Tolga
Yayalar

...CERTAINLY THE MACHINE WILL WEAR OUT

for flute, viola and piano

... certainly the machine will wear out

for Flute, Viola and Piano

written for and dedicated to
Laura Manko, Gamze Kırtıl and Cem Önertürk

"If the injustice is part of the necessary friction of the machine of government, let it go, let it go; perchance it will wear smooth — certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice to another, then, I say, break the law"

- Henry David Thoreau, "Civil Disobedience

As a composer, I was always fascinated by mechanical sounds. So far, I had only used the machine as a metaphor in my music. This time I wanted to take the concept of machine as a metaphor and use it in the music almost literally by modeling some machine sounds. In this piece there are 7 industrial machines. These were analyzed in detail and then transferred to musical notation. Instruments too, were stripped from their traditional sound worlds, were subjected to sort of an industrialization process. Instruments are no more those shiny bourgeois objects but more like individual parts of an assembly line.

When machines are used as a metaphor to describe an organization, they refer to the fact that each individual has a very simple and ordinary role, it is done in a strict discipline, resistance is always kept under control, and they are also subjected to planned change. So all these qualities are reflected in the music. Each machine goes to a transformation process and when it is completely dissolved a new one is reformed.

Comments on Notation ad Performance Techniques

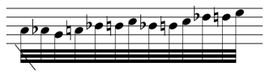
General

quarter-tone flat

quarter-tone sharp

crescendo from / diminuendo to silence

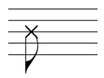
explosive/exponential crescendo.



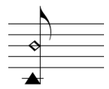
play as fast as possible

Flute

slap tone / percussive



key click (ideally with no breathed pitch)



tongue ram

key click with closed embouchure. It should sound a 7th lower.

Aeolian sound. Air sounds with pitch.

Aeolian sound.

Half breath, half normal sound

Normal flute sound

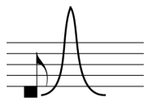
gradual changes between aeolian and normal sound

tonlos, without any pitch, closed embouchure (lips closed around

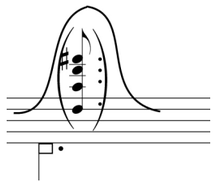
exhaling

inhaling

short noisy taking of breath



jet whistle

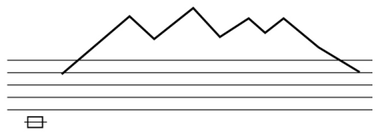


overblow, produce overtones

① overblow, produce 1st harmonic

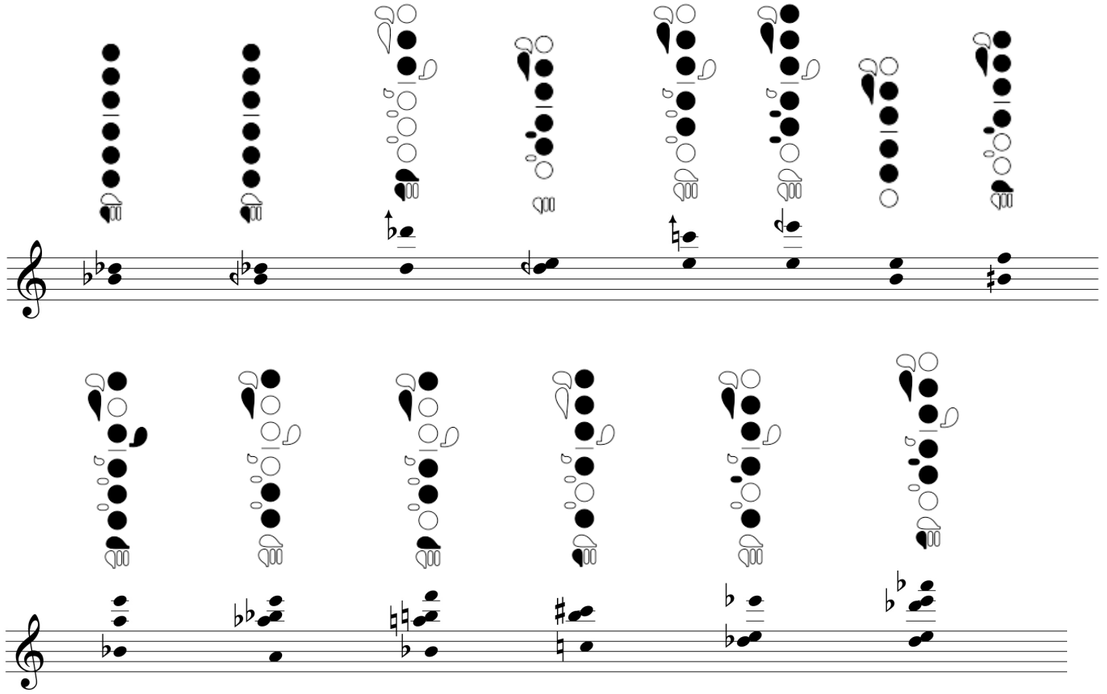
② overblow, produce 2nd harmonic

③ overblow, produce 3rd harmonic



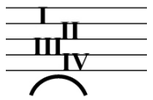
whistle tones

Flute Multiphonics



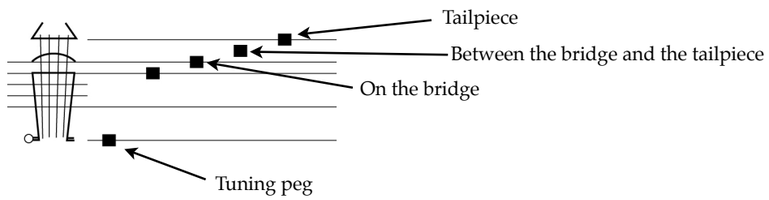
Viola

In addition to standard clefs, two other clefs are used in the piece:

I. 

Behind the bridge clef: Each space indicates a string on which an action is to be performed behind the bridge

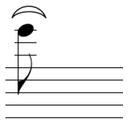
II. The second clef shows where to bow on the instrument.

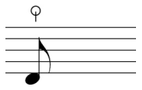


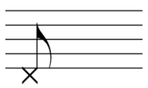
s.p. : sul ponticello

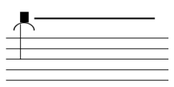
a.s.p : alto sul ponticello (very close to the bridge but not on the bridge)

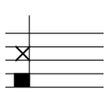
s.t. : sul tasto

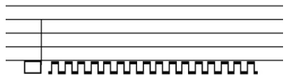

Hard pizz. Should sound like a noisy click with barely any pitch


Bartok pizz.

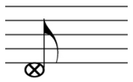

Col legno battuto, with the wood of the bow, barely any pitch is heard

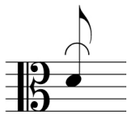

Toneless bowing. Bow on the bridge of the 4th string if possible. Right hand should mute al the strings to prevent any unintended vibrations.


Dampen string by touching it loosely with finger (quasi harmonic fingering); additional loosely touching finger prevents possible harmonics from sounding. Effect is that of pitch-colored noise.

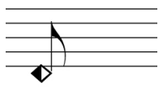

A distorted scratching sound should be produced with pressed bowing, which should be as stable in its pitch structure as possible!

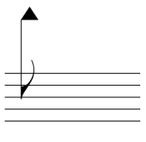
Amount of over pressure to be applied


A short accented crash sound


Play behind the bridge

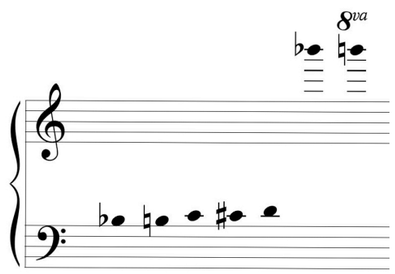
Abruptly stop the crescendo by keeping the bow on the string.

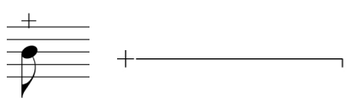

Semi harmonics. The string should be half depressed to produced a non-focused, almost veiled sound.


Play a very high random note.

Piano

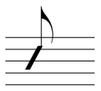
The following pitches should be prepared so that they produced just a hammer sound and no pitch. For the lower 5 strings, normal piano mutes could be used. For the two high notes, an object like play-dough or patafix would do the job just fine.





Dampen the string completely so no harmonics are sounded.

Glissando over the strings.

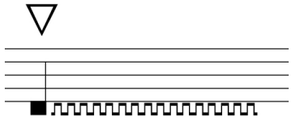


Palm cluster on the inside of the piano.

