

THE UNIVERSITY OF CHICAGO

SAHA ARAŐTIRMASI (FIELDWORK)

FOR LARGE ENSEMBLE AND ELECTRONICS

A DISSERTATION SUBMITTED TO

THE FACULTY OF THE DIVISION OF THE HUMANITIES

IN CANDIDACY FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

DEPARTMENT OF MUSIC

BY

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saha arařtırması
fieldwork

for large ensemble and electronics

alican amcı
2017-2018

Abstract:

saha arařtirması (fieldwork) is an attempt to make sense of composition in an academic context and “composing a dissertation.” As such, the music is accompanied by its exegesis, almost as a verbal countermelody to the sounds unfolding. Inspired by Richard Serra’s *Verb List*, in which the artist reduces artistic activity to a list of physical actions (“to roll,” “to crease,” “to fold,” etc.), the musical discourse contemplates instrumental performance through similar tasks such as pulling, pushing, and blowing. Through such an emphasis on sound-producing actions, *saha arařtirması (fieldwork)* seeks to reconfigure musical composition as a site where we encounter laboring bodies, whose agency has been—to a large extent—overlooked in the tradition of Western concert music. The conceptual framework of the piece comes from my interest in recent theatrical practices that underscore the *liveness* of performance over the reenactment of a prescriptive text, emphasizing the *performative* over the *representational*. In *saha arařtirması (fieldwork)*, this performative quality is mainly articulated by reframing the relationship of the performers to their instruments in a way that amplifies the physical aspect of sound production, with a score that varies its prescriptive qualities to investigate different conditions for coordinated performance. The piece juxtaposes the labor on stage against construction recordings from Istanbul, examining the potential of one to tell us something about the other. In *fieldwork*, my aim is to conceptualize the musical composition as a site where not only the sounds, but also the labor producing them, are audible.

saha arařtirması (fieldwork) is written for Ensemble Dal Niente and dedicated to my mother Serap Can, who wrote her dissertation on the working women of rural Turkey. The piece was premiered on May 4, 2018 at the Logan Center for the Arts in Chicago by Ensemble Dal Niente, conducted by Michael Lewanski.

Instrumentation

Flute (doubling megaphone)
Oboe
Clarinet in Bb (doubling Bass Clarinet in Bb)
Bassoon

Horn in F (harmon mute, doubling megaphone)
Trombone (harmon mute)

Percussion I:

Instruments: large timpani (32", shared with Percussion II), vibraphone (motor always on at full speed, shared with Percussion II, in measure 59), tam-tam (to be prepared with a rubber band, shared with Percussion II), cymbal (to be placed on timpani, shared with Percussion II), large spring coil, large woodblock.

Beaters/sticks/objects: felt timpani mallets, medium vibraphone mallets, wooden sticks, triangle beater, Reibestock (dented friction stick), bow, sandpaper, metal chain, coins.

Percussion II:

Instruments: large timpani (32", to be shared with Percussion I), vibraphone (shared with Percussion I, in measure 59), tam-tam (shared with Percussion I), suspended cymbal (to be prepared with a rubber band), three woodblocks, wooden edge (see notes), medium spring coil, cymbal (to be placed on timpani, shared with Percussion I).

Beaters/sticks/objects: medium mallets, triangle beater, superball mallet, metal guitar slide, metal chain, grains, coins.

Harp (prepared with a rubber band, see notes for scordatura. Harpist also uses a plectrum, tin can, metal chain, cymbal, grains, and plays flute's megaphone at the end.)

Piano (prepared with piano mutes, cigarette filters, and a rubber band. Pianist also uses a metal guitar slide, plectrum, tin can, metal chain, cymbal, grains)

Violin I (to be prepared with cigarette filters. Violinist also uses a tin can)
Viola (to be prepared with cigarette filters. Violist also uses a tin can)
Violoncello (Violoncellist also uses a tin can)
Contrabass

Electronics

Conductor (also joins the ensemble at the end of the piece, playing horn's megaphone at the end)

Score is written in C.

duration: the overall duration of the piece is relatively open and dependent on the pace of actions performed, with an average performance lasting ca. 20-25 minutes.

Performance Notes

General Remarks

Electronics:

The tape part is triggered from a Max patch by a separate person running the electronics. The playback should be projected through a stereo pair within the ensemble (preferably from the back and on the ground).

Cueing system:

The opening of the piece is based on cues given by the conductor. The placement of the individual gestures within measures is left to the discretion of the performers, following the layout of the parts proportionally, unless otherwise noted.

The opening (to some extent) and the ending (almost fully) makes use of listening cues. Here the players are asked to perform in response to the input of another player to guide their actions such as entry, cut-off, etc. A certain intensity of listening, rather than exactitude in synchronization, is desired in these cases.

Section between mm. 67-84:

This section is an elongated process of 'accelerating repetition'. With each repetition starting in measure 67, the duration of the fermatas (in which the conductor cues individual entries) gradually get shorter, while the 'metered' portion (m. 69 through the first two beats of 70) stay in the same tempo. As the compression continues in the next cell (mm.71-75), the individual entries occur more and more quicker, eventually becoming the staggered triplet entries in measure 76. The changing duration of the fermatas are indicated with two values with an arrow in between them.

The overall feeling of this passage is one of 'getting out of control' caused both by repetitions occurring faster and the problem of placing sounds 'correctly' in the constantly shifting tempo. Here, the sense of urgency is more important than the accuracy of the placement of sounds: while the performers should try to come in time and place sounds as written, it is expected that some detail and accuracy will be lost in the process. The players should embrace this aspect!

Ending:

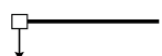
In the last part of the piece starting at measure 138, the conductor leaves their post to join the ensemble in performance with a megaphone. Here, the notation is gradually 'opened up' to create a different sense of ensemble dynamic where the performers place sounds completely in relation to one another. The performers should treat this ending with an increasing sense of liberty, while recognizing that they are still performing in relation to the other ensemble members. Especially in the last measures where only few words remain for guidance, the performers may choose to interpret their parts however they would like to, paying attention to the sonic activity happening around them.

Megaphones:

In the beginning and at the end of the piece, some members of the ensemble are asked to perform on the megaphone. Apart from their more 'traditional' use of amplifying speech, the megaphones are used to create various noises and feedback.

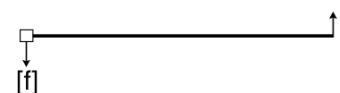


- turn the megaphone on (downward) and off (upward) respectively.



[to prepare]

- speak through the megaphone. The arrow indicates the megaphone is turned on, and left on after speech has ended.



[f]

- vocalize through the megaphone. The upward arrow indicates that the megaphone is turned off cutting off the vocalization.



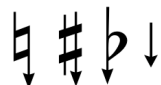
- create feedback by holding the auxiliary microphone to the bell. the distance effects the volume, place accordingly.

