"Patterns"

for
Wind Trio

(Flute, Clarinet, Bassoon)

...
...

by
Ali Riza SARAL

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Please send a digital recording of your performance to the composer at arsaral(AATT)yahoo.com

The piece is written to be used for good causes.

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Forword

We cannot remember time,
when a single event in the past happened.
We can remember that it happened before/after/during another event.
We cannot feel how long has it been since.
May be too long ago or not so long.

May be 2-3 years ago.
By the way, can you know how long a year is with out any reference?
Time transcends the individual self.

Of the last year, you may remember a specific event relative to others.
But you cannot remember that event individually.
We can remember patterns, not single events.

Our memory reduces our perceptions and impressions first to experience then to knowledge.
Our life loses its dimension of time when it moves into our memories.

In music, we need patterns to percieve. Patterns of rhythm, pitch, chords.
Patterns lead to melodies.

Moreover, patterns help us become happy.
Saint Exupery's fox in the ‘Little Prince’ explains why:

"What must I do, to tame you?" asked the little prince.

"You must be very patient," replied the fox. "First you will sit down at a little distance from me--like that--in the grass. I shall look at you out of the corner of my eye, and you will say nothing. Words are the source of misunderstandings. But you will sit a little closer to me, every day . . ."

The next day the little prince came back.

"It would have been better to come back at the same hour," said the fox. "If, for example, you come at four o'clock in the afternoon, then at three o'clock I shall begin to be happy. I shall feel happier and happier as the hour advances. At four o'clock, I shall already be worrying and jumping about. I shall show you how happy I am! But if you come at just any time, I shall never know at what hour my heart is to be ready to greet you . . . One must observe the proper rites . . ."

Patterns lead to happiness.

Introduction

This work has three movements: ‘Patterns’, ‘Spaces’ and ‘Remembering the Time’.

‘Patterns’ have constant tempo: tempo misurato. Loudness and character changes dynamically. ‘Spaces’ have constant mood: Lusinghiero. Tempos frequently alternate btw MM 66 and 72. ‘Remembering the Time’ is very dynamic, gradual and rapid tempo changes, contrasting mood changes.

1st movement has limited alleatory fragments with random pitchset and fixed rhythm set. These are mixed with conventional notation fragments. There are also two modal (G-Suzinak) fragments similar to an old memory passing through our consciousness, like a remembering flash light.

2nd movement begins with a modal(E-Kurdi) theme, remembrance of a childhood mood but mixed with random pitchset-fixed rhythmset fragments, the rhythm of a lullaby theme comes but with random pitches. Even more clear memories of the past comes front as two modal fragments (E-Huzzam and A-Karcigar) fragments.Randomness tranforms to semi-determinism via color-talea couples of isorhthm. Return to beginning as E-Kurdi comes as a murmur of the chidhood memories, intersecting with each other. This is followed by remembering the same melody of the A-Karcıgar mode but this time slightly changed being in A-Neveser. This tune gets sparse and gradually disappears.

3rd movement begins with an all interval chord performed in random. This chord is completed to the E-Kurdi mode in the consequent and alternating framents. A lullaby rhythm with random pitches is also used in one of the fragments mixed. Suddenly, a children’s song appears and dominates everything(C-Cargah mode or C Maj). It gets closer and faster. It disperses at the end. There is a tranquillo section(in A-Huseyni mode). in the middle of this song and its repetition (in G Maj). The two tunes get overlayed in the coda via multiplexing.

Instruments

Wind Trio

Flute

Clarinet

Bassoon

Score

PATTERNS

I.

Allegro Moderato ♩=112

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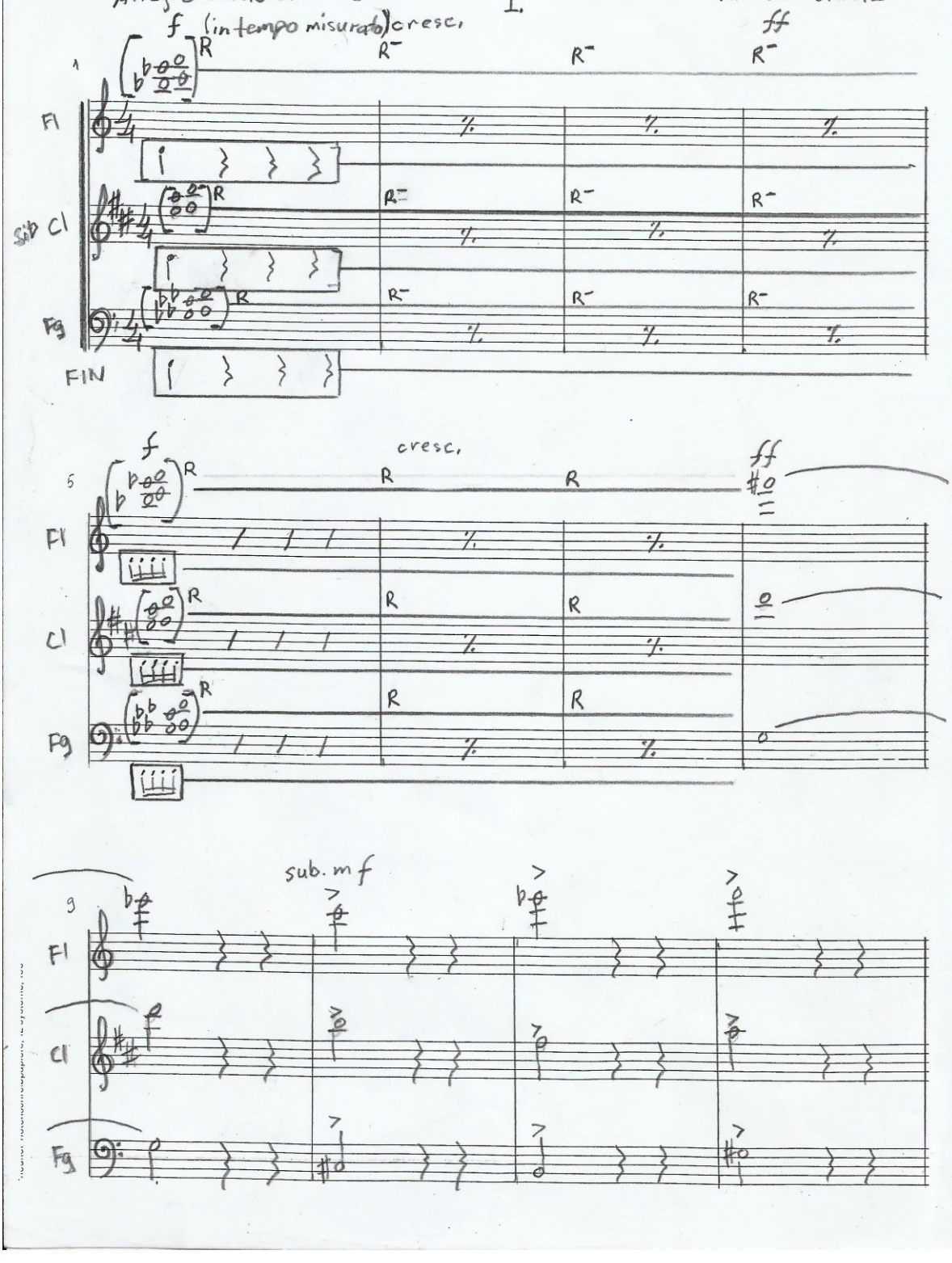

