

Deniz Aslan

Music for Ensemble

for ensemble XX. jahrhundert

2020

PROGRAM NOTES

The piece is made up of eight chords which are employed as harmonic sections specifically derived from a limited microtonal pitch space. The pitch space is a combination of two distorted harmonic spectrums, one major second apart from each other. The frequencies are quantized to quarter and 1/8 tones, thus each of these chords contain a number of intervals that can be perceived differently depending on the context. That is what drives the piece forward harmonically. A variety of expressive qualities are implicit in textural and timbral layers and they unfold with respect to the nature of this pseudo-spectral idea.

INSTRUMENTATION

Flute

Clarinet in B \flat (also Bass Clarinet)

Tenor Trombone

Prepared Piano

Violin

Viola

Cello

Duration: ca. 10'

PERFORMANCE NOTES

General





The score is in C.

All trills and tremolos are to be played as fast as possible.

Accidentals apply to whole measure but occasionally some are written for convenience.





Always senza vibrato unless otherwise indicated (pV: poco vibrato, nV: non vibrato for canceling).

Accidentals


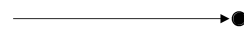



	Quarter sharp.
	Quarter flat.
	25 cents higher than the given accidental.
	25 cents lower than the given accidental.

Winds

Note Heads

	Tongue ram (flute only).
	Toneless - air sound. A vowel (e.g. "o") or another indication is not written on the note regarding its timbre. It is left to the performer or the ensemble to decide in regard to the hall. For trombone it is written on a 1-line staff for it has no definite pitch.
	Half tone - airy sound (flute and the clarinet only).
	Harmonics. The note on the bottom is the fundamental and the note on top is the sounding pitch (flute only).

Indicators

	Flutter-tongue.
	Gradually go to full tone.
	Gradually go to half tone.
	Gradually go to air sound.
	Bisbigliando.

PERFORMANCE NOTES (cont.)

Strings

Note Heads and Indicators

- s.p.* Sul ponticello.
- e.s.p.* Extreme sul ponticello (almost on the bridge – very noisy with very little pitch definition).
- s.t.* Sul tasto.
- e.s.t.* Extreme sul tasto.
- p.n.* Posizione normale.
- ord. Ordinario.
- flaut. Flautando.
- damp
X Damp the relevant string. It is used either with *col legno* or Bartok Pizzicato.
- s.p.* → *s.t.* Gradually go from one position to another.
- harmonic trill ~~~~~ Harmonic trill with the given note.

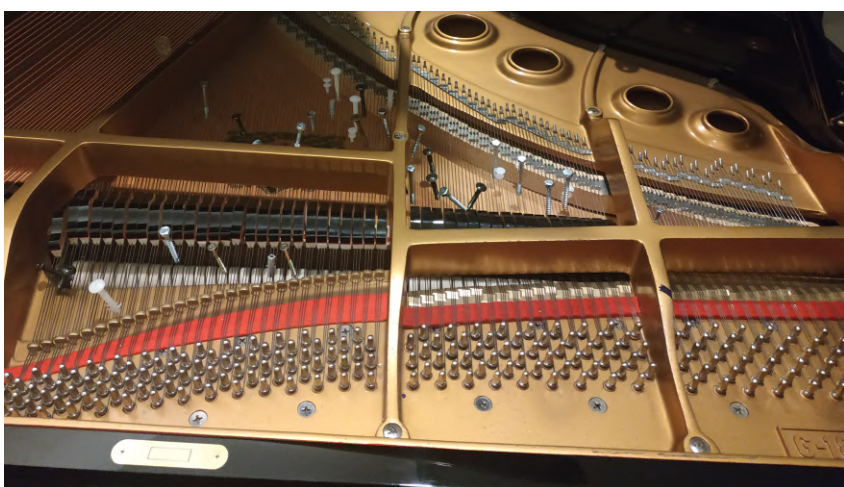
Piano

The piano is prepared. The main goal of the preparation is to achieve complex spectrums with microtonal frequencies. Generally screws and plastic dowels are to be placed in certain positions between the strings to achieve the exact frequencies (see harmonic plan).