Microtones:

Quarter Tones (from lower to higher):

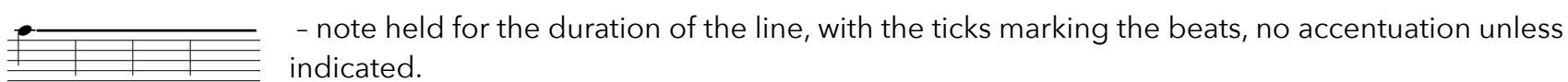
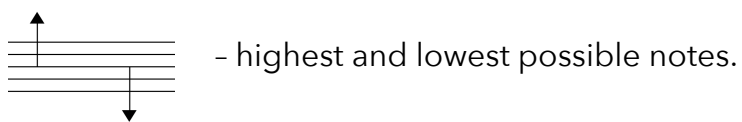


Other accidentals (for smaller inflections like eighth tones [where no partial number or cent deviation is specified], as well as 5th and 7th partials, ca. 14 and 31 cents lower):

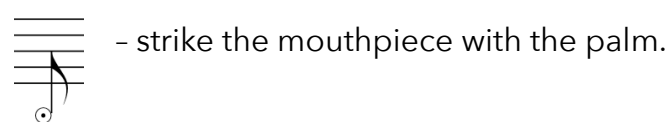
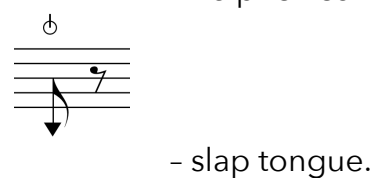
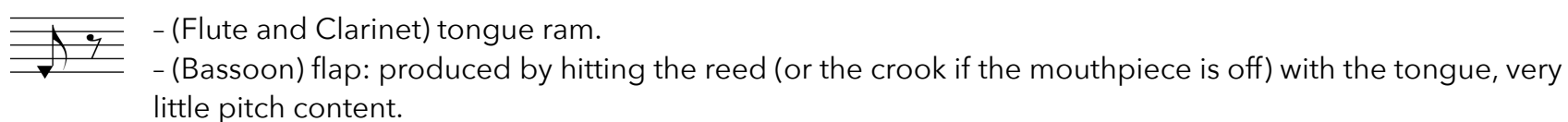
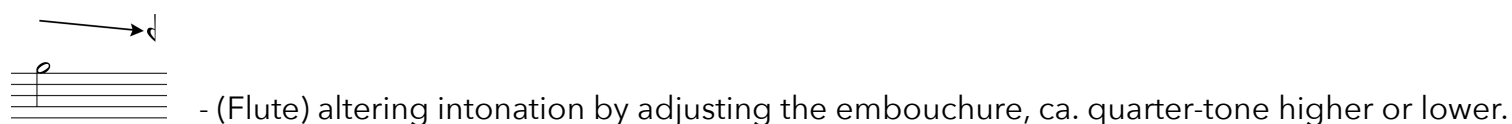
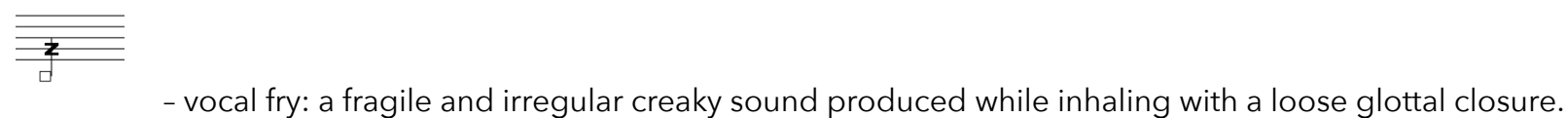


Default playing mode is without vibrato.

ff " - dynamics in quotation marks indicate the force of action in the instances where the sonic outcome does not match the action required.



Woodwinds and Brass



✚ - open.

○ - closed.

Oboe and bassoon make use of multiphonics. These are indicated with specific fingerings, borrowed from 'Techniques of Oboe Playing' by Peter Veale and Claus-Steffen Mahnkopf, and 'Techniques of Bassoon Playing' by Pascal Gallois respectively. Bass clarinet makes use of spectral multiphonics, achieved by adjusting the lip pressure on regular fingerings for low fundamentals to bring out higher partials.

Horn makes frequent use of non-tempered partials of the harmonic series; do not correct the intonation of these pitches.

IPA Pronunciation Guide

Vowels

IPA English approximation

ɑ as in father
e as in bed
ə as in the
i as in creek
ɪ as in myth
o as in Leo
ɔ as in caught
u as in move
ʊ somewhat like roses (close back unrounded vowel: make an /u/
sound and unround the lips)

Consonants

IPA English approximation

b as in about
d as in ado
f as in food
g as in ago
h as in home
k as in coal
l as in late
m as in much
n as in not
p as in pan
r as in the Scottish r (rolled)
s as in send
ʃ as in shoe
tʃ as in chalk
v as in vase
j as in yet
z as in zone

Percussion (2 players)

Preparation: Preparation (and removal) takes place in the piece. Percussion I attaches a rubber band to the Tam-tam with tape, which is to be snapped later on. Similarly, Percussion II attaches a rubber band to the suspended cymbal with tape, which is to be snapped later on.

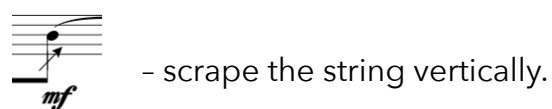
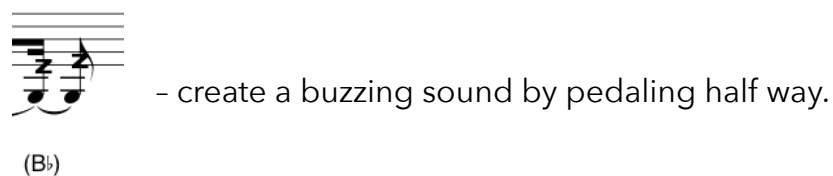
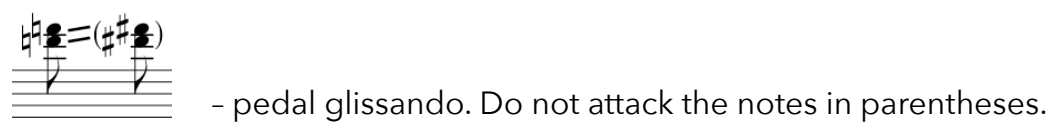
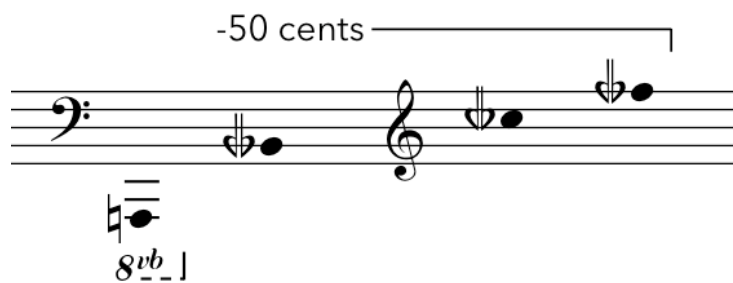
Wooden Edge: A wooden surface, like the edge of a table. Played by scraping a wooden stick along the edge. The frequency content of the sound depends on the contact point of the stick to the edge (higher towards the tip, lower towards the hand).

