

**Żaneta Rydzewska**

# **Tunnelblick**

*for ensemble, video, light and electronics*

**SCORE**

**2023**

## About *Tunnelblick*

*Tunnelblick* is a musical composition intricately woven with the threads of empathy and artificial intelligence, invites listeners into a contemplative journey through the landscape of human-technology interaction. The German term *Tunnelblick*, translating to *tunnel vision* encapsulates the essence of the piece—a commentary on humanity's relentless pursuit of progress, often with an unwavering focus on a singular goal.

The music serves as a sonic exploration of the interplay between human emotions and the advancing realm of artificial intelligence. At its core, *Tunnelblick* questions the very nature of empathy in a world increasingly dominated by technology. The Turing test, a benchmark for evaluating machine intelligence by assessing its ability to mimic human behavior, takes center stage as the musicians themselves become subjects of scrutiny.

As the music unfolds, a dynamic fusion of electronic and instrumental elements mirrors the evolving relationship between humanity and artificial entities. The rhythmic pulse of the composition symbolizes the heartbeat of progress, driving forward with an unyielding determination. The recurring motif of *Tunnelblick* is a sonic representation of humanity's tunnel vision—seeing only one goal, fixed on the path ahead, and forging ahead with development without pausing to consider the broader implications.

The integration of AI-generated visuals enhances the overall experience. These visuals serve as a visual metaphor for the tunnel vision theme, depicting a world seen through the narrow aperture of progress. The synergy of music and AI-generated imagery creates an immersive environment that challenges preconceptions and invites reflection on the consequences of our relentless pursuit of advancement.

In *Tunnelblick* the audience is not only confronted with questions about the nature of empathy in the digital age but also prompted to reconsider the implications of an undeterred march towards progress. The piece invites us to pause, broaden our perspective, and question whether our collective pursuit of development is leading us towards a brighter future or if we risk losing sight of the diverse landscapes that lie beyond the tunnel vision of progress.

## **Instruments**

bass flute

bass clarinet

tenor saxophone

trombone

sampler (keyboard)

violin

viola

violoncello

duration: ca. 55 min

## Hardware

### I. Video

- 1 projector
- 1 screen (16:9)

The screen can be transparent but it is not necessary.  
There are many moments in the piece where video is not used.  
If possible, avoid projecting the image onto the performers.

\*1 HDMI splitter

### II. Light

8 LED strips RGB (with DMX).

*The control is also possible  
with 2 analog switchers  
and remote controllers.*

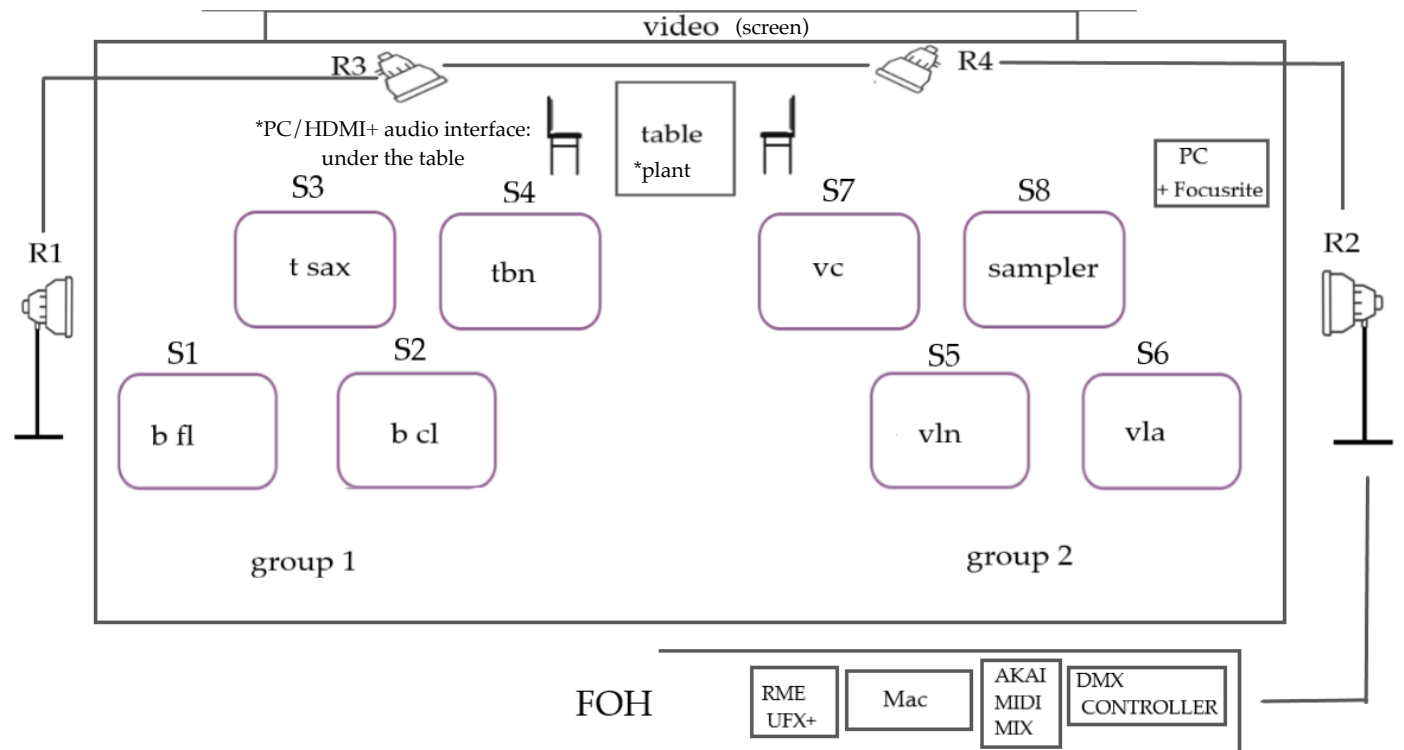
4 LED reflectors RGB (with DMX)

