Eliav Kohl

Live Music
2021

for Bass Clarinet
Bass Flute
Piano
Violin
Cello
Light
and Prerecorded Sounds

Dedicated to Hand Werk and Meitar Ensembles
commisioned for the project "Voices in the Distance"

approx. duration 11'

Forward

"Live music" is a piece about a journey. It is a journey of both time and place, life and death, history and present, the Israeli desert and one Brandenburgian forest called Belower Wald. Twenty-two years ago I was placed in a military training camp near Arad, called - Tel-Arad. A crucial part of the training involved walking silently for very long distances, with heavy loads without any purpose. Walking and listening to the sounds of the steps and breaths of the people around me. Walking like a metronome - without a soul, but with an unstoppable force that moves forward. The dead, rhythmic regularity is always accompanied, and sometimes disturbed by lively, unpredictable spontaneous events. These were the moments that shook me out of my comatic walking state and brought me back to life.

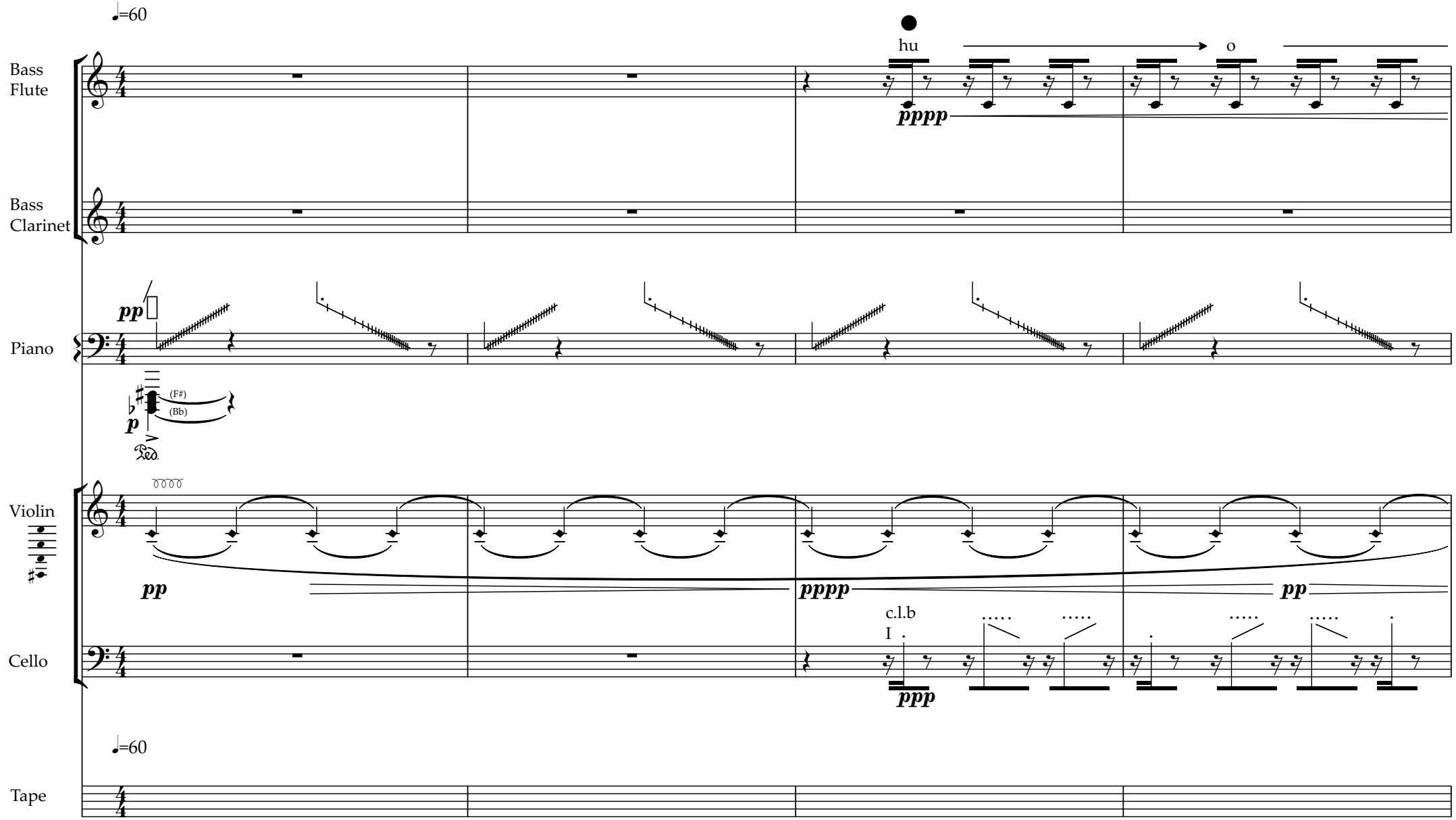
My memories from that time are fragmented and nonlinear. Many times, my present is disturbed by events from that period. It can strike me when I watch the Israeli news, or when I am dreaming. But it sometimes comes in the most unpredictable situations - for instance when I take my baby - Ya'ara to a walk in nature while I'm strapped to my too-similar-to-a-tactical-military-vest baby carrier. I am haunted by the past in a similar way that our societies are haunted by their own history: There is that place - Belower Wald, in which one death march camped at the end of the second world war. Today, one can walk around inside the forest and see red flags among the trees, which mark specific locations in which an item was found, or there is a story to tell. It feels like walking in a very recent crime scene. In "Live Music" I use the way the Death March Memorial in Belower Wald is designed as an analogy to my own feelings of past-present simultaneity.

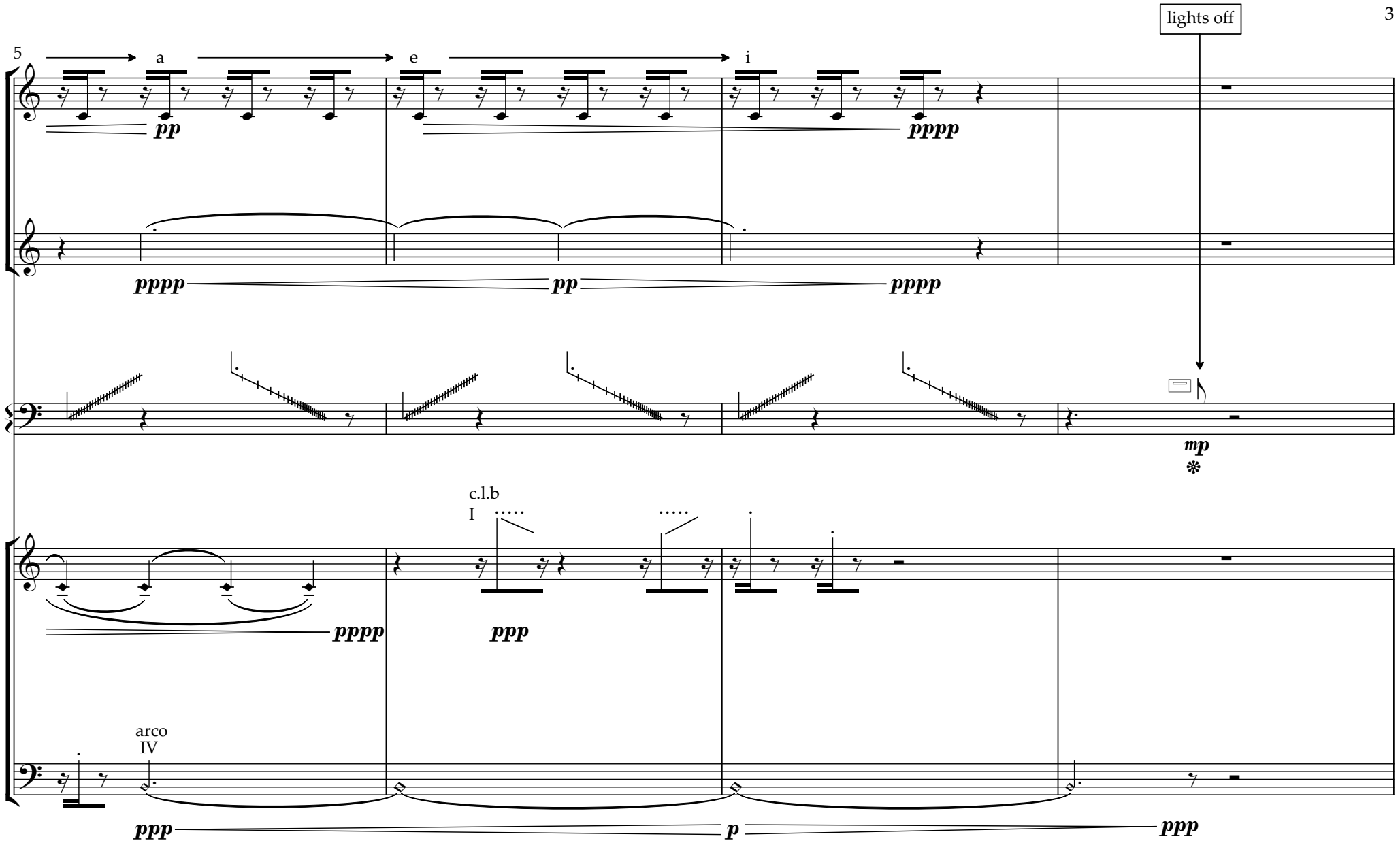
Most of the raw materials for the soundtrack were recorded by the wonderful Alex Stolz, and they include walking in a Brandenburgian forest, and the sounds of carving Brandenburgian wood and crumbling Brandenburgian leaves. In addition, I used my own recordings of my baby breastfeeding.

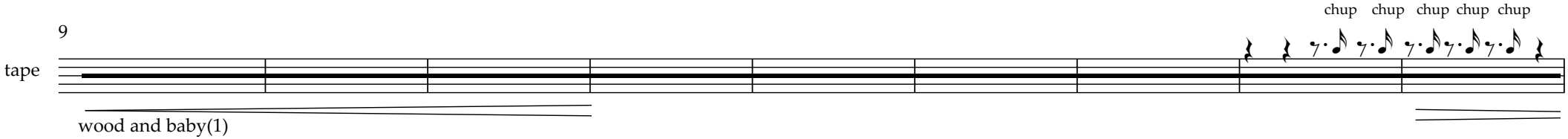
Live Music

Bass Clarinet part is transposed

Eliav Kohl




lights off
5
a
e
i
b.fl
pp
pppp
b.cl
pppp
pp
pppp
mp
c.l.b
I
vn
pppp
ppp
arco
IV
ppp
p
ppp


9
chup chup chup chup chup
tape
wood and baby(1)

lights on

18

b.fl

hu o a

pppp *pp*

b.cl

pppp *pp* *pppp* *pp* n *pppp*

pf

mp

ha

pp n

p

on the strings with nails

15ma

ppp

(F#) (Bb)

p

Ped.

ppp

vn

pppp *pp*

c.l.b

I

ppp

I pizz.

