

la résistance sert le son  
une histoire de métamorphose

*for harpsichord and live-electronics*

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# Performance Notes

**Staves:** There are five staves in one line. For each hand first staff indicates playing on the strings and the second on the keyboard. The fifth staff is for the live-electronics.

**Registers:** All registers, 8+8+4 should be active during the performance!!!

**Keys:** There are two additional keys: one is for playing on the strings, and the other is for playing on the lid. They are used for indicating the position of the hand inside the harpsichord.



**Tube:** With the rosined bike's inner tube, indicated pitches are played. Upper staff shows the direction and dynamics of the action, while the lower shows the strings played and the graphic of resulting pitches. While playing overpressure, lowering the speed helps to get the noisy sound character.

**Tape:** The rosined cassette's magnetic tape is tied to the strings B1, C#2, D2, F2. Upper staves shows the position of the tape, which is moving vertically during playing and the rhythm of the action, while the lower staff shows the string which the tape is tied to.

**Pressure:** The signs are indicating the pressure of the actions with the playing objects: first one is ordinary pressure, second is the half over pressure, and the third is the full over pressure.

**Ping-pong balls:** Drop the ping-pong balls between the pins and bridge, which are tied to the body of the instrument, in the indicated pitch-area. If indicated so, it is dropped behind the further bridge. There are five different areas, therefore there should be 5 ping-pong balls located to those areas.

**Plectrum:** Play with plectrum between the pins and bridge in the lower staves indicated pitch-area.

**Damping strings:** There are some materials used to damp the strings. These are cartoon, pvc sheet, iphone 5(s), tuning fork, thin-long glass, glass bottle. Some of them are prepared before the piece begins and the others are placed and removed during the piece as indicated in the score.

**Cluster:** Some pitch groups are indicated with square note-heads. These are used for the clusters. All the chromatic notes are played between lowest and highest pitch given.

a block of wood on keyboard for resonance  
[B1-B2]

**Wood block:** Prior to the performance, a specific wood-block is used to press all the chromatic keys on the keyboard in order to make them resonate, while playing inside the instrument. In parenthesis the pitch-area where the wood-block is located, is given. (B1 ist kontra H, B2 is große H)

**Register notation:** The scientific pitch notation is used to indicate the pitches.

**Plectrum on the strings:** The indicated pitch-area is played with plectrum on the strings. Lower staff shows action direction. It should vibrate after the action since the played strings are freed by the wood-block to resonate.

**Superball:** The large superball is played on the lid of the instrument. Curved lines indicate that action has to have curves.

**Preparation:** the given objects should be located on the given pitch areas. If they are too short for those areas, more of those object should be used to damp the given strings. These objects should be located during the solo live-electronics.

**Bottle:** push the bottle gently forth so that it moves back and forth by itself on the strings to produce continuous glissandi in both directions alternatingly.

**Multiphonics:** place the patafix pieces to the multiphononic nodes by the given percent of the given strings.

**Thin foil wipe:** wipe the thin foil ball on the given pitch area. Make hits by the accents and change the pressure according to indications.

**Little thick glass wipe:** wipe the little thick glass on the given pitch area. Make hits by the accents and change the pressure according to indications.

**Tuning fork wipe:** wipe the tuning fork on the given pitch area. Make hits by the accents and change the pressure according to indications.

**Tuning fork wipe:** wipe the tuning fork on the given pitch area. Make hits by the accents and change the pressure according to indications.

# la résistance sert le son

une histoire de métamorphose

for harpsichord and live-electronics

0" 4" 8" 11" 15" 19"

play on the strings with a bike tube

morse code like

approx. rhythm

pull the tied cassette band

morse code like

approx. rhythm

pre-1

pre-2

ring\_2

sog\_2-rec

ring\_1\_off

sog\_3\_play

harm\_2

Harpsichord Right Hand

Harpsichord Left Hand

Electronics

24" 28" 33" 36" 40"

pre-3

pre-4

ring\_3

harm\_1\_off

ring\_1\_off

ensig\_2

sog\_1\_off

Hpsd. R.H.

Hpsd. L.H.

Elec.

44" 46" 49" 53" 57"

drop tied ping-pong ball

drop before the pins

drop behind the bridge

drop before the pins

morse code like

play on the strings with the plectrum between pins and bridge

approximate pitches

pre-5

pre-6

ensig\_1\_off

harm\_3

sog\_4-rec

harm\_1\_off

sog\_5\_play

res\_2

Hpsd. R.H.

Hpsd. L.H.

Elec.

