The piece is commissioned by Trio Amos and financially supported by "SKE / austro mechana".

dedicated to Trio Amos

Void

for flute, accordion and cello

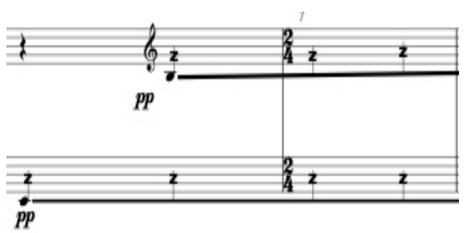
Onur Dülger
2023

Program Notes

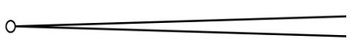
The piece "Void" focuses on the relationships and contrasts of instruments' sounds to create one instrument from three instruments and then again to divide on three, even with voices of instrumentalists, on six independent lines. In order to have a grip on the sound relationships and contrasts, sound categories were created. Under the categories of air, percussive, noise, pitch, many sounds were listed and then the connections were marked. Although the piece is for three instrumentalists, all instrumentalists sing and speak in addition. Thus there are actually four instruments. Form parts are created by the sonic opposites. "Void" means the emptiness. But in the piece there are no very long pauses. Through the ongoing music, which has some composed gaps, the whole piece seems to be the void itself. The piece was commissioned by Trio Amos and financially supported by "SKE / austro mechana".

Performance Notes

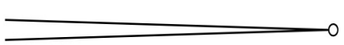
Gruping the staves: There are three instruments, which use their own voice. Therefore each instrument has a voice stave.



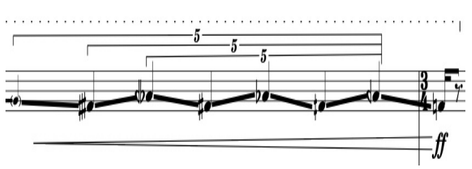
Lines: horizontal lines (flat) are for prolonging the notes. the perpendecular ones are the note stems. These are for counting. The player shouldn't make any accent!



Dal niente: cresscendo which has a zero at its beginning means coming from no sound and make cresscendo.

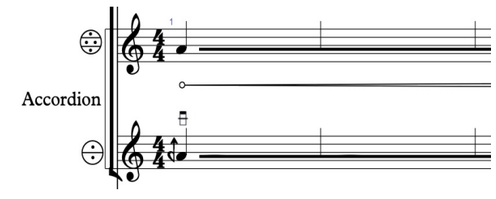


Al niente: Diminuendo which has a zero at its end means doing a diminuendo and going to no sound at all.

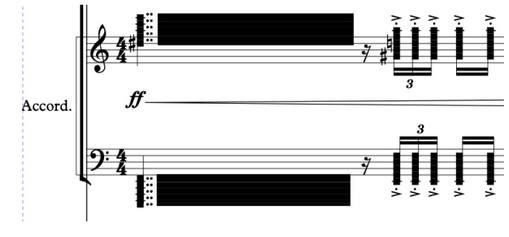


Nested Tuplets: Nested tuplets describe any tuplet which exists inside a larger tuplet. These are actually written out accellerando which can be performed independent from other instruments. It is still in tempo.

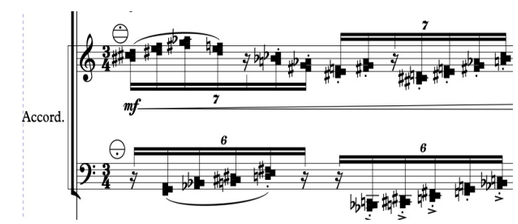
Accordion



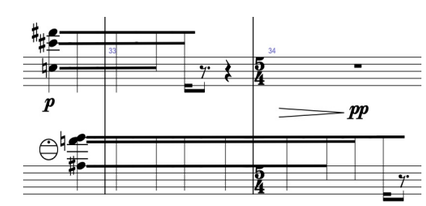
Half pressed buttons: adjust the button pressure level so that you can get the microtone in the score.



Cluster: Try to play all the notes possible between the given range
.

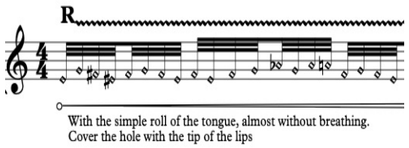


Cluster Melody: Try to play the correct pitches, but an approximation is acceptable. Cluster melodies might be played like a guitar barre; three notes with one finger.

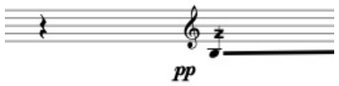


Filtering Out: Stop to play the notes at the end of the horizontal prolonging lines

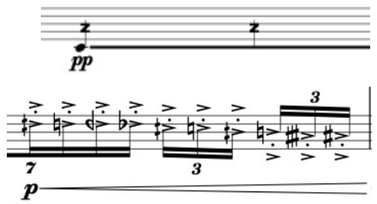
Flute



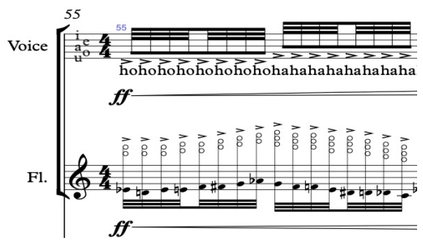
Rolling Tongue: With the simple roll of the tongue, almost without breathing. Cover the hole with the tip of the lips. It should sound like a roar.



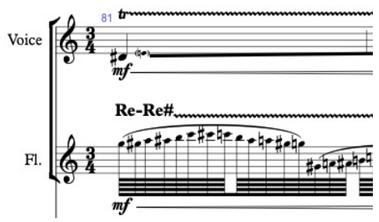
Sing & Play & Flutter: This is a combination of sing and play technique and flutter tongue alltogether. There are other combinations too; with airy sounds, trill, glissandi, etc.



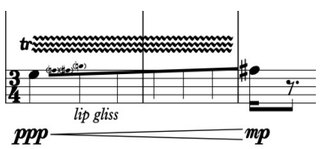
Tongue Pizzicato: This is also called tongue pizzicato. Those are short percussive sounds. Tip of the tongue lies firmly on the roof of the mouth and then supported by a strong air steam, is explosively trown to the bottom.



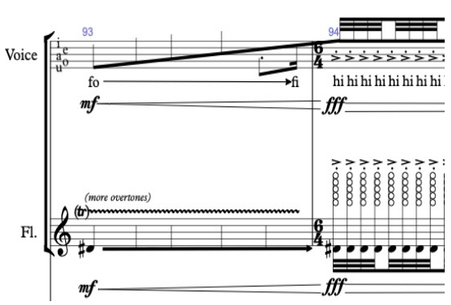
Spectral Multiphonics: These sounds are produced on the lowest register of the instrument by overblowing. These aare also called clusters by some composers. They are basically the overtone series of the instrument. Voice vowels enforces the effect of these sounds.



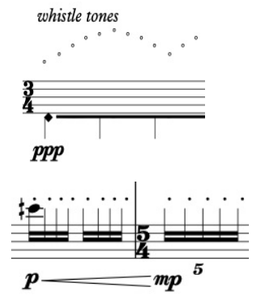
Re-Re♯ Trill: This While playing the given notes , the player should make D-D# foot trill in order to obtain a fabulous glissando sound



Triple Trill: Trill with additional three pitches, combined with a glissandi.



Air to sound: It is possible to deliberately mix any amouth of additional air withthe pure flute sound. This is done through the flexible use of lip tension. In the example, the player should go from air to puer sound, while turning sound into overblow multiphonic. The sound should get more and more multiphonic character.

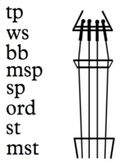


Whistle Tones: Fluctuating tones in the very high register based on harmonic series.

Repetitions: Repeated note heads are not written.

Cello

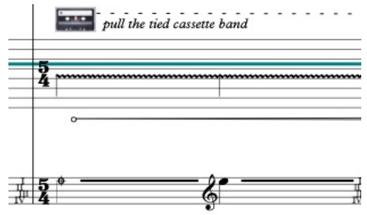
Bow location on the string



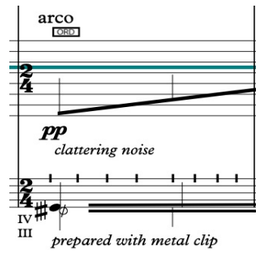
tp : tail piece
ws : wrapped strings
bb : behind the bridge
msp: molto sul ponticello
sp : sul ponticello
ord : ordinario
st : sul tasto
mst : molto sul tasto

Bow pressure levels

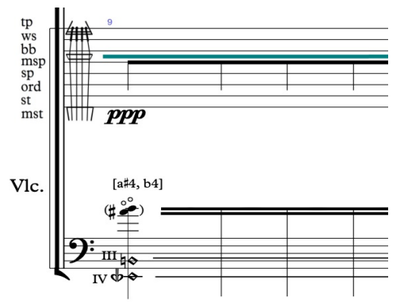
- under pressure
- ORD - ordinary pressure
- partialy over pressure, between "ordinary" and "overpressure"
- over pressure
- noise symbol for over pressure



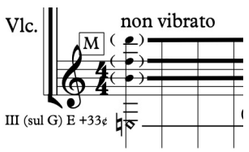
Cassette Band
The rosined cassette's magnetic tape is tied to the 1st strings at the indicating time. While right hand is pulling out the cassette band, the left hand pressese either with half pressure or full pressure. There is a special string cleff for the half pressed left hand. This creates a continuous noisy sound.



Clattering Minor Seconds: These are played on two adjacent strings. Since the 4th string is prepared with metal clip, there is a clattering noise.



Double stop harmonics: Two different harmonics on the neighbouring strings are played simultanously.



Multiphonics: In general, to perform a multiphonic, one plays with light left-hand finger pressure and a medium-slow, fairly heavy bow stroke, further from the bridge than for normal harmonic playing. These conditions are relative to the 'usual' playing technique for the highest harmonic that contributes to the multiphonic, so they vary from multiphonic to multiphonic: the bow stroke will be lighter, faster and closer to the bridge if the multiphonic contains high components (e.g., 12th, 13th harmonics) than for multiphonics with only mid-range harmonics.

Controling Loudness and Overtone Content

The scope for varying bow pressure, bow speed and point of contact in multiphonics is limited compared to normal playing, and even compared to performing harmonics. In general, these factors control the loudness and noisiness of a multiphonic. However, they also influence which harmonics take part in a multiphonic and can block high/low components. Therefore, when trying to change the loudness or colour of a multiphonic, it is very easy to 'break up' the multiphonic and find yourself playing a single harmonic. A balance between flexibility of colour/loudness and reliability of multiphonics is difficult to achieve. In summary:

-Increasing bow pressure increases loudness and encourages a distortion-like sound. High bow pressure favours the lower harmonics, making them loudest in the mix of harmonic components. It also encourages the open string ('first harmonic') to contribute to the sound and can restrict high harmonics.

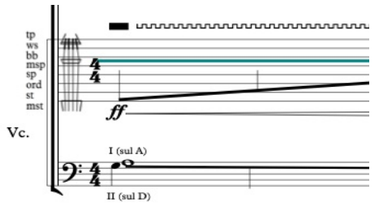
-Decreasing bow pressure makes a multiphonic sound quieter and 'purer'. Low bow pressure can restrict the lower harmonics in a multiphonic.

-Increasing bow speed increases loudness and encourages higher harmonics, eventually cutting out lower harmonic components.

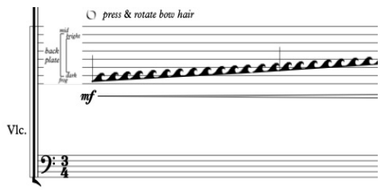
-Decreasing bow speed decreases loudness and encourages lower harmonics, eventually cutting our higher harmonic components.

-Contact points quite close to the bridge encourage noisiness and favour low components, sometimes restricting high harmonics and allowing the open string to sound.

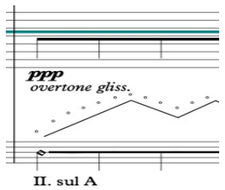
-Contact points very close to the bridge produce a 'purer' sound and favour high components, sometimes restricting low harmonics.



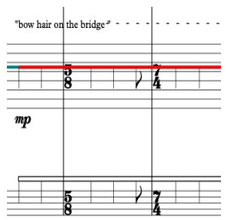
Overpressure: It is a scratch tone sound with pitch conponents perceivable.



Chewing the Bow Hair: Turn the backside of the instrument. Bow the back plate of the instrument and pressing down on the hair of the bow, making rotation motions. If the middle part of the bow is used, the sound quality will be bright. If the frog part used, the sound will be darker.

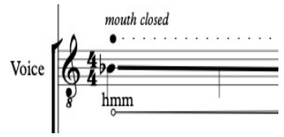


Overtone glissando: Play a natural harmonic glissando all over the given string according to the graphic.

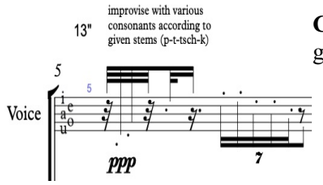


Bow hair sound: Play the bow on the bridge with little pressure so that airy sound quality is heard.

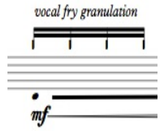
Voice



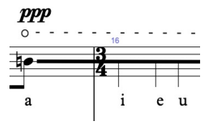
Closed Mouth: The given note should be sang while mouth is closed, saying "hmm". Black circle on the top of the note indicates that mouth should be closed.



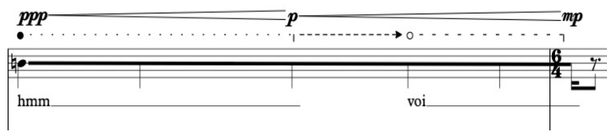
Consonants: Improvise with various consonants according to given rhythms and brigthness.



Vocal Fry Granulation: Vocal Fry is the lowest vocal register and is produced through a loose glottal closure which will permit air to bubble through slowly with a popping or rattling sound of a very low frequency.



Changing Vowels: The vowels are changing when the moth becomes open.



Mouth Closed to Open: The given note should be sang while mouth is closed the on the given beat it begins to open. When it becomes fully open, a vowel is indicated. Black circle on the top of the note goes yo open circle means it gets open.

