

2 Filters (Variations)

for 1 or more performers

Michael Winter (2004)

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Filter I -- Harmonic Spectrum Filter

for 1 or more brass instrument(s), and/or string instrument(s), and/or vocalist(s),
and/or any instrument(s) that can produce a similar gesture to the one written below

ca -- at least 7 minutes

for Brass any mute +-----o

for Strings *sul tasto*-----*sul ponticello*

for Voice u^w-----a

ppp-----fff-----ppp

u^w -- as in the english *scoop* with lips as pursed as possible.

a -- as in the english *father* with lips and mouth spread as wide as possible.

When a pitch or set of pitches is chosen at the beginning of the work, that pitch or set of pitches should sound throughout the entire piece from the same type of instrument(s) that initiated the tone.

Dashed lines represent a gradual transition between initial and final timbral indications that should be executed as smoothly as possible. The player(s) should use *whatever means possible* to encapsulate the entire gesture as one perceptual unit that sounds as if produced by one complex resonating body.

Filter II -- Inharmonic Spectrum (Noise) Filter

for 1 or more vocalist(s)

and/or any instrument(s) that can produce a similar gesture to the one written below

ca -- at least 7 minutes

o

ppp-----fff-----ppp

f^w-----f

and/or

s^w-----s

f^w -- as in the english *shear* with lips as pursed as possible.

f -- as in the english *shear* with lips spread as wide as possible.

s^w -- as in the english *sizzle* with lips as pursed as possible.

s -- as in the english *sizzle* with lips spread as wide as possible.

When a type of sound (represented above by a character in the International Phonetic Alphabet; either f or s) is chosen at the beginning of the work, that type of sound should be heard throughout the entire piece.

Filter I -- Harmonic Spectrum Filter

1st Realization

score transposed

Mike Winter

9 minutes 1 minute

*** Voice Controlling Talk Box**
u^w ----- *a*

**** 2 Flutes**
-31
ppp ----- *fff* > *ppp*

**** 2 Clarinets in Bb**
-14
ppp ----- *fff* > *ppp*

**** 2 Horns in F**
+2
ppp ----- *fff* > *ppp*

***** Contrabass**
sul tasto ----- *sul ponticello*
ppp ----- *fff* > *ppp*

***** *u^w* -- as in the english scoop with lips as pursed as possible.

↔ *a* -- as in the english father with lips and mouth spread as wide as possible.

The talk box receives a signal from the wind player. The vocalist uses their mouth as a resonator and does not voice the written vowel transformation.

****** All wind players should stagger their breaths with the other player performing on the same instruments. They must all be in another room with a signal being fed to the talk box. The number written above the notes is a cent deviation (one hundredth of a tempered semitone) from the nearest available pitch in the twelve tone equal tempered system.

******* Bow strokes should be as long and imperceptible as possible. The movement towards the bridge should be gradual and seamless, but should stop before the element of noise is introduced only a bright yet clear spectrum should sound. Bass Player performs next to the vocalist.

Dashed lines represent a gradual transition between initial and final timbral indications that should be executed as smoothly as possible.

