

radicalOtherness

for flute, clarinet in B-flat, piano, violin and cello

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2014

Instructions

GENERAL

It is very crucial to have enough time to practice this piece; first separately, then altogether. Rhythmic structures, dynamic balances in different sections and quartetone intonation are crucial to bring out.

Rhythms and timing are the most important things in the piece. Pay full attention to rhythmic structures distributed to diffrent instruments. They must be played precisely; If not, most of the "cause and effect" relationships won't be audible! Example: bar 18, pizzicati are one 16th note apart and cause the clarinet's multiphonic.

Dynamic balance is also crucial in the piece. Except far harmonics where the dynamics are increased one level, all the dynamics are based on the results, regardless to the playing techniques.

Dynamics in brackets are used for reminding players, in which dynamic they are currently playing. It means that there is no change in dynamic.

"balance", "foreground", "background" and "NOT foreground" are used to indicate the hierarchy between the voices.

Pizzicati: Strings pizzicati should be always in foreground but balanced with other instruments!! They create structures with piano's similar punctuations! Example: bars 49-50 and 61.

Glissandi: Clarinet and Flute Glissandi should be played continuously and in the foreground!

Melody: Violin lines shouldn't sound like melody! They should sound noisy and balanced with other instruments.

"cut" means that the sound should stop suddenly and simultaneously with the other instruments, in order to create a stronger effect of suddenly cessation. This is a kind of reversed attack like one hears in acousmatic music.

Trill: Small note heads in brackets show, with which tone the trills are to be played. In some passages, intervals are stable; whether quarter tone or larger intervals. In other cases, intervals vary over the time like a glissando.

Irr. trill: In page 34, two small note heads can be seen next to the main notes with a verbal explonation "irr. trill". This means that all three notes have to be played irregularly in different combinations.

Tremolo: There are sometimes arrows between 16th note tremolo and 32nd note or vice versa. These represent continuous changes of tremolo-speed.

Quarter tones symbols are as follows:

‡ one quarter tone higher	↓ one quarter tone lower
# semi tone higher	♭ semi tone lower
## three quarter tone higher	♬ three quarter tone lower

conductor

the vertical arrows show whether simultaneously occuring instances such as entries or pauses or they show **rhythmic structures distributed to diffrent instruments** and also relationships between sonic events. 16th note, 8th note, quintuplet and triplet rhythms are indicated with beams. Longer and dotted distances are indicated with notevalues over the beams.

woodwinds general

Hierarchy of techniques

If it is not possible to play multiple playing thechniques at the same time. Hierarchy is as follows: Multiphonics, singing, glissando, flutter-tongue and tremolo.

Ordinario with key clicks

Key click noises should be audible during ordinario playing. It is shown with a "+" sign over the head of the note.

Flutter tongue

There are two different notation for flutter tongue which indicate the speed. 32nd note tremolo is slower than the unmeasured "z" symbol. They are often combined with multiphonics.

Multiphonics

If it is not possible to play the given multiphonic, the highest pitch is the most important one. Then try to find another one which has similar character. Important is that they begin to sound immediately

For **flute** multiphonics I used Carin Levine's and Christina Mitopoulos-Bott's "The Techniquus of Flute Playing".

For **clarinet** multiphonics I used also two references. Gerald Farmer's "Multiphonics and Other Contemporary Clarinet Techniques" and the Phillip Rehfeldt's "New Directions for Clarinet"

Sing and Play

It might be sometimes difficult to find the exact pitches which have to be sang. The player can play the tone in "pppp" dynamic right before singing, in order to find the right pitch. If it becomes too difficult to sing and play at the same time with the exact pitches, the player should give the importance to the playing part. It is kind of "frequency molutation" where ordinario played notes are coloured by singing part. There are two different notation for ties in the sung notes. The most common one is beam connects two notes, the other is a regular tie, since the singing and playing parts are very close to each other, as in bars 31-34.

Pitch Vibrato

They are used in different combinations. Sometimes they develop from non to molto vibrato and from narrow to wide vibrato. In other passages, they are just alternations between wide and narrow vibrato.

Slap tongue It is pizzicato for flute.

Slow Jet Whistle

This has the character of jet whistle but it is actually only air supported by chromatic fingering. It sounds more like a glissando with an airy tone, which can be heard at this link: it is the second sound in the jet whistle example.