arco

III

vc

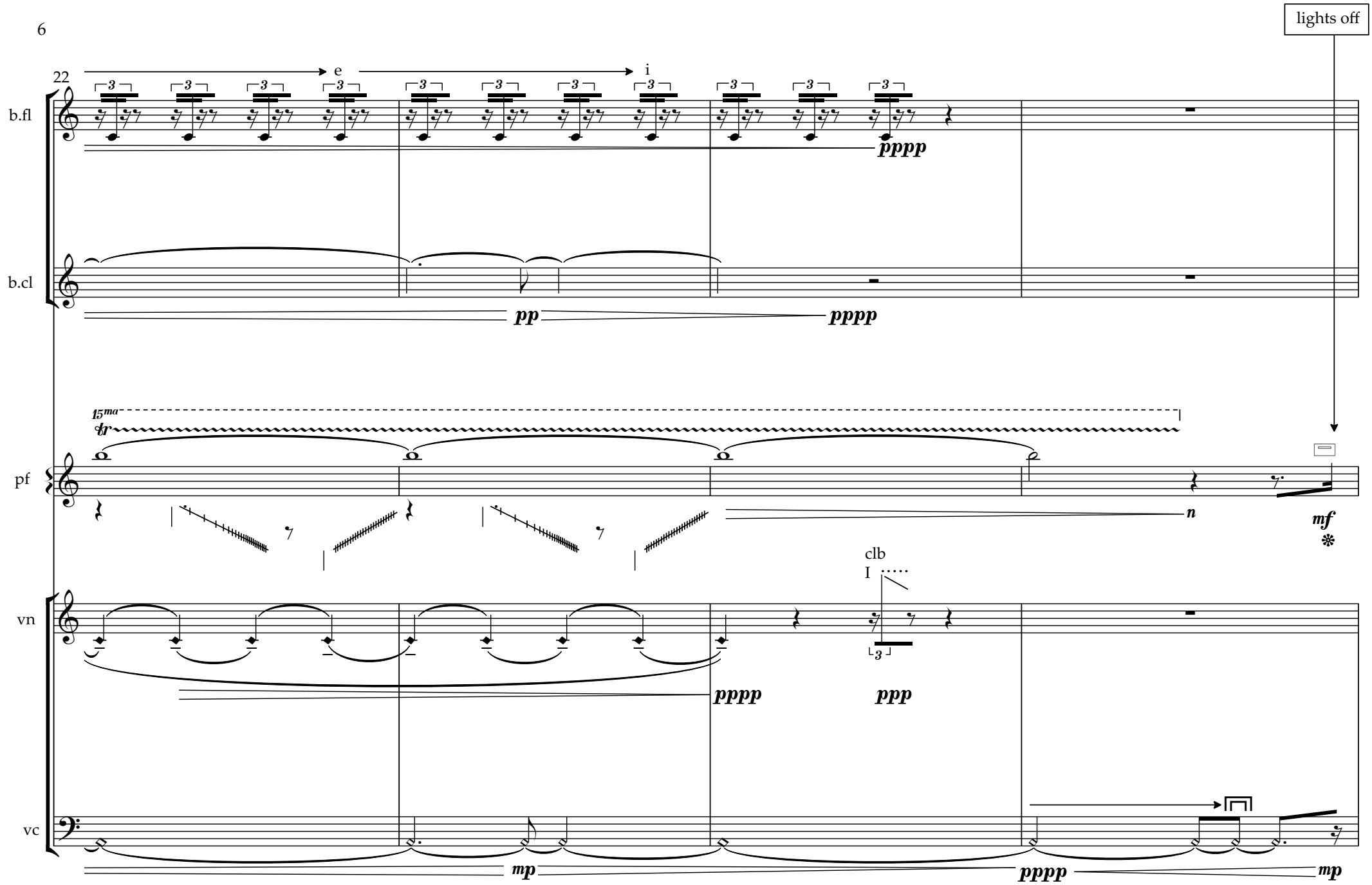
ppp

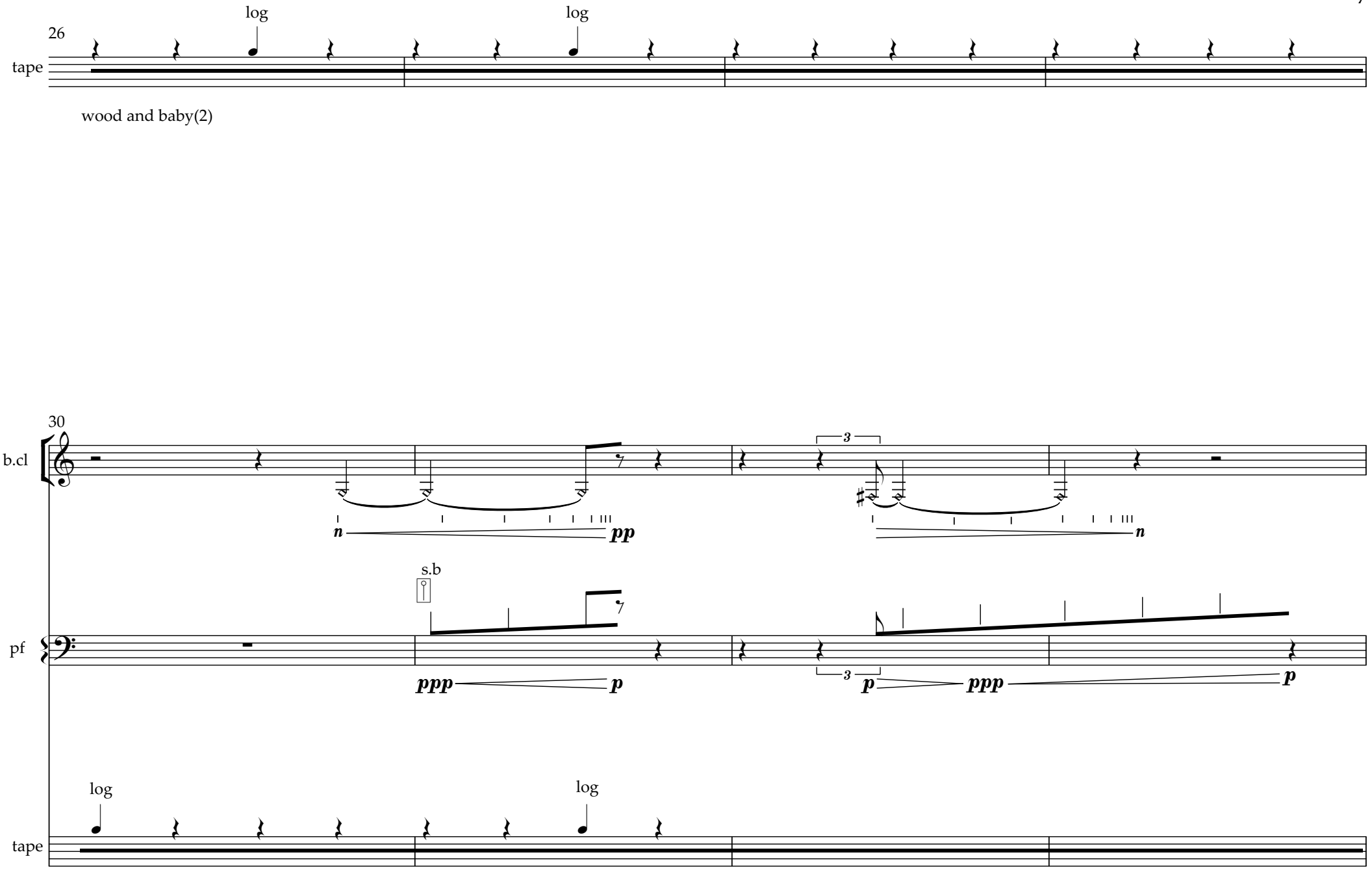
ha

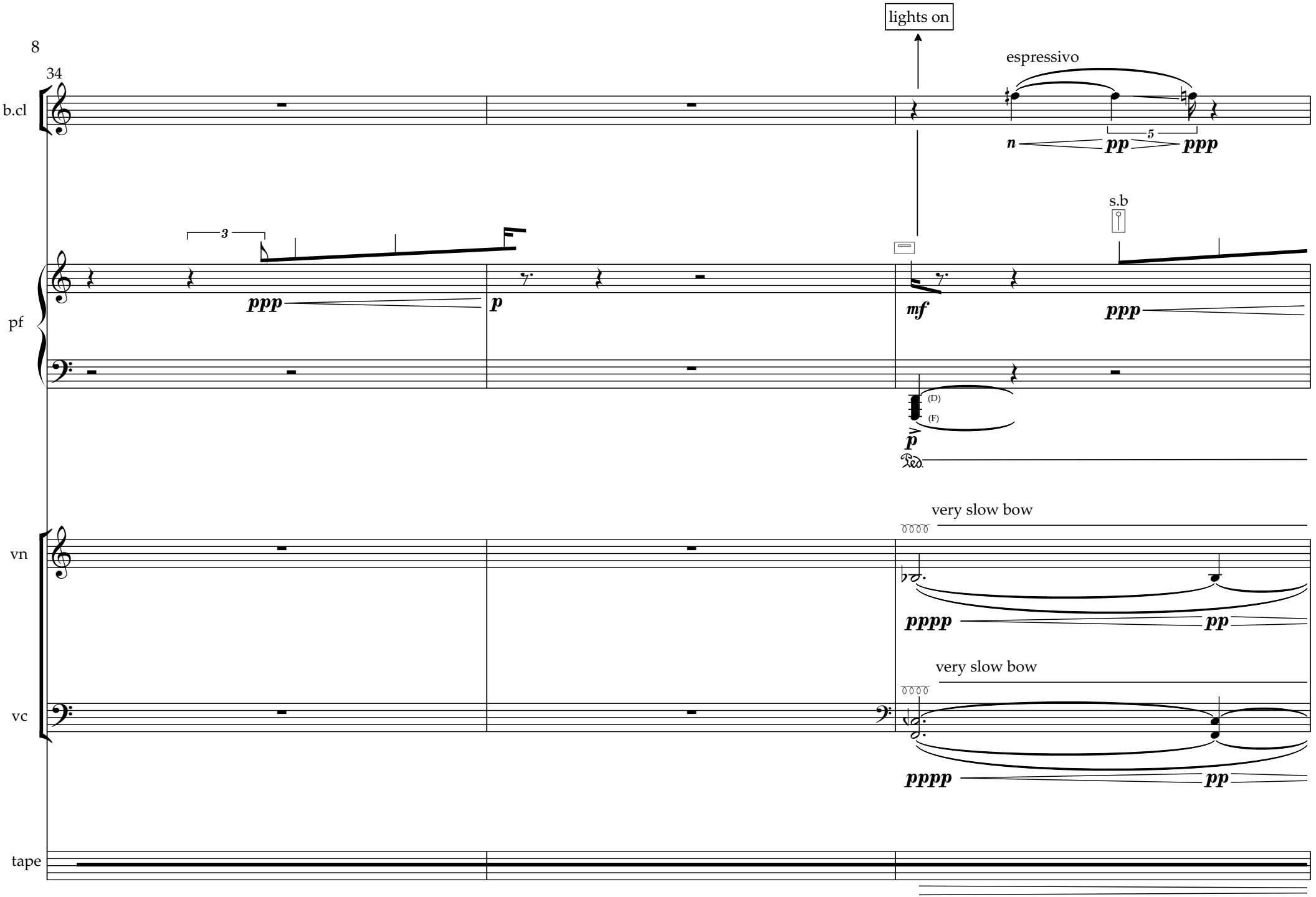
pp n

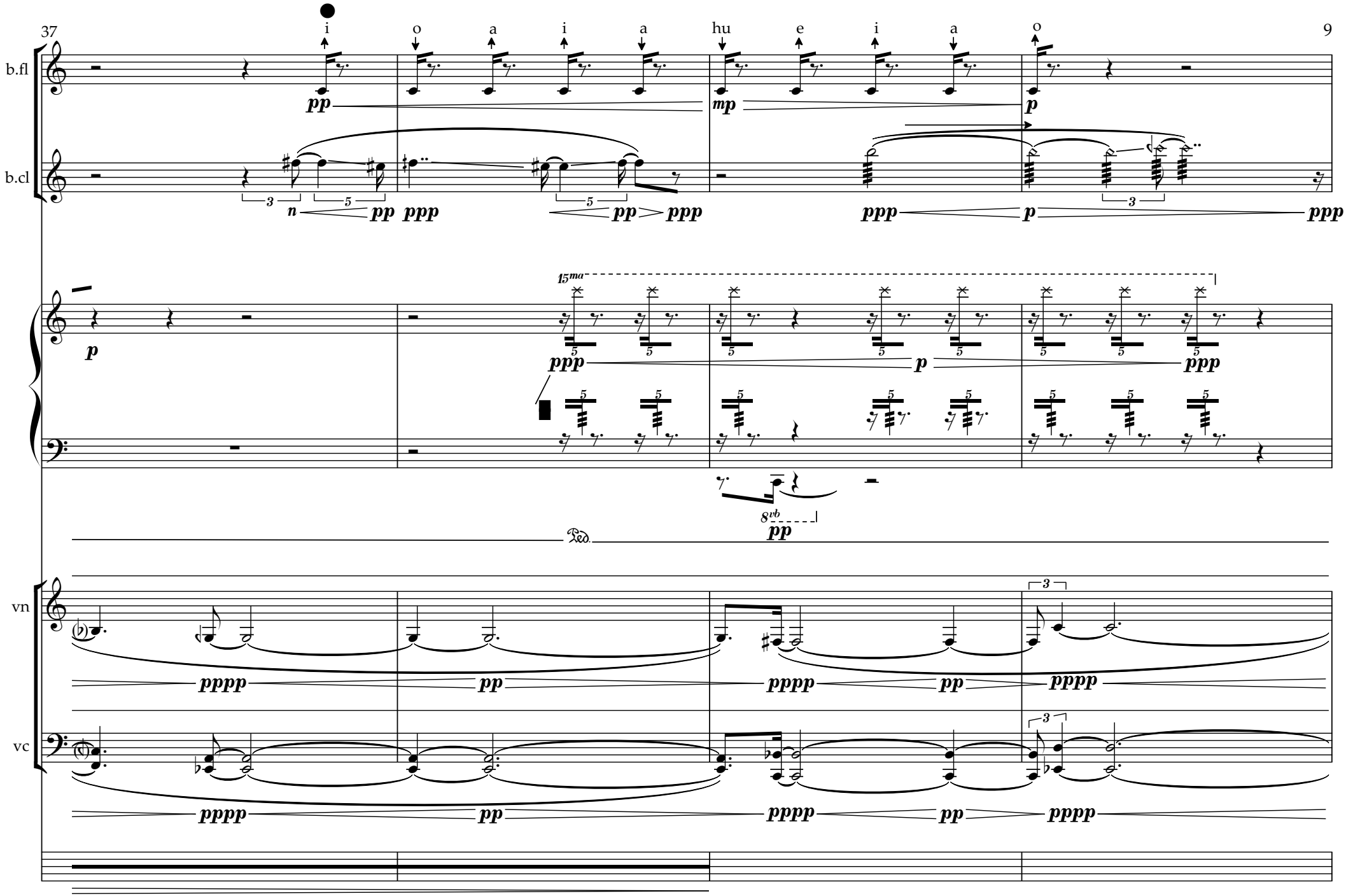
p *ppp* *pp*

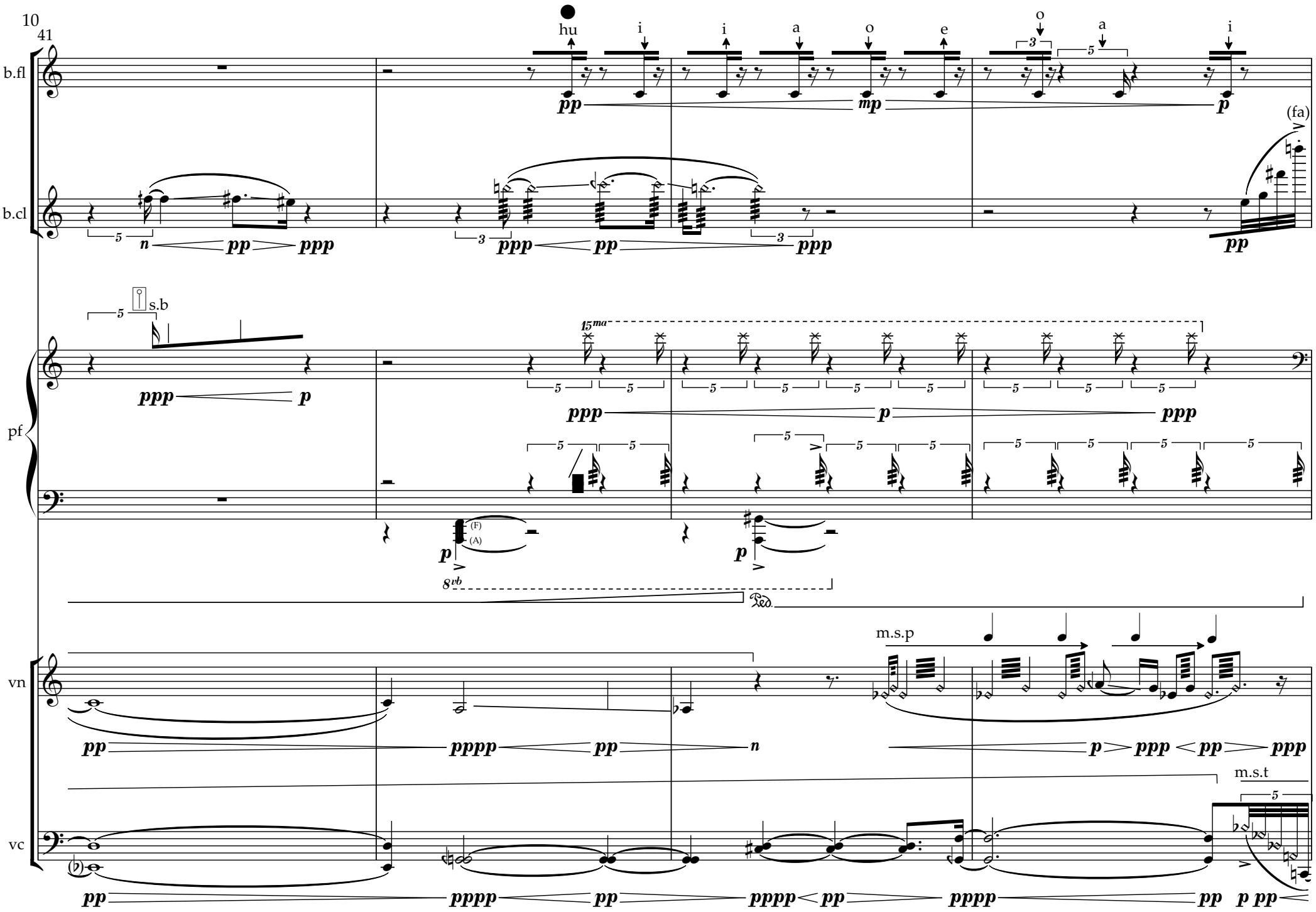
tape


lights off
22
e
i
b.fl
pppp
b.cl
pp
pppp
15ma
tr
pf
n
mf
clb
I
vn
pppp
ppp
vc
mp
pppp
mp

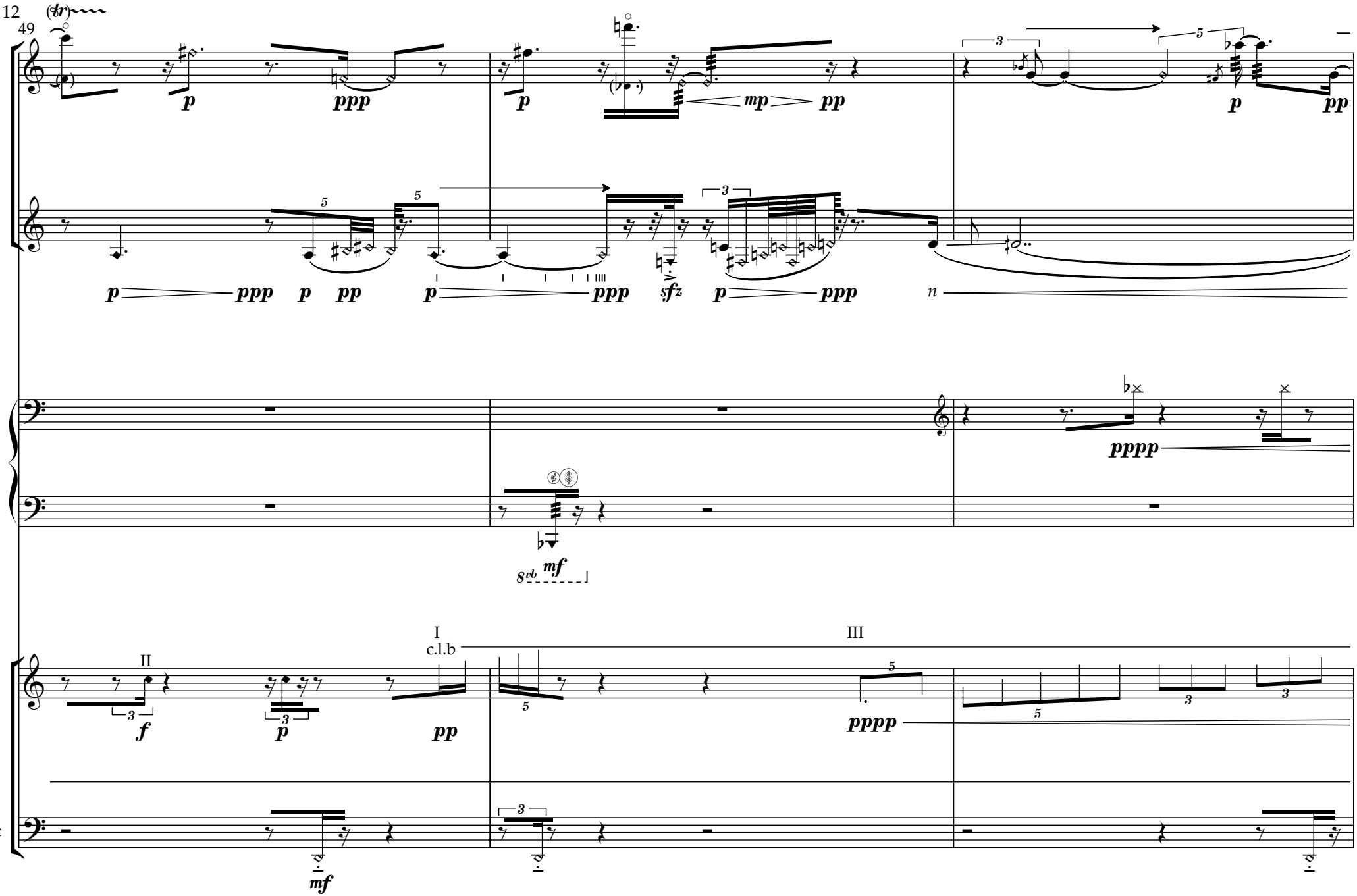

26
log
log
tape
wood and baby(2)
30
b.cl
n
pp
3
n
s.b
pf
ppp
p
3
p
ppp
p
log
log
tape

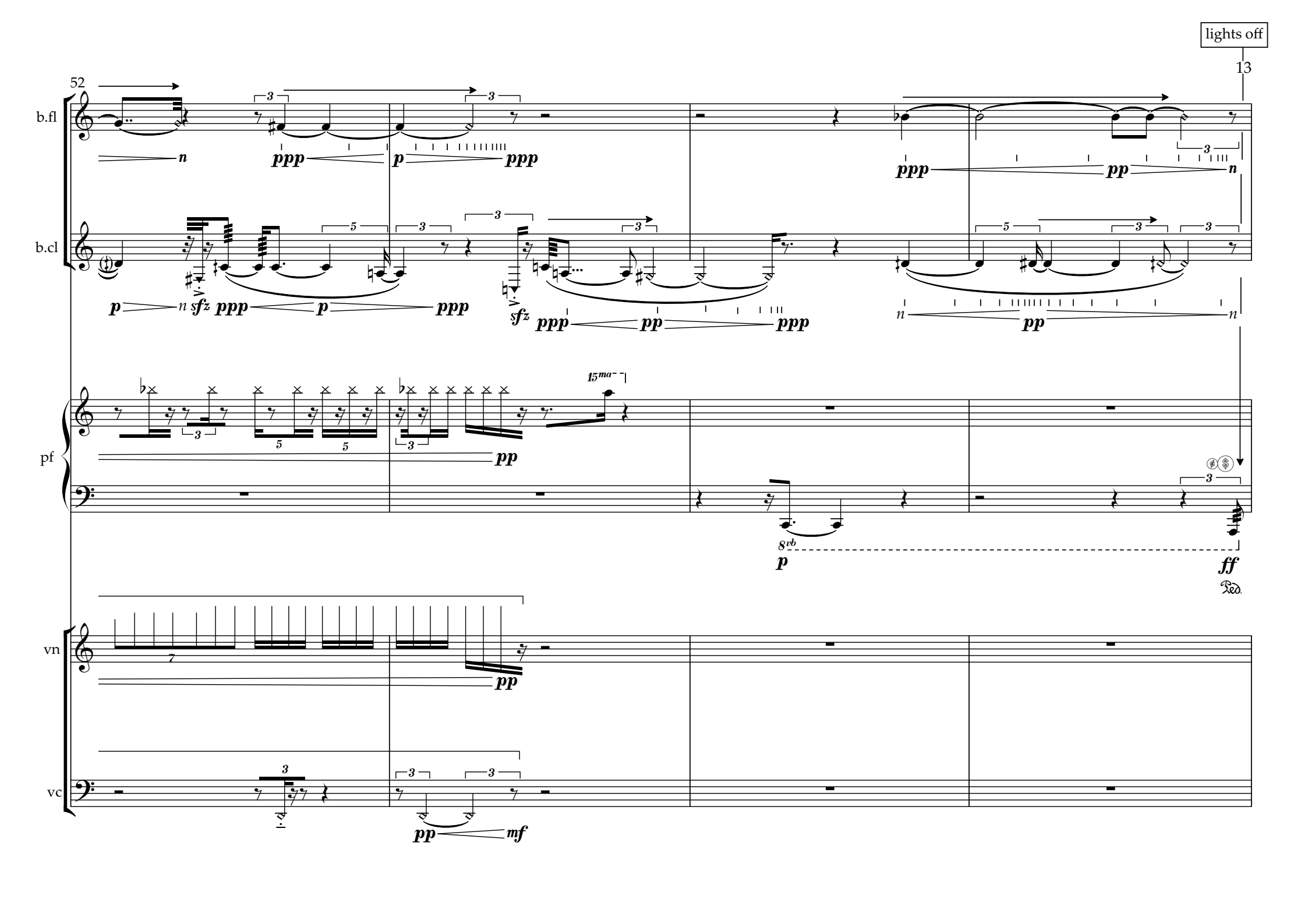

34
lights on
espressivo
b.cl
n
pp
5
ppp
s.b
pf
3
ppp
p
mf
ppp
(D)
(F)
p
vn
very slow bow
pppp
pp
vc
very slow bow
pppp
pp
tape