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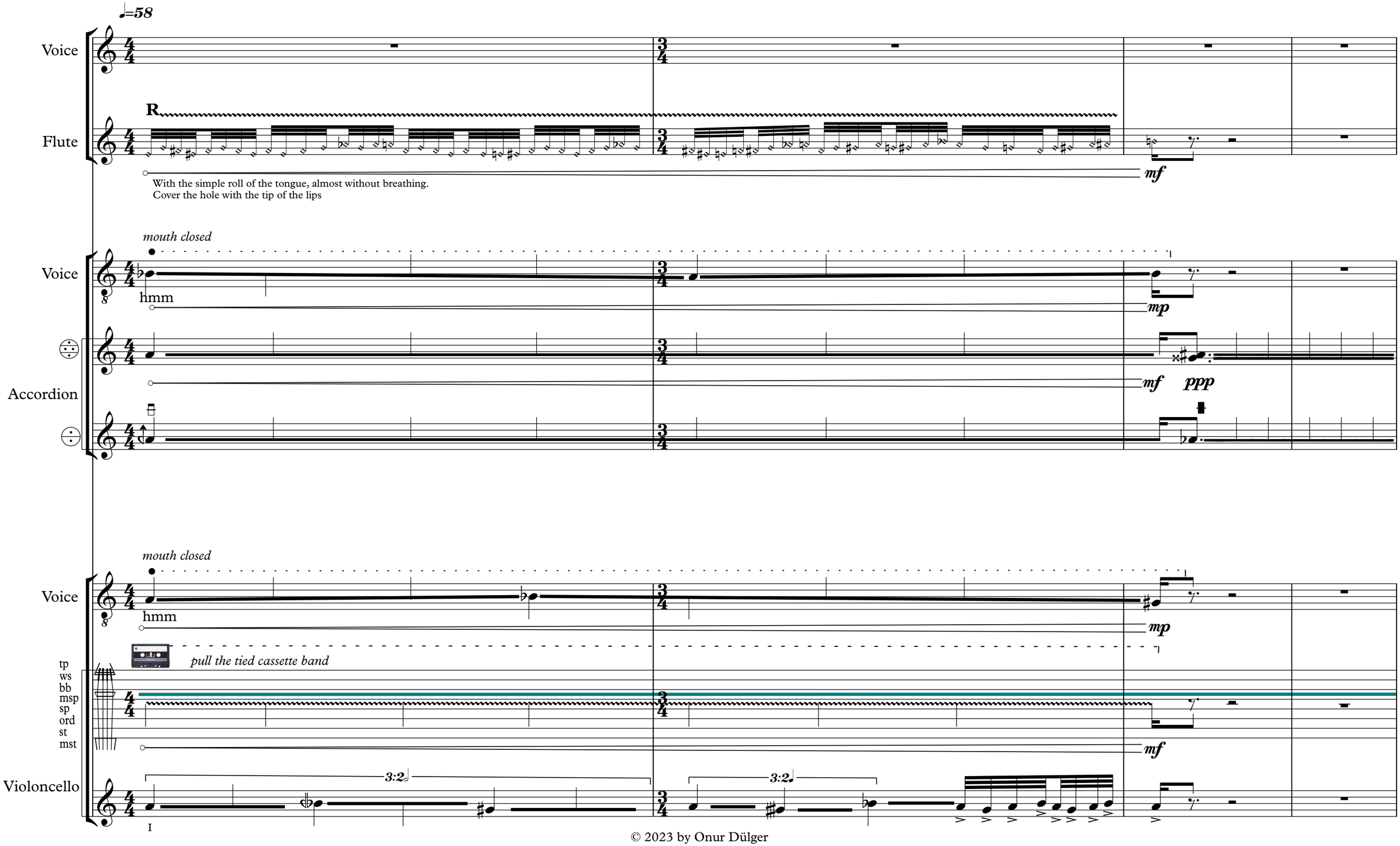
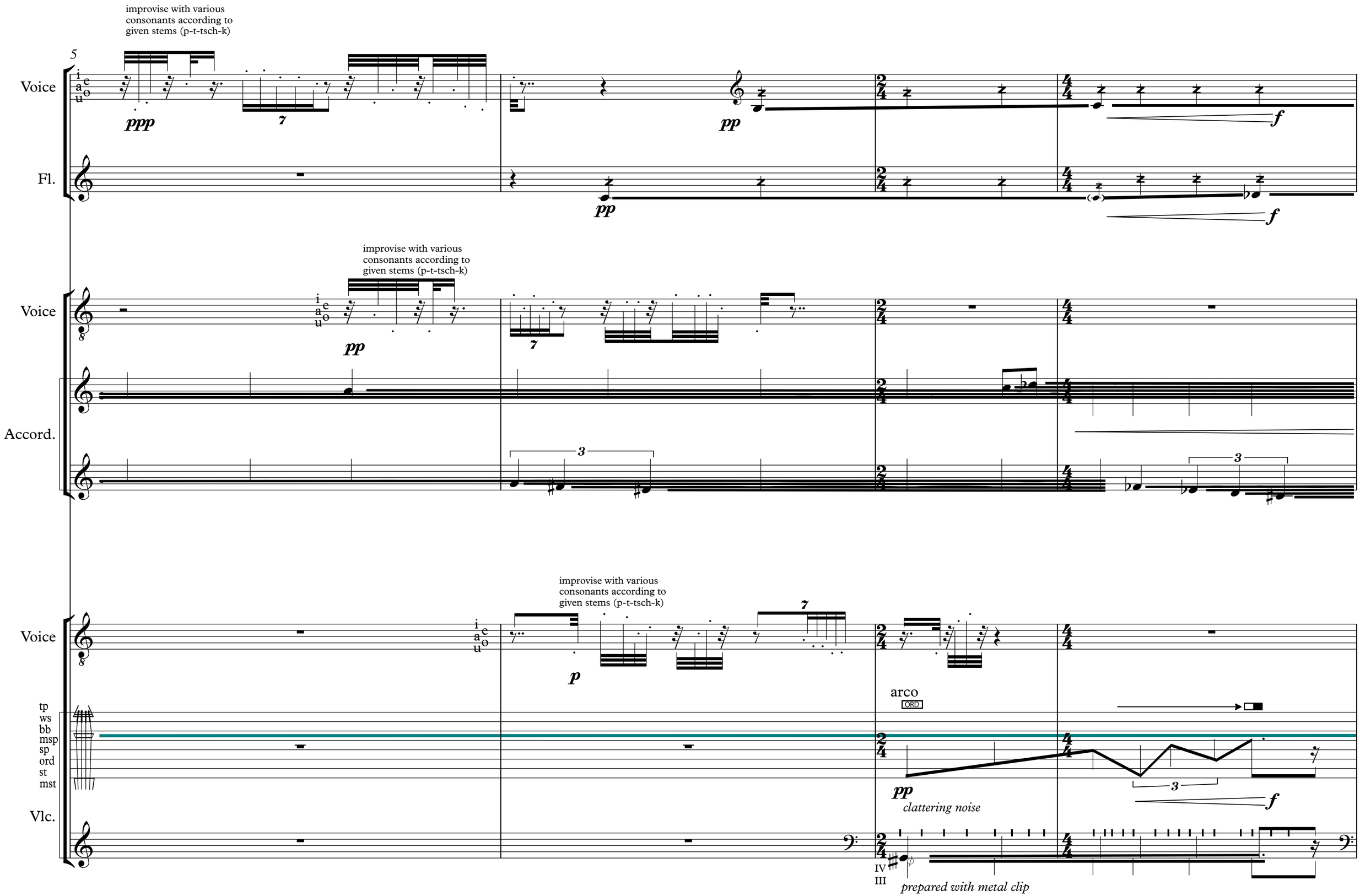
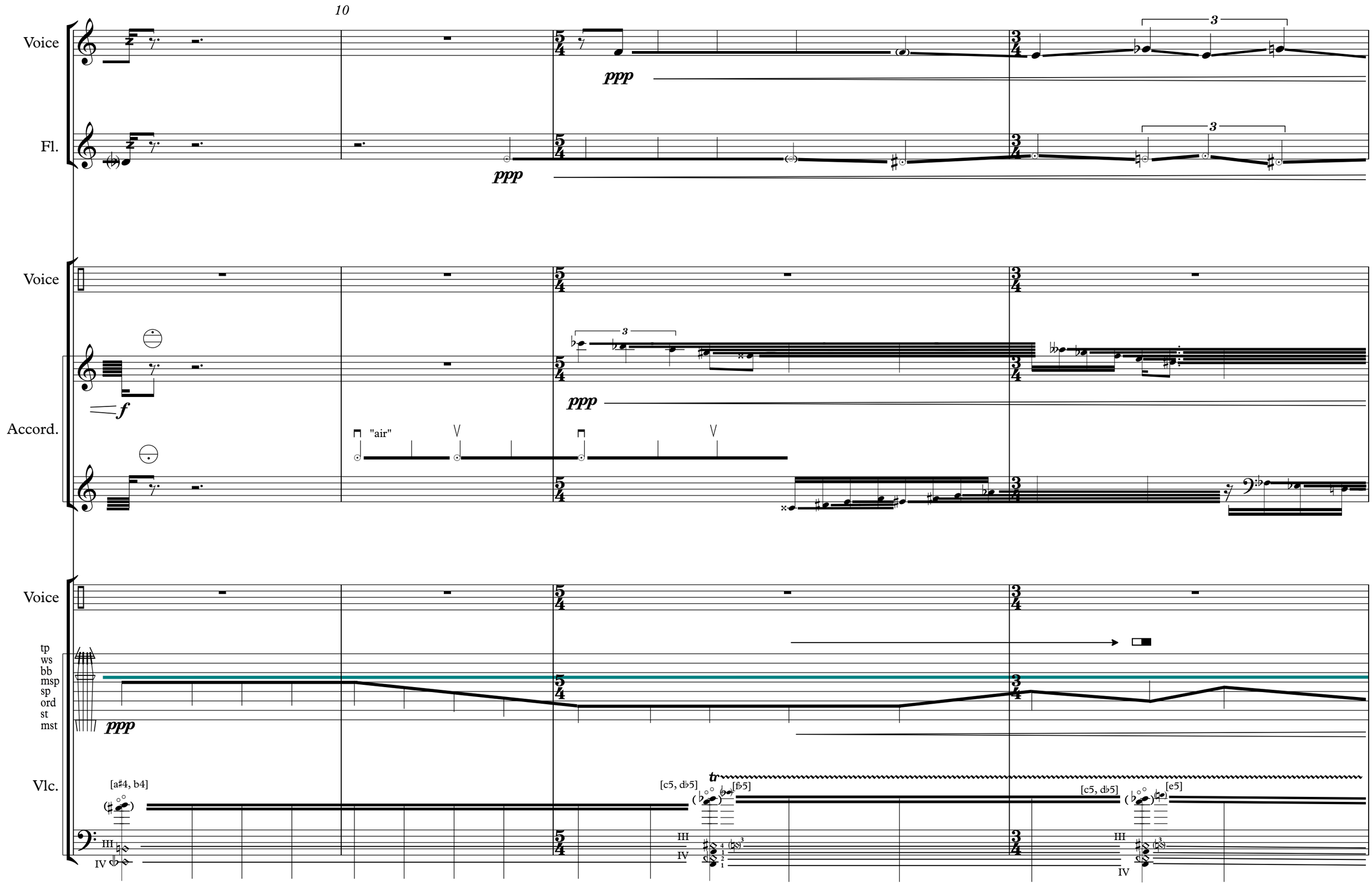
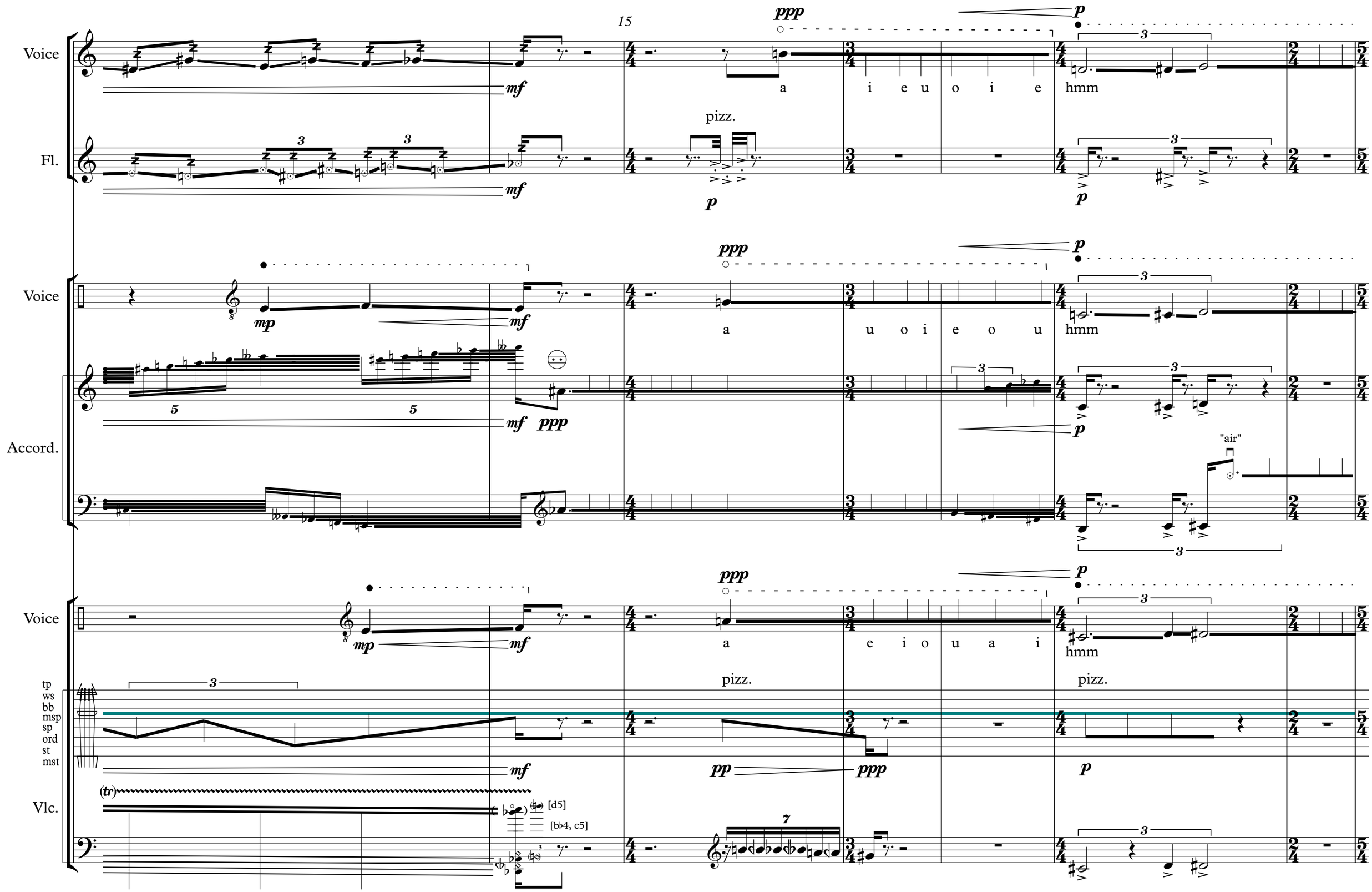



5
Voice
i
e
a
o
u
ppp
7
pp
f
Fl.
pp
f
improvise with various consonants according to given stems (p-t-tsch-k)
Voice
8
pp
7
Accord.
3
3
improvise with various consonants according to given stems (p-t-tsch-k)
Voice
8
p
7
tp
ws
bb
msp
sp
ord
st
mst
arco
ORD
pp
clattering noise
3
f
Vlc.
IV
III
prepared with metal clip


10
Voice
ppp
Fl.
ppp
Voice
f
Accord.
"air"
ppp
Voice
tp
ws
bb
msp
sp
ord
st
mst
ppp
Vlc.
[a♯4, b4]
III
IV
tr
[c5, d♭5]
[f♭5]
III
IV
[c5, d♭5]
[e5]
III
IV


