# Perspectives I

mike winter (2005)

# *Perspectives I*

**for one or more performers**

**dedicated to Albert Einstein and Elyssa Shalla**

**The performers choose a set of five or more objects that are within their field of vision. The horizontal axis represents time so that a measure is equal to the limits of each performer's peripheral vision. The vertical axis represents pitch so that each performer's peripheral vision encompasses the entire range of his or her instrument. All other visual dimensions such as depth and color may be arbitrarily mapped onto auditory dimensions. For example, color may represent loudness. The chosen objects and subsequent mappings should be predetermined and must be the same for all performers.**

**A measure may be of any predetermined duration. The performers play tones with characteristics based on how they lie in the dimensions of the performers' fields of vision and on the mappings explained above.**

**Each player should start by viewing the objects from different vantage points. After a measure is performed, each player should change his or her perspective while keeping all the objects within his or her field of vision. Repeat this process at least ten times. All changes in perspective should be made in some predetermined systematic way.**

**The perspectives can shift either by movement of the players or movement of the viewed objects. For the former, there must be at least four players. While two of them play a given measure, the other two can change their perspectives to ensure a continuous progression. The latter can work in many ways. For example, a 3-dimensional graphic can be created so that the objects rotate periodically around a point of origin. Or, performers may use some kind of structure (like a sculpture) that rotates periodically. If a graphic is used, then the span between the left and right borders represents a measure and the span between the top and bottom borders encompass the range of the instrument. One interesting realization might be a model of a solar system.**

**The piece may be played with one performer by either prerecording a realization of a set of systematically chosen vantage points upon the same objects that will be used for the performance or by a graphic that can superimpose two or more perspectives.**

**A computer program that implements a graphic representation of moving objects in space and simulates movement of the performer may be included or can be obtained or created.**

**Michael Benjamin Winter (2005)**