

Winter Variations

(2014)

For any pitched instrument, solo or duplicated, in any number, to be played with (at the same time) or without John Cage's "Winter Music"

Lou Bunk

Performance Instructions, for *Winter Variations*, by Lou Bunk

For any pitched instrument, solo or duplicated, in any number, to be played with (at the same time) or without John Cage's "Winter Music"; instrument duplications can include higher and lower instruments of the same family like violin/viola/cello, or piccolo/flute/alto flute.

All players begin and end the performance together, using any agreed upon length. A stopwatch is required.

There are 20 variations organized into 4 types (I-IV) each with 5 versions (a-e). Players may choose any number of variations to play provided an equal number of each type is played among all players. Variations may be repeated.

Players may choose a different length for each variation.

There are five silent pages, each with a different number of empty systems (1-5); each system is the same duration, decided by the performer, and together must add up to at least 25% of the total length of the performance. These silent pages are performed before, between and after variations. Copy and repeat silent pages as needed, provided each player uses all five (in any order) before starting to duplicate.



Do not perform with anything other than your chosen instrument(s). Though dance, video, etc. may be performed in addition to the music, provide it is mostly silent.

No amplification, unless it is required by your instrument; e.g. electric guitar , synthesizer.





Maximize antiphonal placement of musicians.

General Notation Instructions

The primary staff is a time continuum showing the proportional rhythm of note-heads. It comprises a thin horizontal line going left to right, from top system to bottom system. The continuum alone indicates silence.

Note-heads indicate different events (pitch, multi-phonic, etc.) depending on context and variation type. Some note-heads have solid horizontal line extensions  which give an obligatory duration; extensions ending with a short vertical line  indicate a hard ending and/or a discrete change between two events.

For note-heads without an extension, the player chooses the duration. In all cases, legato/non-legato playing is freely chosen.

Three articulation boxes above the staves indicate a contextual emphasis/change by any means possible on your instrument. Boxes show intensity of change:  heavy,  moderate and  light. Boxes are in effect until the next box. A fourth box  indicates return to ord.

Dynamics are freely chosen.

Each player chooses one cleff.


If microtones are not possible, then play the nearest pitch.

Wind instruments: breath when necessary, and quickly begin again, but don't attempt to hide the breath. Make it part of the music.


Resolve ambiguity and contradiction as necessary.

Variations Type I and III, Notation Instructions

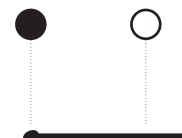
Sounds, silences and multi-phonics are given on the proportional time continuum.


 A multi-phonetic is indicated by arrows pointing up and down from a specified pitch, which must somehow be included. If it is not possible to create a multi-phonetic with this pitch, then choose the closest possible pitch, microtonal or otherwise.

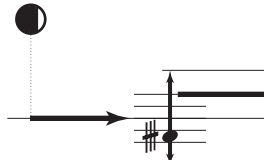
If multi-phonetic playing is not possible, then chords may be substituted.


 The length and timbral intensity of a multi-phonetic is governed by the envelope (solid line) emerging from it. The top extreme, positioned above the staff, is most intense, while the bottom extreme is least intense.

Circles above the staff indicate a sound to be played when a multi-phonetic is not present. The circles have five different degrees of fill: ○ ◐ ◑ ◒ ◓ These can apply to any parameter of the sound, showing degrees of difference. The sound must be non-pitched or with an unstable pitch.

 Sounds attached to note-heads must be of the same basic manner and should begin with some degree of articulation. Sounds without note-heads, may or may not be similar to themselves or note-headed sounds.

Dotted arrows on the continuum  show that an event can extend for any length of time, until the next (or previous in some cases) event.

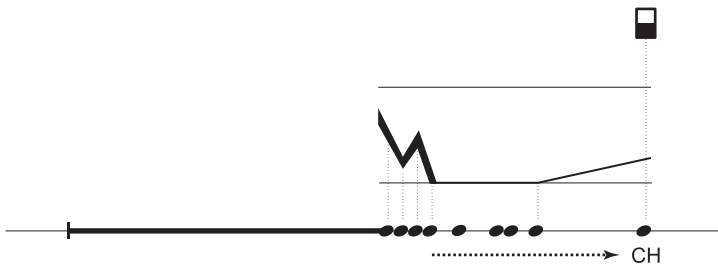
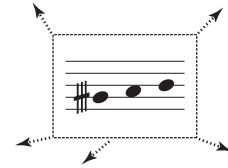
 Note-head extensions with arrowheads pointing from one event to another indicate a gradual transition between the two.

