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# Barzakh : for string quartet

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BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**BARZAKH:  
FOR STRING QUARTET**

by

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Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

2016



Approved by

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## **ACKNOWLEDGMENTS**

I would like to thank my composition Professor Joshua Fineberg for his guidance in my artistic development and pointed critiques, from which I have benefitted during my doctoral studies. I also want to thank Professor Ketty Nez for her encouragement and for her artistic guidance, and Professor Martin Amlin for his support during my entire graduate career and his masterful lessons. In addition, it is essential that I mention Professor Özkan Manav, Ahmet Altınel, Hasan Uçarsu and Mete Sakpınar, who gave me fresh ideas that helped me during the development of this piece. I would also like to thank my family for their boundless support during this period. Without all these people it wouldn't be possible to complete my program.

**BARZAKH:  
FOR STRING QUARTET**

**ONUR DÜLGER**

Boston University College of Fine Arts, 2016

Major Professor: Joshua Fineberg, D.M.A., Professor of Music, Composition and Theory

**ABSTRACT**

Barzakh means separation in Arabic. Moreover, in the Islamic eschatology, it is a barrier between the physical and spiritual worlds. In this piece, I am using this idea as an inspiration to my creation so that a disrupting sound and its developments are separating the sound worlds and opening new dimensions for new musical spaces. The piece is composed for string quartet and its duration is approximately 9 minutes.

# Barzakh

*for string quartet*






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# Instructions

## Bow location on the string

- ast - alto sul tasto
- st - sul tasto
- ord - ordinario
- sp - sul ponticello
- msp - molto sul ponticello
- ob - on the bridge
- bb - behind the bridge
- bp - back plate
- tp - on the tail piece
- ub - with the tip of the bow on the upper bout on the right side
- lb - with the frog on the lower bout on the left side

## Bow pressure levels

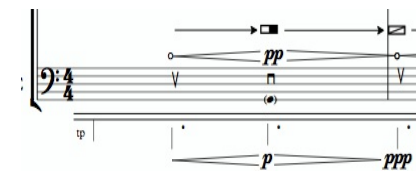
-  - under pressure
-  - ordinary pressure
-  - half over pressure
-  - over pressure
-  - noise symbol for over pressure



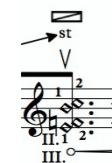
A harmonic pizzicato played with the finger nail. It is a typical guitar technique. The finger has to be removed from the string almost immediately after striking it.



*Pizzicato fluido* played with tension screw of the bow. In order to hear D#4, place the bow on F4 approximately. There should be a glissando in opposite direction to node of E resulting in the harmonic one octave above.



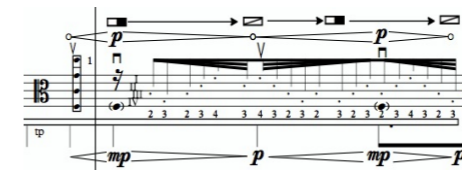
Play on the tail piece, indicated by "tp." If one increases the bow pressure a pitch will occur which is around the third string's pitch. In the case of cello it will be around G2. However, it might be F#2 or F2 depending on the instrument.



Both first and second fingers placed on the strings with the barre position, lying parallel to each other. Here, what we hear is a kind of flute's air sound quality. F4 and C5 will be perceived. E4 and B4 are only there in order to cancel possible harmonics and secure the sound quality.



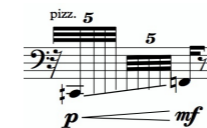
A quadruple stop *pizzicato* containing harmonics. Removing the third and fourth fingers after about 1/3", the shown harmonics should be audible.



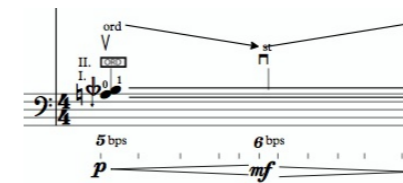
While playing on the tail piece, the LH first finger lies on the indicated pitches with a barre position and other fingers play on the indicated strings as hammer-on.



Place the instrument on the knee. Bow the back plate of the instrument and pressing down on the hair of the stick, making rotation motions. If the middle part of the bow is used, the sound quality will be bright. If the frog part used, the sound will be darker.



All *pizzicato glissandi* could be played with index and middle finger in trilling alternation.



B3 quarter flat starts initially 5 hz then changes to 6 hz higher than A3, by moving the LH finger. This creates at first 5 beats per sec, then 6 beats per second.



The left hand fingers the diamond note head, with resulting sounds given in parentheses. II indicates the string, 5+9+13+4 are the sounding 5th, 9th, 13th, and 4th harmonics respectively. More details can be found on <http://www.cellomap.com>.



