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Title

Irk Bitig

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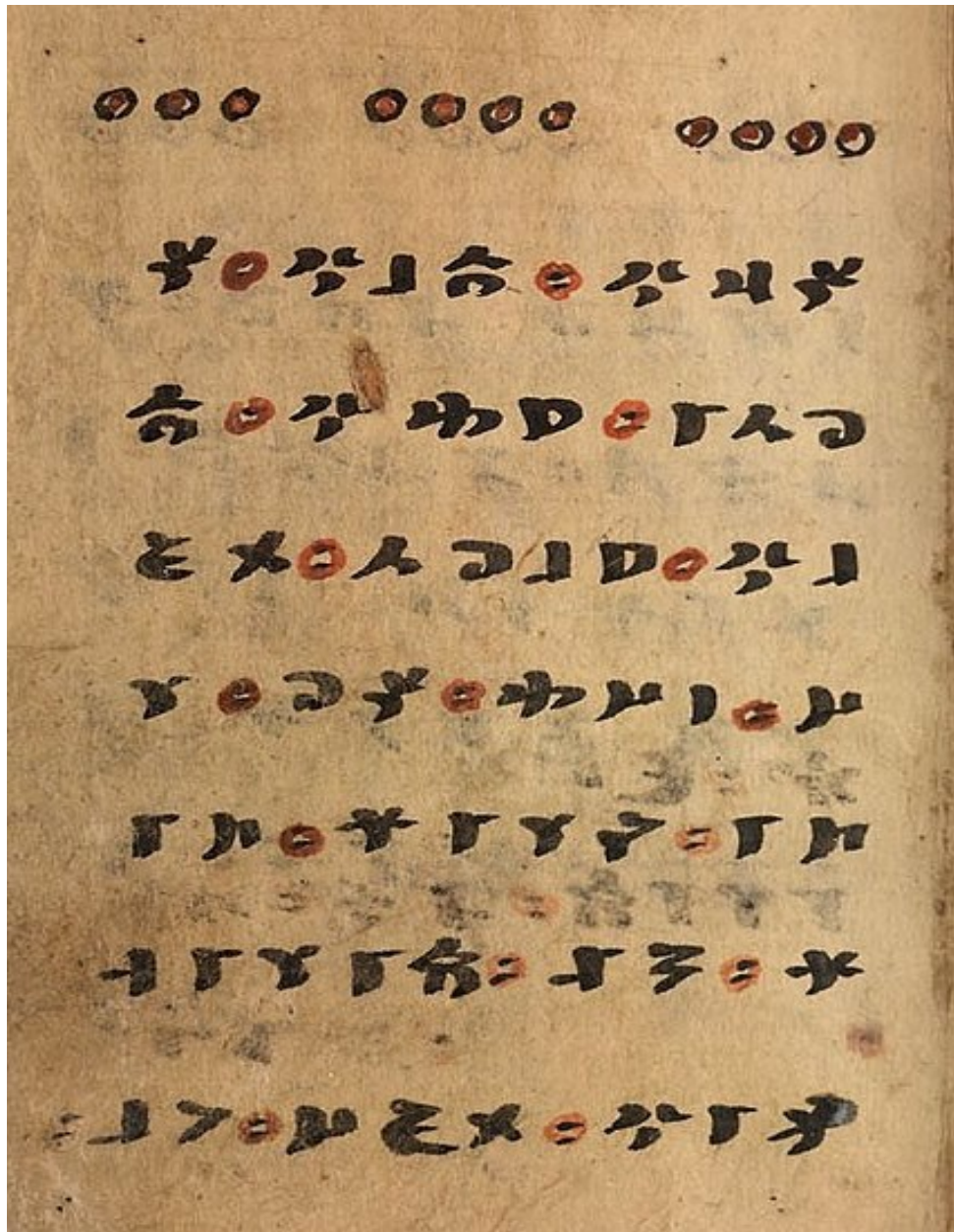
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The piece is commissioned by ÖGZM and financially supported by "SKE / austro mechana".

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Irk Bitig

for contrabass paetzold and live-electronics



Onur Dülger
2018

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PROGRAM NOTES

Irk Bitig, known as the "Book of Divination" in English, is a manuscript book from the ninth century. The book is written in Old Turkish with the Old Turk runic script, is also an important source for early Turk mythology. Semantically, the piece deals with the culture of Central Asia. The player acts as Kam, a shaman in Tengrism, imitating the sounds of nature and leads the listener to a spiritual ritual.

In the piece, I've tried to find a balance between the nature of the instrument and independent musical ideas. The piece seeks to broaden the sonic potential of the contrabass paetzold by focusing on the dynamic nature of the playing techniques and changing them to evoke the instrument's softer soundscape. The live electronics, on the other hand, transforms the sounds in real time, and accompanies the instrument with the self-developed accompaniment voice. The live electronics are partially controlled by the characteristics of the sounds, the volume for example, of the paetzold, which are used in the manipulations and transformations of the instrument's sounds. The piece was commissioned by ÖGZM and financially supported by "SKE / austro mechana".