15
Voice
mf
ppp
p
a i e u o i e hmm
Fl.
pizz.
Voice
mp
a u o i e o u hmm
Accord.
"air"
Voice
a e i o u a i hmm
pizz.
tp
ws
bb
msp
sp
ord
st
mst
pp
Vlc.
(tr)
[d5]
[b♭4, c5]

20

Voice

Fl.

p pp

Voice

ppp p mp ppp

voi hmm o u

Accord.

ppp p mp ppp

Voice

ppp p mp ppp

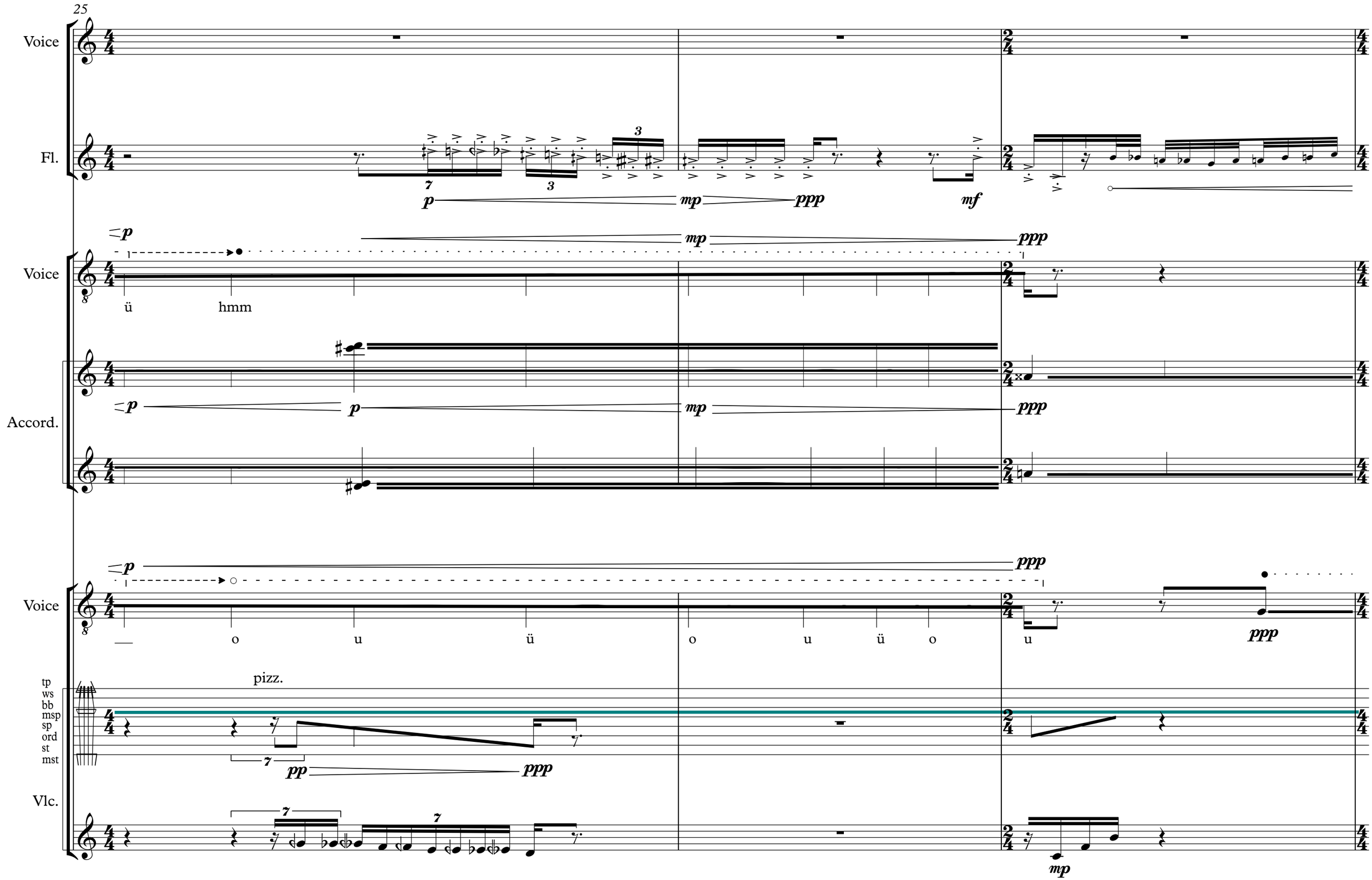
hmm voi hmm

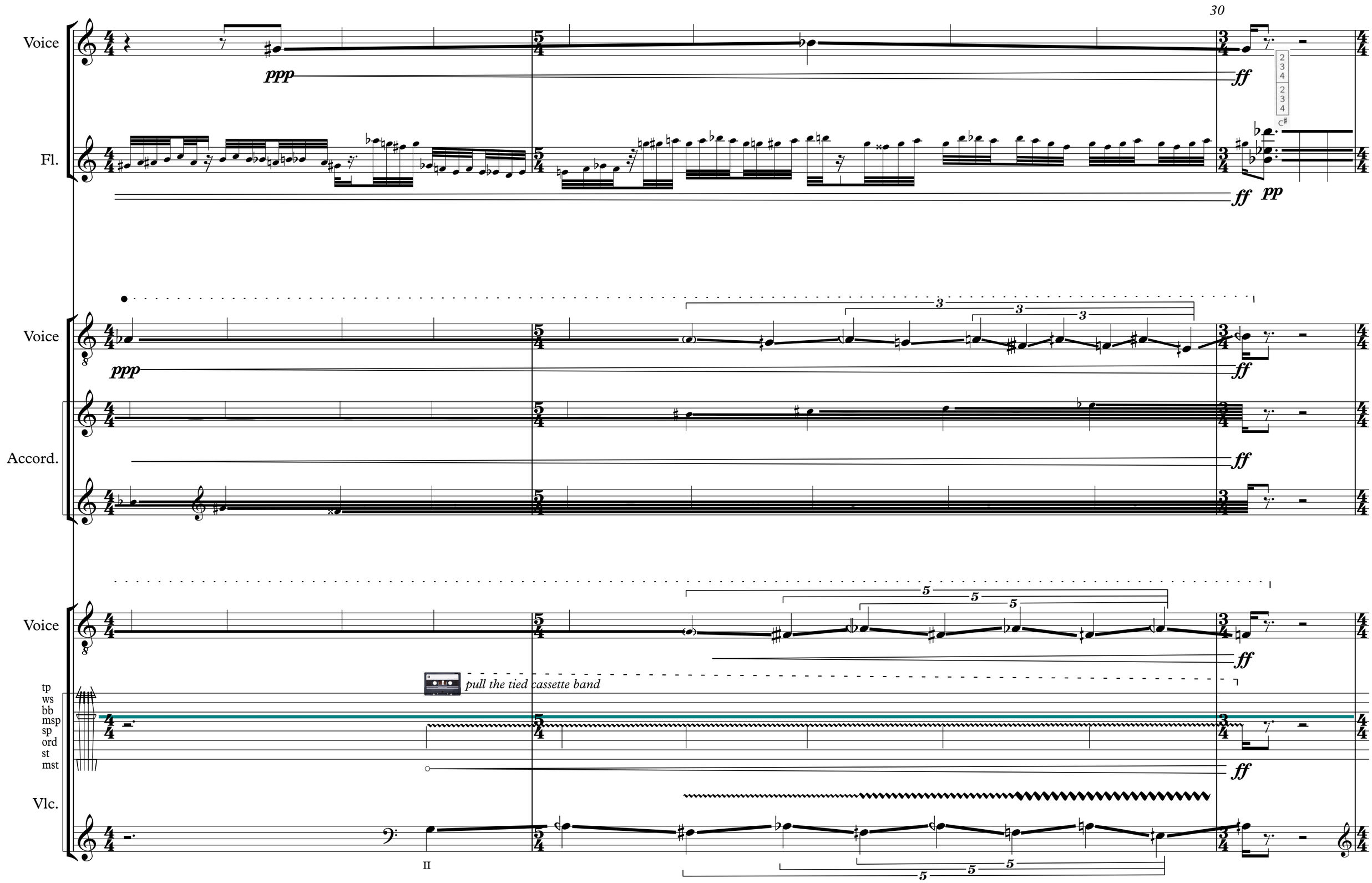
(pizz.)

tp
ws
bb
msp
sp
ord
st
mst

Vlc.

pp p ppp


25
Voice
Fl.
p
mp
ppp
mf
Voice
ü
hmm
Accord.
Voice
o
u
ü
o
u
ü
o
u
tp
ws
bb
msp
sp
ord
st
mst
pizz.
pp
Vlc.


30
Voice
ppp
ff
Fl.
ff
pp
Voice
ppp
ff
Accord.
ff
Voice
ff
pull the tied cassette band
tp
ws
bb
msp
sp
ord
st
mst
ff
Vlc.
II

35

Voice

Fl.

mp

pp

mp

ppp

Voice

p

pp

pp

mp

ppp

Accord.

ppp

Voice

tp
ws
bb
msp
sp
ord
st
mst

ORD

ORD

ORD

arco

ORD

pp

mp

pp

mp

pp

ppp

Vlc.

non vibrato

M

M

M

M

III (sul G) E +33¢

IV (sul C) A +33¢

II (sul D) A♭ +37¢

I (sul A) F -18¢

40

Voice

Fl.

pp

tr

ppp

Voice

mouth closed

hmm

Accord.

mouth closed

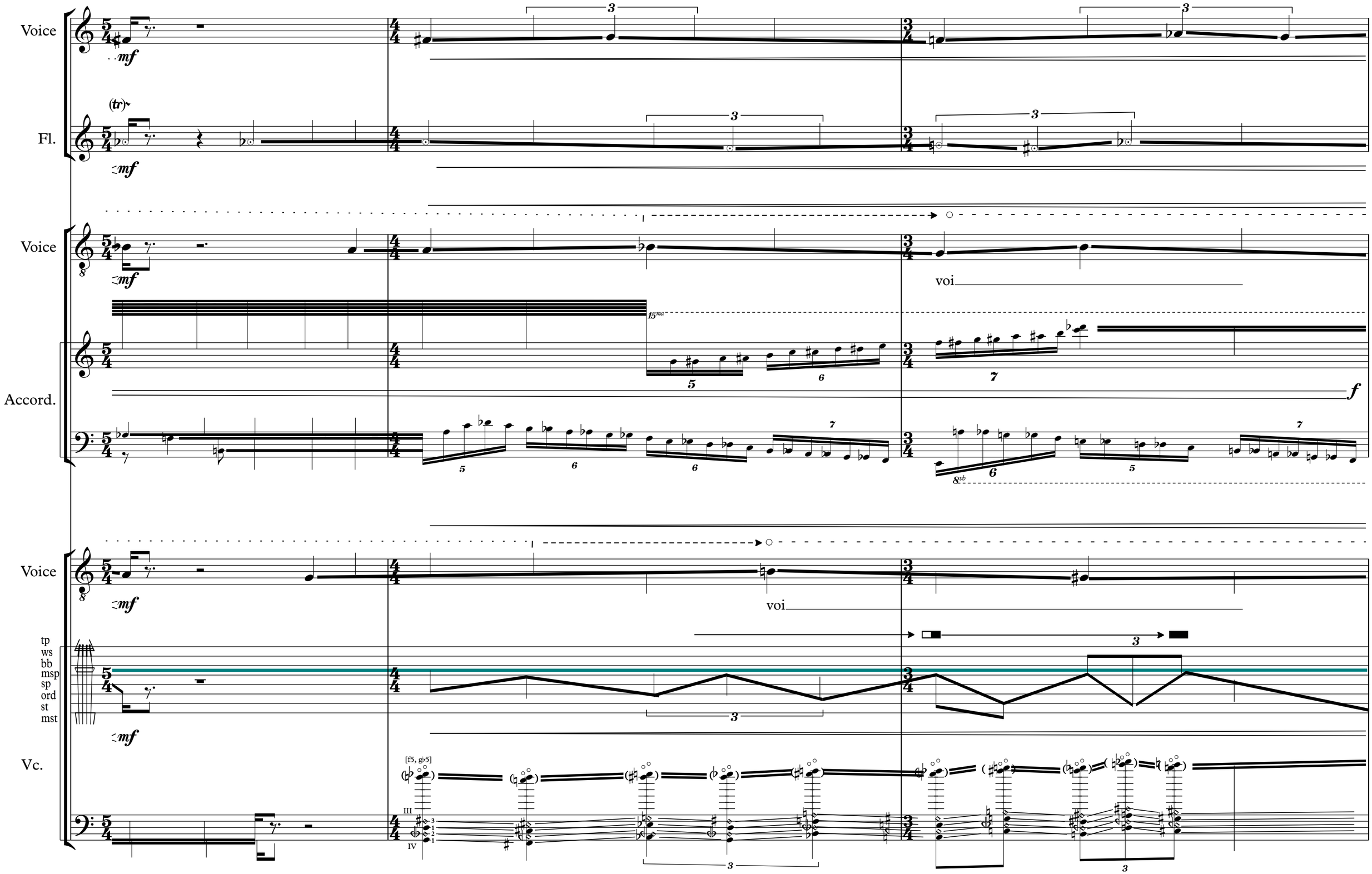
Voice

hmm

tp
ws
bb
msp
sp
ord
st
mst

ppp

Vc.


Voice
mf
Fl.
(tr)
mf
Voice
mf
voi
Accord.
f
Voice
mf
voi
tp
ws
bb
msp
sp
ord
st
mst
mf
Vc.
[f5, g♭5]
III
IV

45

Voice

Fl.

Voice

Accord.

Voice

tp
ws
bb
msp
sp
ord
st
mst

Vc.