<http://www.larrykrantz.com/et/et.htm#Jet>

Air vs. Tone

There are passages where flute goes from "air" to "ord." and vice versa. "air" means that the sound has lots of air-noise components but the pitch can still be perceived, whereas the "ord." is ordinary playing. For airy sounds angular note heads are used.

strings

Bow Pressures

There are four different bow pressure levels as follows: ***Both over pressure levels have to contain the written pitch as a component of noisy sound!!!***

- ↖ half pressure
- ord. normal pressure
- ↗ little over pressure
- ↖ over pressure

Left Hand Pressure

There are three different kind of left hand pressure as follows:

- diamond light touch for harmonics
- half pressure
- normal pressure

Bow Location

There are six different bow location in this piece, which are as follows: "est." for extreme sul tasto, "st." for sul tasto, "ord." for ordinario, "sp." for sul ponticello, "esp." extreme sul ponticello, "bb." behind the bridge.

Sub Harmonic

Only the octave sub harmonics are here used. They should be played with an extremely slow bow and light bow pressure. This can be seen here:

<http://www.youtube.com/watch?v=G0dgtW49wNs>

Seagull Effect

The interval of fingers should be kept constant.

Col legno Tratto

It should be played with half bow hair and half wood.

String key

Each space of staff denotes a different string of the cello. They show on which string the player should play.

piano

This piece is very difficult for the pianist. The piano part should be learned almost by heart. It needs lots of self practising before playing with the group since the pianist, should go inside of the piano and come back frequently. There must be a helping person for turning pages and assisting for preparation, and serving the plectrums etc. Coordination between pianist and helping person should be practised as well. Pianist should learn almost by heart, where to take the forks away during the first 60 measures of the piece.

Playing with Fingers

- open play with fingertip (fewer overtones, dark)
- closed play with fingernail (more overtones, bright)

For all the notes which are played inside on the piano, the angular note heads are used.

Prepared hair clips

Prepare hair clips on the given strings before the performance. From bar 35 on, hair clips are to be removed from indicated strings. The player need not remove them immediately, but as soon as possible, meaning that all the hair clips must be removed by bar 60. Cross note heads are used for this preparation.

准备金属叉子在琴弦上
准备金属叉子在琴弦上

准备金属叉子在琴弦上

Plectrum

Place the plectron somewhere, where you can easily pick it up. There are passages, where one or two notes have to be played at the same time. The player has to play the given pitches inside of the piano with plectrums. The strings could be marked with colors before the performance in order to find the correct pitches easily. If there is not enough time to change, just play them on the keyboard.

- ▼ with plectrum
- ✗ put the plectrum away

Right Pedal

There are 3 different levels of pedal used in this piece. 1/2 pedal, 2/3 pedal and full pedal. With 1/2 pedal has to make the sound sustain but still as secco as possible. 2/3 pedal is between full pedal and half pedal terms of a sound quality.

Sostenuto Pedal

As can be seen at the beginning of the piece, sostenuto pedal is used to let only the played string vibrate.

Harmonics

On the bars 5-7 there are overtones of the A1 string. The player has to play the A1 string on the keyboard while touching the proper harmonic nodes inside of the piano. It is crucial to mark the nodes before the performance in order to find them easily. The notes in the brackets indicate the pitches that should be heard.

Vertical Glissando

The player has to scratch the given sting vertically and continuously with a plectrum.



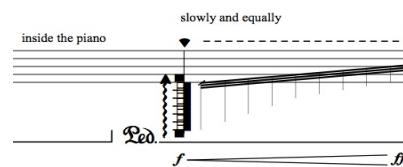
Cluster Chords

All chromatic tones should be played between the given notes on the keyboard.



Horizontal Glissando

All chromatic tones should be played between the given notes with a plectrum inside the piano towards the given direction.



Dampened Strings

During the performance prior this passage, the player should place a wood block on the strings: The wood block needs to be a minor 6th long and it should be placed between G4 to Eb5. Moreover the wood block should be neither too heavy nor too light. It should change the sound character but it shouldn't dampen the sound too much. The strings must be free to vibrate. Special note heads are used for this sound. If it is not possible to damp Eb5 with the wood block in some pianos, because of the construction of the piano, you can use hairclip for Eb5. If your piano doesn't allow to dampen the given strings with wood block, you can use hair clips for those strings too.



Questions:

In the case of any kind of questions about playing techniques or nonplayability please contact me under this email:

onur_dulger@hotmail.com

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5

Onur Dulger
2014

7

*airy sounds
as soft as possible*

Fl. 14

Cl. flutter tongue

Pno. (hair clips prepared on given strings
on keyboard) take the pectrum

Vln. st. extremely slow bow
sub harmonic octave

Vc.