C - center
E - edge



Harp

Preparation and Tuning: Preparation, tuning (as well as retuning and removal) takes place in the piece. Harpist ties a large rubber band to the lowest string, which is to be snapped later on. The scordatura is as follows:



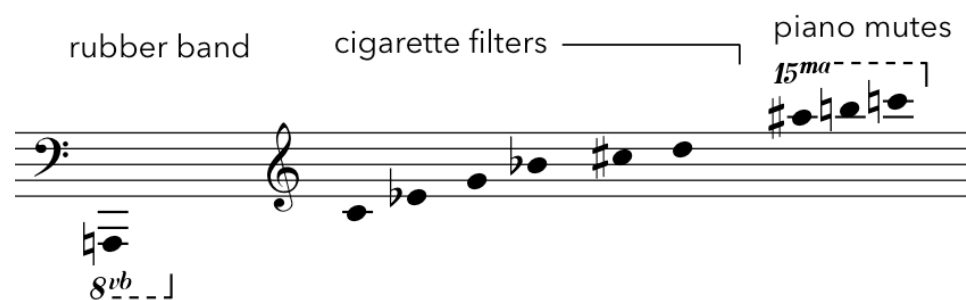
♯ - Bartók pizz.

Harmonics sound an octave higher than written.

Piano

Preparation: Preparation (and removal) takes place in the piece. Pianist attaches a rubber band to the lowest string, which is to be snapped later on. The highest three strings are to be completely muted, inserting piano mutes between both sets of strings. Several strings in the middle register are to be prepared to sound slightly out of tune, almost creating a 'chorus effect', using cigarette filters. Insert one filter in between only one set of strings.

The indicated strings are prepared in the following manner:



Strings

Preparation: Preparation (and removal) takes place in the piece. The violin and viola is occasionally prepared with two cigarette filters inserted between 1st and 2nd, and 3rd and 4th strings, approximately 1 inch (~2.5 centimeters) away from the bridge. Always play in the area between the filter and the bridge. Aim for relatively stable multiphonic sounds, adjusting bow position and pressure accordingly.

Bow positions:

SP – sul ponticello


ASP – alto sul ponticello (almost on the bridge)

ST – sul tasto

AST – alto sul tasto

ORD – ordinario

M - (Violoncello and Contrabass) multiphonic created by fingering a pitch high up (well beyond the fingerboard) on the indicated string, and bowing on the 'wrong' side. Aim for relatively stable multiphonic sounds, adjusting the pressure and placement of both the fingering hand and the bow.

 – granular sound: increased bow pressure and slow bow speed, creating a scratching sound. In the passage starting in measure 47 in Violoncello where the bow pressure alternates between light and over-pressure bowing, loosely follow the graphic indications in the score.

All other explanations are indicated in the score.

written for Ensemble Dal Niente
saha araştırması
fieldwork

SENZA MISURA E TEMPO

alican çamcı (2017-2018)

① 10" ② 5"

MEGAPHONE

Flute [f] [to prepare]

Oboe

Bass Clarinet in B \flat

Bassoon

Horn in F MEGAPHONE [f]

Trombone

Percussion I start preparing the instruments. do not worry about unintentionally making incidental sounds in the process.

Percussion II start preparing the instruments. do not worry about unintentionally making incidental sounds in the process.

Harp start tuning and preparing the instrument. do not worry about unintentionally making incidental sounds in the process.

Piano start preparing the instrument. do not worry about unintentionally making incidental sounds in the process.

① ②

Violin start preparing the instrument. do not worry about unintentionally making incidental sounds in the process.

Viola start preparing the instrument. do not worry about unintentionally making incidental sounds in the process.

Violoncello

Contrabass

Electronics

2

10"

10"

feedback

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

remove mouthpiece

remove mouthpiece

3

4

③ 8" ④ 8"

Fl. ↑↓ ↔ ↔ ↑↓ continue in the previous fashion UNTIL CUE 10.
pay attention to leaving space, listening to the others,
responding, and not overwhelming the overall texture.

Ob.

B. Cl. imitating the megaphone sounds
tongue ram
mp

Bsn.

Hn. [to emerge] [s]

Tbn. imitating the megaphone sounds
slap tongue [w/ palm]
mp "f" [s]

Perc. I Tam-tam
[Sandpaper] gently brush the surface of the Tam-tam in long, uninterrupted
movements, imitating the hiss of the megaphone.

Perc. II *p*

Hp. if finished with tuning and preparation, discretely start testing some sounds.
adjust as needed. if not finished, continue with preparation,
and test when you complete it.

Pno. if finished with preparation, discretely start testing some sounds.
adjust as needed. if not finished, continue with preparation,
and test when you complete it.

Vln. ③ ④ if finished with preparation, discretely start testing some sounds.
adjust as needed. if not finished, continue with preparation,
and test when you complete it.

Vla. if finished with preparation, discretely start testing some sounds.
adjust as needed. if not finished, continue with preparation,
and test when you complete it.

Vc.

Cb.

El. Tape: Quiet, filtered construction sounds

① 5 6

5

20"

Fl.

Ob.

B. Cl. [w/ palm] tongue ram

Bsn. "f" flap [s]

Hn. continue in a similar manner UNTIL CUE 9. pay attention to leaving space, listening to the others, responding, and not overwhelming the overall texture.

Tbn. continue in a similar manner UNTIL MEASURE 15. pay attention to leaving space, responding, and not overwhelming the overall texture.

Perc. I

Perc. II

Hp.

Pno.

Vln. 5

Vla. AST, very slow bow, with grains audible

Vc.

Cb.

El.

⑥ 8" ⑦ 10"

Fl. *imitating the megaphone feedback*

Ob. *f*

B. Cl. *continue in a similar manner UNTIL MEASURE 13. pay attention to leaving space, listening to the others, responding, and not overwhelming the overall texture.*

Bsn. *continue in a similar manner UNTIL MEASURE 15. pay attention to leaving space, responding, and not overwhelming the overall texture.*

Hn. [to harmonize]

Tbn.

Perc. I *place sounds in response to Percussion II*

Perc. II *3 Woodblocks [medium mallets]* *place sounds in response to Percussion I*

Hp.

Pno.

Vln. ⑥ ⑦

Vla.

Vc.

Cb. M *sfzmp*

El.

8 9

5

4"

15"

8

Fl. take flute into the megaphone emb. closed t.r. set flute aside

Ob.

B. Cl.

Bsn.

Hn. [to double]

Tbn.

Perc. I

Perc. II

Hp.

Pno. spin cymbal upside down on the ground

8

Vln. AST, very slow bow, with grains audible *ppp* *p*

Vla.

Vc.

Cb.

El.

10 11

9

5"

12"

Fl. [to alternate]

Ob.

B. Cl.

Bsn.

Hn. (no more megaphone sounds, only announce tasks when indicated.)

Tbn.

Perc. I place Cymbal upside down on Timpani

Wooden Edge [shaft of stick] place sounds in response to Piano scrape along the edge

Perc. II "f"

Hp. spin cymbal upside down on the ground

Pno. ^{15^{ma}} place sounds in response to Percussion II *mp* secco

9

Vln. granular

arpeggiando: rapidly alternate between two pitches, gradually slowing down until cue 10.