The upper horizontal dotted arrow, to and from a sound circle,  indicates a gradual change, and gives time-points for the transition. When coupled with a performer determine length, it shows the relative length, as compared to the lower dotted line.

Variation Type II, Notation instructions

Note-heads along the proportional time continuum may be pitched, non-pitched or any degree between. The last note-head in a group should be played short, unless indicated otherwise.

When giving pitch to a note-head, use notes from an adjacent pitch box (see arrows). Not every pitch box must be used. Pitches can be played in any octave.



The envelope above each note-head group shows how these events change over time. It applies to one dimension of the event (pitch, timbre, etc.), chosen by the performer. Flat envelopes indicate no change, while sloping ones show amount of change, though not necessarily a gradual change, like a glissando.

A dotted arrow below the staff, leading to the letters "CH", means to choose a new dimension governed by the envelope. If possible, change the dimension gradually over the duration of the dotted arrow.

Thickness of the envelope indicates scale of change; thin is a small change, thick is a larger change.


Dynamics may not be chosen as an envelope dimension, but can be freely used to interpret other changes.

Finer microtones, smaller than a $\frac{1}{4}$ tone, may be freely used to interpret envelopes, provided they are an enharmonic of a note from the chosen pitch box.

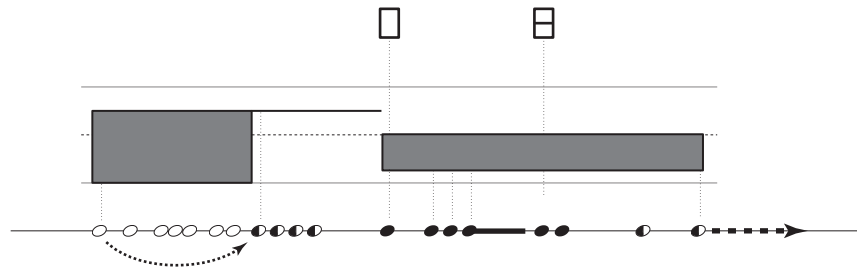
Variation Type IV, Notation Instructions

Note-groups along the proportional time continuum comprise note-heads of three types, built around a *primary pitch* (chosen by the player). Sustained notes and/or silence follows each note-group.

The three note-heads designate three degrees of pitch purity: ● clear, ◐ moderately obscured, ○ faint/ mostly noise. The player determines how to add noise to the pitch, and may contextually change the noise method and amount of purity, provided it roughly corresponds to the given degree.

To determine the primary pitch, choose a note-box from the Type II variation you (or someone else) is playing. Each time a short five line staff  appears with a note-head, choose a new note from that pitch-box to be the primary pitch. Any octave may be used for the primary pitch, but the octave must stay constant until a new primary pitch is chosen. A blank staff at the top of the page is provided to write in the notes from the selected pitch box.

The graph above the note-heads show the range of possible pitches that can be played, at any given moment, relative to the primary pitch. The range extends from a minor second below to a minor second above the primary pitch, indicated by the centered horizontal dotted line. A solid thin line designates a range limited to one pitch, while a filled in box (grey) designates a range of many possible pitches. Only change pitch when a note-head is connected to the range graph by a stem (dotted); stemless notes repeat the previous note. Use all possible microtones.



Note-groups end with a dotted arrow on the continuum. The player may sustain the last note until either the beginning of the next note group (range graph begins again), or until an ictus with the Cage, or some other instrument if the Cage is not being played. Once silent, the player may stay silent until the next note group or begin again with another ictus; if the latter, sustain the first pitch, of the next note-group, until that note-group begins. The last sustain (of the variation) must not continue beyond the end of the last system.

Curved dotted arrows below the continuum show a gradual change from one note-head state to another. If this is not possible, then give some other meaning to these arrows.