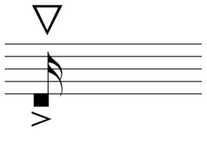
Action inside the piano can be executed either by

Palm

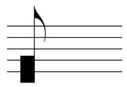
Plectrum



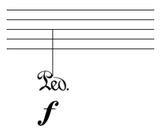
Scrape the indicated strings with a plectrum



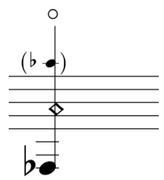
Short burst of attack of scraped sound.



Cluster on the keys



Pedal action attack. Stamp foot down to create a big pool of resonance.



Touch the appropriate node to create the desired harmonic. All the harmonics in the piece are 5th harmonics (it produces a pitch that is two octaves and a major third higher)

Score

...certainly the machine will wear out

Tolga Yayalar *1973

♩ = 78 *fiery and temperamental*

Flute

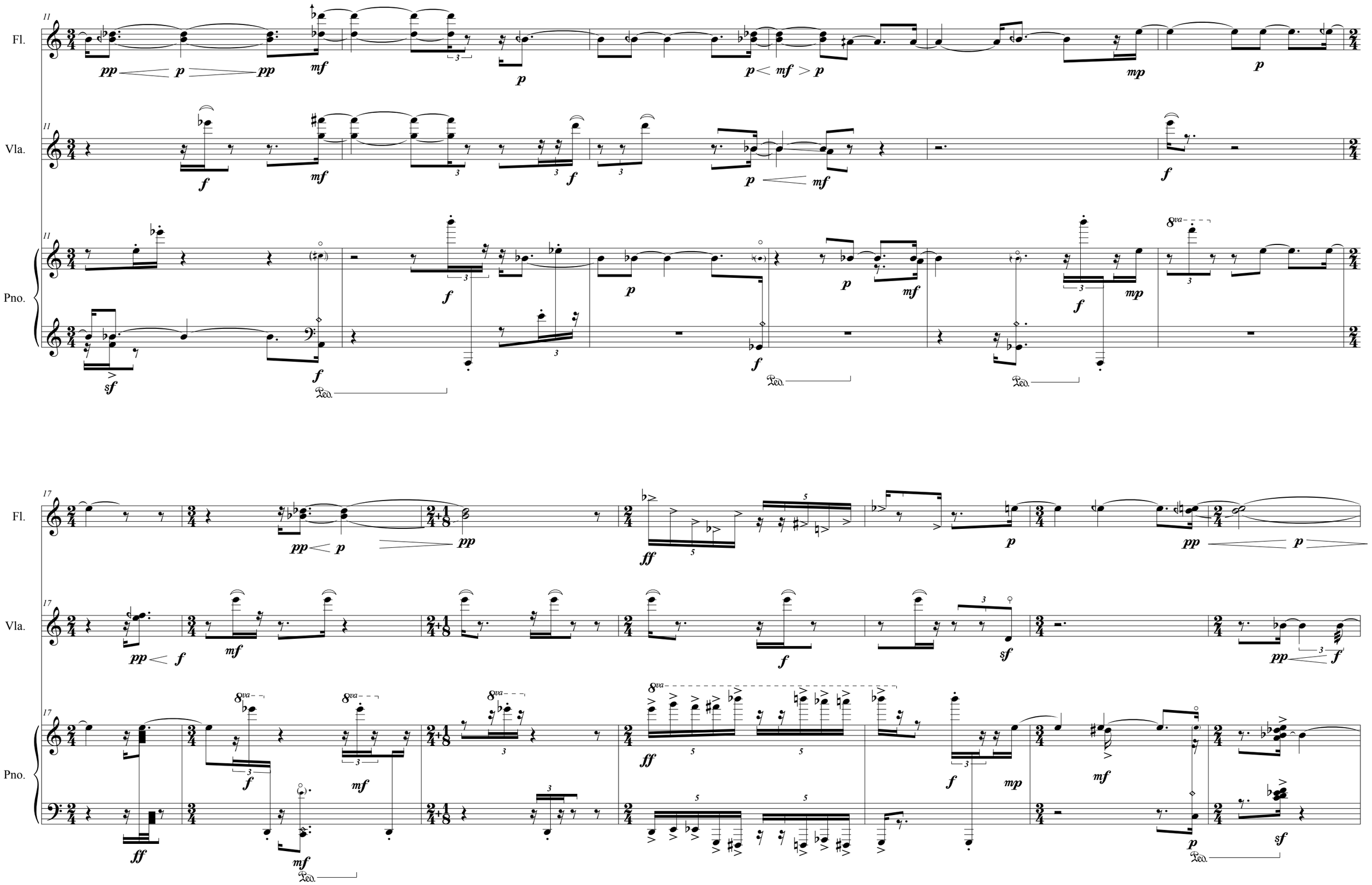
Viola

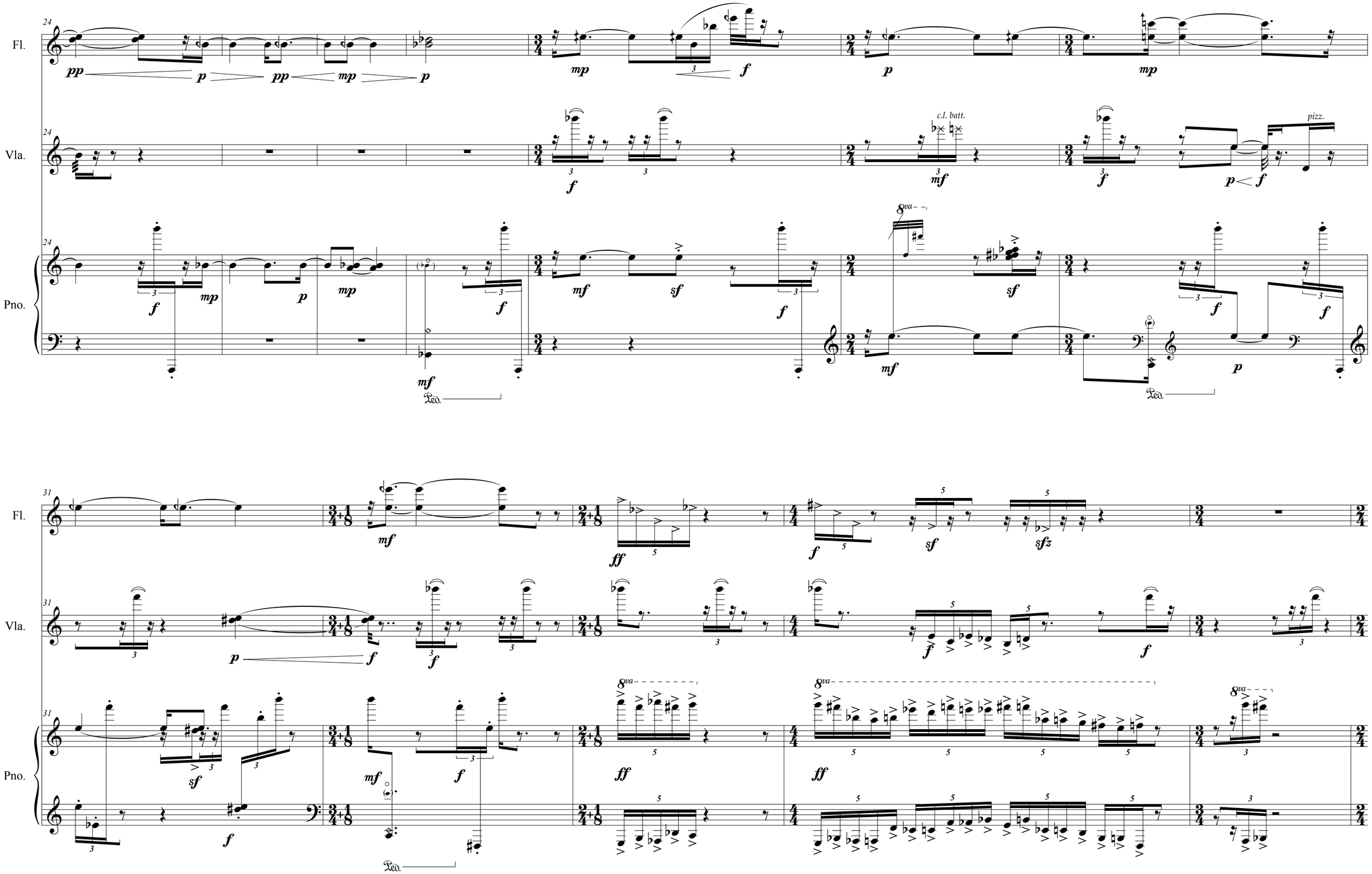
Piano

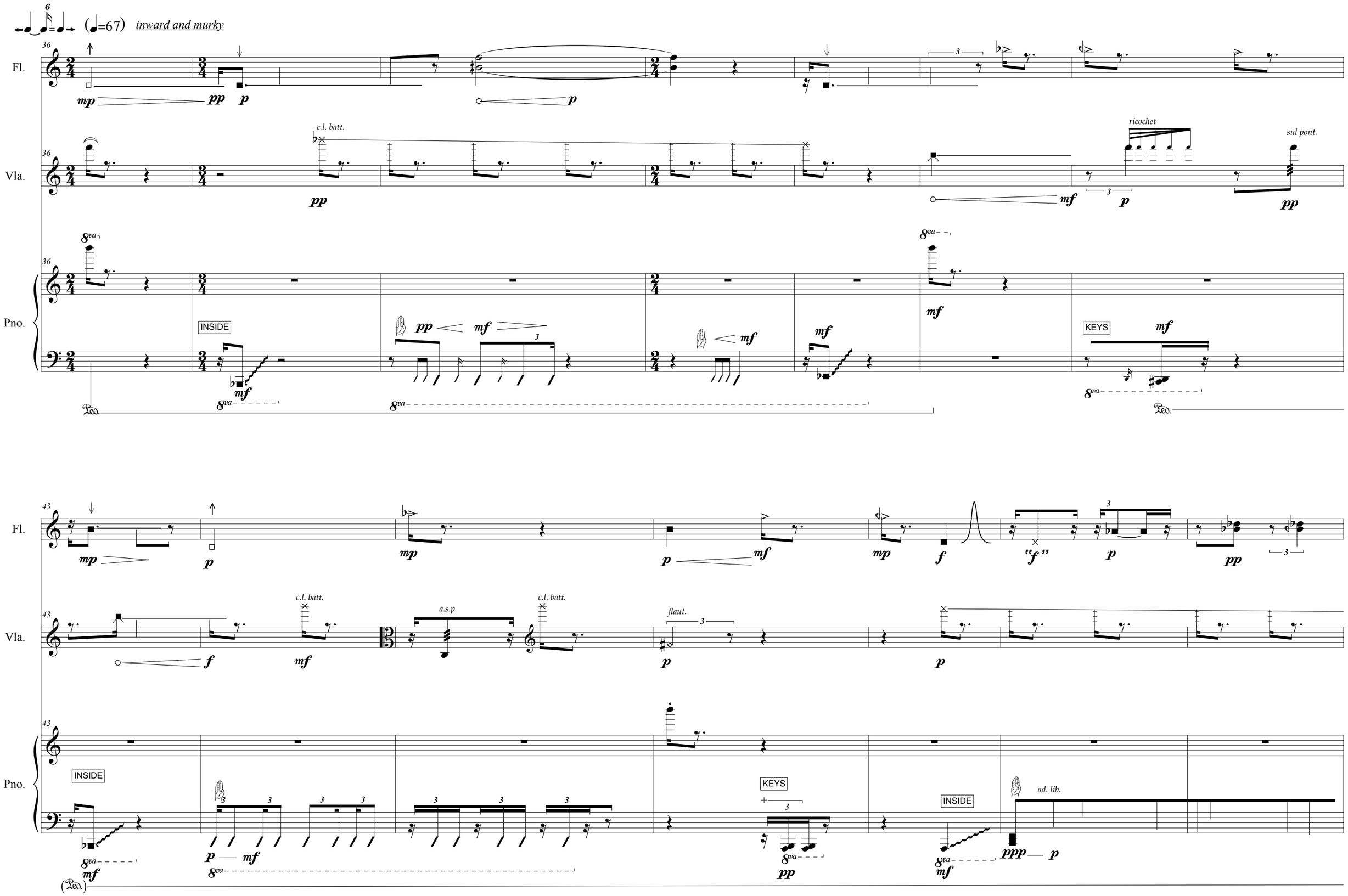
Fl.

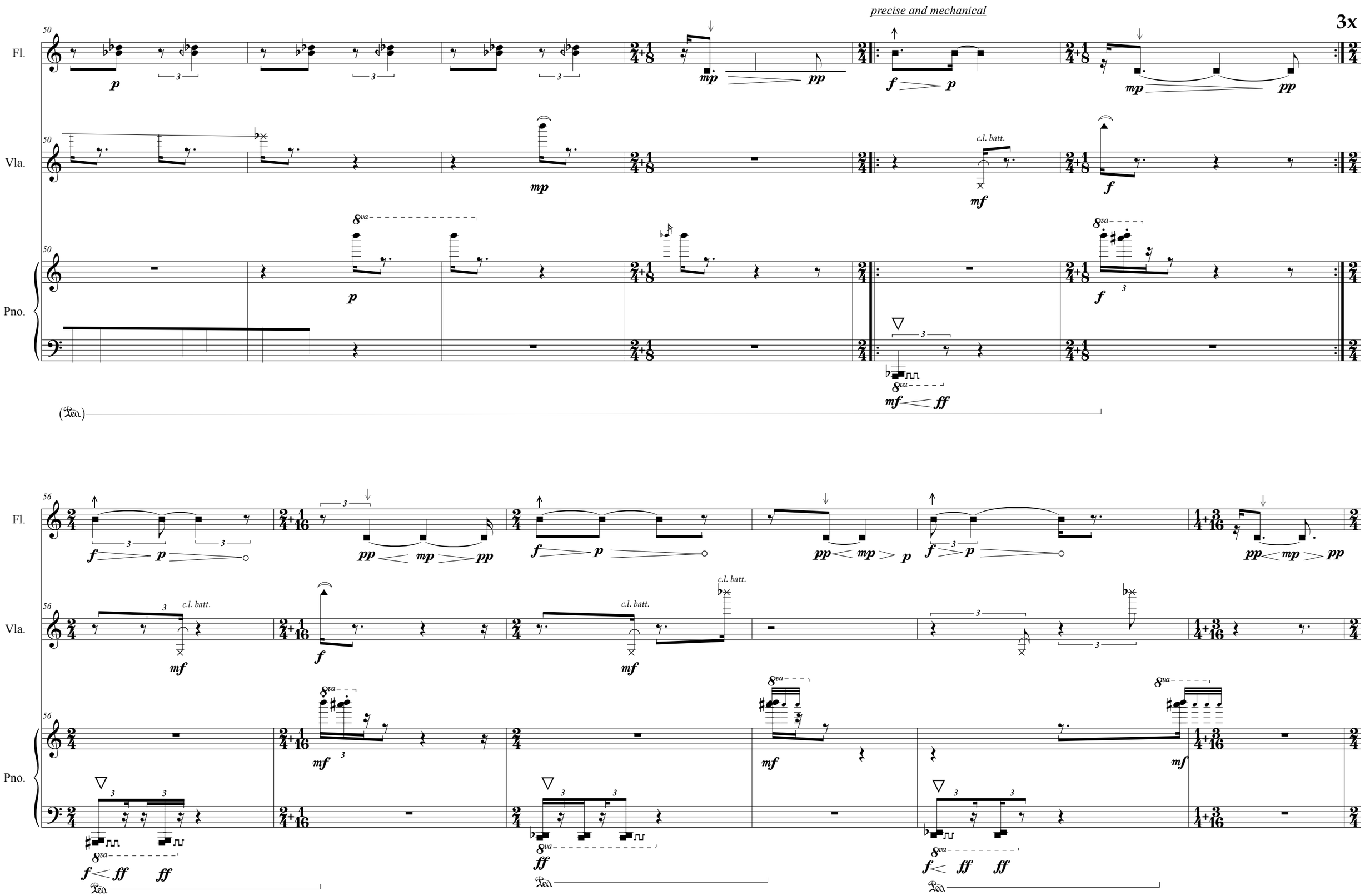
Vla.

Pno.


Fl.
Vla.
Pno.
11
17


Fl.
Vla.
Pno.
c.l. batt.
pizz.
8va
Ped.


(♩=67) inward and murky
Fl.
Vla.
Pno.
c.l. batt.
ricochet
sul pont.
INSIDE
KEYS
a.s.p
flaut.
ad. lib.


precise and mechanical
3x
Fl.
Vla.
Pno.
c.l. batt.
8va
(Ped.)

3x

Fl.

Vla.

Pno.

c.l. batt.

arco.