Vla. ST *p* granular

Vc. M *fzmp* *mf*

Cb.

El. Tape: Quiet, filtered room sound

12 13

2

10

6"

7"

(no more megaphone sounds,
only announce tasks when indicated.)

Fl.

Ob. continue in a similar manner UNTIL CUE 11.
pay attention to leaving space, responding,
and not overwhelming the overall texture.

B. Cl. put mouthpiece back on

Bsn. put mouthpiece back on son roulé fast

Hn. [to roll]

Tbn.

Timpani [Felt Timpani mallets] [ro] *mf*

Perc. I listening cue: until you hear the tin can roll *pp*

Perc. II

Hp. roll tin can on the floor

Pno. roll tin can on the floor

Vln. listening cue: until you hear the tin can roll roll tin can on the floor

Vla. listening cue: until you hear the tin can roll roll tin can on the floor

Vc. roll tin can on the floor

Cb. M *mf*

El.

10

14

15

20"

11

Fl. [to let]

Ob. *mp*

B. Cl. listening cue: harp

Bsn. *ppp*

Hn. [to spill]

Tbn. empty the water out of the instrument, if possible

Perc. I (•)

Perc. II spill grains on Cymbal on Timpani, as the roll continues

Hp. l.v.

Pno.

11

Vln.

Vla.

Vc.

Cb.

El.

7" 8" 3"

12

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

Spring Coil [triangle beater] drag along the coils

Tam-tam [Slide]

hit soundboard with knuckle

hit metal frame with slide

vibrate]

cut off together with other megaphone

cut off together with other megaphone

Tam-tam [Sandpaper]

listening cue: cut off with megaphones

listening cue: cut off with megaphones

listening cue: cut off with megaphones

listening cue: cut off with megaphones

Tape: Convoled construction sounds

17 18 19

③

13

10"

10"

Fl. [to echo] *f* [s]

Ob.

B. Cl. spectral multiphonic

Bsn. flap *mp* *pp*

Hn. *f* w/ palm

Tbn. *mp* "f" "f"

Perc. I *p* listening cue: from the Tam-tam's resonance

Perc. II turn the Cymbal over, let the grains slowly spill on the surface of the Timpani

Hp. spill grains on the cymbal

Pno. spill grains on the cymbal

13

Vln.

Vla.

Vc.

Cb.

El. Tape: Quiet, filtered construction sounds

4 20 21

Detailed description of the musical score: The score is divided into two systems. The first system covers measures 13 to 20, and the second system covers measures 21 to 21. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trombone (Tbn.), Percussion I (Perc. I), Percussion II (Perc. II), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Electric (El.). The score includes various musical notations such as notes, rests, dynamics (mp, pp, f, p), and performance instructions. Two 10-second time markers are indicated above the Flute staff. The Percussion I staff has a listening cue box. The Percussion II staff has a detailed instruction about cymbal and timpani. The Harp and Piano staves have instructions about spilling grains on the cymbal. The Electric staff has a note about tape sounds. Measure numbers 4, 20, and 21 are marked at the bottom.

12"

4/4 ♩ = 66

Fl.

Ob. *mf* spectral multiphonic

B. Cl.

Bsn. *pp*

Hn. [to drop] [s]

Tbn.

Perc. I drop the chain

Perc. II turn the Cymbal over completely, let the grains drop place cymbal upside down on Timpani

Hp.

Pno.

4/4 ♩ = 66

Vln. listening cue: grains dropping on Timpani (unsynchronized with others) c.l.b. jeté mute w/ left hand listening cue: cut off with metal chain

Vla. listening cue: grains dropping on Timpani (unsynchronized with others) c.l.b. jeté mute w/ left hand listening cue: cut off with metal chain

Vc. listening cue: grains dropping on Timpani (unsynchronized with others) c.l.b. jeté mute w/ left hand listening cue: cut off with metal chain

Cb. listening cue: grains dropping on Timpani (unsynchronized with others) c.l.b. jeté mute w/ left hand listening cue: cut off with metal chain

El.

22 23

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

[to synchronize]

mf

p

mp

f

w/ palm

pick the chain up

Cymbal on Timpani
[Medium yarn mallets]

p

mf

fp

fp

fp

fp

fp

15^{ma}

Red.

24

25

26

3X

3/4 4/4

Fl.

Ob. *f*

B. Cl. *mp*

Bsn. 3

Hn.

Tbn.

Perc. I Tam-tam [bow] arco *f* l.v.

Perc. II *p*

Hp. *mf* pedal buzz

Pno. *fz* 15ma Red.

Vln. *fp*

Vla. *fp*

Vc. M *fp*

Cb. *fp*

El.

27 28 29

Fl. [to desynchronize] *f*

Ob. *f* 3

B. Cl.

Bsn. 3 sim.

Hn. 3

Tbn. sim.

Perc. I sim.

Perc. II sim.

Hp. pedal buzz

Pno.

Vln. *mp*

Vla. *mp*

Vc. M *mp*

Cb. *mp*

El.

30 31 32

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

mp

sim.

f

mp

fz

Red.

p

p

p

p

p

15ma

M

[to disappear]

3

3

33 34 35

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

p

mp

f

pp

pp

pp

15^{ma}

M

Red.

l.v.

l.v.

36

37

38

	3"	12"	5"
Fl.			
Ob.	[to pause]	[to dampen]	
B. Cl.			
Bsn.			
Hn.			
Tbn.			[to stop]
Perc. I		⊖ (dampen resonance of tam-tam)	
Perc. II			
Hp.		⊖	
Pno.			
Vln.			remove preparation
Vla.			remove preparation
Vc.			
Cb.			
El.	39	40	41

3" 10" 8" **4/4**

Fl. [to stay] [to remain]

Ob.

B. Cl. remove mouthpiece

Bsn. remove mouthpiece

Hn. harmon mute (stem-in)

Tbn. [to mute] harmon mute (stem-in)

Perc. I

Perc. II

Hp.

Pno.

Vln. mute strings with the left hand

Vla. mute strings with the left hand

Vc. mute strings with the left hand

Cb. mute strings with the left hand

El. Tape: Quiet room sound

42 43 ⑤ 44

4/4

Fl. [to granulate]

Ob.

B. Cl. vocal fry while inhaling

Bsn. *mf*

Hn.

Tbn. vocal fry while inhaling

Vibraphone [Reibestock] *mp* slow moderate, a constant stream of clicks *mf*

Perc. I

Perc. II

Hp. scrape string with plectrum slow, individual grains, with spaces in between *mp*

Pno. scrape string with plectrum slow, individual grains, with spaces in between *mp*

Vln. *mp* bow with metal wrapping, slow, individual grains, with spaces in between gradually move from SP to AST (string muted with left hand) moderate speed

Vla. *mp* moderate speed

Vc. ST, slow bow, light pressure granular *p*

Cb.

El. Tape: Granulated room sound

⑥ 45 46 47

2+3 4/4

Fl. [to strike] [to inhale]

Ob.