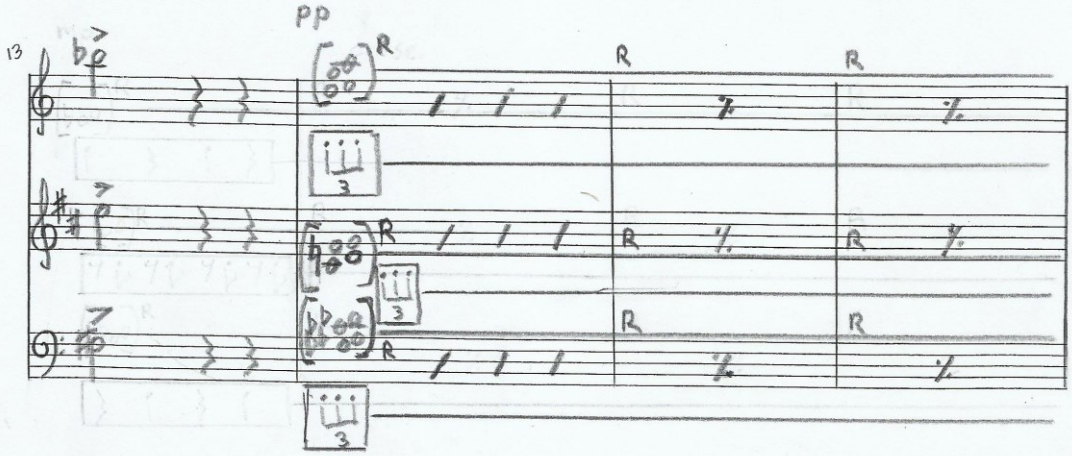
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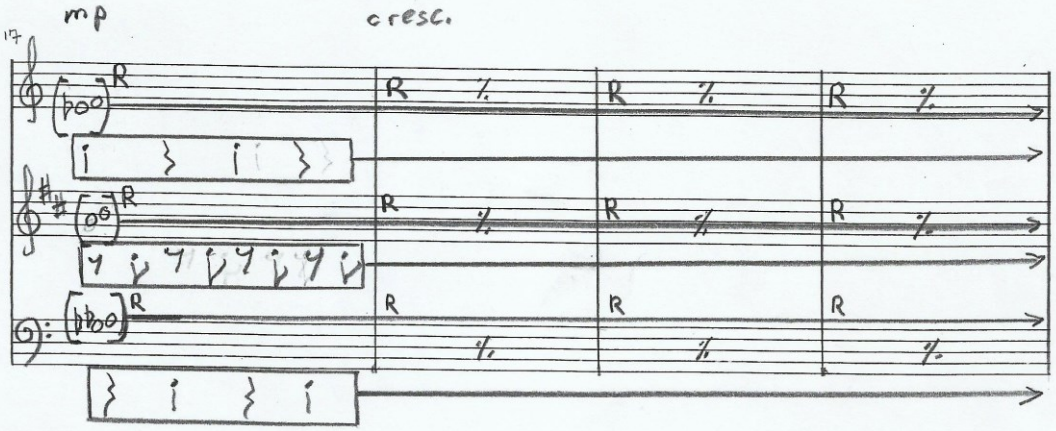
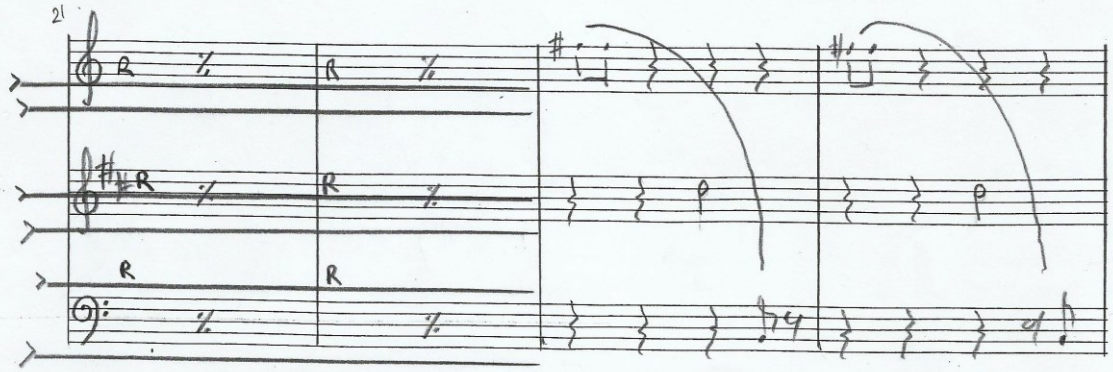
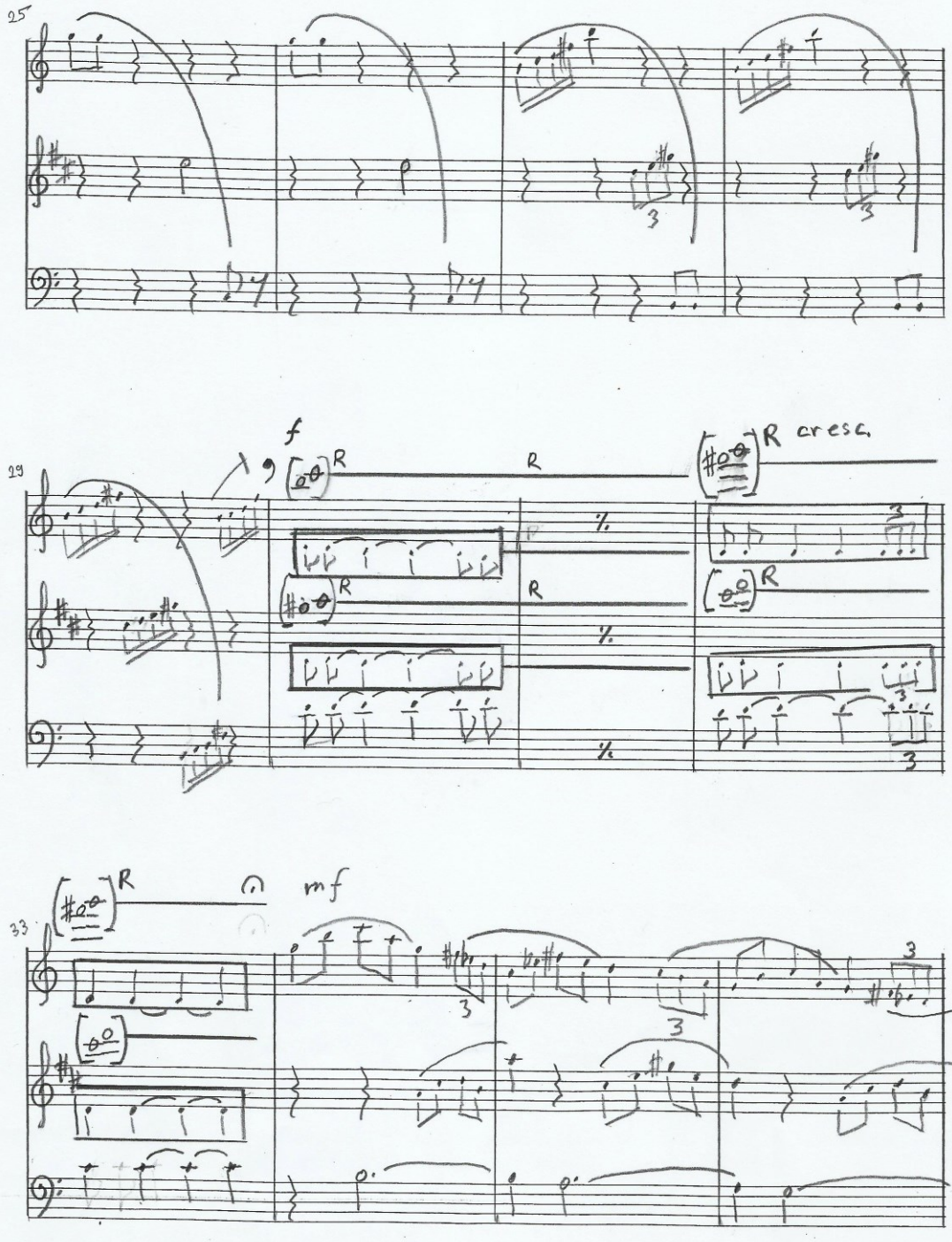
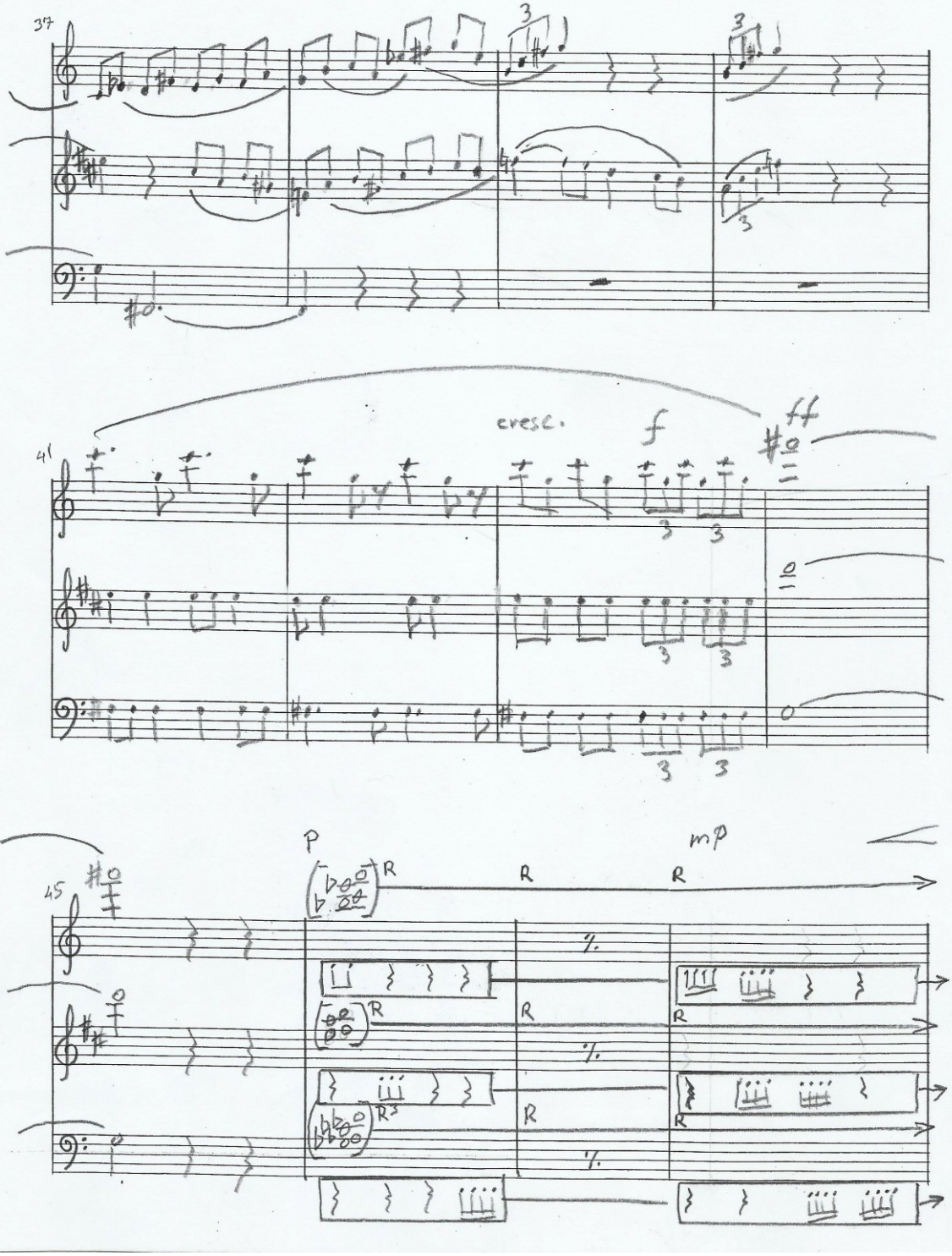
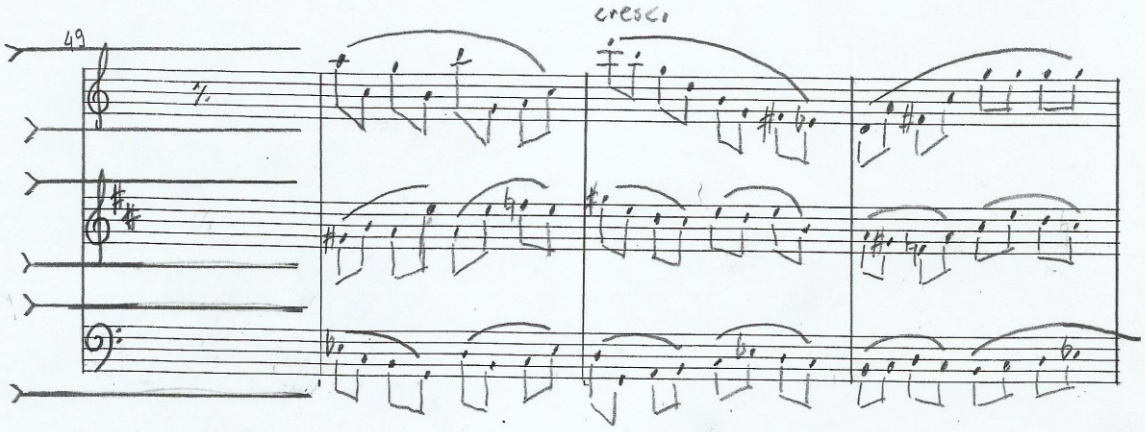
pp
R
R
R
3