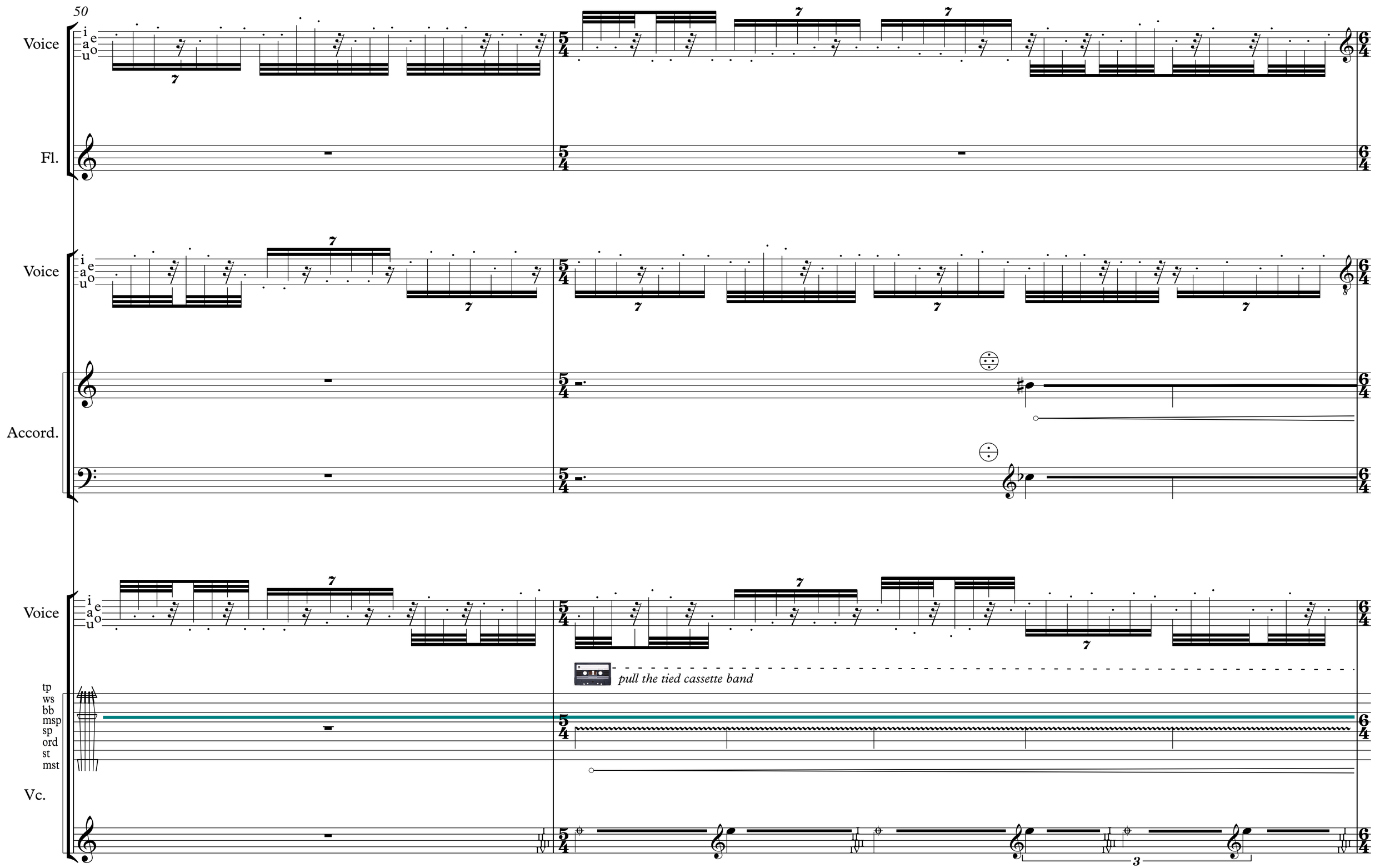
[d6, e♭6]

improvise with various consonants according to given stems (p-t-tschi-k)

improvise with various consonants according to given stems (p-t-tschi-k)

"air"

improvise with various consonants according to given stems (p-t-tschi-k)


50
Voice
i e
a o
u
Fl.
Voice
Accord.
Voice
tp
ws
bb
msp
sp
ord
st
mst
pull the tied cassette band
Vc.

Voice

Fl.

pp

ff

With the simple roll of the tongue, almost without breathing.
Cover the hole with the tip of the lips

mouth closed

tr

Voice

hmm

ff

Accord.

Voice

i e a o u

7

mouth closed

hmm

ff

tp
ws
bb
msp
sp
ord
st
mst

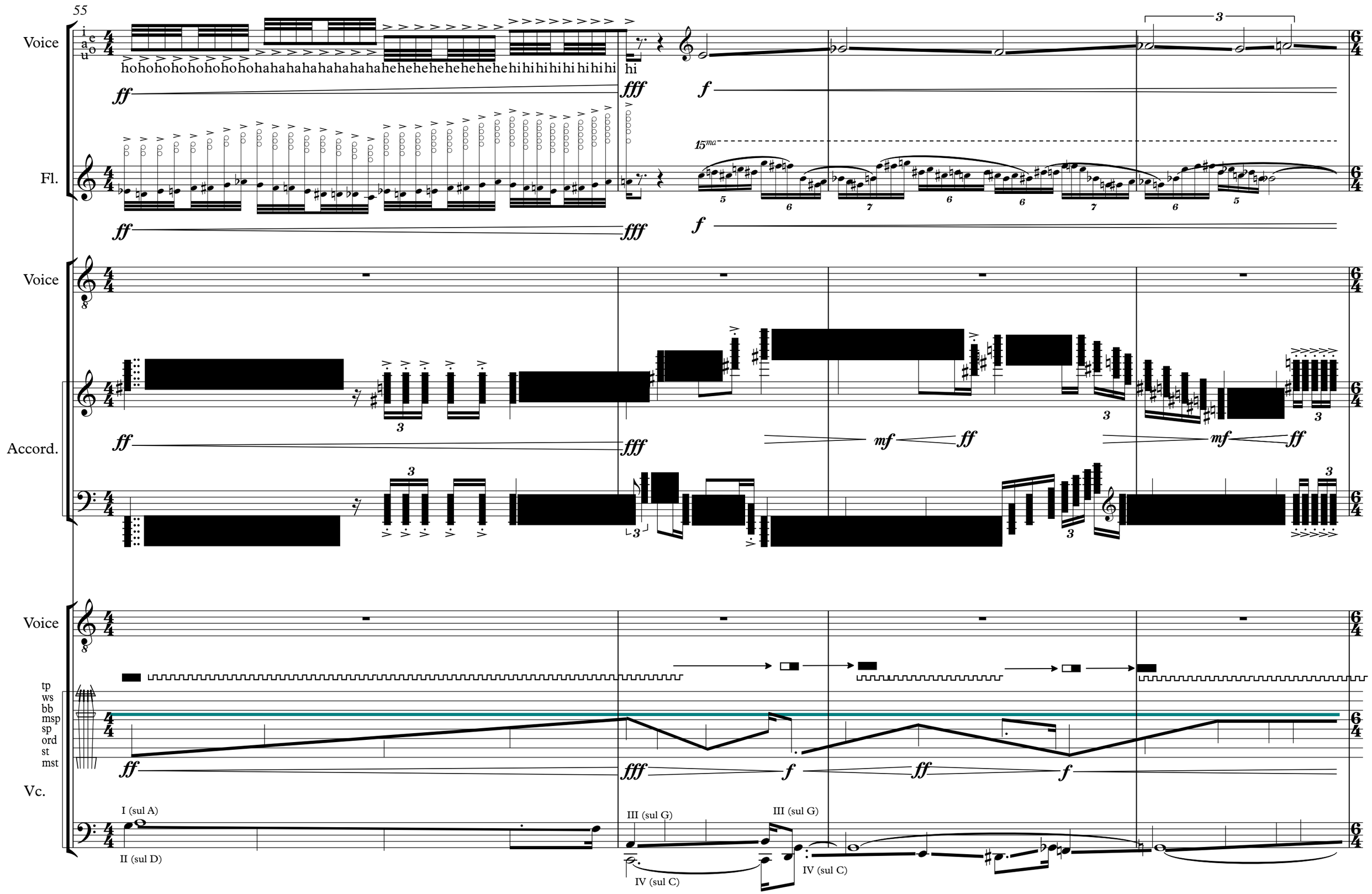
ff

Vc.

tr

3:2

3:2


55
Voice
i e a o u
hohohohohohohohohahahahahahahahahahehehehehehehehehehihihihihihihihihi
hi
ff
fff
f
Fl.
15ma
ff
fff
f
Voice
Accord.
ff
fff
mf
ff
mf
ff
Voice
tp
ws
bb
msp
sp
ord
st
mst
Vc.
ff
fff
f
ff
f
I (sul A)
II (sul D)
III (sul G)
IV (sul C)
III (sul G)
IV (sul C)

Voice

Fl.

ho ho ho ho ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha he he he he he he he he he he he he he he he he he he he he hi hi hi hi hi hi hi hi

Voice

Accord.

