

MEHMET ALI UZUNSELYI

VAHSIYONA PUFLAMOQ

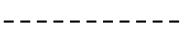
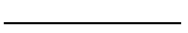
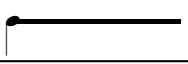
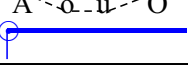
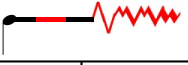
For Prepared & Amplified "F" Valve
Tenor Trombone & Fixed Media

PERFORMANCE NOTES

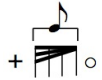
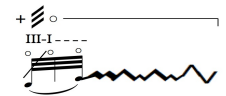
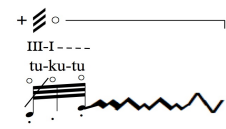
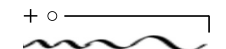
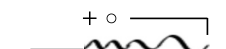
Accidentals

 quarter sharp	 quarter flat
 three quarter sharp	 three quarter flat

Lines & Noteheads

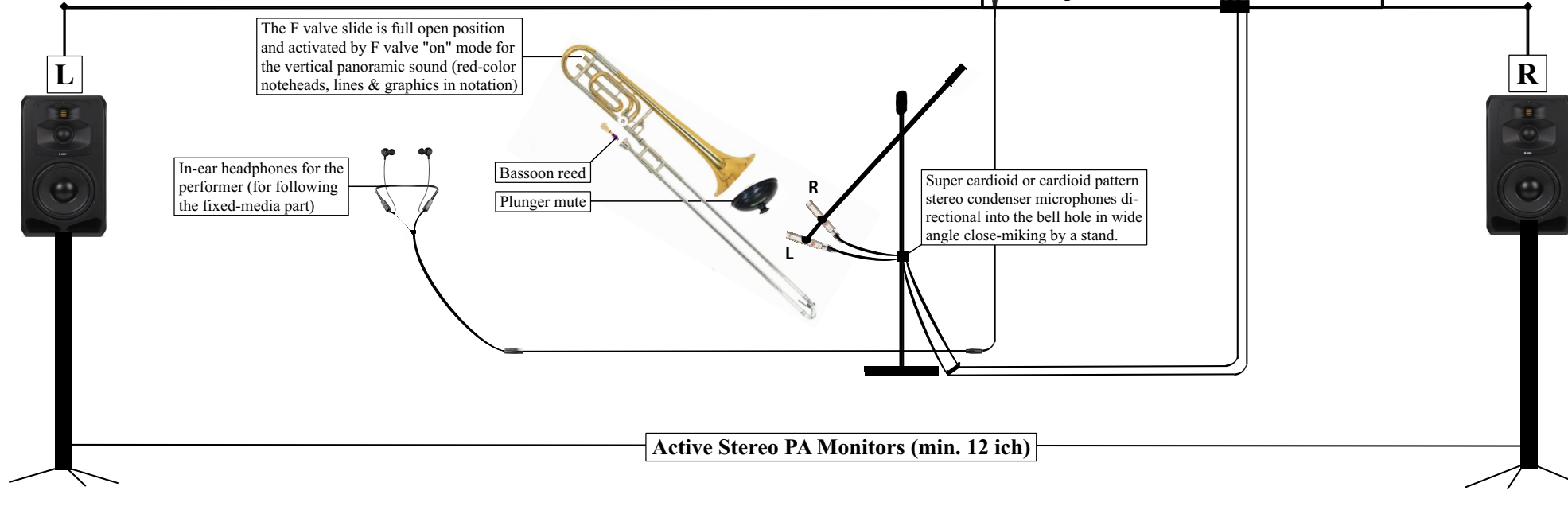
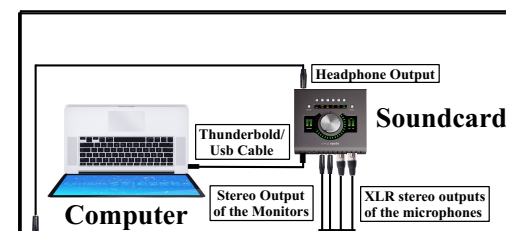
	crescendo from silence		sudden crescendo from silence
	wavy crescendo from silence		diminuendo to silence
	passing from a parametter to another (<i>for the phonetic letters, plunger mute & slide positions and indicated reverb parametters of fixed media part</i>)		
	prolonged phonetic in written time		
	in the traditional black-colored pitches, lines & graphics : the F valve mod "off".		
	in the red-colored pitches, lines & textures : the F valve mod "on". (<i>This process targets to create vertical panoramic automation between the rear and bell side of the trombone</i>)		
	selecteble or variable prolonged voicing sound in u/o/O letters by written approximate pitches into the inside of the mouthpiece.		
	passing from a parametter to another in written phonetic letters (<i>Ex: capital letters A/O by closed poition and small letters o/u by mouth position</i>)		
	imitated pitch of the trombone with reverb effect in fixed media part		
	passing from pitched sound to multiphonic sound by written voice line		
	put the bassoon reed inside of the mouthpiece for distortion sound.		
	variable panoramic pitches or graphics between the on/off mode of the "F" valve		
	pedal tone glissando down from written pitches.		slap tone
	flutterzunge		normal inhale-exhale
	inhale-exhale to inside of the mouthpiece		

