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(G.er)i)l.)e)me)

For ensemble Adapter

Can Bilir

2017

(G.er)i)l.)e)me)

Ger–i–l–e–me

eril

for flute, clarinet, percussion, and harp

Duration: 7 minutes
Score is in C

Gerileme (tr) is a word that represents multiplicities; there is not only a single meaning in it. I engage with not all of the meanings, but rather particular ones:

> Eril: masculine.
> Ger: (*imperative or infinitive*) strain, tension.
> Geri: rear, back, underdeveloped.
> Geril: (*imperative*) get strained or tense.
> Gerile: (*imperative*) step back; towards the rear or underdeveloped form.
> Gerileme: recession, decline; "don't fall back."

The word, Gerileme —with all of its complex relationships between nouns and adjectives, its imperatives and infinitives— is an instance of discursive embodiment of the power and gender performativity that surrounds this work. This is felt from the very beginning of the creative process to the performance on the stage, in the engagement with the notation and life of sound, in the remembrance of a time that is out of simple joints and linear direction.

In *Gerileme*, I engage with the subjects of vital materialism, discourse, and the mind; for its audience, it creates a mode of ordinary listening of affect in its nuances and smallest meanings. Personally, I listen to *Gerileme* as if it is telling me an internal, vital story in which the protagonists are both and neither human–object–sound persons.

C.B.

Performance Notes

I. For all instruments

Fluctuating crescendo (various short forms are used, reverse direction means decrescendo)

Pressure increase and decrease

Drunken: change the tremolo speed unevenly as you wish. Keep the frame of the overall metric divisions, accents, impulses etc.

II. Winds

Alto Flute
Clarinet Bb and Bass Clarinet Bb

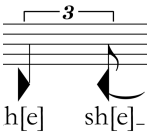
The clarinetist can use bass clarinet in b-flat instead of switching the instruments. However, in that case, he or she should practice the character of the breathy hissing sound on clarinet in b-flat without the mouthpiece. Even though the breathy sound seems similar on each instrument with and without mouthpiece at first, there is a quite significant difference between the sounds.

Multiphonic characters and related fundamental tones are indicated on the score, i.e m. 37

When the performers sing inside of the instrument while playing, emphasize the on the combinational tones, mainly difference tones, and beats. I.e.m. 29

The brackets indicate phonetics, i.e. [a]

Small noteheads are for voice; when the voice techniques are used, the dynamics appear in the regular spot, below the staff—not above the staff as in voice notation. Flute has two staves in mm.70 –73 in order to avoid confusion of the registral collision.



Breathy speaking: Exhale first and inhale next. The tongue will be in the front and will create very slight whistle tones as a result of the words. The instruments will amplify the breathy speaking. Clarinet in B-flat without mouthpiece. For flutist, closed hole; Breath through the instrument.

Key clicks on the winds

Windy voice, from the pitch that is indicated

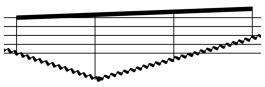
Only wind sound, no specific pitch

III. Percussion

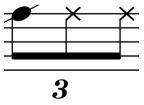
32" Timpani, Snare Drum, Vibraphone: motor off, Glockenspiel

Tools:
Small Metal Slinky (will be provided)
Light steel cooking pot or pan
Superball mallet

a relative pitch indicator for playing with superball mallet



Glissando with the timpani pedal, use slinky or a metal mallet to play/bow.



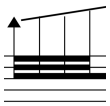
First dashed notehead is for continuous sounds with nail scratch; the others are strokes on the percussions

Nail or tuning tool; follow the instructions on the score: Striking or scratching for the percussions.

IV. Harp

D4 String 1/8 tone lower
F4 String 1/8 tone higher

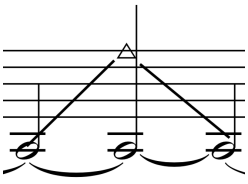
Tools:
1 x Battery operated hand fan with foam wings
1 x 1.5 meter rosined fish line
drum stick
Since different harps can give different responses, for the best result of resonance, the harpist can use fishing line and fan as an alternative to each other.



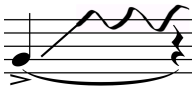
Near the tuning pins on the harp

slightly press with your nails on the intended string.

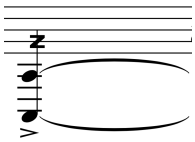
Exact beat that you should turn on the fan. The down part of the handle of the fan will be touching to the soundboard. The wings of the fan are not in contact with any part of the harp yet. When you turn on the fan, the motor will create a constant noise, due to the spinning of the motor.



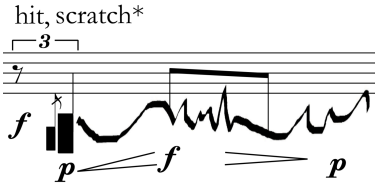
This glissando is for the fan on the C#. First, very carefully make a contact with the turning wings of the fan to the string near the sound board (s.b.) and create a scratchy sound. When the glissando starts, slide the fan on the same string and come back to the same starting position.



With nail or the drumstick as indicated. Nail or drum stick slightly touch and press the indicated string. First pluck the note, immediately scrub it along the string quickly up and down



Pedal buzz, in this example, the C pedal will be in between



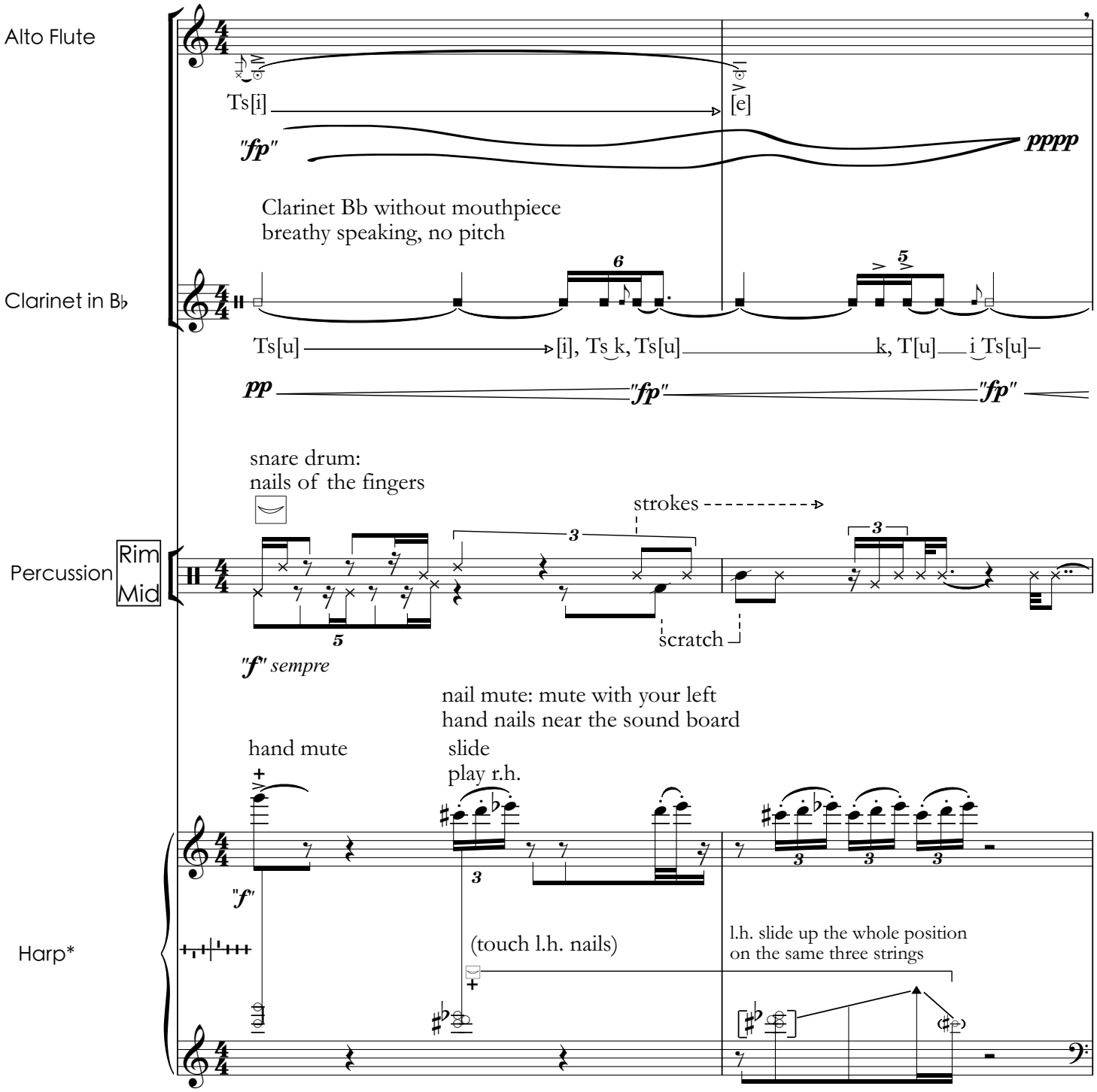
hit with one hand, immediately start scratching with fingertips and nails as you like. Increase the texture of the scratching tones according to the texture and direction of the lines.

(G.er)i)l.)e)me)

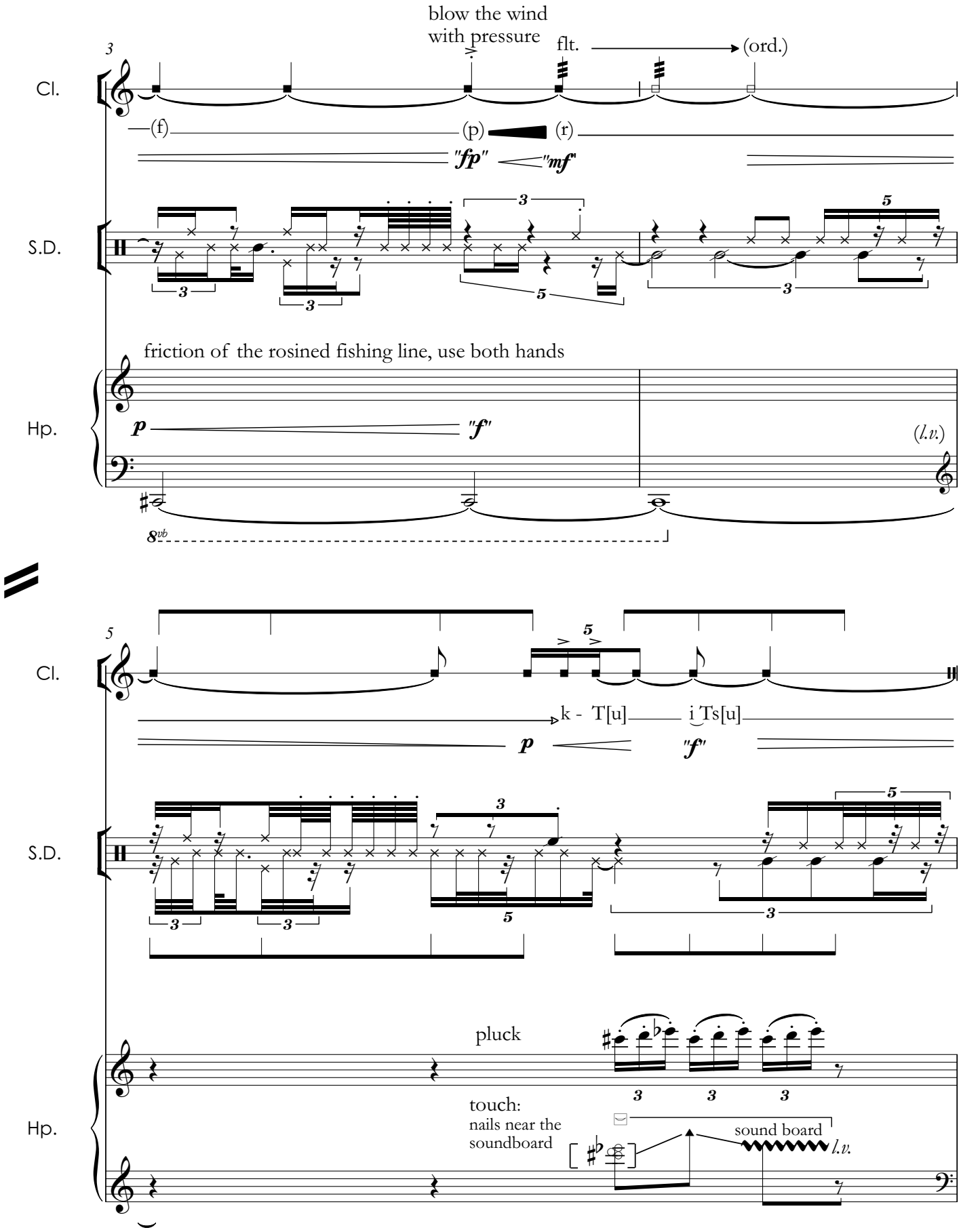
can bilir
(2017)