Preparation

Below are the notes that are modified (and almost exclusively used with a few exceptions) with the approximate sonic result of the modifications (the notes in the paranthesis are the ones that do not belong to the harmonic plan).

The image shows two systems of musical notation for piano preparation. The top system, labeled 'Sounding', consists of two staves (treble and bass clef) with various notes and accidentals. The bottom system, labeled 'Prepared', also consists of two staves with notes and accidentals. Some notes in the 'Prepared' system are marked with a dashed line and the label '8va', indicating an octave shift. The notation is complex, with many notes and accidentals, representing the specific modifications made to the piano's strings.



PERFORMANCE NOTES (cont.)

Piano (cont.)

Note Heads and Indicators

× Hit the screw on the string with superball.

↑ Hit the further screw on the string.

↓ Hit the closer screw on the string.

The Harmonic Plan

The entire piece consists of these notes. Their registers are also fixed. These notes are intuitively chosen by the composer and have the characteristics and some approximated frequencies of two distorted spectrums; F and G on the second octave. Although the pitch content is very limited, there are many small-scale moments where the intervals between different notes are examined.

15

15

What constitutes the harmonic drive is the sub-chords and the inner relations between the notes. The piece has eight harmonic sections within each one of which, only some notes of this harmonic plan are used.

15

bar 8 bar 16 bar 26 bar 36 bar 47 bar 57 bar 102

15

Within each section, certain intervals stick out from the texture. Those intervals does not sound like they belong to the general spectrum, they rather point to different spectrums, hence suggest to 'inharmonic'. Or sometimes they have a unique voice leading which constitutes the motific and melodic content. The performers are generally expected to play in precise intonation but in fast passages the notes can be approximated if necessary (in fact some tremolos with only air sound in woodwinds are notated with conventional accidentals).

PERFORMANCE NOTES (cont.)

The Harmonic Plan (cont.)

Some of those intervals are mentioned here which can hopefully help the performers with momentary intonation by suggesting what to listen to. It can also propose a more meaningful relation with the musical material. It is important to remember that these are approximate frequencies and can be interpolated to a near value according to the context (as shown below).

No sign of spectrum, only distorted perfect intervals.

Thirds come in with no certain context.

Natural intervals appear.

Register opens up preserving the harmonic characteristics.

F in the bass comes in, providing some context.

Perfect fifths dominate, a shift in harmonic progression.

Almost all the notes introduced, all sorts of intervals are present .

The fundamental is reached, an almost complete spectrum (as possible) and with the higher partials, the original timbre is not far.

Music for Ensemble

written for XX. Jahrhundert

Deniz Aslan

♩ = 42 **Sempre Espresso**

Flute

Clarinet in B \flat

Trombone

Piano

Violin

Viola

Cello

Cup Mute

arco

pizz. (w/ plectrum)

iv damp

ff

mp

p

pp

ppp

n

s.p.

arco s.t.

arco s.t.

ppp

6

Fl.

B \flat Cl.

Tbn.

Pno.

Vln.

Vla.

Vc.

ord.

iv damp

ff

mp

p

pp

ppp

n

s.p.

arco e.s.t.

arco s.t.

pp

ppp

n

Fl. *n* \leftarrow *p* \rightarrow *n* *pp* \rightarrow *n* *pp*

B♭ Cl. *p* \leftarrow *mp* *pp* *pp*

Tbn. *p* *n* \leftarrow *p* \rightarrow *n* *pp*

Pno. *mp* *mp*

(*arco*) \rightarrow (*arco*) \rightarrow

Vln. *p* *ppp* \leftarrow *p* *n*

Vla. *pp* *p* *ppp* \leftarrow *p*

Vc. *n* \leftarrow *p* \rightarrow *n* *s.p.* *n* \leftarrow *p*

Fl. *mp* *n* *pp* \leftarrow *mp* *mp* \leftarrow *mf*

B♭ Cl. *mf* *mp* *pp* \rightarrow *n* *pp* \leftarrow *mp* *p* \leftarrow *mf*

Tbn. *p* \rightarrow *pp* *p* \rightarrow *pp* *mp* *p* \leftarrow *f*

Pno. *p* *pp* (*arco*) \rightarrow (*arco*) \rightarrow

Vln. *pp* *p.n.* \rightarrow *s.p.* *ppp* \rightarrow *n* *pp* \leftarrow *mf*

Vla. *mp* *pp* *p* *mf* \leftarrow *f*

Vc. *pp* *s.t.* *n* \leftarrow *pp* *e.s.t.* *pp* \leftarrow *mp* *p.n.* *p* \leftarrow *mf*