DMX controller (MIDI IN/DMX OUT)

R 1-4: reflectors

S 1-8: strips

*\*for a version with KI BIRDS ON MARS  
(D7 in the score)*



### III. Audio

#### Microphones:

8 DPA 4099 or other condenser microphones without stands

4 AKG C411-PP (table: 2, plant: 2)

Instruments	Microphones (amount)
bass flute	DPA 4099 with universal clips (2)
bass clarinet, tenor saxophone, trombone	DPA 4099 with clamp mount clips (3)
violin, viola, violoncello	DPA 4099 with clips for strings (3)
table and *plant	AKG C411-PP (2/*4)

There are also death whistles in the winds parts. These whistles are quite loud and it is very likely that they will appear on appropriate level in microphones of wind instruments.

#### Loudspeakers:

4.1 Sound system (L1 – front left, L2 – front right, L3 – left rear, L4 – right rear, L5 - subwoofer)

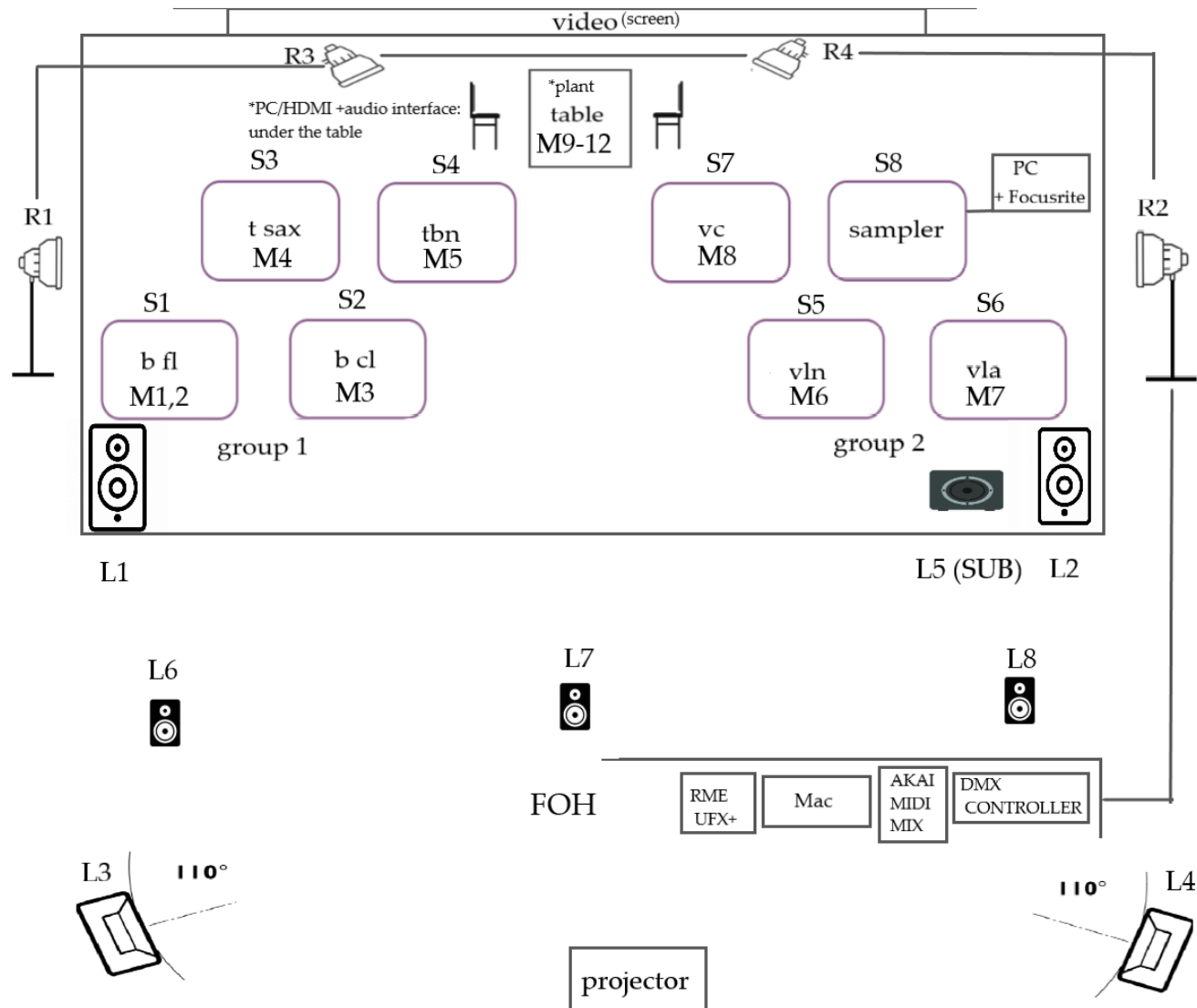
3 small loudspeakers in the audience (L6, L7, L8)