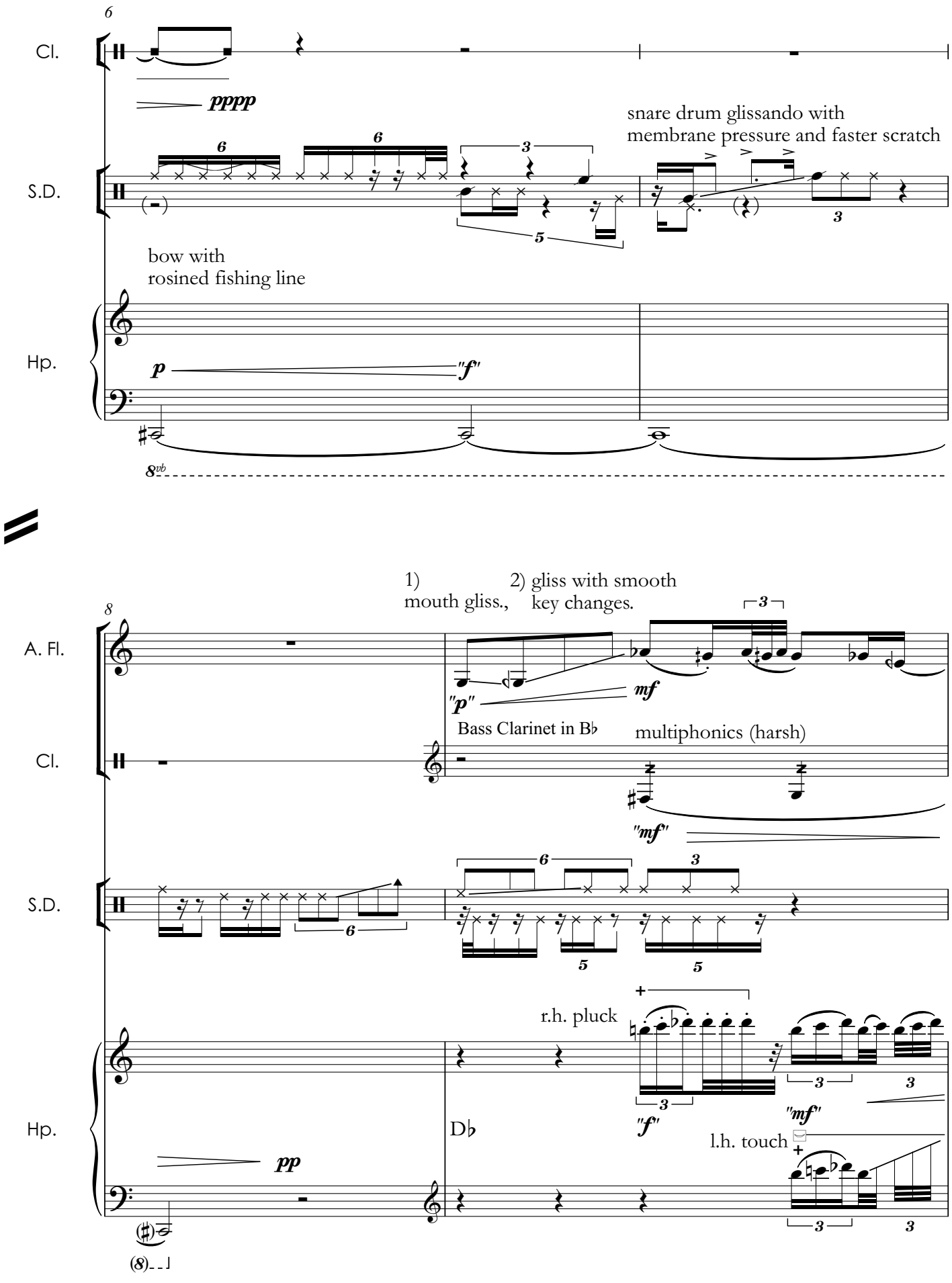
♩=110

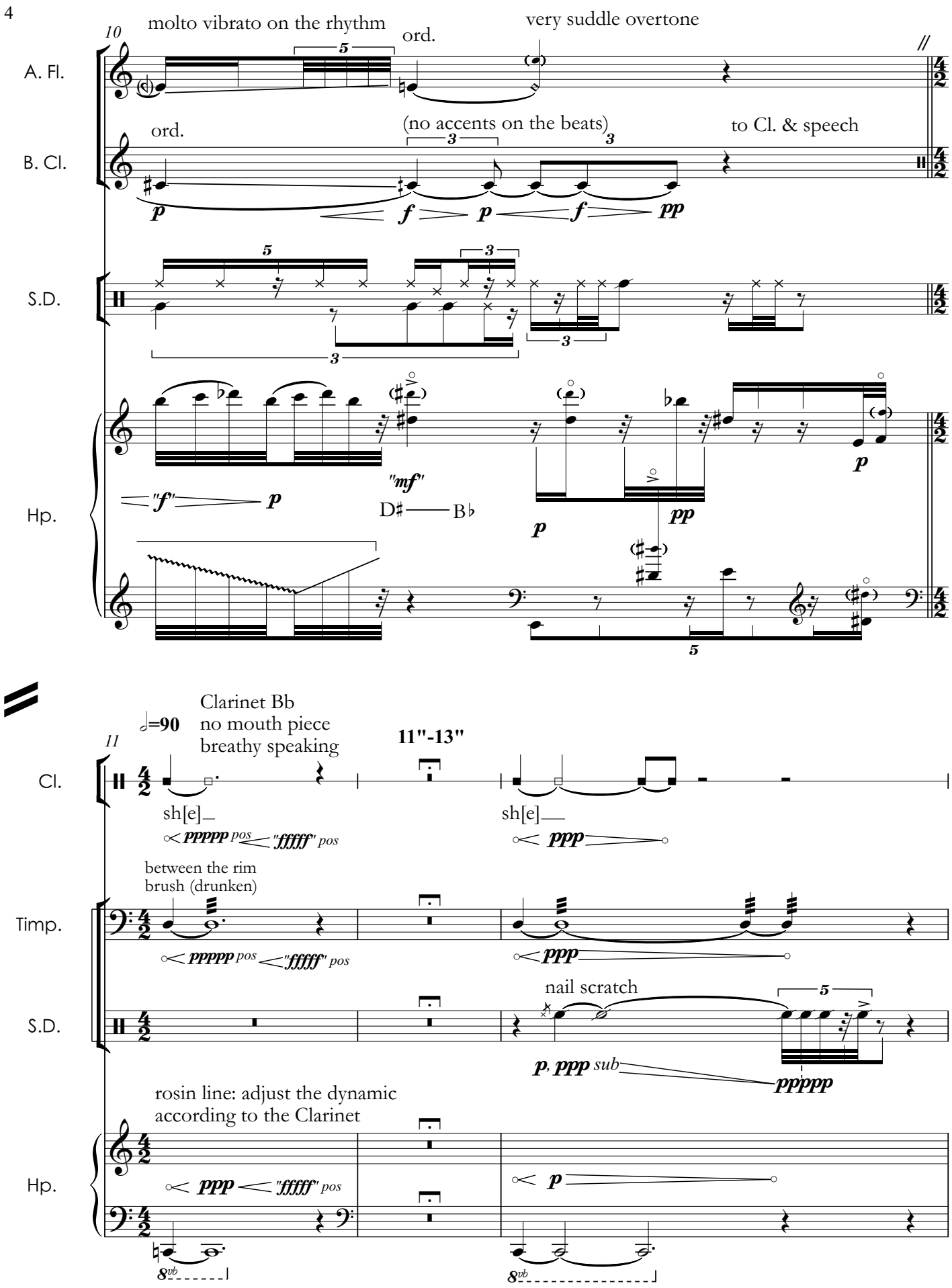
key click, followed by a sudden windy voice on the flute

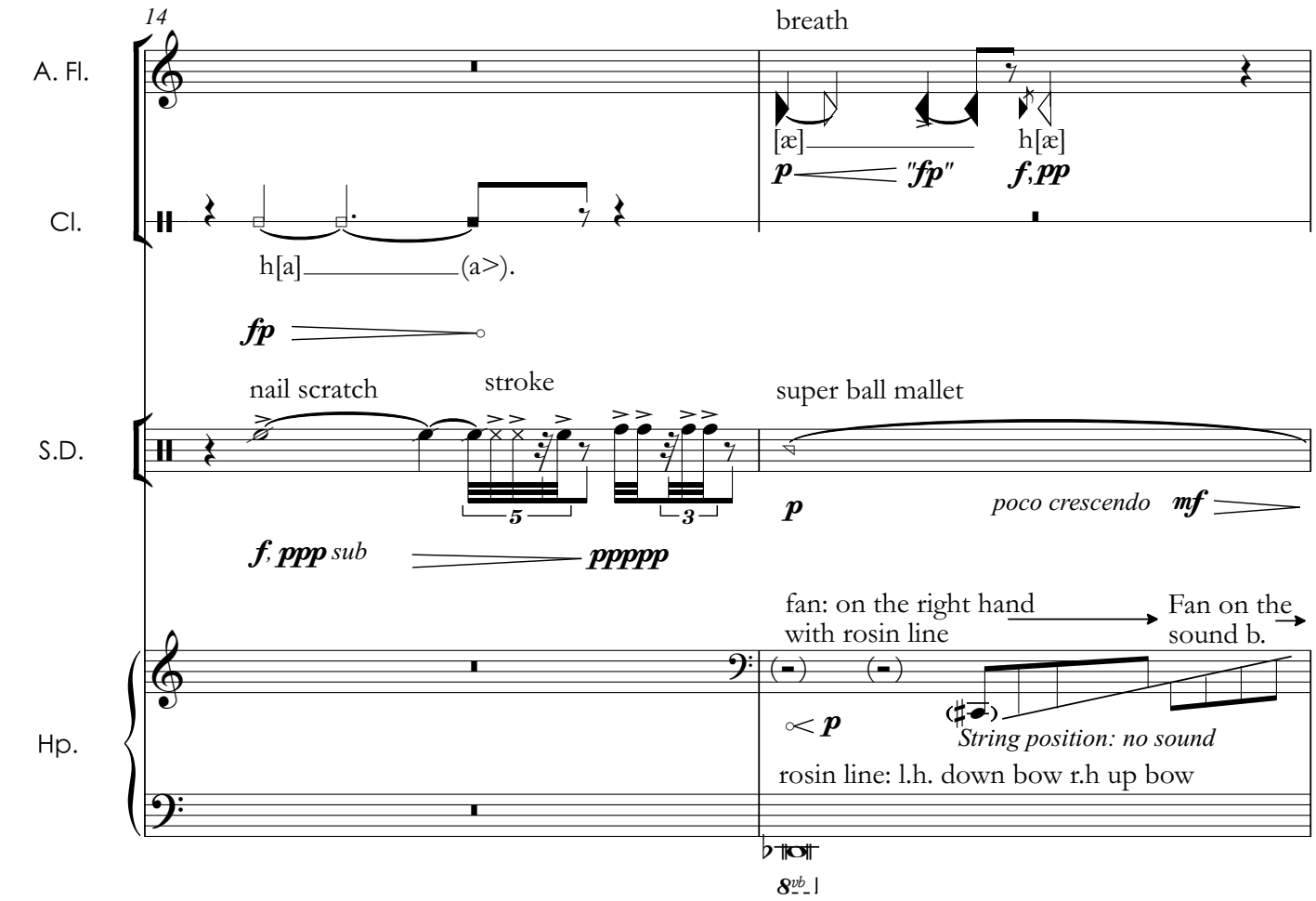


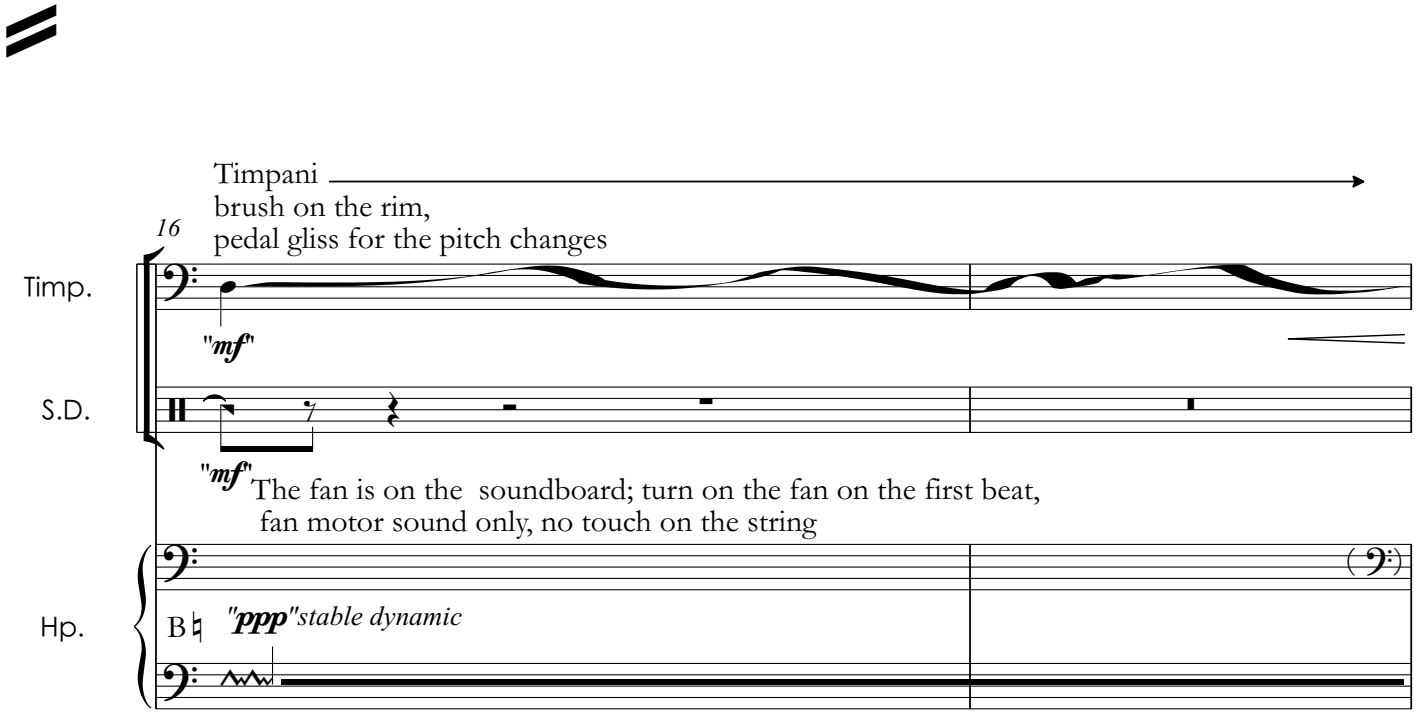
Harp*: D4 1/8 tone lower, F4 1/8 tone higher

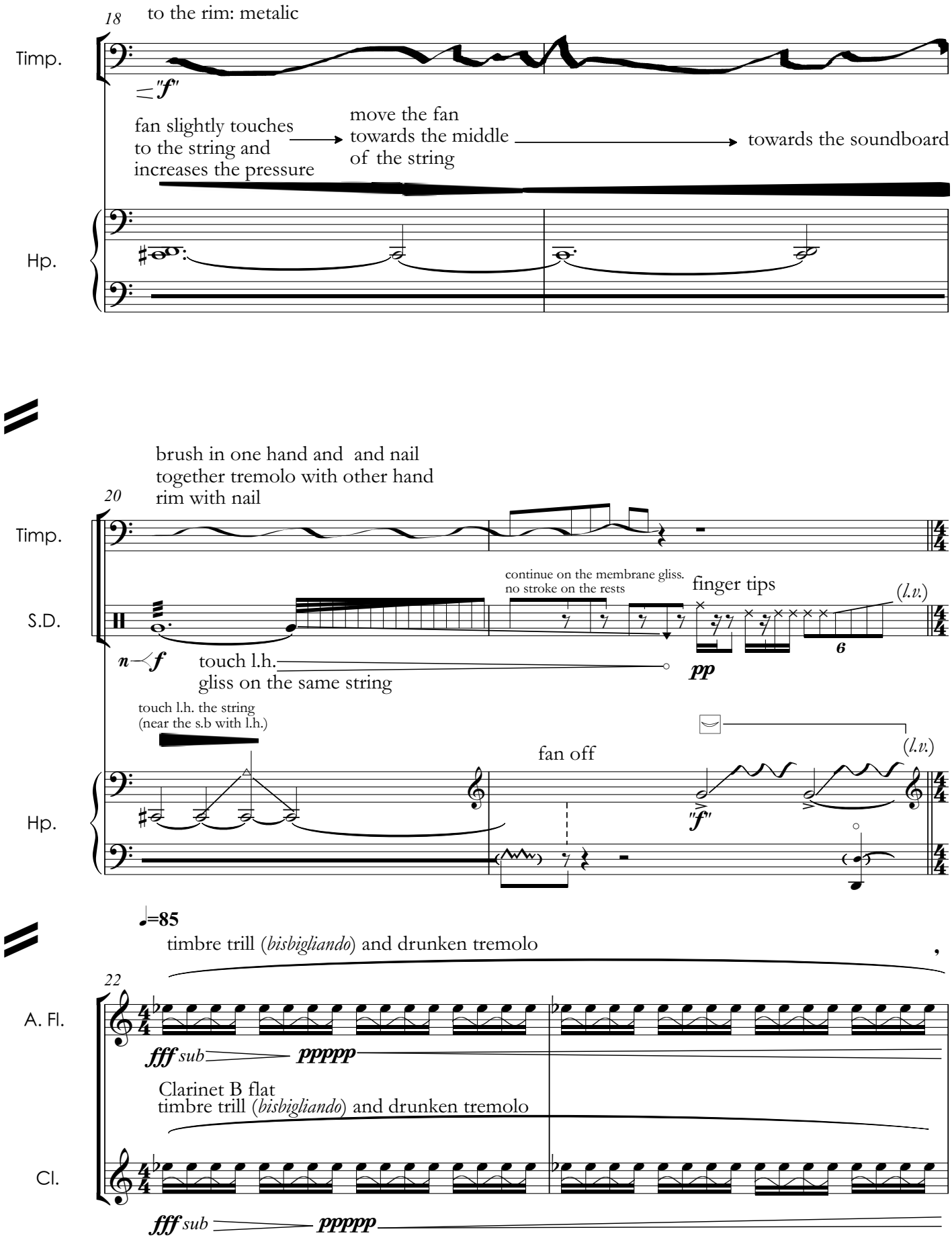

blow the wind
with pressure
flt.
(ord.)
Cl.
(f)
(p)
(r)
"fp"
"mf"
S.D.
friction of the rosined fishing line, use both hands
Hp.
p
"f"
(l.v.)
8vb
Cl.
k - T[u] i Ts[u]
p
"f"
S.D.
pluck
touch:
nails near the
soundboard
sound board
l.v.
Hp.

