

Barzakh

for string quartet






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2016

Instructions

Bow location on the string

- ast - alto sul tasto
- st - sul tasto
- ord - ordinario
- sp - sul ponticello
- mshp - molto sul ponticello
- ob - on the bridge
- bb - behind the bridge
- bp - back plate
- tp - on the tail piece
- ub - with the tip of the bow on the upper bout on the right side
- lb - with the frog on the lower bout on the left side

Bow pressure levels

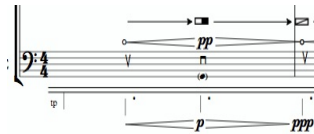
-  - under pressure
-  - ordinary pressure
-  - partly over pressure, halfway between "ordinary" and "over pressure"
-  - over pressure
-  - noise symbol for over pressure



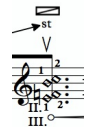
A harmonic pizzicato played with the finger nail. It is a typical guitar technique. The finger has to be removed from the string almost immediately after striking it.



Pizzicato fluido played with tension screw of the bow. In order to hear D#4, place the bow on F4 approximately. There should be a glissando in opposite direction to node of E resulting in the harmonic one octave above.



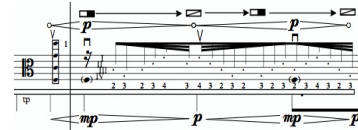
Play on the tail piece, indicated by "tp." If one increases the bow pressure a pitch will occur which is around the third string's pitch. In the case of cello it will be around G2. However, it might be F#2 or F2 depending on the instrument.



Both first and second fingers placed on the strings with the barre position, lying parallel to each other. Here, what we hear is a kind of flute's air sound quality. F4 and C5 will be perceived. E4 and B4 are only there in order to cancel possible harmonics and secure the sound quality.



A quadruple stop *pizzicato* containing harmonics. Removing the third and fourth fingers after about 1/3", the shown harmonics should be audible.



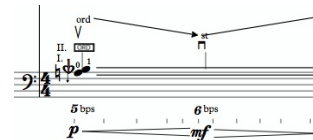
While playing on the tail piece, the LH first finger lies on the indicated pitches with a barre position and other fingers play on the indicated strings as hammer-on.



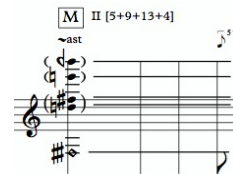
Place the instrument on the knee. Bow the back plate of the instrument and pressing down on the hair of the stick, making rotation motions. If the middle part of the bow is used, the sound quality will be bright. If the frog part used, the sound will be darker.



All *pizzicato glissandi* could be played with index and middle finger in trilling alternation.



B3 quarter flat starts initially 5 hz then changes to 6 hz higher than A3, by moving the LH finger. This creates at first 5 beats per sec, then 6 beats per second.



The left hand fingers the diamond note head, with resulting sounds given in parentheses. II indicates the string, 5+9+13+4 are the sounding 5th, 9th, 13th, and 4th harmonics respectively. More details can be found on <http://www.cellomap.com>.

Musical score for measures 60-63, featuring four staves (I, II, V, C) with various dynamics and performance instructions.

Staff I: Dynamics include *f*, *p*, *mp*, *p*, *mp*, *p*, *mp*. Includes *ord* and *V* markings.

Staff II: Dynamics include *f*, *mp*, *p*, *mp*, *p*, *f*, *mp*, *f*, *pp*, *mfp*, *f*. Includes *ord*, *sp*, *st*, *msp*, and *V* markings.

Staff V: Dynamics include *f*, *f*, *p*, *f*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p*. Includes *pizz.*, *st*, *sp*, *arco*, *msp*, and *V* markings.

Staff C: Dynamics include *f*, *p*, *f*, *p*, *mf*, *p*, *mf*, *p*. Includes *msp*, *ord*, *ast*, and *V* markings.

Musical score for measures 64-67, featuring four staves (I, II, V, C) with various dynamics and performance instructions.

Staff I: Dynamics include *f*, *mp*, *f*, *mp*, *f*. Includes *ord*, *sp*, and *V* markings.

Staff II: Dynamics include *f*, *mp*, *f*, *mp*, *f*. Includes *ord*, *sp*, and *V* markings.

Staff V: Dynamics include *f*, *mf*, *f*. Includes *pizz.*, *arco*, *msp*, *ord*, and *V* markings.

Staff C: Dynamics include *f*, *mf*. Includes *msp*, *ord*, and *V* markings.