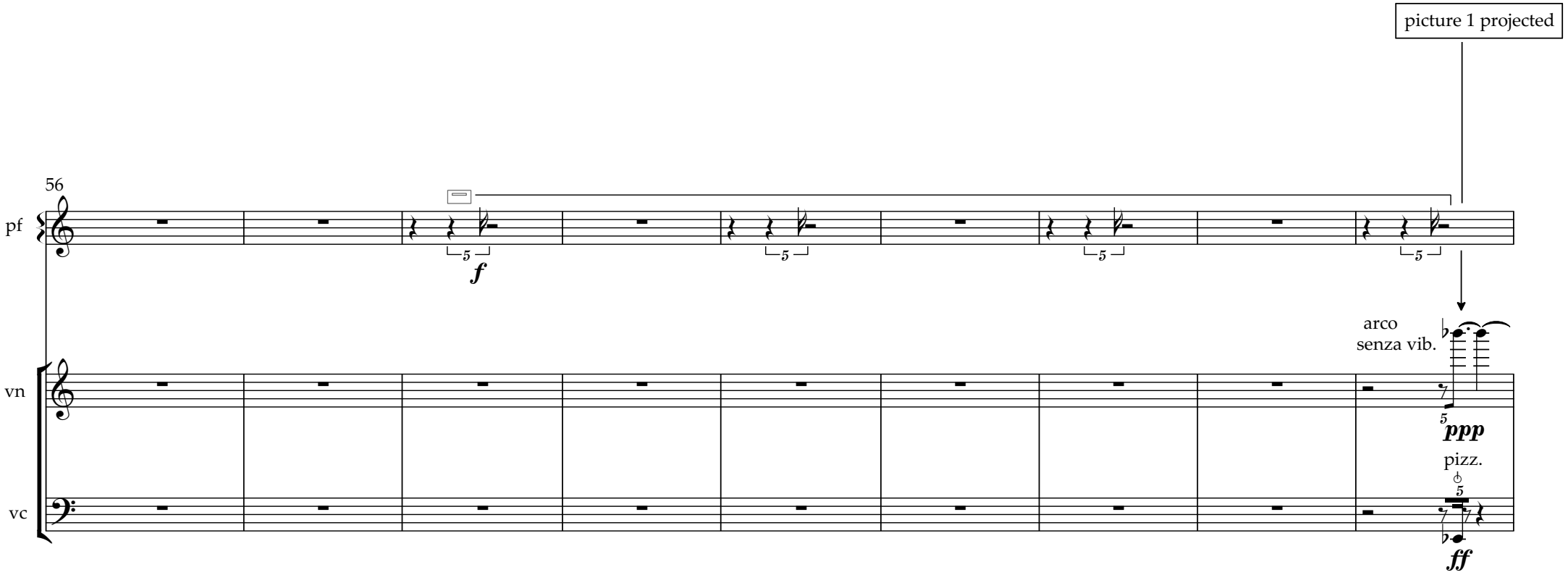

37
i
o
a
i
a
hu
e
i
a
o
9
b.fl
b.cl
pp
mp
p
ppp
n
15ma
8vb
Ped.
vn
vc
pppp

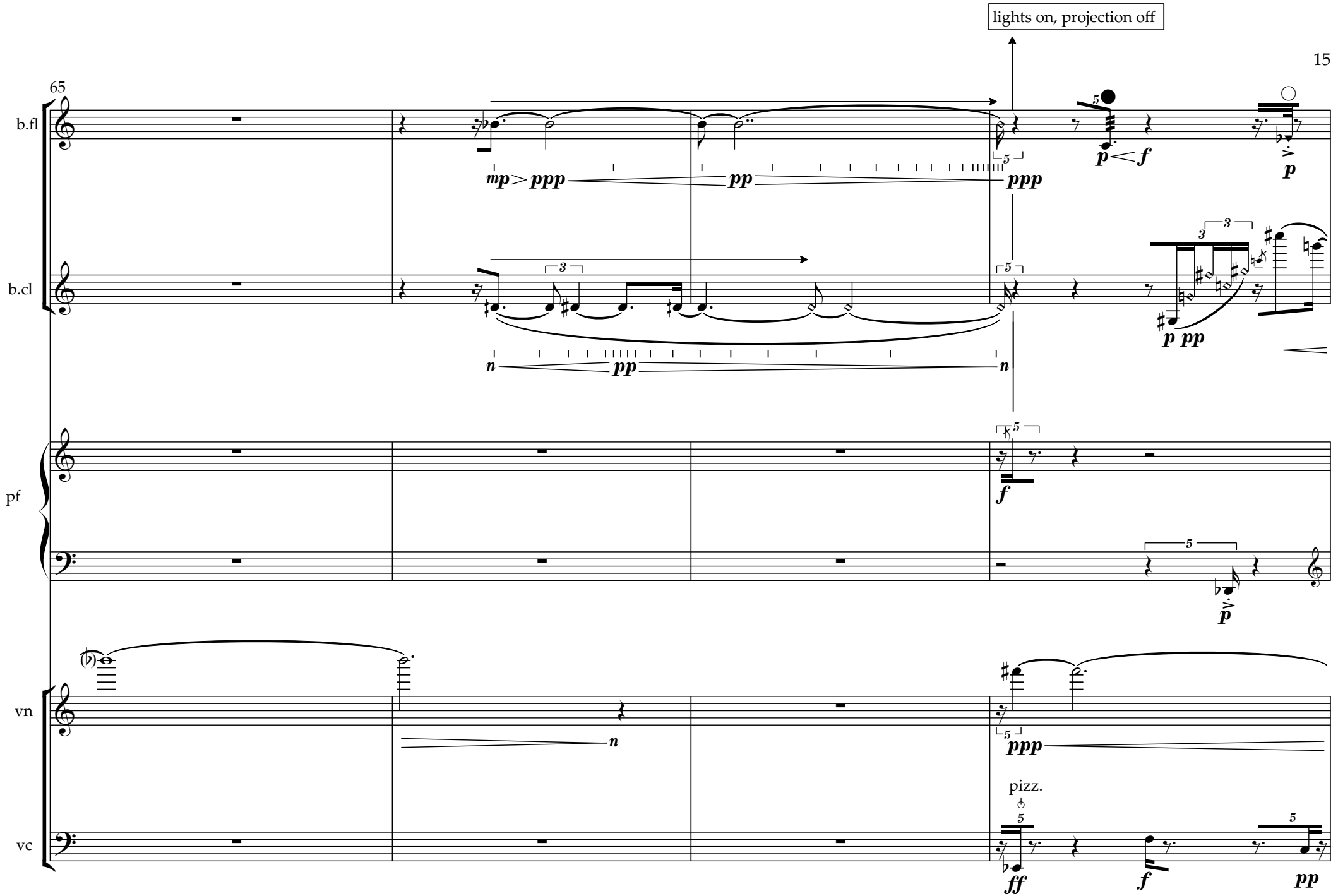

10
41
b.fl
b.cl
pf
vn
vc
hu
i
i
a
o
e
o
a
i
(fa)
s.b
15ma
8vb
(F)
(A)
m.s.p
m.s.t

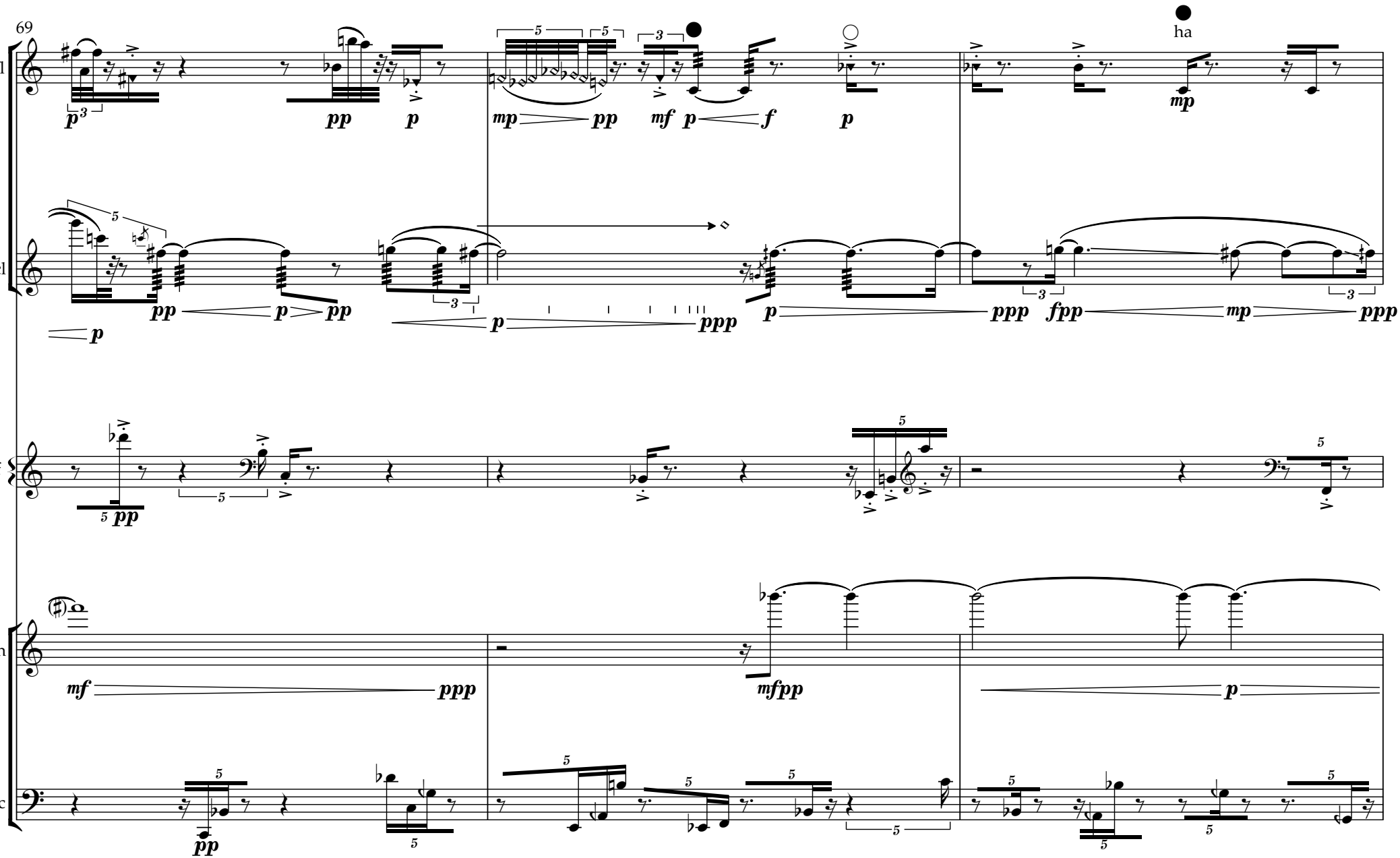
45
b.fl
b.cl
pf
vn
vc
ppp
pp
p
pp
p
pp
pp
ppp
pp
p
ppp
mf
8vb
pizz.
II
III
p
ord.
gliss.
mp
pp
n
mf

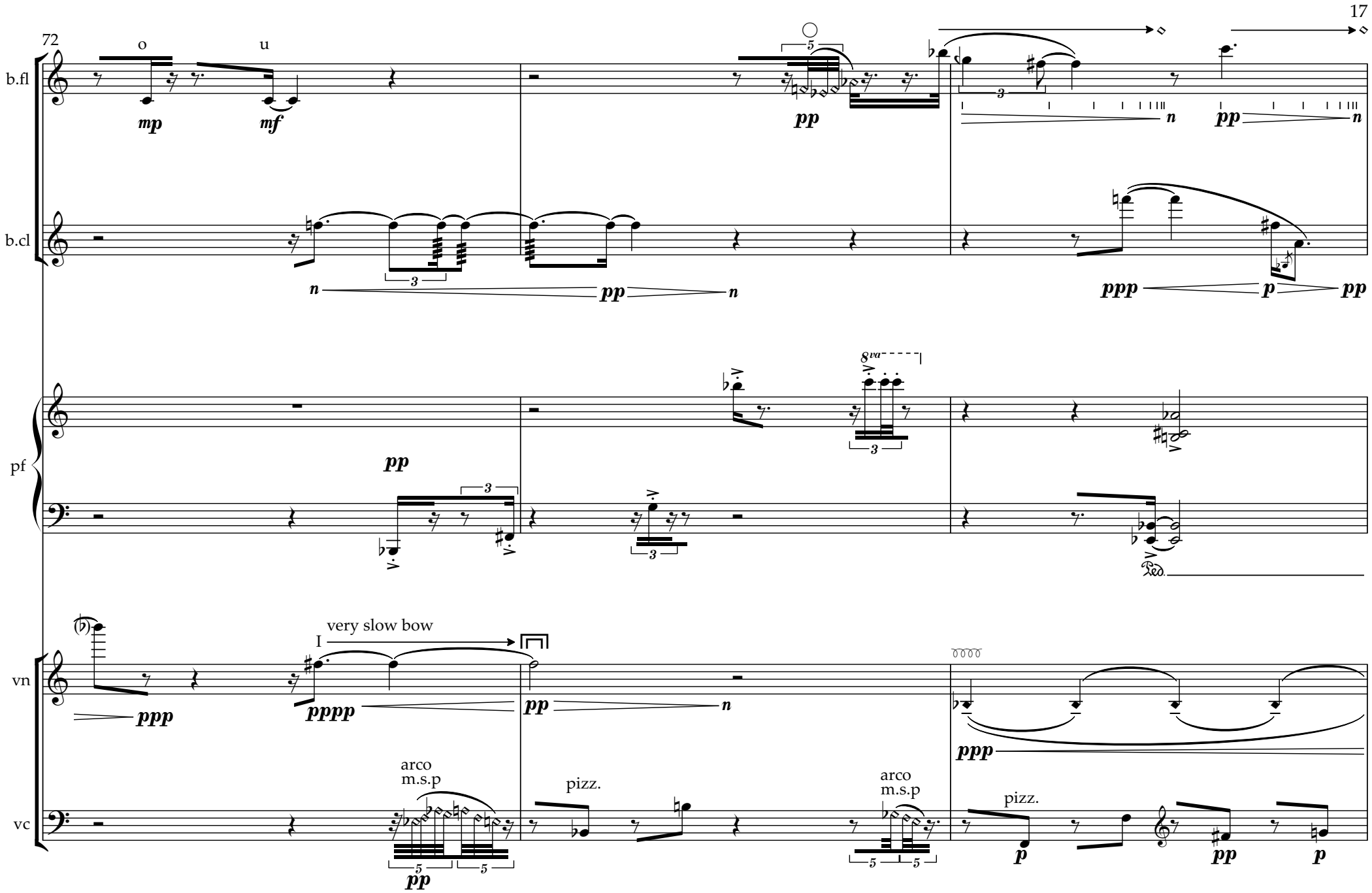

12
49
(tr)
b.fl
p
ppp
p
mp
pp
p
pp
b.cl
p
ppp
p
pp
p
ppp
sfz
p
ppp
n
pf
pppp
8vb
mf
vn
II
f
3
p
3
pp
I
c.l.b
5
III
5
pppp
5
3
3
vc
mf
3

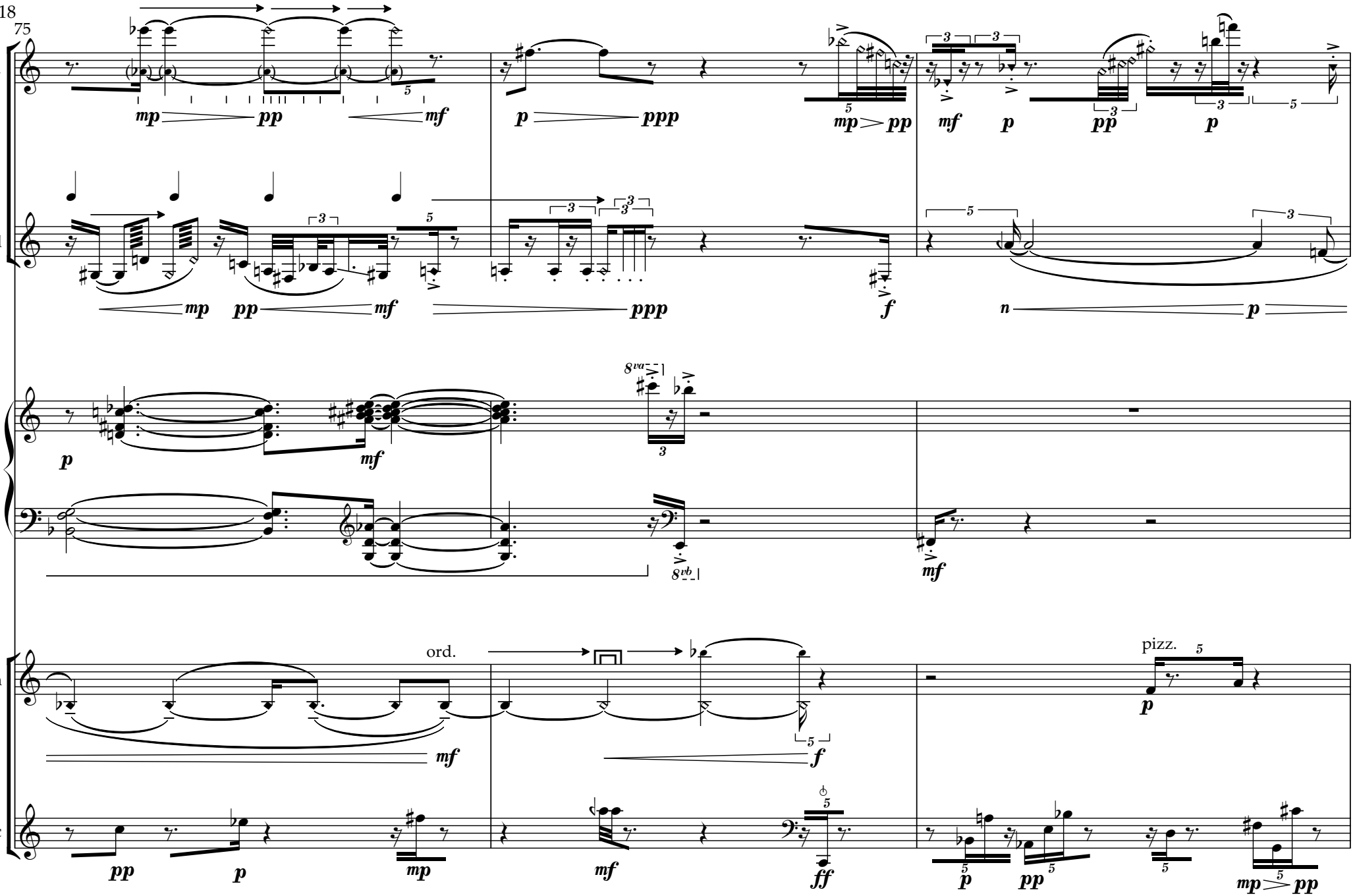

lights off
13
52
b.fl
b.cl
pf
vn
vc
ppp
p
pp
mf
ff
sfz
15ma
8vb
Ped.


picture 1 projected
56
pf
vn
vc
f
arco
senza vib.
ppp
pizz.
ff


lights on, projection off
65
b.fl
b.cl
pf
vn
vc
mp > ppp
pp
ppp
p < f
p
n
pp
p pp
f
p
ppp
pizz.
ff
f
pp


69
b.fl
b.cl
pf
vn
vc
ha


72
o
u
b.fl
mp
mf
pp
n
pp
n
b.cl
n
pp
n
ppp
p
pp
8va
pf
pp
Ped.
very slow bow
I
vn
ppp
pppp
pp
n
ppp
arco
m.s.p
pizz.
arco
m.s.p
pizz.
vc
pp
p
pp
p


18
75
b.fl
b.cl
pf
vn
vc
ord.
pizz.