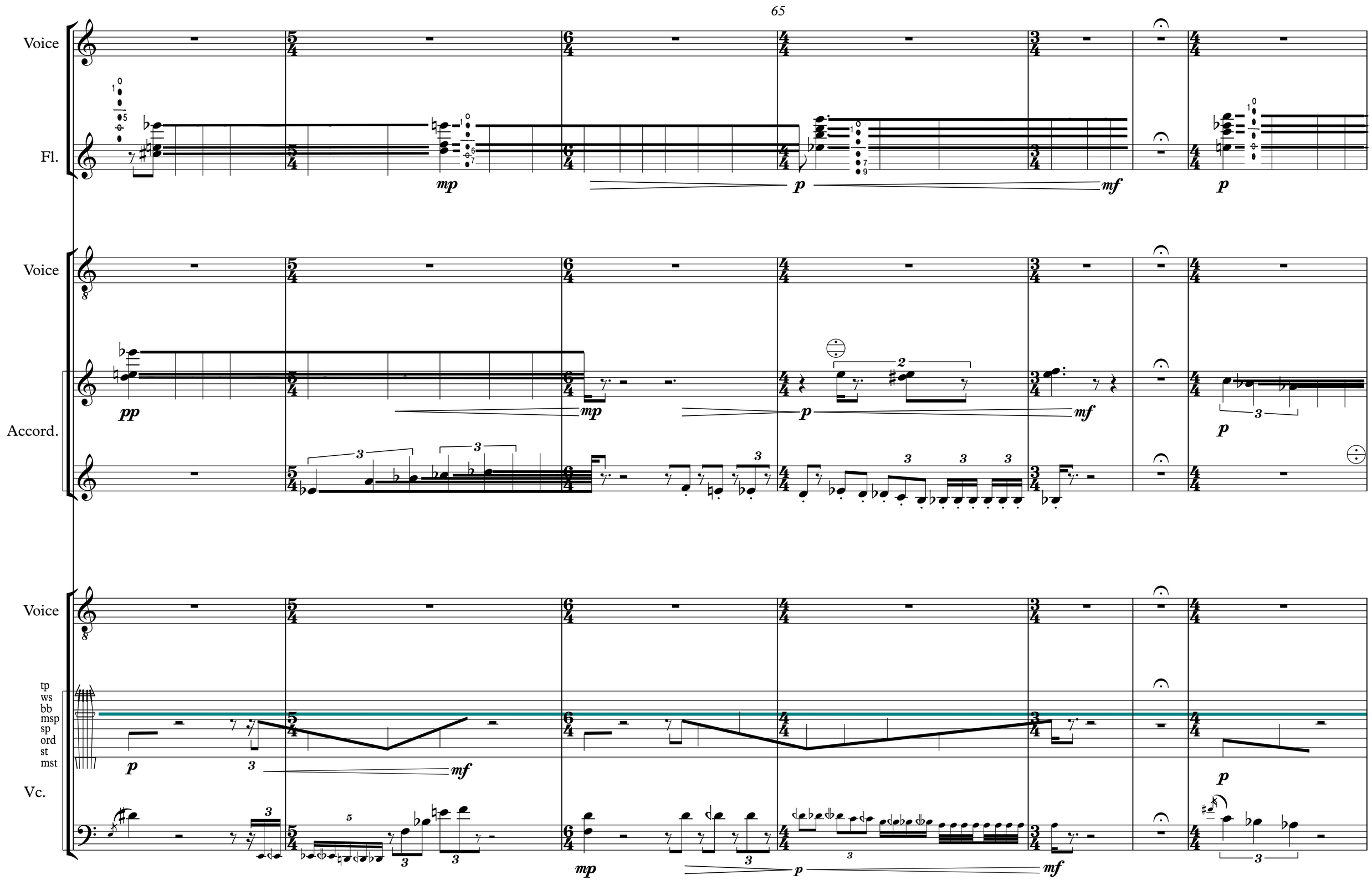
Voice

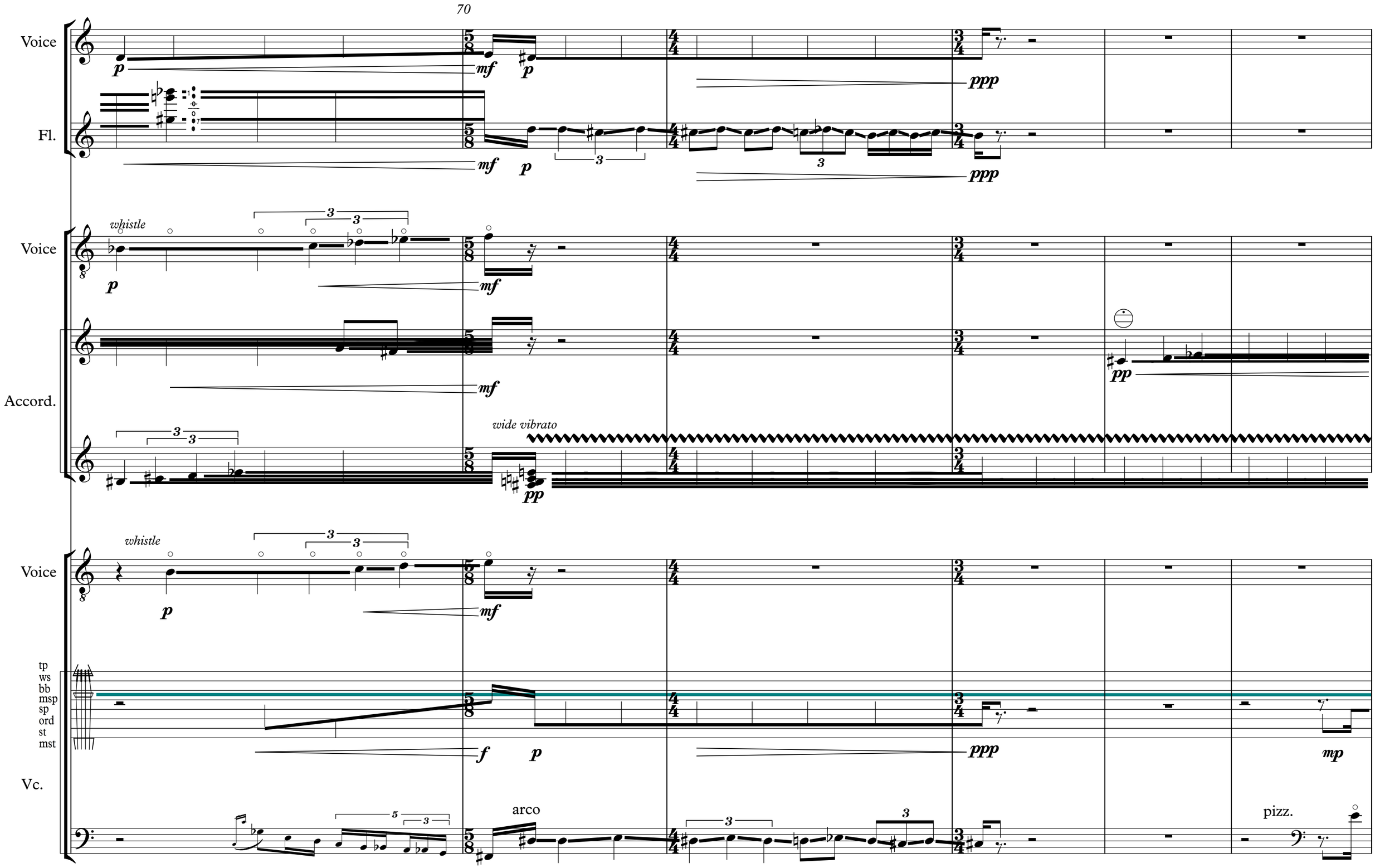
tp
ws
bb
msp
sp
ord
st
mst

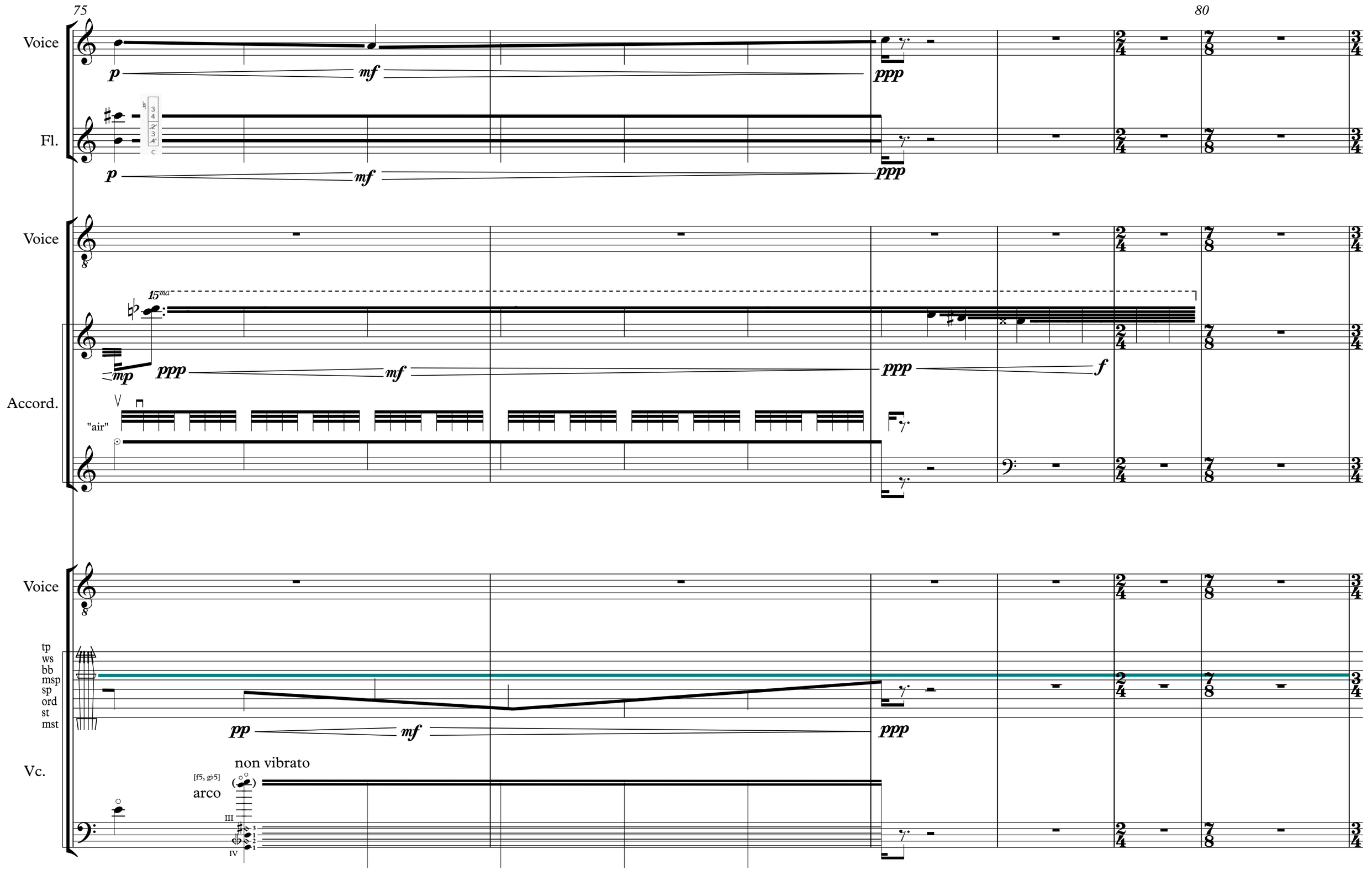
pizz.

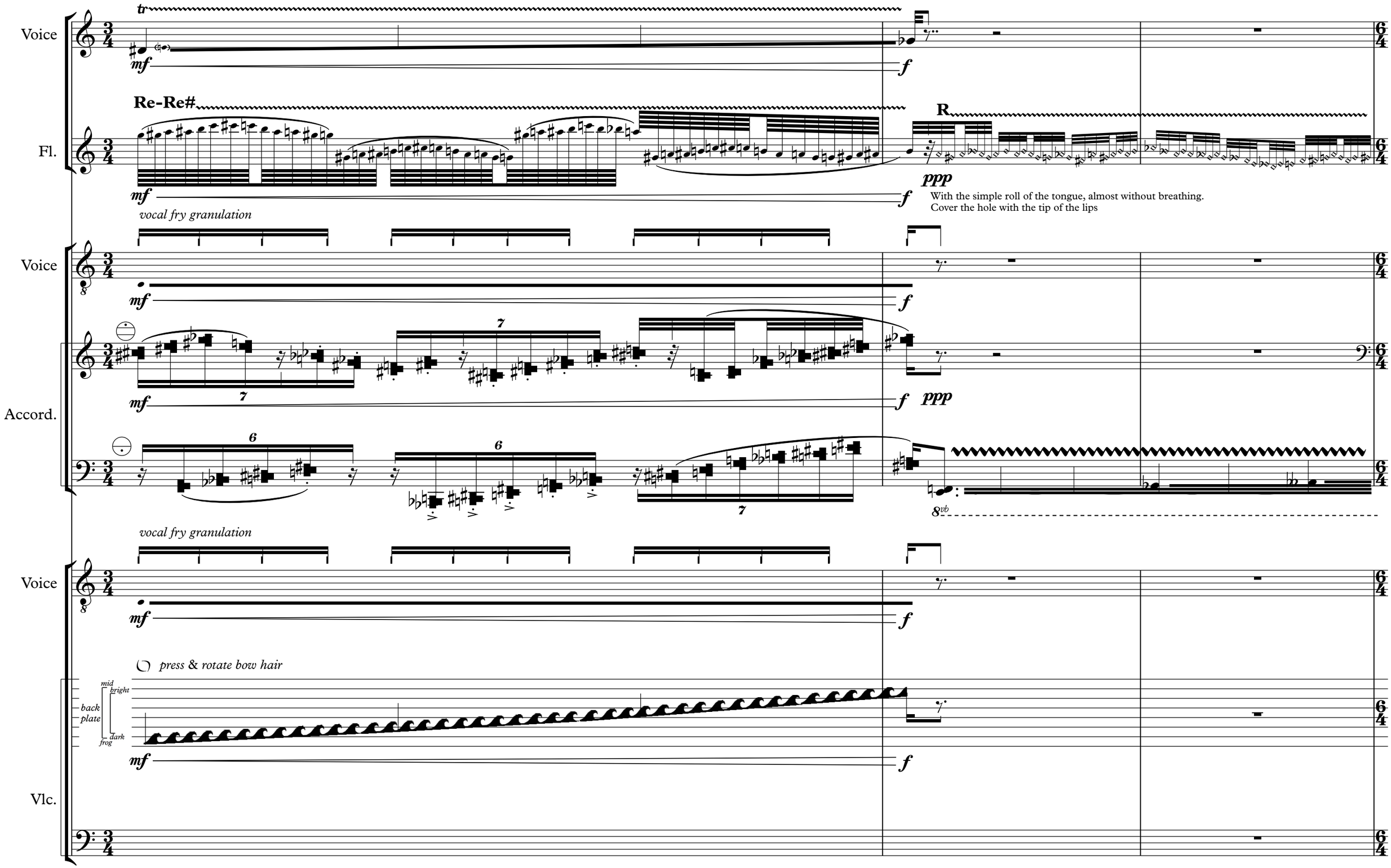
Vc.

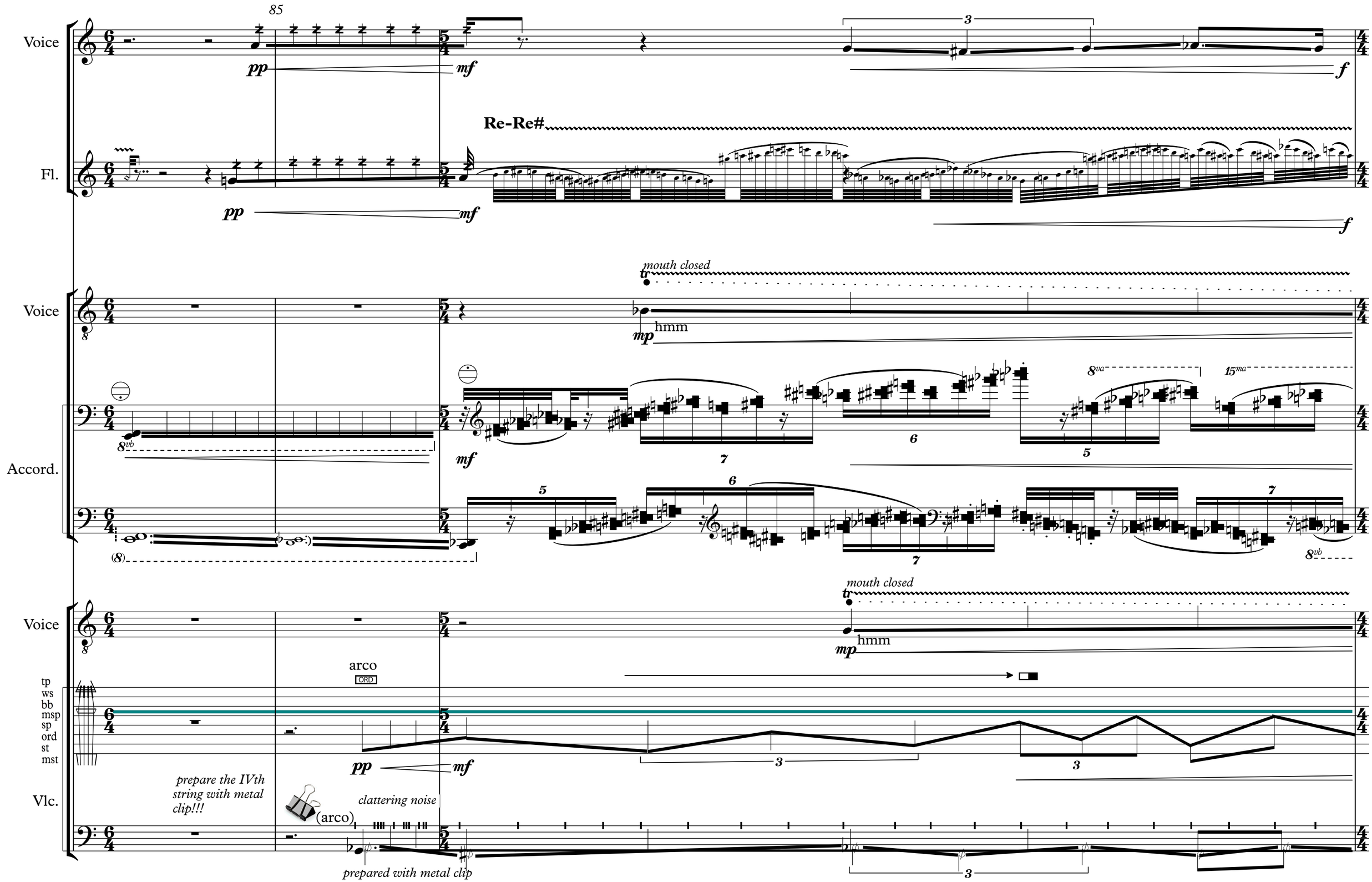
(pizz.)