IRK BITIG

for contrabass paetzold and live-electronics

0" 2" 4" 9" 12" 16" 18"

$\text{♩} = 56$

Voice
fu puh
EXh. INh.
EXh. →

**1 singing should approximate, does'nt have to be exact*

pi po fu → fe → fo → fi

Contrabass
(more overtones)
(air to sound)
(reverse slap)
(multiphonics)

Electronics
pre-1 ring_2
pre-2 ring_1_off cop_2
pre-3 cop_1_off ring_3
pre-4 ring_1_off xn_2

21" 25" 27" 30" 32"

Voice
8 > *pp*
mf *pp* *p*
su → si
pe po pi

Cb.
(key clicks)
p *mf* *p*
ff *mp* *ff*
(air)
INh. EXh. INh.

Elec.
 $\frac{7}{8}$ **pre-5** xn_1_off harm_2
pre-6 harm_1_off xn_3
 $\frac{3}{4}$ $\frac{2}{4}$ **pre-7** ring_4 xn_1_off

34" 39" 42"

Cb.
pi pa
EXh. →
(key clicks)
ffz *p* *ff*

Elec.
 $\frac{4}{4}$ $\frac{7}{8}$ **pre-8** ring_1_off harm_3
pre-9 harm_1_off xn_4 sog_2-rec

46" 49" 54" 57"

Voice
16
pp *mp*
fu fo fu fa fu fe fu fi fu
hu ha ho he

Cb.
p *pp*
INh. EXh. INh.

Elec.
 $\frac{5}{4}$ **pre-10** sog_3_play
 $\frac{3}{4}$ $\frac{9}{8}$

ku to ko ta ka te ke ti ki

(reverse slap) EXh. (overblow) EXh. (slap) INh. (reverse slap) EXh.

mf p f pp sfz p f p mp

Elec. **pre-11** **pre-12** **pre-13**

xn_1_off ring_5 sog_1_off ring_1_off cop_3 res_2

24 ko to ka ta ke te

INh. EXh. INh. EXh.

p mf f p ff p fff

Elec. **pre-14**

harm_4 sog_4-rec

30 hrr tu ka hrr ke to ka vrr vrr

mp sfz p mf p f p sfz p ff p sfz p sfz

Elec. **pre-15**

cop_1_off harm_5 vrd_2-rec res_1_off xn_5

35 to ki tu ke vrr fu

SOLO LIVE-ELECTRONICS begins

(air with a distance to mouth piece) (key clicks)

sfz p sfz p sfz p sfz p ff mp

Elec. **pre-16** **pre-17**

vrd_3_play xn_1_off ring_6 harm_6

2'06" 2'10" 2'55"

38

SOLO LIVE-ELECTRONICS ca.42"

3

mp

ff

fo fu fa fu fe fu fi fu

hu ho

EXh.

p

pre-18 pre-19

ring_1_off sog_5_play harm_1_off

sog_1_off xn_6

2'58" 3'02" 3'05"

SOLO LIVE-ELECTRONICS stops

hu ha ho he hu ha ho he ho he ha hi

pi po

INh. EXh. INh. EXh.

3

5

5

5

5

6

5

ffz

ffz

p

f

p mf

p f

mp

pre-20

vr_1_off harm_7

3'09" 3'13"

ku to ko ta ka te ke ti ki

INh. EXh. INh. EXh.

(reverse slap)

(overblow)

(reverse slap)

(overblow)

(reverse slap)

5

5

6

mp

pp

ffz

f

ffz

p

pre-21 pre-22

res_3

harm_1_off ring_7 res_1_off

3'17" 3'20" 3'24"

EXh. (slap)

5

3

3

f

p

fff

p

fff

p

fff

p

fff

pre-23

res_4

INh. (reverse slap) EXh. (overblow)

ku tu ko ta ka te ke ti ki ki te ke ta ka to ko tu ko to ka ta ke te ki ti ki te ke ta ka to ko

Cb. *p* *f* *p* *sfz* *p* *sfz*

Elec. **pre-24** **pre-25**

res_1_off harm_8 ring_1_off harm_1_off ring_8

ti ke ta ka to ko tu ku ti ke ta ka to ko tu ku tu ko to ka ta ke te ki ti ki te ke ta ka to ko ti ke ta ka to ko tu ku ti ki te ke ko to ta te

Cb. INh. EXh.

p *sfz* *p sfz* *p* *sfz* *p* *sfz* *p* *sfz*

Elec. **pre-26** **pre-27**

ring_1_off xn_7 ring_9 xn_1_off harm_9

55 tu ku tu ku tu ku tu ko to ko to ko ta ka ta ka te ke te ke ti ki ti ki ti

Cb. INh. (reverse slap) EXh.

p *sfz* *p* *f* *p*

Elec. **pre-28**

res_5 ring_1_off ensig_2 sog_6-rec harm_1_off

su si hu ho hu ha fu si

Cb. (air) *mf* *p* *f* *p* *sfz* *p* *sfz* *p* *mp* *p* *mf*

Elec. **pre-29** **pre-30**

sogs_7_play res_1_off ensig_1_off sogs_1_off xn_8 cop_4

4'16" 4'20" 4'26" 4'31" 4'34" 4'37" 4'40" 7

65

Voice

Cb.

