

full score

Elizabeth Ditmanson

**shadow filter *ii***

for Trio Atem  
on their 10th birthday year

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This piece was commissioned by Trio Atem with funds from Arts Council England. The premiere will take place on 16th March 2017 at 1.10pm in the Cosmo Rodewald Concert Hall, Martin Harris Centre, University of Manchester.

**shadow filter ii** is the next piece in a series exploring the relationship between image and sound for improvising musicians. The score is made up of streams of notated musical material, text instructions and photographs. For each performance, the ensemble collectively combines and weaves together selections from this collection of material to create and structure their desired version of the piece - no one piece of material from the score defines the nature of the resulting performance.

### **Performance notes:**

In preparation for any performance, the ensemble must together choose 3 shared photo prints for each player to arrange above their pages of notated material on music stands. An additional final photo must be chosen individually by each performer as the last page of their score - this can be the same or a different photo from any other player.

Placed above the sheets of notated music on a stand, these photographs function on an equal basis to the streams of staves and text as one of the optional lines to play from at any point. While the notated material is paced according to the stopwatch guidelines across the top of the staves, each performer may move through the first 3 photographs at their own pace, as long as they are read in the ensemble-agreed order. The final photograph page of the score (without notated material) is open in duration.

The ensemble is encouraged to think broadly about the range of possibilities available when approaching the quantity of material and nature of the score to design any desired performance. The score is intended to be an abundance of material to be gradually explored in rehearsal and performance, so performers can experiment with how much material should sound in order to structure their performance, and performances may vary widely. At minimum, each performer should sound 3 of the given noteheads per page of the score.

### **Vocal text:**

The text for this piece is taken from one section of Edward M Estabrooke's 1887 photography manual *Photography in the Studio and in the Field*:

*There may seem to be a contradiction between the terms opacity and great transparency of shadows.*

As with the other forms of material in this piece, this text is intended to be explored, fragmented, deconstructed, recombined as stimulus for vocalisations in the piece. This is primarily for the singer, however any of the performers may vocalise and/or use this text at any point if they wish. Any improvised vocal pitch/sound material is welcome, but any text should always be taken from the sentence above. Where specific syllables or words are paired with the pitch material in the notated score, these should be used rather than other syllables/text. (The text is written between systems on each page of the score for convenience.)

**Stave notation:**

All performers may read from any of the given lines at any time, and any line can be shared between any number of players at any time. Stacked noteheads on one stave can be played individually, as chords, shared between players, or as multiphonics.

Any given pitch/notehead may be sounded using any technique available to the player (i.e. harmonics, multiphonics, pizzicati of any kind, etc may all be used as techniques for sounding the given pitches).

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- or 30-second time bracket (indicated by the timecode along the top of the staves). Either individual stopwatches, or one stopwatch/clock for the whole ensemble should be used to give a rough timing guideline. 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.

Held pitches extended with arrows can 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.

Any octave signs are optional. Any unspecified symbols are open to flexible interpretation (e.g. a wavy line can be performed as anything from a trill, to vibrato, to a ruffled sound quality, to whispers).

**Text notation:**

Text directions should be interpreted freely by performers and can be understood literally, metaphorically, poetically, or a combination of all of these.

Text instructions are distinguished from text to be vocalised by the boxes around them and placement on the stave, rather than underneath.

**Photograph interpretation:**

The photograph elements of the score should also be interpreted freely. Approaches may range from literal interpretation of text instructions, to reinterpretation of the given musical material, to personal sonic associations with the content of the image, to entirely improvised sounds.

**Flutes:** any/all flutes may be used freely for this piece - instrument choices and changes are undetermined and left to the performer. Transposition at sight is optional but not required.

# shadow filter ii

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0.20

ah----->oh----->ah----->oh-



*There may seem to be a contradiction between the terms opacity and great transparency of shadows.*

0.40

unison exhales

ah----->

This musical score consists of five staves. The top staff is a treble clef with a long horizontal line and an arrow pointing right, ending in a fermata. The second staff is a treble clef with a melodic line of notes, including a sharp sign, and a box labeled "rhythmic shading" with an arrow pointing to the right. Below this staff is a box labeled "unison exhales" with an arrow pointing to the right. The third staff is a bass clef with a long horizontal line and an arrow pointing right. Below it are the lyrics "o - - - - pa - - - - ci - - - - ty" with hyphens indicating syllable duration. The bottom staff is a bass clef with a piano accompaniment of quarter notes.