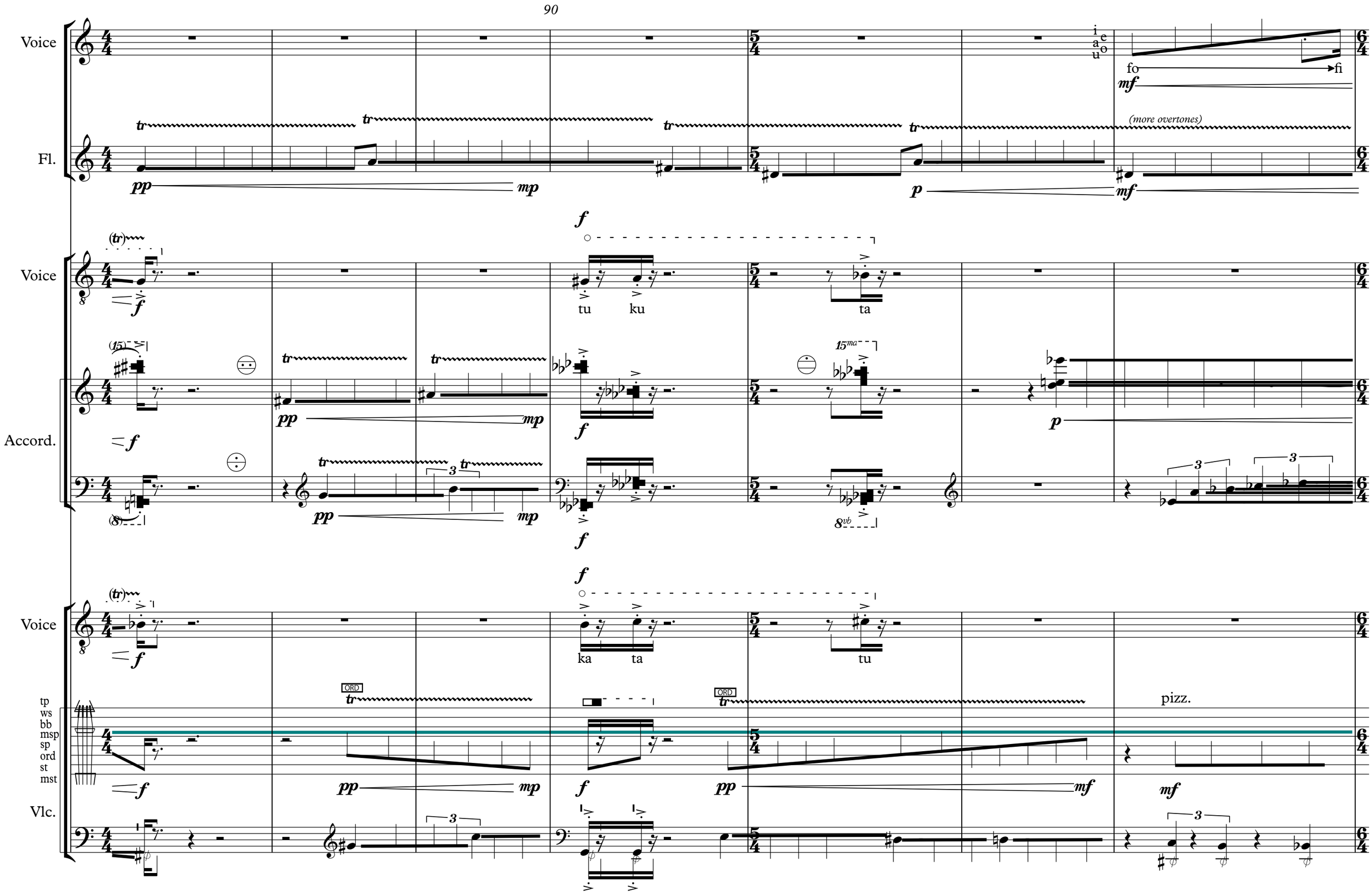

65
Voice
Fl.
Voice
Accord.
Voice
tp
ws
bb
msp
sp
ord
st
mst
Vc.

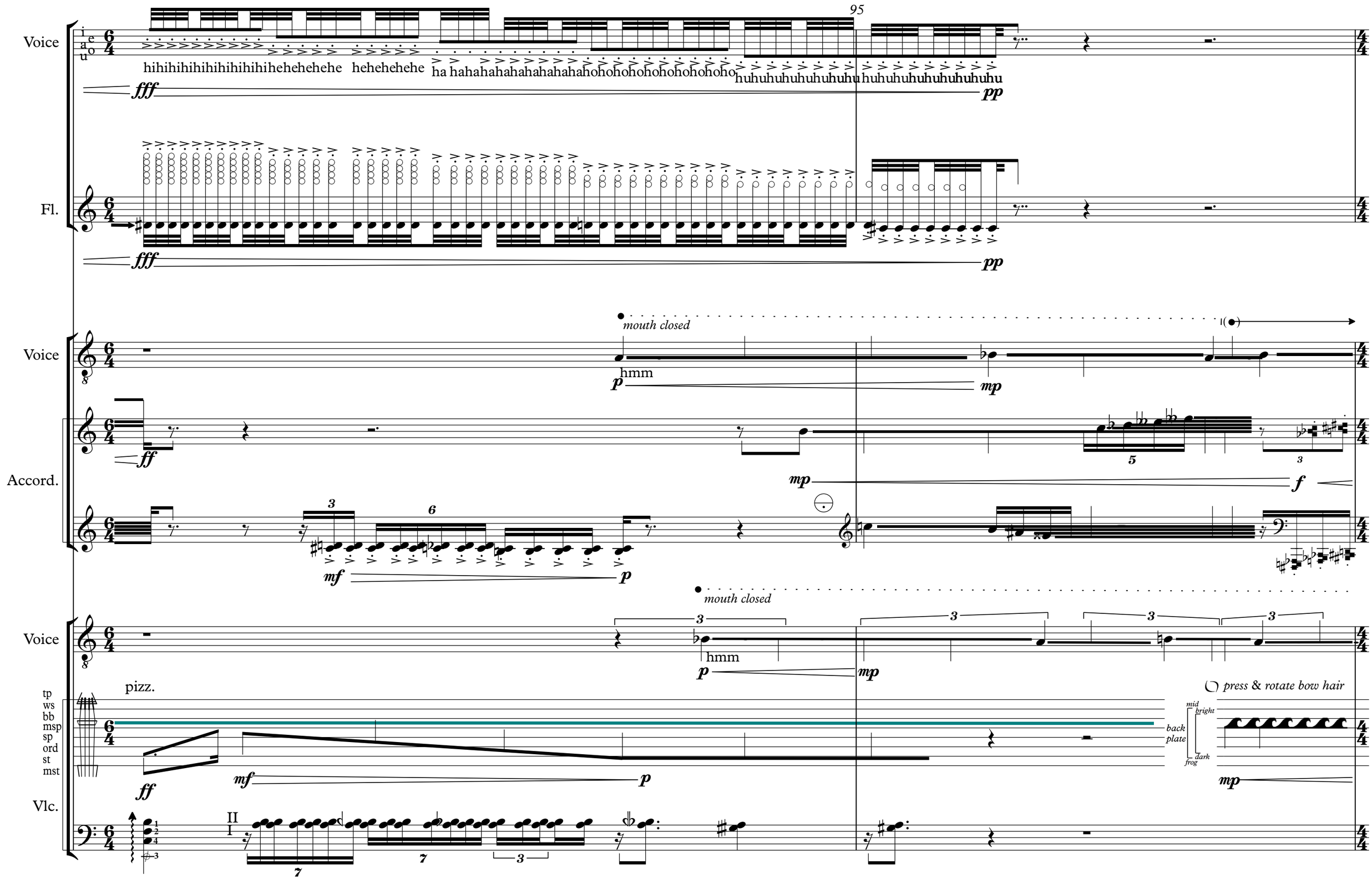

70
Voice
Fl.
Voice
whistle
Accord.
wide vibrato
Voice
whistle
tp
ws
bb
msp
sp
ord
st
mst
Vc.
arco
pizz.


75
80
Voice
p
mf
ppp
Fl.
p
mf
ppp
Voice
15ma
mp
ppp
mf
ppp
f
Accord.
"air"
Voice
tp
ws
bb
msp
sp
ord
st
mst
pp
mf
ppp
Vc.
non vibrato
[f5, g♭5]
arco
III
IV


Voice
tr
mf
f
Fl.
Re-Re#
R
mf
f
ppp
With the simple roll of the tongue, almost without breathing.
Cover the hole with the tip of the lips
vocal fry granulation
Voice
mf
f
Accord.
mf
f
ppp
8vb
vocal fry granulation
Voice
mf
f
press & rotate bow hair
mid
bright
back plate
dark
frog
mf
f
Vlc.


85
Voice
pp
mf
3
f
Re-Re#
Fl.
pp
mf
f
mouth closed
Voice
hmm
mp
Accord.
mf
8va
15ma
8vb
mouth closed
Voice
hmm
mp
arco
ORD
tp
ws
bb
msp
sp
ord
st
mst
pp
mf
prepare the IVth string with metal clip!!!
clattering noise
(arco)
Vlc.
prepared with metal clip


90
Voice
Fl.
Voice
Accord.
Voice
Vlc.
i
e
a
o
u
fo
fi
(more overtones)
tu
ku
ta
ka
ta
tu
ORD
pizz.
tp
ws
bb
msp
sp
ord
st
mst


Voice
i
e
a
o
u
95
hihihihihihihihihihihehehehehe hehehehehe ha hahahahahahahahahahahohohohohohohohohoho huhuhuhuhuhuhuhuhu huhuhuhuhuhuhuhuhu
fff
pp
Fl.
fff
pp
mouth closed
Voice
hmm
p
mp
Accord.
ff
mp
f
5
3
3
6
mf
p
mouth closed
Voice
hmm
p
mp
3
3
3
3
pizz.
press & rotate bow hair
tp
ws
bb
msp
sp
ord
st
mst
mid
bright
back
plate
dark
frog
ff
mf
p
mp
Vlc.
1
2
4
3
II
I
7
7
3

Voice

Re-Re#

mf

Fl.

mf

Voice

u - - o - - u - - o - - - - u - - o - u - o - u - o

Accord.

Voice

u - - o - u - - - o - u - o - u - o - u

pull the tied cassette band

mid
bright
back plate
dark
frog

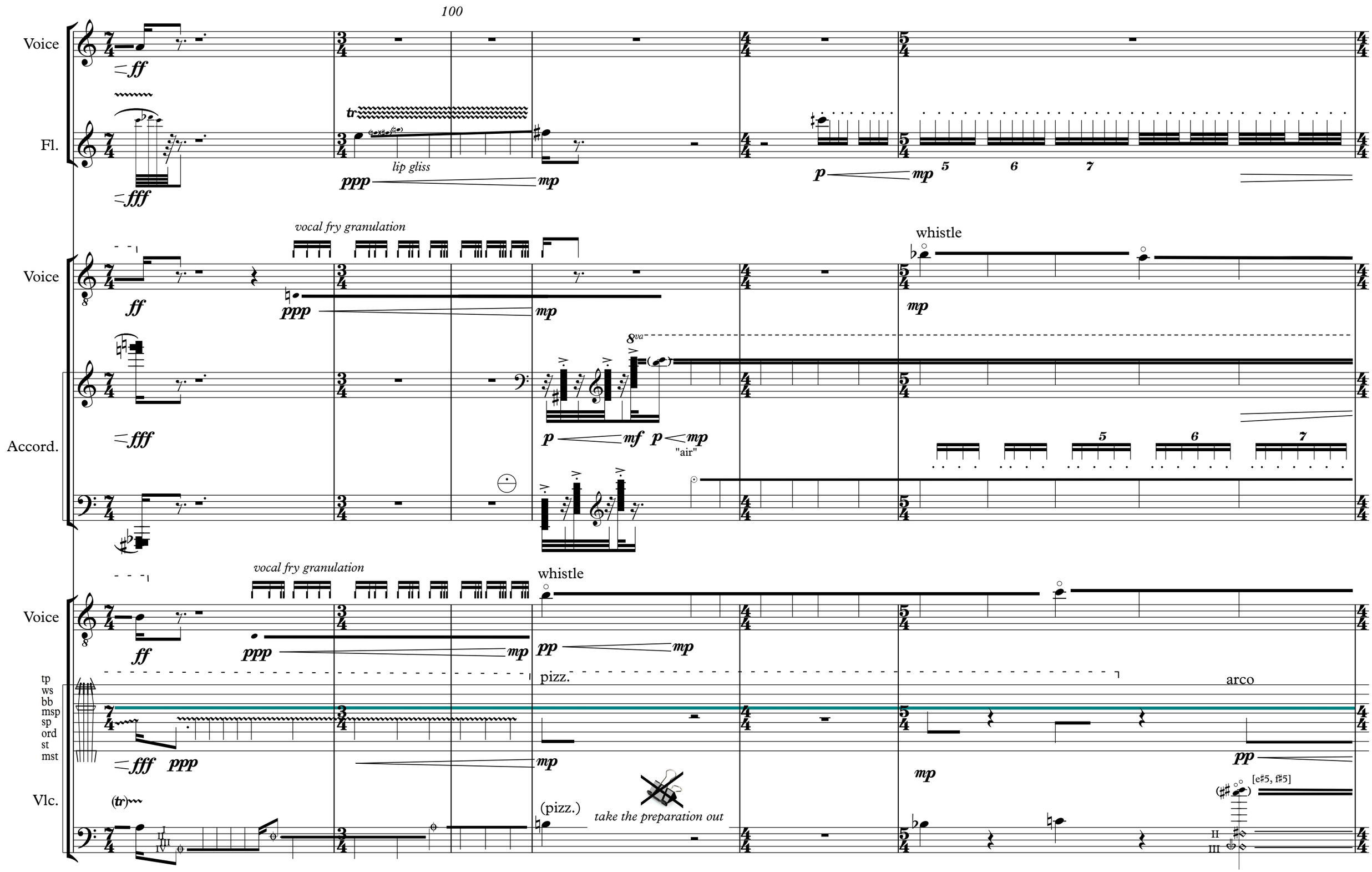
tp
ws
bb
msp
sp
ord
st
mst

ff

mf

tr

Vlc.


100
Voice
ff
Fl.
fff
tr
lip gliss
ppp
mp
p
mp
5
6
7
Voice
vocal fry granulation
ff
ppp
mp
whistle
mp
Accord.
fff
8va
p
mf
p
mp
"air"
5
6
7
Voice
vocal fry granulation
ff
ppp
mp
whistle
pp
mp
tp
ws
bb
msp
sp
ord
st
mst
pizz.
arco
fff
ppp
mp
mp
pp
Vlc.
(tr)
(pizz.)
take the preparation out
[e♯5, f♯5]

105

rit. 110 A tempo

Voice

mp ppp

Fl.

ppp

whistle tones

ppp

Voice

ppp

(8)

ppp

p mp ppp

Accord.

tr

3 p mp ppp

rit. A tempo

Voice

ppp

tp
ws
bb
msp
sp
ord
st
mst

mp ppp

pizz.

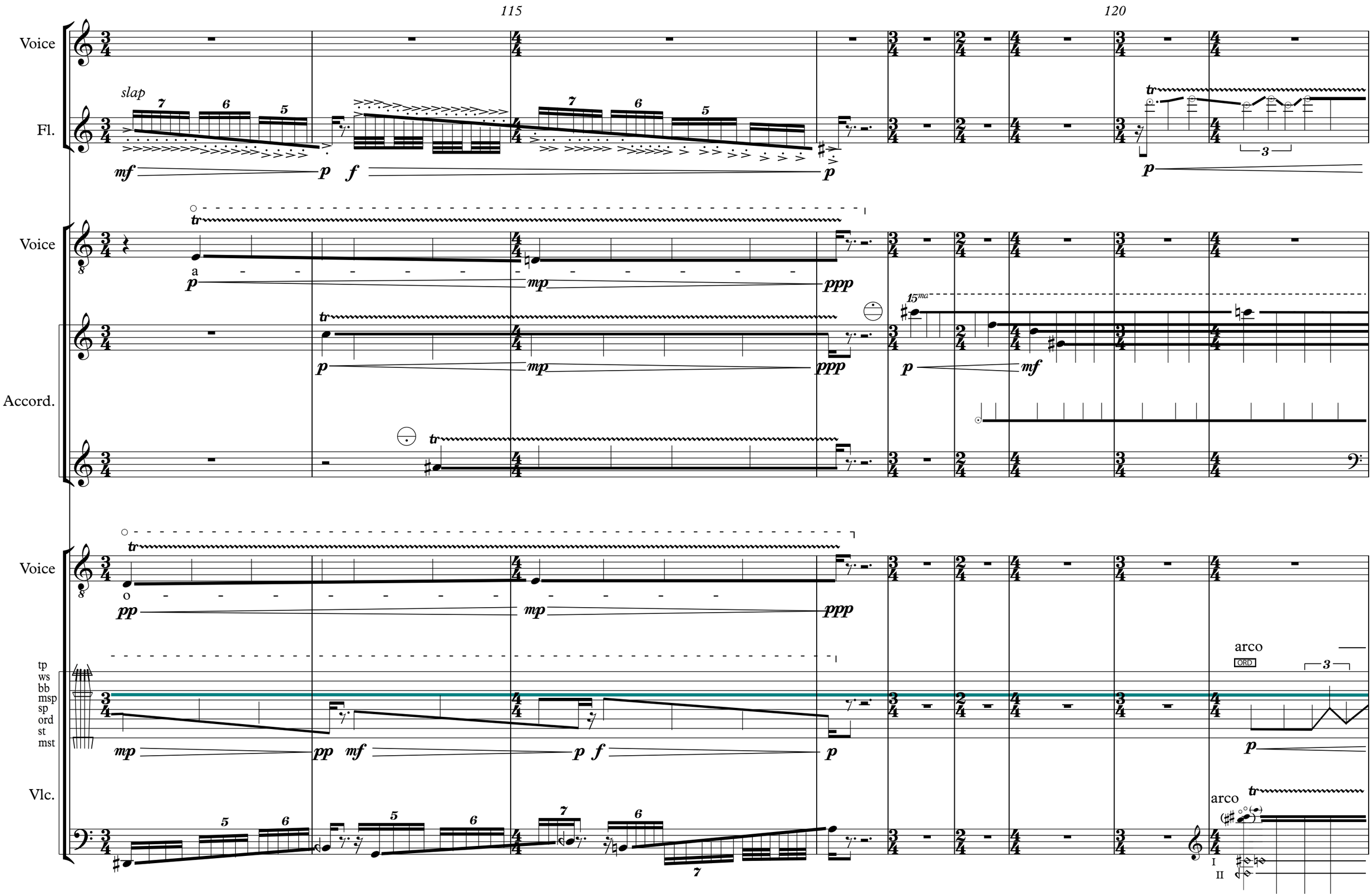
ppp
overtone gliss.