78

b.fl

b.cl

pf

vn

vc

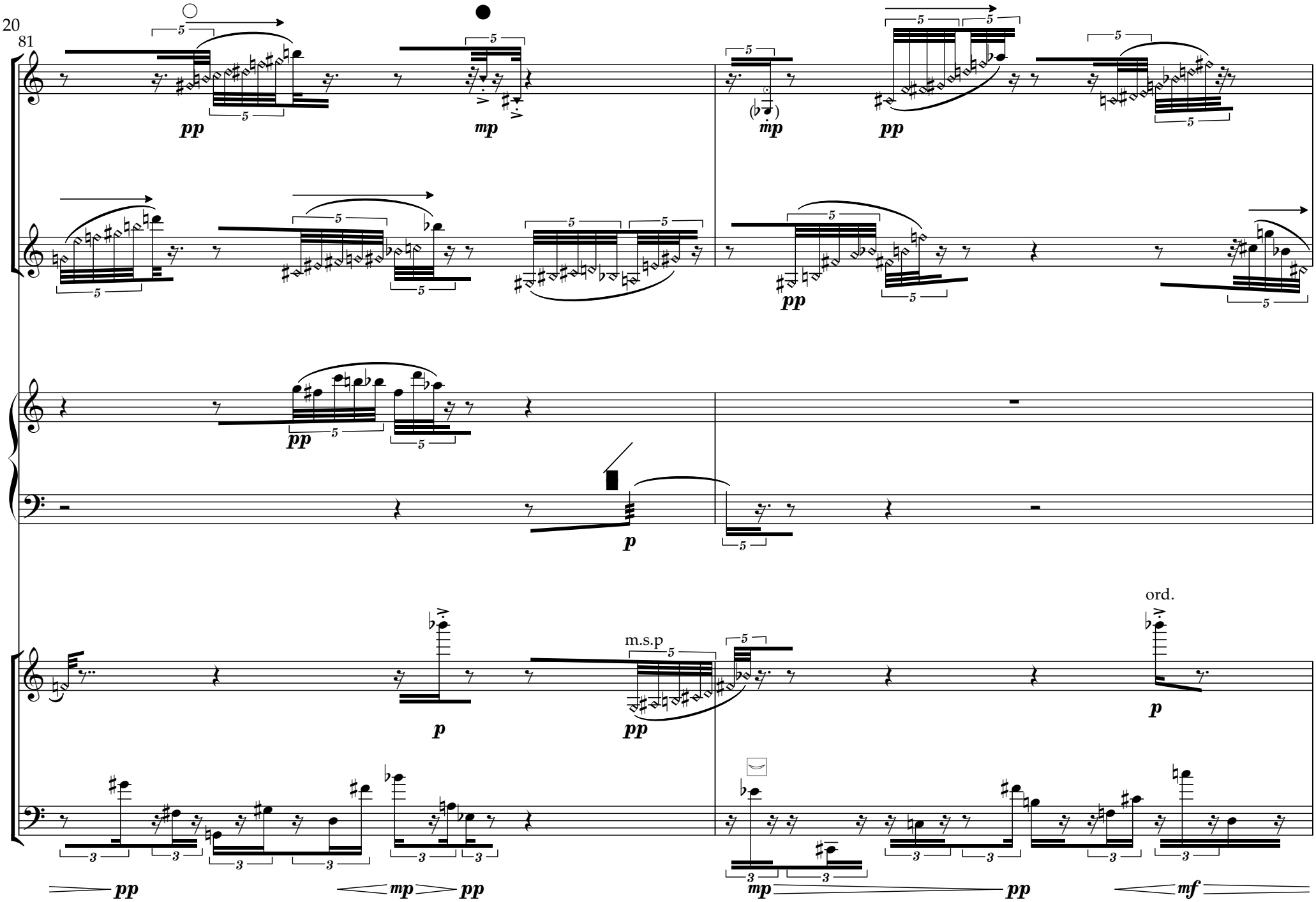
arco

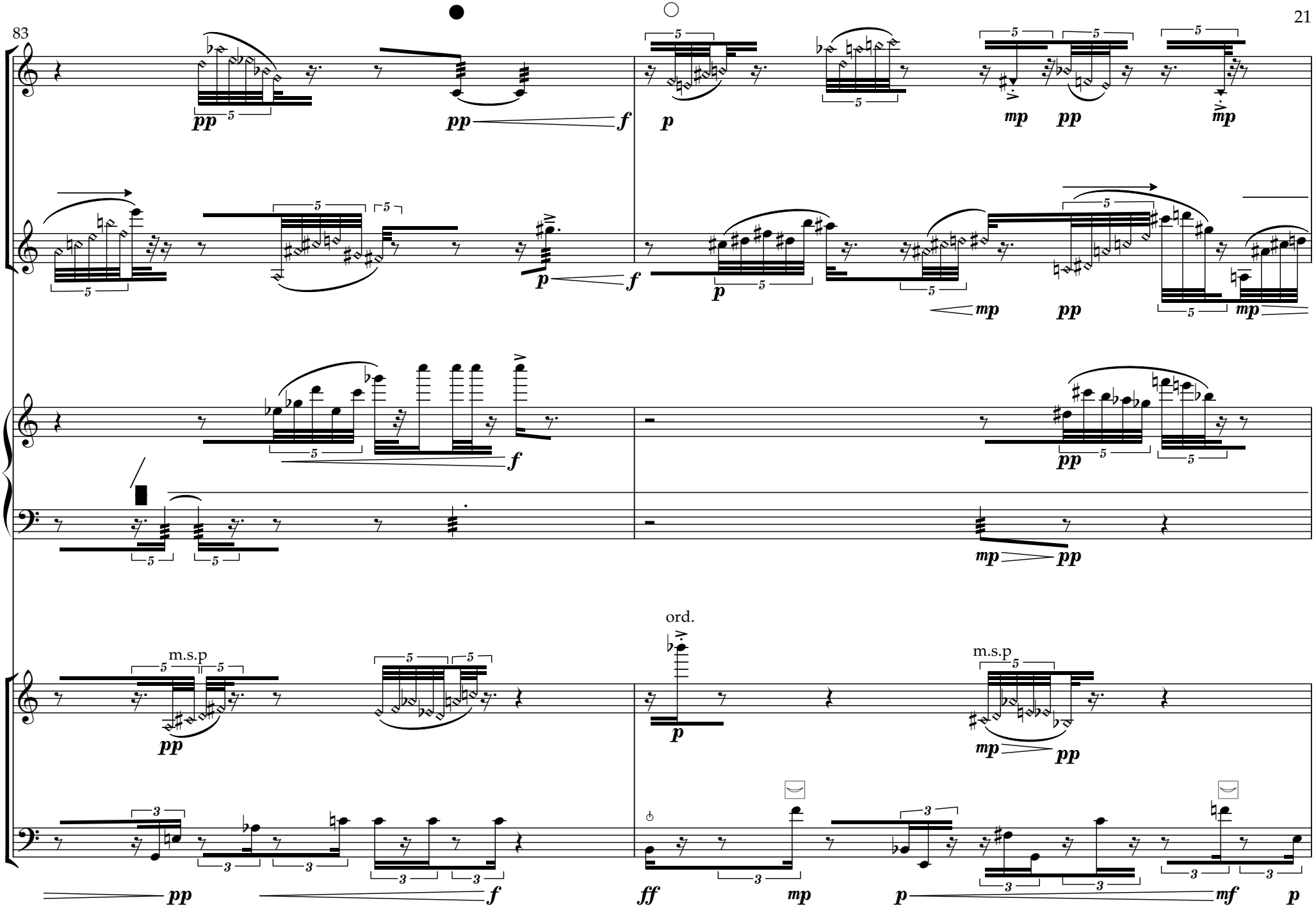
arco
m.s.p

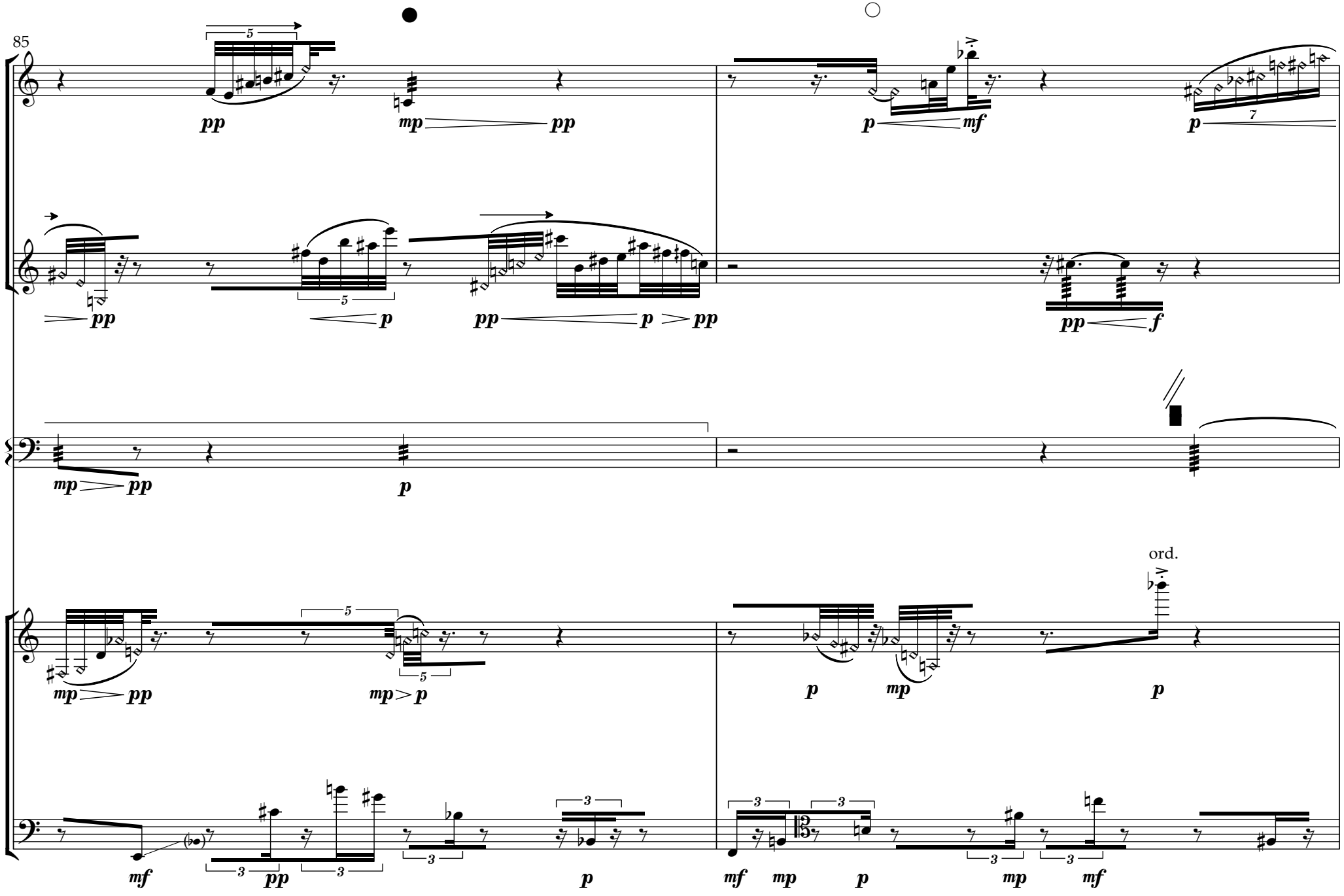
pizz.

I

gliss.


20
81
b.fl
b.cl
pf
vn
vc
m.s.p
ord.


83
b.fl
b.cl
pf
vn
vc
m.s.p
ord.
m.s.p


85
b.fl
b.cl
pf
vn
vc
ord.

begin slow fade to red (32.4")