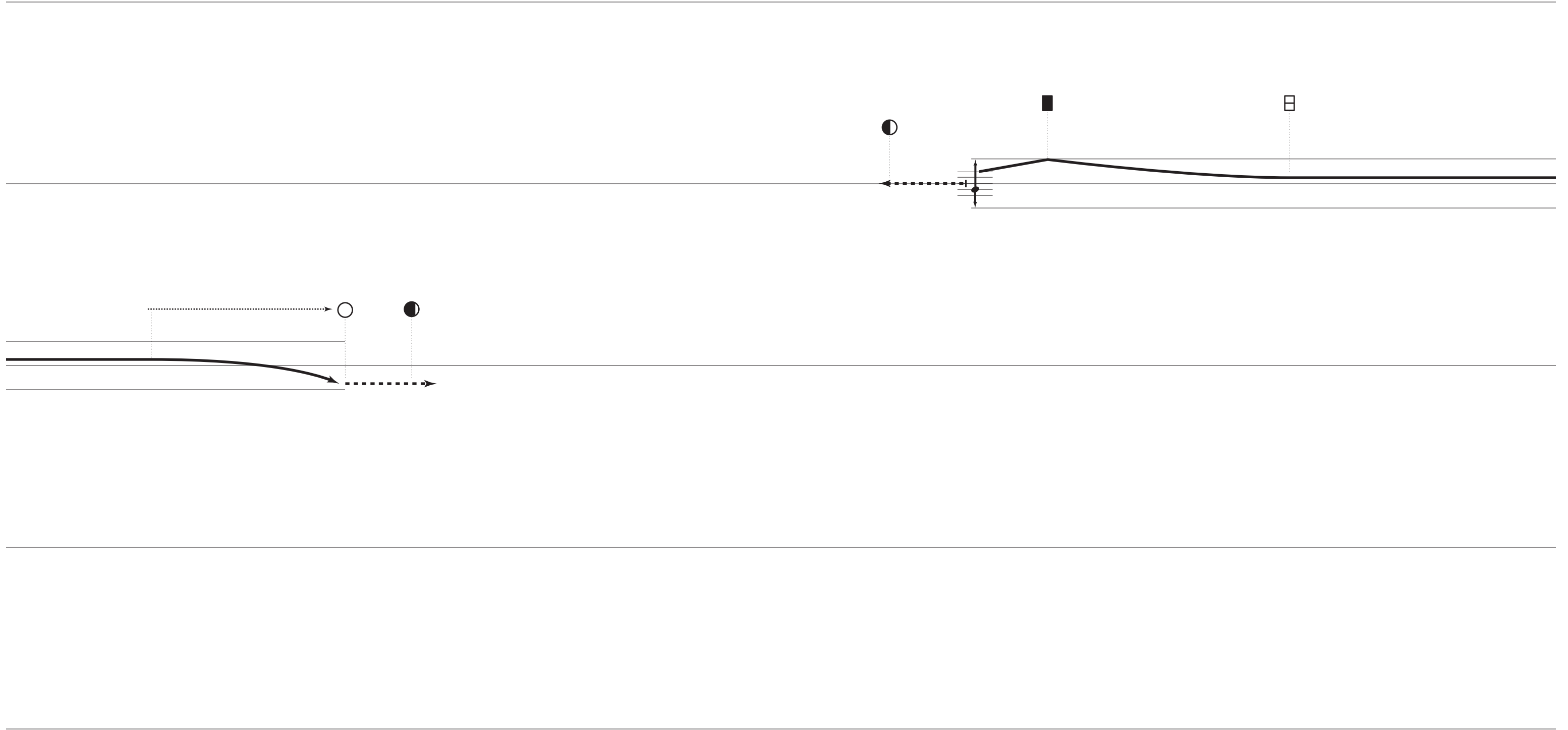
Interpretation, Score Prep and Rehearsal

The score for Winter Variations is both open and deterministic, written to be a highly structured improvisation. When interpreting and preparing your part, balance spontaneity with planning. For example, you may predetermine some pitches, sounds, multi-phonics, etc., while leaving others to be freely chosen in performance.

The performer(s) playing the Cage (if any) should stay true to Cage's score, not responding to, or improvising with the added parts of Winter Variations. Those playing the added part (this score) will indeed shape their performance in response to each other and to the Cage. Therefore rehearsing the full ensemble is crucial to a successful performance.

You should somehow annotate the passing of time that makes sense for your chosen time-spans. For example, use marks to show equal intervals of 1", 5", 10", etc., or mark time points at the beginning of systems, or at key moments.

