

For the jury members:

I'd like to shortly explain an aspect of this particular piece that is difficult to extract from the score. This work is part of a series in which I use LED lights to transform musical praxis into a visual event. These lights are placed either in the instruments themselves (as is the case with the bass clarinet, that has a strip of LED lights inside) or placed on different parts of the body of the player (as is the case for the string players, wearing small LED rings for example on their arms or hands).



Enlightened, for string soloist with 4 LED lights on arms and hands (close-up)

The pieces are played by heart (usually having a semi-improvised character) and in complete darkness, so the audience only sees the movement of these light dots and their relationship with the sounds produced. The string lights “translate” the movements of the players, whereas in the case of the bass clarinet they illuminate the inner mechanics of the instrument (the lights shine through the keys that are being opened at any given point).



Violin (right) and bass clarinet (left)

# een beetje licht voor T. -2013/2014-

for violin, cello and bass clarinet

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## GENERAL REMARKS:

The piece is played completely in the dark, the only lights coming from the lights the players have. To aid the memory of the players and help them remain synchronized, the piece also includes an audio track that the musicians hear through headphones (normally on one ear, taping the other headphone so it won't sound), using one device and a mini jack splitter, and perhaps a mini-jack extension chord since they shouldn't be too close together for practical reasons.

The score sometimes refers to some of the indications that appear on the track. Rit. and accel. (other than in the "air loop" section) are already built in onto the track.

It is important for the players to bear in mind while practicing, that once the lights on/in their instruments are turned on, silences mean all keys are to be closed (on the clarinet) and long silences will also be visual "silences" (i.e., freeze) for the strings.

## OBJECTS:

### Violin/Cello:

-two LED rings (not blinking) worn on the little finger (left hand) and the index finger (right hand). In case the rings are transparent, they should be prepared with black tape so only a small portion of their upper side will be visible (not the LED itself since it can blind the people it's pointed towards).

-a short bottleneck, worn on the left hand

-For the cellist, a superball, kept on the player's lap or on a chair next to him/her

### Bass clarinet:

-A LED strip of around 1 m, that has to be inserted in the body of the instrument. The best way to insert it is to first insert a 3 m thread with a small weight at the end (f.ex. a fishing weight) and then tape the strip to the other end of the thread and reel it out, which will drag the strip along.

-a switch to turn the strip on and off. The best option is a foot switch, but a hand switch could work, close to the player's hands.

## IMPROVISATION BOXES:

The piece (from the third page on) is comprised of many improvised textures. For these, a number of fragments are given in boxes. They're not to be taken literally, but rather approximately. What the player must take is a general idea: the kind of durations, general contour (long/short notes, rhythmical patterns)...

### Bass clarinet



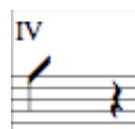
-This effect, obtained w/o embouchure, calls for a stable lip flutter into the clarinet. The pitch changes suggested by the notation occur by changes in the fingerings.

- Slaps don't have pitch unless otherwise indicated, quasi-slap (always in p) implies a soft tongue articulation with a little air.

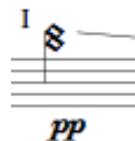
### Violin / Cello



-Quasi harmonic pressure (finger pressure between harmonic and regular): it always implies a somewhat blurred, unstable pitch, aided by an underpressured bowing (fl.)



-This effect is achieved by stopping the string high on the IV string and bowing with a LOT of pressure and little bow, close to the finger. The approx. changes in pitch in the score are achieved by changing the contact point of the bow and not by the finger position on the left hand.

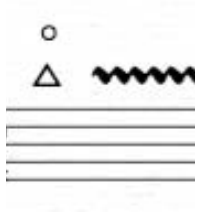


-This effect is achieved by stopping the given strings with two fingers with harmonic pressure, so the string's damped and yields just coloured noise when bowed, which then can be changed by gliss. on the left hand.



- "super-ball" like: try to emulate the sound of the super ball on the cello by playing around with irregular gliss., and the elements indicated (fl. pressure, extreme sul tasto, half-

harmonic finger pressure)



-This effect is achieved by bowing very slowly *sul pont.* while fingering a very high note, close to the bow, with harmonic pressure: by slowly and subtly changing the position of the finger and bow a wandering series of very high harmonics, almost with a melodic character, should appear.

# Een beetje licht voor T.

**IN THE DARK**  $\text{♩} = 66$

Violin

Violoncello

Bass Clarinet in B $\flat$

Vln.