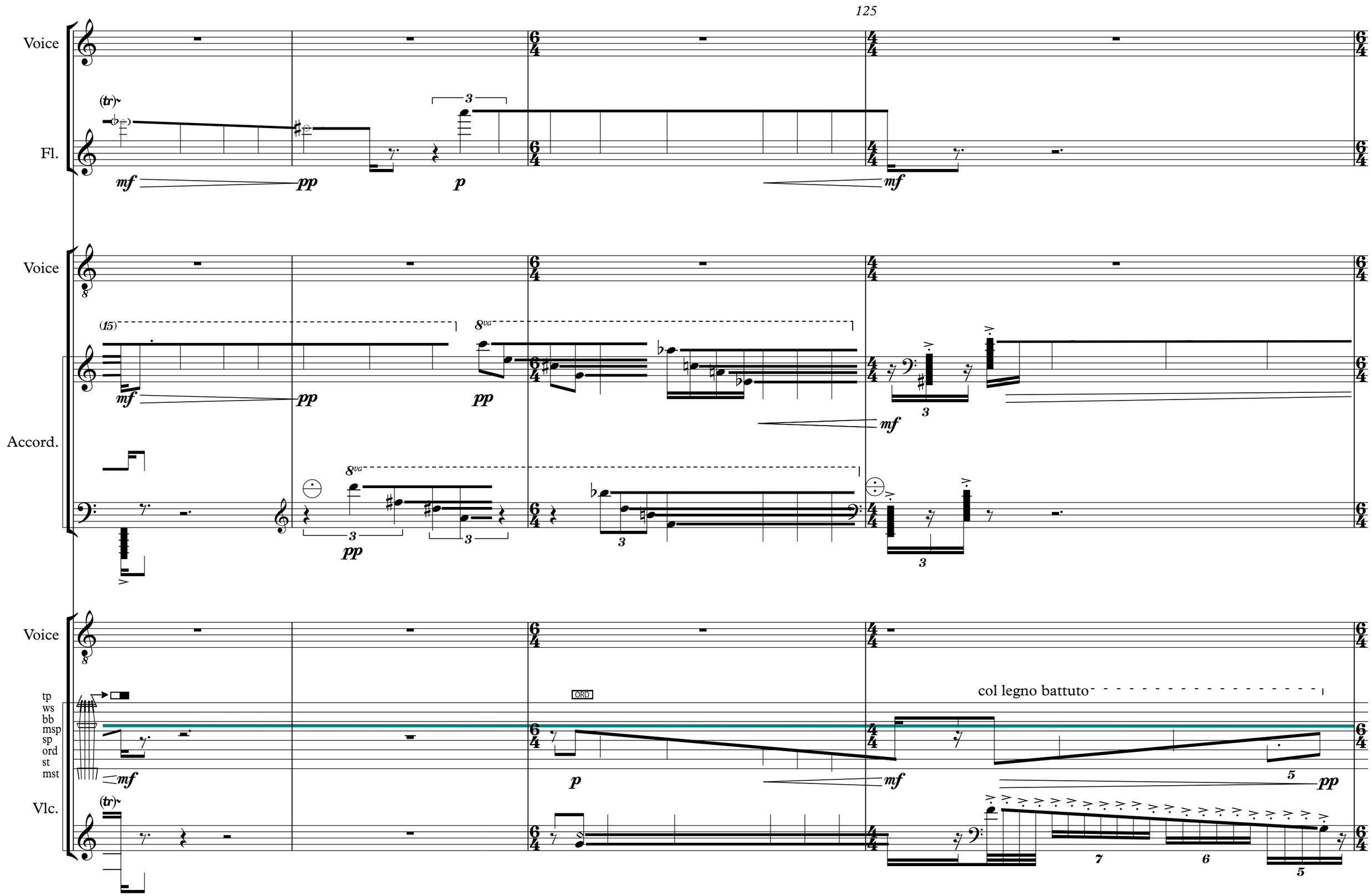
sfz

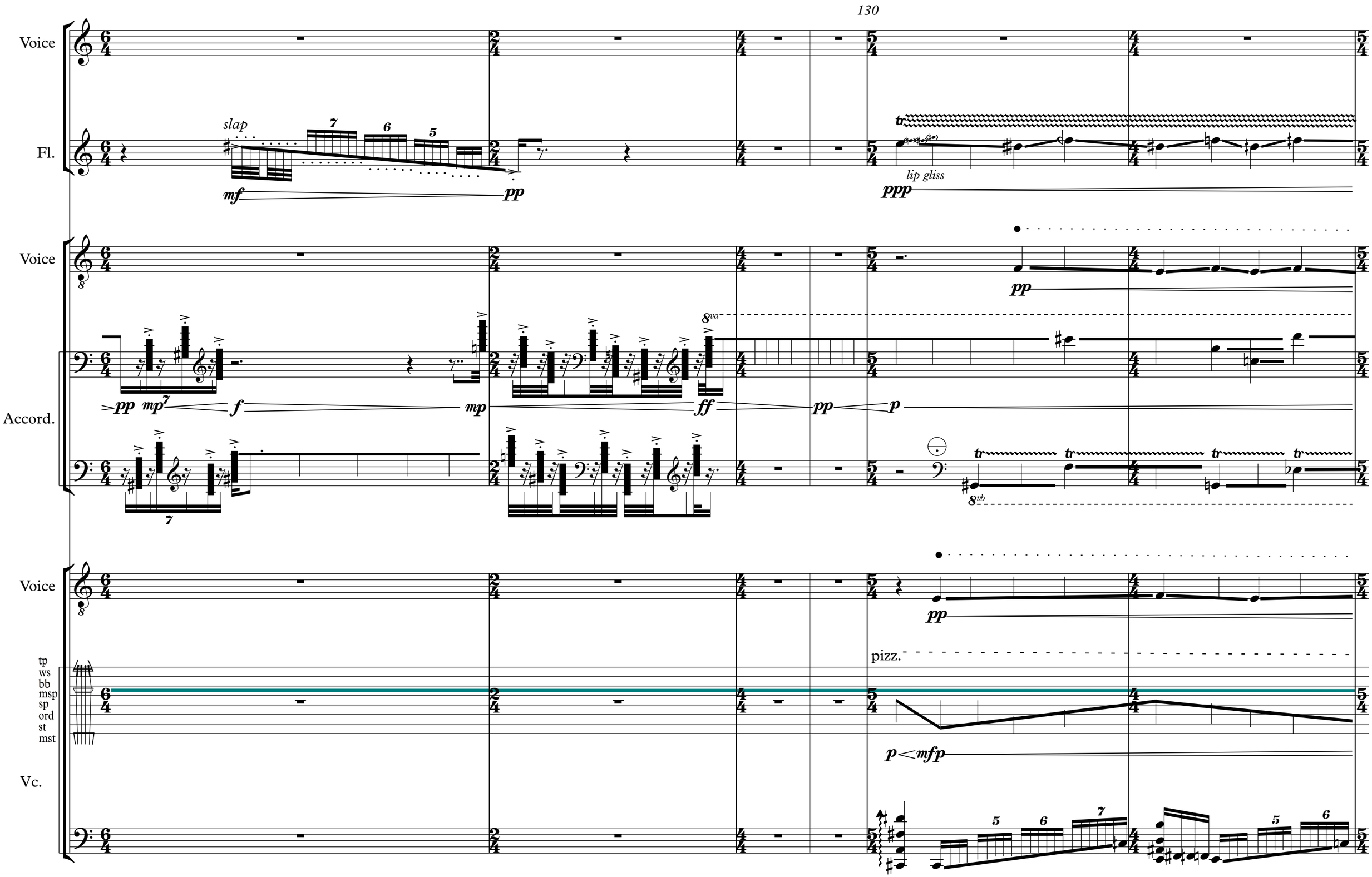
Vlc.

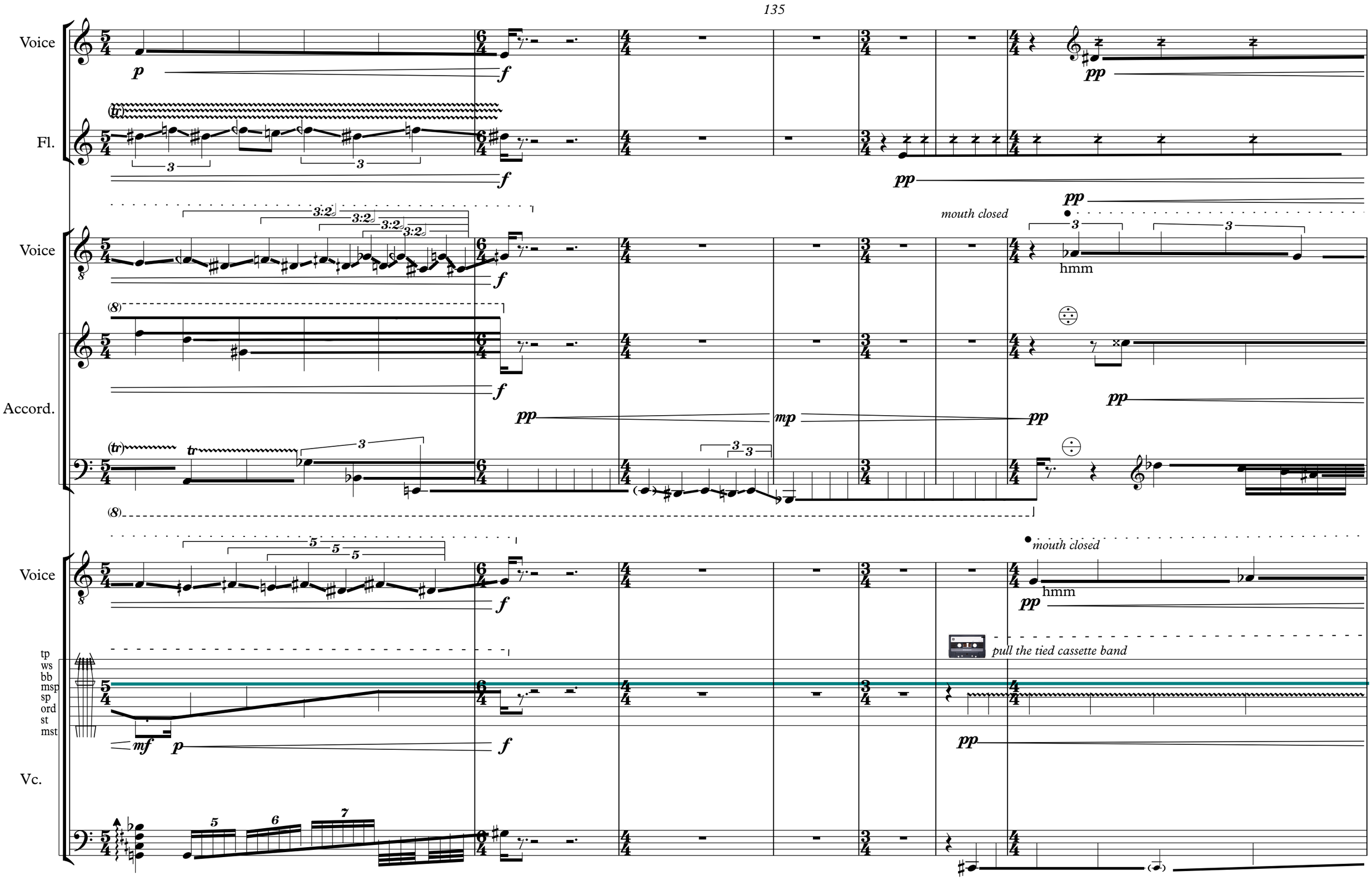
(pizz.)