# Barzakh

for string quartet

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♩ = 60

I. *ppp* *pp*

II. *pp* *f* *pp* *ff* *ppp*

V. *pizz.* *mf* *arco* *pp* *f* *pp* *ff*

C. *pp* *f* *ff*

6

I. *ppp* *pp* *pp* *p* *ppp* *p* *pp* *mf*

II. *pizz.* *mf* *arco* *pp* *f* *pp* *ff* *mf* *pp*

V. *pizz.* *mf* *arco* *pp* *f* *pp* *ff* *mf* *pp*

C. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *mf*

do not dominate but color the total sound

as small amount of pitch as possible

try not to fully cover the other sounds



21

I *mp pp*

II *f pp*

V *p*

C *pp p ppp*

Annotations: *ord*, *ub*, *pizz. III.*, *arco*, *V lb*, *ob*, *tp*, *3*, *4+1*

27

I *pp pp pp*

II *pp mp pp p pp*

V *mp p pp*

C *p pp*

Annotations: *ord*, *st*, *pizz. III.*, *arco*, *V lb*, *ob*, *tp*, *3*, *5*, *4+1*



















103

pp p mf mp

ord sp st

III.

108

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

ord sp st msp ast

IV.



117

I *p* *ord* *sp* *ord* *8<sup>va</sup>* *sp* *ord* *simile* *6* *6* *7* *ff*

II *f* *p* *mp* *ord* *8<sup>va</sup>* *sp* *ord* *simile* *5* *5* *5* *6* *7* *7* *7* *ff*

V *p* *pp* *ord* *fff*

C *p* *pp* *ord* *fff*

121

I *fff* *ord* *15<sup>ma</sup>* *p* *f* *ff*

II *fff* *ord* *st* *ord* *ord* *st* *sp* *ff*

V *p* *f* *ff*

C *p* *f* *ord* *st* *ord* *st* *pizz.* *ff* *mf*

128 (45)  $\text{♩} = 52$

Violin I:  $\text{pp}$ ,  $\text{mf}$ ,  $\text{pp}$ ,  $\text{ff}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mf}$ ,  $\text{pp}$

Violin II:  $\text{pp}$ ,  $\text{mf}$ ,  $\text{pp}$ ,  $\text{f}$ ,  $\text{f}$ ,  $\text{pp}$ ,  $\text{mf}$ ,  $\text{pp}$

Viola:  $\text{mf}$ ,  $\text{p}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{mf}$ ,  $\text{mf}$ ,  $\text{mp}$ ,  $\text{mp}$ ,  $\text{f}$

Cello:  $\text{mf}$ ,  $\text{mp}$ ,  $\text{mf}$ ,  $\text{mf}$ ,  $\text{mf}$ ,  $\text{mf}$ ,  $\text{mf}$ ,  $\text{f}$ ,  $\text{pp}$

135

Violin I:  $\text{mf}$ ,  $\text{pp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{p}$ ,  $\text{pp}$ ,  $\text{mf}$

Violin II:  $\text{mf}$ ,  $\text{pp}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$

Viola:  $\text{pp}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{pp}$

Cello:  $\text{p}$ ,  $\text{pp}$ ,  $\text{mf}$ ,  $\text{p}$ ,  $\text{mp}$ ,  $\text{pp}$ ,  $\text{pp}$ ,  $\text{mf}$ ,  $\text{ff}$

## **CURRICULUM VITAE**

Onur Dülger was born in 1980, Istanbul. He took his BA in composition at Istanbul University as a student of Mete Sakpınar. He received 2 M.A.s from instrumental composition and electroacoustic composition at University of Music Vienna. His teachers were Wolfgang Suppan, Michael Obst, Karlheinz Essl, Chaya Czernowin. In 2013, he began his doctoral studies at Boston University in the class of Joshua Fineberg.

His pieces are varying from solo pieces to orchestra and ensemble pieces with or without live electronics. They are performed in various locations in Turkey, Austria, Germany, Taiwan, USA and Mexico since 2001.

Throughout his musical life, he has been supported financially by various foundations, including Fulbright scholarship, Viktor Bunzl Foundation, The Association for Supporting Contemporary Life Scholarship, Boston University Scholarship, University of Music and Performing Arts Vienna Scholarship. He received various prizes from the Talente-Börse Ö1 (2011), the Franz Liszt residency at the School of Music Weimar (2012), Cepromusic (2013) Auftakt (2014), Sound Icon (2015) and Francisco Escudero (2015).

He is lecturer for composition, music technology, orchestration and contemporary music at Kocaeli University in Turkey.