NOT foreground
ord. with key clicks

Fl. *NOT foreground*
ord. with key clicks

Cl. sing & play
play

Pno. *p cut*

Vln. *8vb* *p*
Qdo. 1/2

Vc. *p*

Fl. *pp*

Cl. *pp*

Pno. *pp*

Vln. *ord.* *ord.* *[ord]* *[ord]* *esp.* *sp.* *ord.* *sp.* *ord.*

Vln. *(8)*

Vln. *sub.* *pp*

Vln. *pp* *5* *5*

Vln. *arco*

Vln. *st.* *extremely slow bow* *sub harmonic octave*

Vln. *pp*

Vln. *pizz.*

Vln. *pp*

Vln. *p*

Vln. *[pizz.]* *b>*

Vln. *p*

Vc. *p*

Vc. *ord.* *sp.* *ord.*

Vc. *pp*

only air, supported by chromatic fingering
"slow jet w."

Fl.

Cl.

Pno.

Vln.

Vc.

take the hair clips away from fl, #f2, g3, b4

inside the piano → take a plectrum

play the lower pitch with fingertip

sos ped

pizz. 3

st. extremely slow bow sub harmonic octave

sp. → ord. → sp.

pizz. est. arco

airy sounds as soft as possible

airy sounds more air than pitch if possible

Fl. *tr.* *whistle tones as loud as possible!!!*

Cl. *tr.* *foreground*

Pno. *(tr)* *(8)* *inside the piano* → *sos ped.* *pppp* *ppp* *pppp* *pp*

Vln. *(tr)* *(8)* *non vibrato* *st.* → *ord.* *8va* *alternating between wide and narrow vib.*

Vc. *(tr)* *[pizz.]* *p* *pp* *arco* *pp* *ord.* *ord.* → *sp* *irrit.*

72

Fl. *tr.* alternating between wide and narrow pitch vib.
[*pp*] *ppp* *pp* *p* *pp*

Cl. *tr.* alternating between wide and narrow pitch vib.
sing & play *tr.* *tr.* *tr.* *sing & play* *tr.* *tr.* *tr.*

Pno. *pp* *p* [*pp*] *p* *mp* *pp*

8vb *Leo. full*

Vln. *tr.* *ord.* *sp.* *tr.* *ord.* *sp.* *ord.* *sp.* *p*

Vc. *ord.* *tr.* *pp* *p* *mf* *pizz.* *pp* *3* *3*

control the dynamic of over pressure with increasing and decreasing the bow speed.
ord. *pizz.* *pp* *3* *3*

20

81

[pp] don't be louder than vln. and vlc. !!

Fl.

Cl.

Pno.

Vln.

Vc.

Fl. 86 more air than pitch 21

Cl.

Pno.

Vln. [pizz.]

Vc. [pizz.]

91

Fl. play & sing
pp

Cl. pp

Pno. *mf*
3 *mp* *mp* *p* *mp* *mf*

Vcl. *mp* *pizz.* 3 *pizz.* 3 *f* *sfz*

Vn. sul E seagull effect arco keep the interval of handhold always the same
sul A arco seagull effect keep the interval of handhold always the same

Flute part: Measures 91-92. Dynamics: *pp*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*. Performance instruction: "play & sing". Measure 93: Dynamics *pp*, *p*, *sub. pp*, *p*, *pp*, *p*, *pp*, *pp*. Measure 94: Dynamics *pp*, *pp*, *p*, *pp*, *p*, *pp*, *pp*, *pp*. Measure 95: Dynamics *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Clarinet part: Measures 91-92. Dynamics: *pp*, *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*. Measure 93: Dynamics *pp*, *p*, *sub. pp*, *p*, *pp*, *p*, *pp*, *pp*. Measure 94: Dynamics *pp*, *p*, *pp*, *pp*, *p*, *pp*, *pp*, *pp*. Measure 95: Dynamics *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

Piano part: Measures 91-92. Dynamics: *mf*, *mp*, *mp*, *p*, *mp*, *mf*. Measure 93: Dynamics *p*, *p*, *p*, *p*, *mp*, *mf*. Measure 94: Dynamics *mp*, *mp*, *mp*, *mp*, *mp*, *mf*. Measure 95: Dynamics *mp*, *mp*, *mp*, *mp*, *mp*, *mf*.

Cello part: Measures 91-92. Dynamics: *mp*, *pizz.*, *3*, *pizz.*, *3*, *f*, *sfz*. Measure 93: Dynamics *p*, *pizz.*, *3*, *pizz.*, *3*, *f*, *sfz*. Measure 94: Dynamics *p*, *pizz.*, *3*, *pizz.*, *3*, *p*, *pp*. Measure 95: Dynamics *p*, *pizz.*, *3*, *pizz.*, *3*, *pp*, *"mp"*.