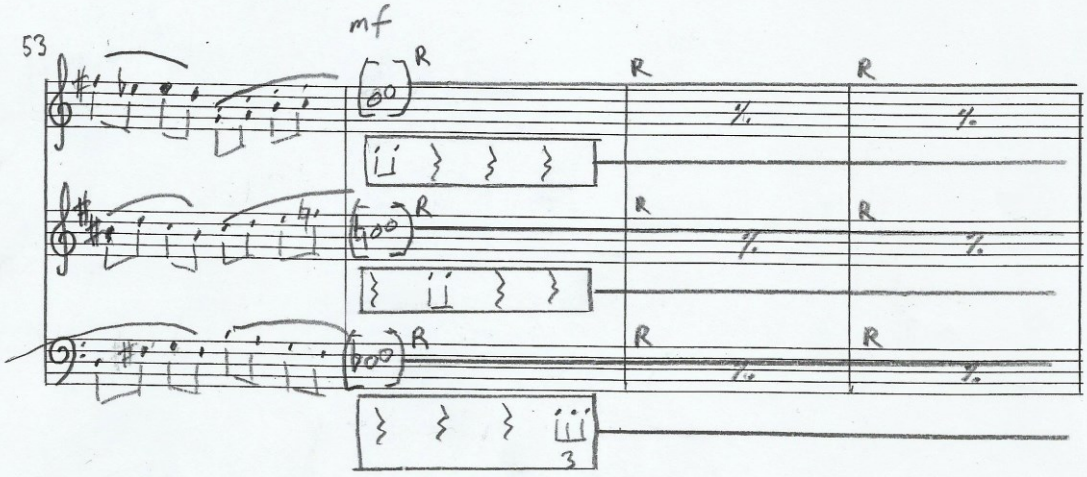

17
mp
cresc.
R


21
R


25
29
f
R
R
R cresc.
R
R
33
R
mf


37
41
cresc.
f
ff
45
P
mp
R


49
cresc.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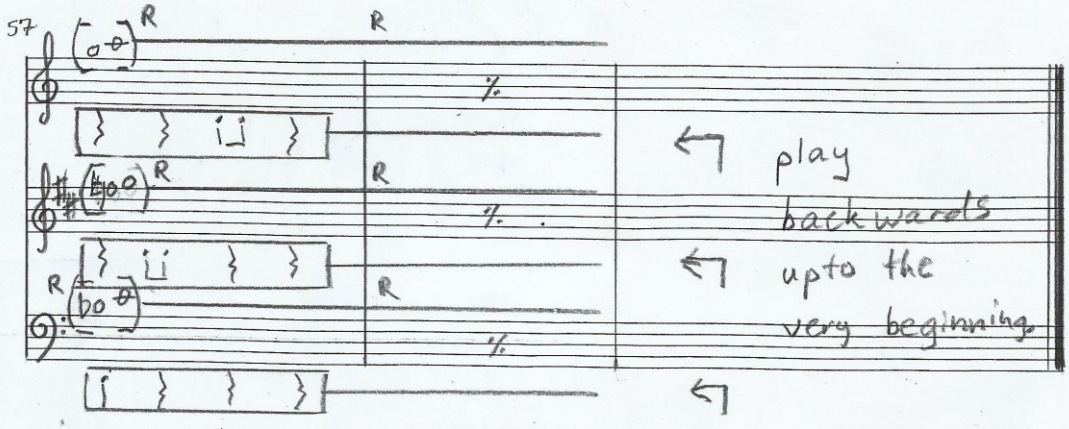
mf
R
3

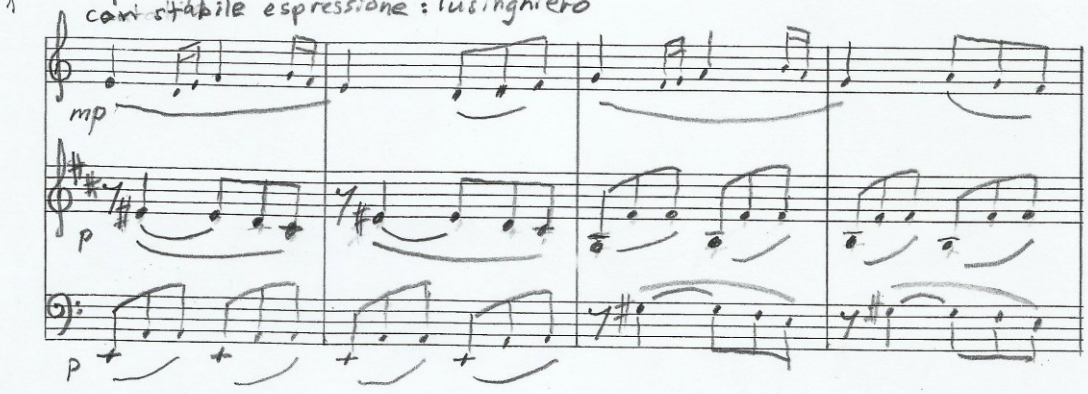

57
R
play
backwards
upto the
very beginning

SPACES

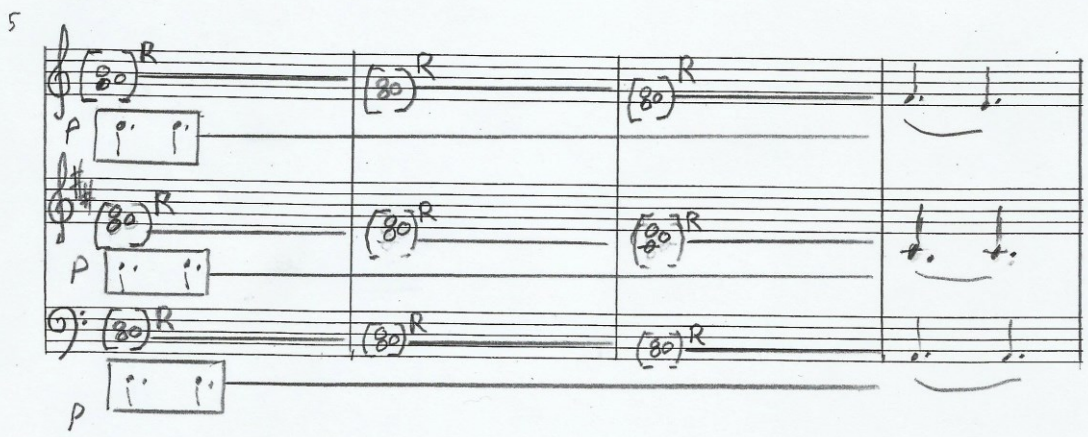
Larghetto ♩. = 66 II.

Tempo variamente ma L'istesso

con stabile espressione: lusinghiero



poco mosso ♩. = 72



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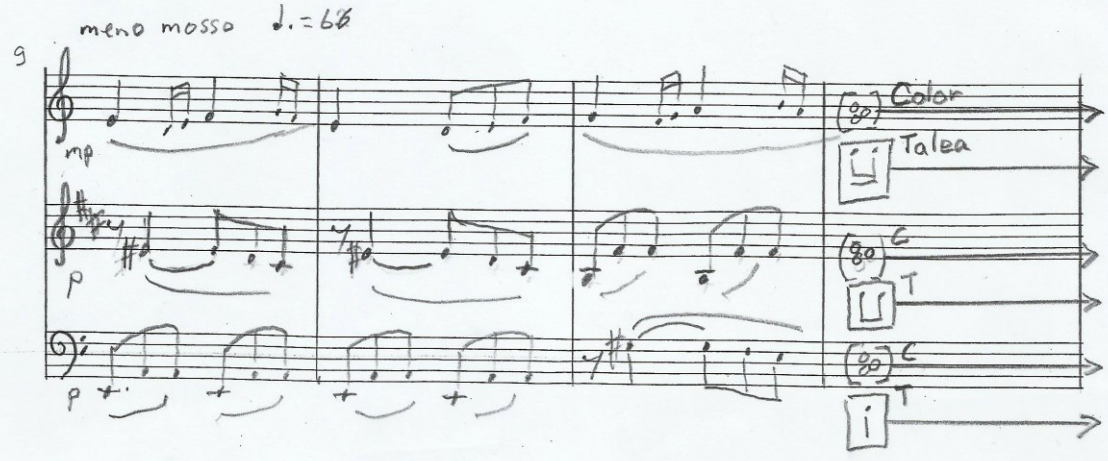
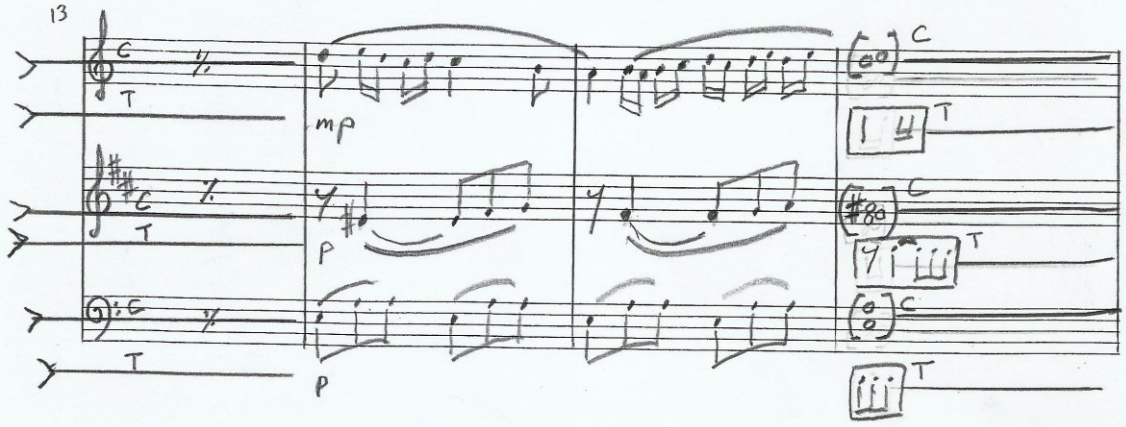
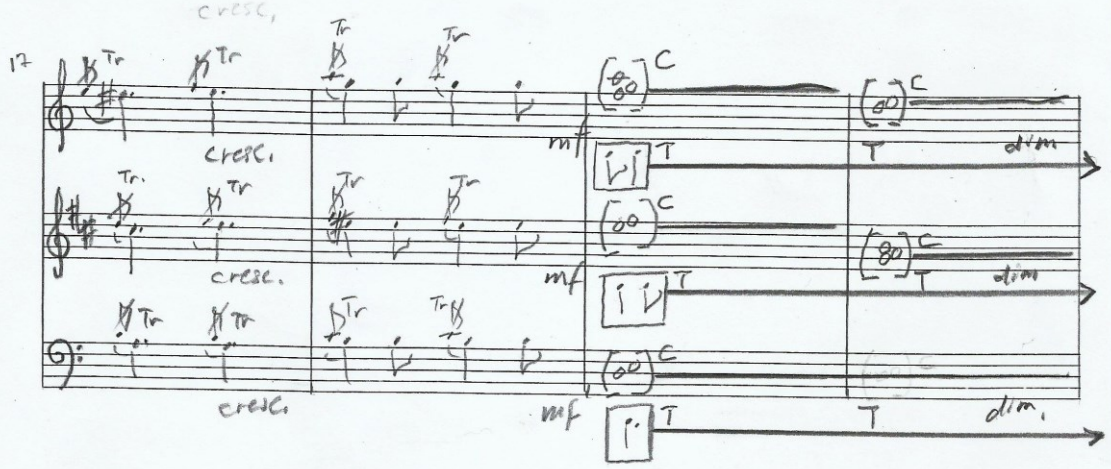
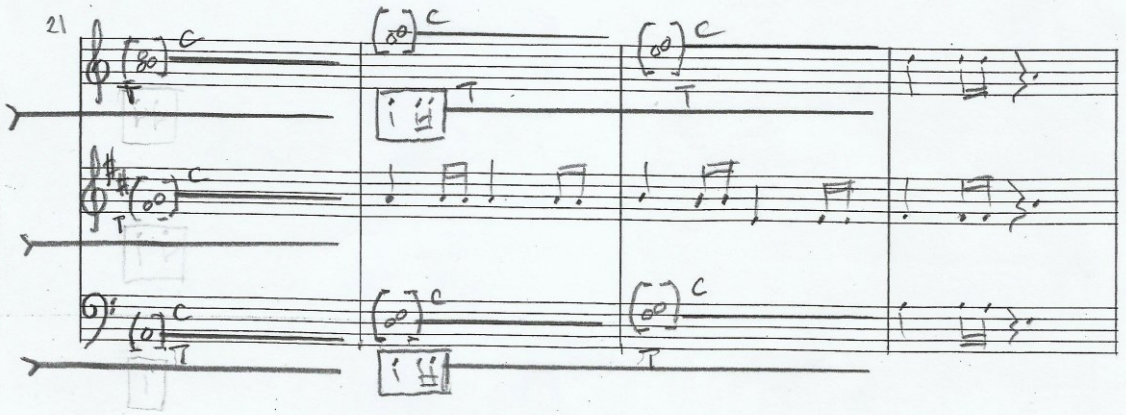
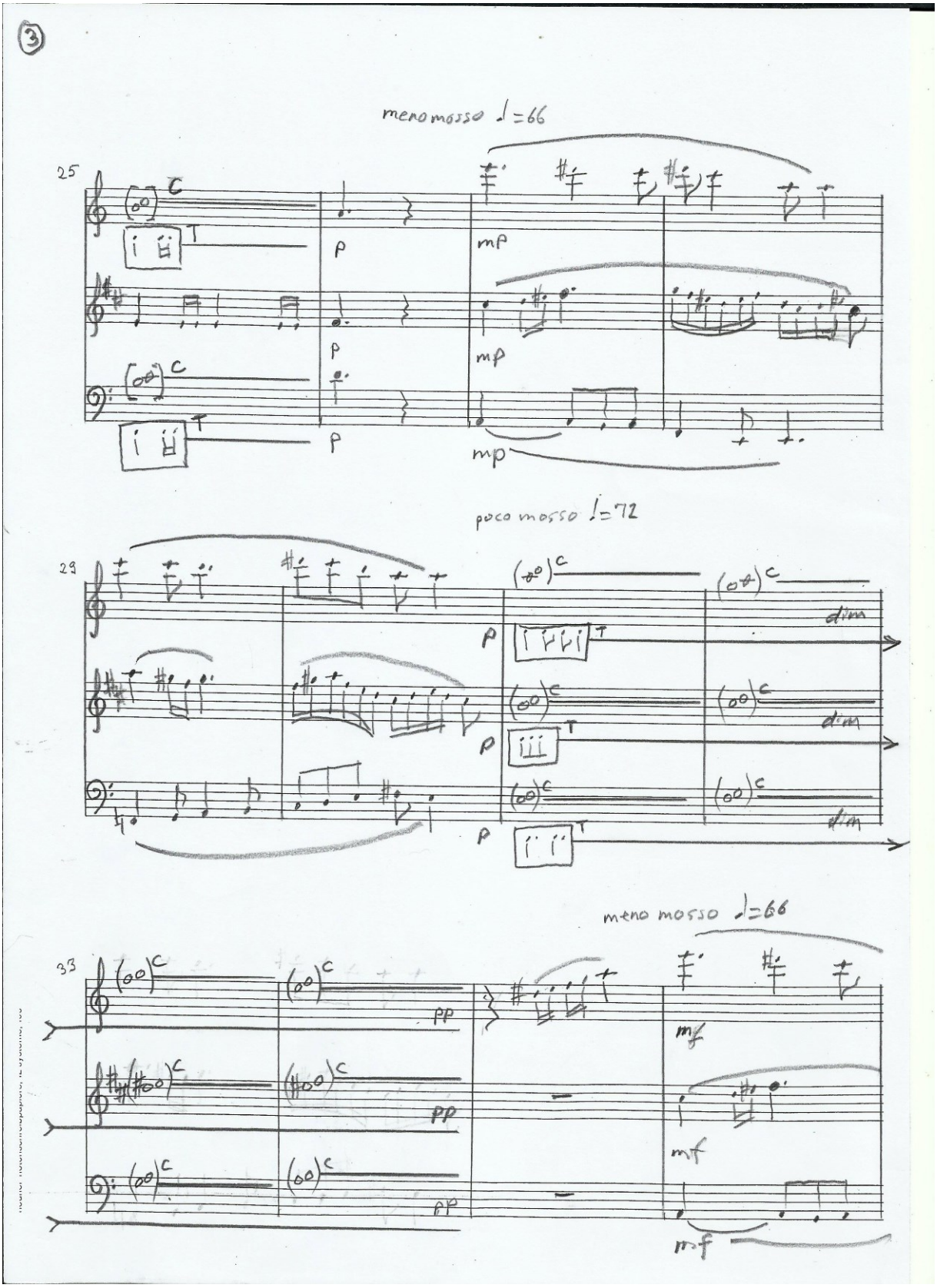