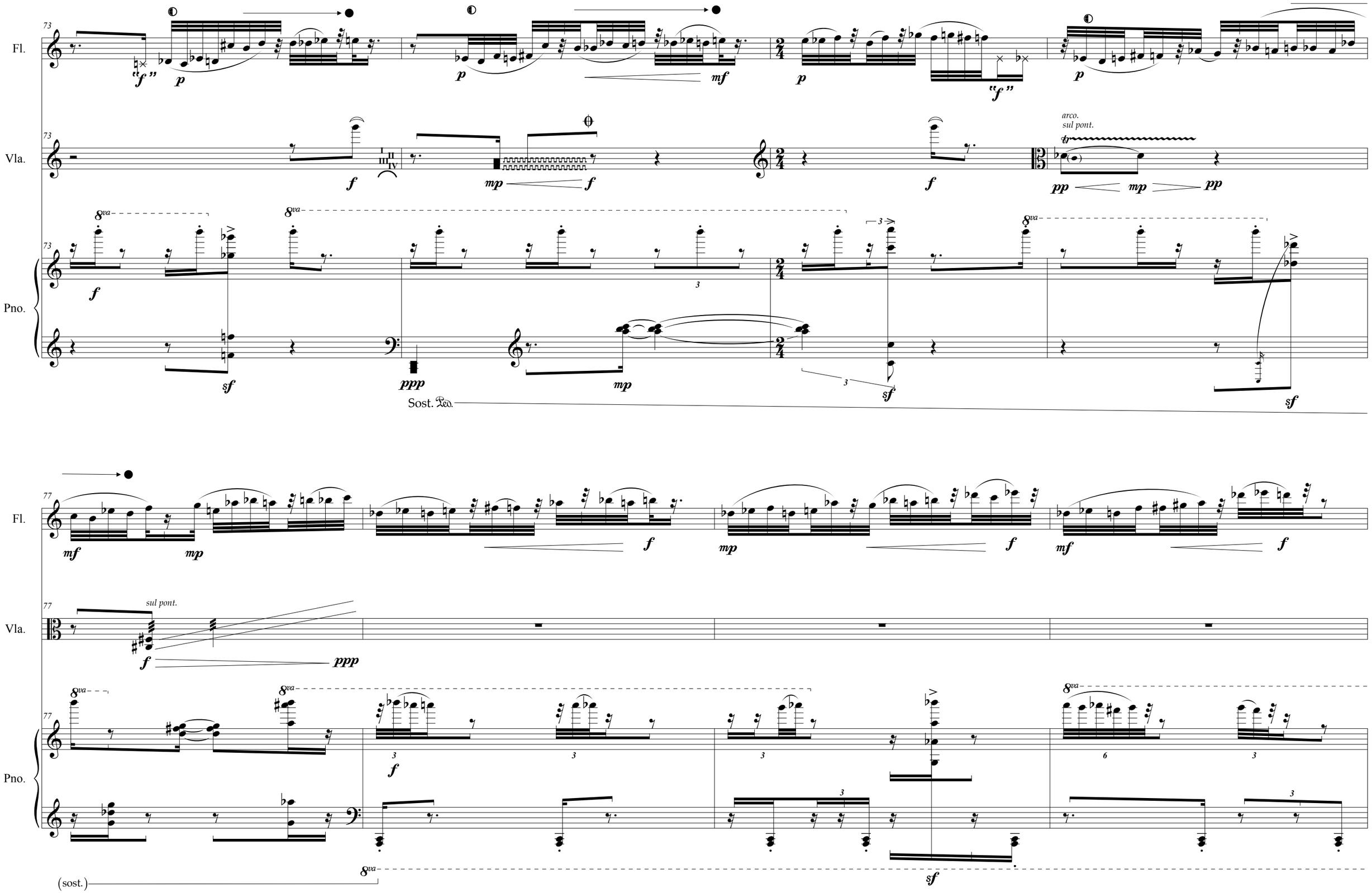
pizz.

