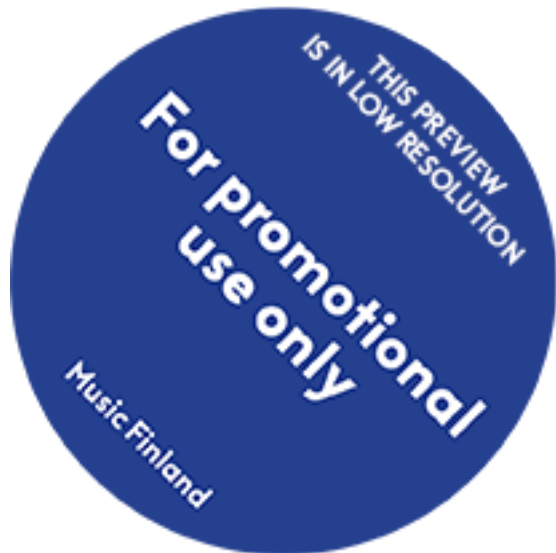


Timo Tuhkanen

unfinnish(ed.)

for flute and accordion

2014

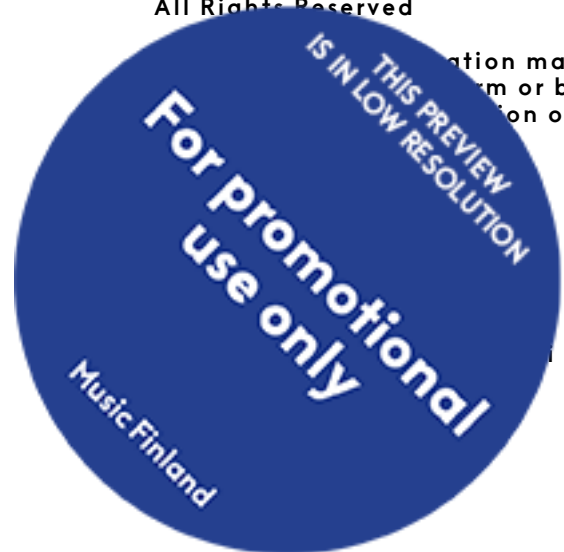


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unfinnish(ed.)

flute
accordion

by Timo Tuhkanen

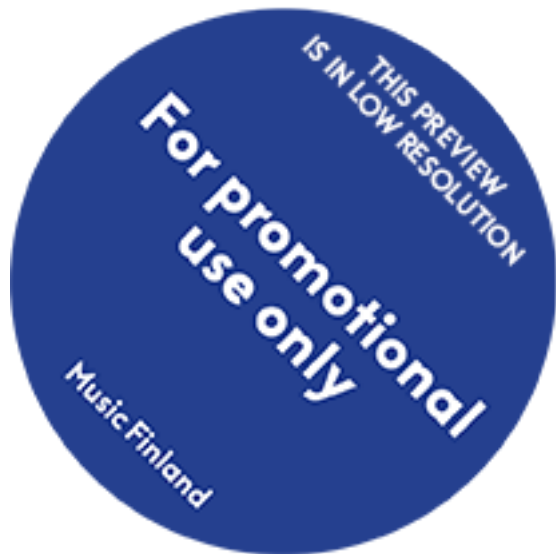
Тимо Туканен (Timo Tuhkanen) известен в мире авангарда как специалист в области микротональной музыки и ксенгармональной настройки инструмента. На своих концертах Тимо использует две гитары, настроенные особым способом, смычки и практически не использует гитарные эффекты. Туканен в юности изучал индийскую классическую музыку, поэтому его выступления ориентированы в большей степени на восточную исполнительскую традицию. Помимо музыки, Тимо занимается современным искусством, литературой, 3D анимацией, а так же снимает фильмы.

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Written in Tchaikovsky, Perm Krai, Russia, 2014.

I would like to thank the Moscow Contemporary Music Ensemble, Victoria Korshunova, Dmitri Kanchadsky, Philip Leroux and Francesco Filidei, with the generous assistance of the Finnish Embassy of Moscow.

Dedicated to Moscow Contemporary Music Ensemble; Ivan Bushen and Sergei Tchirkov, as well as the students at the 4th International Young Composers Academy in Tchaikovsky City.

11.9.2014

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This score has become for me a document of historical occurrence, rather than just a description of musical events.

And as such I have decided to publish it as it is, without rewriting the parts of which seem to need it in terms of clarity of handwriting.