Violin part: Measures 91-92. Dynamics: *mp*, *seagull effect*, *arco*, *keep the interval of handhold always the same*. Measure 93: Dynamics *p*, *pizz.*, *3*, *pizz.*, *3*, *p*, *pp*. Measure 94: Dynamics *p*, *pizz.*, *3*, *pizz.*, *3*, *p*, *pp*. Measure 95: Dynamics *p*, *pizz.*, *3*, *pizz.*, *3*, *p*, *pp*.

pitch vibrato
 ——————
 non vibrato ——————

23

Fl. *ppp*

Cl. *non vibrato*

Fl. *soft marcato non vibrato*

Fl. *ppp*

Cl. *soft marcato*

Cl. *ppp*

Pno. *mp*

Pno. *p*

Pno. *take a plectron*

Pno. *Acciaccatura on the keyboard*

Pno. *sfz*

Pno. *sfz*

Vln. *mf*

Vln. *non vibrato arco.*

Vln. *pizz.*

Vln. *full*

Vln. *non vibrato arco.*

Vln. *pppp*

Vln. *pp*

Vln. *pp*

Vln. *pp*

Vc. *pp*

Vc. *pp*

Vc. *pitch vibrato*

Vc. *non vibrato*

Flute (Fl.) part: Measures 95-100. Flute plays eighth-note patterns with dynamics *ppp*, *soft marcato non vibrato*, *ppp*, *soft marcato*, and *ppp*. Clarinet (Cl.) part: Measures 95-100. Clarinet plays eighth-note patterns with dynamics *non vibrato*, *soft marcato*, and *ppp*. Piano (Pno.) part: Measures 95-100. Piano has two staves. Top staff: Dynamics *mp* and *p*; measure 95 shows a red bracket labeled "5" above notes; measure 100 shows a blue bracket labeled "5" below notes. Bottom staff: Dynamics *mf* and *p*; measure 95 shows a red bracket labeled "5" above notes; measure 100 shows a blue bracket labeled "5" below notes. Violin (Vln.) part: Measures 95-100. Violin uses a bowing technique labeled "pizz." in measure 96. Cello (Vc.) part: Measures 95-100. Cello uses a bowing technique labeled "arco." in measures 95-97. Measure 98 shows a blue bracket labeled "full". Measure 99 shows a blue bracket labeled "non vibrato arco.". Measure 100 shows a blue bracket labeled "non vibrato arco.". Additional markings: "Acciaccatura on the keyboard" above piano staff in measure 98; "with plectron inside the piano" with an arrow pointing to piano staff in measure 99; "pitch vibrato" and "non vibrato" symbols with arrows pointing to cello staff in measure 100.

102

Fl.

Cl.

Pno.

Vln.

Vc.

molto vibrato

non vibrato → pitch vibrato → poco vibrato → non vibrato → poco vibrato

mp cut ||

ppp

poco vibrato → pitch vibrato → non vibrato

ppp

8va - ↴

ppp

non vibrato → pitch vibrato → poco vibrato → non vibrato → poco vibrato

pp

mp cut ||

Fl. 110 poco vibrato → non vibrato → poco vibrato

poco vibrato → molto vibrato

Cl. $\frac{7}{8}$ pp [pp] mp cut |

poco vibrato → non vibrato

non vibrato

pp → mp → pp

Pno. $\frac{7}{8}$ pp p $\frac{2}{4}$ mp take a second plectron $\frac{9}{8}$ mf sfz sfz play the lower pitch with fingertip $\frac{15}{16}$ ma-1 sos ped. Leo. 8ub ppp

Vln. non vibrato → poco vibrato → poco vibrato → molto vibrato

Vc. $\frac{7}{8}$ p mp [mp] mf cut |

non vibrato → poco vibrato → molto vibrato

non vibrato

keep the dynamic same as a result and don't be softer than winds

keep the dynamic same as a result and don't be softer than winds

128

Fl. *> ppp* ord. *air* *background* ord. *air*

Cl. *pp* *p* *pp* *p* *p* *pp* *mf* *3* *background* *slap tongue* *3* *[mf] 3* *p* *tr* *[p]*

Pno. *mf* *take two plectrons inside the piano* *play the lower pitch with fingertip* *3* *inside the piano vertical gliss.* *background* *play only the given sting vertically and continuously with a plectrum* *pp* *p* *pp* *mp*