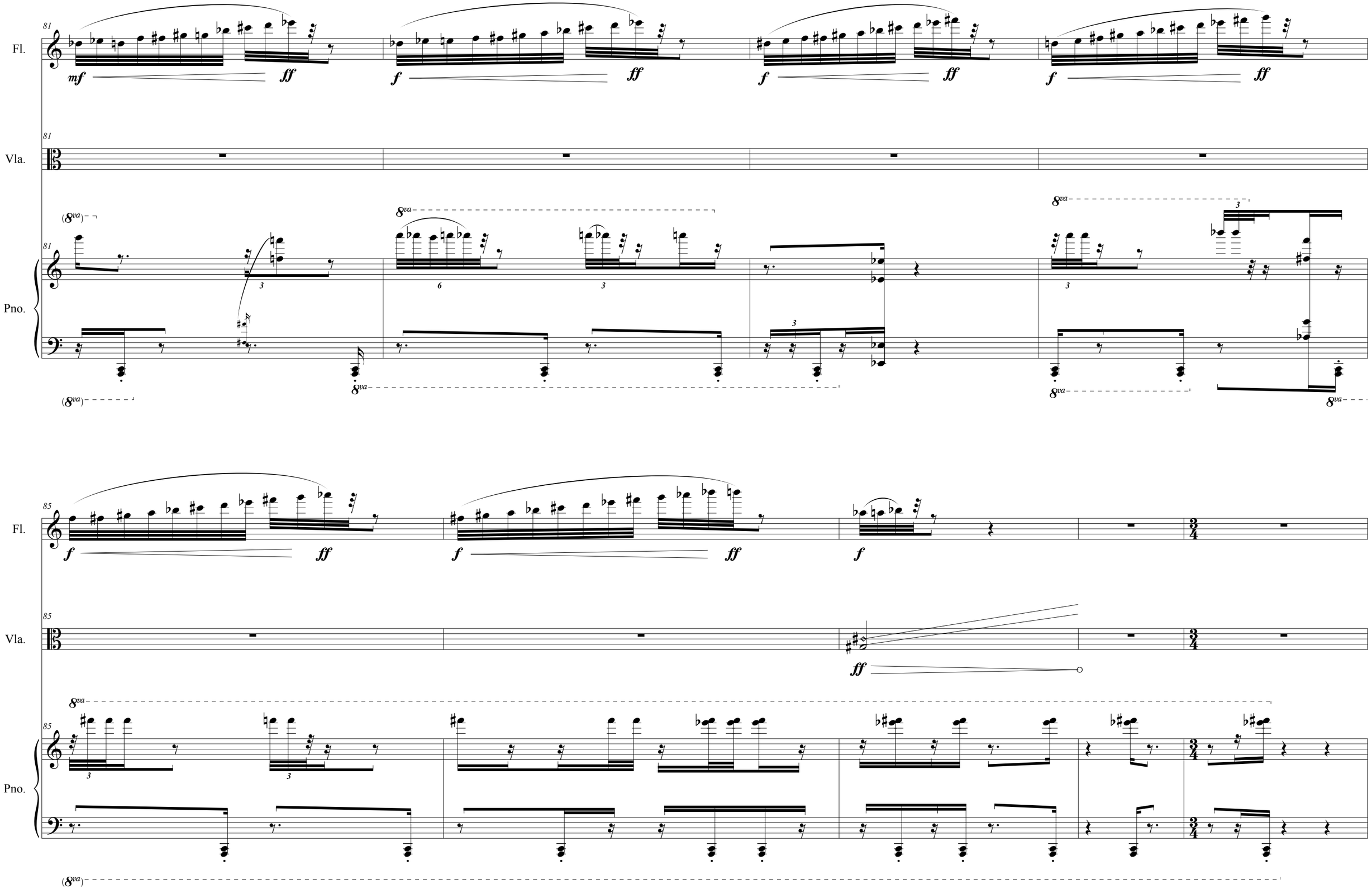
8va

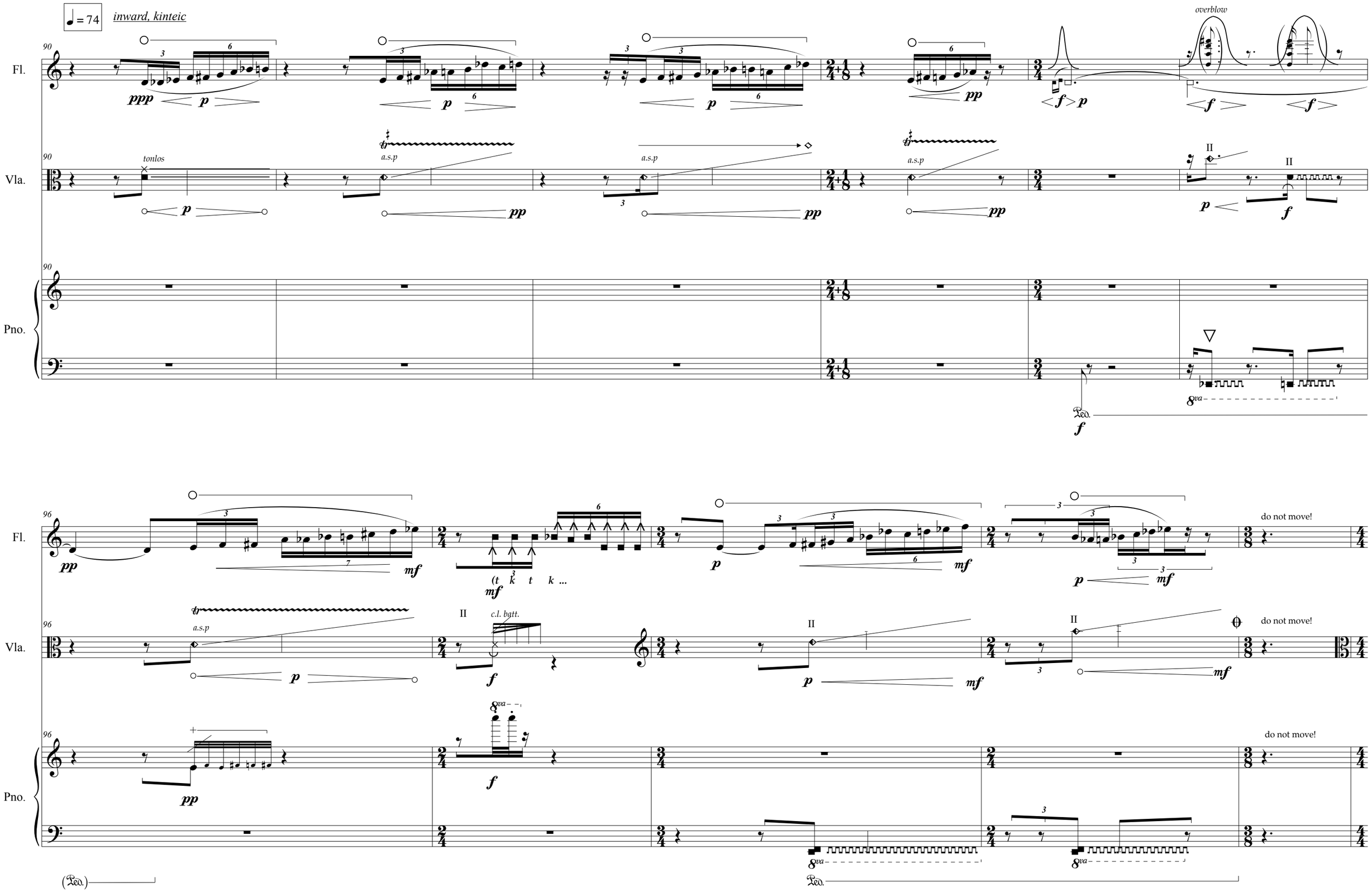
Ped.