Elec.

pre-31

pre-32

cop_1_off harm_10
xn_1_off res_6

res_1_off

mf

ff

pp

sfz

pp

3

7

pi po fu fe fo fi

4'44" 4'48" 4'51" 4'55" 4'59" 5'01"

Cb.

Elec.

pre-33

harm_11
res_7

p

mf

f

mp

mf

p

mf

p

5

3

5

6

3

5

the result should be a glissando wave

pp

mp

p

mf

f

mp

mf

p

mf

p

3

5'05" 5'06" 5'11" 5'13" 5'15" 5'18"

78

Voice

Cb.

Elec.

pre-34

res_1_off ring_10
harm_1_off

f

mf

ff

mf

ff

pp

sfz

6

3

3

6

7

7

3

accelerating tremolo

labium

2/8

9/8

3/8

2/4

4/4

5'23" 5'27" 5'28" 5'32"

84

Voice

labium

Cb.

Elec.

pre-35

harm_12 ring_11

p

sfz

nallantanding tremolo

f

p

f

p

f

f

p

2/8

2/4

2/4

7

7

7

7

7

8 5'36" 5'41" 5'45"

88 t-k

Voice

labium

Cb.

Elec.

pre-36

harm_1_off ring_12
frz_2-rec ensig_3

5'47" 5'49" 5'54" 5'58" 6'02" 6'08"

91

Voice

labium

Cb.

Elec.

pre-37

harm_13 ensig_1_off
vrd_4-rec

the result should be a glissando wave

6'12" 6'17"

SOLO LIVE-ELECTRONICS begins

labium

Cb.

Elec.

pre-38

frz_3_play

6'23" 6'27" 7'15" 7'19"

labium

Cb.

Elec.

pre-39

pre-40

SOLO LIVE-ELECTRONICS ca.45"

vrd_5_play harm_1_off ring_1_off
frz_1_off ring_13

7:24"

**SOLO
LIVE-ELECTRONICS
stops**

7:28"

9

labium

Cb.

Elec.

pre-41
vrd_1_off

7:33"

7:38"

105

Voice

labium

Cb.

Elec.

pre-42
harm_14
ring_14

pre-43
res_8
xn_9

7:43"

7:45"

7:50"

7:54"

7:57"

7:59"

107

Voice

Cb.

Elec.

pre-44
res_1_off harm_1_off
xn_1_off ring_15

pre-45
cop_5 ring_1_off
ensig_4

pre-46
harm_15

8:02"

8:06"

8:08"

8:11"

8:13"

113

Voice

Cb.

Elec.

pre-47
cop_1_off

pre-48
harm_1_off xn_10
ensig_5

8'16"

8'20"

8'25"

pp mf

pi pa

EXh. (key clicks)

sfz *p* *ff*

Elec. $\frac{4}{4}$ **pre-49** $\frac{9}{8}$ **pre-50** $\frac{3}{4}$

xn_1_off ring_16
ensig_1_off

harm_16
sogs_8-rec

8'28"

8'31"

8'36"

8'40"

121

pp *mp*

fu fo fu fa fu fe fu fi fu hu ho hu ha ho he

p *pp*

Elec. $\frac{5}{4}$ **pre-51** $\frac{3}{4}$

harm_1_off xn_11
ring_1_off ensig_6

8'43"

8'46"

hu ha ho he ho he ha hi pi po

INh.

sfz *p* *ff*

Elec. $\frac{5}{8}$ **pre-52** $\frac{4}{4}$

harm_17 xn_1_off
vrd_6-rec ensig_1_off

8'49"

8'53"

EXh.

sfz *p* *sfz* *mp* *sfz* *mf* *sfz* *f* *sfz* *f* *sfz*

Elec. **pre-53** $\frac{3}{4}$

ring_17 frz_4-rec
sogs_9_play

8'57"

9'01"

9'04"

SOLO LIVE-ELECTRONICS begins

INh. (reverse slap)

mp *sfz* *p* *fff*

SOLO LIVE-ELECTRONICS ca.60"

Elec. **pre-54** $\frac{7}{8}$ **pre-55**

vrd_7_play

frz_5_play harm_1_off
ring_1_off