87

b.fl

b.cl

pf

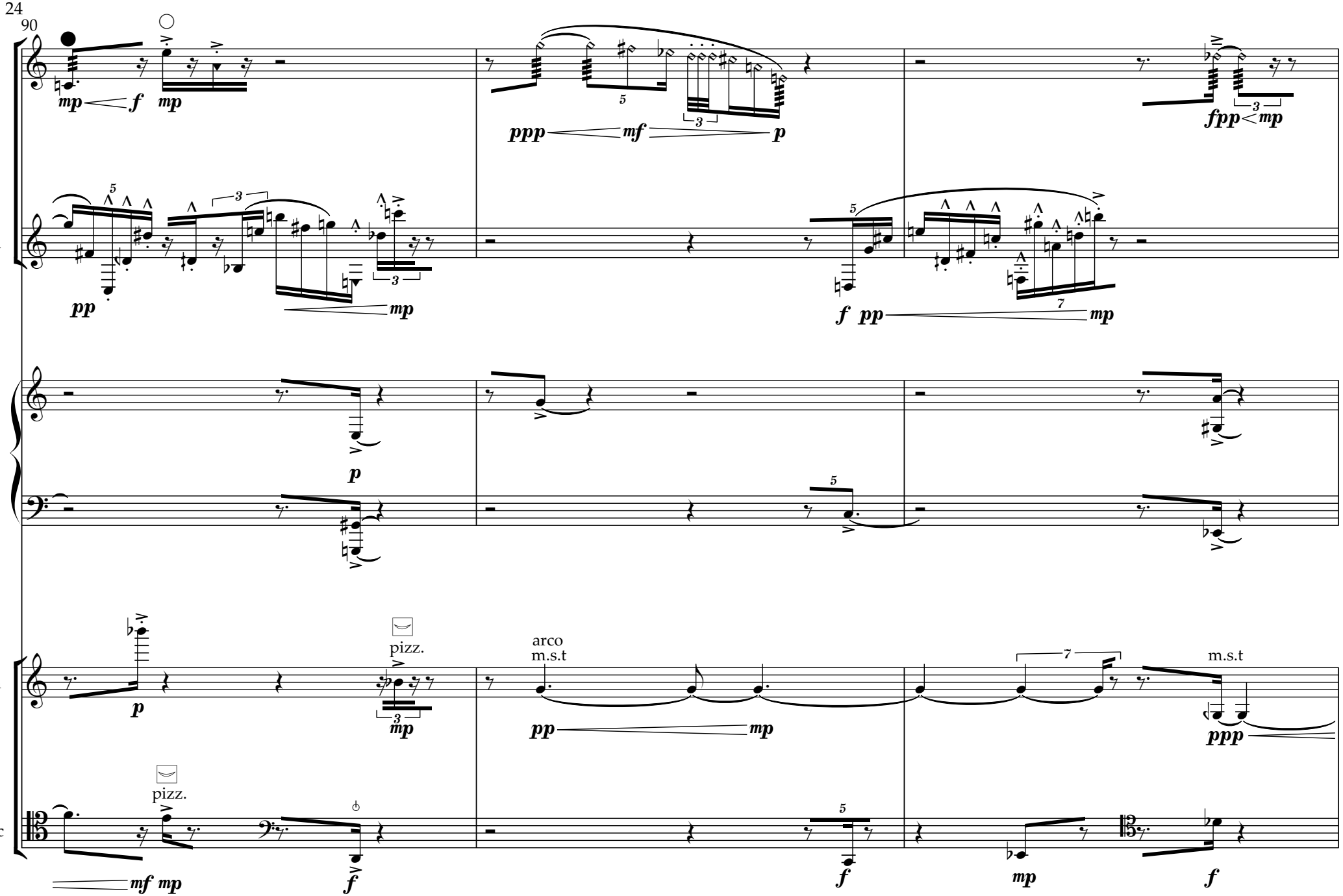
vn

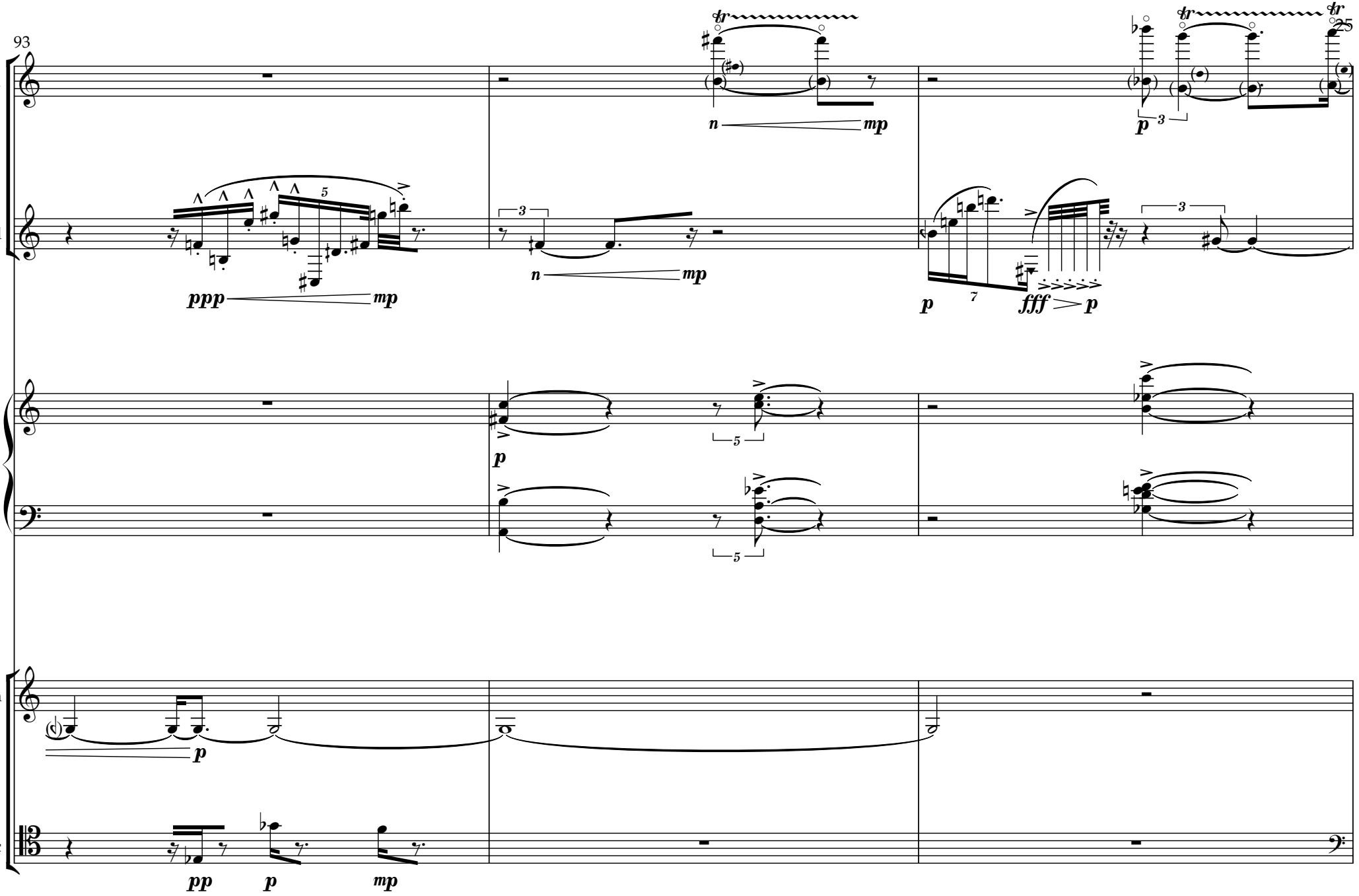
vc

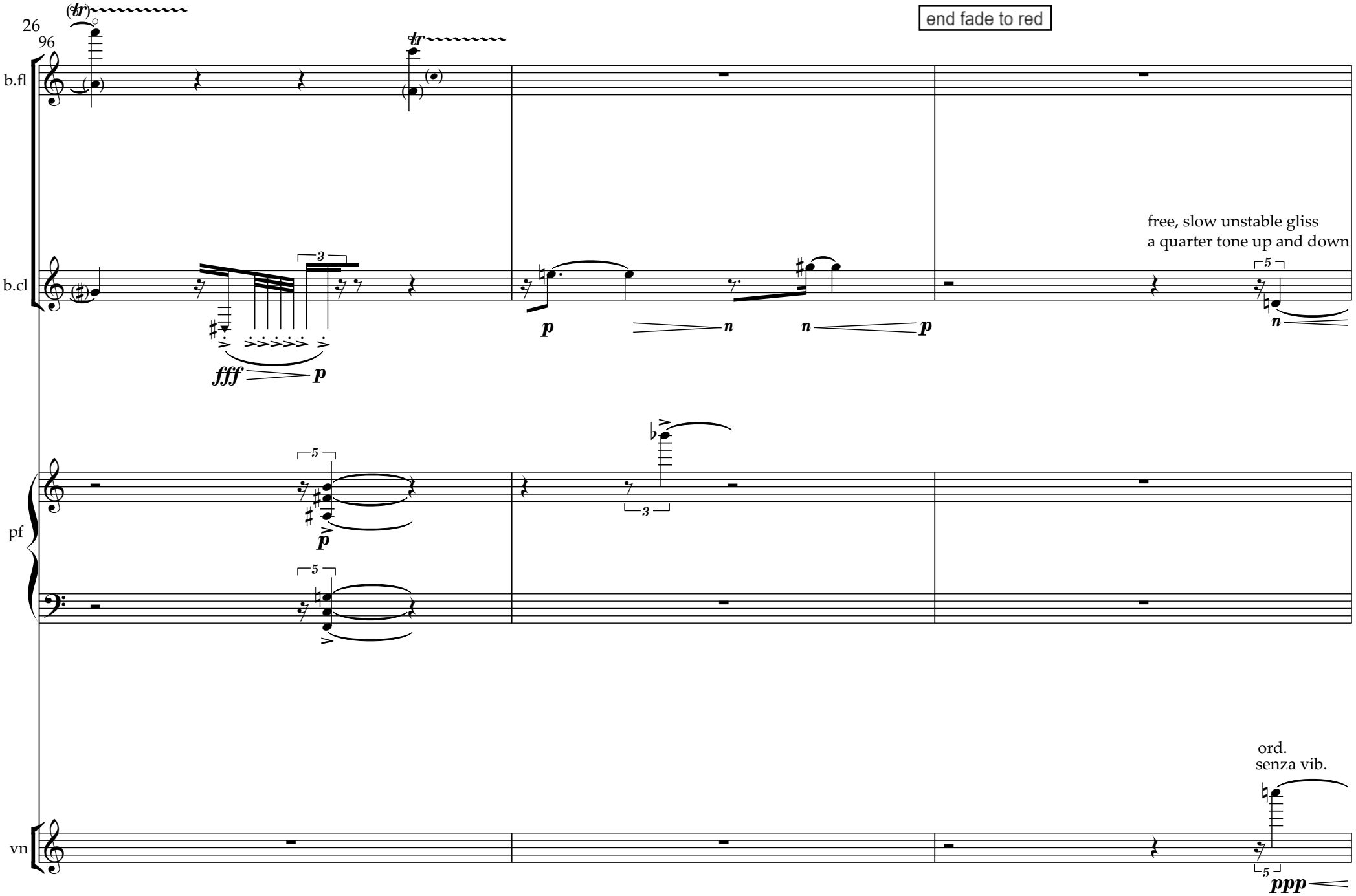
ord.

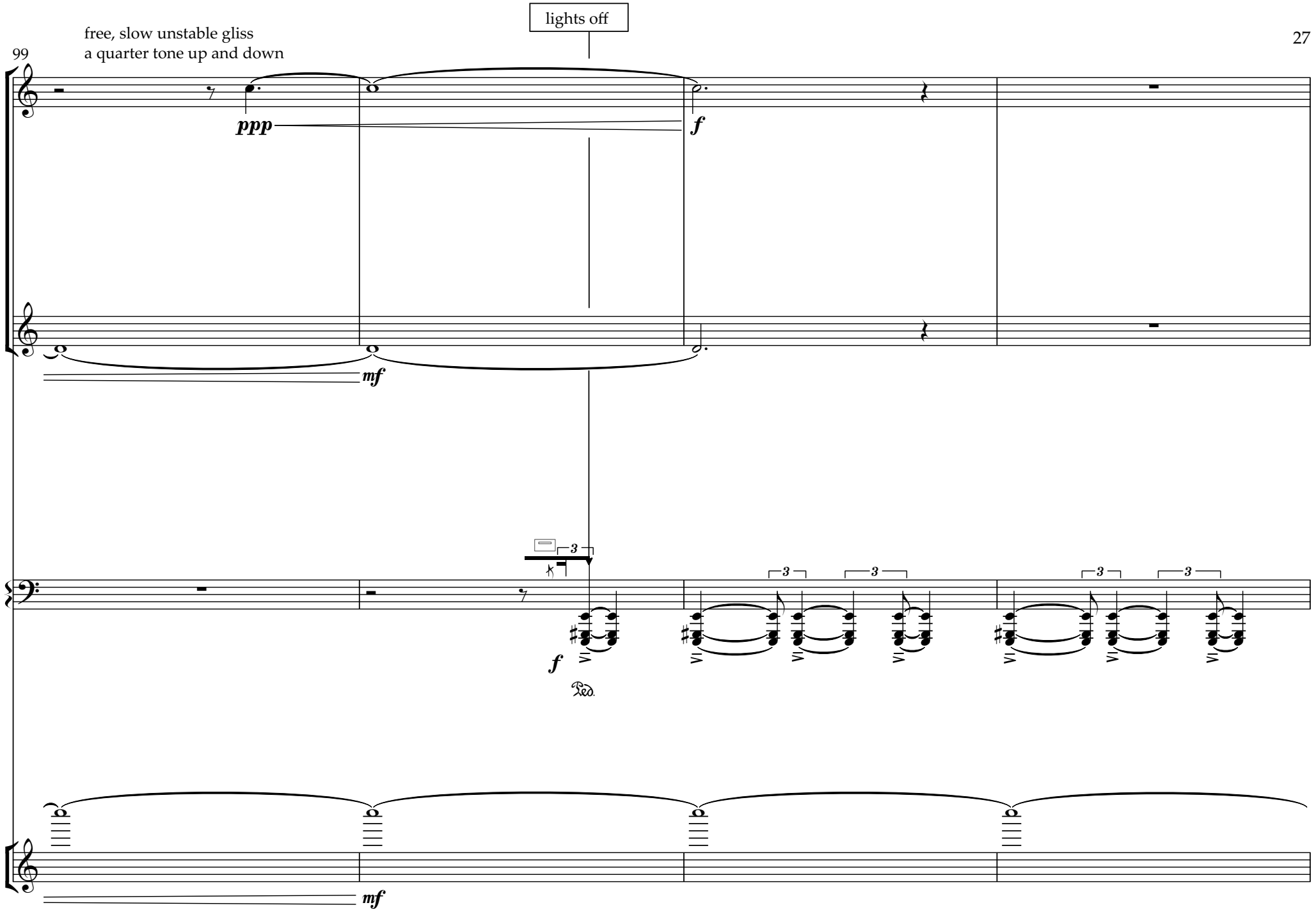
m.s.p

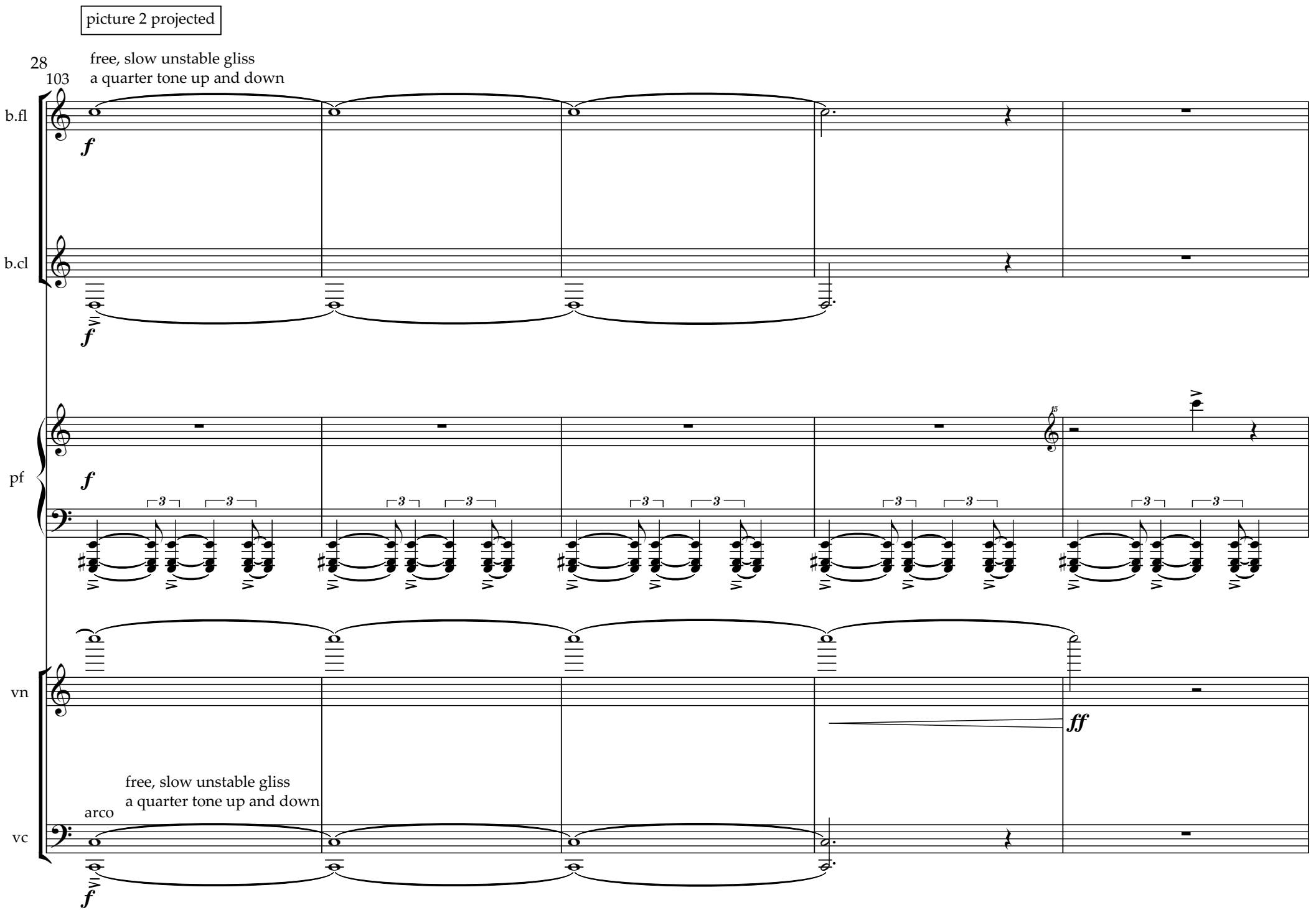
arco
m.s.t

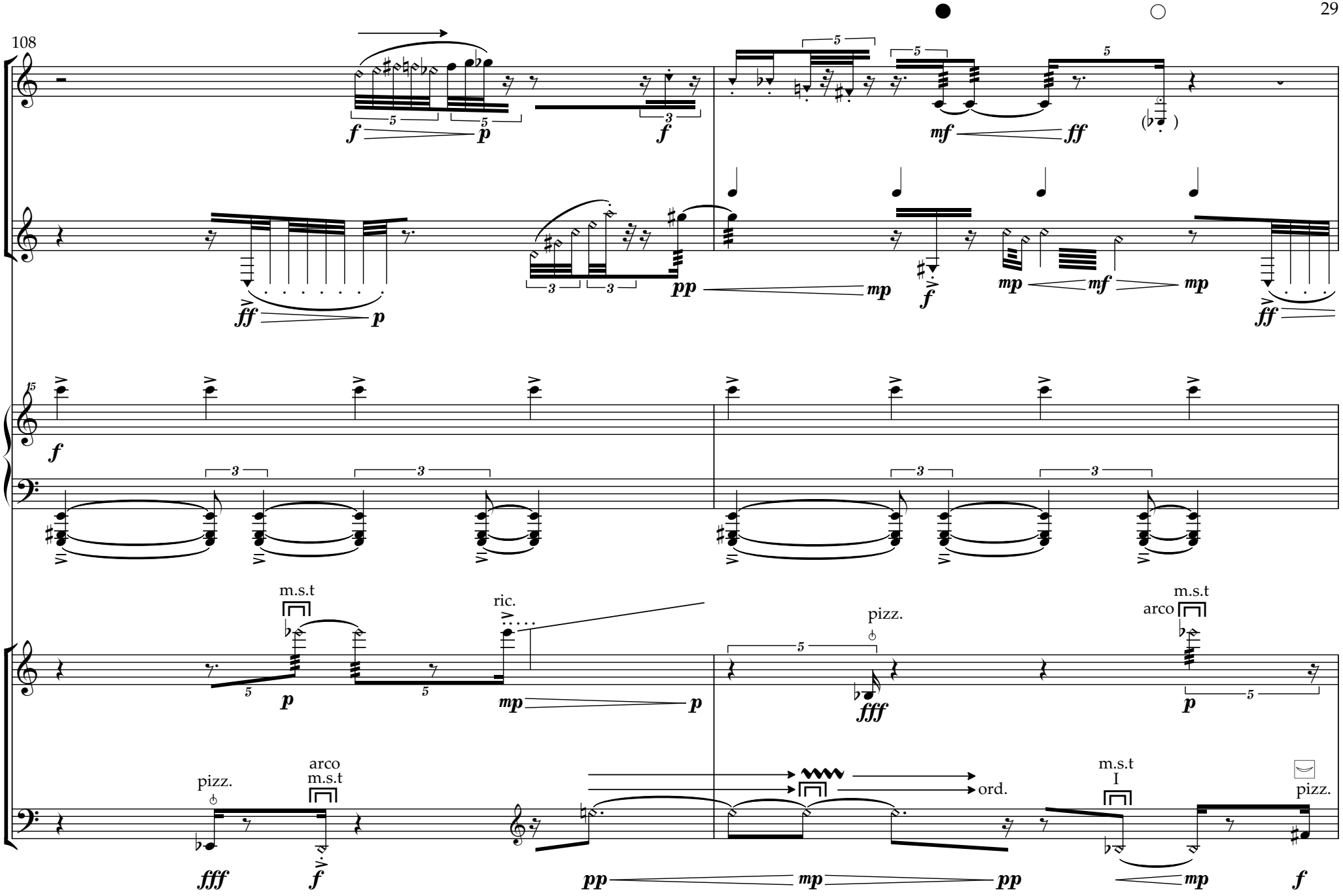

90
b.fl
b.cl
pf
vn
vc
mp f mp
ppp mf p
fpp mp
pp mp
f pp mp
p
pizz.
mp
arco
m.s.t
pp mp
ppp
pizz.
mf mp
f
mp
f