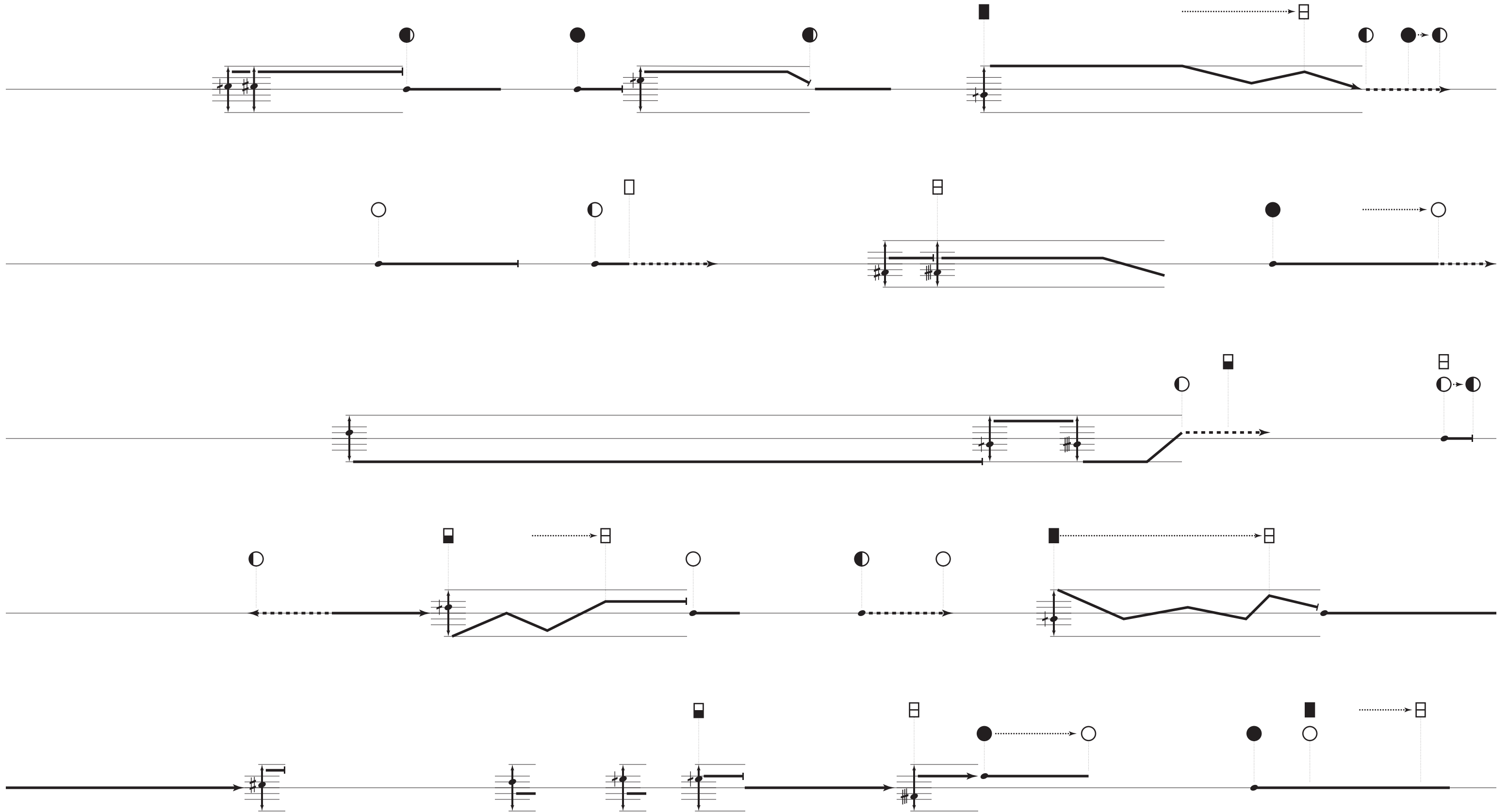
Variation Ia



Variation IIe

This diagram illustrates the musical structure of Variation IIe through a series of seven horizontal staves. Each staff contains a waveform representing the amplitude of a sound over time, with various shapes such as triangles, zigzags, and horizontal lines. Above the waveforms are musical notation boxes, some containing notes and accidentals (sharps and naturals). Vertical dashed lines connect the waveforms to the notation boxes. Horizontal arrows, some solid and some dashed, indicate the direction of time or signal flow. The label 'CH' appears at the end of several staves, likely representing a channel or a specific musical element. The notation boxes contain musical notation including notes, sharps, and naturals, with some boxes also featuring arrows pointing outwards, possibly indicating frequency or phase relationships.

Variation III b



Variation Type IVc