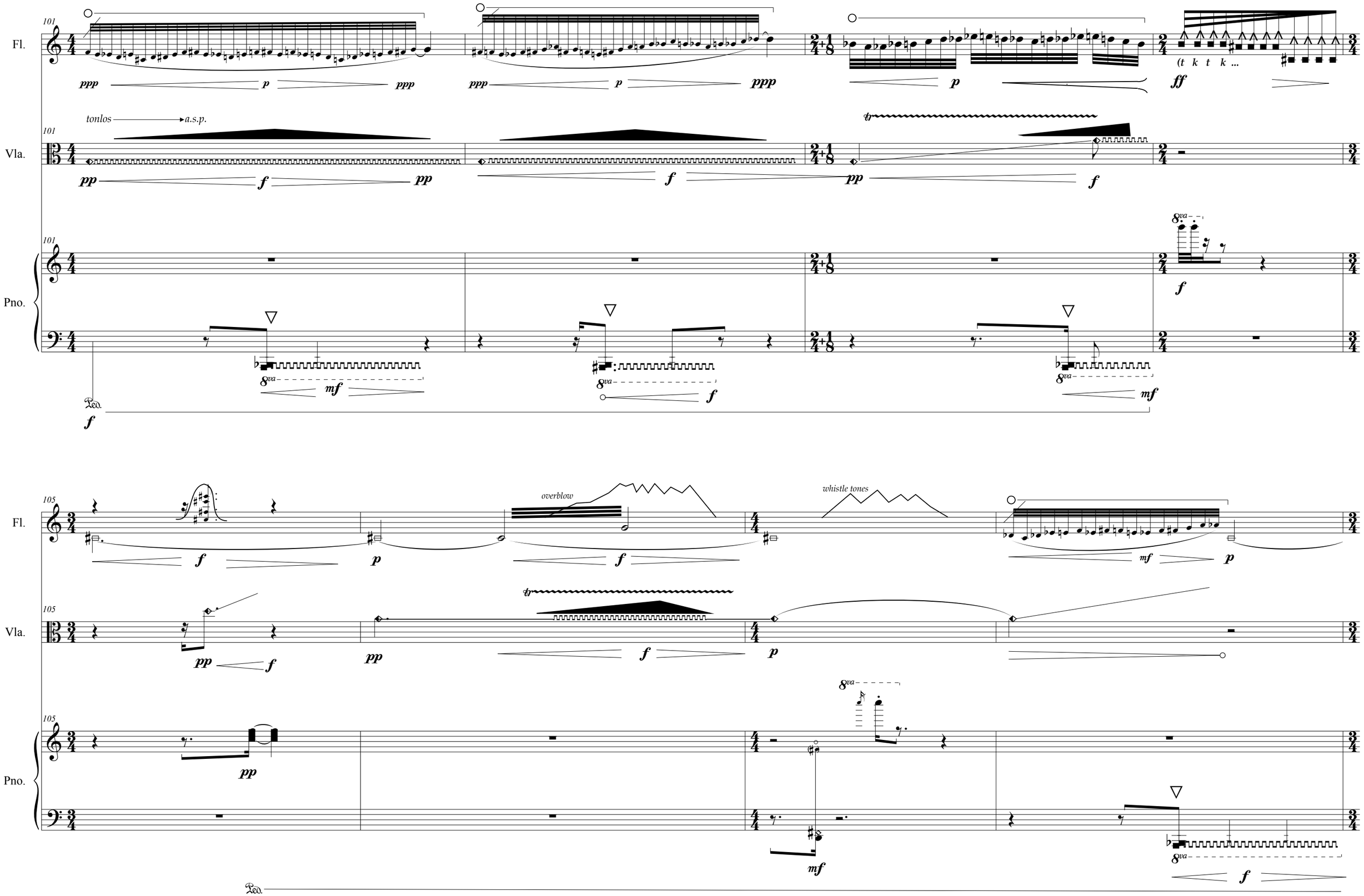
arco.
a.s.p

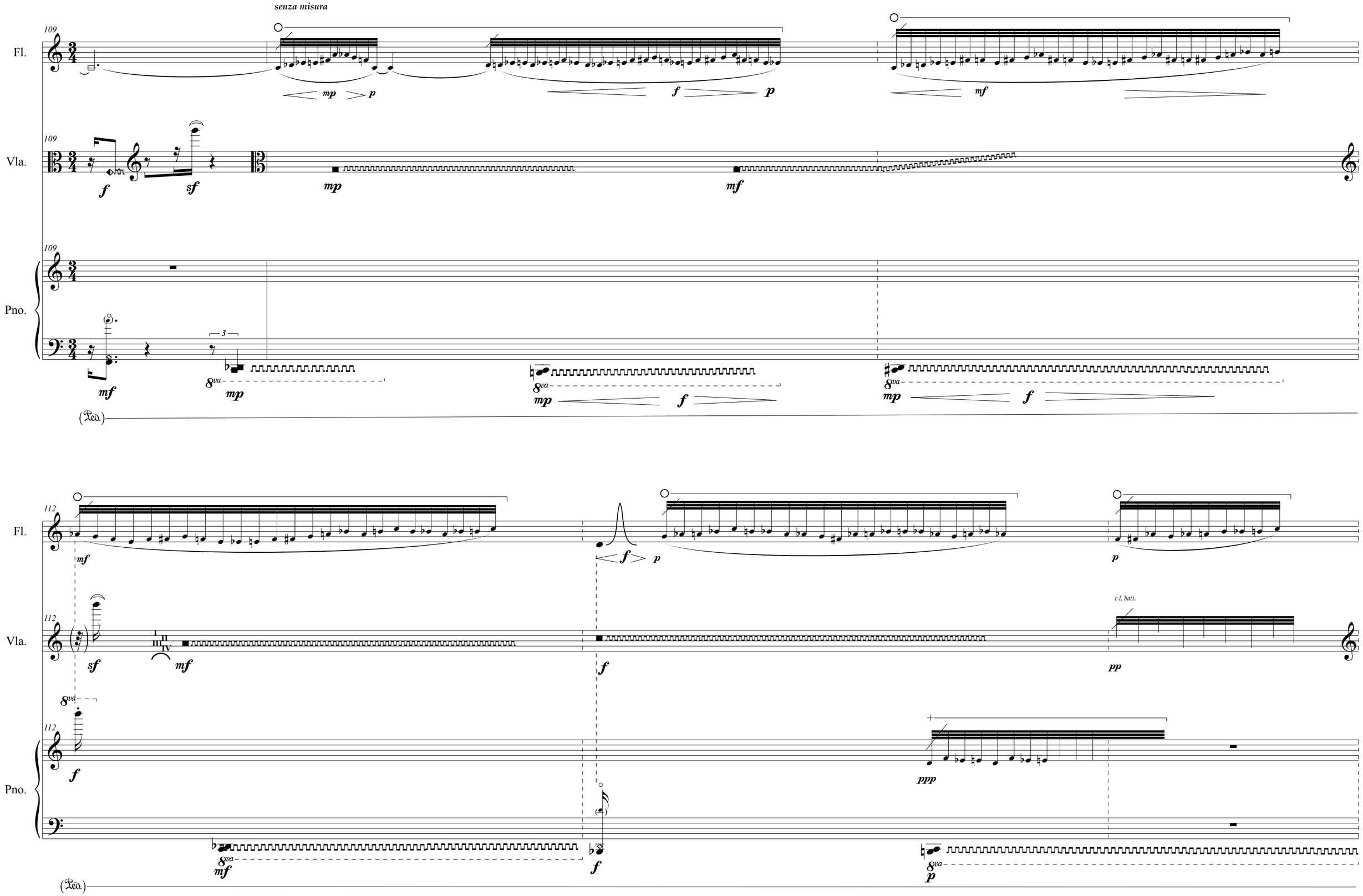
a.s.p

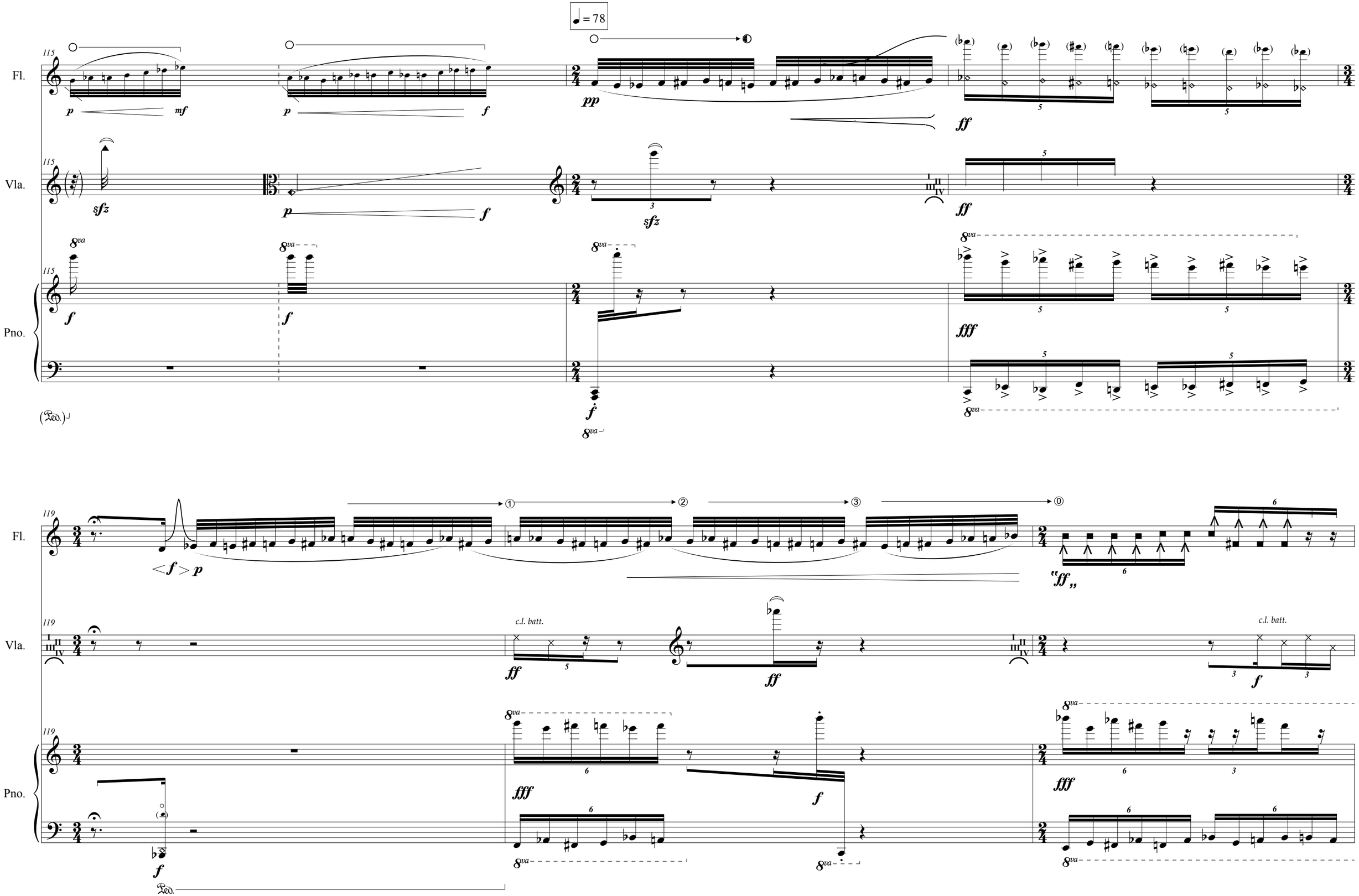

Fl.
Vla.
Pno.
arco.
sul pont.
Sost. Ped.
sul pont.
(sost.)


81
Fl.
mf
ff
f
ff
f
ff
f
ff
Vla.
Pno.
(8va)
8va
85
Fl.
f
ff
f
ff
f
Vla.
ff
Pno.
(8va)


♩ = 74
inward, kinteic
Fl.
Vla.
Pno.
tonlos
a.s.p
overblow
c.l. batt.
do not move!
(t k t k ...
Ped.
8va


Fl.
Vla.
Pno.
101
105
tonlos
a.s.p.
overblow
whistle tones
(t k t k ...
8va
Ped.


senza misura
109
Fl.
Vla.
Pno.
112
c.l. batt.
(Ped.)


♩ = 78
Fl.
Vla.
Pno.
115
119
c.l. batt.
(Ped.)

Fl.

Vla.

Pno.