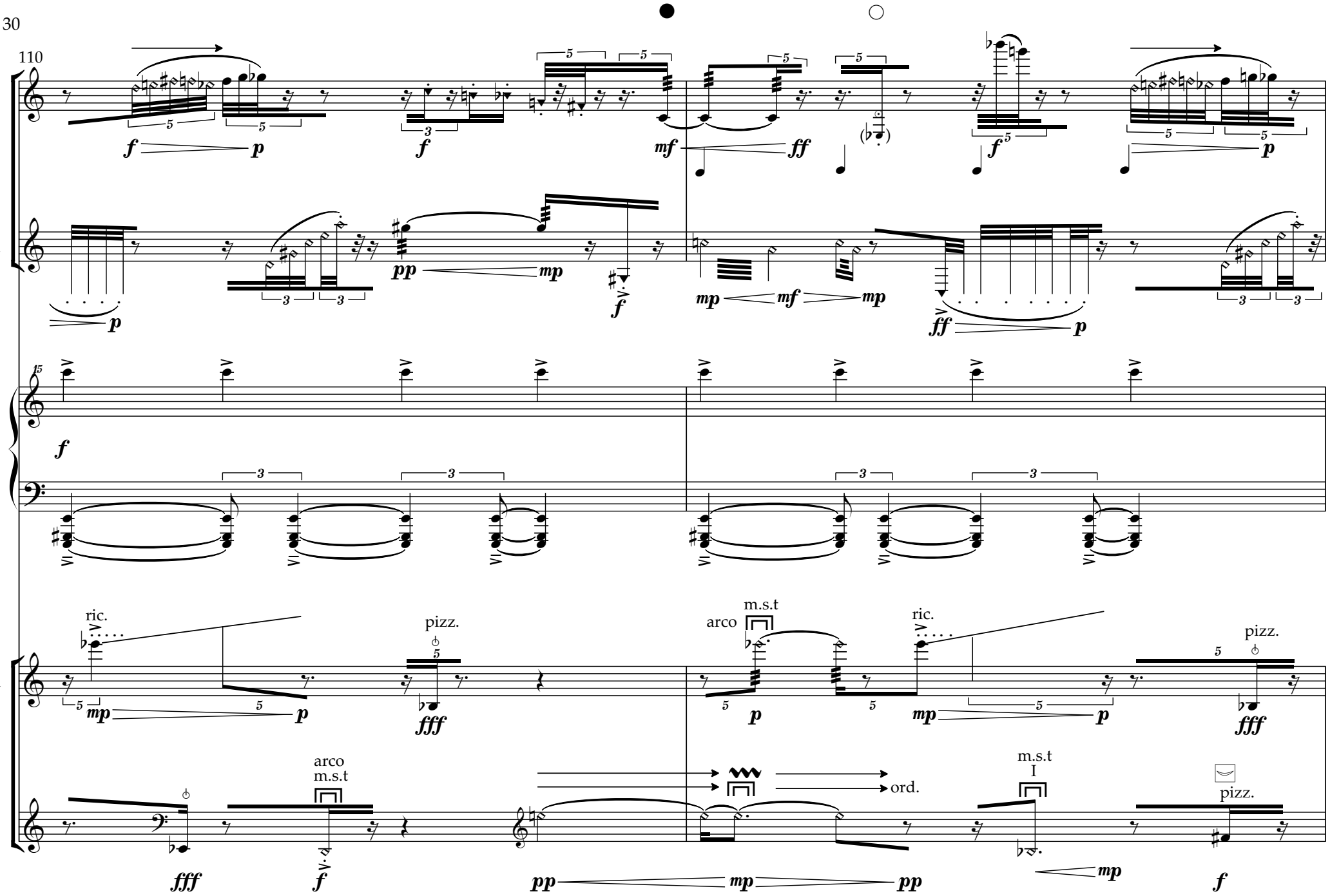

93
25
b.fl
b.cl
pf
vn
vc
tr
n
mp
p
ppp
fff
pp

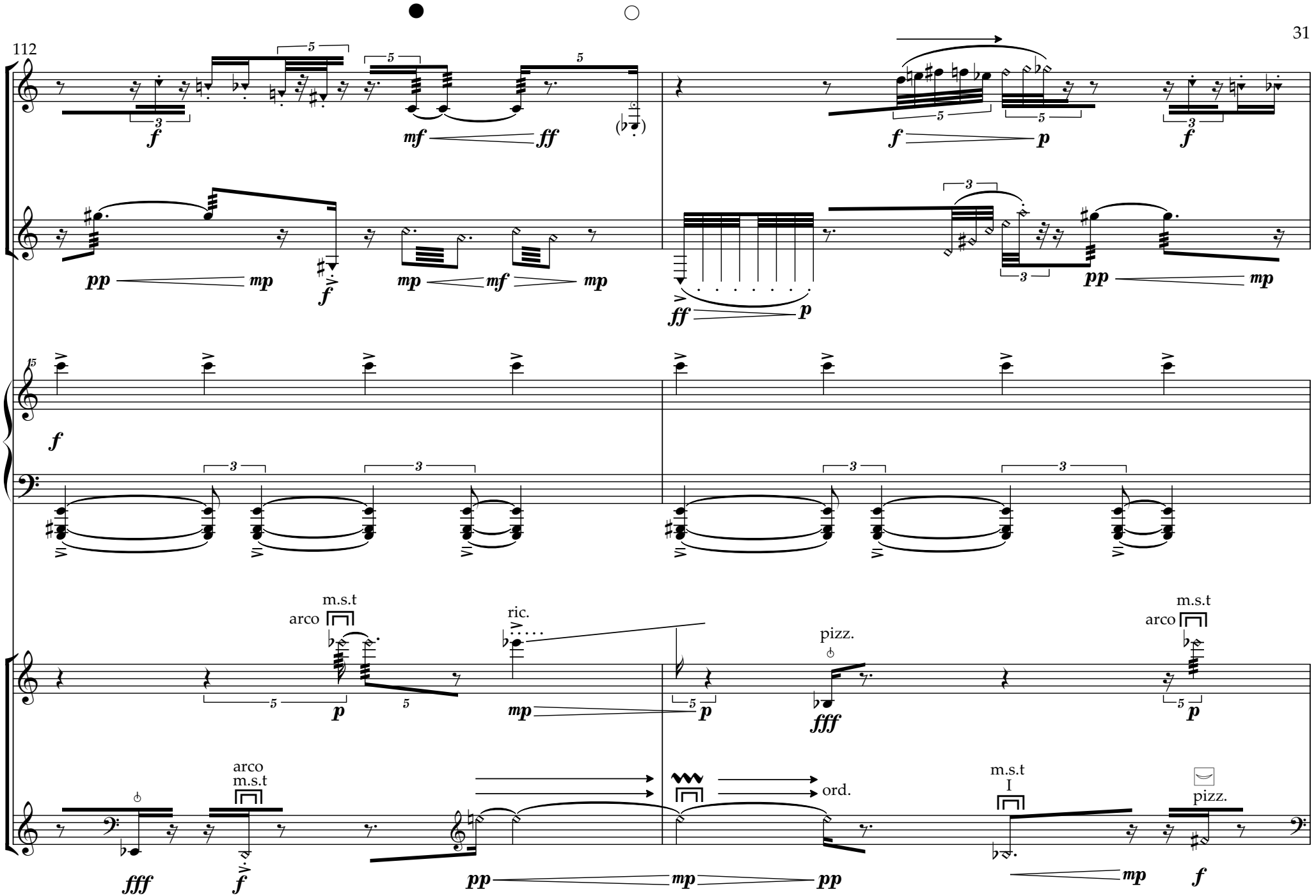

26
96
b.fl
b.cl
pf
vn
end fade to red
free, slow unstable gliss
a quarter tone up and down
ord.
senza vib.
fff
p
n
ppp

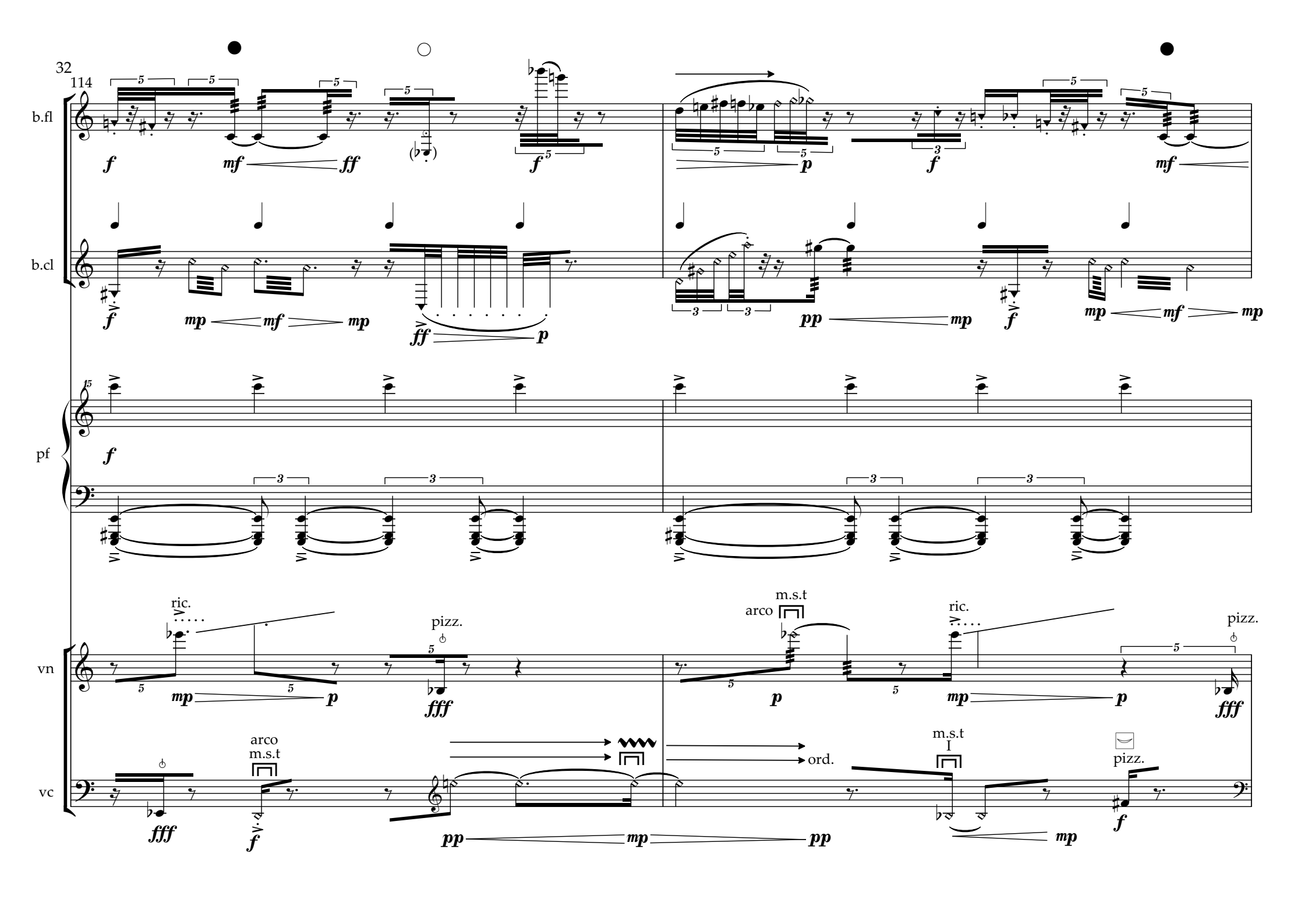

lights off
99
free, slow unstable gliss
a quarter tone up and down
b.fl
ppp
f
b.cl
mf
pf
f
vn
mf

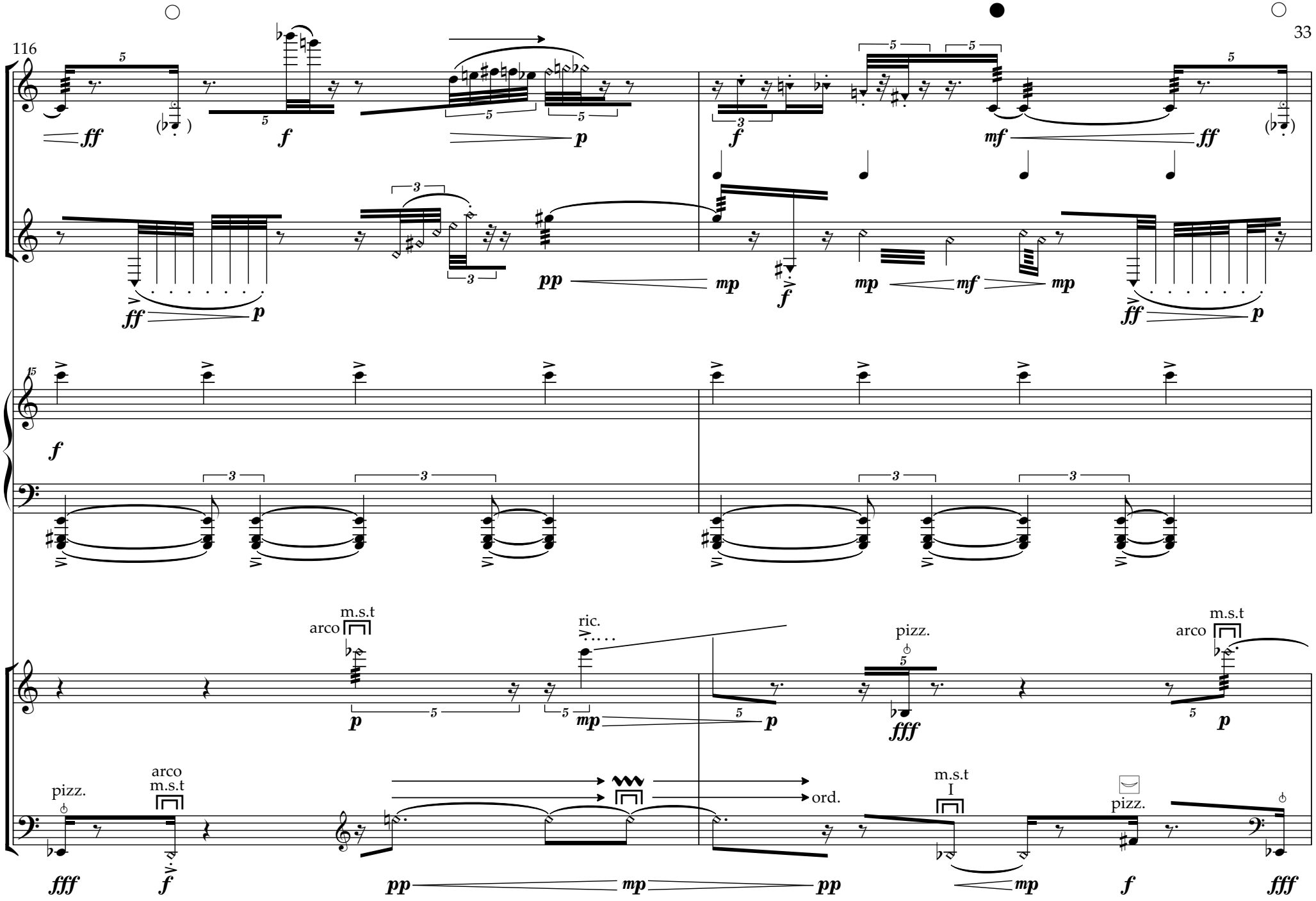

picture 2 projected
28
103
free, slow unstable gliss
a quarter tone up and down
b.fl
b.cl
pf
vn
vc
arco
free, slow unstable gliss
a quarter tone up and down
f
ff
3

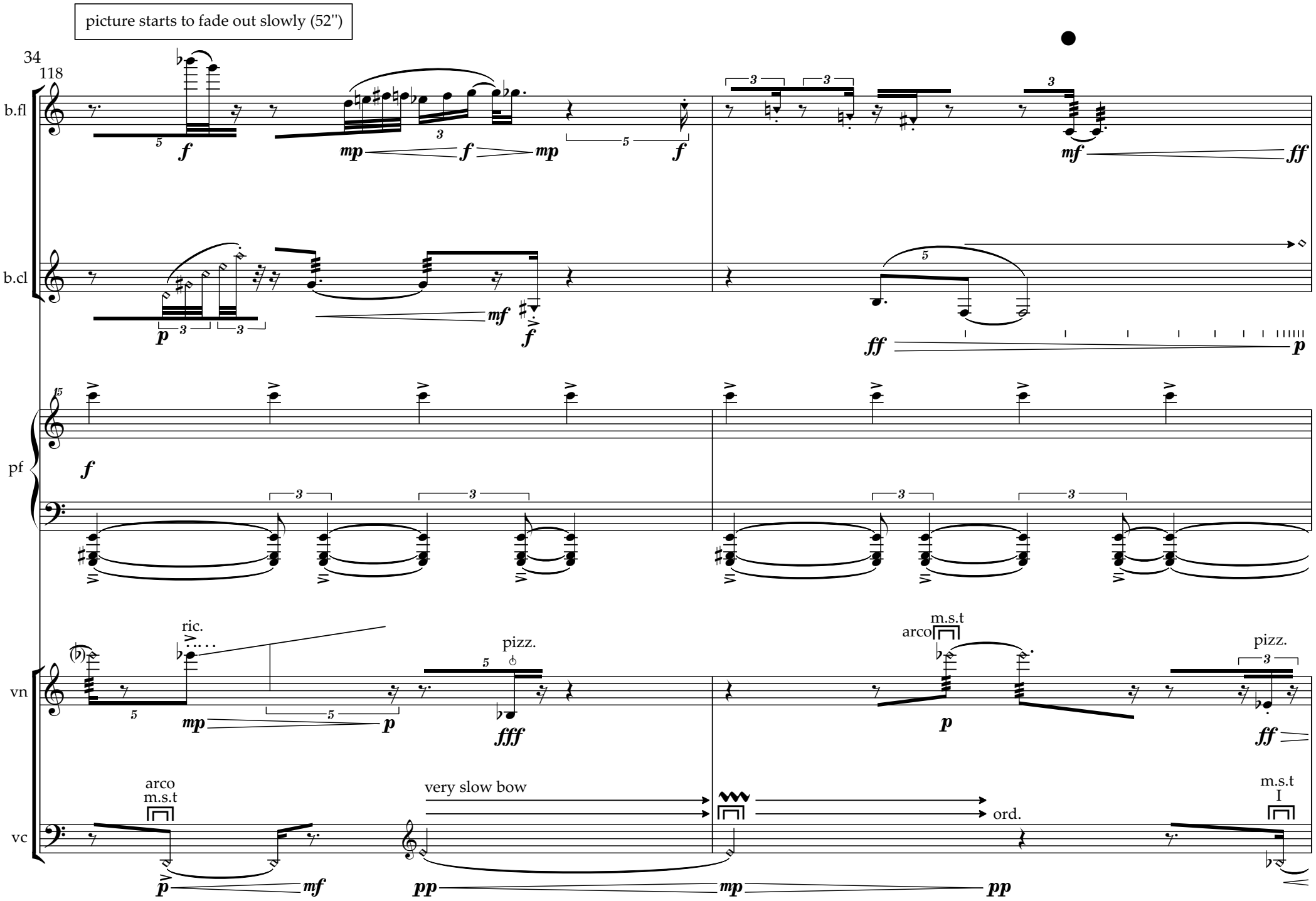

108
b.fl
b.cl
pf
vn
vc
m.s.t
ric.
pizz.
arco
m.s.t
ord.
I
pizz.

