

un poco de luz para T.W. -2013/2014-

for quintet (alto fl, bass cl, vl, vla, vc) and LED lights

GENERAL REMARKS:

The piece has to be played in total darkness, so the audience only sees the lights of the players (it helps if the musicians are standing in front of a black wall or fabric, and they have no reflecting surfaces like metal stands close by; emergency lights can be dimmed with blue colour filters).

An audio track helps the musicians stay synchronized and play by heart. The track only plays out of the right headphone, so the left ear is unhindered to hear the others; the easiest way to solve the technical set-up is to have an mp3 player and a 5-way minijack splitter (with 5 ports). Some players will also need minijack extension cables.

The audio track uses the names of the sections provided in the score (f.ex. conversation), and tempo changes are included in the track, whereas rit. are not, since they are usually not synchronized among all musicians.

While rehearsing the piece in full light, it is important to remember that, once the LED lights are on, pauses mean closing all keys (for woodwinds) or freezing in a given position (strings); i.e., rests have to be visual "silences" as well.

POSITION ON STAGE:

The musicians should stand (except the cello) forming a line in front of the public, taking care not to have stands or other objects that would hinder the vision of the audience. The woodwinds should also take care that their lights don't illuminate the others. The ideal disposition from left to right is the following:

violin - bass clarinet - cello - alto flute - viola

OBJECTS:

Strings:



-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).

-viola: a short bottle neck, worn on the left hand

-cello: a superball mallet

Woodwinds:



-An 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 foot switch to turn the strip on and off.

IMPROVISATIONS:

The piece is comprised of many improvised textures. For these, a number of fragments are given in boxes. Except for the loop (b. 54) they're not to be taken literally, but rather approximately. The player must extract a general idea from the example notated and the description: the kind of durations, general contour (long/short notes, rhythmical patterns)...

Bass clarinet



-This effect, performed w/o embouchure, calls for a lip flutter inside the instrument. The pitch of the sound must vary, and on top of that a bisbigliando-type fingering movement should occur, to obtain a spoken character. There is also a variation of this technique using air instead of a lip flutter. For this effect, the pitch content of the air must vary as well (s-sh-sch...)

-Slaps have no pitch unless otherwise indicated, always using the instrument's lowest possible fingering to take advantage of resonance of the whole tube.

Flauta alto

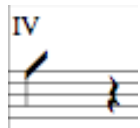
-Should the alto flute have holes, these should be covered by, for example, taping them with black tape.

-Slaps have no pitch unless otherwise indicated, always using the instrument's lowest possible fingering to take advantage of resonance of the whole tube.

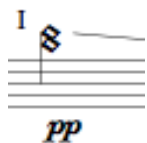
Cuerdas:



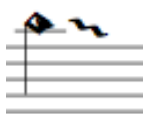
-Quasi harmonic pressure (finger pressure between harmonic and regular): with regular or slight overpressure it yields a somewhat blurred, unstable pitch, whereas flautando bowing yields more of a coloured noise.



-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 (guiro-like). 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)



-”X” headnotes combined with pizz. imply a muted pizz, with little pitch content. The cello part couple this technique together with a guitar strumming through all four strings.

Cello:

The fourth string on the cello has a scordatura of about an octave lower: basically it's to be detuned until the string rattles on the fingerboard when bowed. When overpressure is applied the pitch of the string raises together with the dynamics. This is notated in the score by a hairpin and a gliss. This doesn't imply a gliss. on top of the bowing, but rather just depicts the naturally occurring result.

Un poco de luz para T.

Woodwinds create a sound background, playing ascending chromatic scales, in 32nds, lasting from one to three eighth notes, just as the strings do. Unlike them, they have hardly any pauses, however (those necessary to breather) and play in a constant pp dynamic.

$\text{♩} = 66$ LIGHTS OFF, COMPLETE DARKNESS

Alto Flute

air

(example)

pp echo

Bass Clarinet in B \flat

(example)

soft colourless tone

pp echo

Material for the first section: ascending chromatic scales in 32nds, lasting from one to three 8th notes. Initial dynamic of each scale is free between pp-f, each group receding towards niente (and timbrically towards coloured noise). Rests between scales should be of a dotted quarter note tops; the string trio should maintain a more-or-less stable flow of 32nd notes between the three players.