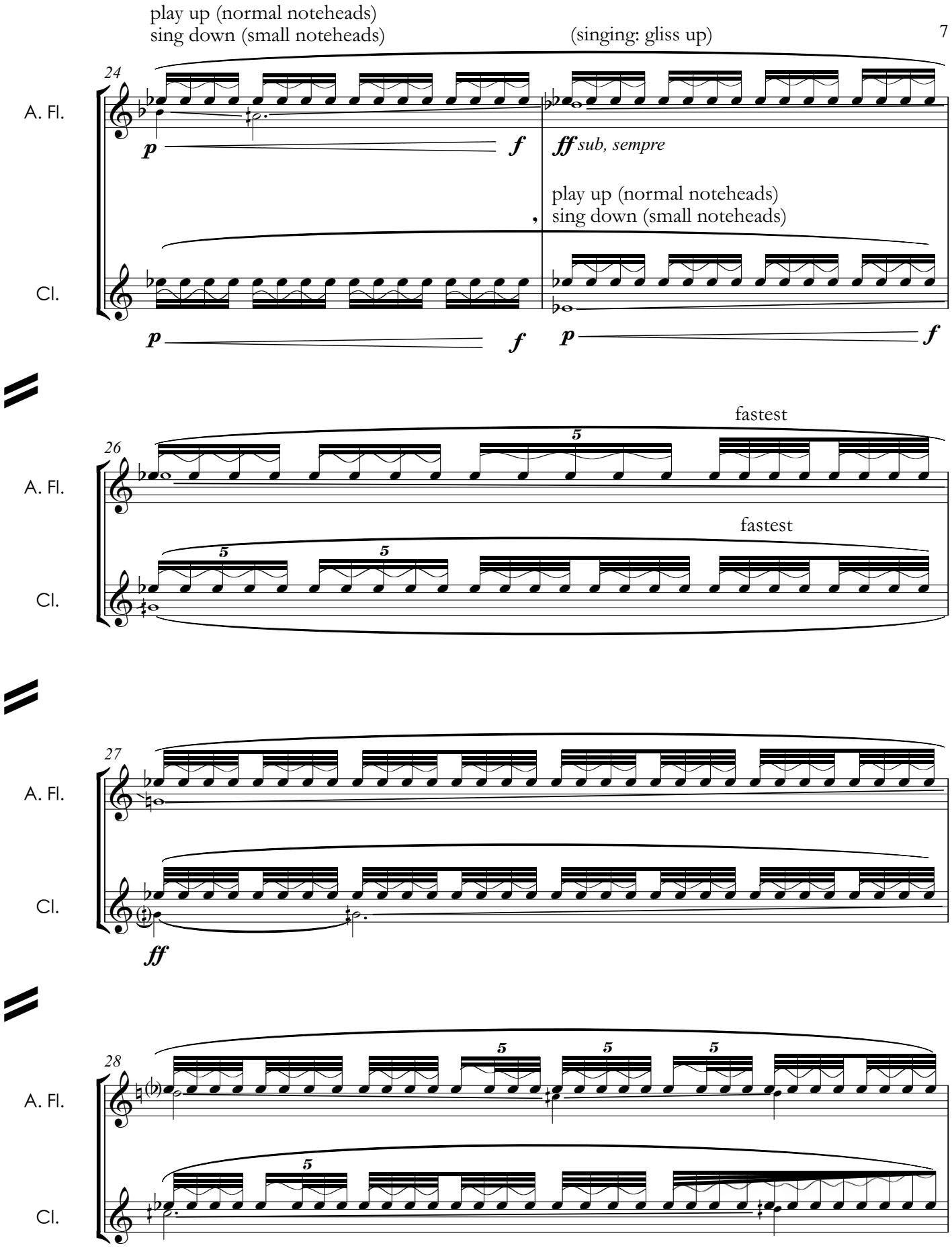

6
Cl.
pppp
snare drum glissando with
membrane pressure and faster scratch
S.D.
bow with
rosined fishing line
Hp.
p
"f"
8vb
8
1)
mouth gliss.,
2) gliss with smooth
key changes.
A. Fl.
"p"
mf
Bass Clarinet in B♭
multiphonics (harsh)
Cl.
"mf"
S.D.
r.h. pluck
Hp.
"f"
"mf"
D♭
l.h. touch
pp
(8)

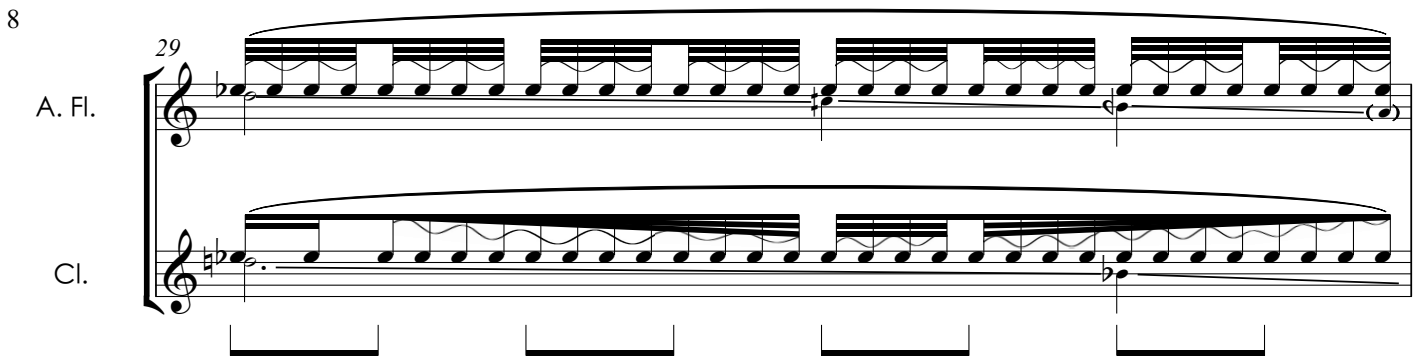

10
molto vibrato on the rhythm
ord.
very suddle overtone
A. Fl.
ord.
(no accents on the beats)
to Cl. & speech
B. Cl.
S.D.
"f"
"mf"
D♯ — B♭
Hp.
11
♩=90
Clarinet Bb
no mouth piece
breathy speaking
11"-13"
Cl.
sh[e]_
sh[e]__
between the rim
brush (drunken)
Timp.
nail scratch
rosin line: adjust the dynamic
according to the Clarinet

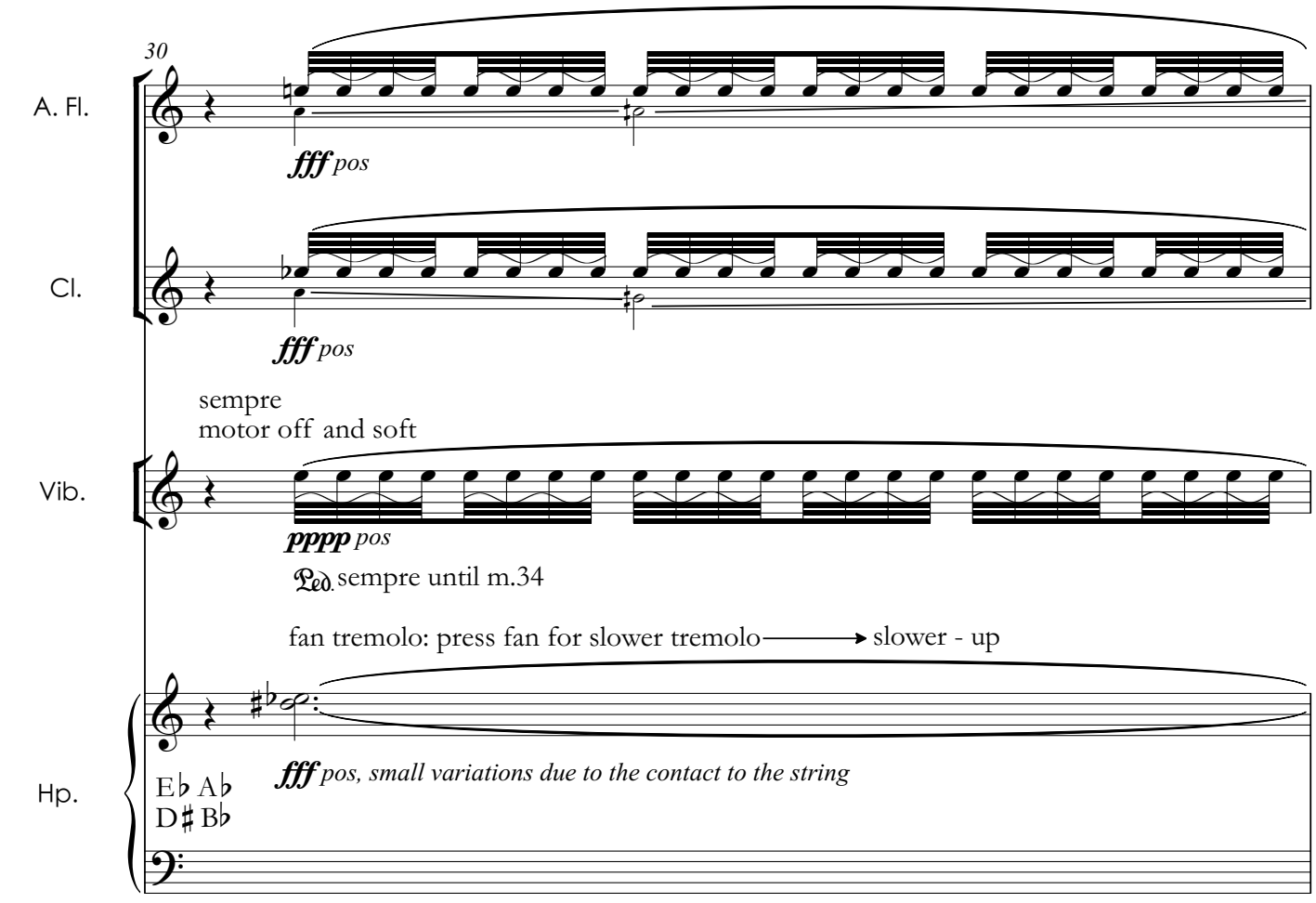

14
A. Fl.
Cl.
S.D.
Hp.
breath
[æ]
h[æ]
p
"fp"
f,pp
h[a]
(a>).
fp
nail scratch
stroke
super ball mallet
5
3
p
poco crescendo
mf
f, ppp sub
ppppp
fan: on the right hand
with rosin line
Fan on the
sound b.
p
String position: no sound
rosin line: l.h. down bow r.h up bow
8vb

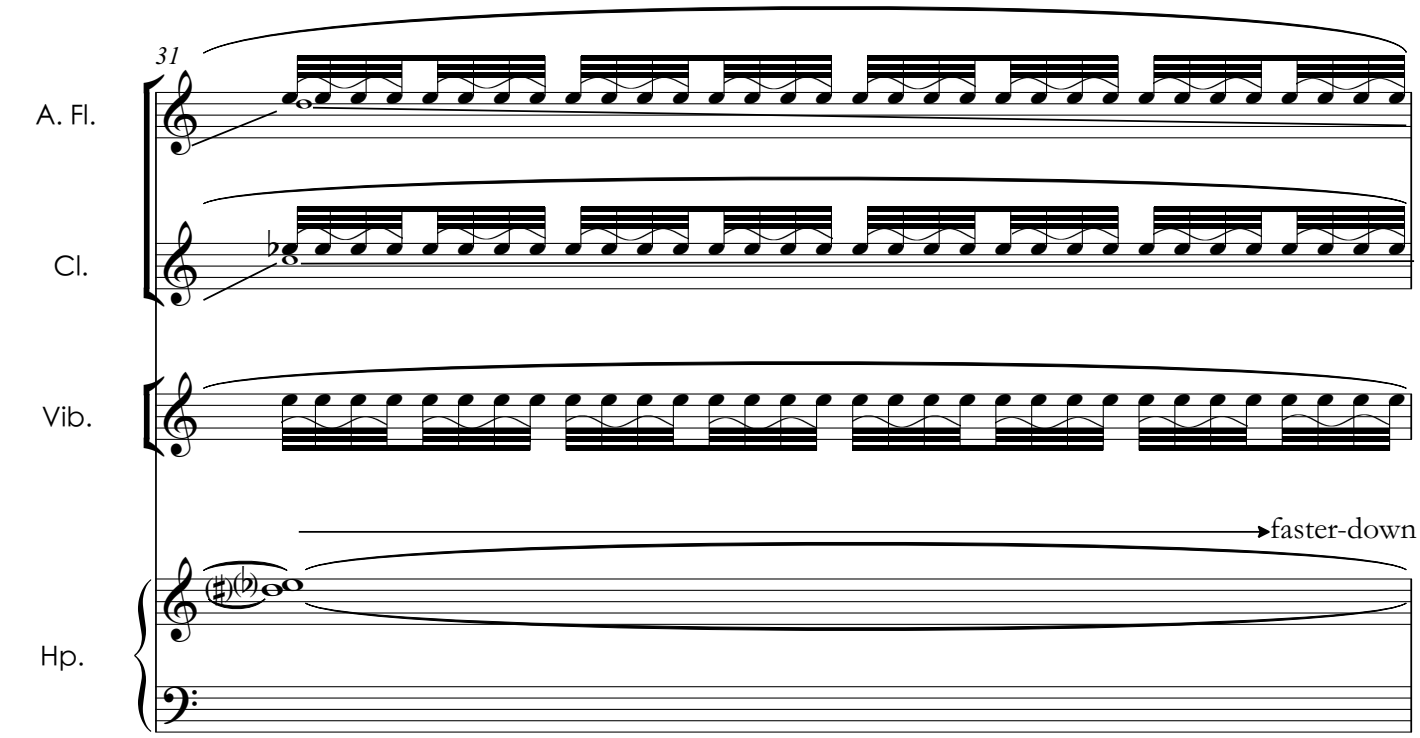

Timpani
brush on the rim,
pedal gliss for the pitch changes
16
Timp.
S.D.
Hp.
"mf"
"mf"
The fan is on the soundboard; turn on the fan on the first beat,
fan motor sound only, no touch on the string
B♮
"ppp"stable dynamic

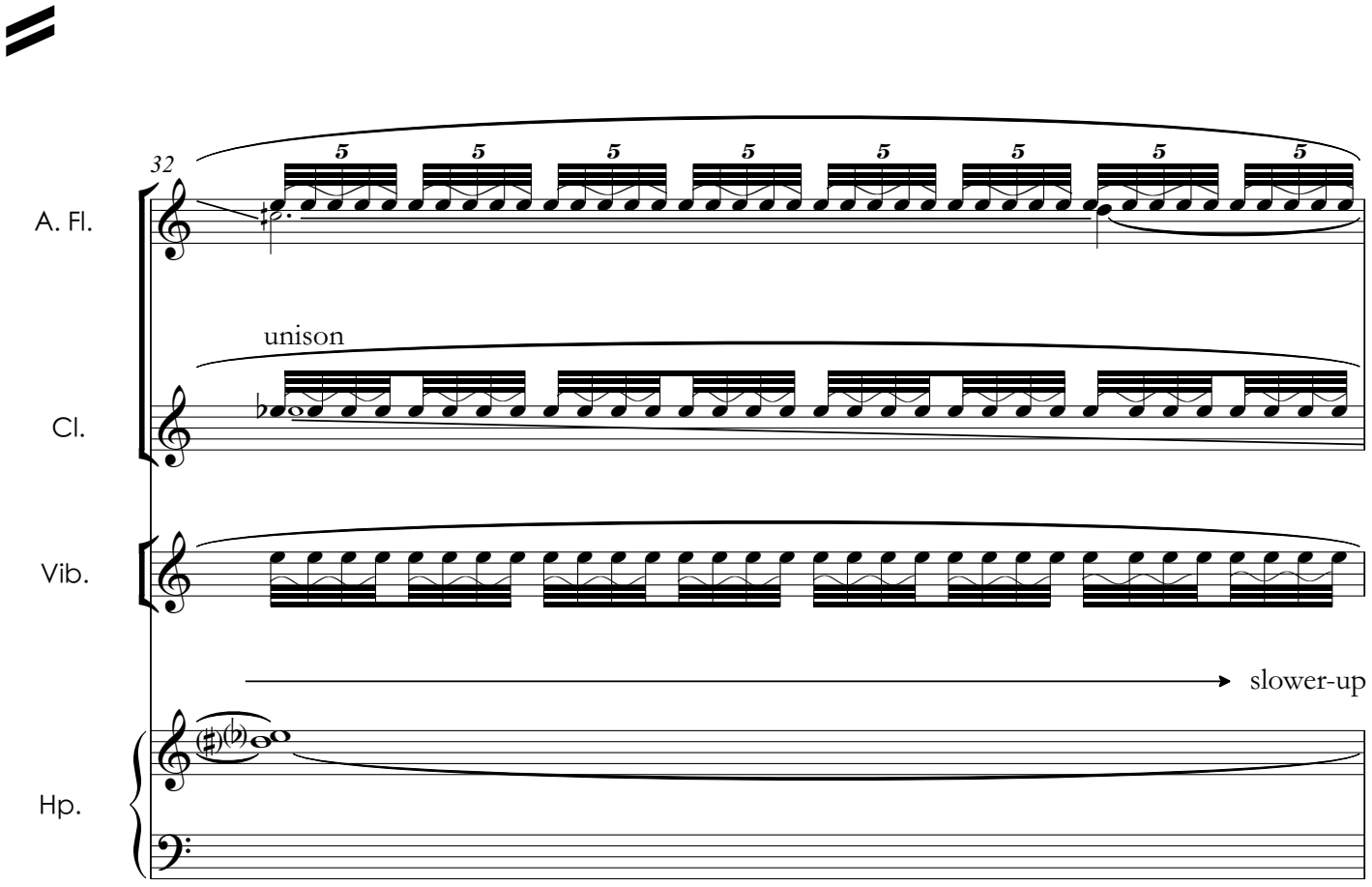

18
to the rim: metalic
Timp.
"f"
fan slightly touches
to the string and
increases the pressure
move the fan
towards the middle
of the string
towards the soundboard
Hp.
brush in one hand and and nail
together tremolo with other hand
rim with nail
20
Timp.
S.D.
continue on the membrane gliss.
no stroke on the rests
finger tips
(l.v.)
n f
touch l.h.
gliss on the same string
pp
touch l.h. the string
(near the s.b with l.h.)
fan off
(l.v.)
Hp.
"f"
♩=85
timbre trill (bisbigliando) and drunken tremolo
22
A. Fl.
fff sub
ppppp
Clarinet B flat
timbre trill (bisbigliando) and drunken tremolo
Cl.
fff sub
ppppp