Vln. *ord.* *ord.* *s.p.* *arco* *pp* *p cut* *with plectrum* *pizz.* *3* *ord.* *s.p.* *arco* *p* *with plectrum*

Vc. *ord.* *ord.* *s.p.* *arco* *pp* *p cut* *with plectrum* *p cut* *3* *3* *3* *3* *pp*

<https://www.youtube.com/watch?v=eQqOPD0SbqU>

134

Fl. *pizz.* **foreground** *background* *air* *non vib.* *ord.*

Cl. *(tr.)* *mf* *mf* *p* *mf* *p* *sfz* *mf* *3* *background* *ord.*

Pno. *f* *3* *background* *foreground* *slap tongue* *3* *mf* *f* *mf*

Vln. *mp* *cutt.* *pizz.* *3* *foreground* *c.l.b.* *spiccato* *ord.* *sp* *ord. pres. foreground* *c.l.b.* *ord.*

Vc. *mp* *cutt.* *pizz.* *3* *background* *foreground* *spiccato* *c.l.b.* *ord. pres. ord.* *foreground* *spiccato*

138

Fl. air

Cl. balance
"jet w."

Pno. only air, supported by chromatic fingering
take two plectrons
inside the piano vertical gliss.
pizz.

Vln. arco
sul A arco
pizz.

Vc. ord. air
sp. balance ord. ord. s.p. ord. arco s.p. ord. mp mf

31

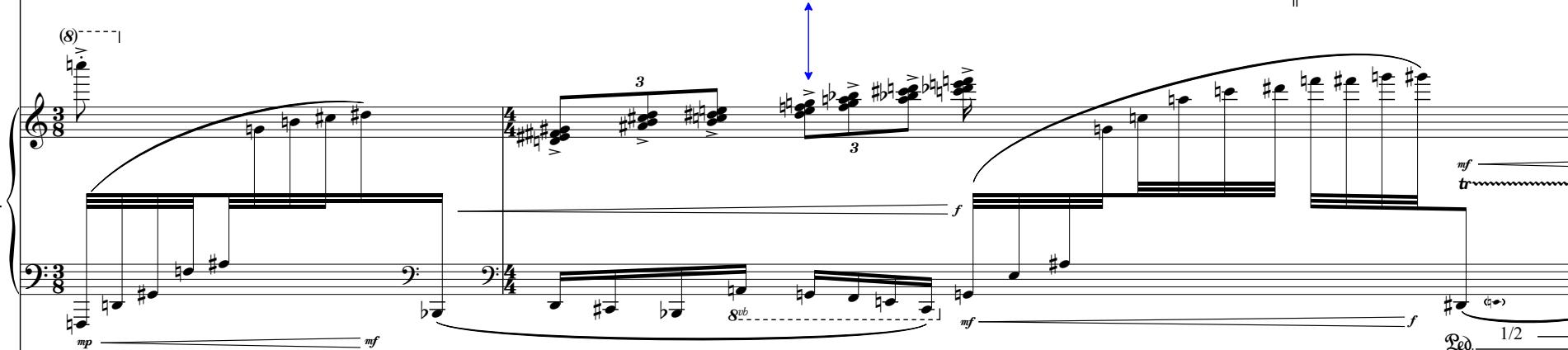
only air, supported by chromatic fingering
slow jet w.

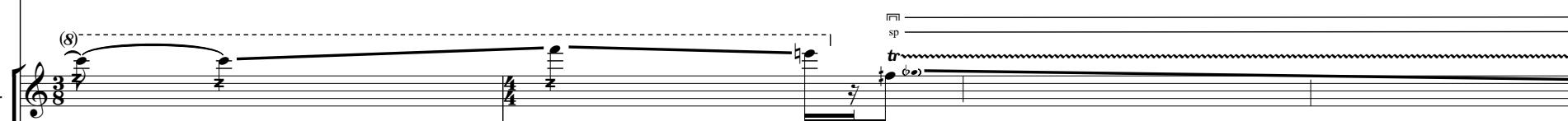
Fl. (tr) $\frac{3}{4}$ 2 3 4
Cl. (tr) $\frac{3}{4}$ 3 4
Pno. $\frac{3}{4}$ 3 4
Vln. $\frac{3}{4}$ 3 4
Vc. $\frac{3}{4}$ 3 4