#### Monitoring:

Wireless in Ear Monitor System 2 Kanal 8 Bodypacks (Monitoring In-Ear)

### Audio Interfaces:

- A) One audio interface with min. 12 inputs and 10 outputs (f.e. RME Fireface UFX+ (MADI/ADAT): **MASTER** )
- B) One audio interface with min. 2 inputs and 2 outputs (f.e. Focusrite 6i6, 2 gen: **SAMPLER**. The output goes to the interface A.)
- C) \* One audio interface with min. 2 inputs. (\*for a version with *KI BIRDS ON MARS Software*)



60

b fl

b cl

t sax

tbn

pp mp

pp mp

pp mp

RM pp mp

vln

vla

vc

mf mp p mp p mf

mf mp p mp p mf

mf mp p mp p mf

el



75

b fl

b cl

t sax

tbn

ff, f, mf, f, ff, mf, f, ff, mf, f, ff, mf, f

mf, f, mf, f, mf, f, f, mf, f

pp, mf, f, pp, mf, f, pp, mf, f, pp, mf, f, p, f

f, f, ff, f, pp, ff, pp, ff

samp

vln

vla

vc

el

g<sup>b</sup>.....

ord.

mp, p, mf, mp, p, f, mp

ord.

mp, p, mf, mp, p, f, mp

ord.

mp, p, mf, mp, p, f, mp

83

b fl *f* *gliss.* *gliss.* *tr.* *ff* *mf* *f* *mf* *ff* *f* *gliss.* *tr.* *f*

b cl *f* *gliss.* *gliss.* *mf* *f* *f* *mf* *f* *f* *f* *gliss.* *f*

t sax *f* *gliss.* *p* *mf* *f* *p* *mf* *pp* *mf* *f* *pp* *mf*

tbn *f* *gliss.* *f* *pp* *ff* *pp* *ff* *f* *pp* *ff*

samp *g<sup>♭</sup>* *g<sup>♭</sup>* *g<sup>♭</sup>* *g<sup>♭</sup>* *g<sup>♭</sup>* *g<sup>♭</sup>*

vln *mp* *p* *f* *mp* *p* *ff* *p*

vla *mp* *p* *f* *mp* *p* *ff* *p*

vc *mp* *p* *f* *mp* *p* *ff* *p*

el

90

b fl

b cl

t sax

tbu

*f* *mp* *mf* *pp* *ff* *pp* *pp* *ff* *pp*

Detailed description: This block contains the musical notation for four woodwind instruments: flute (b fl), clarinet (b cl), saxophone (t sax), and tuba (tbu). The score is written in 4/4 time. The flute and tuba parts feature complex rhythmic patterns with triplets and quintuplets, often marked with *pp* or *ff*. The clarinet and saxophone parts provide harmonic support with sustained notes and some melodic lines. Dynamic markings range from *f* (forte) to *pp* (pianissimo). The page number 90 is indicated at the top left.

samp

vln

vla

vc

el

*f* *p* *f* *sub* *mf* *pp* *ff* *pp* *ff* *pp* *ff*

Detailed description: This block contains the musical notation for string and percussion instruments. It includes a sample track (samp), violin (vln), viola (vla), cello (vc), and electric (el). The string parts (vln, vla, vc) are written in 4/4 time and feature sustained notes with dynamic markings ranging from *f* (forte) to *pp* (pianissimo). The violin and viola parts include fingering indications (III, IV) and hairpins. The cello part includes a *sub* (suboctave) marking. The percussion part (el) is represented by a simple rhythmic line. The sample track (samp) shows a short melodic phrase. Dynamic markings range from *f* (forte) to *pp* (pianissimo). The page number 12 is indicated at the top left.



14

**C1** No synchronization in C1

107 put your instrument away, stand up

arms along the body

b fl  
 b cl  
 t sax  
 tbn

put your instrument away, stand up  
 put your instrument away, stand up  
 put your instrument away, stand up  
 put your instrument away, stand up

arms along the body  
 arms along the body  
 arms along the body  
 arms along the body

stand up

arms along the body

samp  
 vln  
 vla  
 vc

put your instrument away, stand up  
 put your instrument away, stand up  
 put your instrument away, stand up

arms along the body  
 arms along the body  
 arms along the body

**C:8**

el

V: C1

