second realization)*

michael winter (2008)

piano

let vibrate

bowed strings(s)

group 1

group 2

group 3

group 4

group 5

group 6

group 7

seams (*third realization*)

michael winter (2008)

piano

let vibrate

bowed strings(s)

group 1

group 2

group 3

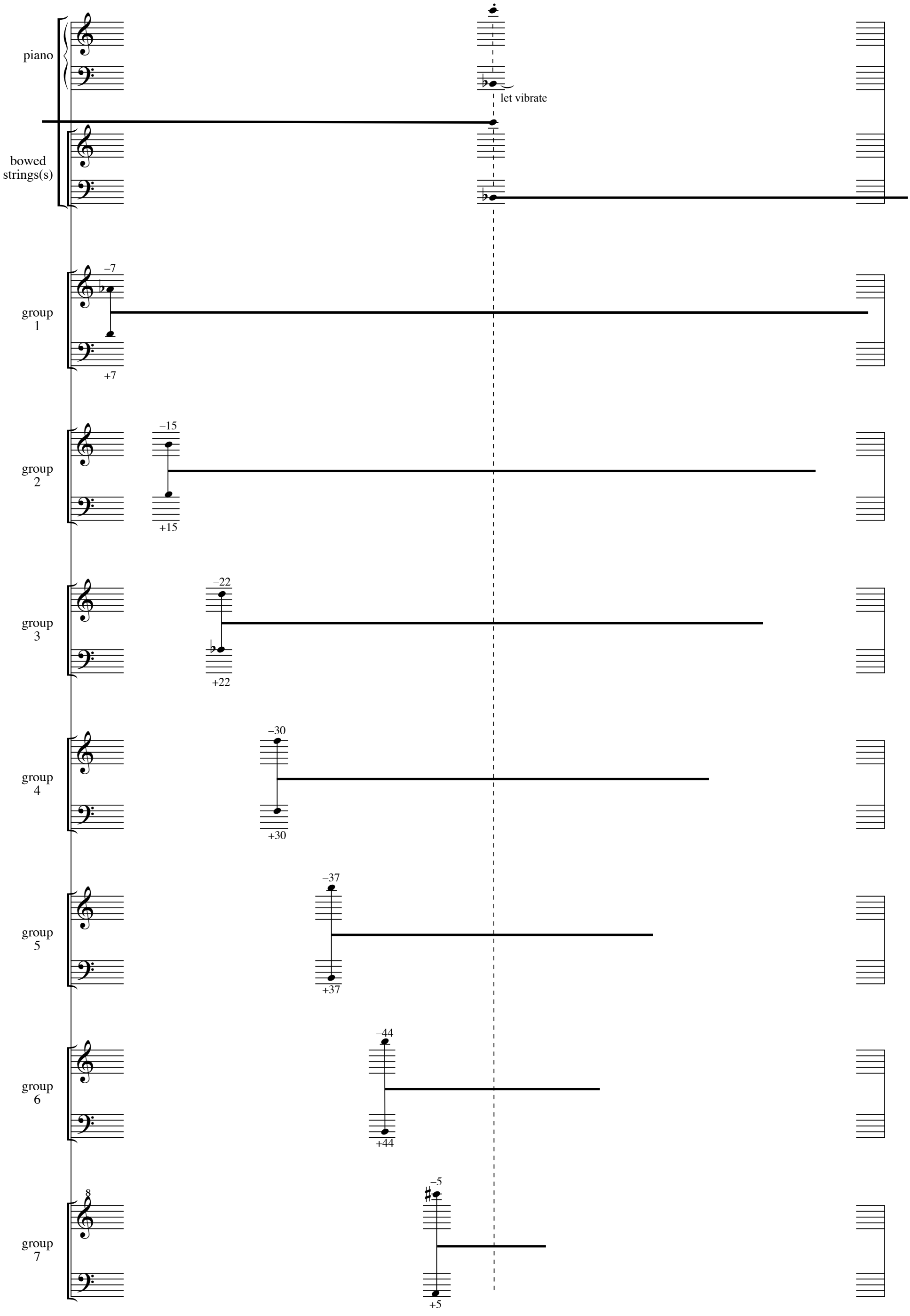
group 4

group 5

group 6

group 7

page 2

seams (*fourth realization*)

michael winter (2008)