

seams

for curtis roads

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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.

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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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michael winter (2008)

The musical score consists of two systems of staves. The first system is for the piano, with a grand staff (treble and bass clefs) and a brace on the left labeled "piano". The second system is for bowed strings, also with a grand staff and a brace on the left labeled "bowed strings(s)". In the piano part, a dotted quarter note is written on the treble staff, with a slur above it and the instruction "let vibrate" written above the slur. A vertical dashed line extends from the note down to the treble staff of the bowed strings system, where a solid horizontal line is drawn across the staff, indicating a sustained note.

seams (first realization)

michael winter (2008)

The score is organized into several systems. The top system includes piano and bowed strings. The piano part has a treble and bass clef staff with a 'let vibrate' instruction. The bowed strings part has a treble and bass clef staff. Below these are seven groups of instruments, each with a treble and bass clef staff. Group 1 has a single treble staff. Group 2 has two treble and two bass staves. Group 3 has two treble and two bass staves. Group 4 has two treble and two bass staves. Group 5 has two treble and two bass staves. Group 6 has two treble and two bass staves. Group 7 has two treble and two bass staves. A vertical dashed line is positioned in the middle of the page, and a horizontal solid line is positioned between the piano and bowed strings staves. Various numerical values are placed above or below notes, such as -31, -33, +33, +31, -17, +17, -14, -16, +16, +14, -29, -31, +31, +29, +4, +2, -2, -4, -35, and +35.

seams

michael winter (2008)

The image shows a musical score for two instruments: piano and bowed string(s). The piano part is written on a grand staff (treble and bass clefs) and is mostly empty, with a single note in the bass clef staff near the end of the piece. The bowed string(s) part is also written on a grand staff and is mostly empty. The score is enclosed in a double bar line at the end.

seams (second realization)

michael winter (2008)

The score is divided into two systems. The top system includes piano and bowed strings. The piano part has a treble and bass clef. The bowed strings part has a treble and bass clef. A vertical dashed line is positioned in the middle of the page. The bottom system consists of seven groups of strings, each with a treble and bass clef. Each group has a specific fingering indicated by a number (e.g., -31, -33, +33, +31 for group 2). A 'let vibrate' instruction is placed below the piano part. The score ends with a final chord in the piano and bowed strings parts.

seams (third realization)

michael winter (2008)

The score is organized into several systems. The top system includes piano and bowed strings. Below are seven groups of instruments, each with two staves (treble and bass clef). A vertical dashed line is positioned in the middle of the page. The piano part has a note with a fermata and the instruction "let vibrate". The bowed strings part has a long horizontal line. The groups have various notes and accidentals, with some having numerical values above or below them. The piano part has a note with a fermata and the instruction "let vibrate".

group 1

group 2

group 3

group 4

group 5

group 6

group 7

piano

bowed strings(s)

let vibrate

-31

-33

+33

+31

-17

+17

-14

-16

+16

+14

-29

-31

+31

+29

+4

+2

-2

-4

-35

+35

seams (fourth realization)

michael winter (2008)

The musical score is arranged vertically. At the top are the piano and bowed strings parts. Below them are seven groups, each consisting of a treble and bass clef staff. A vertical dashed line is positioned in the middle of the page. The piano part has a 'let vibrate' instruction. The bowed strings part has a horizontal line extending to the right. Each group has a horizontal line extending to the right. The groups are labeled with numbers: group 1, group 2, group 3, group 4, group 5, group 6, and group 7. The piano part has a 'let vibrate' instruction. The bowed strings part has a horizontal line extending to the right. Each group has a horizontal line extending to the right. The groups are labeled with numbers: group 1, group 2, group 3, group 4, group 5, group 6, and group 7. The piano part has a 'let vibrate' instruction. The bowed strings part has a horizontal line extending to the right. Each group has a horizontal line extending to the right. The groups are labeled with numbers: group 1, group 2, group 3, group 4, group 5, group 6, and group 7.

piano

bowed strings(s)

group 1

group 2

group 3

group 4

group 5

group 6

group 7

let vibrate

-7

+7

-15

+15

-22

+22

-30

+30

-37

+37

-44

+44

-5

+5