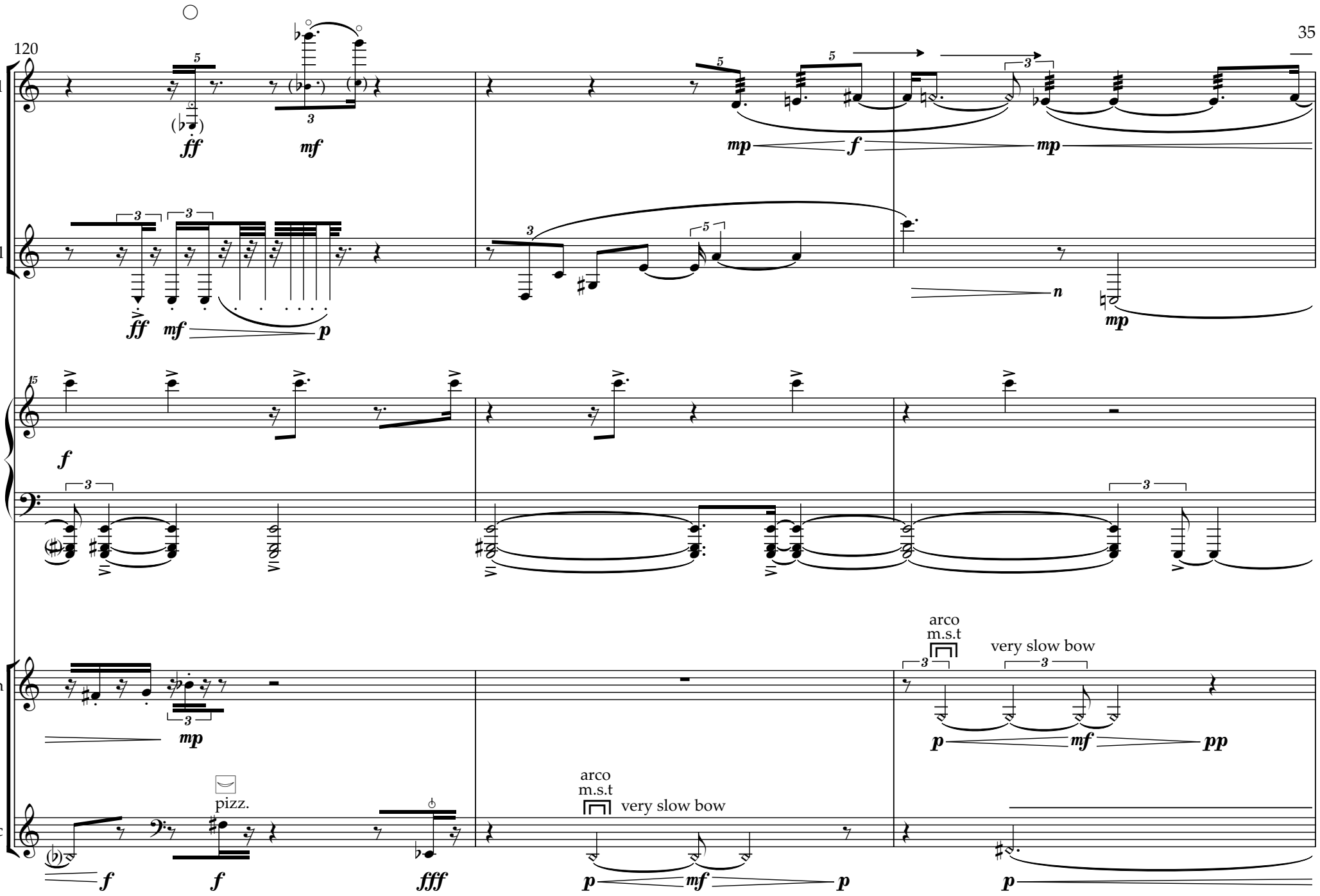

110
b.fl
b.cl
pf
vn
vc
ric.
pizz.
arco
m.s.t
ord.
I

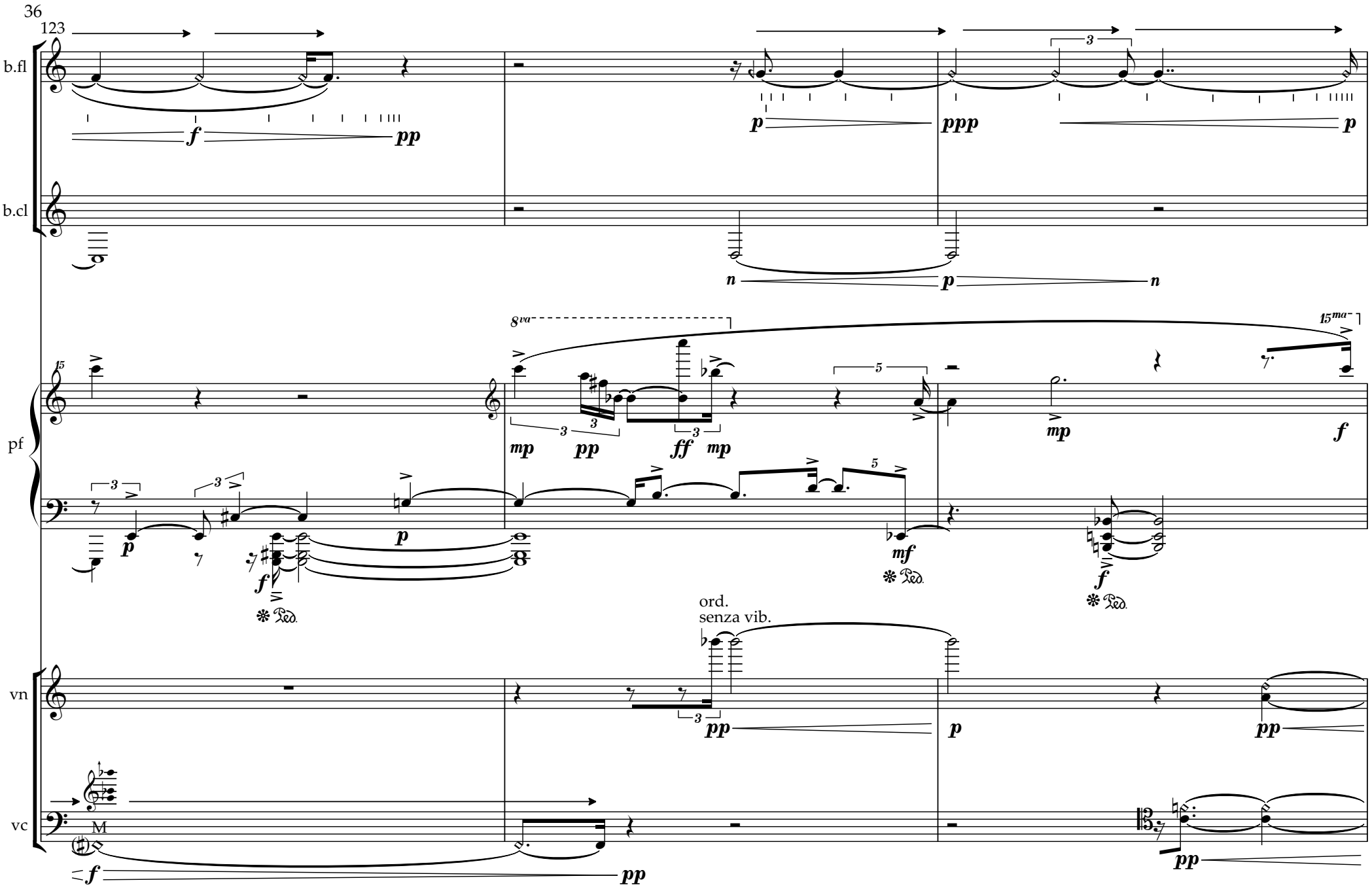

112
b.fl
b.cl
pf
vn
vc
m.s.t
arco
ric.
pizz.
arco
m.s.t
ord.
m.s.t
I
pizz.

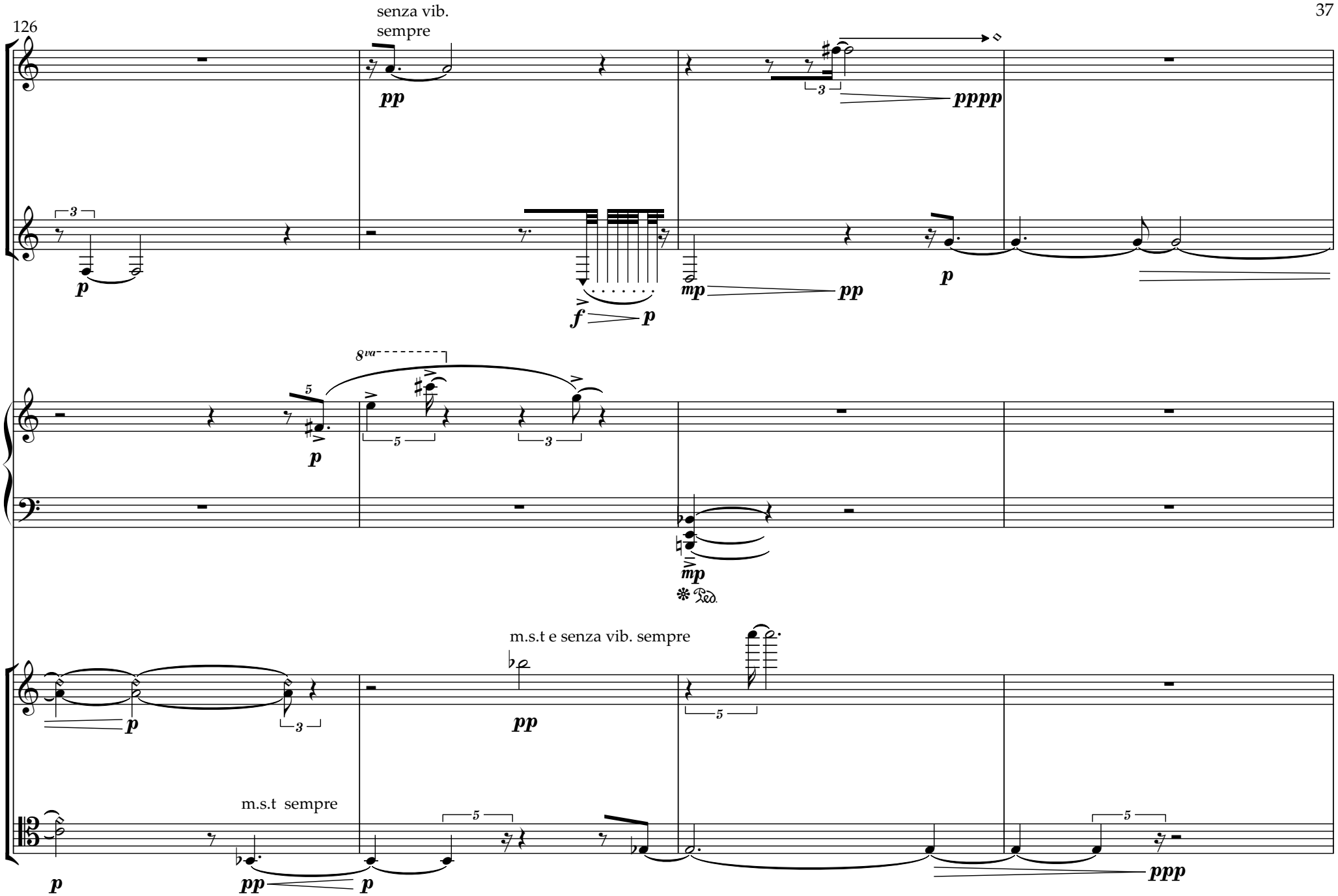

32
114
b.fl
b.cl
pf
vn
vc
ric.
pizz.
arco
m.s.t
ord.
I


116
b.fl
b.cl
pf
vn
vc
ff
f
p
pp
mp
mf
fff
pizz.
arco
m.s.t
ric.
ord.
I


picture starts to fade out slowly (52'')
34
118
b.fl
b.cl
pf
vn
vc
ric.
pizz.
arco
m.s.t
very slow bow
ord.
I


120
b.fl
b.cl
pf
vn
vc
ff
mf
mp
f
n
p
pizz.
arco
m.s.t
very slow bow
fff
pp


123
b.fl
b.cl
pf
vn
vc
f
pp
p
ppp
n
8va
15ma
mp
ff
mf
ord.
senza vib.
M


126
senza vib.
sempre
b.fl
b.cl
pf
vn
vc
m.s.t e senza vib. sempre
m.s.t sempre
pp
pppp
p
mp
f
8va
ppp

picture finished fading to black
soundtrack talk begins

130

♩=40

b.fl

pp

ppp

3

3

b.cl

n

pf

5

pp

vn

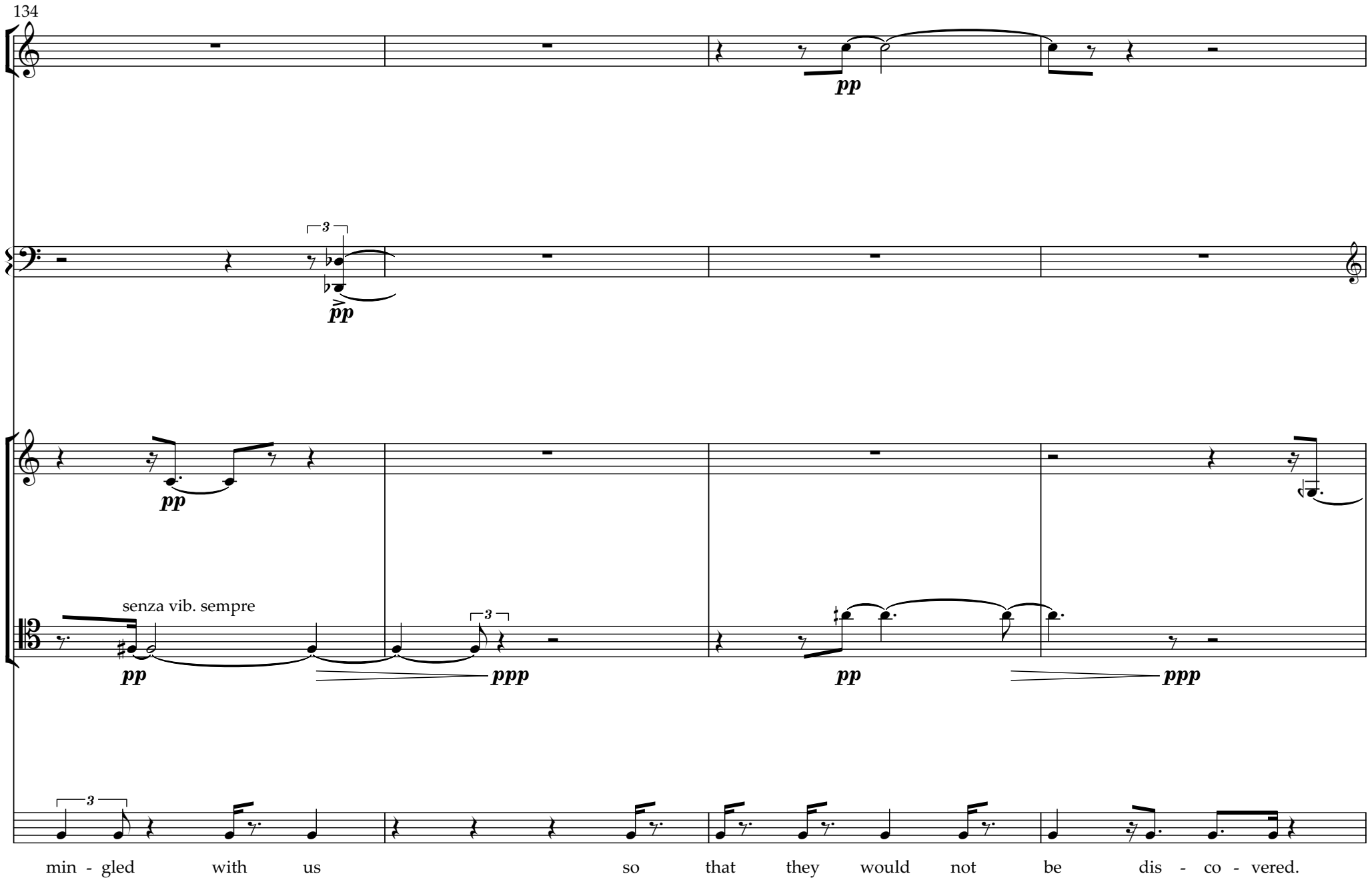
5

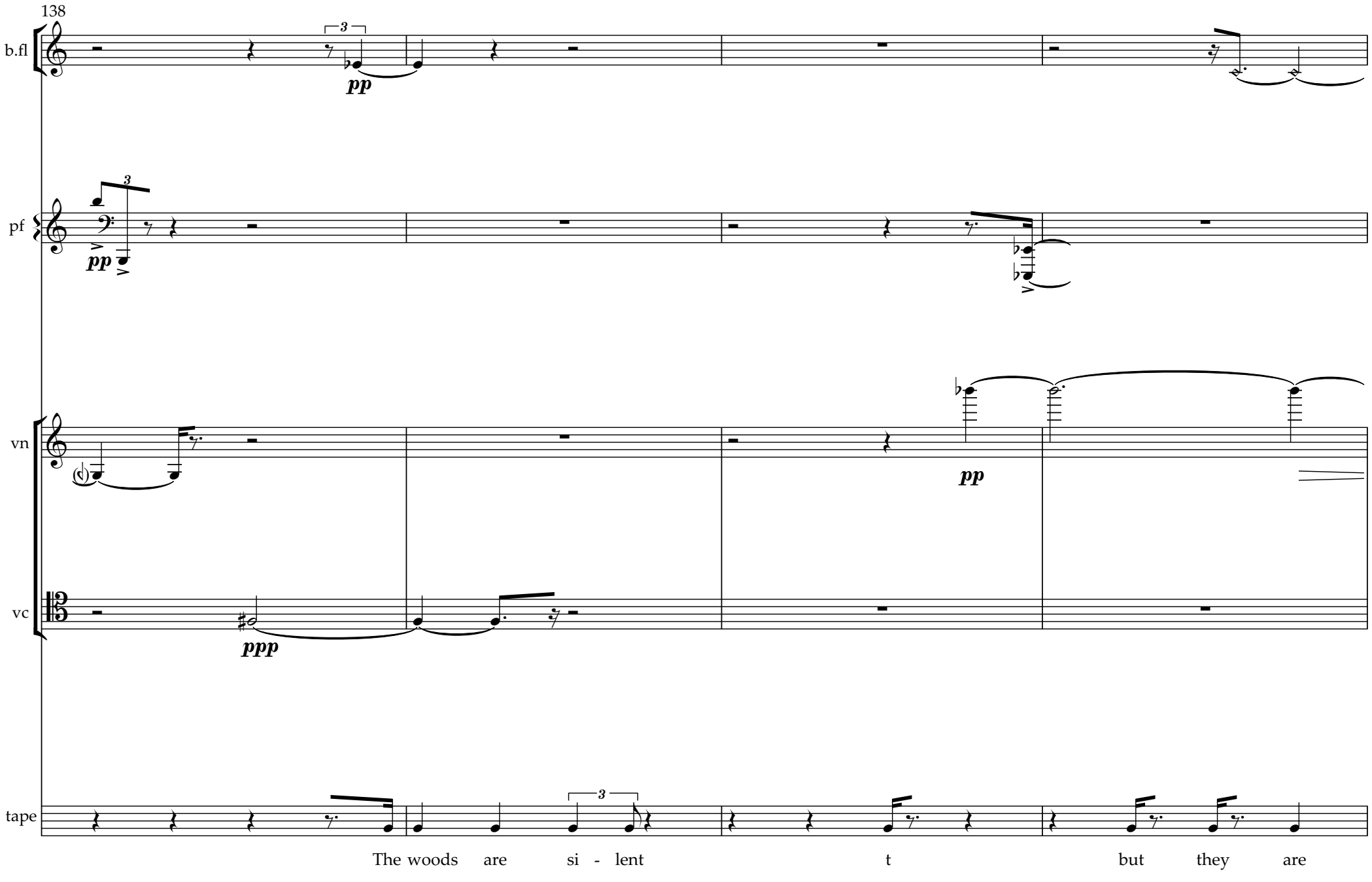
pp

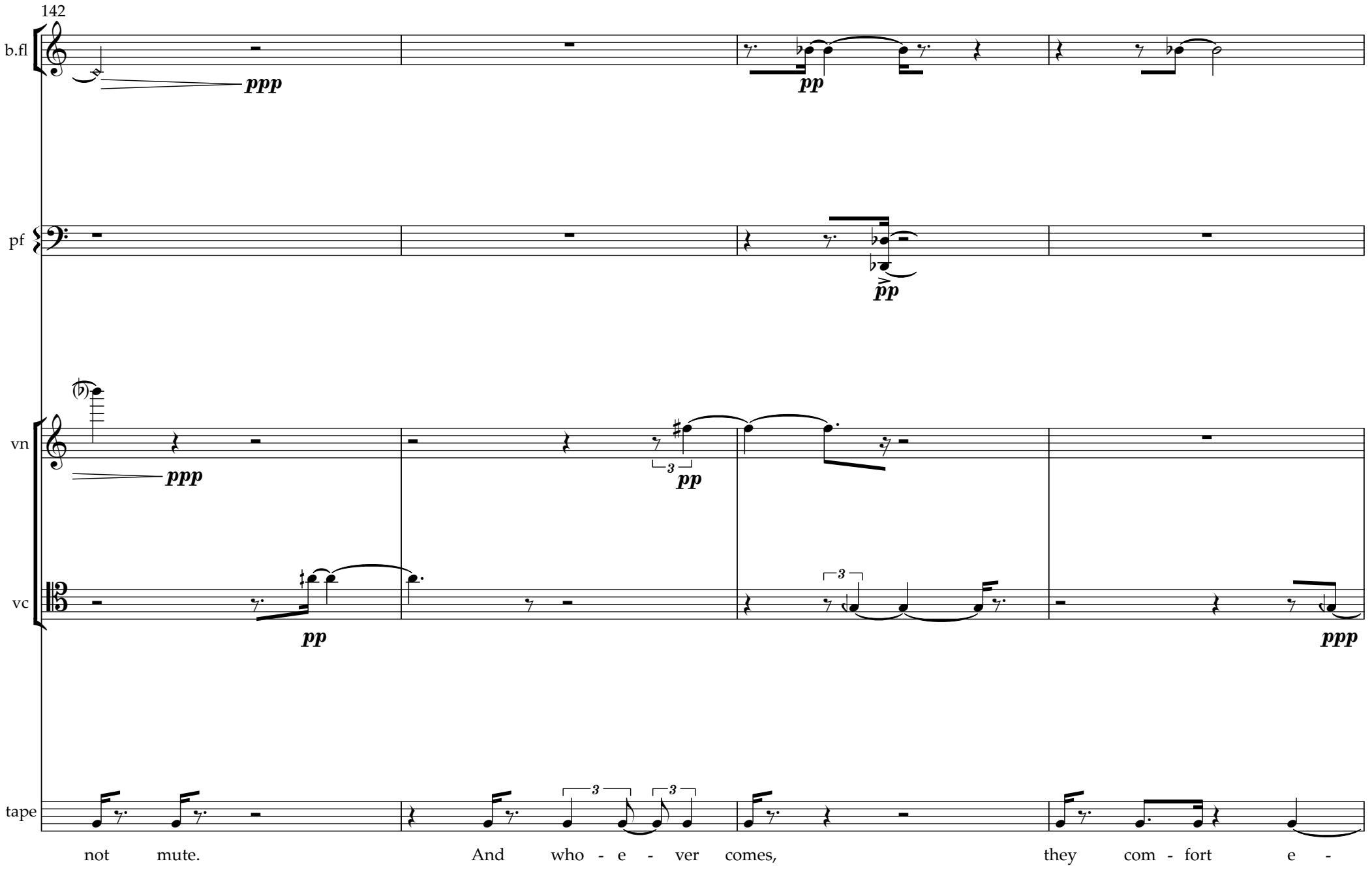
♩=40

tape

They took us to a fo - rest, and there they


134
b.fl
pp
pf
3
pp
vn
pp
vc
senza vib. sempre
pp
3
ppp
pp
ppp
tape
3
min - gled with us so that they would not be dis - co - vered.