52 60

I *fff* *p* < *ffp* ² *ffp* < *ffp* < *ffp* < *ffp* ² *ffp* < *ffpp* *fff* *mp*

II *fff* *p* < *ffp* ² *ffp* < *ffp* < *ffp* < *ffp* ² *ffp* < *ffpp* *fff* *mp*

V *fff* *ff* *mf* *p*

C *fff* *mp* *ff* *p* *mf* *p*

74

I *p* *fff* *mp* *f* *p* *p* *mf* *ff* *mp* *f*

II *p* *fff* *mp* *ff* *mp* *f* *p* *5f* *ff* *mf* *ff* *mp*

V *p* *ff* *p* *f* *p* *p* *f* *p* *ff*

C *ff* *ff*

Musical score for measures 78-80, featuring four staves: I (Violin I), II (Violin II), V (Viola), and C (Cello). The score includes dynamic markings such as *p*, *ff*, *pp*, *f*, *mp*, and *mf*. Performance instructions include *ord* (order), *sp* (sostenuto), and *simile*. A tempo change is indicated by a double bar line with a tempo marking of $\text{♩} = 60$ and a rehearsal mark $\text{♩} = 42$. The key signature changes from one flat to two flats. The time signature is 2/4.

Musical score for measures 81-84, featuring four staves: I (Violin I), II (Violin II), V (Viola), and C (Cello). The score includes dynamic markings such as *mp*, *p*, *ff*, *mf*, and *ppp*. Performance instructions include *ord* (order), *sp* (sostenuto), and *simile*. The key signature remains two flats. The time signature is 2/4.

88

I

II

V

C

91

I

II

V

C

Musical score for strings, measures 88-91. The score is arranged in four systems (I, II, V, C) and four staves. It features complex rhythmic patterns, dynamic markings (mp, f, ff, p, mf, fff), and performance instructions like 'ord', 'sp', 'arco', and 'pizz'. The key signature has one flat and the time signature is 4/4.

117

I *p* *mp* *ff*

II *f* *p* *mp* *ff*

V *p* *pp* *fff*

C *p* *pp* *fff*

ord, sp, st, simile, 6, 7, 8^{va}, I, II, 15

121

I *fff* *p* *f* *ff*

II *fff* *p* *f* *ff*

V *p* *f* *ff*

C *p* *f* *ff* *pizz.* *mf*

ord, sp, st, 15^{mo}, V

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 Yolculugu 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
Composition 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 Sound Icon in Boston, MA
Performance on 10.19.2014 at Sala Manuel M.Ponce, Palacio de Bellas Artes
Mexico City, by Ensemble Cepronmusic
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=3IGRXMMfkK0Y>
Programming with Max / Msp
Spatialization with Ambisonic and wave field synthesis
- 2011:** “sacrosancit” generative sound environment
Performance on 06.24.2011 in Brick 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
- 2011:** “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
- 2011:** **"the remix of my souls" for large orchestra**
2010: **"gluckita" for fixed media**
Performed on 22. 24 and 01/26/2011 at Schlosstheater Schönbrunn, Vienna
Link: <http://www.youtube.com/watch?v=1qgDg4eGlic>
Performance on 06.01.2011 in the Glockenhaus, Lueneburg, Germany Released on DVD by the MDW, Vienna
Programming with Max / Msp
- 2010:** **"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
- 2009:** **"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
- 2009:** **"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
- 2008:** **"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
- 2008:** **"Von Goldmund" for viola, cello and double bass**
Performance on 04.16.2008 in the Joseph Haydn-Saal of the MDW, Vienna
- 2007:** **"study 1" for fixed media**
- 2007:** **"Factum Brutum", for piano solo**

- Performance on 05.15.2007 in Fanny Mendelssohn-Henzel hall at MDW
- 2006:** **"M-Faktor" for flute and two percussionists**
Performance on 05.30.2006 in the Joseph Haydn-Saal of the MDW
- 2005:** **"clarinet quintet"**
- 2005:** **"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
- 2005:** **"The head waiter at the Hotel Eros" Quartet for soprano, alto, tenor and bass**
- 2004:** **"splenn" for large orchestra**
- 2004:** **"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
- 2003:** **"Music for three notes and two instruments" for viola and piano**
- 2002:** **"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
- 2002:** **"on the contempt" for guitar solo**
- 2001:** **"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
- 2001:** **"Invention" for string quartet**
Performance on 10.24.2004 at the University of Kocaeli, Kocaeli, Turkey
- 2000:** **"nothingness" for piano solo**