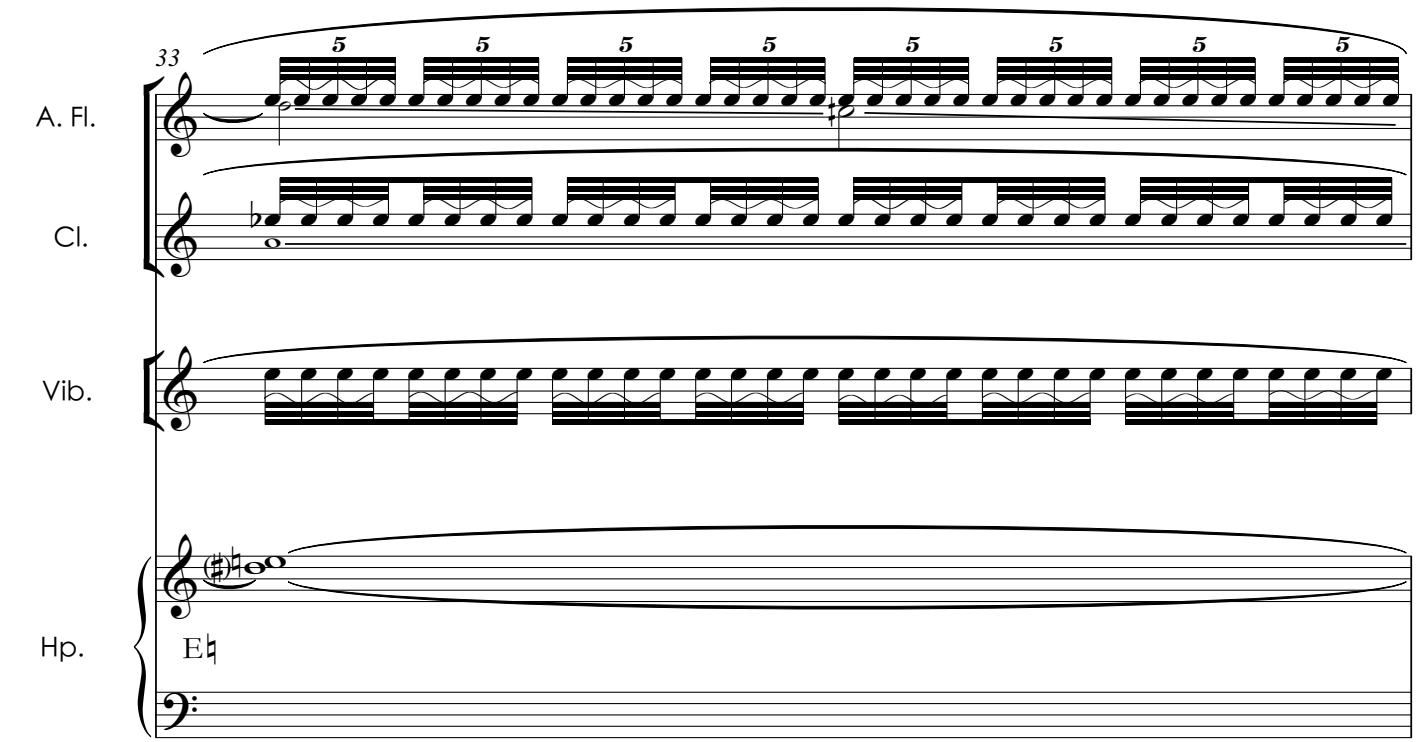

play up (normal noteheads)
sing down (small noteheads)
(singing: gliss up)
24
A. Fl.
Cl.
p
f
ff sub, sempre
play up (normal noteheads)
sing down (small noteheads)
fastest
26
fastest
27
28
5

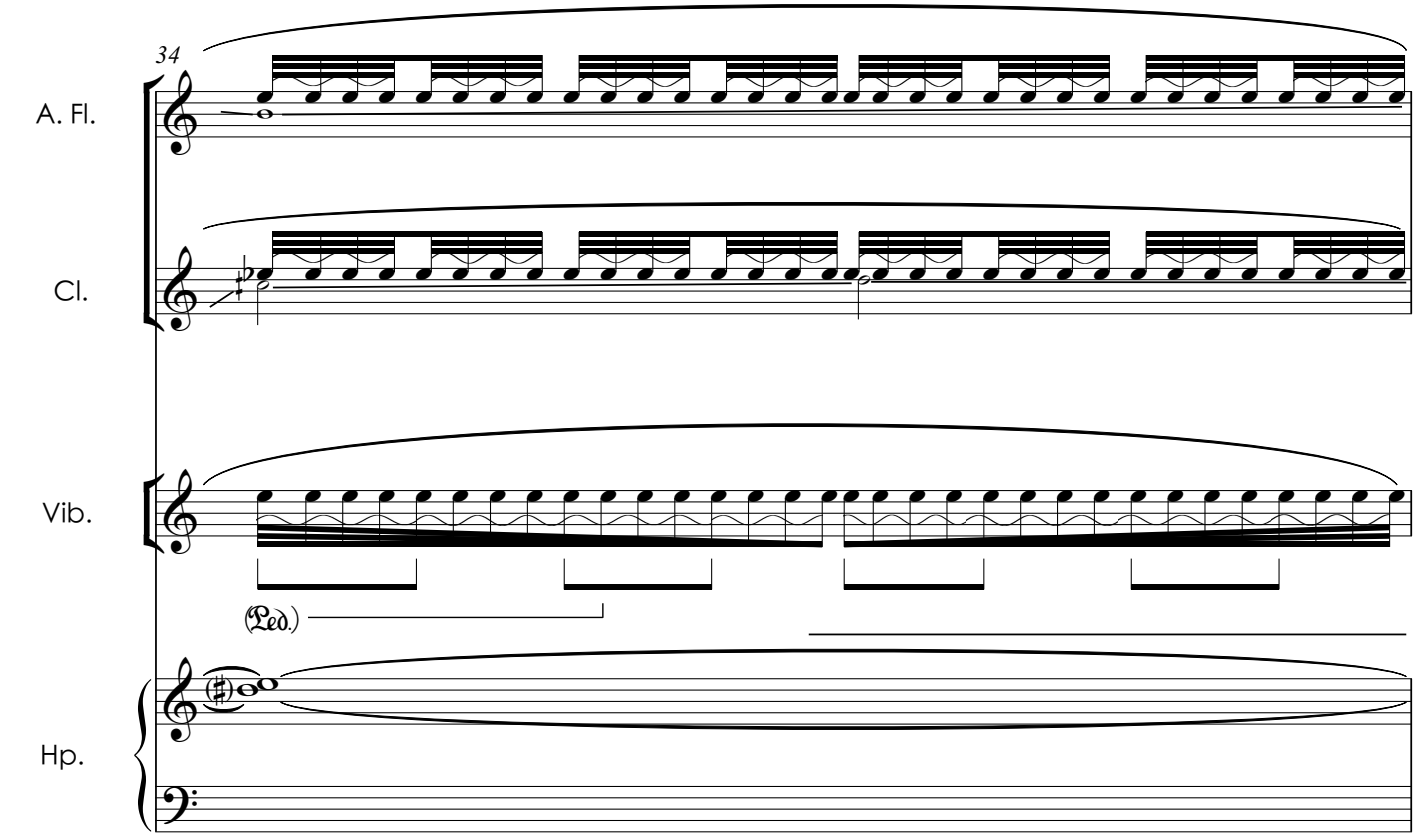

29
A. Fl.
Cl.

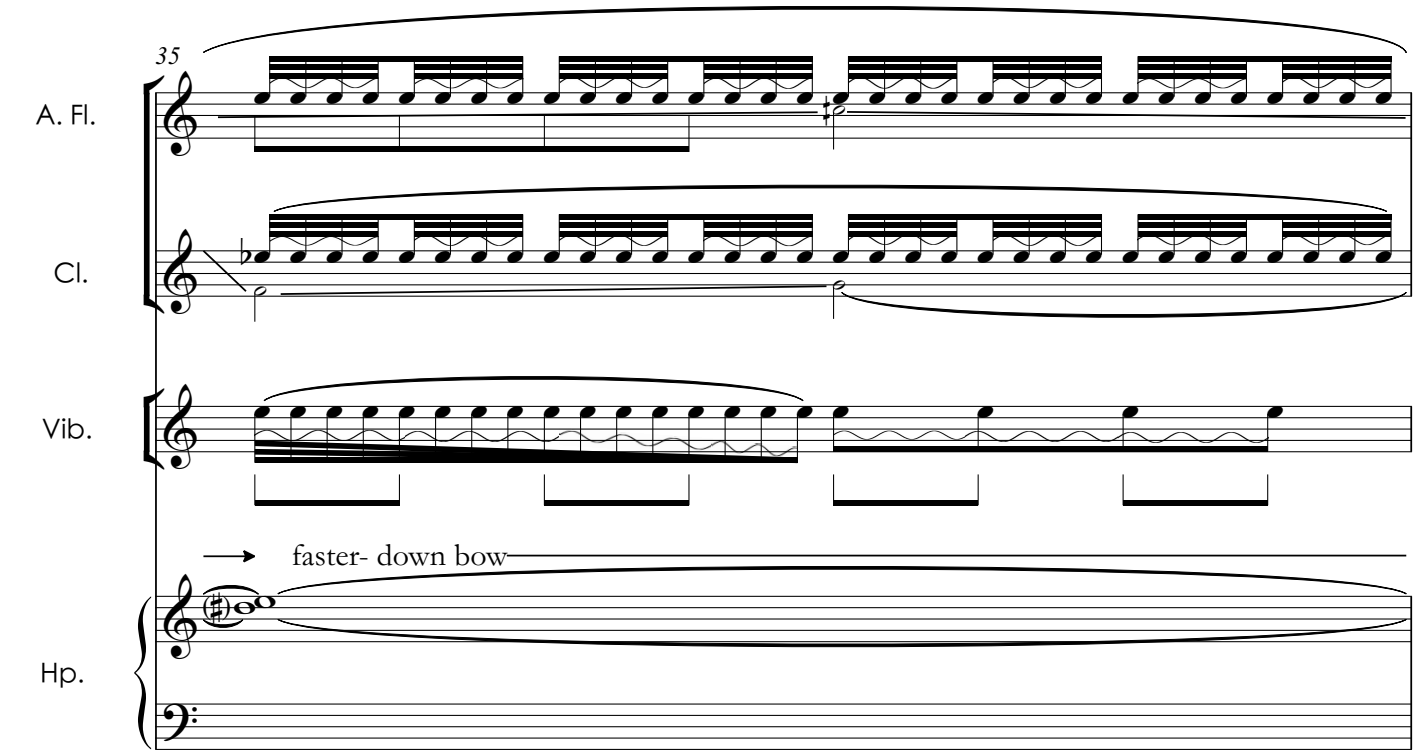

30
A. Fl.
fff pos
Cl.
fff pos
sempre
motor off and soft
Vib.
pppp pos
Ped. sempre until m.34
fan tremolo: press fan for slower tremolo slower - up
Hp.
E♭ A♭
D♯ B♭
fff pos, small variations due to the contact to the string

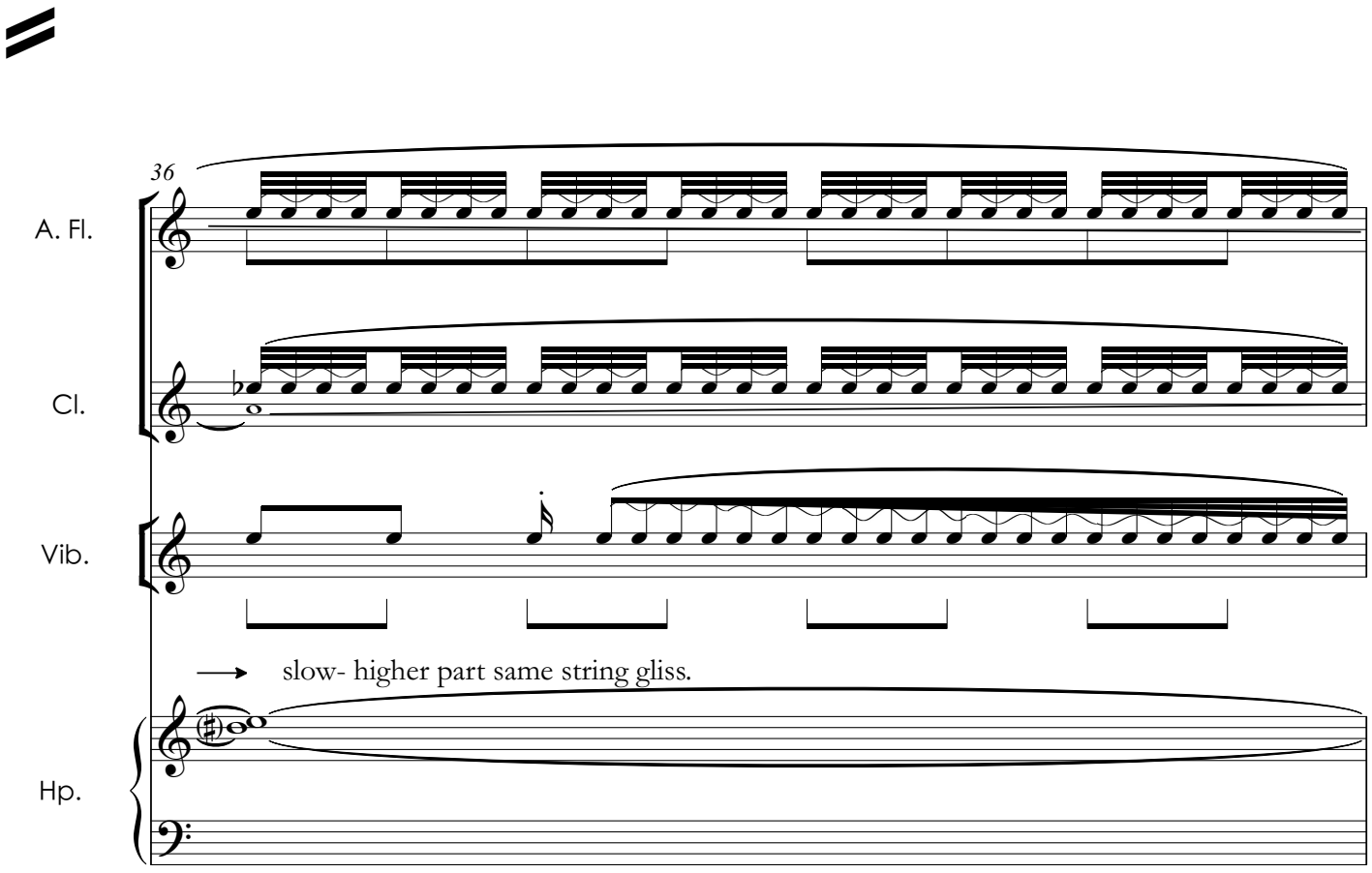

31
A. Fl.
Cl.
Vib.
faster-down
Hp.

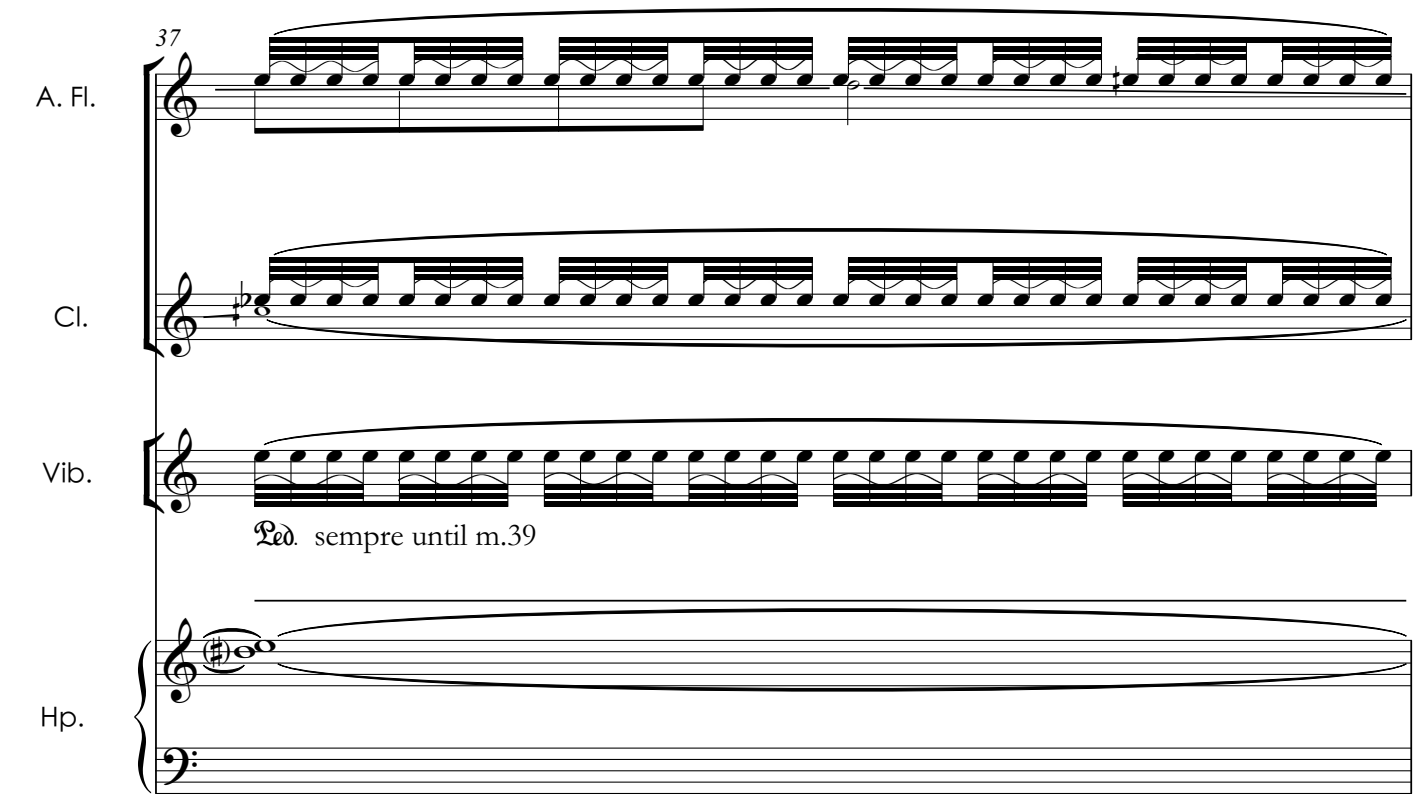

32
5
A. Fl.
unison
Cl.
Vib.
slower-up
Hp.