poco mosso ♩=72

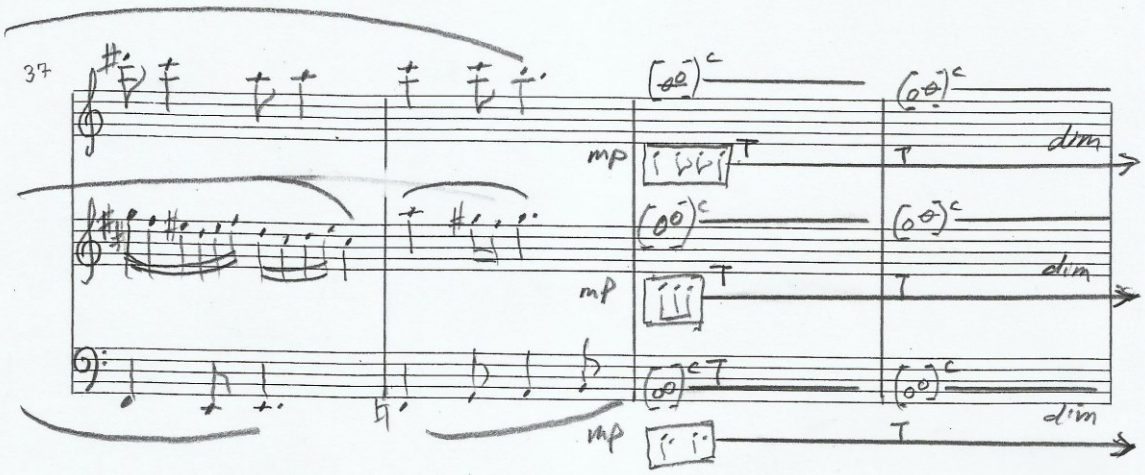


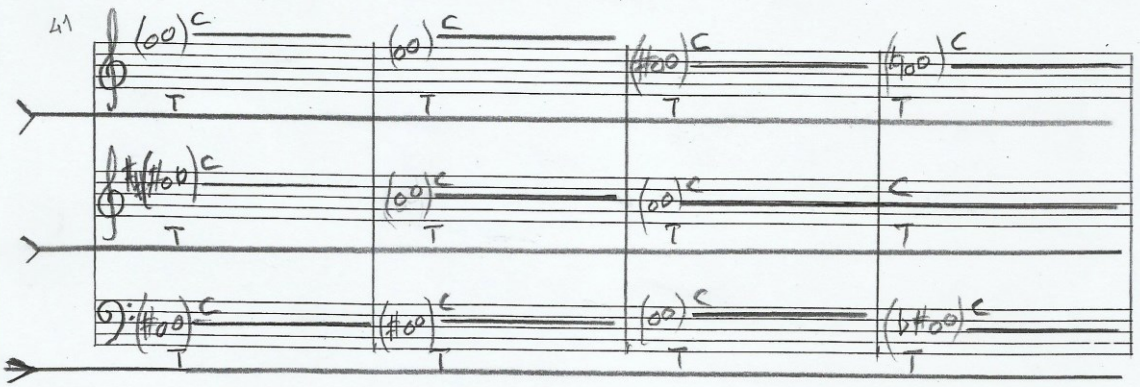





meno mosso ♩=66
25
poco mosso ♩=72
29
meno mosso ♩=66
33

poco mosso ♩= 72





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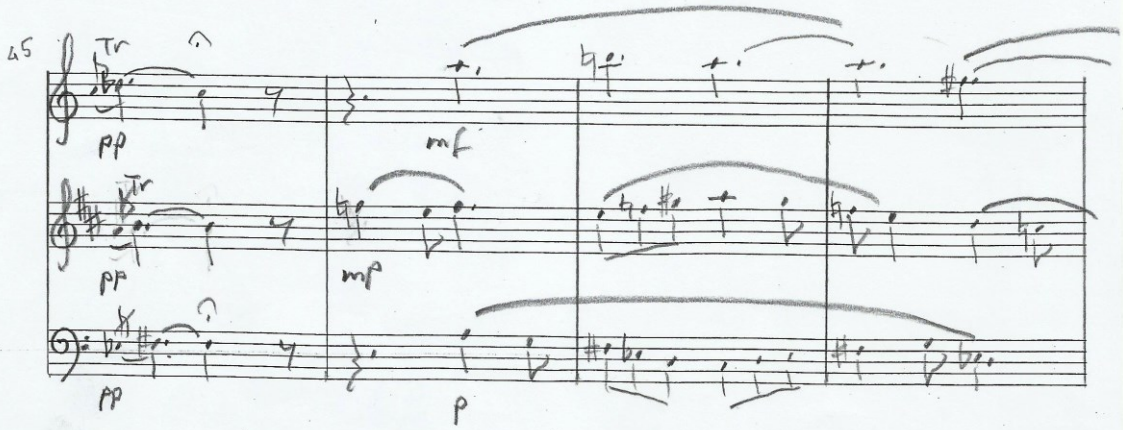