As such there are three layers, this my writing now, as well as the dynamic and other indications in pencil which were written after the first performance, and then the score written initially for the musicians.

The piece was premièred in Tchaikovsky City 11.9.2014 and received performances on the 12.9.2014 in Perm Music College and the chamber hall of the Moscow Philharmonic 15.9.2014.

for more information please email or visit or call

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Legends.

flute

accordion

↑ breath in

↓ breath out

ⓐ closed whistle tone cl.v.d

↑ open whistle tone up.v.d

✕ move chair for surra

up foot

with "swish"

The text is made up of words from the Finnish language which originate from Russian.

In itself the piece plays with a metaphor of the past and the present, and especially looks at my personal subjective, and perception in general in Finland and in Russia towards the occurrences in Finland during the first few days of the Bolshevik revolution and the start of Finnish independence.

This is done by a process which highlights the process by which we edit and censor our memories of the past to suit our present needs and desires, the outcome of which is not always pleasant for us.

The text edits itself from a simple list in a manor which in the final presentation, before the "fast-forward" - that removes axillary meaning and ends up with as little interpretation as possible, after the fast-forwarding the pieces still remain but detached from the original or even manipulated meaning only remaining as echoes of distorted memories and decoration.

All the structural elements as well as pitches are taken from the objects and people encountered during the writing period in Tchaikovsky City.

And especially important became the up and down motif in the second part taken directly from the shape of curtains in the dining room I at in every day, in the words of a Perm business man encountered on the trip:

Curtains are things that you use to cover your sight so you don't see when someone is killed.

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through your instrument, *marcato* 80mm

RIS TI RIE SA LEI MA VIR SU PÄT SI KAU HU TUS KA VAI NO vo Ro Ros vo MIE RO RIE SA PAP PI PO MO RUKKA SAF SIIM

VES SE LI TO RAKKA KAS SA RA MUD KA TA

RIS TI RIE CA LEIMA VIESTI TU MA TUK KU VA PAA VAI NO KAS SA TYRMÄ KO NI LUT KA PIR TV KUT RIT SAA PASSAS SIIM

PO RUKKA TO VE RI TAP PA RA KUENTA LO

SA VOTTA KA PAK KA RO KU LI SUN TI O RV SAK KO

KIISSE LI SME TA NA PII RAK KA POKKA NA

LUB SI A MA TAK KA

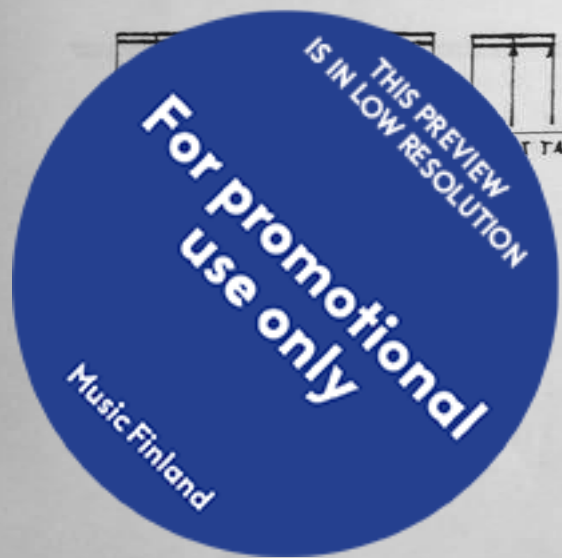
SA MO VAA RI

SA VOTTA KA PAK KA RO KU LI SUN TI O RV SAK KO

KIISSE LI SME TA NA PII RAK KA POKKA NA

MA JAK KA IK KU NA

SA MO VAA RI



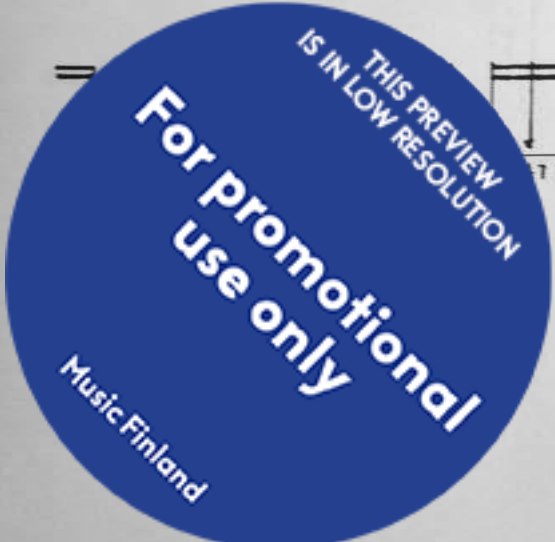
RIS TI RIE SA LEI MA VIR SU PÄT SI KAU HU TUS KA VAI NO VO RO ROS VO MIE RO RIE SA PAPPI PO MO RUOSKA SAS SIIN	VE SSE LI TÖ RAKKA KASSA RA MUOKA TA SA
RIS TI RIE SA LEI MA VIE TI TU MA TOL KU VA PAAVAI NA KASSA TYR MÄ KO NI LUT KA PIR TU KUTRIT SAA PAS SAS SIIN	PO RUK KA TO VE RI TAP PA RA KUUN TA LO SE