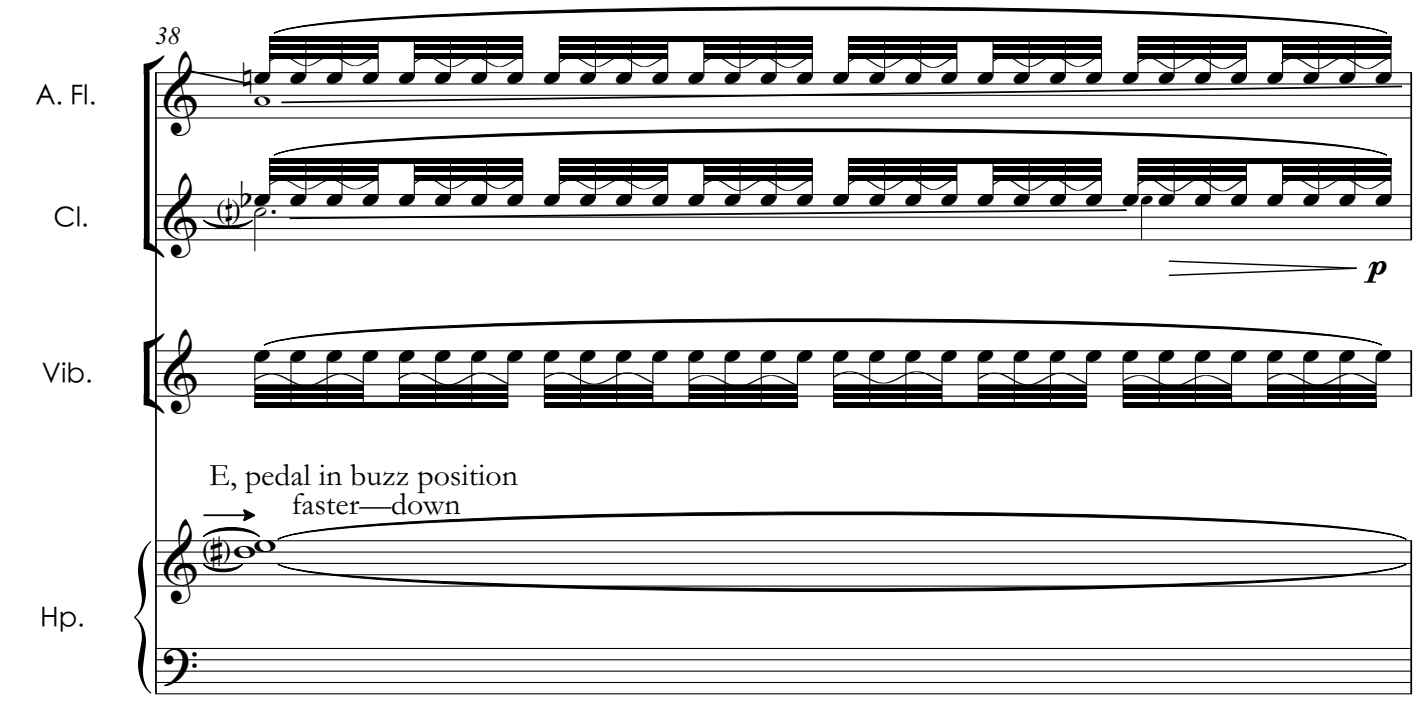

33
A. Fl.
Cl.
Vib.
Hp.
E♮

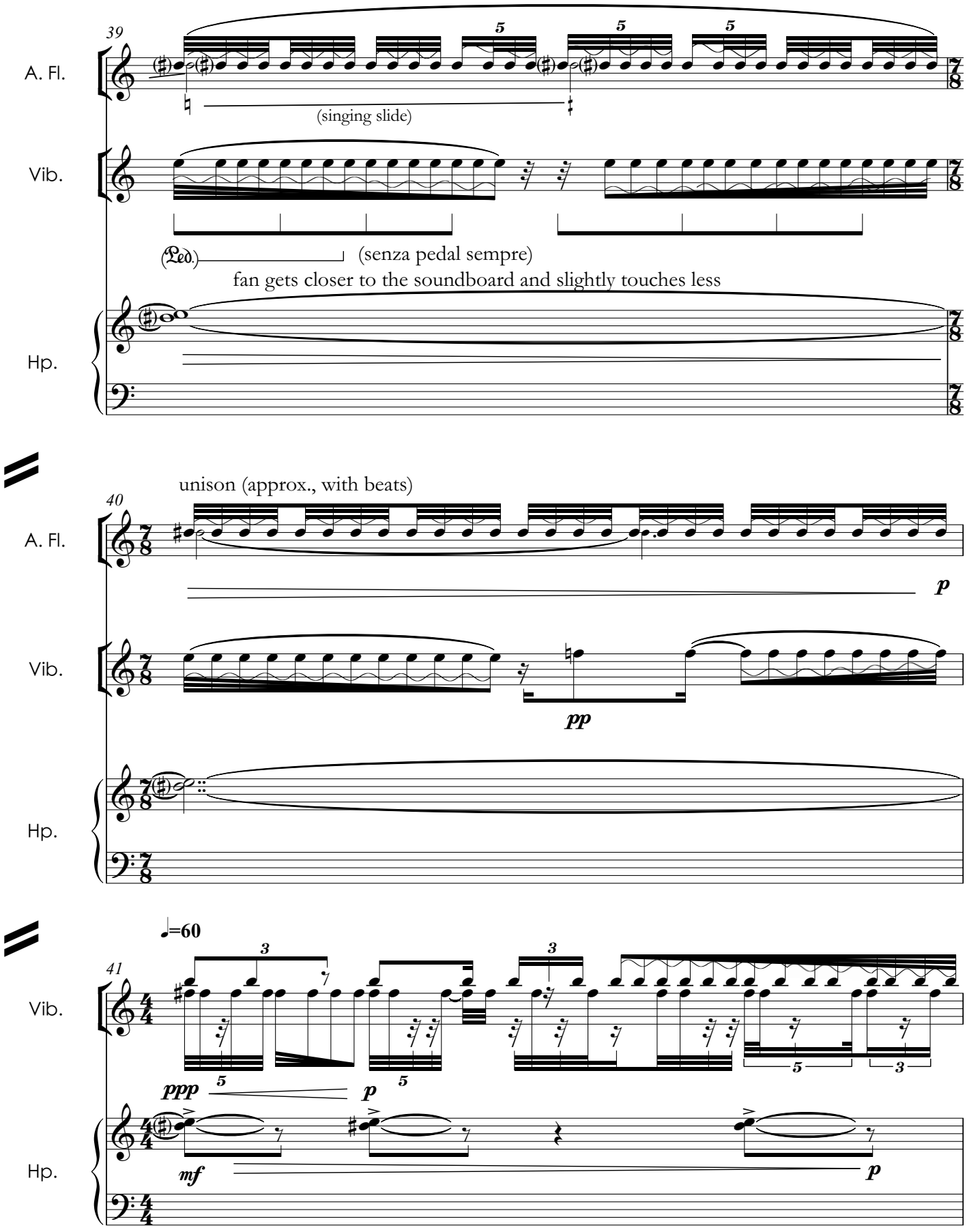

34
A. Fl.
Cl.
Vib.
Ped.
Hp.

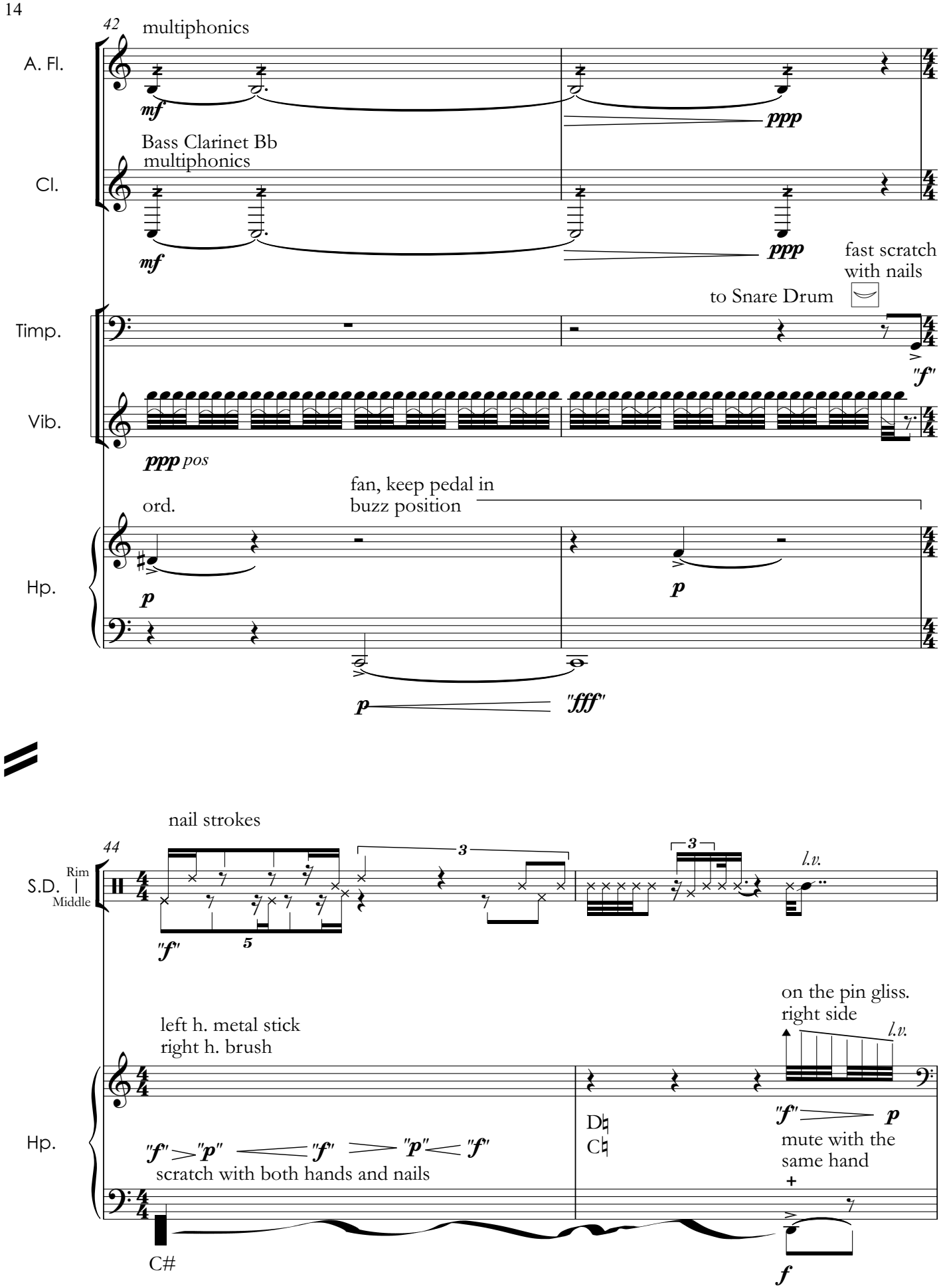

35
A. Fl.
Cl.
Vib.
faster- down bow
Hp.


36
A. Fl.
Cl.
Vib.
slow- higher part same string gliss.
Hp.

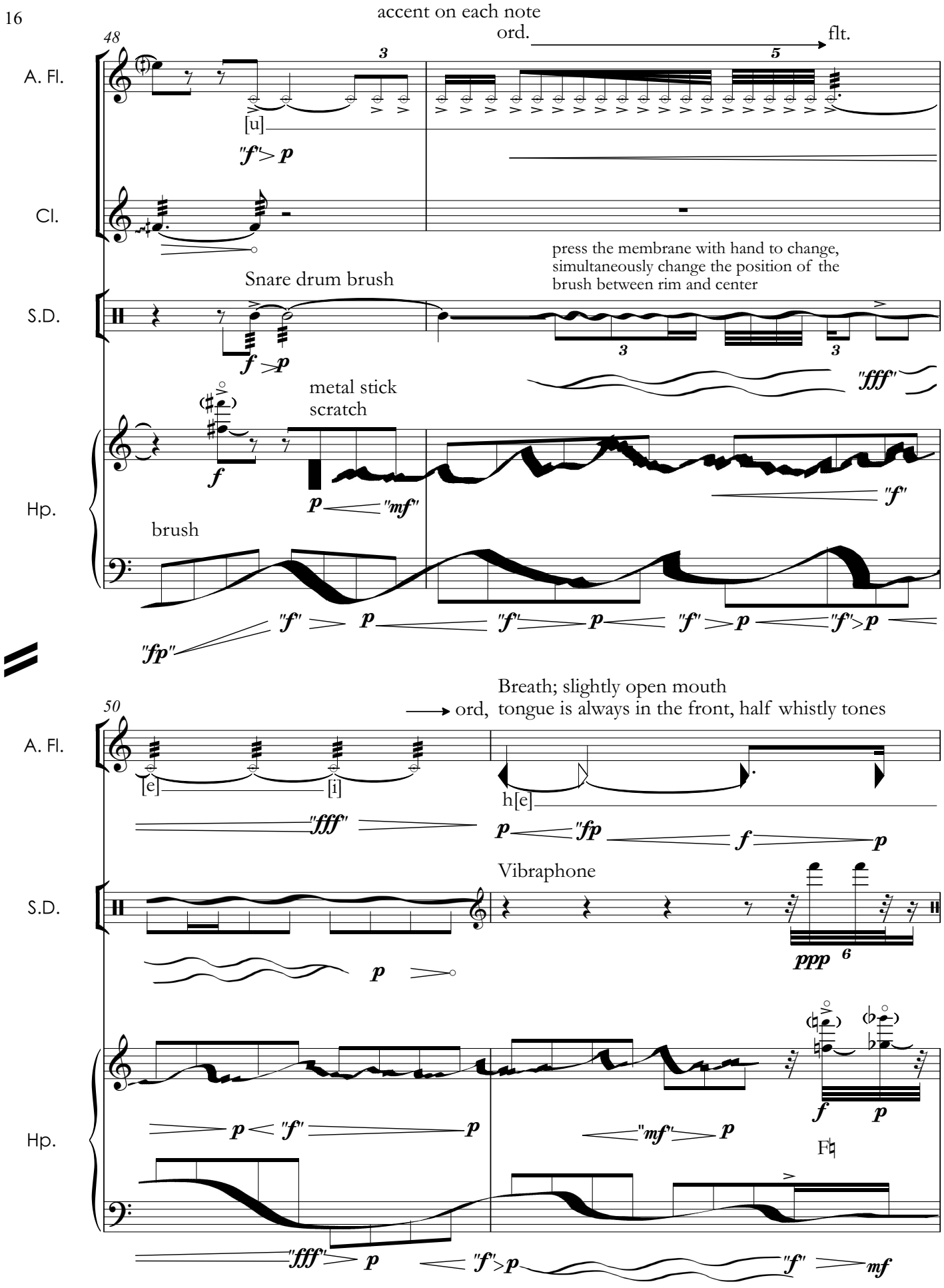

37
A. Fl.
Cl.
Vib.
Ped. sempre until m.39
Hp.

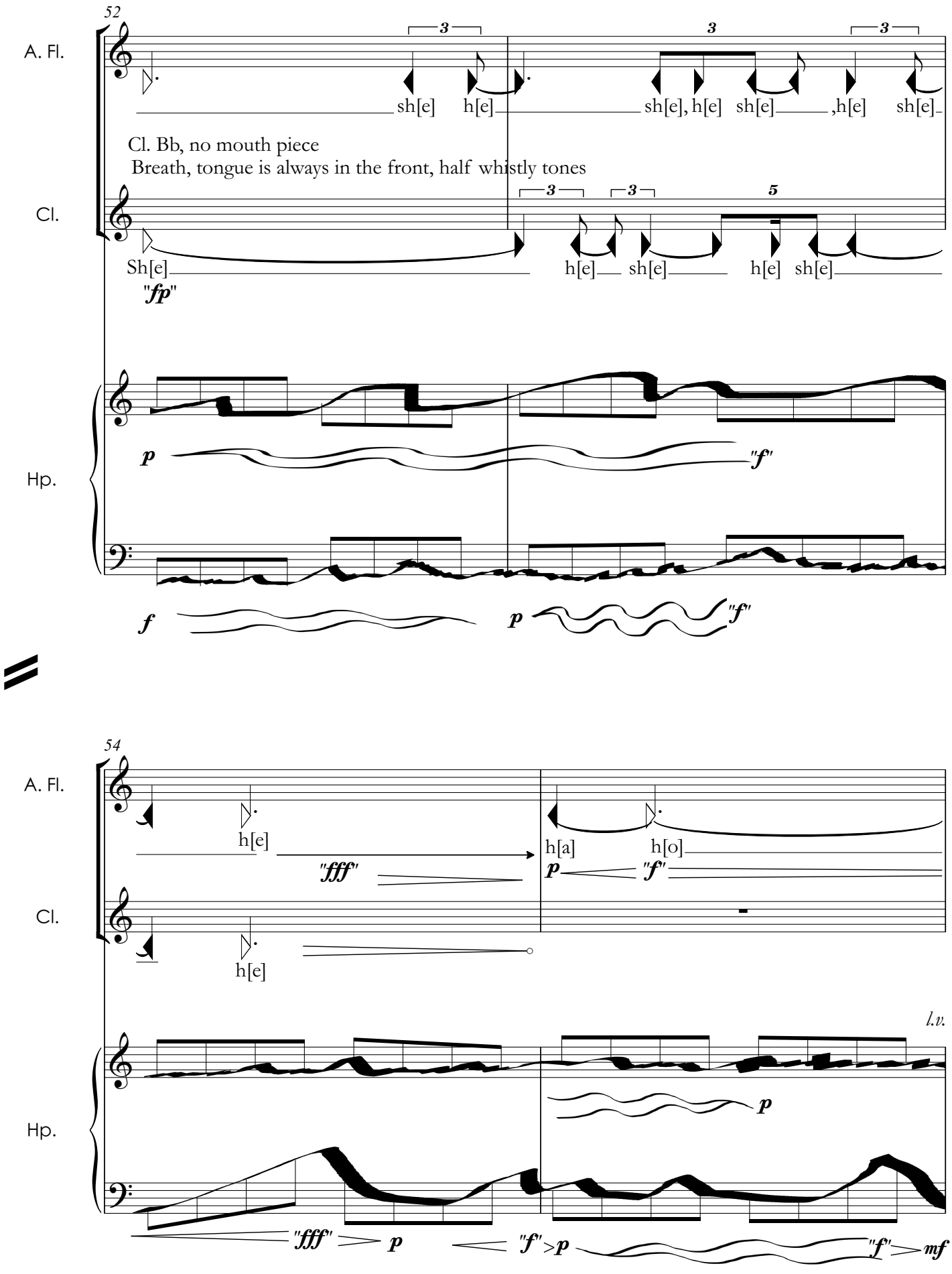

38
A. Fl.
Cl.
p
Vib.
E, pedal in buzz position
faster—down
Hp.

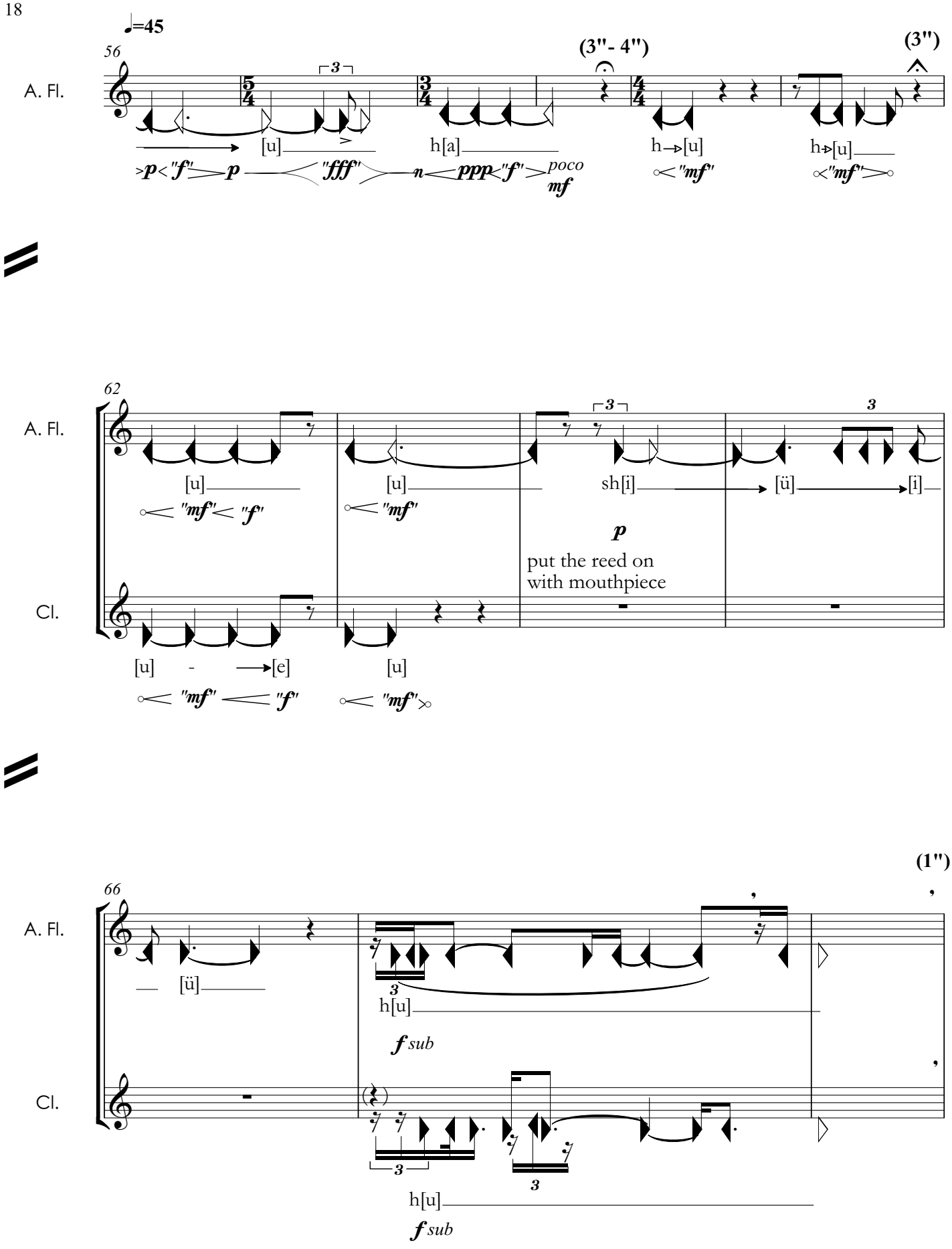

39
A. Fl.
(singing slide)
Vib.
(Ped.)
(senza pedal sempre)
fan gets closer to the soundboard and slightly touches less
Hp.
unison (approx., with beats)
40
A. Fl.
p
Vib.
pp
Hp.
♩=60
41
Vib.
ppp
p
Hp.
mf
p

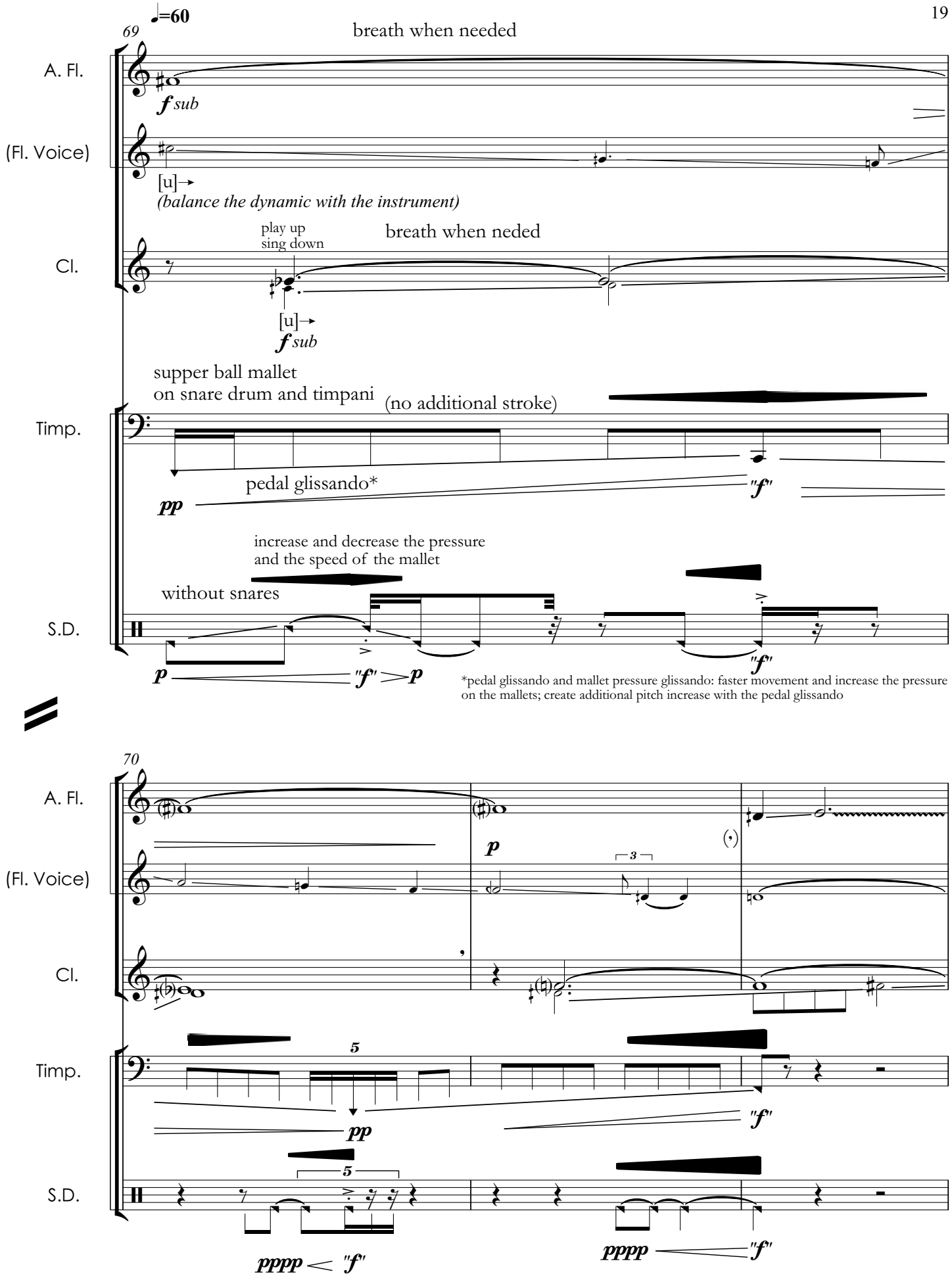

42
multiphonics