hit the screw w/ superball

21 ♩ = 60

Fl. *p* *mp* *f*

B♭ Cl. *n* *mp* *mf* *p* *mf*

Tbn. *pp* *mf* *mp* *pp* *p* *mf* senza sord.

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

Vln. *pp* *mf* *pp* *s.p.* *pp*

Vla. *n* *pp* *ppp* *p* *pp* *p* *mf* *p* *s.t.* *pp* *mp*

Vc. *s.t.* *pp* *mf* *s.p.* *p* *f* *s.p.* *pp*

sc. →

25 *accel.* ♩ = 75

Fl. *pp* *mf* *p* *mf*

B♭ Cl. *pp* *mf* *p* *mf* *n*

Tbn. *p* *mf* *p*

Pno. *mf* *p* *mf* *p* *f*

Vln. *f* *pp* *mf* *p*

Vla. *ff* *sub. p* *mf* *p* *mf* *s.p.* *s.t.* *s.p.*

Vc. *f* *pp* *mf* *p*

sc. →

30

Fl. *p* *f* *mp* *f* *mp* *f* *mp* *ff* *mf*

B♭ Cl. *pp* *f* *p* *ff* *p*

Tbn. *fp* *ff* *sfzp* *ff* *sfzp*

Pno. *f* *mf* *p* *f* *mf* *f*

Vln. *f* *mp* *f sub. p* *f* *p* *ff* *mp* *ff* *mp*

Vla. *p* *f* *mp* *f* *p* *mf*

Vc. *f* *mp* *f sub. p* *f* *mp* *ff* *mp*

(Reo.) →

→ p.n.

s.t. → *s.p.* *s.t.* → *s.p.* → *p.n.*

36

rit. ----- ♩ = 42 **Sempre Espressivo**

Fl. *ff* *sub. pp* *n* *pp* *p* *n*

B♭ Cl. *ff* *sub. pp* *p* *n* *n*

Tbn. *ff* *fff* *sub. p* *n* *pp* *mp* *n*

Pno. *ff* *p* *ff*

(Reo.) →

Vln. *ff* *sub. pp* *p* *n* *n*

Vla. *f* *ff* *sub. pp* *mp* *pp* *p* *mp* *n* *n*

Vc. *ff* *fff* *sub. p* *n* *p.n.* *n* *mp* *n*

→ e.s.p. → s.p.

→ s.p. → p.n. (slow down the bow)

On the bridge (noise only)

p *mp* *n* *n*

41

Fl. *mf* *ff* *pV* *p* *pp* *mf* *p* *f* *nV*

B♭ Cl. *mf* *ff* *mf* *n* *mf* *n*

Tbn. *pp* *mf* *ff* *p*

Pno. *pp* (sustain is essential) *ppp*

Vln. *mf* *ff* *pp* *mf* *n* *pp* *ord. p.n.*

Vla. *mf* *ff* *mp* *pizz.* *arco s.p.* *ppp* *pp* *e.s.p.*

Vc. *mf* *ff* *mp* *pizz.* *arco s.p.* *ppp* *pp* *e.s.p.*

(*leo*)

On the bridge (noise only)

46

Fl. *pp* *f* *mp* *mf* *pp* *mV* *2-3"*

B♭ Cl. *p* *mf* *n* *pp* *f* *mp* *f* *mp* *pp* *bisbig.*

Tbn. *ff* *p* *f* *p* *mp* *pp* *Straight Mute*

Pno. *ord.* *w/ superbball* *mp*

Vln. *ff* *pp* *mf* *p* *mf* *p.n.*

Vla. *ff* *e.s.t.* *p* *mf* *p.n.* *s.t.* *p*

Vc. *s.t.* *pp* *mf* *n* *mp* *c.l. tratto* *5* *5* *pp* *arco s.t.* *p* *mp*

(*leo*)

51

Fl. *nV* 3-4"

B♭ Cl. take Bass Clarinet

Tbn.