UFT TA KA PAK KA RO KU LI SUN TI O RU SAK KO	KIIS SE LI SME TA NA PII RAK KA POR KKA NA	LU SI A MA JAK KA	SA MO VAA RI
PO MAT TA RU SAK KO	KIIS SE LI SME TA NA PII RAK KA POR KKA NA	MA JAK KA IK KU NA	SA MO VAA RI



RIS TI KIE SA LEI MA VIR SU RAT SI KAV HU TVS KA VAI NO	VO RO ROS VO MIE RO RIE SA PAP PI TO MO ROUSKAS SIIIN	VESSE LI TO RAKKA KAS CA RA MUOKA
RIS TI RIE SA LEI MA VIESTI TUU MA TOLKKU VA PAAVAINO	KAS SA TYRMÄ KO NI LUT KA PIRTU KUTRIT SAAPAS SASSIIN	PO RUKKA TU VE RI TAP PA RA KUUNTA

TA SA VOTTA KA PAK KA RO KU LI SUN TI O RU SAK KI	KIISSE LI SMETA NA TII RAKKA PORKKANA	SA MO VAA RI	RIS TI RIE SA LEI
TA SA VOTTA KA PAK KA RO KU LI SUN TI O RU SAK KI	KIISSE LI SMETA NA PII RAKKA POFKA NA	SA MO VAA RI	RIS TI RIE SA LEI