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This musical score consists of three staves. The top staff is a treble clef with a long horizontal line and an arrow pointing right, ending in a wavy line. A box labeled "pitched breathing" is positioned above the staff with an arrow pointing to the right. The middle staff is a treble clef with a long horizontal line and an arrow pointing right, with a box labeled "rhythmic shading" positioned above it. The bottom staff is a treble clef with a melodic line of notes, including a fermata at the end.

o - - - - - pa - ci - ty

droplets are melodic fragments

The first section consists of a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a long note on the word 'o' followed by a series of dashes representing a long vowel. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a complex, rhythmic pattern of notes. A box labeled 'droplets are melodic fragments' points to a specific section of the piano accompaniment.

≡ *There may seem to be a contradiction between the terms opacity and great transparency of shadows.*

unison exhales

clicks

The second section consists of a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It features a long note on the words 'unison exhales' followed by a series of notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and consists of a complex, rhythmic pattern of notes. A box labeled 'clicks' points to a specific section of the piano accompaniment.

unison exhales

pitched breathing

shadows of opacity great and transparency

This musical score consists of three staves. The top staff is a treble clef with a few notes and a box labeled 'unison exhales'. The middle staff is a treble clef with a dense sequence of notes and a box labeled 'pitched breathing'. Below the middle staff, the text 'shadows of opacity great and transparency' is written. The bottom staff is a bass clef with a few notes. A piano keyboard diagram is shown below the staves.

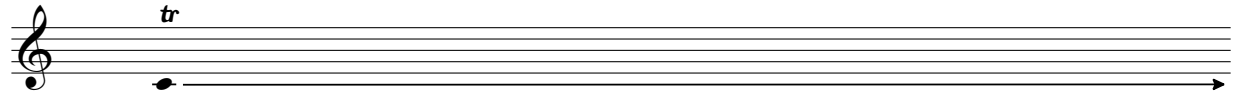


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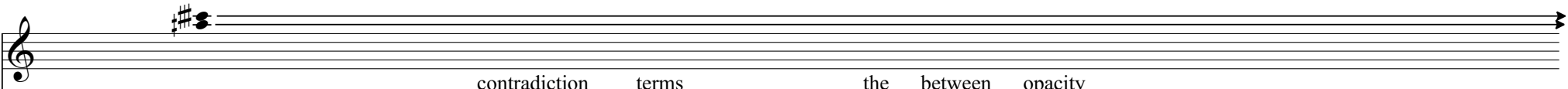
colours are harmonic series

This musical score consists of two staves. The top staff is a treble clef with a few notes and a box labeled 'colours are harmonic series'. The bottom staff is a treble clef with a sequence of notes. A piano keyboard diagram is shown below the staves.