138
b.fl
pf
vn
vc
tape
pp
pp
pp
ppp
The woods are si - lent t but they are


142
b.fl
ppp
pp
pf
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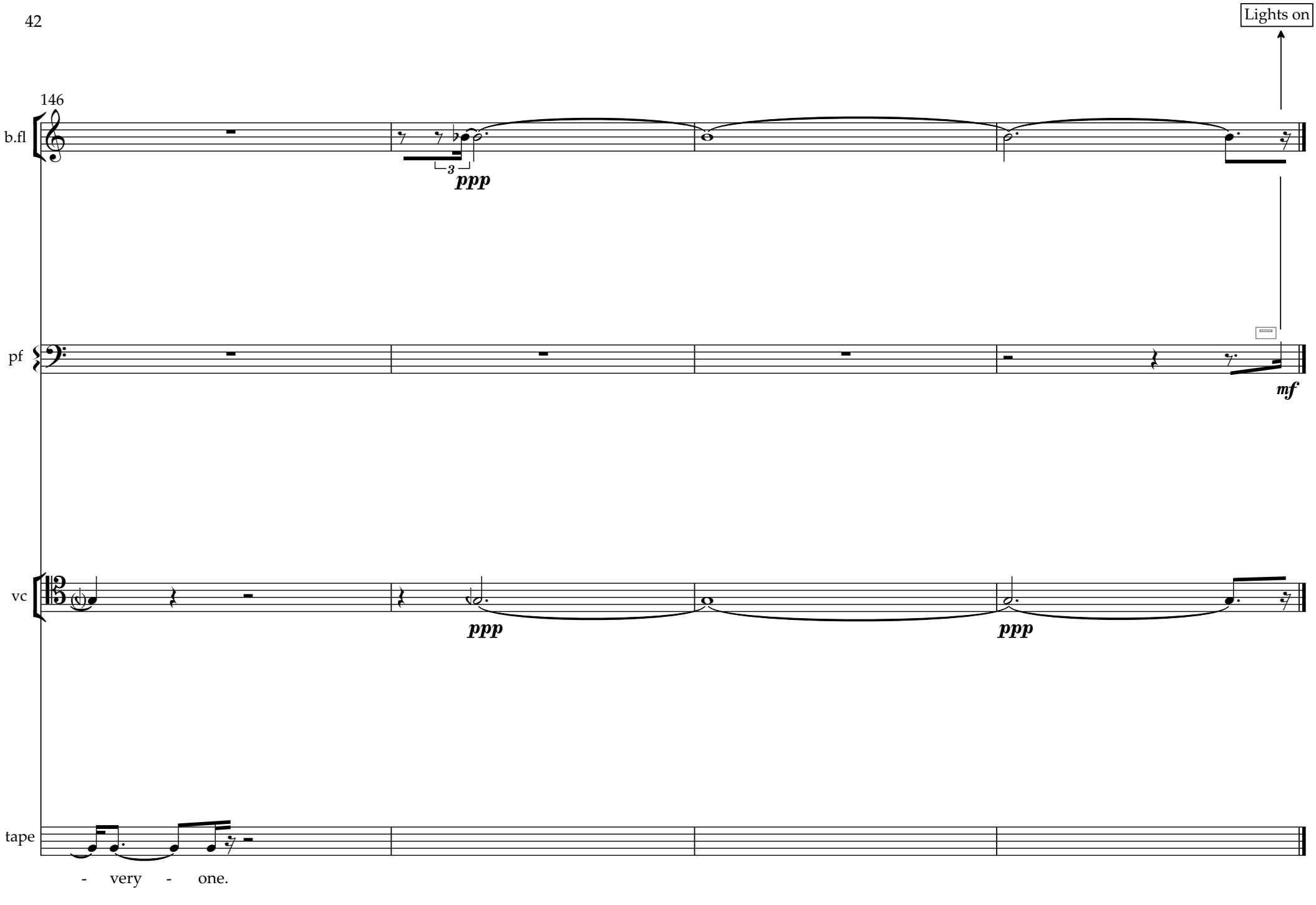
vn
ppp
pp
vc
pp
ppp
tape
not mute. And who - e - ver comes, they com - fort e -


Lights on
146
b.fl
3
ppp
pf
mf
vc
ppp
ppp
tape
- very - one.

Explanations

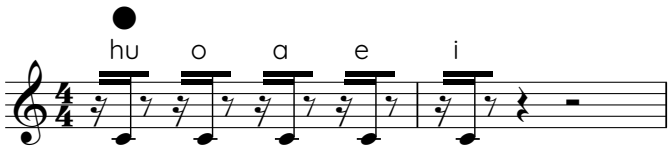
General -

- Accidentals apply traditionally - they hold until the end of the bar
- ⟶ One technique gradually changes from one to another
- b.fl (bass flute), b.cl (bass clarinet), pf (piano), vn (violin), and vc (cello) indications appear in the parts.
  NOTICE - when they appear above a note it means you start together. When they appear above a rest at the end of your note it means that you should hold your note until the indicated instrument plays.
- All performers must have either ipads or small lights for reading their part in the dark.
- Either one of the performers, or a sixth performer activates "dead", prerecorded sounds which come out of the on-stage (and if possible, surrounding the audience) speakers.

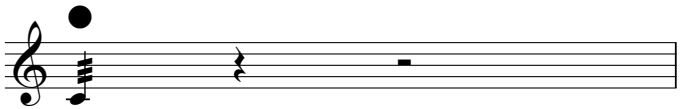
Bass Flute -

● covered embouchure - pitchless

○ normal playing position

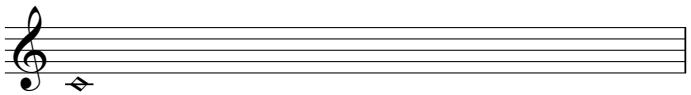


With covered embouchure - blow air into the flute while producing air sounds with the indicated vowels.

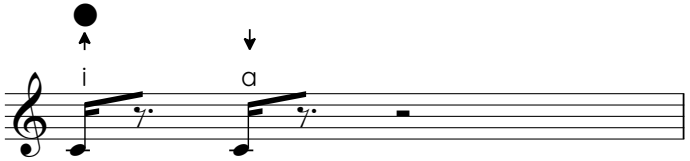


Flutter tongue with covered embouchure.

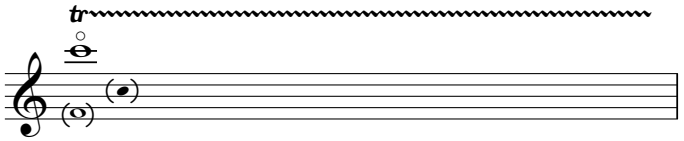
Accelerating vibrato - the number of lines and their position is approximated.



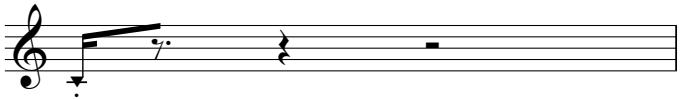
Extremely airy sound with some pitch - "colored air".



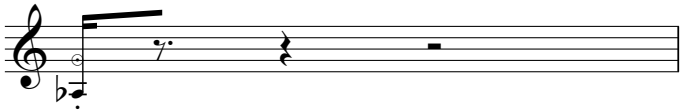
Inhale (errow up) and exhale (errow down) into the flute while producing the indicated vowels.



Trill between two indicated fingerings that produce the same harmonics.

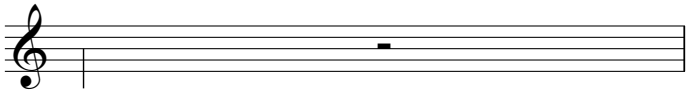


Tongue pizzicato.

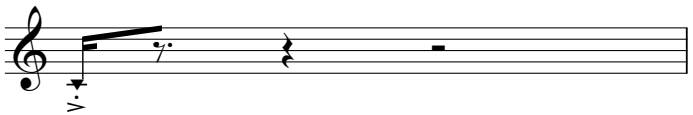


Tongue ram (the high note indicates the fingering, and the low note indicates the resulting pitch).

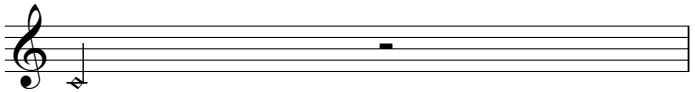
Bass Clarinet -



Air sound.



Slap tongue.



Airy sound (pitch with a lot of air).

Accelerating vibrato - the number of lines and their position is approximated.

Piano -

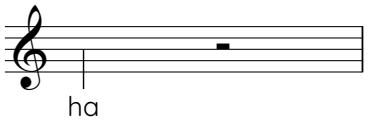
- The pianist has access to a pedal switch which controls the stage light (turn it on and off).
If not possible, the piece should be played while the stage light is off, with a light coming from a living room lamp positioned on stage.
- The pianist is also responsible for the controler (laptop) that projects the image of Belower Wald in the middle of the piece.
- A rubber mute is placed on the C7 string from the beginning of the piece until the written indication to remove it.

Wood block

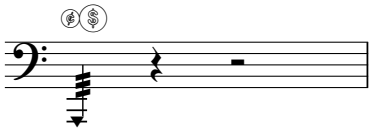
Brush a plastic card against a black key (either a single tick, or "guiro" effect - when a tremolo is indicated).

Use two plastic cards (one in each hand) to produce a continuous "guiro" effect.

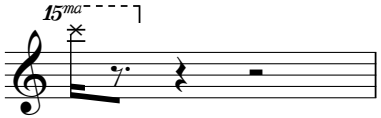
Rub a superball (friction mallet) against the wood of the piano.



Whisper the indicated vowel - try to use a narrow and stiff throat to produce a more nasal sound



Use a large and heavy coin to scratch the coil of the indicated string.

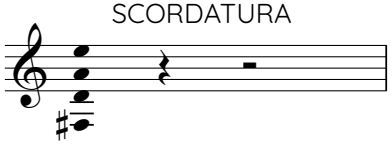


Muted string - either by finger or rubber.

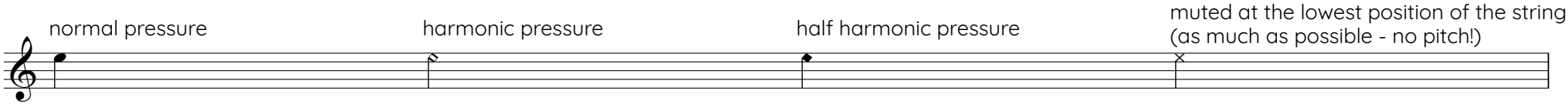
Violin -

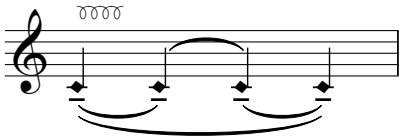
s.t = sul tasto m.s.t = molto sul tasto s.p = sul ponitcello m.s.p = molto sul ponticello
When molto sul tasto or molto sul ponticello are indicated please take to the extreme (it's never to much)

 = circular motion

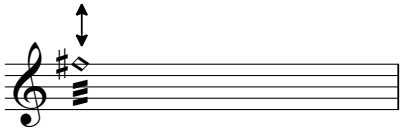


The G string is lowered to F#. Notice that whenever the G string is used, the lower staff in the violin's part indicates the playing position and higher staff indicates the resulting pitch.

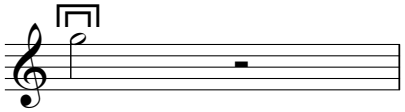




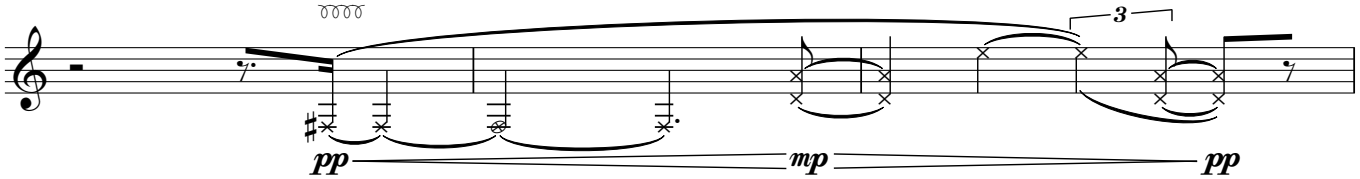
Produce a pulse of a faint C with a lot of hair sound by playing continuous circular motions.
Each circle is two beats long, and is to be played with an emphasis on each beat.
Use half harmonic pressure and try to avoid harmonics as much as possible.



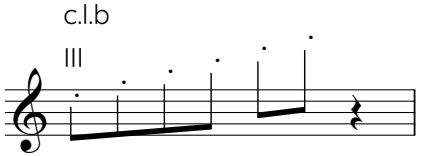
Brush the string vertically along the fingerboard in a rapid tremolo motion



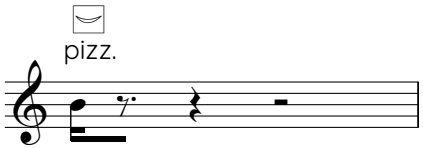
Produce a scratch tone - either by applying over pressure on the string, or by using a very slow bow, or both.



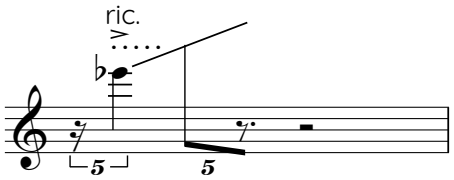
Mute all the strings at the lowest position possible
and play one long slow circular motion. Move from string
to string as indicated.



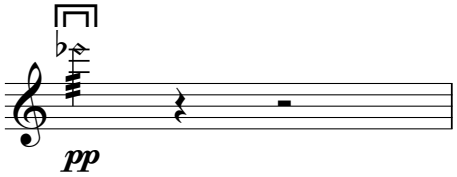
col legno battuto -
Mute the indicated string. The pitch ascends by moving with the bow towards the bridge.



Nail pizzicato.



Allow the bow to bounce while glissing upward with the finger on the fingerboad - for the indicated duration.



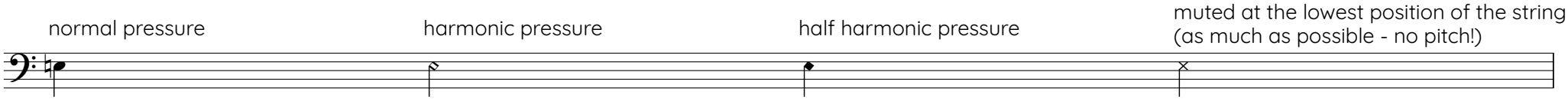
Use extremely small shaking of the arm, but a lot of pressure on the string to produce a scratch tremolo.

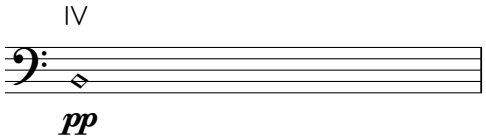
Cello -

s.t = sul tasto m.s.t = molto sul tasto s.p = sul ponitcello m.s.p = molto sul ponticello
When molto sul tasto or molto sul ponticello are indicated - please take to the extreme (it's never to much)

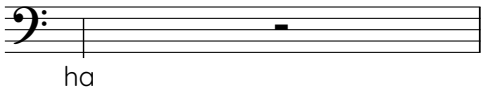
= long circular motion

= short circular motion

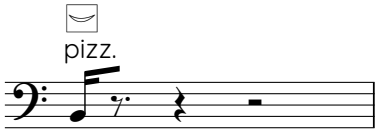




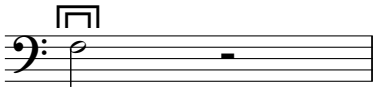
In cases where harmonic pressure is applied at points where it is almost impossible to produce an hamonic - the desired result is a white noise which is colored with the indicated pitch.



Whisper the indicated vowel - try to use a narrow and stiff throuat to produce a more nasal sound.



Nail pizzicato.



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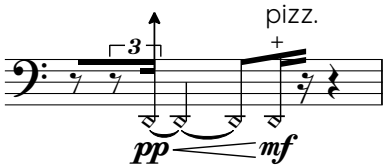
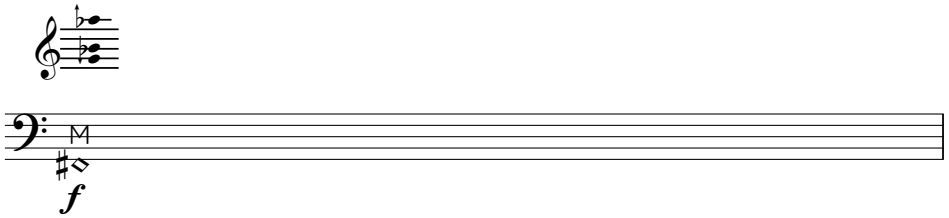


Drag the bow vertically up towards the fingerboard while applying pressure on the string, and end the gesture with a left hand pizzicato.

Extremely wide and fast vibrato.

vc



Multiphonic - multiple harmonics. The diamond headed note indicates the approxiamate playing position, and the notes above indicate the desired pitch result.

Stage Organization