MA RIESU PÄT SI KAUHU TU KA VAI NO VO RO ROS VO MIE RO LUT KA PIR TU KUT RIT SAA PAS SASSIIN

PO RUK KA TO VE RI TA PPA RA KUONTA LI SE PE LI KA SÄR

MA VIE STI TU MA TOL KEV VAI NO KASSA TYR MÄ KO NI SÄS SIIN

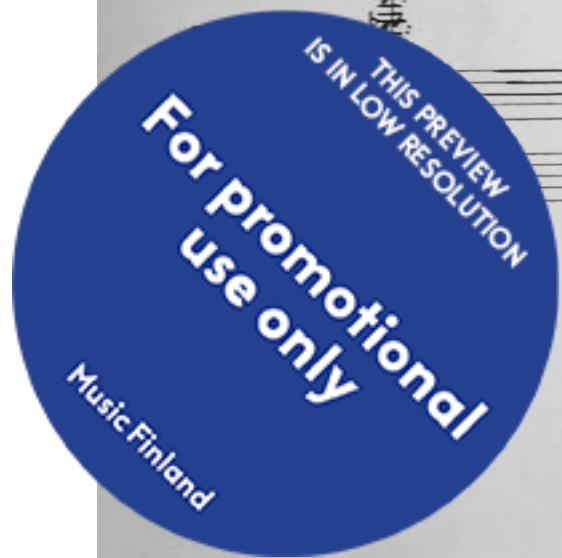
TO RAK KA KASSA RA SÄ VOT TA KA PAK

attack suddenly

MI RO KU LI

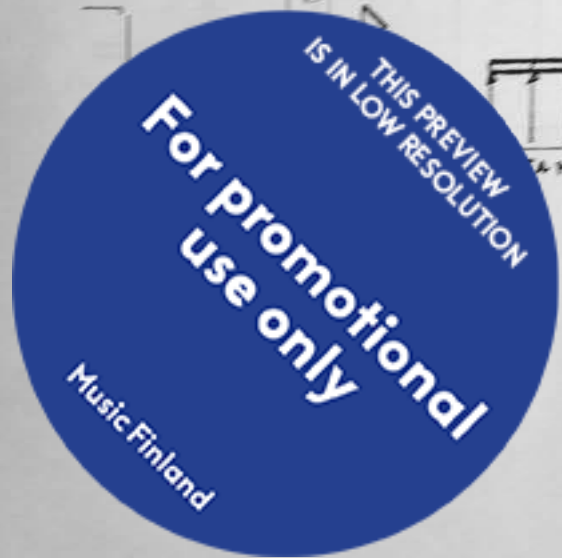
KUISSE LI SMETA NA POR KANA SA MO VAA RI RIE SA LEI MA VIE STI KAU HU

KUISSE LI SMETA NA POR KANA SA MO VAA RI RIE SA LEI MA KAU HU



Handwritten musical score for the first system, featuring two staves. The top staff contains the vocal line with lyrics: VAINO TYMÄ LUTKA PIRTU SAAPAS PU RUKKA TO VE RI TAPPA RA KASARMI RU KU LI. The bottom staff contains the piano accompaniment with lyrics: VAINO VO RO RISSO MIE RO KAKA RA CA VOTTA KA PAKKA SO KU LI. The score includes various musical notations such as notes, rests, and bar lines.

Handwritten musical score for the second system, featuring two staves. The top staff contains the vocal line with lyrics: SMETA NA SA MA VAA RI LEI MA VIE TI KAU HU VAINO VO RO. The bottom staff contains the piano accompaniment with lyrics: SA MA VAA RI LEI MA KAU HU VAINO VO RO. The score includes various musical notations such as notes, rests, and bar lines.



Handwritten musical notation for two staves. The top staff contains the lyrics: TIERMÄ LUTKA PIIRTU PO RUKKA TU VE RI TAPPA EA KASARMI BO KU LI SÄE. The bottom staff contains the lyrics: SOS VO MIE RI KAYKA EA KATAK KA BO KU LI SÄE. The notation includes notes, rests, and bar lines.

Handwritten musical notation for two staves. The top staff contains the lyrics: TA VA SA MO VAA RI LEI MAVIESTI KALHU VAI NO TIEMÄ. The bottom staff contains the lyrics: SA MO VAA RI LEIMA KALHU VAI NO VO RO ESMV MIE RO. The notation includes notes, rests, and bar lines.

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FIR TU PO KUKKATO VE RI TAP PA RA KA SÄRMI RO KU LI SMETANA

KASÄRMI KASÄ RA RO KU LI SMETANA

blow through not fully articulating, floating

Much slower of 1/3 fast-fast fast in air, without quality, continuous runs, continuous

He op. v.v. as. hb.

VAA RI VA A RI SME

17

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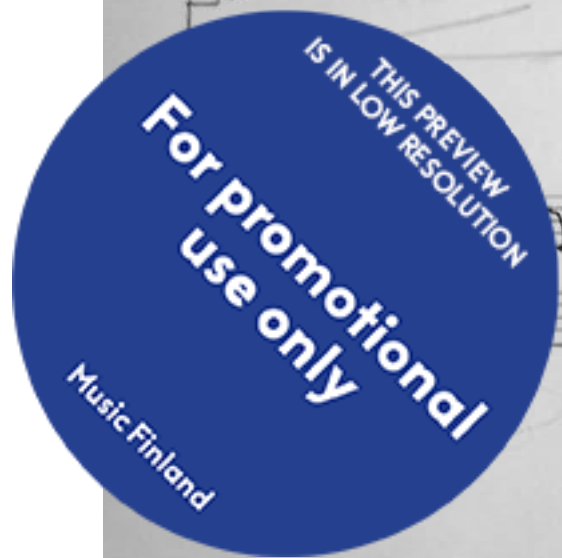
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Handwritten musical score for guitar. The first system shows a vocal line with lyrics: "PA RA KASARMI ROKU LI KAPAK KA VIESTI KAHVU KASARMI KAPAK KA". The second system shows a guitar accompaniment with a circled section of notes. Handwritten annotations include "7 16" and "5 4".

this changing between op.vd and cl.vd is very important

Handwritten musical score for guitar. The first system shows a vocal line with lyrics: "VÄ RO ROSVO KASCARA SAVOTTA LUTKA PIRTU TYR MÄ MIERO VO RO". The second system shows a guitar accompaniment with a circled section of notes. Handwritten annotations include "7 16", "5 4", "1 7", and "12".



Handwritten musical score for guitar and voice. The first system includes the lyrics: TA NA VESTISASSIIN, VAIVO, KAUHU, LEIMA, KAUHU, TOVE RI. The guitar part features chords and fingerings (3, 5, 4, 1, 7, 16) and a circled section with a signature.

Handwritten musical score for guitar and voice. The second system includes the lyrics: MIE RI, LEIMA VIESTI KAUHUVAINO, SMETANA, PO RUKKA TAP. The guitar part continues with chords and fingerings (3, 5, 4, 1, 7, 16).