Vc.

B. Cl.

All cresc. and decresc. in this section are not gradual as the notation would suggest, but rather exponential

*quasi tonlos* *w. tone* *sim.*

*pp* *p*

*arco fl.* *arco fl.*

*arco ord.* *arco fl.* *sim.*

*p* *mf*

*arco ord.* *arco fl.* *sim.*

*p* *mf*

*p* *mf* *f*

*IV, sul tasto* *arco fl.*

6

Vln. *f* *pp. unstable* *fl.* (irregular gliss.) ♩=60

Vc. *ff*

B. Cl. *ff* lights ON (trill w. key 12)

cresc. and decresc. are still exponential for the strings

Vln. *mf* *sul tasto* IV III IV

Vc. *mf* IV III

B. Cl. lights OFF *pp* (echo) ① ① ② ② (alternating fingerings)

19

Vln.

Vc.

B. Cl.

(gradual cresc.)

21

Vln.

Vc.

B. Cl.

using the track as a guide play groups from 1-4 notes, with extreme dynamic changes; the bar presented here is just a suggestion

slowly play less and less notes per bar; while also following the rit. in the track and making a general decresc.

*f* *p* *ff* *pp* *mp*

*f* *mp* *pp* *f* *p* *p*

*f* *p* *f* *mf* *p*

lights ON

(Tremolo rit.....)

*ppp*

poco rit. . . . .

RATHER SPARSELY -at least 50% silence-

turn lights on while facing back, then turn around for your entrance

28 arco fl, tasto, quasi tonlos

Vln. *ppp*

Vc.

B. Cl.

(*o*)

teeth on reed, w. or w/o ftz., while randomly opening and closing keys in the upper register (it almost doesn't affect the sound). Long notes, very soft, a bit unstable.

*ppp*

"frog" (see performance notes): Rhythmically clear motifs (the example serves as a suggestion), changing "pitch". Each appearance can last from a quarter note to a couple of whole notes such as the ex.

32

Vln. *p*

IV

approx. at 16" (follow track indication)

short, fast "bursts", played high on the A string (brittle, delicate sounds, w. pitch!); pitch direction is free, small range mvmt. Either as individual occurrence or in small groups such as the ex.

turn lights on with your hands behind the ins, then bring them out for your entrance

w. bottleneck, mute string w. thumb

Vc. *p*

I poco gliss.

approx. at 30" (follow track indication)

B. Cl.



MORE DENSE (keep using the first motif, add the one shown below)

39 **subito**

Vln. *mf* **IV fl.** *pp, quasi parlando*  
*harmonic fingering very high on the D string  
 bow slowly while slightly moving the finger back  
 and forth, so a chain of almost melodic harmonics  
 result. Long notes*

Vc. *mf* **II** *pp*  
*air "burst": air sound w. open  
 mouth, combining random  
 upward/downward fingerings with the  
 indicated vowel change (u-i / i-u)*

B. Cl. *mf* ① ② 6 *p*

*slap + tone* **lights OFF -while removing  
 mouthpiece-**

*mf* *pp* *f*

*take superball*

material for section "parlando" -not an actual bar-

46

Vln. **A) pizz. w. bottleneck on IV approx. tempo** **B) superball-like (on IV, fl., sul tasto)** **PARLANDO (material A)** *pp* *mp* *pp* *(general pitch contour)*

Vc. **A) superball on back of cello (lights come out from behind the instrument at times)** **B) pizz. w. bottleneck on I, approx. tempo** *pp* *mp* *pp* *(general pitch contour, if possible)*

B. Cl. **A) text inside clarinet, very fast and continuous (incomprehensible)** **B) lip flutter in c: pitch changes with fingerings** **lights ON** *pp* *mp* *pp* *(general pitch contour)*

*open dif. keys every time*

CONVERSATION:  
 Material A + material B: freely (not together), in the form of a "dialogue" or conversation, relatively sparse at first, then growing in dynamics and density. Towards the end (before the change to "air") there should in any case be a continuous flow of sound

50

Vln. *p* *p* *f*

Vc. *p* *p* *f* (End with material B)

B. Cl. *p* *p* *f* (End with material A)

quasi slap

muted pizz.