Pno. pizz. w/ finger *p* pizz. *mp*

Vln. *c.l. tratto* *mp* *n* *arco e.s.p.* *pp* *p* *c.l. tratto s.p. (very little pitch)* *pp* *n* *iv damp* *ff* *iv damp*

Vla. *ff* *iv damp*

Vc. *e.s.t.* *p* *mp* *n* *flaut.* *p* *n* *ff*

Reo. lift quietly

56

Fl. *pp* *n* *p*

B♭ Cl. Bass Clarinet underblown *pp* *p* *n*

Tbn. *pp* *n* *split tone* *pp* *p*

Pno. pizz. *p* ord. *pp*

Vln. *arco s.t.* *n* *p* *n*

Vla. *arco* *ppp* *pp* *p*

Vc. *arco e.s.t.* *pp* *p* *n* *arco s.t.* *n* *pp*

Fl. *n* *mf* *n* *mf* *pp*

B. Cl. *n* *p* *ppp* *n* *p* *mf*

Tbn. *pp* *pp* *mp* *n* *p* *mp* *n*

Pno. *ppp* (very light) *lift quietly* *mp* *mp*

Vln. *ff* *ff*

Vla. *pp* *n* *n* *p* *mf* *sub. p* *n* *mp*

Vc. *ppp* *ff* *n* *mp* *n* *p* *n*

Annotations: *Gliss.*, *ord.*, *iv damp*, *e.s.p.*, *s.p.*, *s.t.*, *e.s.t.*, *vertical gliss. on string w/ plectrum*, *ppp* (very light), *lift quietly*, *ppp*, *pp*, *mp*, *n*, *p*, *mf*, *ff*, *sub. p*, *mp*, *ppp*, *ff*, *n*, *mp*, *n*, *p*, *n*

Fl. *mf* *ff* *p* *f* *ff* *mp*

B. Cl. *p* *p* *mf* *f* *mf* *ff*

Tbn. *mp* *f* *p* *p* *mf* *f* *ff*

Pno. *mf* *mf* *pp* *ff*

Vln. *f* *pp* *mf* *mp* *f* *mp* *mf*

Vla. *pp* *mp* *p* *mf* *pp* *mf* *f*

Vc. *f* *mp* *ff* *f* *ff*

Annotations: *senza sord.*, *w/ superball*, *ord.*, *pp*, *ff*, *iv damp*, *c.l. tratto*, *s.p.*, *arco e.s.p.*, *s.p.*, *p.n.*, *s.p.*, *s.t.*, *e.s.t.*, *ppp*, *pp*, *mp*, *n*, *p*, *mf*, *ff*, *sub. p*, *mp*, *ppp*, *ff*, *n*, *mp*, *n*, *p*, *n*, *pp*, *mp*, *f*, *pp*, *mf*, *f*, *ppp*, *ff*, *n*, *mp*, *n*, *p*, *n*, *pp*, *ff*, *Gliss.*

Fl. *f* *ff* *p* *mf* *p* *mf*

B. Cl. *mf* *ff* *mf* *ff* *mf* *pp* *mf* *p*

Tbn. *sub. mp* *f* *mp* *pp* *ff* *p*

Pno. *ff* *mechanic* *mf*

Vln. *e.s.p.* *f* *p* *mf*

Vla. *p.n.* *ff* *mp* *p* *mp* *s.p.*

Vc. *mf* *p* *f*

(pedal tone if no F attachment)

(*Rec.*)

Fl. *p* *f* *mf* *fff* *p* *pp* *p* *ppp* *3*

B. Cl. *f* *fff* *mp* *mf*

Tbn. *f* *mf* *fff* *pp* *mp*

Pno. *p* *ff* *pp* *f* *mp* *3*

Vln. *s.p.* *ff* *p* *pp* *3* *s.p.*

Vla. *pp* *mp* *ff* *pp* *s.p. harmonic trill*

Vc. *s.p.* *accel.* *p.n.* *fff* *pp* *p* *c.l. tratto* *s.p.*

(slow down)

