



# *How prudent that we are blind...*

for flute, tam-tam & lights  
(optional video and/or electronics)

LIAO Lin-Ni

DURATION : ~8'

Work commissioned by *Fluteman Chamber Orchestra* — Taiwan

法曼長笛室內樂團

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Premiered by CHEN Hui-Mei *flute* & CHEN I-Ju *tam-tam*  
on May 4<sup>th</sup> 2019  
at the Black Box, National Taichung Theater — Taiwan.

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*About the work*

For about a decade, my process of composing has always been accompanied by abstract visual effects or natural phenomena, like dust caught in rays of light, the movement of leaves on a tree, for example. A perpetual return trip — the juxtaposition between the auditory and the visual, or between a musical gesture and a physical one — which describes the nature of timbre. Form remains open, welcoming other artistic elements such as video, light installation, scenography, dance. These interrelationships come from my pieces that make up the cycle, *Le train de vie I–V*, in which I express my vision of the world: the train of life welcomes all, known or unknown, who board and alight the train in journeys both short and long. To each her own destination with a path to (par)take, as humanity intersects at any given moment on the train. And the train continues...

The title is a phrase taken from Emily Dickinson's "Poem A 202" in *The Gorgeous Nothings* (New York, Ed. Christine Burgin / New Directions, 2013) which contains the manuscript fragments of Emily Dickinson (1830-1886).

— LIAO Lin-Ni

*This score was printed & bound by hand in France.*

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03/19

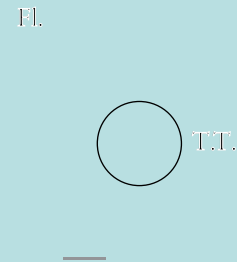
LIAO Lin-Ni  
HOW PRUDENT THAT WE ARE BLIND...

Instrumentation

- Flute
- Tam-Tam (over 90 CM ø)
  - with a deep and round sound
  - pair of brushes
  - pair of concert bass drum mallets

Fl.  
T.T.

Position on stage



Instructions

Consider the unique characteristics of each space, and the importance of the relations between musicians, audience, and the space.

How can we establish a situation for perceiving, listening to, and seeing a musical work?

How can we question, respond to, and converse with space, the audience, and the entire program?

I have sought to create an open and flexible structure of music to be played in diverse spaces not limited by a classical concept of functional space. In the extreme differences between the spaces for the work's premier, I was confronted with the problematics of composing a work for human beings as they sit, observe, perceive, and think (not just for musician and audience.)

**N.B.**

Performance set available on sale:  
[sales@maison-ona.com](mailto:sales@maison-ona.com)

Music and lights (version A)

Concept of light-shadow to be produced with an adaptable local material system. Several points to keep in mind:

1. Musicians playing in an almost black space.
2. Flutist could be lit by reflecting light projected from high position to music stand.  
The direction of flutist's shadow (almost immobile) could be projected in any direction.
3. Percussionist: Two possibilities to lighting, the most important consideration is the projection of body gestures on ground or wall.
4. Stage Position: If the stage is higher than the audience, lighting would be projected on wall behind the stage by double lights from the ground. If the stage is lower than the audience, lighting would be projected on the stage floor by a light from above or from a light on the ground.

**N.B.**

Alternative versions for video and/or electronics are available (see below).

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Notation

• Flute

Flutist plays only on flute in C.

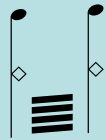
In a permanent production of impure sound from a faraway space.

The harmonic sound of the flute should be heard. The amplification can be produced with a condenser micro of good quality. The amplification can be delicately diffused over a single pair of front loudspeaker diffusion system (standard or specialized) at local space.

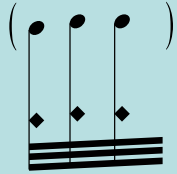
The multiphonic fingering system comes from Pierre-Yves Artaud's method.

A reminder that the instructions here include musical and spiritual transcriptions corresponding to the breathing of the individual musician, and it is not necessary to systematically count in beat.

« Bar system » is a pragmatic proposition.



Cover the entire mouthpiece with the lips, holding it between the teeth without biting down, as far-inside the mouth as possible; the result will be a blowing sound of definite pitch.



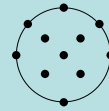
Idem, but with the tongue inserted into the hole of the mouthpiece, closing it by about two-thirds; a slight whisper is thus obtained, pitched in general two octaves above the indicated fundamental.

• Tam-Tam

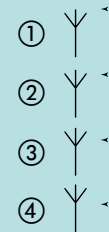
The musician should retain its natural resonance (L.V.) from the beginning to the end of the piece.

The percussionist's gesture should be seen. The work has essentially been developed through the work of body gestures with a deep breath throughout the piece.

Playing with two mallets mallets of concert bass drum and two brushes (including soft medium sticks), performed on the perimeter of gesture encompassing the surface of the tam-tam in a long and unique breath.



The localized notation indicates the contact surface of 10 points from the center toward the front edge, which are indicated by small black dots in the score.



A long musical respiration through the different contact surfaces of the two drum brushes (4 different surfaces, from the tip of the brush to the stick) for creating local articulation and the general dynamic in its own sound morphology.

Alternative versions

B. Video and Music

If the available lighting in a given space does not satisfactorily provide the desired effects, a video projection (as a river of life) is an option. In this case, however, please pay attention that the visual effect is not made to accompany the music or vice versa. A test should be done to create a balance between audio (music) and visual (video).

The video, by filmmaker Hervé Lasgouttes, is a personal interpretation of *To the Road Side*, a book of engravings by Claire Illouz.

C. Instrumental Music and Electronics

The electroacoustic part is based on two elements: breathing of flutist and its harmonic sound.

A 8' stereo sound file could be diffused over a single pair or multi-loudspeaker diffusion system (standard or specialized) of local space.

D. Light, Video, Instrumental and Electronics

E. Video, Instrumental and Electronics

*Dedicated to Chen Hui-Mei  
Chen I-Ju  
& Huang Ya-Lin*



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Liao Lin-Ni

2019

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♩ = 60 Faraway, no rigid, let musical and physical gesture breathe.

Flute

R.H. Tam-Tam L.H.

pp/p mp pp/p mp pp p pp p/mp

Fl.

R.H. T.-T. L.H.

pp pp ppp pp