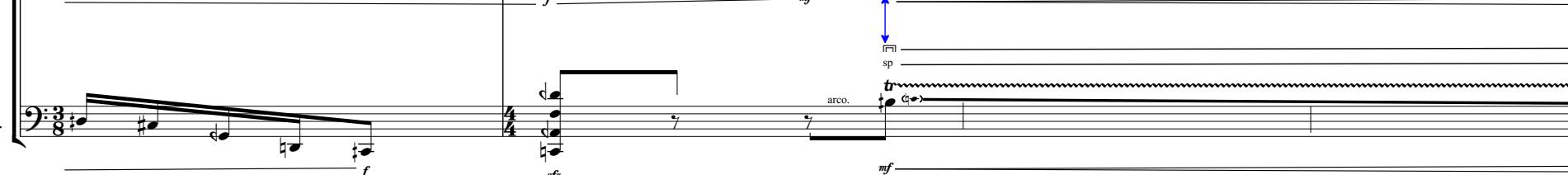
Fl. $\frac{3}{4}$ 3 4
Cl. $\frac{3}{4}$ 3 4
Pno. $\frac{3}{4}$ 3 4
Vln. $\frac{3}{4}$ 3 4
Vc. $\frac{3}{4}$ 3 4

154 (tr) 

Cl. 

Pno. (8) 

Vln. (8) 

Vc. 

Measure 154: Flute (tr), Clarinet, Piano (8), Violin (8), Cello. Measure 155: Flute, Clarinet, Piano (8), Violin (8), Cello.

Flute dynamics: (tr), mf, f, ff, mf, f, f cut.

Clarinet dynamics: #mf, f, mf, f, f cut, mf.

Piano dynamics: (8), mp, mf, f, mf, f, mf, tr.

Violin dynamics: (8), f, mf, sp, tr, sp, tr.

Cello dynamics: sfz, arco, mf.

Fl. 156 *tr* ff 33

Cl. *tr* f 3/4

Pno. *tr* f 3/4 take a plectron.

Vln. *tr* full

Vc. *irr. tr* irregular trill with the given notes

ord. pres. ord. pres. → sp
ord. → sp

ord. pres. ord. pres. → sp
ord. → sp

f

38

181

Fl. *ff* *f* *ff* *ff* *tr* *#* *ff*

Cl. *ff* *f* *ff* *mp* *take a plectrum* *ff*

Pno. *ff* *f* *fff* *ff* *sp*

Vln. *ff* *f* *ff* *tr* *#* *mf*

Vc. *ff* *f* *ff* *tr* *#* *mf*

184

Fl. (tr) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Cl. (tr) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Pno. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vln. (tr) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. (tr) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

39

Fl. 189

foreground

2 3 4
2 4

C B

p mf p

Cl.

foreground

6 6

p mf p

Pno.

foreground

sffz sffz

ord. pres. st. ord. st.

Vln.

6 6

p mf mp f mf [mf] p

ord. pres. st. ord. st.

Vc.

6 6

p mf mp f mf [mf] p

41

non vib. [p] balance

non vib. [p] balance

take a plectrum

pp

ped.

balance

balance

42

191

Fl.

[p] *mf*

Cl.

[p] *mf*

Pno.

f

ff

balance

foreground

ff

f

ff

ord. pres.

ord.

Vln.

mp

f

ff

ff

6

6

6

6

mf

f

ord. pres.

ord.

Vc.

mp

f

ff

ff

5

5

5

Fl. 194 7 6 6 6
 Cl. 7 7 6 5 5 5
 Pno. 5 6 7 foreground ff f fff ff
 Vln. 6 mf f mf 7 f mf f
 Vc. 5 mf f mf 6 6 7

ord. pres. sp. ord. pres. ord. pres. st.
 ord. pres. st.

44

196

Fl. *mf* 5 *f* *mf* *f* *mf* *f* *mf* *f* *mp* *f*

Cl. 6 3 3 3 3 3 3 *mp*

Pno. *f* *mf* *f* *mp* *[mp]*

balance

foreground

Ped. *ff* *ff*

Vln. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

→ ord. pres. → sp. → ord. pres. → st. → ord. pres.

→ ord. pres. → sp. → ord. pres. → ord. pres.

→ ord. pres. → sp. → ord. pres. → ord. pres.

198

Fl.

Cl.

Pno.

Vln.

Vc.

45

background
non vib.

background
non vib.

foreground

foreground

change the vibrato speed and width as indicated. Imitate the clarinet alternating between wide and narrow pitch vib.

46

46

200 (F)

Fl.

non vib. **balance**

Cl.

alternating between wide and narrow pitch vib. change the vibrato speed and width as indicated. Imitate the clarinet simile.. non vib. **balance**

Pno.

take a plectrum **foreground**

Vln.

non vib. sp. **balance** [ord. pres.] ord. st.