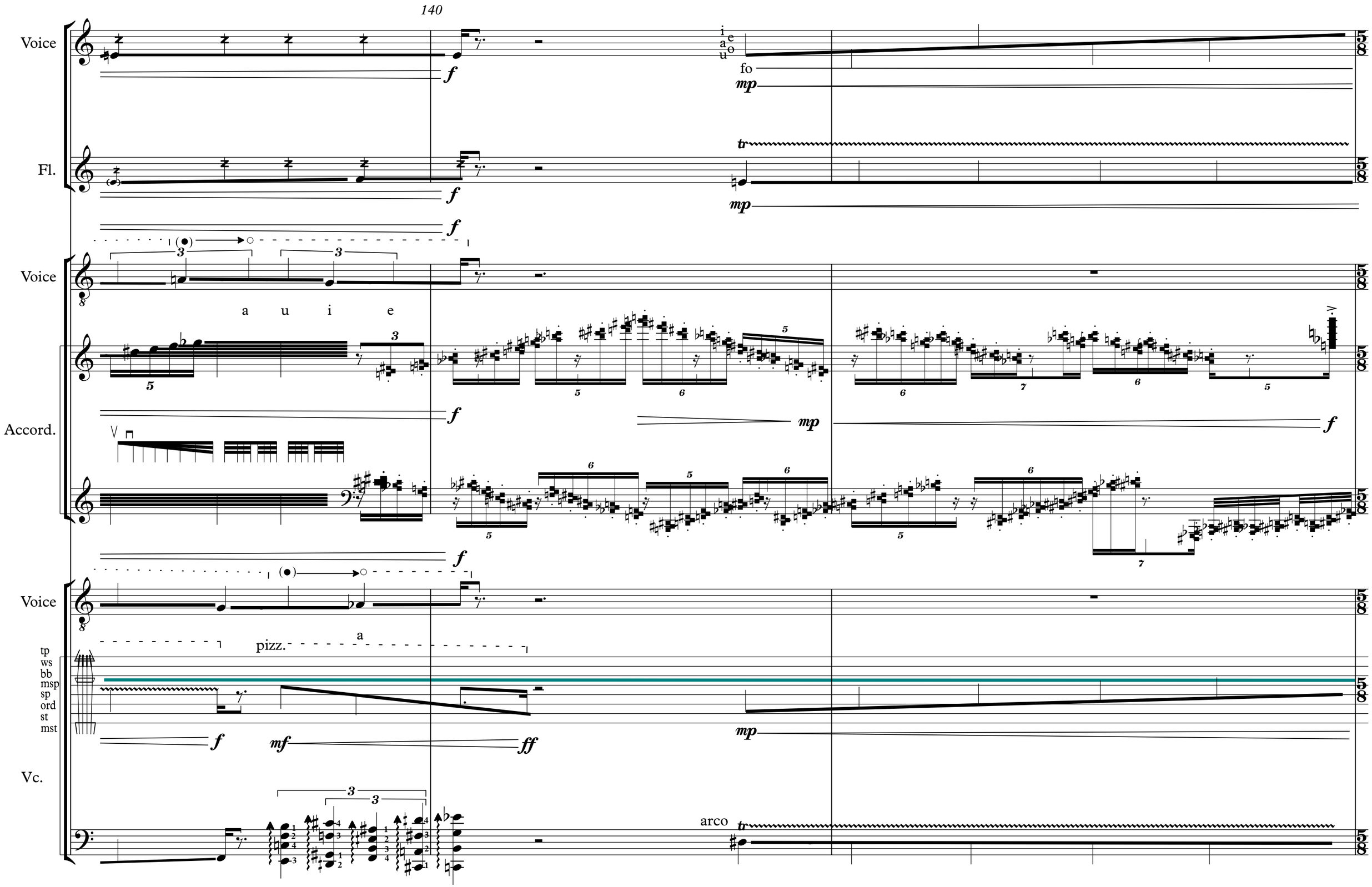
II. sul A

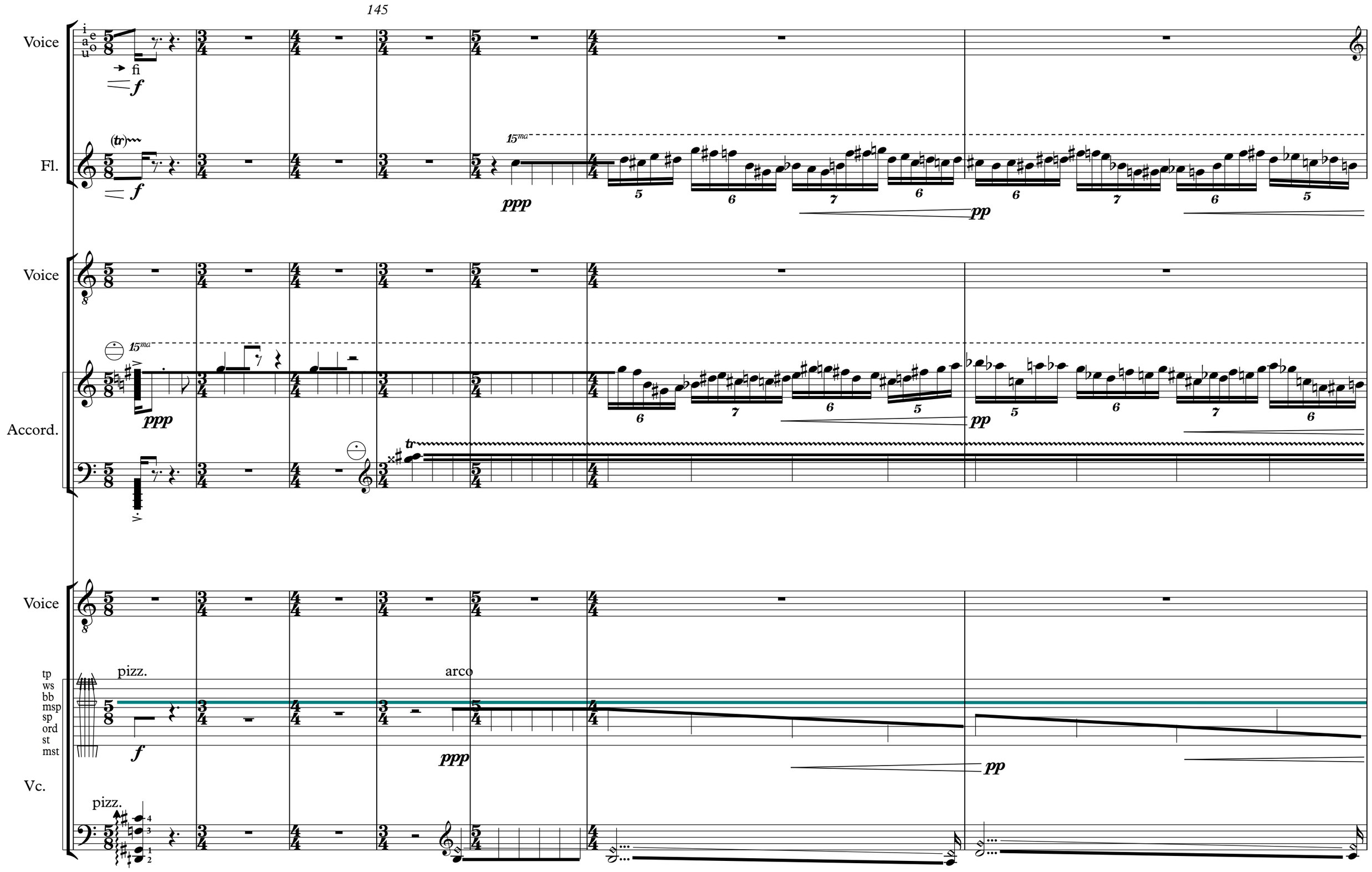

115
120
Voice
Fl.
slap
Voice
Accord.
Voice
tp
ws
bb
msp
sp
ord
st
mst
Vlc.
arco
ORD
arco
I
II

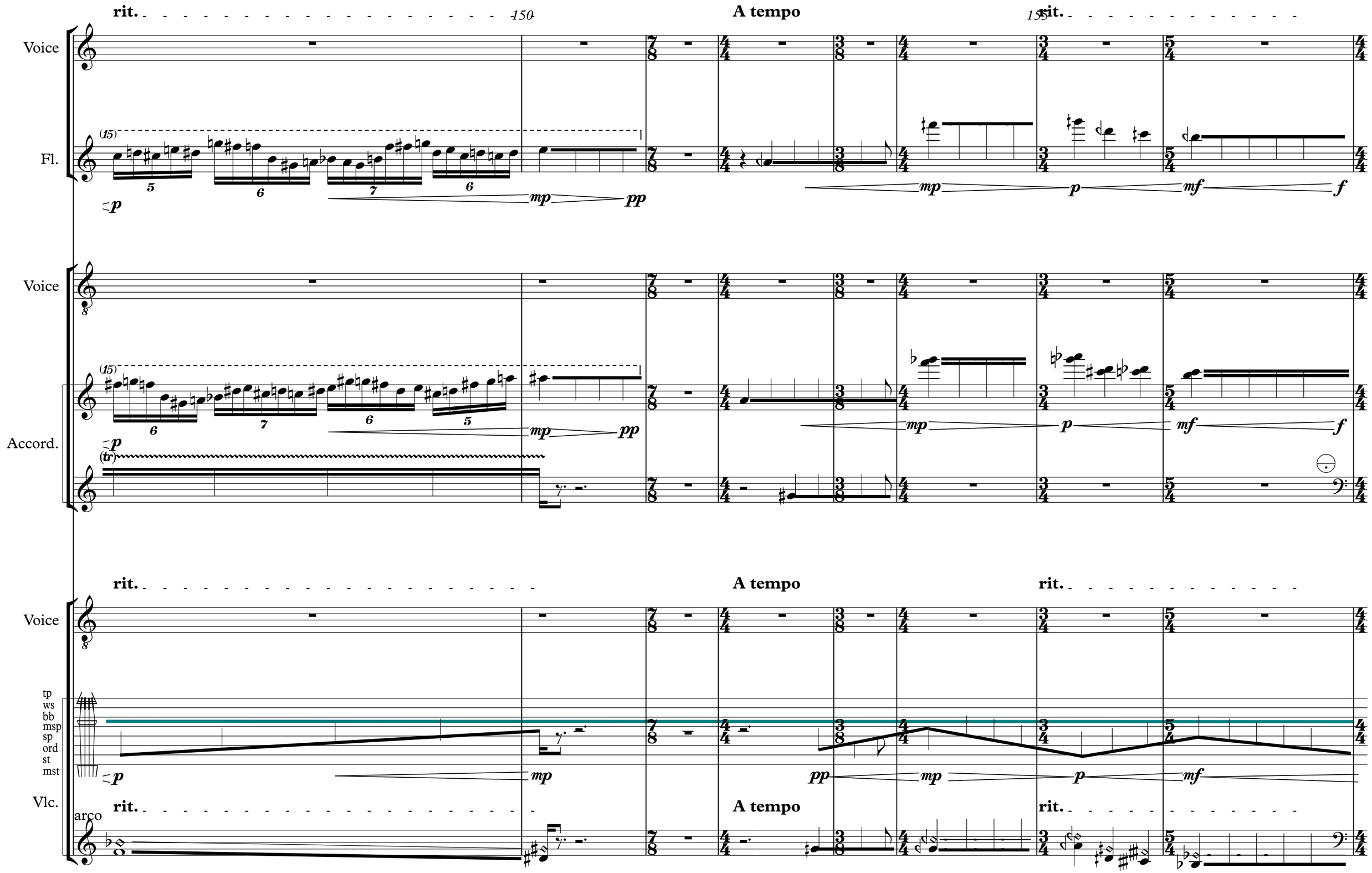

125
Voice
Fl.
Voice
Accord.
Voice
tp
ws
bb
msp
sp
ord
st
mst
Vlc.
ORD
col legno battuto


130
Voice
Fl.
slap
mf
pp
tr
lip gliss
ppp
Voice
pp
Accord.
pp
mp
f
mp
ff
pp
p
8va
8vb
Voice
pp
tp
ws
bb
msp
sp
ord
st
mst
pizz.
p<mfp
Vc.


135
Voice
Fl.
Voice
Accord.
Voice
tp
ws
bb
msp
sp
ord
st
mst
Vc.
mouth closed
hmm
mouth closed
hmm
pull the tied cassette band


140
Voice
i
e
a
o
u
fo
Fl.
tr
Voice
a u i e
Accord.
Voice
a
pizz.
tp
ws
bb
msp
sp
ord
st
mst
Vc.
arco


145
Voice
i
e
a
o
u
fi
f
Fl.
(tr)
f
15ma
ppp
pp
Voice
15ma
Accord.
ppp
tr
pp
Voice
tp
ws
bb
msp
sp
ord
st
mst
pizz.
f
arco
ppp
pp
Vc.
pizz.


rit.
150
A tempo
155
rit.
Voice
Fl.
(15)
p
mp
pp
mp
p
mf
f
Voice
Accord.
(tr)
rit.
A tempo
rit.
Voice
tp
ws
bb
msp
sp
ord
st
mst
Vlc.
arco

A tempo

Voice

i e a o u

mf

hahaha ha haha ha ha haha ha haha ha ha ha ha ha ha ha ha hahaha ha ha ha

Fl.

jet whistle

sfz

mf

Voice

mf

Accord.

mp

f

A tempo

Voice

mf

A tempo

pull the tied cassette band

tp
ws
bb
msp
sp
ord
st
mst

pizz.

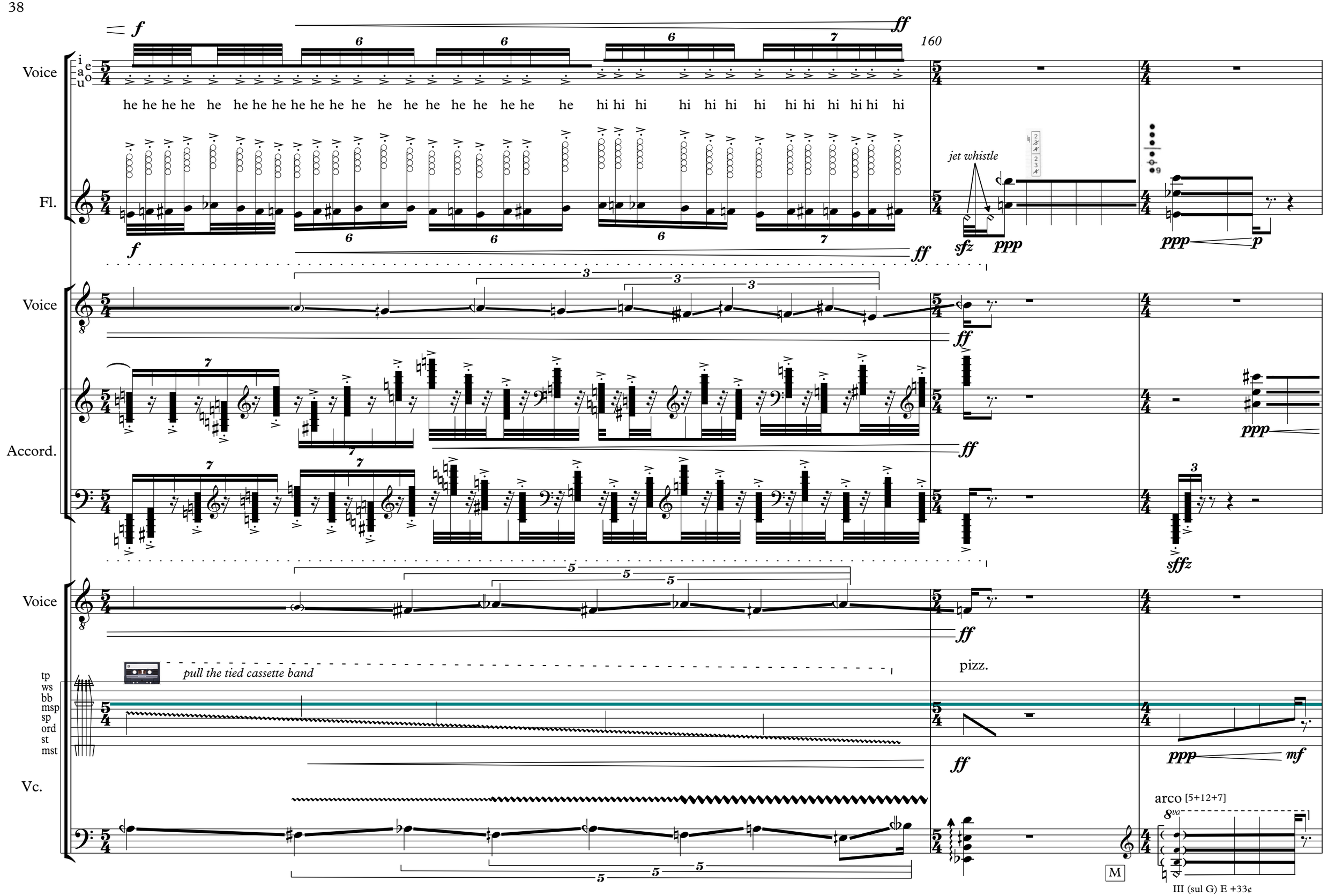
f

Vc.

mf

tr

f


f
ff
160
Voice
i
e
a
o
u
he he he he he he he he he he he he he he he he he he he he
hi hi hi hi hi hi hi hi hi hi hi hi hi hi
Fl.
jet whistle
sfz
ppp
ppp
p
Voice
ff
Accord.
ff
ppp
sffz
Voice
ff
pull the tied cassette band
pizz.
tp
ws
bb
msp
sp
ord
st
mst
Vc.
ff
ppp
mf
arco [5+12+7]
8va
M
III (sul G) E +33¢

165

Voice

Fl.

ppp mf

"air noise only"

mp

ff p

Voice

Accord.

p mf ff mp ff p

15ma

"air"

sffz

Voice

tp
ws
bb
msp
sp
ord
st
mst

"bow hair on the bridge"

ppp mf mp ff p

Vlc.

[7+13+6]

M

II (sul E) G -10