

full score

Elizabeth Ditmanson

shadow filter

for L'Imaginaire Ensemble:

flute (doubling picc, alto, bass)
B-flat clarinet (doubling bass, contrabass)
saxophone (soprano and alto)
piano

The main premise of 'shadow filter' is that performers are given a set amount of material that they must play *selections* from in order to perform the piece - no single note of written material is required to sound in order to constitute a performance. Working within a fixed overall duration, and following the timecode guide along the top of the score, performers play from the material on the page, but only that which feels appropriate for each precise moment in time. As all performers use this same approach to their parts, decisions about what to play or not play will be dependent on factors like what has already been played/sounded, the overall nature of the piece as it is unfolding, and the broader context of the performance. The material provided is intended to be fragmented, recombined, and explored. In this way, while the material of the piece is fixed in some respects, important elements of the form and nature of the piece is decided by the ensemble. This can be done either through collaborative discovery and development of specific 'paths' through rehearsal and discussion, or through improvised decision-making during performance.

An additional and *optional* premise to 'shadow filter', is a type of appendix of abstract photographs that accompany the piece. These may be used in different ways:

- The ensemble may choose one or more photos together from the collection and use this as a type of inspiration for each performance of the piece. The nature of this inspiration for the ensemble is entirely free - there is no specific way that any photograph must inform the details of the realisation of the piece. However, any photographs chosen should be made available for each player to see and refer to during performance (hardcopy or projected) when possible.
- The ensemble may choose one photo together from the collection and make this photo obvious to the audience as a type of 'listening score' (in programmes or projected/displayed).
- These approaches can be combined.

Further instructions:

Winds:

All wind parts have three shared melodic lines of material available to be played from. Players may switch between these lines freely and as many times as desired, deciding which musical material best suits their role in the piece at any particular moment. There is no limit to the number of performers that can play from the same line at one time.

While each instrument family has its own part (i.e. one flute(s) part, one clarinet(s) part, one saxophone(s) part), instrumentation is also flexible within these parts. Performers may choose to play on one instrument exclusively throughout a given performance, or may switch between doublings as many times as desired. The pitch material has been designed so that transposition is not fixed - despite the undetermined instrument changes, all notes can be read as written on whichever instrument is chosen.

Diamond noteheads indicate air tone.

Piano:

This part is fixed to the two assigned staves and is not shared with other players. Stave separation is not a requirement of fingering or hand position, and the two staves are not required to sound simultaneously.

Square note clusters indicate to play any combination of notes within the given range (if the cluster is played at all).

General:

The rhythmic pacing of the notation is proportional. All note values are relative to those around them and relative to what is within any given 20-second time bracket (indicated by the timecode along the top of the staves). Either individual stopwatches, or one stopwatch/clock for the whole ensemble is therefore required to perform the piece. While each individual performer's approach to the material is flexible, the time pressure of the stopwatch is constant: players can sound whatever of the material they choose, but they must continue to move forward through it with the stopwatch.

The ensemble is encouraged to think broadly about the range of possibilities available when approaching the quantity of available material and how much material must sound in order to create their desired performance. While every note is intended to be explored, silence is also extremely valuable. A minimum of 5 noteheads should be played by each performer, there is no maximum.

Notation:

Repeated note patterns (e.g. crushed notes, tremolos) or held pitches extended with arrows that extend for longer durations and may be started, stopped, and restarted as desired within the designated duration/timeframe. (In the case of single pitches, this can go as far as staccato repetitions of the note.) Speed of note patterns in trills and repeated fragments is free.

Dynamics and expression are largely left to the discretion of the performers to allow for broadest freedom of interpretation, however where occasionally marked they should be followed. Technique instructions for individual notes should also be followed if the note is sounded (e.g. flutter tongue, trill, air sound).

shadow filter

Elizabeth Ditmanson

1

2

3

tr

tr

Piano

8^{vb}

0.20

0.20

1 *#p.* *(flz.)* *mp* *mp* *p* *p* 0.40 3

2

3

Pno. *loco* *Red.* 0.40

1 1.00

2 3

3 1.00

Pno.

4

1.20

1

2

3

Pno.

1.20

pizz. (no pedal)

1.40

1

2

3

Pno.

1.40

ppp

1
2
3

flz.

8va

7

loco

8va

loco

2.00

Pno.

1
2
3

pppp

7

8va

8vb

continuous random pitch
key clicks

2.20

Pno.

6 2.40

1 continuous random pitch key clicks

2 *ppp* 5

3 *8va* b b b | b #

Pno. *8va* loco *8va* 2.40

|| 3.00

1 *tr*

2 *ppp*

3

Pno. *8va* 3.00

1

2

3

continuous random pitch key clicks

pizz.
15^{ma}

Pno.

3.20

1

2

3

Pno.

3.40

8

4.00

1

2

3

Pno.



4.20

1

2

3

Pno.

continuous random pitch
key clicks

pp

9
4.40

1

2

3

Piano (*Pno.*)

8^{va}

PPP

PPP

PPPP

8^{va}

4.40

5.00

1

2

3

Piano (*Pno.*)

8^{va}

8^{va}

5.00

8^{vb}

8^{vb}

8^{vb}

8^{vb}