Air loop: "sombra" from previous section (for vc and cl); very airy, light sounds. Each fragment is to be looped and slowly rit. (see specific instructions)

58

Vln. *pp* *gliss.* repeat while rit. (*gliss* moves slower so it lasts longer; silence grows w. each repeat)

Vc. *pp* *IV rubbing bottleneck up and down the string* repeat while rit. (*16ths* slow down, silence grows w. each repeat)

B. Cl. *ppp* *text whispered inside clarinet, very fast and continuous, high register (incomprehensible)* repeat while rit. (*only the silences, text remains as fast as possible and duration of the text remains stable*)

*ppp* opening different keys every time

♩=50 harmonic fingering VERY high on the G string; bow slowly while slightly moving the finger back and forth, so a chain of almost melodic harmonics result ("singing harmonics")  
IV  
○  
△

63

Vln. *pp* harmonic fingering VERY high on the A string; bow slowly while slightly moving the finger back and forth, so a chain of almost melodic harmonics result ("singing harmonics")

Vc. (follow track indications so that the rit. naturally leads to the pizz.) *pizz. muted* *p* *pp*

B. Cl. (towards the end free one of your hands during the whispering, take mouthpiece again) lights OFF lights ON teeth on reed, while randomly opening and closing keys in the upper register (it almost doesn't affect the sound) insert mouthpiece again, join the strings when you're ready *ppp*

MATERIAL for next section -not an actual bar:  
Each player must play the number of events indicated in each bar; always placing them somewhere within the triplet structure. Repeat each bar once.

71

Vln. *pizz.* *w. bottleneck* *pizz.* *slap* (key-clicks)

♩=52 *one event* *two events* *three events*

♩=54 *one event* *two events* *three events*

♩=56

♩=58

♩=60

75

Vln. *four events* *three* *three* *three* *three* *muted pizz. (approx. pitches)* *six events* *mf f* *sfzp* *mf* Parlando: material A & B

Vc. *four events* *three* *three* *three* *three* *muted pizz. (approx. pitches)* *six events* *mf f* *sfzp* *mf*

B. Cl. *four events* *three* *three* *three* *three* *six events* *six events* *mf f* *ppp* *mf*

("seagull" gliss: keep the starting position while gliss. upwards)

dynamics for the accented beat can vary from p to f, the decresc. always going to pp/ppp

83

Vln. *sfzp* *I* *gliss.* *pp* *ord.* *fl. ord.* *fl. ord.* *sim.*

Vc. *sfzp* *IV* *rubbing bottleneck up and down the string* *repeat while rit. and CRESC.* *f* *ord.* *fl. ord.* *fl. ord.* *sim.*

B. Cl. *ppp* *text whispered inside clarinet, very fast and continuous, high register (incomprehensible)* *repeat while rit. and CRESC.* *f*

echo from previous section: accented beats should be p or less, decresc. into niente

89 → fl. ord. → fl. ord. → fl. ord.      ord. → fl. ord. → fl. ord. → fl. ord. → fl. ord. → fl. *poco a poco accel.*

Vln. *pp* (echo) *sim.*

Vc. *pp* (echo) *sim.* *mf* (back to *sim.*)

B. Cl. *sim.* *pp* (echo) *sim.* *sfz* (back to *sim.*)

93 *(independently from the others, maximum tempo shouldn't exceed 32nds)*

Vln. *(less and less tone, airier, as if slowly dissolving)*

Vc. *poco a poco accel.* *(independently from the others, maximum tempo shouldn't exceed 32nds)*  
*(less and less tone, airier, as if slowly dissolving)*

B. Cl. *poco a poco accel.* *(independently from the others, maximum tempo shouldn't exceed 32nds)*  
*sfz* *(less and less tone, airier, as if slowly dissolving)*

10

96

(keeping the tremolo and the tempo reached, gliss upwards)

freeze

turn around, hiding lights

Vln.

(keeping the tremolo and the tempo reached, gliss upwards)

freeze

hide lights behind ins.

Vc.

(keeping the reached tempo, air w. open mouth)

freeze

open all keys suddenly

close all

B. Cl.

*ppp*

*ppp*

Detailed description: This musical score page contains three staves: Violin (Vln.), Viola (Vc.), and Bassoon (B. Cl.). The Violin and Viola parts feature tremolos and glissandos, with a 'freeze' instruction at the end of each line. The Bassoon part includes a glissando, a series of notes with a 'freeze' instruction, and dynamic markings of *ppp*. Performance instructions such as 'turn around, hiding lights' and 'open all keys suddenly' are placed above the staves. A rehearsal mark '96' is at the top left.