Vc.

non vib. ord. pres. arco. ord. sp. ord. **pizz.** **balance** [ord. pres.] ord. st.

47

change the tremolo speed as indicated. Imitate the clarinet but without gliss.

ord. → air → ord. → air → ord. → air → ord. → air → ord.

Fl. (8) 207 12/8 

Cl. 12/8 

Pno. 12/8 f 

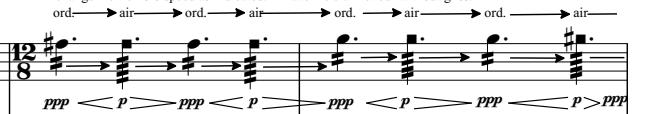
Vln. 12/8 est. → st. → ord. → esp. → sp. → ord. → sp. → ord. 

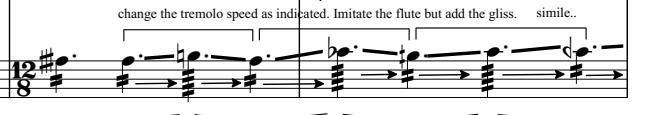
Vc. 12/8 est. → st. → ord. → esp. → sp. → ord. → sp. → ord. 

accel.

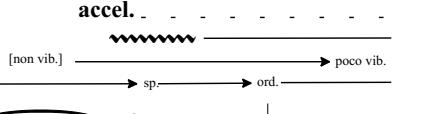
change the tremolo speed as indicated. Imitate the clarinet but without gliss.

ord. → air → ord. → air → ord. → air → ord.

Fl. 12/8 9/8 

Cl. 12/8 9/8 

Pno. 12/8 9/8 

Vln. 12/8 [non vib.] → poco vib. 

Vc. 12/8 [non vib.] → poco vib. 

pp

♩=78

Fl. 214 → ord. → air → ord. → air → non vib. → poco vib. → molto vib. → non vib.

Cl. non vib. → poco vib. → molto vib. → non vib. background

Pno. Dampen the strings with a proper wood block. Use hair clips for necessary strings if your piano doesn't allow to dampen all asked strings with wood block. foreground solo 3 on the keyboard Ped. play as if the cello and piano one instrument. They should be complementary

Vln. the melody distributed to different instruments 2. ♩=78 background c.l. tratto half hair, half wood foreground pizz. 3 pp play as if the cello and piano one instrument. They should be complementary

Vc. boxes indicate the pitches which create a melody distributed to different instruments.

228

Fl. *NOT foreground*
ord. with key clicks
non vib.
flutter tongue

Cl.
p *mp* *ppp* *pp* *ppp* *pp* *p*

Pno. *mp* *sffz* *pp* *p* *p* *mp* *p* *mp* *p* *mp* *mf*

Ped. *mp* *p* *pp* *p* *p* *mp* *p* *mp* *p* *mp* *mf*

Vln. *mp* *p* *ppp* *pp* *ppp* *pp* *pp* *pp* *pp* *p*

Vc. *p* *mp* *ppp* *pp* *ppp* *pp* *pp* *p* *pp*

accel. *est. → st. → est. → st.* *8va* *arc* *5* *5* *p* *mp* *p* *mp* *p* *mp* *p* *sub. pp* *resonance of the piano with quarter tone pitch difference* *est. → st. → ord.* *3* *ord. press.* *resonance of the piano with quarter tone pitch difference* *ord. press.*

52

240

Fl. → molto vib.

Cl. → ppp → mp cut

Pno. → NOT foreground
Acciaccatura on the keyboard → foreground
8va → f → non vib. ord. → sp. → sp. → ord. → background
8vb → pp → 8va → pp → background

Vln. → pp → mf → poco vib. → molto vib.

Vc. → mf → pppp → non vib. ord. → sp. → sp. → ord. → background → ppp → pppp

Compositions and performances:

2016:
“Barzakh” for string quartet

2016:
“Meddah” for solo piano and up to 3 players
Performance on 04.17.2016 in Sesin Yolculuğu festival at Süreyya Opera House.