B. Cl. w/ palm 5 mp

Bsn. w/ palm 5 mp

Hn. [to scrape] w/ palm 5 mp

Tbn. w/ palm 5 mp

Perc. I fast Tam-tam [triangle beater] fast scrape [wooden sticks] E Woodblock [wooden sticks] mf

Perc. II Suspended Cymbal [triangle beater] sfz "ff" Wooden Edge [wooden sticks] scrape

Hp. moderate fast scrape sfz

Pno. moderate fast scrape mf 15ma

Vln.

Vla.

Vc. ord. 3 mp p ST, slow bow, light pressure

Cb.

El.

48 49 50 51

Fl. inhale through the instrument

Ob. inhale through the instrument

B. Cl. inhale through the instrument

Bsn. inhale through the instrument

Hn. inhale through the instrument

Tbn. inhale through the instrument

Perc. I Vibraphone [Reibestock] *slow* → moderate, a constant stream of clicks

Perc. II

Hp. audible inhale

scrape string with plectrum *slow*, individual grains → moderate speed fast scrape

Pno. audible inhale

scrape string with plectrum moderate speed fast scrape

Vln. audible inhale

bow with metal wrapping, *slow*, individual grains → moderate speed

Vla. audible inhale

bow with metal wrapping, *slow*, individual grains → moderate speed

Vc. audible inhale

(slightly increase the pressure to create the granular sound as indicated)

Cb. audible inhale

El. Tape: Megaphone inhale

7 52 53 54

2X

closed emb. vocal fry

Fl. *mf* [o] [fi] [ko] [sa] (first time only)

Ob. *p* *pp*

Cl. *mf* *p* 2nd time: take Bass Clarinet (mouthpiece removed)

Bsn. vocal fry

Hn. 1. [to exhale] 2. [to speak] vocal fry

Tbn. [sa] *mf*

Perc. I Woodblock [medium mallets] *p* *f* *mp* *f* Vibraphone [Reibestock] fast

Perc. II Suspended Cymbal [triangle beater] *p* *f* *mp* *f*

Hp. *sfz* *mp* *mp* *sfz* scrape string with plectrum moderate speed fast scrape

Pno. *f* *f* *mp* *sfz* scrape string with plectrum moderate speed fast scrape

Vln. ord. *mp* *mp* audible exhale bow with metal wrapping

Vla. ord. *mp* *mp* bow with metal wrapping

Vc. *f* *p* ST slow bow with little pressure *mp* (as before)

Cb.

El. Tape: Voice sound freeze

55 56 57

take megaphone

Fl. [to snap]

Ob.

B. Cl. [w/ palm] 3 take Clarinet in B \flat

Bsn. [w/ palm] 3 *mf* put mouthpiece back on the instrument

Hn. [to hit]

Tbn. [w/ palm] 3 3 *mf*

Perc. I Vibraphone [medium mallets] *p* Tam-tam snap the rubber string

Perc. II Tam-tam [slide] *f* Vibraphone [medium mallets] *p* Suspended Cymbal snap the rubber string *sfz*

Hp. hit soundboard with knuckles *f* *sfz* snap the rubber string

Pno. as before *f* snap the rubber string *sfz* 8^{vb}

Vln. c.l.b. *mf* *f*

Vla. c.l.b. *mf* *f*

Vc. c.l.b. 3 *mf* *f*

Cb. c.l.b. *mf* 3 *f*

El. Tape: Voice sound freeze

58 59 60

Fl. [to blow] take flute closed emb. j.w.

Ob.

Cl.

Bsn. *p* *mf*

Hn.

Tbn.

Perc. I Woodblock [medium mallets] *mf* [sa] *p* *f*

Perc. II Suspended Cymbal [triangle beater] *mf*

Hp. *mp*

Pno. *f* 15^{ma}

Vln. arco *mp*

Vla. arco *mp*

Vc. arco *mf*

Cb.

El.

61 62

Fl. take megaphone

Ob.

Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

3

pp

[so]

Tam-tam
snap the rubber string

Suspended Cymbal
snap the rubber string

sfz

15^{ma}

3

3

snap the rubber string

scrape string with plectrum
moderate speed

mp

8^{vb}

8^{vb}

scrape string with plectrum
moderate speed

mp

8^{vb}

3

3

3

mf

mf

mf

sfz

M

mf

mf

63

64

2/4 7X

Fl. [to push] 1. [to drag] 3. [to slide] 5. [to repeat]

Ob. *p* *mf* *p* *mf*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. [to pull] 2. [to bend] 4. [to draw]

Tbn. *mf* *f*

Perc. I Timpani [Superball]

Perc. II *mf*

Hp. (push the plectrum away from you) (pull the plectrum towards you) (ad lib.) *f*

Pno. (push the plectrum away from you) (pull the plectrum towards you) (ad lib.) *f*

Vln. *mf* *f*

Vla. *f*

Vc. *f*

Cb. *mf* *p*

El.

65 66

5X

10" → 6"
over five repetitions
(see notes)

5" → 3"
over five repetitions

Fl. (megaphone only 2nd time) [to repeat] take flute

Ob.

Cl.

Bsn.

Hn. (megaphone only 1st time) [to imitate] take horn [A10]

Tbn.

Perc. I Vibraphone [medium mallets]

Perc. II Spring Coil [triangle beater] Tam-tam [triangle beater]

Hp. scrape with plectrum

Pno. scrape with plectrum 15^{ma}

Vln.

Vla.

Vc.

Cb.

El.

67 68

2/4 2/4

4" → no fermata (in tempo)
over five repetitions

2/4 ♩ = 66

4/4

Fl. *f* [o] [fi] [ko] [sa] take megaphone (only first time through)

Ob. *f*

Cl. *f* *mp*

Bsn. *f*

Hn. *f* [ko] *mf*

Tbn. *f* [sa] *mf*

Perc. I drop metal chain Woodblock [medium mallets] *p* → *f* pick the chain up

Perc. II drop metal chain Cymbal [triangle beater] *mf* pick the chain up

Hp. drop metal chain *f* pick the chain up

Pno. drop metal chain *f* 15^{ma} pick the chain up

Vln. 2/4 ♩ = 66 4/4 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f*

El.

69 70

6X

6" → 4 beats in tempo, with each cue falling on a subsequent triplet 8th over six repetitions

3" → 1 beat in tempo over six repetitions

The score is for a percussion and woodwind ensemble. It features ten numbered cues (1-10) indicated by dashed vertical lines. The percussion parts include Vibraphone, Spring Coil, and Tam-tam. The woodwind parts include Flute, Oboe, Clarinet, Bassoon, Horn, and Trombone. The string parts include Violin, Viola, Violoncello, and Contrabass. The piano part includes Harp and Piano. The score includes various dynamic markings such as *mf*, *p*, *f*, *sfz*, and *mp*. There are also performance instructions like "scrape with plectrum" and "15^{ma}". The score is set in 2/4 time, as indicated by the time signature at the end of the page.

2 beats in tempo → actual value
in tempo (no fermata)
in six repetitions

Fl. *f* [o] [fi] [ko] [sa] [ʃ] [da] [ka] [so → a] [tʃw] [ka → w] [w]

Ob. *f* *p* *mf*

Cl. *f* *mp* *mf*

Bsn. *f* *p*

Hn. *f* [ko] [ka] [tʃ] [ka]

Tbn. *f* [sa] [so]

Perc. I Woodblock [medium mallets] *mf* drop metal chain pick the chain up

Perc. II Cymbal [triangle beater] *mf* drop metal chain pick the chain up

Hp. *f* drop metal chain pick the chain up

Pno. *f* drop metal chain pick the chain up

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

El. *f*

73 74 75

ad lib. accelerando over six repetitions,
with the 4/4 bars always in original tempo.