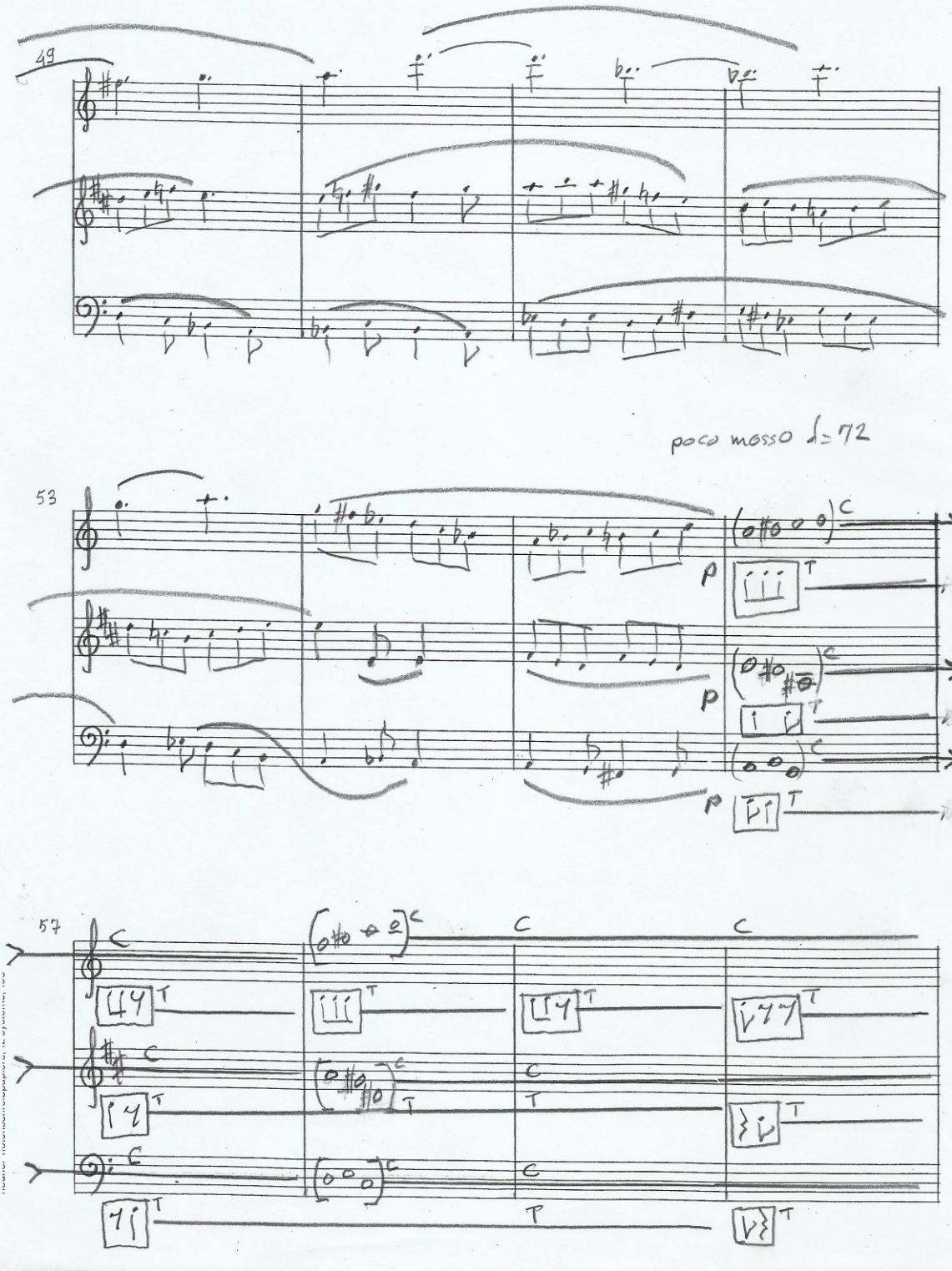
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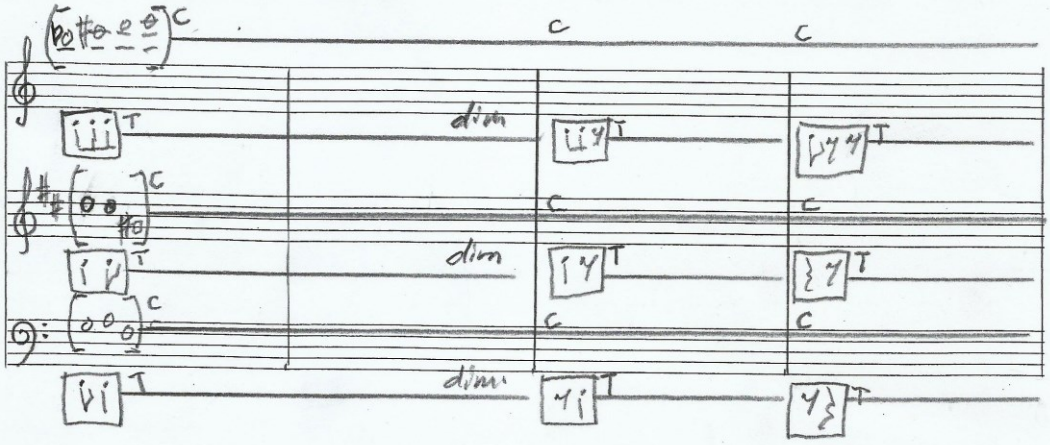
poco mosso ♩= 72
53
57
C
T
P

61



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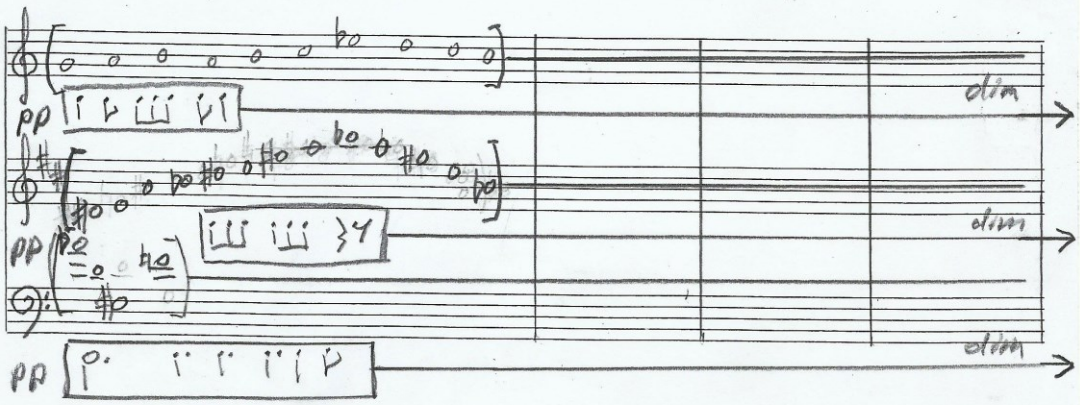

meno mosso ♩=66

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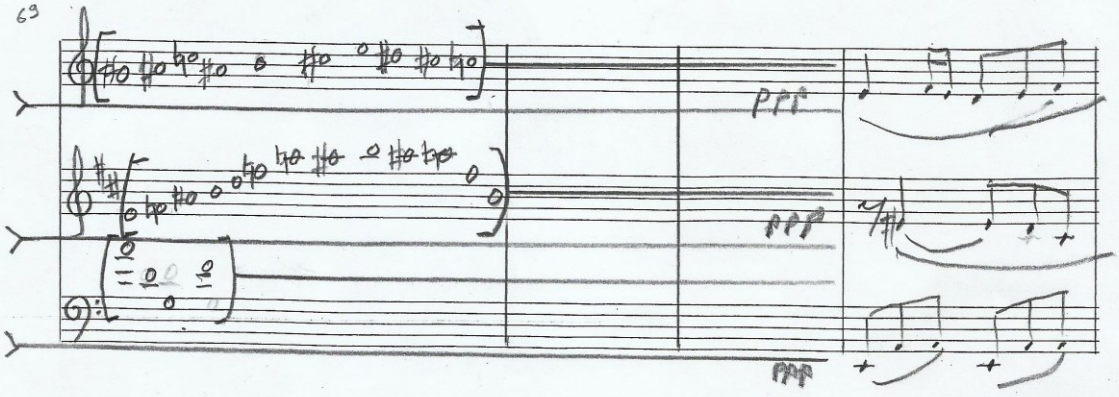

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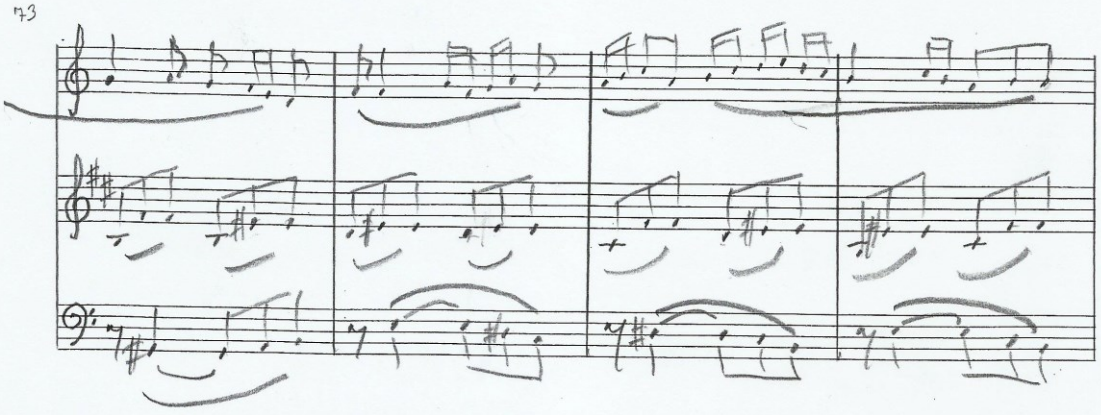

meno mosso ♩=60

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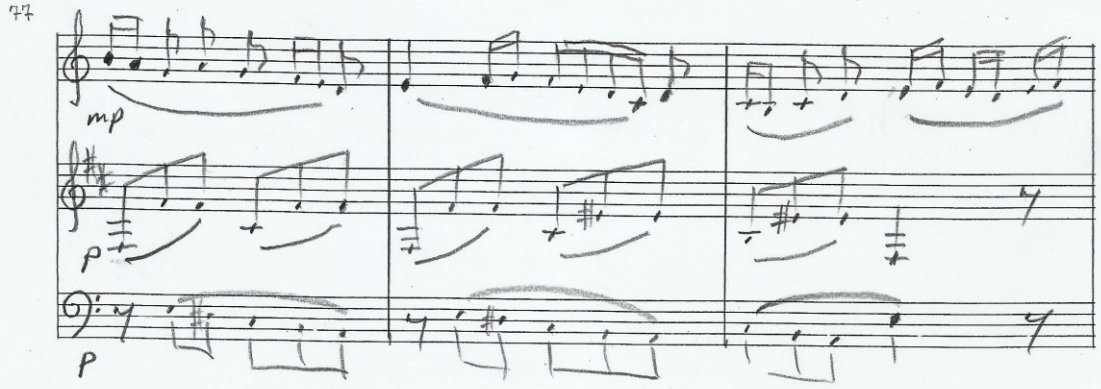
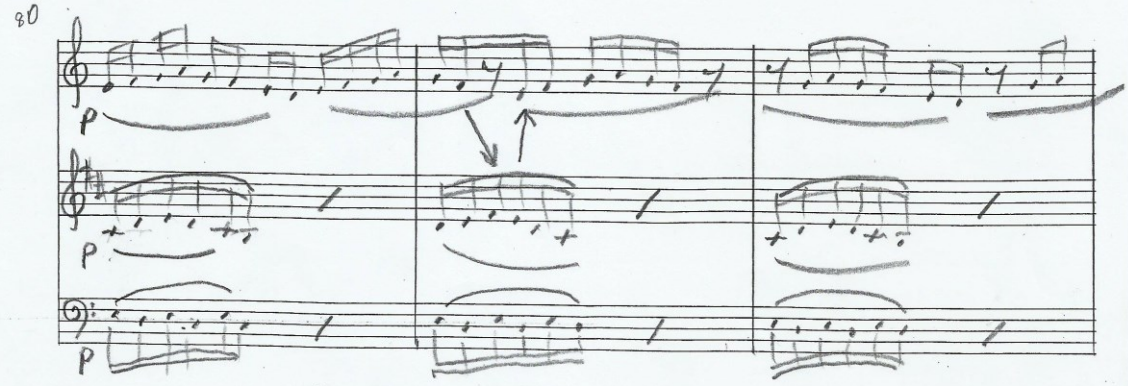


pensieroso e rubato vellutato

80



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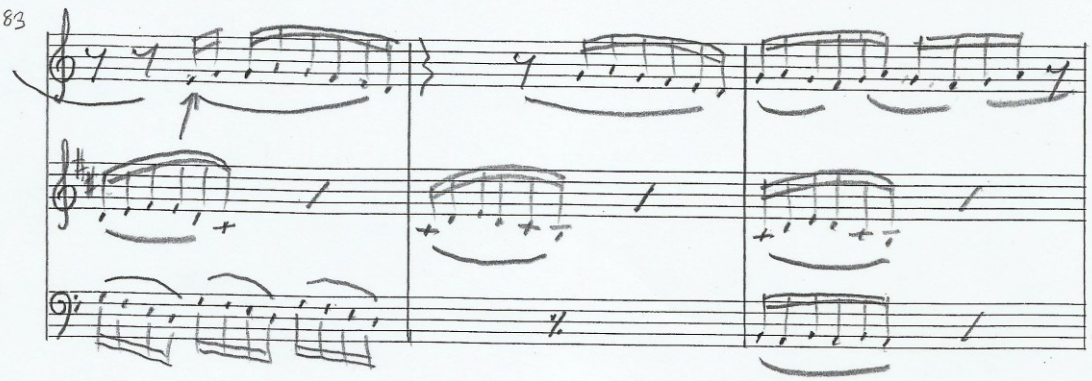