122

♩ = 60 *saturated and colourful*

overblow

tonlos on the bridge

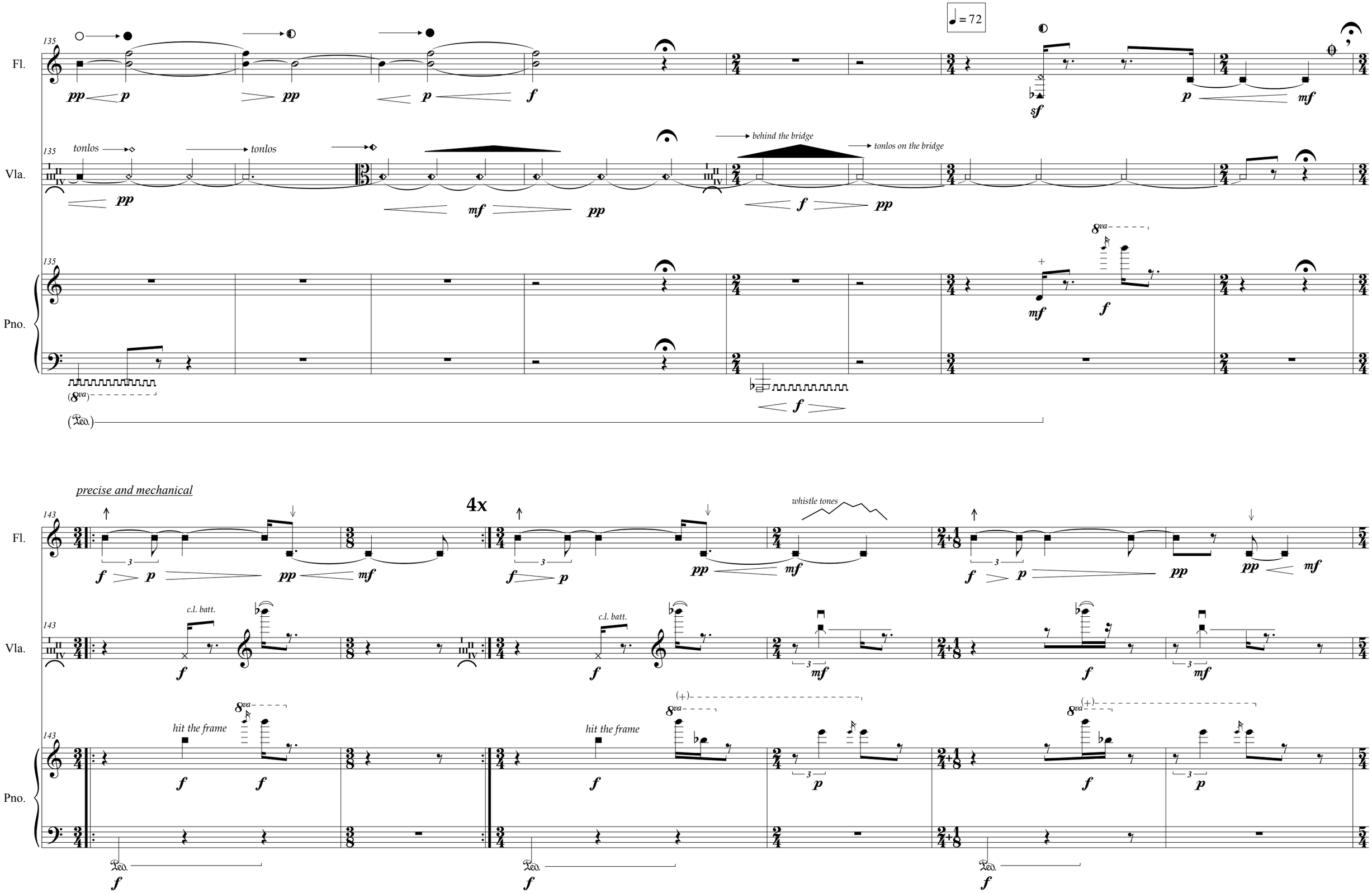
tonlos on the bridge

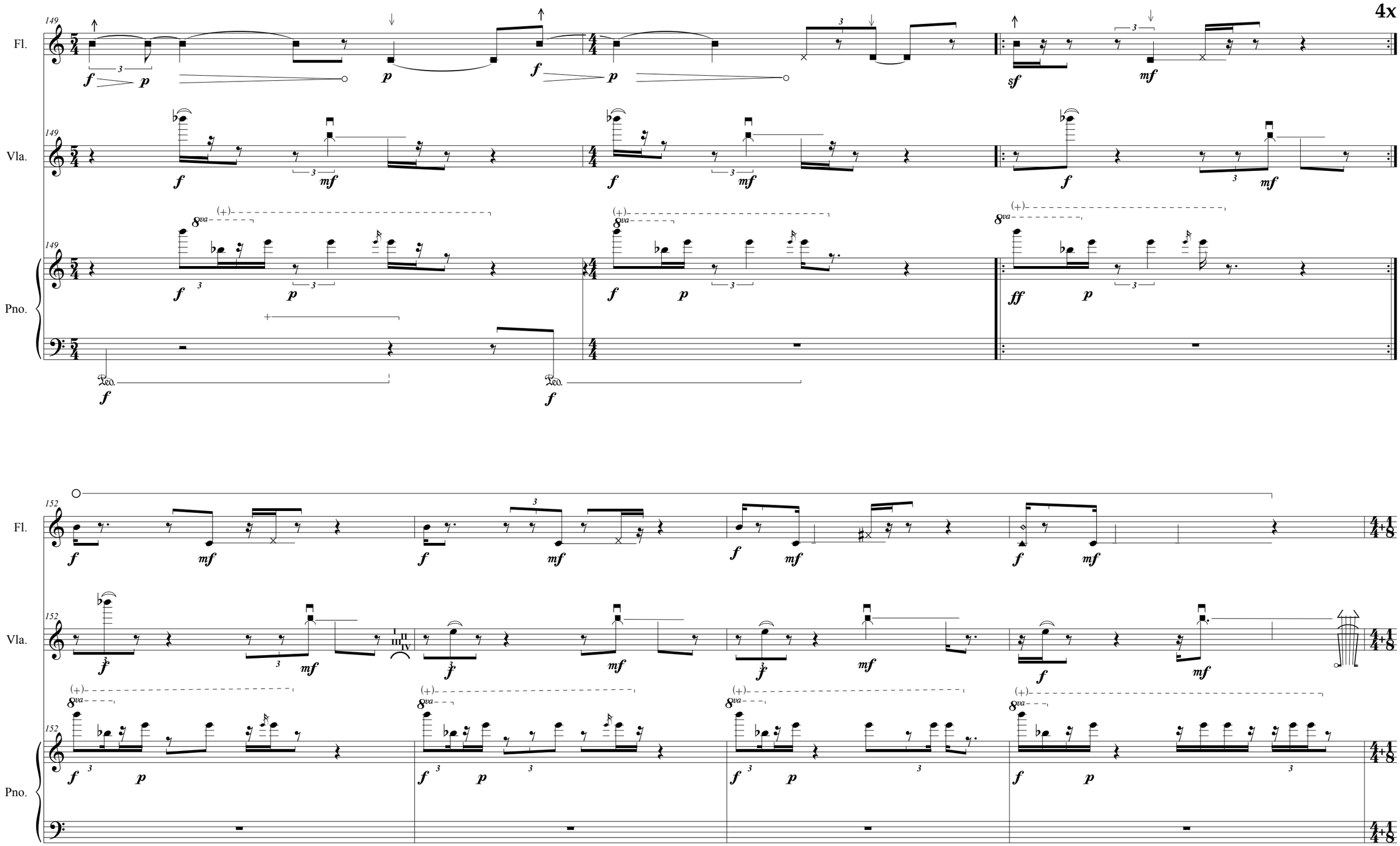
tonlos on the bridge

128

whistle tones

whistle tones


135
Fl.
Vla.
Pno.
♩ = 72
tonlos
behind the bridge
tonlos on the bridge
8va
(8va)
(Ped.)
precise and mechanical
143
4x
whistle tones
c.l. batt.
hit the frame
Ped.


4x
Fl.
Vla.
Pno.
149
152

accel.

♩ = 82

complex and colourful

3x

Fl.

156

sf p ppp mf pp sf p ppp "ff„ p

Vla.

156

complex and colourful

mf "f" "f" mf f mp f p

Pno.

156

8va

f p

very mechanical, like a train

p mf mp pp ppp

overblow

Fl.

159

(t k t k ... f p p f p f

Vla.