5 6X 2 4

Fl. *mf* *f* [o] [fi] [ko] [sa]

Ob. *p* *f* *p*

Cl. *p* *f* *mp*

Bsn. *p* *f*

Hn. [A10] *p* *f* [ko] *mf*

Tbn. *p* *f* [sa] *mf*

Perc. I Vibraphone *mf* *f* drop metal chain Woodblock *mf*

Perc. II Spring Coil *mf* *fz* Tam-tam drop metal chain Cymbal *mf*

Hp. *fz* *f* *f* drop metal chain *f*

Pno. *fz* *f* ord. drop metal chain *f* *15ma*

Vln. *p* *f* *mf*

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

Cb. *p* *f* *mf*

El. *p* *f*

76 77 78

5/4 2/4 4/4

Fl. [ʃ] [da] [ka][so →a] [tʃw]ka →w][w] *mf* *f*

Ob. *mp* *p* *f*

Cl. *mf* *p* *f*

Bsn. *p* *p* *f*

Hn. [ka] [tʃ] [ka] *p* *f* [A10]

Tbn. [so] *p* *f*

Perc. I pick the chain up *mf* *f* drop metal chain

Perc. II Spring Coil Tam-tam drop metal chain

Hp. *fz* *fz* *fz* *fz* pick the chain up *mf* *fz* drop metal chain

Pno. *fz* *fz* *fz* *fz* pick the chain up *fz* *fz* drop metal chain

Pno. scrape with plectrum *f* ord. *f*

Vln. *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *p* *f*

El. *p* *f*

79 80 81

4/4 5"

Fl. *f* [o] [i] [ko] [sa] [l] [da] [ka] [so → a] [tʃw] [ka → w] [w] [ta] [ma] *mp*

Ob. *p* *mp* *pp*

Cl. *mp* *mp* *p*

Bsn. *p*

Hn. *mf* [ko] [ka] [tʃ] [ka]

Tbn. [sa] [so] [ta] *p*

Woodblock *mf*

Perc. I Cymbal *p* *f* *mf*

Perc. II *mf*

Hp. *f* *mp*

Pno. *f* *mf*

Vln. *mf* *p*

Vla. *mf* *f* *p*

Vc. *mf* *f* *mp*

Cb. *mf*

El.

82 83 84

40"



Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

Tape: Construction from Arnavutköy, August 2017

11

85

35"



Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

El.

ppp

pp

p

[A10]

Tam-tam [bow] arco

M

M

25''



The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Fl. (Flute):** Starts with a *mf* dynamic, then transitions to *p* later in the piece.
- Ob. (Oboe):** Starts with a *mf* dynamic, then transitions to *p*, then *pp*, and finally *mp*.
- Cl. (Clarinet):** Starts with a *mf* dynamic, then transitions to *p*.
- Bsn. (Bassoon):** Starts with a *mf* dynamic, then transitions to *pp*, and finally *p*.
- Hn. (Horn):** Starts with a *mf* dynamic, then transitions to *p*, then *p* with a *[A10]* marking, and finally *mp*.
- Tbn. (Trumpet):** Starts with a *mf* dynamic, then transitions to *p*, then *pp*, and finally *mp*.
- Perc. I & II (Percussion):** Percussion I has a *f* dynamic with *l.v.* marking. Percussion II has a *f* dynamic.
- Hp. (Harp):** No dynamics are indicated.
- Pno. (Piano):** No dynamics are indicated.
- Vln. (Violin):** Starts with a *mf* dynamic, then transitions to *p* with an *ST* marking.
- Vla. (Viola):** Starts with a *mf* dynamic, then transitions to *p*.
- Vc. (Violoncello):** Starts with a *mf* dynamic, then transitions to *pp*, and finally *mp*.
- Cb. (Cello):** Starts with a *mf* dynamic, then transitions to *pp*.
- El. (Electricity):** No dynamics are indicated.

20"

4/4

Fl. *mf* *p*

Ob. *p* *pp*

Cl. *mf* *p*

Bsn. *mf* *p* *pp*

Hn. *p* [E♭10] *p*

Tbn. *p* *pp*

Perc. I

Perc. II

Hp.

Pno.

Vln. *mf* *p* *pp*

Vla. *mf* *p* *pp* ORD

Vc. *mf* *ppp* ST

Cb. *pp*

El.

4/4 $\text{♩} = 63$

Fl. [tu] [r] [le-i] [t] *pp*

Ob. *mp* *pp* *pp*

Cl. *mp* *pp* *pp*

Bsn. *mp* *pp* *ppp* *pp*

Hn. *mp* *pp* *pp*

Tbn. *mp* *pp* *pp*

Perc. I Spring Coil [triangle beater] drag along the coils *mp*

Perc. II Cymbal on Timpani [Medium yarn mallets] *p*

Hp. *p* 15^{ma}

Pno.

Vln. *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *mp* *pp*

El. Tape: Speech Recording: 'to relate'

89 90 91 92

closed emb.
t.r.

Fl. *p* [tu] *sfz* "f" *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

Tbn. *ppp* *p*

Perc. I Spring Coil *mp* as before

Perc. II Cymbal on Timpani *p*

Hp. *p*

Pno.

Vln. *p* *p* ST

Vla. *p* *p* ST

Vc. *pp* *p* ST IV-7

Cb. *p* *pp* *p*

El. *p* *pp*

Tape: Speech Recording: 'to order'

93 94 95 96

open emb.

Fl. *pp* [tu] [tʃ] [sfə] *pp*

Ob. *pp* *pp*

Cl. *pp* *pp*

Bsn.

Hn. *pp*

Tbn. *pp*

Perc. I Spring Coil *mp*

Perc. II Cymbal on Timpani *p*

Hp. *p* 15^{ma}

Pno.