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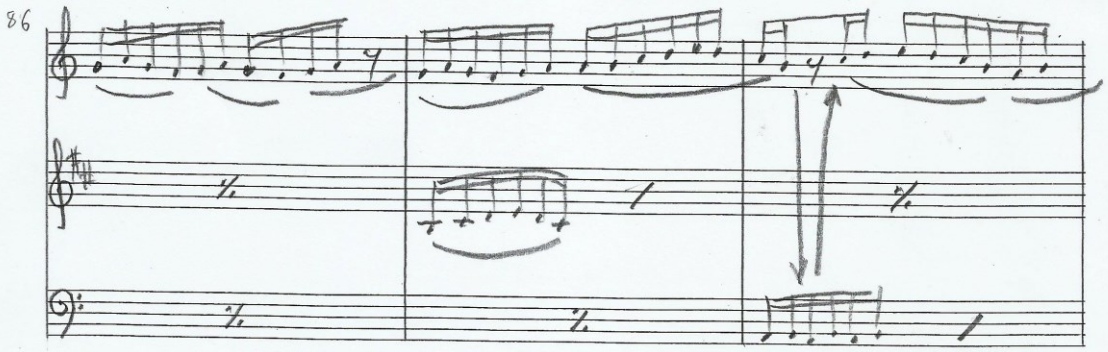

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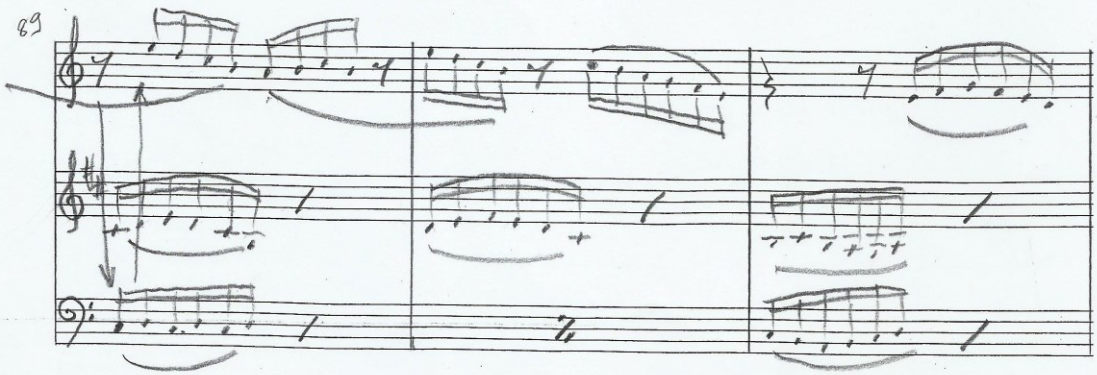

egualmente

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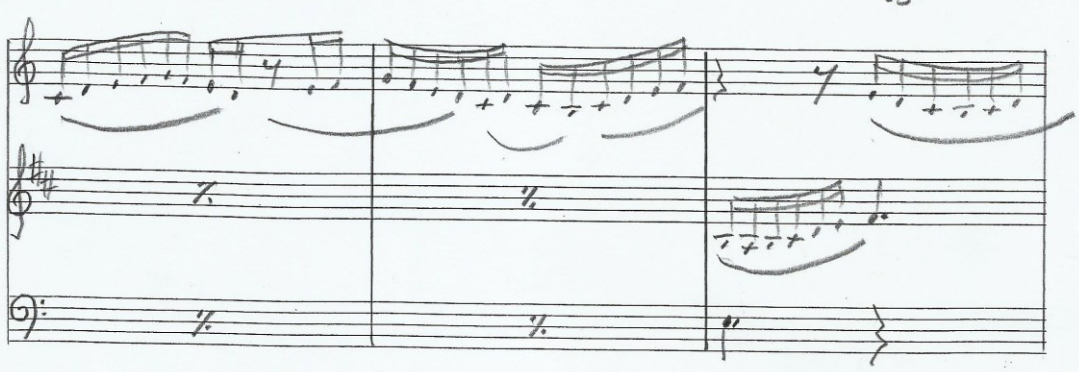

poco mosso ♩= 66

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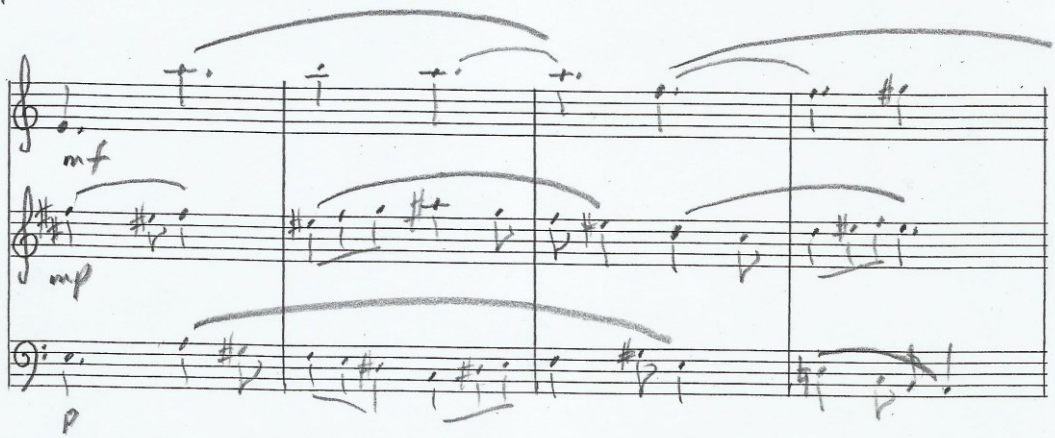

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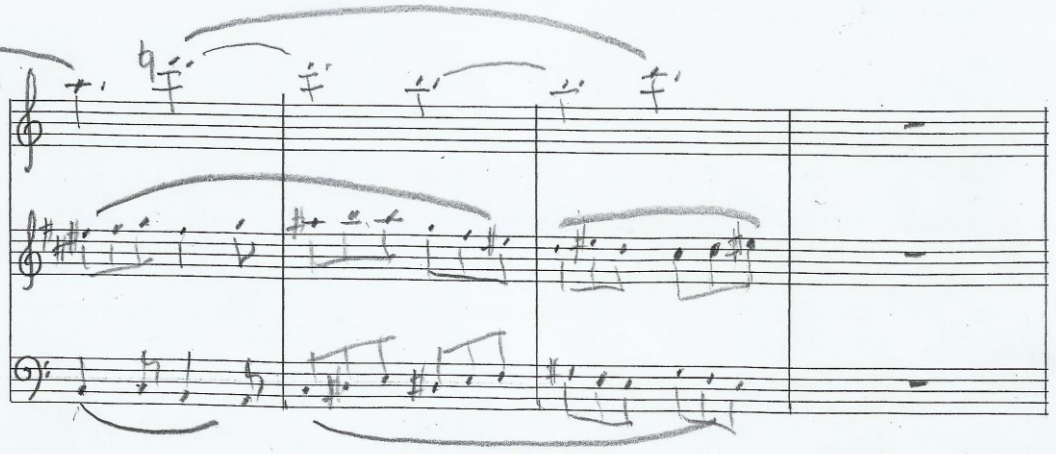