A. Fl.
mf
ppp
Bass Clarinet Bb
multiphonics
Cl.
mf
ppp
fast scratch
with nails
to Snare Drum
Timp.
"f"
Vib.
ppp pos
fan, keep pedal in
buzz position
ord.
Hp.
p
p
p
"fff"
nail strokes
44
Rim
S.D.
Middle
3
3
l.v.
"f"
5
on the pin gliss.
right side
l.v.
left h. metal stick
right h. brush
Hp.
"f" "p" "f" "p" "f"
scratch with both hands and nails
D♮
C♮
"f" p
mute with the
same hand
+
C#
f

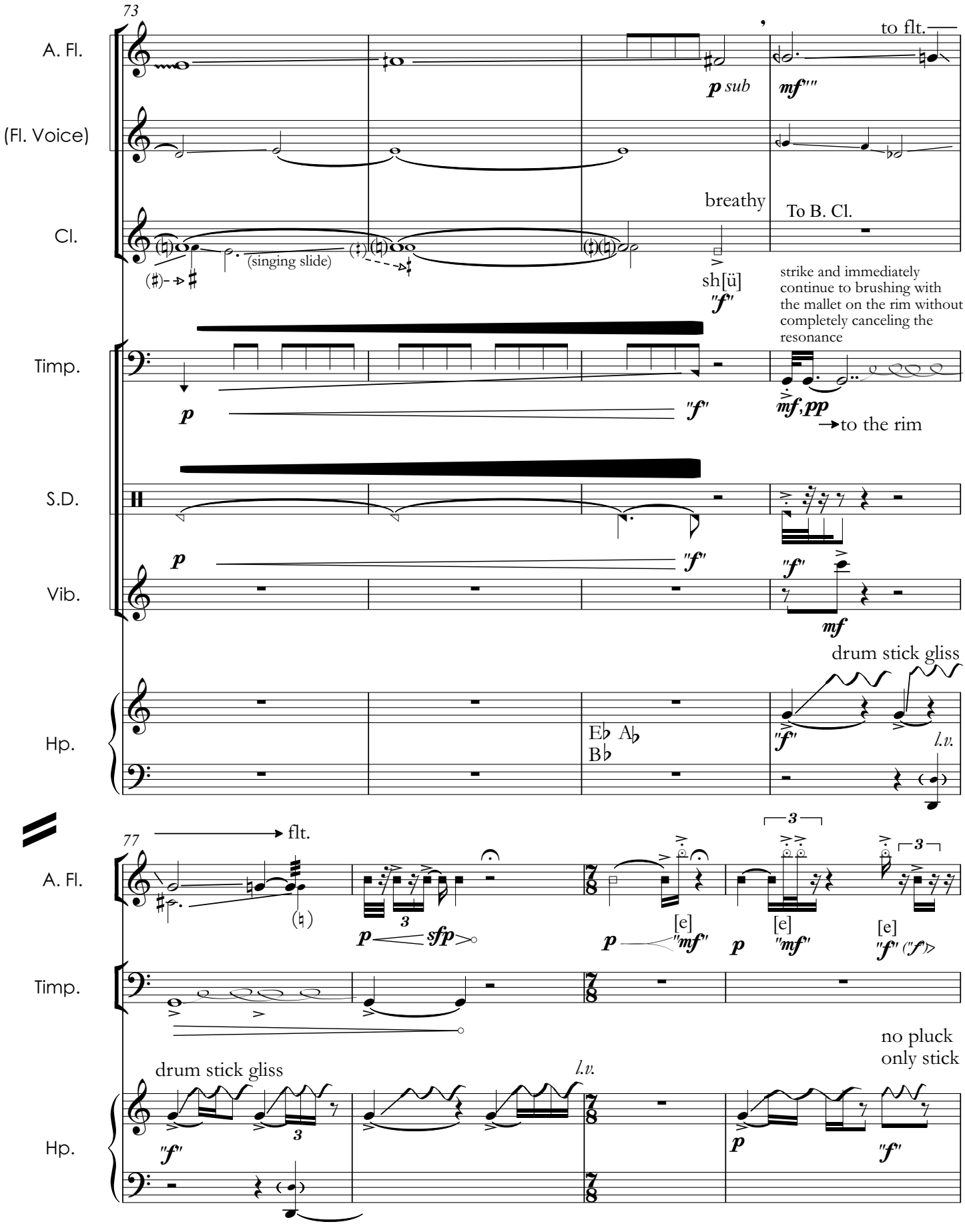
46
S.D.
r.h. play
ord.
Hp.
E♭
C♯
p
"f"
l.h. nail gliss position
47
A. Fl.
Cl.
(B. Cl)
turn into flt. tongue
flt.
smooth key changes
snare drum with hand
S.D.
bright
Vib.
Hp.
F♯
A♮
C♯ in buzz position
hit, scratch*
pedal buzz
fff
*Scratch: change the speed and pressure in order to change the pitch level of the frequencies of the scratch tone sonorites