Violin

ord. \rightarrow *fl.* *ord.* \rightarrow *fl.*

(example)

f *p*

Viola

ord. \rightarrow *fl.* *ord.* \rightarrow *fl.*

(example)

ord. \rightarrow *fl.* *ord.* \rightarrow *fl.*

mp *mf*

Violoncello

ord. \rightarrow *fl.* *ord.* \rightarrow *fl.*

(example)

ord. \rightarrow *fl.* *ord.* \rightarrow *fl.* *ord.* \rightarrow *fl.*

f *mp* *pp*

A from here on, pauses grow (one, two quarter notes), and tempo progressively rit. (from 32nds to approx. eighth notes in C)

B Woodwinds decres to niente

C

A. Fl. *tacet*

B. Cl. *tacet*

Strings add quintuplet scales to the 32nds, lasting up to two quarter notes, with the dynamic and articulation shown below. Quintuplets are scarce at first and appear more and more until B, where the 32nds disappear altogether.

strings alternate between quintuplets, eighth note triplets and sixteenth notes (32nds disappear altogether), in groups lasting from one to three quarter notes, with the articulation shown below. Slowly the triplets gain ground until there are only triplets left in C (i.e., the general tempo tends to slow down)

(strings) almost continuously, without pauses

Vln. *mp* *p* *pp* *pp* *sim.* *molto rit.*

Vla. *mp* *p* *pp* *pp* *sim.* *molto rit.*

Vc. *mp* *p* *pp* *pp* *sim.* *molto rit.*

15 $\text{♩} = 60$

LIGHTS ON
(covering mouthpiece with the mouth)

(open keys as silently as possible, just light)

(trill w. key 12)

ppp *ppp*

A. Fl.

B. Cl.

Vln.

Vla.

Vc.

21

IMPRO I: very sparse, more silence than sounds

lights ON
(mouth covering embouchure until shortly before the entrance)

A. Fl. (open keys as silently as possible, just light)

B. Cl. (teeth on reed, w. or w/o flag, combined w. bisbigliando on the higher register (fingerings hardly affect the tone) Long, soft tones, unstable)

Vln. (turn lights on facing backwards, then turn towards the audience right before the entrance)

Vla. (turn lights on facing backwards, then turn towards the audience right before the entrance)

Vc. (turn lights on with the hands behind the cello, bring them to the fore shortly before entrance)

ppp

(See performance notes): Use of notes and silences of quarter and half-note duration, changing pitch

IV

p

approx. on 20" (cue appears on audio track)

tapping with bottle neck

approx. on 34" (cue appears on audio track)

short, "energetic" gestures, played on the high register on the A string (delicate sounds, but with a clear pitch - thumb stops the string to obtain a clear pitch when tapping it. The direction of the gesture is free, the range relatively small)

I. poco gliss.

p

35

subito

Impro: approx 50% sound 50% silence

Air w. mouth covering embouchure: short, energetic gestures (not necessarily ascending)

A. Fl. (mf)

B. Cl. (mf)

Vln. (mf)

Vla. (mf)

Vc. (mf)

pp

pp subito

tr.

slop w. pitch

lights OFF - remove embouchure-

take superball

(approx. octave scordatura, see performance notes)

material for the "parlando" section (not a bar)

Text flow inside the flute, very fast and continuous (incomprehensible), low

PARLANDO

(mouth covering mouthpiece)

(general pitch outline, not necessarily linear)

(slowly closing the keys)

"Conversation": same materials, but in "dialogue form"; begin rather sparsely, then grow in dynamic and density, so as to create a constant flow of sound towards the end

opening different keys for each occurrence

lip flutter, changing pitch, plus fingering bisbigliando (spoken character)

lights ON

(general pitch outline, not necessarily linear)

tongue - ram

imitating the superball on vc (IV, fl, sul tasto)

(general pitch outline, not necessarily linear)

pizz. w. bottle neck on I approx. tempo

(general pitch outline, not necessarily linear)

muted pizz.

rub superball on the body of the cello

(general pitch outline, not necessarily linear)

muted pizz.

pp mp pp p < p f

pp mp pp p < p f

pp mp pp p < p f

pp mp pp p < p f

Air loop: "shadowing" previous section: light, airy sounds

text flow whispered inside the flute, very fast (incomprehensible) and higher than the prev. section

repeat exactly (loop)

opening different keys for each occurrence

poco rit (the speed of the text doesn't vary, only that of the notes and silences)

air into the c (changing "pitch") + fingering bisbigliando

repeat exactly (loop)

poco rit (the speed of the bisbigliando doesn't vary, only that of the notes and silences)

I gliss. gliss. gliss.

pp

repeat exactly (loop)

poco rit

IV rubbing the bottle neck up and down the string high positions (very soft)

repeat exactly (loop)

poco rit

(approx. positions on IV string)

pp p mp

repeat exactly (loop)

poco rit

Material for the upcoming section:
 Each musician must play the number of events indicated in each bar, chosen from the ones below, and always placed in the underlying triplet rhythmic grid. Bar repetitions do not imply the same event must be used, or that it should be placed in the same point.