Ornaments, Tremolos, Textural Graphics & Vibrati

	irregular (<i>from fast to slow</i>) motion in written rhythmic value with changes in close/open position of the plunger mute
	regular motion in written rhythmic value with changes in close/open position of the plunger mute
	irregular plunger mute tremolo with close/open motion in shown textural graphic line and between the indicated ranges.
	irregular plunger mute tremolo with close/open motion in shown textural graphic line, by the fast tongue strikes (<i>tu-ku-tu-ku</i>) between the indicated ranges
	irregular plunger mute vibrato from slow to fast with close/open motion
	irregular plunger mute vibrato from fast to slow with close/open motion
	non vibrato with indicated close or open position
	passing from non vibrato to irregular plunger mute vibrato with close/open motion

PREPARATION AND AMPLIFICATION SETUP OF THE TROMBONE & TECHNICAL REQUIREMENTS

Altiverb 7 reverberation parameters of the trombone microphones for amplification setup in Ableton Live 11 or Logic Pro X project folder



For Prepared & Amplified "F" Valve Tenor Trombone & Fixed Media

INTRODUCTION

♩ = 55

 $+ \frac{\partial}{\partial t} = 0$

VI-----IV

[illegible]

Breathy & Sub Synth.

mp *poco*

Soft Brassy Synth.

pp *pochiss.*

Percussive Synth.

ff

8 A-o-A

T

mp *f* *mf* *poco* *f* *smf* *p* *mp* *f* *mp* *f* *pochiss.* *pp*

F

Soft Brassy Synth.

Reverb Time (+80)

Breathy & Sub Synth.

PI.M IV-II-I---
tu-ku-tu-ku

11

T

mf *poco* *f* *mf* *p* *mf* *mp* *f* *mf* *mp* *pochiss.*

F

Bowed Synth.

Breathy & Sub Synth.

1. 2.

14 non vib.

T

mp *mf* *pp* *mp* *mf* *sp* *f*

F

Wind Synth. - (Decreasing Delay)

III-I
tu-ku-tu

CROSSED PANORAMIC

Attaca

T *Rhythmically*

17

mf p f p mf mp p

poco

p mf p mf < poco mp

mf mp p poco

F

Wind Synth. - (Decreasing Delay)

mf

Reverb Time (+100)

ppp

T

20

(non vib.) u - - - - - u

mf / f (2nd time)

mf

mp > poco f

F

Closed "F" valve imitation (beginning from the 2nd time)

mp ppp mp

Brassy Synth.

Reverb mix (Dry / Wet) 0 : 100

p

T

23

con ancia

distortion sound

VII

III

I

VII

I

senza ancia

mf ff

F

Percussive & Sub Synth.

sf

Distorted Trombone

mf

$\text{♩} = 45$
 (← $\text{♩} = \text{♩} \cdot$ →)

A tempo

Satirical

T 35 $\text{mp} < \text{poco } p \text{ } mf$

F $f \text{ } mp \text{ } ppp < f \text{ } pp \text{ } mp$

X3

T mp $poco$

F **Decreasing Delay** pp $p < poco$ p

X2

T 39 mp 3 mp 3 $PL \times M$

F **Distorted Trompet** p pp 3 p **Ring Shifter** pp $(+80)$ 3

T 42 **tu-ku-tu-ku** 3 **con ancia** $pp < mp$ p $mf > poco$ f **senza ancia** mp 3 mf p

F **Sub Synth.** mf pp f **Percussive Synth.** **Soft Brassy Synth.**

SPACE WITHIN SPACE

T 45 *Gently*

mf f poco *mf* $\text{mp} < f$ $\text{mp} < \text{pochiss.}$ *mf* $\text{sf} < \text{poco}$ *sp* poco *sp* mf $\text{mp} < \text{poco}$ *mf* $> p$ $\text{mp} > \text{poco}$ $\text{mp} > \text{poco}$