colours are harmonic series

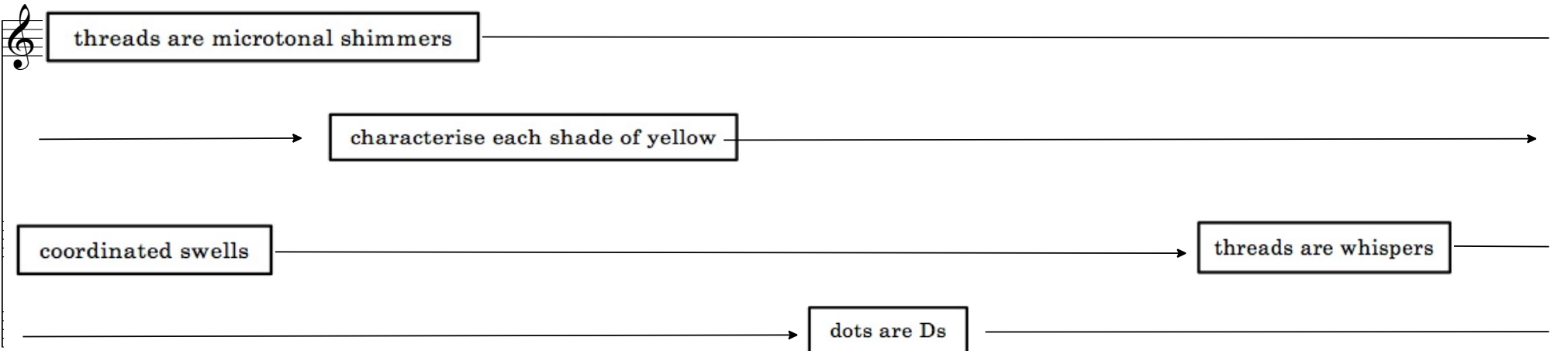


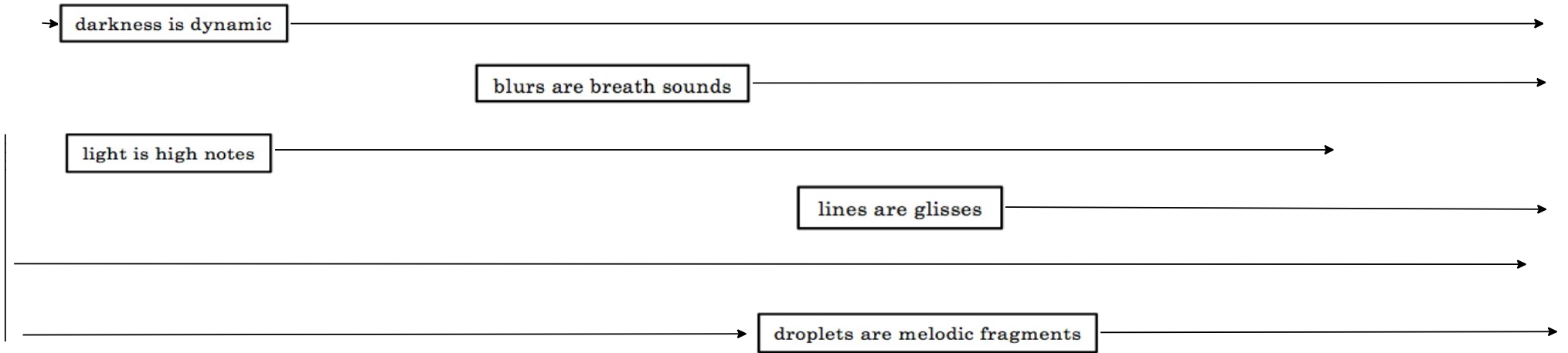
clicks

angles are attacks

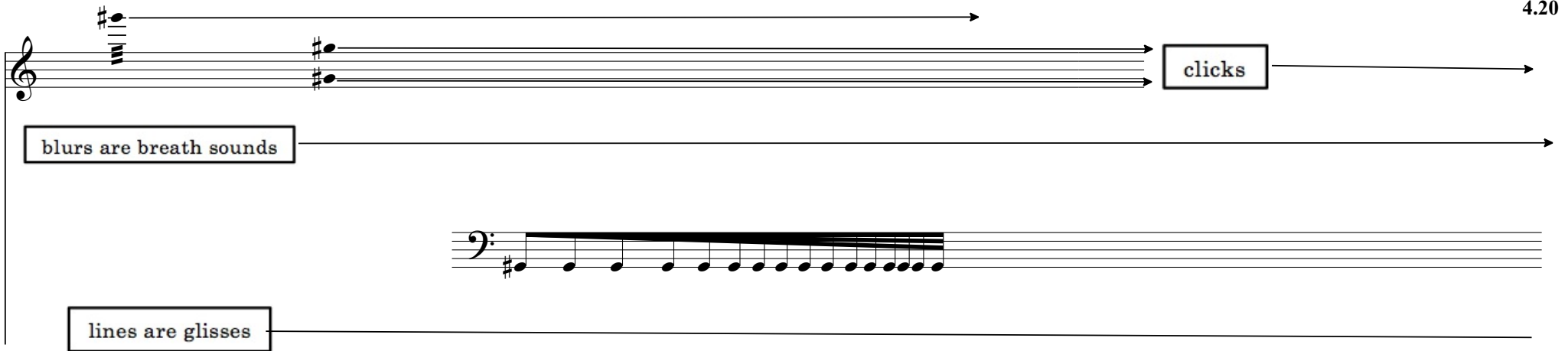


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visibility is dynamic

Musical score for the first section. The treble clef staff shows a sequence of notes that become increasingly dense and eventually form a solid black bar. The bass clef staff contains several chords, each marked with a sharp sign. A horizontal line with an arrow points from the text box to the treble staff.



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Musical score for the second section. The treble clef staff is mostly empty with an arrow pointing right. The bass clef staff contains a sequence of notes, some marked with sharp signs, and a horizontal line with an arrow pointing from the treble staff to the bass staff.



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8<sup>va</sup>

Musical score for the third section. The treble clef staff is marked "8<sup>va</sup>" and contains a dense sequence of notes. The bass clef staff contains a sequence of notes, some marked with sharp signs.