61 $\text{♩} = 50$

Whistle tones, slow (sim)

Flute (Fl.): *ppp*, *lights OFF*, *lights ON*, *teeth on reed, fingering bisbigliando (hardly affects the sounding result)*

Clarinet (Cl.): *ppp*, *insert mthpiece again, rejoin the others when ready*

Violin (Vln.): *pp*, *very high position on the IV string, moving the finger slightly a series of harmonics can be obtained, with a melodic character (small intervals). The bow position should be chosen to help the singing quality of the harmonics.*

Viola (Vla.): *pp*, *very high position on the III string, moving the finger slightly a series of harmonics can be obtained, with a melodic character (small intervals). The bow position should be chosen to help the singing quality of the harmonics.*, *III*, *w. bottleneck (string muted w. thumb)*

Violoncello (Vc.): *pp*, *very high position on the I string, moving the finger slightly a series of harmonics can be obtained, with a melodic character (small intervals). The bow position should be chosen to help the singing quality of the harmonics.*, *(take superball)*

Event boxes: *text*, *(air)*, *(key-clicks)*, *stop*, *(key-clicks)*, *air w. open mouth*, *pizz.*, *bottle neck*, *pizz. bottleneck gliss.*, *(parlando)*, *superball*, *pizz.*, *pizz.*

70 $\text{♩} = 54$ $\text{♩} = 56$ $\text{♩} = 58$ $\text{♩} = 60$

Flute (Fl.): *pp*, *one event*, *p - mp*, *two events*, *four events*, *six events*, *f*, *Conversation*, *mf*, *ppp*

Clarinet (Cl.): *pp*, *one event*, *p - mp*, *two events*, *four events*, *six events*, *f*, *ppp*, *mf*, *ppp*

Violin (Vln.): *pp*, *one event*, *p - mp*, *two events*, *four events*, *six events*, *f*, *sf:pp*, *mf*, *sf:p*, *(seagull gliss)*

Viola (Vla.): *pp*, *one event*, *p - mp*, *two events*, *four events*, *six events*, *f*, *sf:pp*, *mf*, *sf:pp*, *(the very first bar in this section for the viola should be a repetition from the previous one)*, *(seagull gliss)*

Violoncello (Vc.): *pp*, *one event*, *p - mp*, *two events*, *four events*, *six events*, *f*, *mf*, *pizz. asordinado (alturas aprox.)*

text whispered inside flute, very fast and continuous, high register (Incomprehensible)

A. Fl.

82

ppp bisbigliando

repeat + poco acc.

tr.

f

Material: groups of chromatic scales in 32nds, lasting 1-3 eighth notes. Initial dynamic is freely chosen between pp-f, each group moves towards niente -flute also moves towards white noise-. Rests between groups are no longer than a dotted quarter note, but within that limit undetermined

example

p

mp

air sound (changing "pitch") + pitch changes with fingerings

B. Cl.

repeat + poco acc.

f

example

f

p

1 gliss. gliss. gliss.

Vln.

pp

3

repetir y poco acc.

(Impro as in the beginning)

example

f

p

ord. → fl.

ord. → fl.

IV rubbing bottleneck up and down the string

Vla.

pp

IV

repetir y poco acc.

(Impro as in the beginning)

example

mp

mf

ord. → fl.

ord. → fl.

pp p mp

Vc.

pp

p

mp

f

repetir y poco acc.

(Impro as in the beginning)

example

f

mp

pp

ord. → fl.

ord. → fl.

ord. → fl.

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A. Fl. *slowly rit. (independently from the others) and changing articulation towards portato* (approx tempo: eighth note-triplets or slower)

B. Cl. *slowly rit. (independently from the others) and changing articulation towards portato* (approx tempo: eighth note-triplets or slower)

Vln. *slowly rit. (independently from the others) and changing articulation towards portato* (approx tempo: eighth note-triplets or slower)

Vla. *slowly rit. (independently from the others) and changing articulation towards portato* (approx tempo: eighth note-triplets or slower)

Vc. *slowly rit. (independently from the others) and changing articulation towards portato* (approx tempo: eighth note-triplets or slower)

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(close keys and cover embouchure with mouth)

A. Fl. *open all keys, subito* *Close all keys*

B. Cl. *open all keys, subito* *Close all keys*

Vln. freeze *turn around, hiding the lights*

Vla. freeze *turn around, hiding the lights*

Vc. freeze *hide lights behind ins.*

ppp *ppp* *p* *pp*