102° 106° 110° 112° 116° 119°

Hpsd. R.H. *p mp p f* *damped with cartoon* [E♭4-D♭5] *8+8+4 registers*

Hpsd. L.H. *ppp f pp*

Elec. **pre-7** *sog\_1\_off* *res\_1\_off* *ring\_4* **pre-8** *ring\_1\_off* *res\_3*

123° 125° 128° 133° 137°

Hpsd. R.H. *tr* *drop behind the bridge* *play between the pins and bridge*

Hpsd. L.H. *mf ppp p pp mp p mp p mf*

Elec. *approximate pitches* **pre-9** *res\_1\_off* *harm\_4*

141° 145° 149° 153° 203° 157°

Hpsd. R.H. *mf ppp* *pp* *p* *pp* *a block of wood is placed on keyboard for resonance before the piece starts*

Hpsd. L.H. *mf ppp* *pp* *f* *p* [B1-B2]

Elec. **pre-10** *harm\_1\_off* *ring\_5* **pre-11** *xn\_2*

208°

33 *damped with cartoon*

[Eb4-D>5]

Hpsd. R.H.

2'12°

2'16°

2'21°

2'25°

Hpsd. L.H.

*play on the strings with the plectrum*

*damped with pec sheet*

[C3-B3]

*more code like*

*mf* *f* *let vibrate*

pre-12

pre-13

Elec.

4/4	ring_1_off xn_1_off	5/4	4/4	harm_5	3/4	2/4
	res_4					

2'28°

38 *remove the cartoon*

[Eb4-D>5]

Hpsd. R.H.

2'31°

2'34°

2'38°

2'41°

*play rhythmically with the bike tube*

*mf* *f* *let vibrate*

*pp* *mp*

Hpsd. L.H.

pre-14

pre-15

Elec.

2/4	harm_1_off cop_2	3/4	4/4	res_1_off xn_3	3/4	3/4
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2'45°

43

Hpsd. R.H.

2'48°

*f*

Hpsd. L.H.

pre-16

pre-17

Elec.

3/4	harm_6	3/4	2/4	4/4	3/4	2/4
		xn_1_off				

2'51°

2'53°

2'57°

*play between the pins and bridge*

*p* *ff*

301" 303" 307" 311" 315" 319" 323"

Hpsd. R.H. *ff* *let vibrate* *ff* *ppp* *f* *pp* *f p* *f p* *f p* *f p* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Hpsd. L.H. *ppp* *f* *pp* *mp*

Elec. **pre-18** **pre-19** **pre-20** **pre-21**

harm\_1\_off  
res\_6      res\_1\_off  
ring\_6      ring\_1\_off  
harm\_7  
cop\_3  
frz\_2\_rec

remove the pec sheet [C3-B3]

play with big superball on the lid

327" 331" 334" 338" 342"

Hpsd. R.H. *ppp* *p* *ppp* *ppp*

Hpsd. L.H. *p* *mf* *mp* *f* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mp* *p*

Elec. **pre-22**

ring\_1\_off  
harm\_1\_off  
ensig\_3  
vrd\_2\_rec

morse code like  
approx. rhythm

346" 350" 354" 358" 4'03"

Hpsd. R.H. *mp* *p* *mf* *p* *f* *pp*

Hpsd. L.H. *mf* *pp* *p* *f* *p* *mf*

Elec. **pre-23**

ensig\_1\_off  
vrd\_3\_play  
frz\_3\_play

**SOLO LIVE-ELECTRONICS**  
ca.30"

Preparation

remove the block of wood

place an (if needed two) iphone 5s, tuning fork, long thin glass and glass bottle on the given strings.

[B1-B2] [B1-B2] [C3-B3] [C4-F4] [F#4-D5] [D#5-D6]

4'34" 4'37" 4'39" 4'42" 4'46" 4'50" 4'54" 4'57" 5'03" 7

*move the glass back and forth to produce glissando* *move the glass back and forth rhythmically* *move the glass back and forth with vibrato*

Hpsd. R.H. [C4-F4]

Hpsd. L.H.

Elec. **pre-24**  
 3/4 vrd\_1\_off  
 4/4 frz\_1\_off  
 3/4  
 4/4  
 4/4  
 3/4  
 5/4  
 4/4  
 harm\_8

5'08" 5'12" 5'18" 5'20" 5'23" 5'26"

*leave the glass on its initial position*

Hpsd. R.H. [C4-F4]

Hpsd. L.H.

Elec. **pre-25**  
 4/4  
 5/4  
 2/4  
 3/4 harm\_9  
 4/4 harm\_7  
 4/4

5'30" 5'34" 5'39" 5'43" 5'48"

Hpsd. R.H.

Hpsd. L.H.

Elec. 5/4 4/4 3/4 3/4

551" 554" 556" 558" 601" 605" 609"

Hpsd. R.H.

Hpsd. L.H.