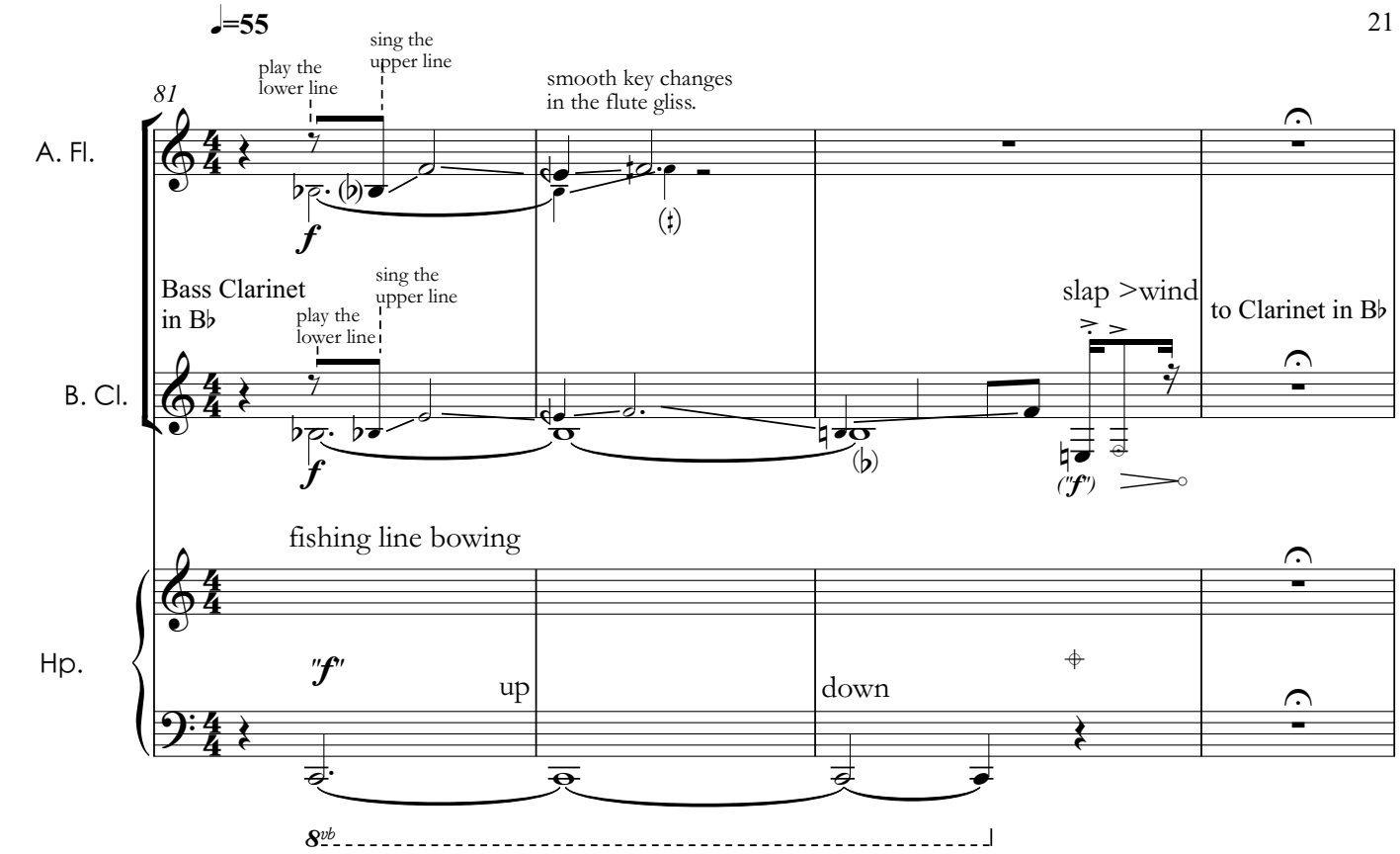

48
accent on each note
ord.
flt.
A. Fl.
[u]
"f" > p
Cl.
press the membrane with hand to change, simultaneously change the position of the brush between rim and center
Snare drum brush
S.D.
f > p
"fff"
metal stick
scratch
Hp.
f
p "mf"
"f"
brush
"fp"
"f" > p "f" > p "f" > p "f" > p
50
Breath; slightly open mouth
ord, tongue is always in the front, half whistly tones
A. Fl.
[e] [i]
h[e]
"fff"
p "fp" f p
Vibraphone
S.D.
p
ppp 6
Hp.
p < "f" > p
"mf" > p
f p
F♮
"fff" > p
"f" > p
"f" > mf

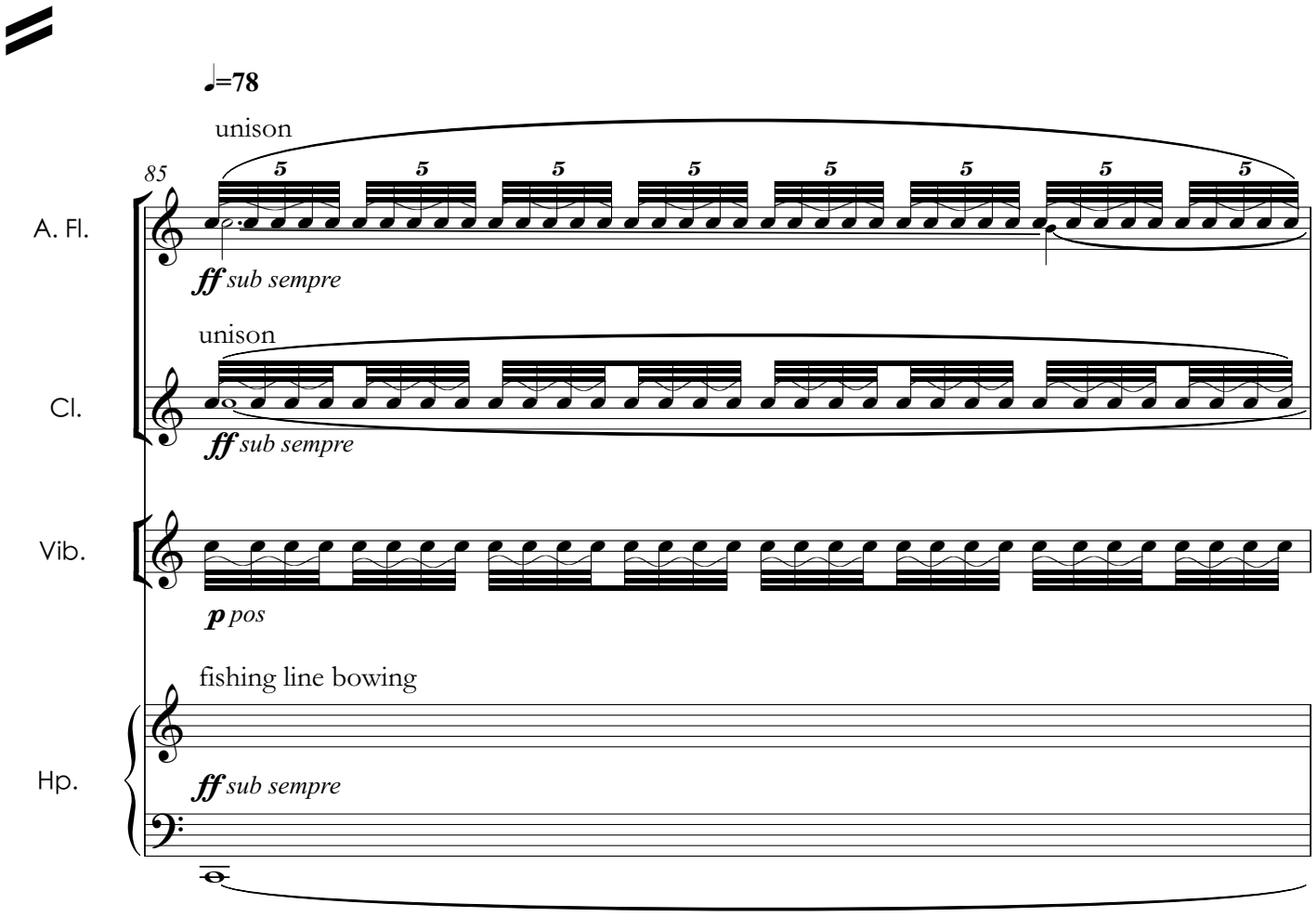

52
A. Fl.
sh[e] h[e]
sh[e], h[e] sh[e] ,h[e] sh[e]
Cl. Bb, no mouth piece
Breath, tongue is always in the front, half whistly tones
Cl.
Sh[e]
h[e] sh[e] h[e] sh[e]
"fp"
Hp.
p
"f"
f
p
"f"
54
A. Fl.
h[e]
"fff"
h[a] h[o]
p
"f"
Cl.
h[e]
l.v.
Hp.
p
"fff"
p
"f" > p
"f" > mf

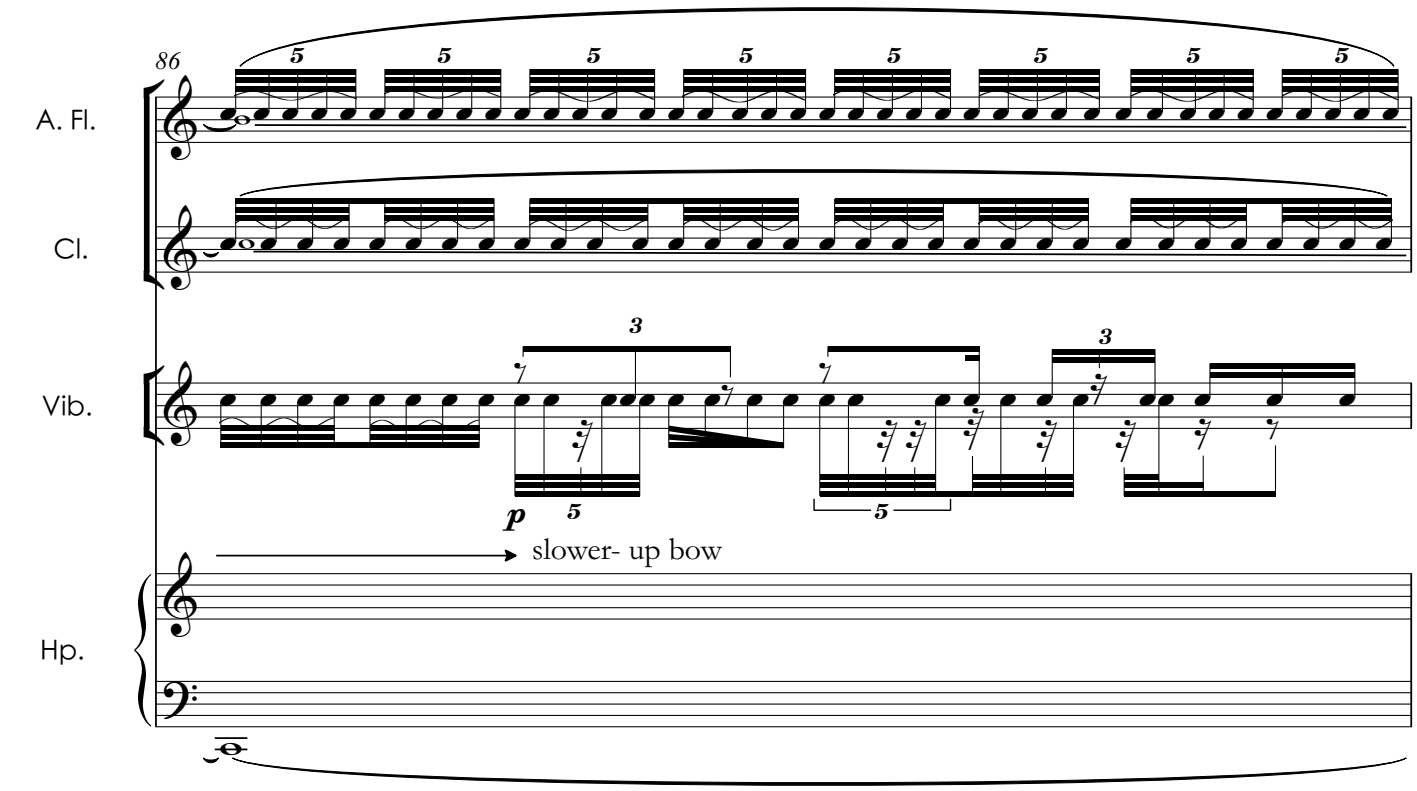

♩=45
56
A. Fl.
(3"- 4")
(3")
[u]
h[a]
h→[u]
h→[u]
poco
mf
62
A. Fl.
[u]
[u]
sh[i]
[ü]
[i]
p
put the reed on
with mouthpiece
Cl.
[u]
[e]
[u]
66
(1")
A. Fl.
[ü]
h[u]
f sub
Cl.
h[u]
f sub

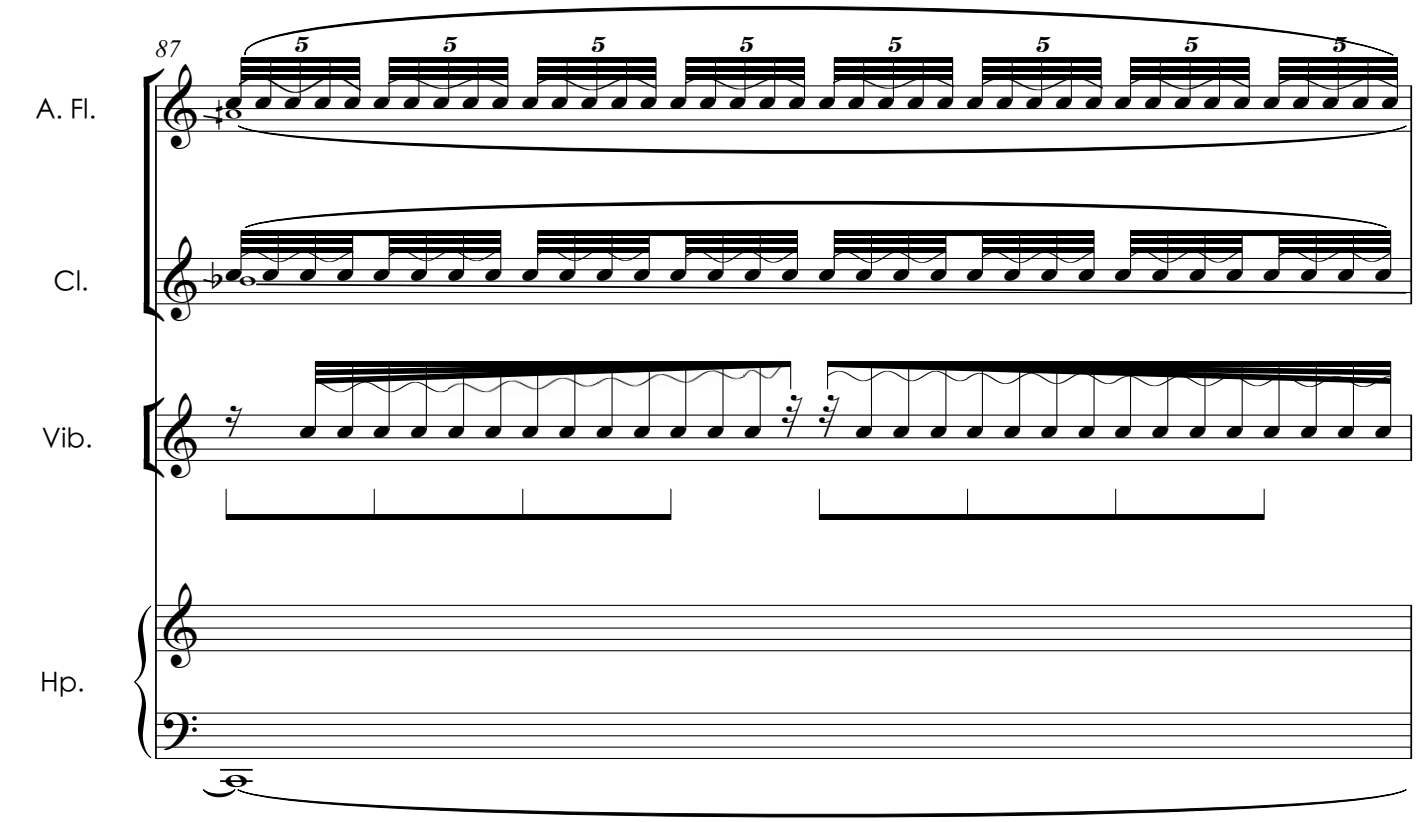

♩=60
69
breath when needed
A. Fl.
f sub
(Fl. Voice)
[u]→
(balance the dynamic with the instrument)
play up
sing down
breath when neded
Cl.
[u]→
f sub
supper ball mallet
on snare drum and timpani
(no additional stroke)
Timp.
pedal glissando*
pp
"f"
increase and decrease the pressure
and the speed of the mallet
without snares
S.D.
p
"f" > p
"f"
*pedal glissando and mallet pressure glissando: faster movement and increase the pressure on the mallets; create additional pitch increase with the pedal glissando
70
A. Fl.
p
(Fl. Voice)
3
Cl.
5
Timp.
pp
"f"
5
S.D.
pppp < "f"
pppp
"f"