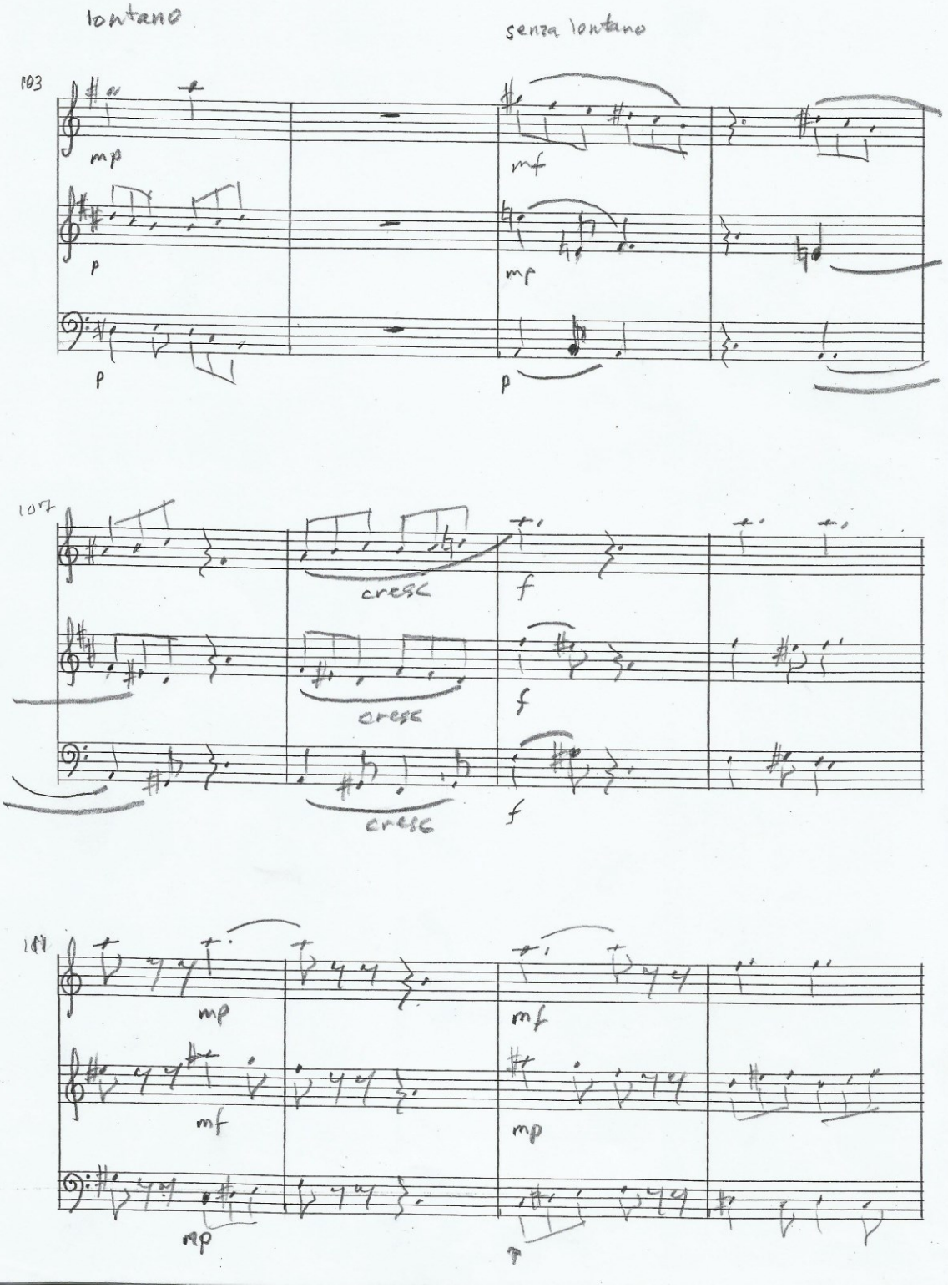
lontano
senza lontano
103
mp
mf
p
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p
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cresc
f
cresc
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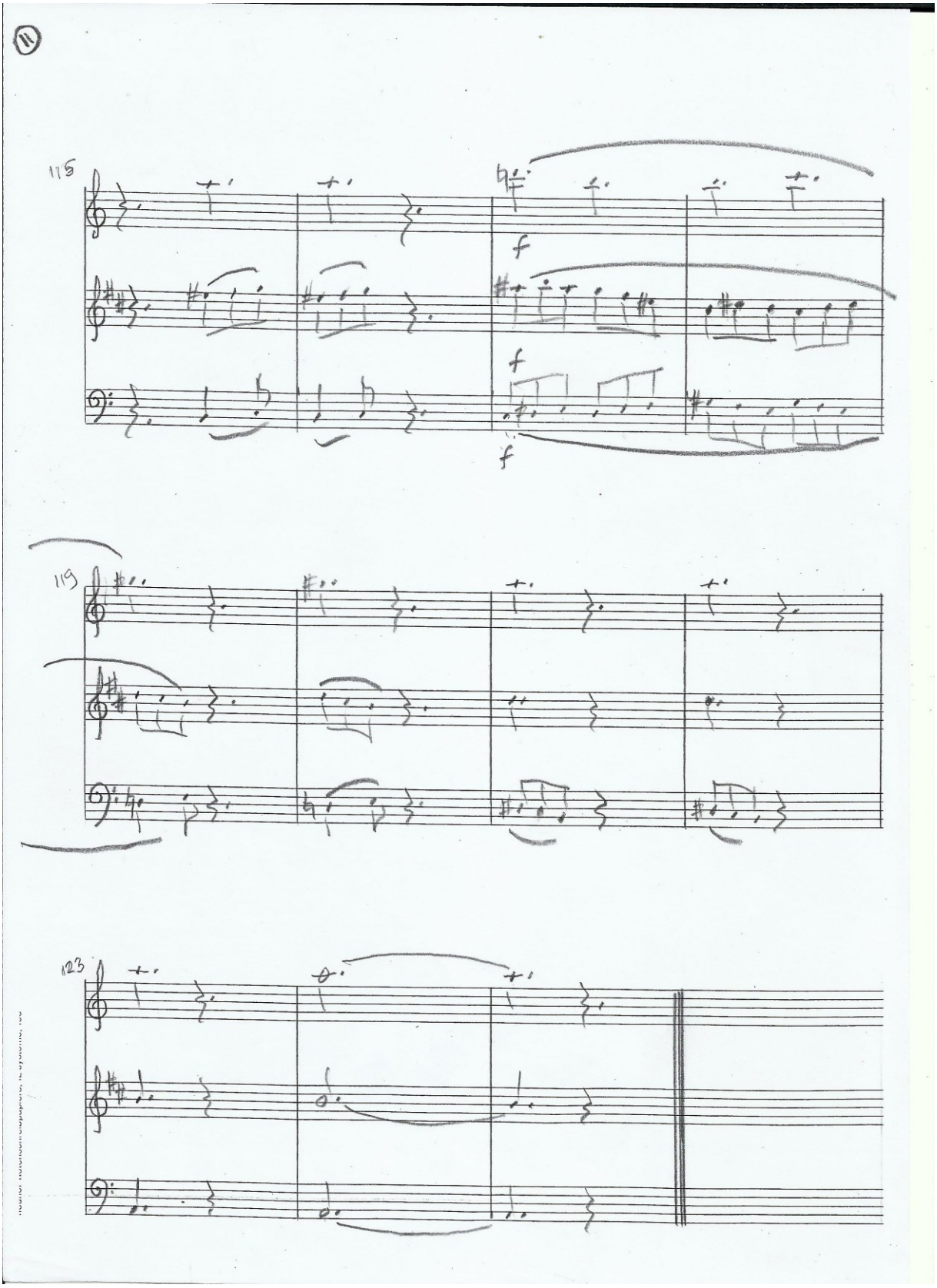
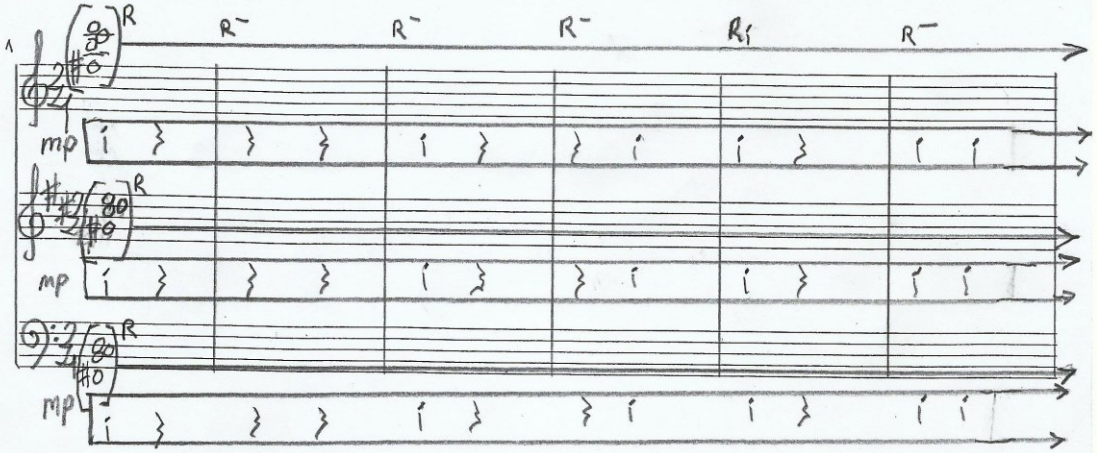
mf
mf
mp
mp
f