Vln. *p* ORD *p*

Vla. *p* ORD

Vc. (ST) *pp* (ST) *p* M *p*

Cb. *p* *p*

El. Tape: Speech Recording: 'to transfer'

97 98 99 100

Fl. *p* [tu] [pe] [s]

Ob. *p*

Cl. *pp*

Bsn. *pp*

Hn. *pp* [A10] + *p* +

Tbn. *pp* *p*

Perc. I *p* *mp* *p*
 Vibraphone [medium mallets] Spring Coil
 Cymbal on Timpani change pedal with each chord

Perc. II *p*

Hp. *p*

Pno. *p* change pedal with each chord

Vln. *p* ST

Vla. *p* ST

Vc. M M

Cb. *p* ST

El. *p* Tape: Speech Recording: 'to pace'

101 102 103 104

Fl. *p* [tu] [tʃ] [s][kra] *pp* *p*

Ob. *p* *pp* *p*

Cl. *pp*

Bsn. *pp* *p*

Hn. *pp* *p*

Tbn. *pp* *p*

Perc. I Spring Coil *mp* Vibraphone *p*

Perc. II Cymbal on Timpani *p* pour grains on Cymbal on Timpani vary the speed

Hp. *p*

Pno. *p*

Vln. *p* ORD ST

Vla. *p* ST *pp*

Vc. ST M *p*

Cb. M *pp* *mp*

El. Tape: Speech Recording: 'to transcribe'

105

106

16

107

108

Fl. *mp* *pp* [tu] [s] [t] *pp*

Ob. *mp* *pp* *pp*

Cl. *mp* *pp*

Bsn. *mp* *pp* *pp*

Hn. *mp* *pp* [F7] [F7] [E10]

Tbn. *mp* *pp* *pp*

Perc. I *p* *mp* Spring Coil *mp* Vibraphone *p*
 pour grains on Cymbal on Timpani vary the speed

Perc. II *p*

Hp. *p* *mp* *p* 15^{ma}

Pno. *p* *mp* *p*

Vln. *mp* *pp* *p* ORD 6 3

Vla. *p* *pp* *p* ORD 3

Vc. *p* *pp* *p* 3

Cb. *mp* *p* pizz. arco ST *p* M

El. *mp* *p* *p* M

Tape: Speech Recording: 'to simulate'

109 110 111 112

Fl. *p* [tu → a] [t] [ku] *pp*

Ob. *p* *pp*

Cl. *p* *pp* *pp*

Bsn. *p* *pp* *pp*

Hn. [E♭10] [A7] [F7] *p* *pp* *pp*

Tbn. *p* *pp*

Perc. I *mp* *p* Spring Coil *mp* Vibraphone *p*

Perc. II *p* Cymbal on Timpani pour grains as before

Hp. *mp* *p* *p* 15^{ma}

Pno. *mp* *p* *p*

Vln. *mp* ORD *p* ST *pp*

Vla. *mp* ORD *p* ST *pp*

Vc. *mp* M ST *p* arco ST *pp*

Cb. *p* M pizz. *p* M

El. Tape: Speech Recording: 'to articulate'

closed emb.
t.r. open emb.

Fl. *p* *mf* *p* [tu] [ku] [t]

Ob. *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* [A7] [F7] *pp* [F7]

Tbn. *p* *pp*

Perc. I *mp* *p* Spring Coil *mp*

Perc. II *p* Cymbal on Timpani

Hp. *mp* *p* *p* 15^{ma}

Pno. *mp* *p*

Vln. *mp* *pp* ORD ST *p* *pp*

Vla. *mp* *p* ST *pp*

Vc. *mp* M *p* ST arco ST *p*

Cb. *mp* M pizz. *p*

El. Tape: Speech Recording: 'to document'

117 118 119

Fl.
 Ob.
 Cl.
 Bsn.
 Hn. [E7]
 Tbn.
 Perc. I Vibraphone
 Perc. II pour grains as before
 Hp.
 Pno.
 Vln.
 Vla.
 Vc. ST
 Cb. M
 El.

Musical score for orchestra, measures 120-122. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trombones (Tbn.), Percussion I (Perc. I) with Vibraphone, Percussion II (Perc. II) with "pour grains as before", Harp (Hp.), Piano (Pno.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Electric Bass (El.). The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). Chordal indications [E7] and [F7] are present. Performance instructions include "pour grains as before" for Perc. II and "Cymbal on Timpani" for Perc. I. The score is divided into measures 120, 121, and 122.

Fl. *p* [t] *pp* *mp*
 Ob. *pp* *pp* *mp*
 Cl. *pp* *mp*
 Bsn. *pp* *p* *mp*
 Hn. *pp* *mp*
 Tbn. *pp* *mp*
 Perc. I Spring Coil *mp* *p* *mp*
 Perc. II *p* *mp*
 Hp. *p* *p* *mp*
 Pno. *p* *mp*
 Vln. *p* *pp* *mp*
 Vla. *p* *pp* *mp*
 Vc. *pp* *mp*
 Cb. *p* *p* *mp*
 El. Tape: Speech Recording: 'to narrate'

Musical score for orchestral instruments. The score is divided into measures 123, 124, and 125. Dynamics include *p*, *pp*, *mp*, and *p*. Performance instructions include "Spring Coil", "Vibraphone", and "pour grains as before". Specific techniques like "15ma" and "M" are noted. The Electric Lute part includes a "Tape: Speech Recording: 'to narrate'" instruction.

Fl. *pp* *mp*

Ob. *p* *pp* *mp*

Cl. *pp* *mp*

Bsn. *pp* *p*

Hn. [F7] [A10] *pp* *mp*

Tbn. *pp*

Perc. I *p* *mp* Spring Coil Vibraphone *p*

Perc. II *p* Cymbal on Timpani pour grains as before

Hp. *p* *p*

Pno. *p*

Vln. *p* *p* *mp* ORD ST

Vla. *p* *p* *mp* ORD ST

Vc. *p* *p* *mp* ST M

Cb. *p* *p* *mp* M pizz. arco ST M

El. Tape: Speech Recording: 'to approximate'

126 (21) 127 128

Fl. *p* [tu] [ke] [ta]

Ob. *p* *pp*

Cl. *pp*

Bsn. *mp*

Hn. *p* *pp*

Tbn. *p* *pp*

Perc. I *mp* *p* *mp* Spring Coil

Perc. II *p* Cymbal on Timpani

Hp. *mp* *p*

Pno. *mp* *p*

Vln. *p* *pp* ST

Vla. *p* *pp* ST

Vc. *p* *pp* (ST)

Cb. *pizz.* *arco* *M* *p* *pp* ST

El. *p*

Tape: Speech Recording: 'to catalogue'

Fl. *pp* *mp*
 Ob. *mp*
 Cl. *mp*
 Bsn. *pp* *mp*
 Hn. *pp* *mp* [D10] [A7] [F7]
 Tbn. *mp*
 Perc. I *p* *mp* *p* Cymbal on Timpani
 Perc. II *p*
 Hp. *p* *mp* *p*
 Pno. *mp* *p*
 Vln. *mp*
 Vla. *mp* *p*
 Vc. *mp* *p*
 Cb. *mp* *p*
 El. *mp* *p*

pour grains as before
 M
 ST

132 133 134

5" 8"

Fl. *p* [to] [ksə] [st]

Ob. *pp*³

Cl. *pp*

Bsn. *pp*³

Hn. *pp*

Tbn. *pp*

Perc. I

Perc. II

Hp. *p* 15^{ma} 3

Pno.

Vln. *p* ORD

Vla. ORD 3

Vc. *p*

Cb.

El. Tape: Speech Recording: 'to exhaust' Tape: Speech Recording of my Mother

(23) 135 136 (24) 137

10"

until the conductor walks over to brass and holds megaphone to trombone

Fl.

Ob.

Cl. change to Bass Clarinet

Bsn.

Hn. take off mute

Tbn. take off mute

Perc. I undo preparation. do not worry about unintentionally making incidental sounds in the process

Perc. II undo preparation. do not worry about unintentionally making incidental sounds in the process

Hp. undo preparation and tuning, do not worry about making incidental sounds in the process

Pno. undo preparation. do not worry about unintentionally making incidental sounds in the process

Vln. *mp* bow the metal wrapping. over the course of the fermata, move slowly from near the bridge towards the fingerboard.