II 5 --- I --- VII 3 3

F

Wind Synth. *Decreasing delay effect* *Decreasing wide delay effect*

f f mf ppp

T 48

mp $> \text{poco}$ $> \text{pochiss.}$ *p* $> \text{pochiss.}$ mf $< f$ mf $< \text{poco}$ mp $< \text{pochiss.}$ mp f *sp* mp mf mp

F

Soft Brassy Synth. *Wind Synth.* *increasing delay effect*

mp poco mp $< \text{pochiss.}$ p $< \text{pochiss.}$ mp poco f

T 51

sf mp sf mf $< \text{pochiss.}$ p mf sp mf $< \text{poco}$ spp f mp poco p poco mp

F

Reverb Time (+40) *Reverberations of the indicated pitches of the trombone* *Reverb Time (+40)*

mf poco mp poco p poco mf poco mf poco mp poco mp poco mf

8

54

T

mf sp mp *poco mp* *f mp* *f mp* *f p* *f mf*

F

mp *f p* *f mp* *poco p* *poco mp* *poco mf*

(+60)

(+60)

Dreamy

57

T

poco mp *p* *f* *mf* *f* *mp* *f* *mf* *pochiss.*

F

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

(+75)

(+80)

C2

(+80)

60

III / 8th 9th 10th

V / 4th 5th 6th

T

mp *poco* *f* *mp* *f* *pochiss.* *p* *mf* *f* *> mp* *mf* *smf* *mf* *smf* *mf* *f*

F

f *mp* *fp* *f* *mf* *f* *mp* *fp* *f* *mp*

(+85)

(+90)

63

T

mf *poco* *smp* *f* *mfp* *f* *mf* *mp* *f* *p* *poco* *mp* *f* *mp* *f*

F

f *mf* *poco* *mp* *f* *mf* *f* *mf* *ff* *mp* *f*

(+95)

(+95)

66

T

mp *f* *mp* *ff* *mp* *mf* *f* *poco* *f* *mf* *ff*

F

mf *f* *mf* *ff* *f* *mp* *f* *poco* *mp* *poco*

(+100) simile

69

T

mf *f* *poco* *mf* *pochiss.* *smp* *mf* *poco* *f* *smp* *f* *poco* *mf* *mp* *p* *ff*

F

mf *f* *mf* *f* *mp* *ff* *f*

(+100) simile

(+60)

SELECTABLE FLOW

- 1) Traditional reprise (new tempo in the second time)
- 2) Retrograde from the 79th bar to the 72nd bar (in the new tempo as of 1st ending)

← ♩ = ♩ → In second time

72

T

mf *poco* *mp* *ff* *f* *smf* *mf* *mp* *f* *mf*

F

(+100) (2nd)

f *poco* *ff* *mf* *ff* *f* *mp* *f* *mp* *ff*

75

T

ff *mf* *pochiss.* *mp* *mf* *f* *mf* *f*

Croak Sound - (Preparation of the "TORSO" Section)

F

(+75)

mf *poco* *mp* *ff* *f* *mf* *ff* *f*

(+90)

78

T

II ----- IV VII

mf *poco* *mp* *f* *poco* *ff*

1. 2. *con ancia*

I VII

F

G#

(+100)

mf *ff* *f* *mf* *ff* *mf*

81 11

senza ancia

T *p f p mf > pochiss. mf mf poss. p*

F

84

T *p mp mf pp* **TORSO** **CADENZA** *Aproxx.* **01:08"** **Follow the reference percussive effect (8:49) in the fixed media part**

F *sfz* **Percussive Synth.**

87 **PL.M**

T *mf poss. f f*

F *pp < mf p ff* **Percussive Synth.**

12

T

90

mp *f* *mf* *pochiss.* *f* *mp* *f* *mf* *mp* *f*

Soft Brassy Synth.

Reverb Time (+40)

pp *mp* *f*

T

93

mf *mp* *mf* *poco* *mf* *pochiss.*

~~PLM~~
I/6th

tu-ku-tu-ku

Wind Synth.

mf *mp*

più mosso
♩ = 60

Twitchly

T

97

1. 2.

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

Distorted Trompet

Hard Brassy Synth.

Soft Brassy Synth.

f *mf*

100

T

p *mf* > *mp* *p* *mf* *mp* *f* *poss. p* *ff*

poco a poco nervoso

15"

F

p *f*

Reverb Time (+40) (+100) (0)

15"

May 2022 - Istanbul