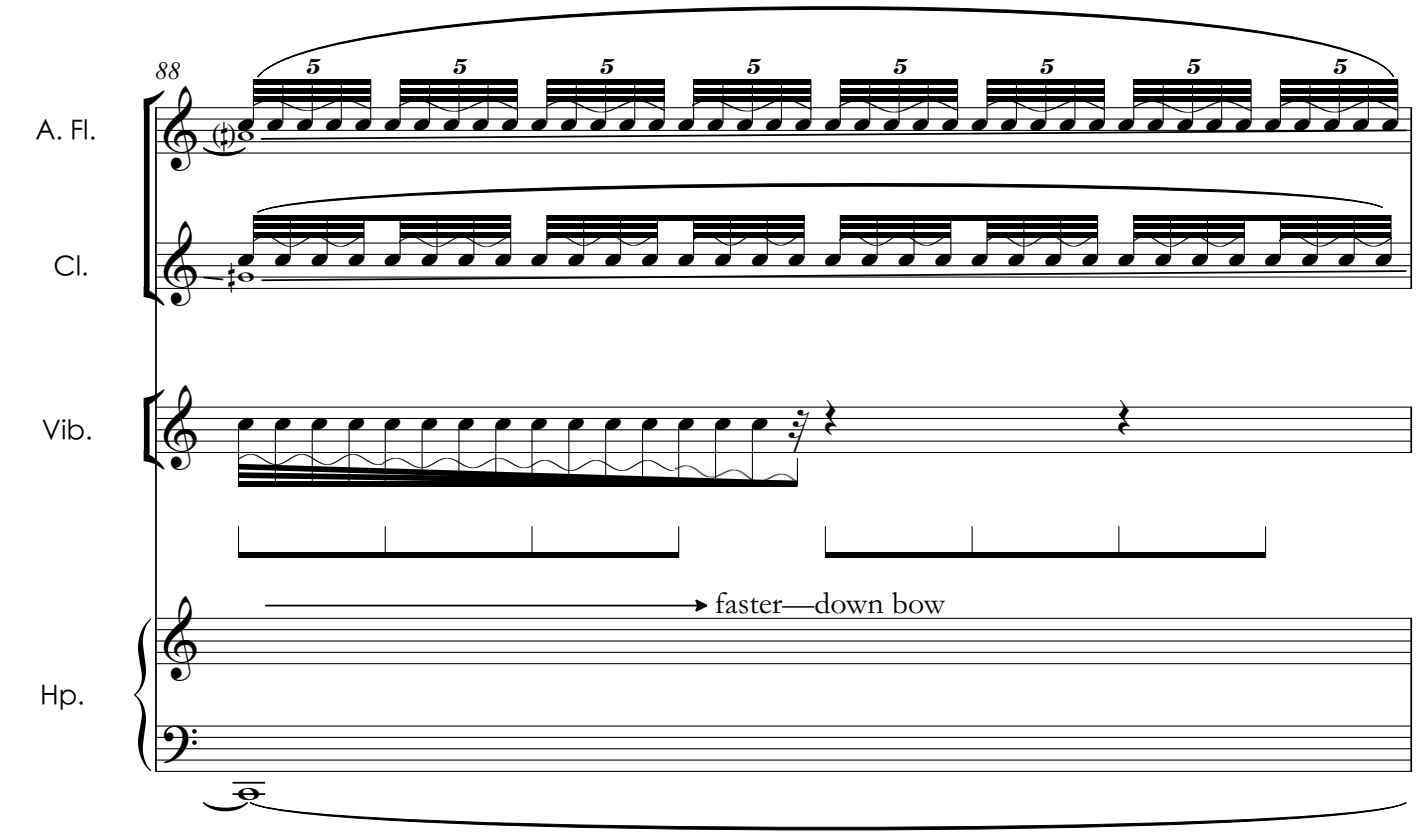

73
A. Fl.
(Fl. Voice)
Cl.
Timp.
S.D.
Vib.
Hp.
to flt.
p sub
mf""
breathy
To B. Cl.
(singing slide)
sh[ü]
"f"
strike and immediately continue to brushing with the mallet on the rim without completely canceling the resonance
p
"f"
mf, pp
to the rim
p
"f"
"f"
mf
drum stick gliss
Eb Ab
Bb
"f"
l.v.
77
flt.
A. Fl.
Timp.
Hp.
p sfp
p
[e]
"mf"
p
[e]
"mf"
[e]
"f" ("f")
drum stick gliss
"f"
l.v.
no pluck
only stick
p
"f"

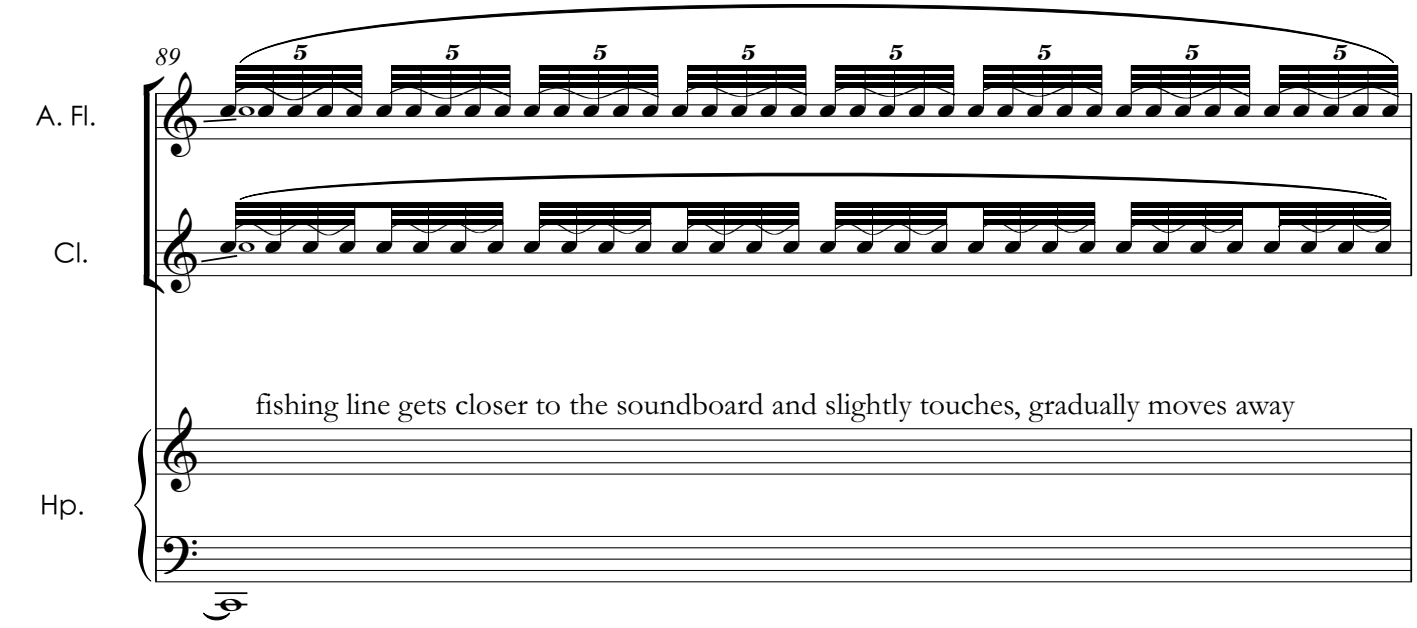

♩=55
81
A. Fl.
play the lower line
sing the upper line
smooth key changes in the flute gliss.
f
Bass Clarinet in B♭
B. Cl.
play the lower line
sing the upper line
slap >wind
to Clarinet in B♭
("f")
fishing line bowing
Hp.
"f"
up
down
8vb

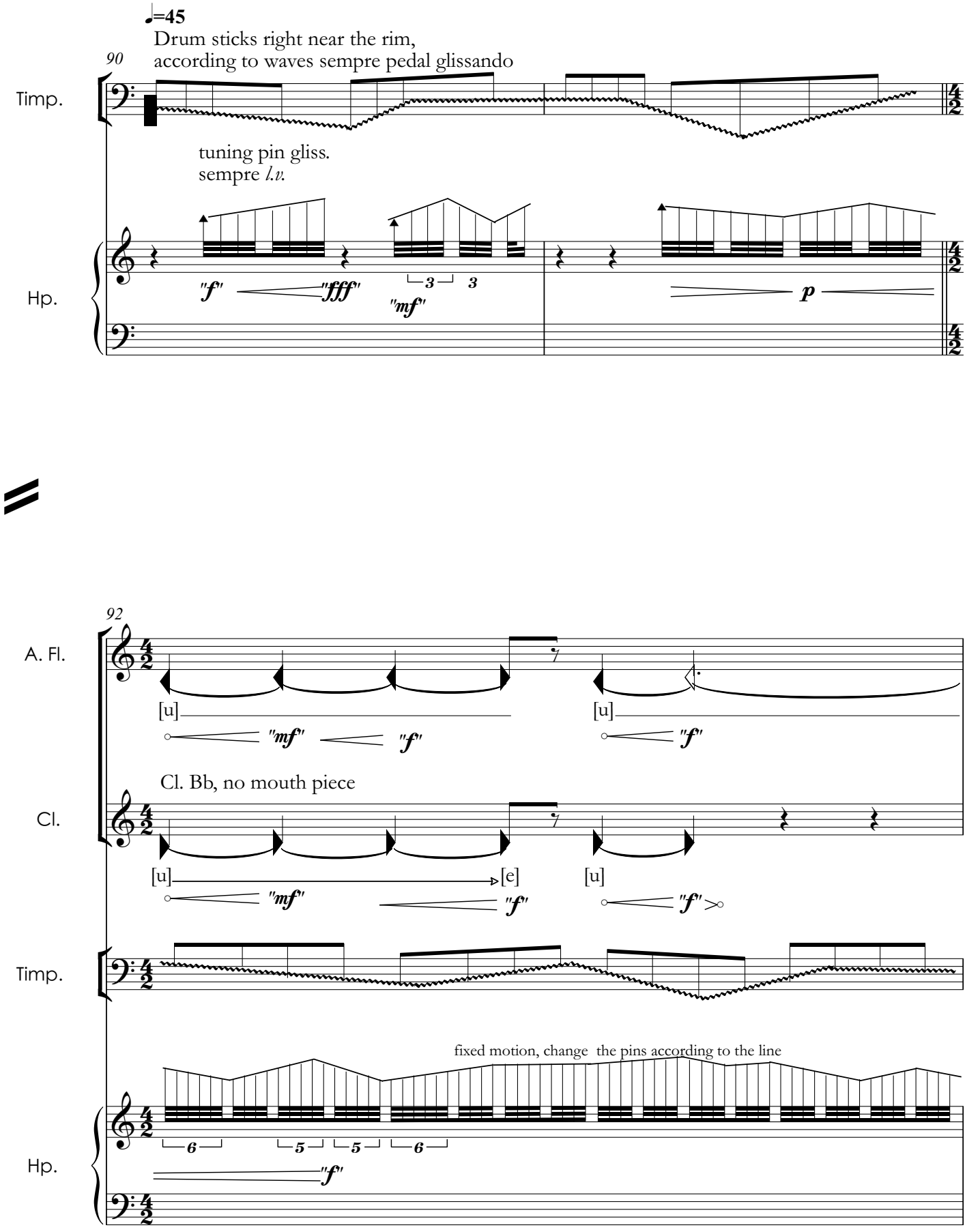

♩=78
unison
85
A. Fl.
ff sub sempre
unison
Cl.
ff sub sempre
Vib.
p pos
fishing line bowing
Hp.
ff sub sempre
C pedal in buzz position sempre

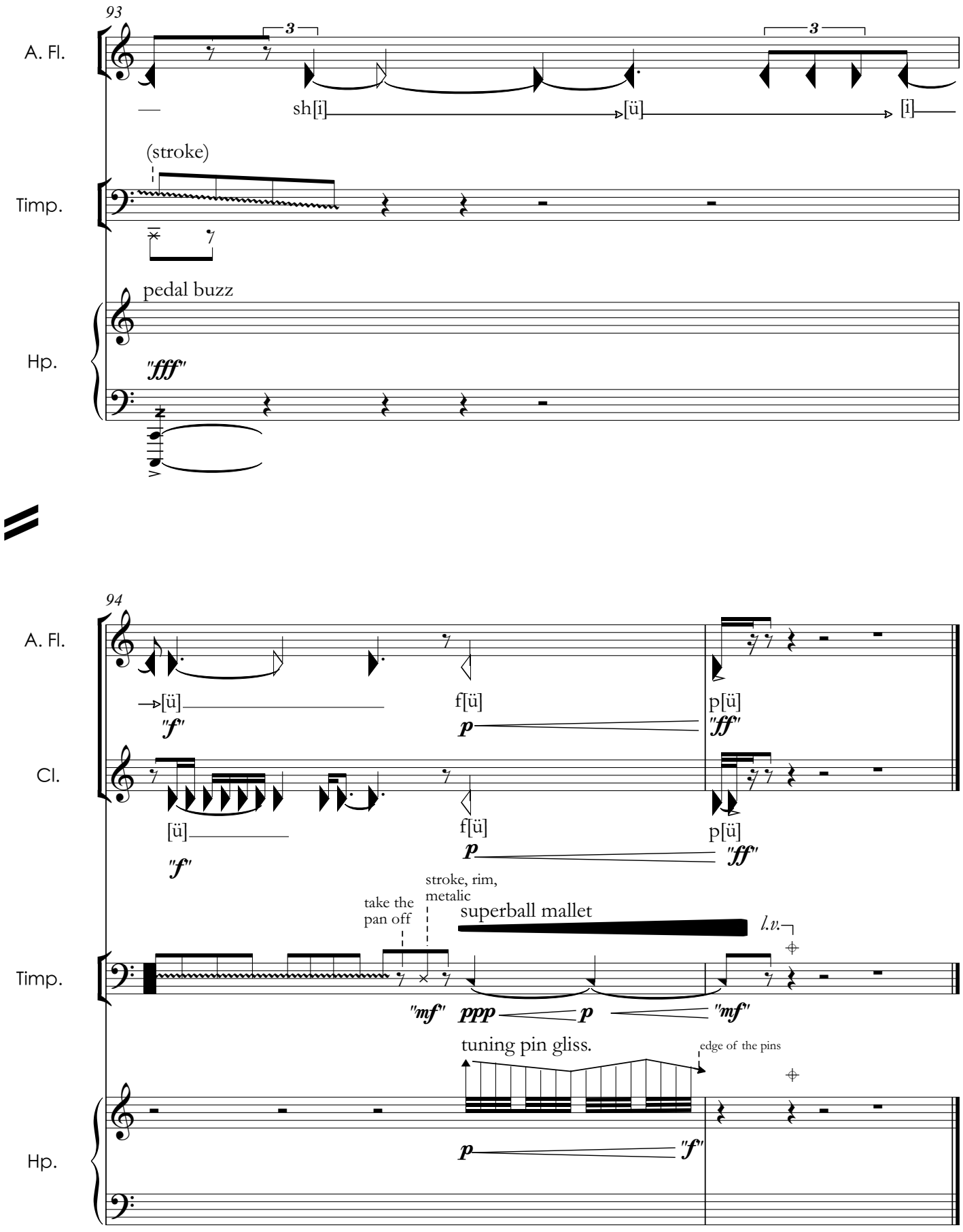

86
A. Fl.
Cl.
Vib.
Hp.
p
slower- up bow


87
A. Fl.
Cl.
Vib.
Hp.


88
A. Fl.
Cl.
Vib.
faster—down bow
Hp.


89
A. Fl.
Cl.
fishing line gets closer to the soundboard and slightly touches, gradually moves away
Hp.


♩=45
Drum sticks right near the rim,
according to waves sempre pedal glissando
90
Timp.
tuning pin gliss.
sempre l.v.
Hp.
"f"
"fff"
"mf"
p
92
A. Fl.
[u]
"mf"
"f"
Cl. Bb, no mouth piece
Cl.
[e]
Timp.
fixed motion, change the pins according to the line
Hp.


93
A. Fl.
3
3
sh[i]
[ü]
[i]
(stroke)
Timp.
pedal buzz
Hp.
"fff"
94
A. Fl.
→[ü]
"f"
f[ü]
p
p[ü]
"ff"
Cl.
[ü]
"f"
f[ü]
p
p[ü]
"ff"
take the pan off
stroke, rim, metalic
superball mallet
l.v.
Timp.
"mf"
ppp
p
"mf"
tuning pin gliss.
edge of the pins
Hp.
p
"f"