(*Rec.*)

81

Fl. *p* *pp* *mp* *pp*

B. Cl. *f* *pp* *mp* *p*

Tbn. *pp* *mp* *sub. pp* *mp*

Pno. *mp* *f* *p* *s.p.*

Vln. *mp* *s.t.* *ppp* *s.p.* *e.s.p.* *p.n.*

Vla. *n* *pp* *p* *pp*

Vc. *e.s.p.* *p.n.* *s.p.* *(c.l. tratto)* *n* *mf* *n* *pp* *arco* *s.t.*

85

Fl. *mp* *pp* *p* *pp* *p* *n* *mp*

B. Cl. *mp* *mp* *pp* *p*

Tbn. *pp* *p* *pp*

Pno. *mp* *f* *p* *mf* *p*

Vln. *pp* *e.s.p.* *n* *p* *n* *p* *n* *s.p.* *pp*

Vla. *p* *n* *pp* *pizz.* *n* *p* *mf*

Vc. *mf* *p.n.* *s.p.* *mp* *n*

Fl. *n* *pp* *mp* *n* *n* *p* *n* *p* *tongue ram*

B. Cl. *p* *mf* *n* *pp* *mp* *p*

Tbn. *mp* *mp* *pp* *p*

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

Vln. *pizz.* *p* *mf* *pp* *n* *mp* *mf*

Vla. *mp* *pp* *mf* *mp* *pp*

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

iv damp *arco s.p.* *pizz.* *iv damp* *arco s.l.* *iv damp*

(Xo) *p* *Gliss.* *p.n.*

Fl. *mf* *p* *mp* *p* *n*

B. Cl. *mf* *pp*

Tbn. *pp* *pp* *f* *pp*

Pno. *mf* *p* *p* *p*

Vln. *ff* *mp* *pp* *n*

Vla. *ppp* *ff* *mp* *p* *p*

Vc. *mf* *ff* *p* *n* *p* *n*

pizz. *iv damp* *pizz.* *iv damp* *arco* *p.n.*

e.s.p. arco

Fl. *mp* *p* *mp* *pp* *n*

B. Cl. *pp* *p* *pp* *p* *n*

Tbn. Cup Mute *pp*

Pno. *pp* *ppp* *pp* *pp*

Vln. *p* *p* *n* *pp* *pp* *c.l. battuto iv damp*

Vla. *pp* *n* *pp* *n* *pp* *c.l. battuto iv damp*

Vc. *p* *p* *n* *pp* *ppp* *c.l. battuto iv damp*

On the bridge (noise only)

Fl. *n*

B. Cl. *n* *pp* *n* *n* *pp* *n*

Tbn. *n* *p* *n* *pp* *p* *pp*

Pno. *pp* *mp*

Vln. *n* *ppp* *n* *n* *pp* *n* *s.p.*

Vla. *ppp* *pp* *n* *ppp* *p* *c.l. tratto*

Vc. *pp* *p* *ppp* *n* *p* *n* *pp* *n* *e.s.p.* *e.s.t.* *n* *pp* *n*

arco *p.n.* *e.s.t.* *s.p.* *s.t.* *e.s.p.* *e.s.t.*

Fl. *pp* *n* *n* *p* *n*

B. Cl. *n* *p* *n* *n* *pp*

Tbn. (pedal tone) cut if too long (pedal tone) cut if too long
"pp" *p* *"pp"* *p*

Pno. *ppp*

Vln. *pp* *n* *n* *ppp* *n* *n* *pp*

Vla. *pp* *n* *s.p.* *n* *ppp* *n* *Gliss.* *n* *ppp*

Vc. *p.n.* *n* *ppp* *n*

(*scd.*) → *p* *mp*

Fl. *n* *p* *n*

B. Cl. *n*

Tbn. *"pp"* (*8^{vb}*)

Pno. *ppp* *ppp*

Vln. *p* *n*

Vla. *Gliss.* *Gliss.* *pp* *n*

Vc. *n* *ppp* *pp* *ppp* *n*

(*scd.*) → *s.p.* *e.s.p.*

Wait Until the Resonance Ends