159

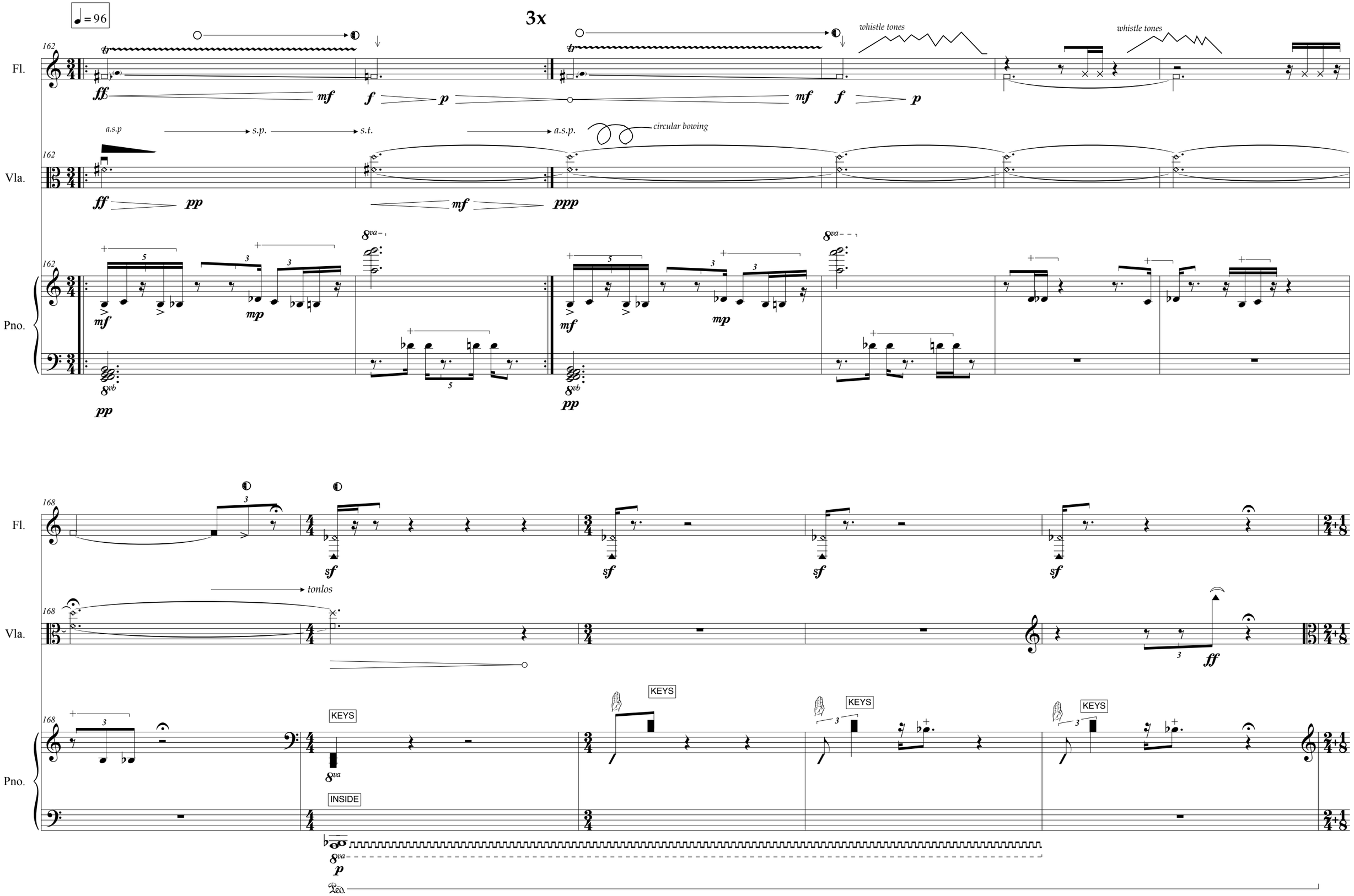
III

f p mf p

Pno.

159

mf mp mf mp mf mp pp ppp pp ppp pp ppp


♩ = 96
3x
whistle tones
whistle tones
Fl.
Vla.
Pno.
a.s.p
s.p.
s.t.
a.s.p.
circular bowing
tonlos
KEYS
KEYS
KEYS
KEYS
INSIDE

Extremely Mechanic

173

Fl.

Vla.

Pno.

2x 2x 2x 3x

c.l. batt. tonlos III

177

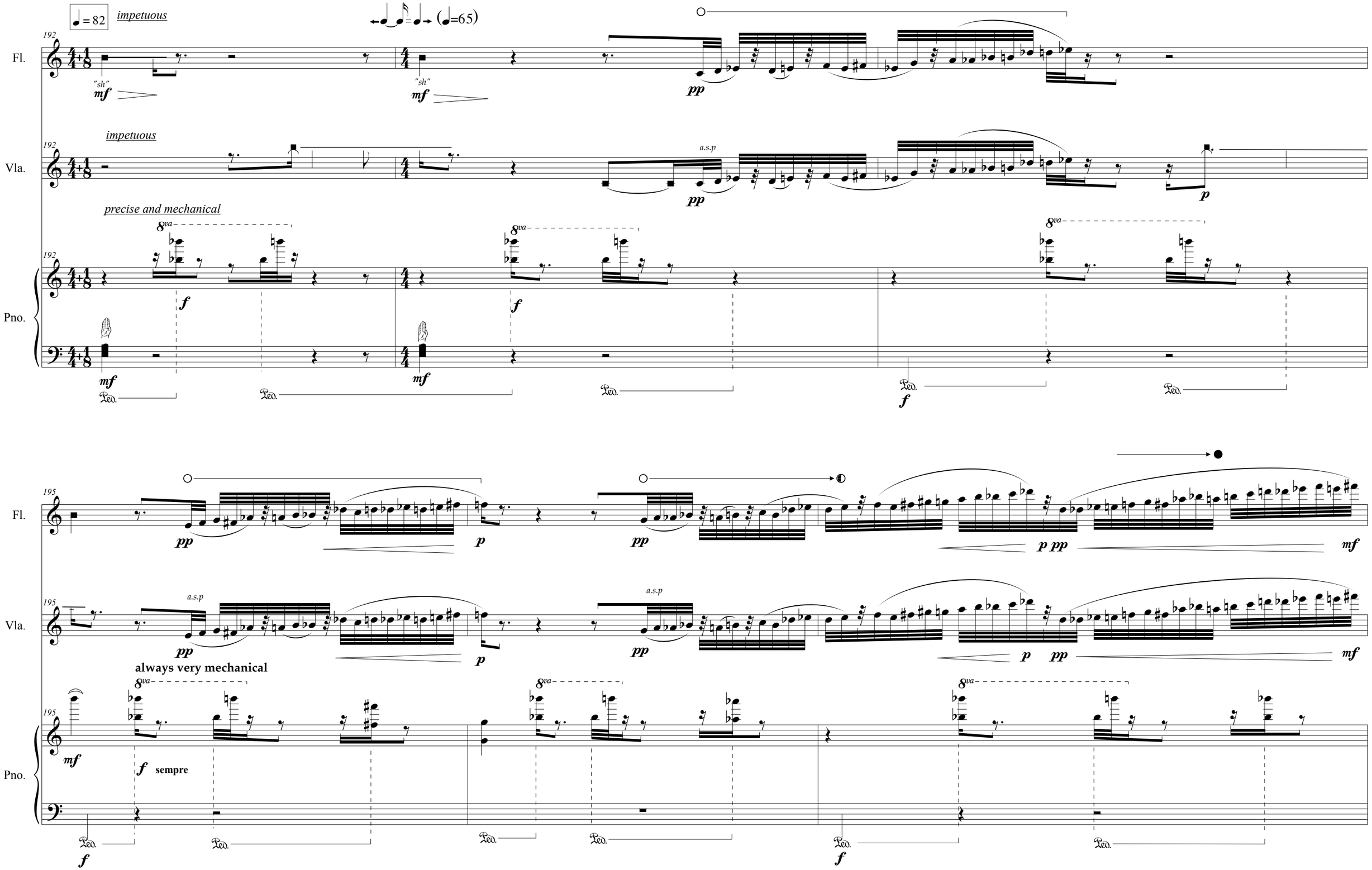
2x 3x 3x

2x

key click
w/ closed embouchure

Repeat untill piano is ready

Play only once and then
remove the lower 5 muts



♩= 82
impetuous
(♩=65)
192
Fl.
"sh"
mf
pp
Vla.
impetuous
a.s.p
p
precise and mechanical
8va
f
Pno.
Ped.
195
always very mechanical
sempre

198

Fl.

Vla.

Pno.

p *mp* *p* *pp* *mp*

a.s.p a.s.p a.s.p

8va 8va 8va

p *mp* *p* *p*

Ped. Ped. Ped. Ped. Ped.

f *f*

201

Fl.

Vla.

Pno.

ppp *p* *ppp* *p* *pp* *ppp* *p* *ppp*

I IV

mf *pp* *pp* *p* *p* *p*

8va 8va 8va 8va

Ped. Ped. Ped. Ped. Ped. Ped.

f *f* *f* *f*

(♩=78) *fiery and temperamental*

Fl.

Vla.

Pno.

204

ff *sub.*

f *mp*

ff

c.l. batt.

mf

f

fff

mp

fff

208

ff *f* *ff* *sf*

sf

s.p.

ff

p

fff

ff

Fl.

Vla.

Pno.

212

c.l. batt.

s.p.

8va

8vb

217

s.p.

a.s.p

Fl.

Vla.

Pno.

221

mf

mf

f

ord.

overblow

ff

mp

ff

fff

(8va)

223

f

let the sound die out completely

ppp

Ped.