2015:
“il futuro del passato non realizzati ” for solo accordion
Performance on 05.09.2016 by Krassimir Sterev at the Austrian Culture Office
Performance on 09.17.2016 by VIII. Francisco Escudero International Accordion Competition Competition

2015:
“Bai-Ulgan” for solo harp, ensemble and live-electronics
Performance on 01.28.2015 at ORF Radiokulturhaus Vienna

2014:
“RadicalOtherness” Quintet for flute, clarinet, piano, violin and cello
Performance on 04.24.2015 at Brechemin Auditorium University of Washington School of Music, by Inverted Space Ensemble in Seattle, WA

Performance on 05.01.2015 at Boston University’s Tsai Performance Center, by Ensemble SoundIcon in Boston, MA

Performance on 10.19.2014 at Sala Manuel M.Ponce, Palacio de Bellas Artes Mexico City, by Ensemble Cepromusic

Performance on 01.31.2014 at BU college of fine arts, concert hall, Boston

2011:
“microbes” for fixed media

Performance on 10.12.2011 at the Schlosstheater Schönbrunn, Vienna

Link: <http://www.youtube.com/watch?v=3IGRXMfkKOY>

Programming with Max / Msp

Spatialization with Ambisonic and wave field synthesis

“sacrosanct” generative sound environment

Performance on 06.24.2011 in Brück 5, Vienna

Performance on 07.20.2011 in Taipei, Taiwan

Performance 05.12-26, 2012 in Festival SOHO in Ottakring, Vienna

Programming with Max / Msp, Spatialization with Ambisonic

“alienation” for solo alto and live electronics

Performance on 11.15.2012 at Palais Auersperg , in the event “Aufspiel” MDW GALA

Performance on 06.24.2011 in Brick 5, Vienna
Programming with Max / Msp, Spatialization with Ambisonic

**"the remix of my souls" for large orchestra
"gluckital" for fixed media**

Performed on 22, 24 and 01/26/2011 at Schlosstheater Schönbrunn, Vienna
Link: <http://www.youtube.com/watch?v=1dgDg4eGIC>
Performance on 06.01.2011 in the Glockenhaus, Lueneburg, Germany Released on DVD by the MDW, Vienna

Programming with Max / Msp

"celloacoustic" for solo cello, ensemble and live electronics

Performance on 06.10.2013 in Radiokulturhaus, ORF, Vienna
Performance on 01.24.2013 in Graz with Ensemble Webern
Performance on 01.19.2013 in Radiokulturhaus, ORF, Vienna
Performance on 06.26.2010 in Brick 5, Vienna
Published on CD by the MDW, Vienna
Programming with Max / Msp

"4x4+Live-Elektronik" for piano, percussion, bass clarinet and cello and live electronics

Performance on 06.24.2009 in Brick 5, Vienna
Programming with Max / Msp

"R.I.P." for flute, clarinet, 2 percussionists, piano, violin and cello

Selected for the Composition Competition in Weimar
Performance on 07.16.2012 with Ensemble *unitedberlin* in Weimar, Germany
Performance on 03.24.2009 and 05.12.2009 at MDW, Vienna

"unadorno" for electric guitar and fixed media

Performance on 06.30.2008 at the Essl Museum in Klosterneuburg Performance on 10.28.2011 in the Echo Raum, Vienna
Programming with Max / Msp

"Von Goldmund" for viola, cello and double bass

Performance on 04.16.2008 in the Joseph Haydn-Saal of the MDW, Vienna

"study 1" for fixed media

"Factum Brutum", for piano solo

Performance on 05.15.2007 in Fanny Mendelssohn-Henzel hall at MDW

"M-Faktor" for flute and two percussionists

Performance on 05.30.2006 in the Joseph Haydn-Saal of the MDW

"clarinet quintet"

"Das Fatum" for Brass Quintet

Performance on 05.12.2005 in the Italian Cultural Center, Istanbul

Performance on 04.14.2005 at Galata Perform, Istanbul

"The head waiter at the Hotel Eros" Quartet for soprano, alto, tenor and bass

"splenn" for large orchestra

"the reality" for clarinet, viola and piano

Performance on 04.21.2005 at Galata Perform, Istanbul

Performance on 10.24.2004 at the University of Kocaeli, Kocaeli, Turkey

"Music for three notes and two instruments" for viola and piano

"Beatitude, Inferno" for violin and piano

Performance on 11.23.2002 at Istanbul University, Istanbul

Performance on 05.25.2007 at the composer-marathon in the Haus der Musik Vienna

"on the contempt" for guitar solo

"trio for woodwind instruments" for flute, clarinet and bassoon

Performance on 05.30.2004 at Istanbul University, Istanbul

Performance on 03.30.2004 in the Italian Cultural Centre, Istanbul

Performance on 05.17.2002 at "Mediterranean Contemporary Music Days", Istanbul

"invention" for string quartet

Performance on 10.24.2004 at the University of Kocaeli, Kocaeli, Turkey

"nothingness" for piano solo

2006:

2005:

2004:

2003:

2002:

2001:

2000: