

Perspectives I
for horns and percussion

dedicated to Albert Einstein and Elyssa Shalla

Performers translate a set of objects seen into objects heard. The texture remains generally constant while changing slightly based on varying perspectives. The objects should be few and minimal (with no need to translate everything in sight).

The horizontal axis (bounded by the performer's peripheral vision) represents time (left to right). For pitched instruments, the vertical axis represents pitch such that the limits of the performer's peripheral vision is analogous to upper and lower limits of an arbitrary pitch range. Other visual attributes may also be mapped onto sound.

Each player starts by viewing a subset of the chosen objects from different vantage points and translates them into sound as per the guidelines above. Repeatedly, each player changes perspectives and then retranslates the objects making relative changes according to the new vantage point. Each performer may proceed independently or with some [limited] coordination/choreography with the others.

The translation of objects seen into objects heard must be simple and concerned with the phenomenon of sound itself. Sustained tones; generally loud with an overall constancy. Percussive tones; intermittent.

michael winter (2005; rev. 2010)