Elec.

pre-26

harm\_1\_off  
res\_1\_off  
cop\_4  
sog\_6\_rec

*pp* *mp* *pp* *mp* *p* *mf* *mp*

613" 617" 620" 624" 626" 631" 634" 637" 639" 642"

Hpsd. R.H.

Hpsd. L.H.

Elec.

pre-27

cop\_1\_off  
sog\_7\_play

pre-28

harm\_10  
vrd\_4\_rec

*f* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p* *f*

move the tuning fork back and forth to produce glissando

[F#3-B3]

646" 655" 658" 703" 705" 708"

Hpsd. R.H.

Hpsd. L.H.

Elec.

pre-29

res\_8  
frz\_4\_rec

pre-30

sog\_8\_play  
frz\_5\_play  
vrd\_5\_play

push the bottle gently forth so that it moves back and forth by itself on the strings

[F#4-C5]

[F#4-C5]

**SOLO LIVE-ELECTRONICS ca.45"**

Remove Previous Preparation!!

UMU palette frz

place the palette pieces to the nodes with the given percent of the given strings by only the upper manual !!

G +55c G +47c B +37c A +55c

E +55c A +47c D +37c E +55c E +47c G +37c



8 register

754" 758" 801" 804" 808" 812"

109

*wipe circularly with a crumpled tin foil*

*wipe circularly with a little thick glass*

Hpsd. R.H. *ppp* *mp* *f* *p* *mf* *f* *mf* *sfz* *sfz* *sfz*

\* accents are indicating a fast movement, which should sound like an accent

Hpsd. L.H. *place the patafix piece to the node by %18,8 of the F2 string* *place the patafix piece to the node by %23,1 of C2 string* *place the patafix piece to the node by %30,8 of the G2 string* *place the patafix piece to the node by %23,1 of the C4 string*

Elec. **pre-31** **pre-32** **pre-33** **pre-34**  
 sog\_1\_off  
 vrd\_1\_off  
 hrz\_1\_off  
 cop\_5  
 res\_9  
 4/4  
 3/4  
 4/4  
 4/4  
 A +47e  
 B +55e  
 D +37e  
 E +55e

816" 820" 824" 828" 832"

115

*wipe circularly with a tuning fork*

Hpsd. R.H. *p* *p* *mf* *f* *mf* *f*

Hpsd. L.H. *place the patafix piece to the node by %30,8 of the C4 string* *place the patafix piece to the node by %18,8 of the string F#2*

*details can be seen in bar 107* *details can be seen in bar 107*

Elec. **pre-35** **pre-36**  
 res\_1\_off  
 ensig\_4  
 G +37e  
 A +47e  
 res\_12

836" 840" 844" 846" 850" 854" 858" 903"

120

*wipe rhythmically with a little thick glass*

*wipe circularly with a tuning fork*

*pull the tied cassette band*

*play on the strings with a bike tube*

Hpsd. R.H. *pp* *f* *mp* *f* *ff* *ppp* *f* *ppp* *mp* *mf*

Hpsd. L.H. *p* *f* *ff* *ppp* *f* *p*

Elec. **pre-37** **pre-38**  
 res\_1\_off  
 harm\_11  
 ring\_7  
 sog\_9\_rec

907" 910" 912" 916" 920" 924"

128

*play with big superball on the lid*

*drop behind the bridge*

Hpsd. R.H. *f* *pp* *mp* *p* *mf* *mp* *f* *p* *mf* *p* *mf* *p* *f* *p* *f* *p* *f* *p*

Hpsd. L.H. *mf* *pp* *mf* *pp* *pp* *pp* *p* *mf* *pp*

Elec. **pre-39** ring\_1\_off harm\_12 3/4 2/4 **pre-40** sog\_10\_play vrd\_6\_rec 4/4 4/4

929" 933" 937" 940" 944"

134

*play on the strings with a bike tube*

*pull the tied cassette band*

*morse code like approx. rhythm*

Hpsd. R.H. *ppp* *pp* *ppp* *p* *pp* *ppp* *mp* *p* *mf* *mp* *f* *mp* *f* *mp* *mp*

Hpsd. L.H. *ppp* *f* *p* *p* *mp* *p* *mp* *p*

Elec. **pre-41** harm\_1\_off ring\_8 frz\_6\_rec 3/4 2/4 **pre-42** harm\_13 3/4 4/4 2/4 4/4

946" 950" 953" 10'01" 9'57" 10'05"

139

**SOLO LIVE-ELECTRONICS ca.60"**

*pull the tied cassette band*

Hpsd. R.H. *pp* *p* *pp* *p* *pp*

Hpsd. L.H. *pp*

Elec. 4/4 2/4 **pre-43** harm\_1\_off xn\_5 4/4 **pre-44** sog\_11\_play frz\_7\_play vrd\_7\_play 4/4