5 4
 3 8 7 16 5 4
 LUTKATUUSKA SMETANA KASARMIKVONTALO

5 4
 3 8 7 16 10 9 5 4
 (Piano accompaniment notation)

3 8 5 4 12 16
 VAINOKAHTU VIESTITUSKA PIRTU PÄTSI TUUMAVIRSU MAJAKKA TU

3 8 5 4 12 16
 (Piano accompaniment notation)

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Handwritten musical score for guitar and voice. The top staff contains the vocal line with lyrics: MA RISTI TAPPI VA PAA. The bottom staff contains the guitar accompaniment. The score includes various musical notations such as notes, rests, and fingerings. Above the staves, there are handwritten numbers: 12, 16, 7, 16, 11, 8, 15, 1, 7, 16, 1, 8, 3, 8, 5, 4. The guitar part includes chord diagrams and fret numbers like 7, 10, 8, 16, 1, 8, 3, 8, 5, 4. There are also some handwritten annotations like "11 8 15" and "3 8" with wavy lines above them.



Handwritten musical notation on two staves. The top staff contains a few notes with a fermata and a star below it. Above the staff are the numbers 7/16, 1/16, 7/16, and 3/8. The bottom staff contains a complex melodic line with slurs and a star below it. Above the staff are the numbers 7/16, 9, 1/16, 7/16, 12, and 3/8. There are also some handwritten annotations like 'cl.v.d.' and '8--11'.

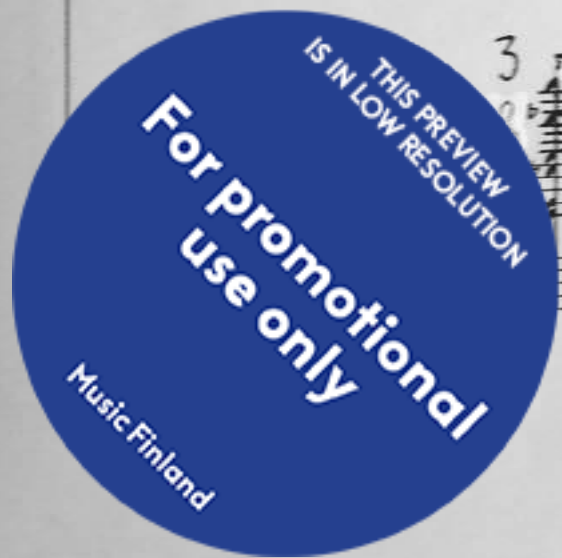
Handwritten musical notation on two staves. The top staff starts with a treble clef and a key signature of one flat. Above the staff are the numbers 5 and 4, and the text 'cl.v.d.'. The rest of the staff is empty. The bottom staff is also empty.



Handwritten musical notation on two staves. The first staff contains notes with fingerings 7 and 16, and a measure with fingerings 1, 7, 16, 16, 11, 15, 4, and a dynamic marking *op. v. d.*. The second staff contains notes with fingerings 7, 16, 9, 16, 7, 16, 10, 5, 4, and a dynamic marking *cl. v. d.*.

Handwritten musical notation on a single staff, showing a triplet of notes with fingerings 3, 5, 4 and a dynamic marking *cl. v. d.*.

Handwritten musical notation on a single staff, showing a triplet of notes with fingerings 3, 5, 4.



Handwritten musical score for three staves. The notation includes various rhythmic values and fingerings:

- Top Staff:** Notes with fingerings 7/16, 1/16, 7/16, 11, 15, 5/4. An arrow labeled "ap.v." points to the final measure.
- Middle Staff:** Notes with fingerings 7/16, 10, 1/16, 7/16, 12, 5/4.
- Bottom Staff:** Notes with fingerings 3/8, 5/4, 5/4. An arrow labeled "cl.v." points to the final measure.

There are also circled numbers 7 and 16 at the end of the bottom two staves.

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HA! (not actually said)

Handwritten musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Both staves are in 7/16 time. The top staff contains three measures with notes and stems, and a star symbol below each measure. The bottom staff contains three measures with notes, stems, and slurs, and a star symbol below each measure. Above the top staff, the numbers '7' and '16' are written above the first measure, and '1' and '7' above the second measure, and '1' and '16' above the third measure. Above the bottom staff, the numbers '7' and '16' are written above the first measure, and '1' and '7' above the second measure, and '1' and '16' above the third measure.