Vla. *mp* bow the metal wrapping. over the course of the fermata, move slowly from near the bridge towards the fingerboard. prepare with cigarette filters

Vc.

Cb.

Cond. walk over to brass, take megaphone

El. Tape: Vocal fry through megaphone

25 138 139

until harp is finished with undoing preparation, at least 20"



Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

Cond.

El.

(when conductor comes and turns megaphone on, into the megaphone)
(exhale) (inhale) → vocal fry (continue in a similar manner UNTIL MEASURE 144. you can leave spaces in between repetitions.)

mp

turn the cymbal on Timpani over, spilling grains on the floor

prepare with cigarette filters

slow bow, with light pressure

pp

hold the megaphone to trombone

140

8" 15"

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I listening cue: start after harpist starts spilling grains
spin coins on Timpani UNTIL MEASURE 143.

Perc. II listening cue: start after pianist starts spilling grains
spin coins on Timpani, while changing the pitch ad lib. UNTIL MEASURE 147.

Hp. turn the cymbal over, spilling grains on the floor

Pno. turn the cymbal over, spilling grains on the floor

Vln. listening cue: start after harpist starts spilling grains
slow bow, with light pressure ord.

Vla. ord.

Vc. pp II-7

Cb.

Cond. occasionally turn the megaphone on and off, create feedback, leaving the trombone breathing by themselves.

El.

141 142

25"
□

Fl. _____

Ob. _____

B. Cl. _____

Bsn. _____

Hn. _____

Tbn. _____

Perc. I _____ spin cymbal on the ground. alternate spins with Piano at first immediately following each other, gradually moving apart. _____

Perc. II _____

Hp. _____ walk over to Flute, pick up the megaphone.

Pno. _____ spin cymbal on the ground. alternate spins with Perc. II, at first immediately following each other, gradually moving apart. _____

Vln. _____ listening cue: change after hearing contrabass multiphonic _____ (cresc. with other strings)

Vla. _____ listening cue: change after hearing contrabass multiphonic _____ (cresc. with other strings)

Vc. _____ (cresc. with other strings)

Cb. _____ listening cue: enter quietly after hearing piano spin cymbal on ground
M
pp _____ (cresc. with other strings)

Cond. _____

El. _____ listening cue: trigger after hearing piano spin cymbal on ground
Tape: Convolved Construction Sounds

15"

until cymbals stop

(when harpist comes and turns megaphone on, into the megaphone)
 (exhale) (inhale) → vocal fry

continue in a similar manner UNTIL MEASURE 147.

Fl. *mp*

Ob. listening cue: enter quietly after hearing flute through megaphone

B. Cl. spectral multiphonic: slowly change overtones, merging with the strings

Bsn. *pp* *mp* (breathe freely)

Hn.

Tbn.

Perc. I stop when the space between spins become more than 5"

Perc. II (Timpani: start changing the pedal regularly) etc.

Hp. hold the megaphone to flute

Pno. stop when the space between spins become more than 5"

Vln. *mf* (decresc. with other strings after hearing flute through megaphone) *p* listening cue: change 5" after hearing the violin change

Vla. *mf* (decresc. with other strings after hearing flute through megaphone) *p*

Vc. *mf* (decresc. with other strings after hearing flute through megaphone) *ppp*

Cb. *mf* (decresc. with other strings after hearing flute through megaphone) *ppp*

Cond.

El.

144 145

8"
 until coins stop

Fl. make 4 sounds
TO HIDE

Ob. make 4 sounds
TO COVER

B. Cl. listening cue: fade out after
hearing cello come in

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp. walk back to your position with the megaphone, do not sit down.

Pno.

Vln. listening cue: change after hearing cello come in
fp

Vla. listening cue: change after hearing cello come in
fp

Vc. make 4 sounds
TO EXERT

Cb.

Cond. into the megaphone
(exhale) (inhale) → vocal fry

El.

146 147

6"

5"

until the end of bassoon multiphonic

Fl.

Ob.

B. Cl. make 2 sounds TO DISASSEMBLE

Bsn. listening cue: enter quietly after hearing bass clarinet until the end of breath

Hn. make 3 sounds TO ASSEMBLE

Tbn. make 2 sounds TO BRUSH

Perc. I

Perc. II

Hp.

Pno.

Vln. (cresc. with bassoon) granular

Vla. (cresc. with bassoon) granular

Vc.

Cb. make 3 sounds TO MELT

Cond. continue in a similar manner UNTIL MEASURE 152. (turn megaphone on and off as you continue breathing)

El.

148 149 150

pp *f*

8" 7"

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

Cond.

El.

make 3 sounds
TO TOUCH

make 3 sounds
TO LIMIT

make 2 sounds
TO SPLIT

make 4 sounds
TO AMPLIFY

standing up, point the megaphone to the ground, with the auxiliary microphone dangling. improvise **UNTIL THE END** with crackling sounds caused by removing the input jack and feedback caused by the microphone swinging to the bell of the megaphone. start with short phrases with pauses in between, gradually building a continuous texture.

ord. (after you hear the piano come in)

pp

pp

151 152

until tape enters



Fl. listening cue: Perc. I signals the last three measures

Ob. listening cue: Perc. I signals the last three measures

B. Cl. listening cue: Perc. I signals the last three measures

Bsn. make two sounds TO ADJUST listening cue: Perc. I signals the last three measures

Hn. listening cue: Perc. I signals the last three measures

Tbn. listening cue: Perc. I signals the last three measures

Perc. I make a sound TO BEGIN

Perc. II listening cue: Perc. I signals the last three measures

Hp. listening cue: Perc. I signals the last three measures

Pno. listening cue: Perc. I signals the last three measures

Vln. make 2 sounds TO WHISPER listening cue: Perc. I signals the last three measures

Vla. listening cue: Perc. I signals the last three measures

Vc. listening cue: Perc. I signals the last three measures

Cb. listening cue: Perc. I signals the last three measures

Cond. listening cue: Perc. I signals the last three measures

El. Tape: Convolved and filtered breathing through Megaphone

153

27

154

ad lib., at least 60"



Fl. TO SOUND

Ob. TO SPACE TO END

B. Cl. TO REMOVE

Bsn. TO SOUND TO END

Hn. TO EMPTY

Tbn. TO EMPTY TO END

Perc. I TO FORCE

Perc. II TO BOUNCE

Hp. **—————**

Pno. TO SOUND TO CANCEL

Vln. TO REMOVE

Vla. TO REMOVE TO SOUND

Vc. TO BEGIN

Cb. TO SOUND TO END

Cond. TO SOUND

El.

155 (tape ends)

ad lib., at least 60"



Fl. TO END

Ob.

B. Cl. TO SOUND TO END

Bsn.

Hn. TO END

Tbn.

Perc. I TO END

Perc. II TO SOUND TO END

Hp. TO END

Pno. TO END

Vln. TO BOUNCE TO END

Vla. TO END

Vc. TO END

Cb.

Cond. TO END

El.

10"



Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc. I

Perc. II

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

Cond.

El.

157