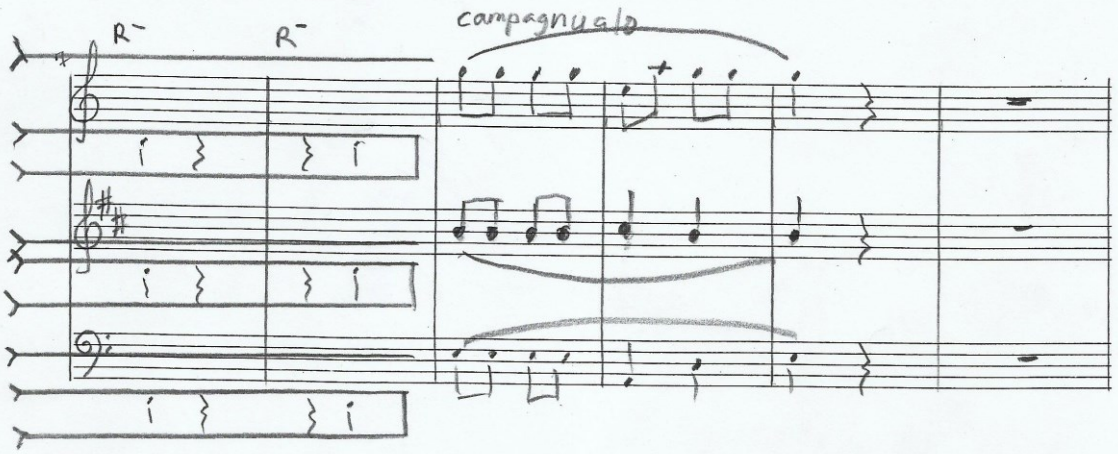

115
f
f
f
119
123

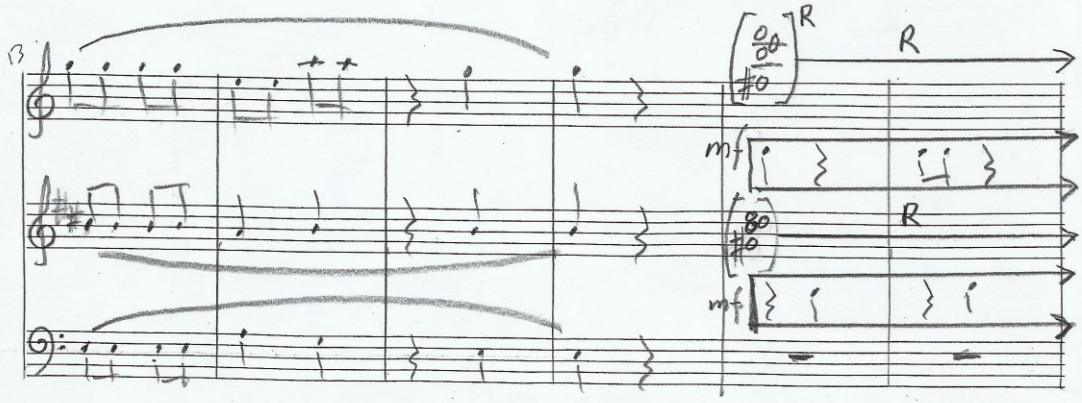
REMEMBERING THE TIME

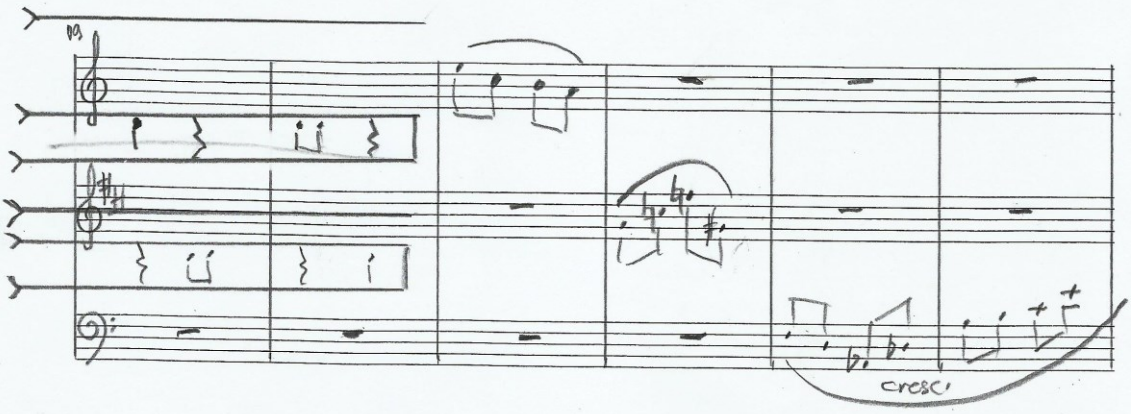
Allegro Presto ♩=132

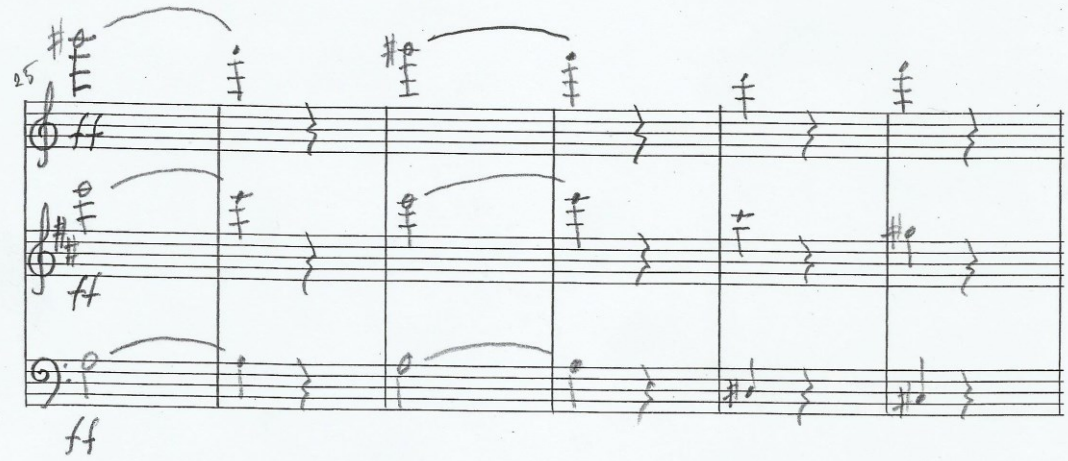
III.

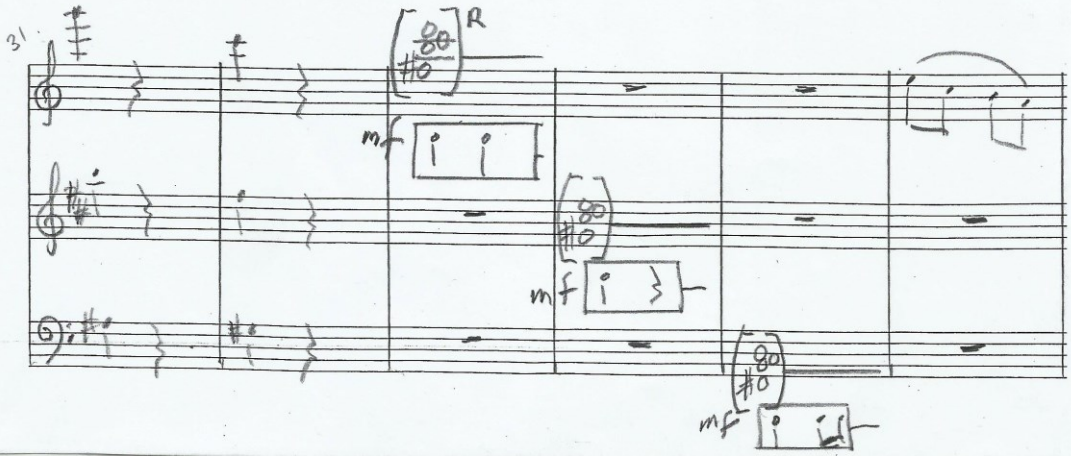


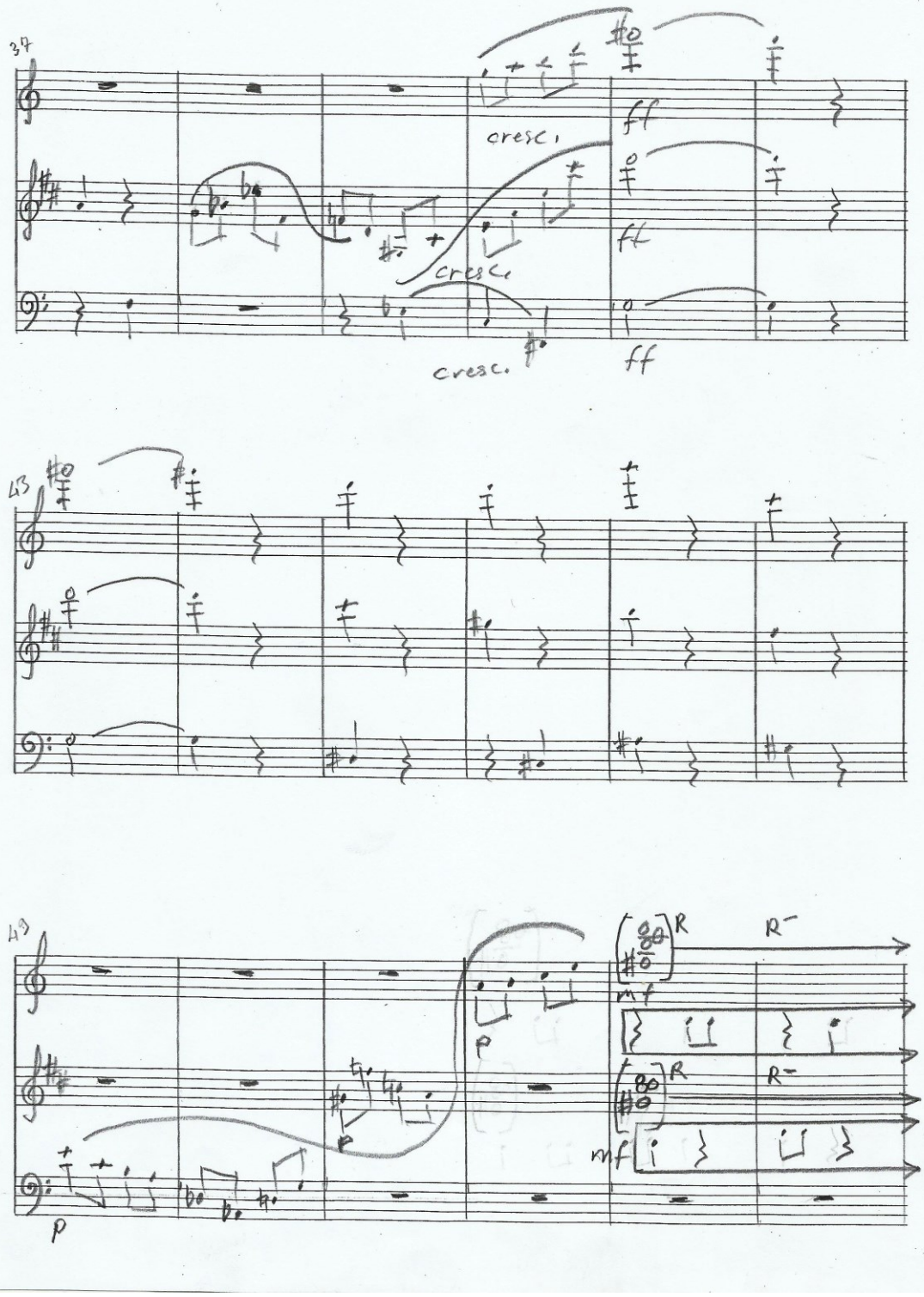


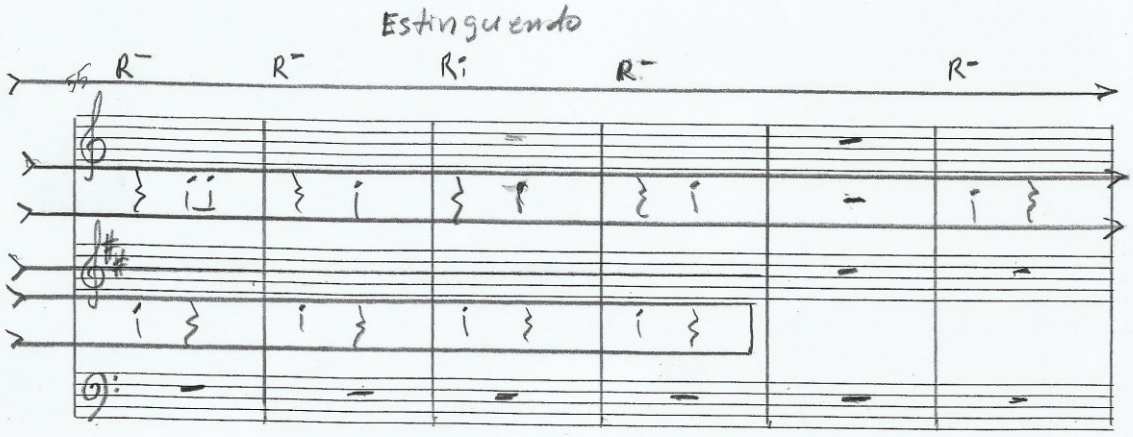


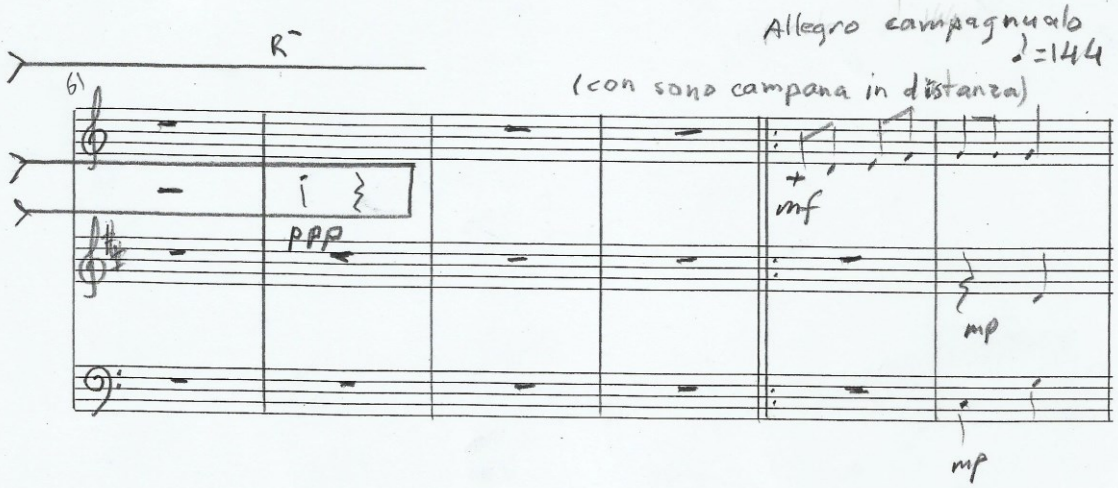

cresc.

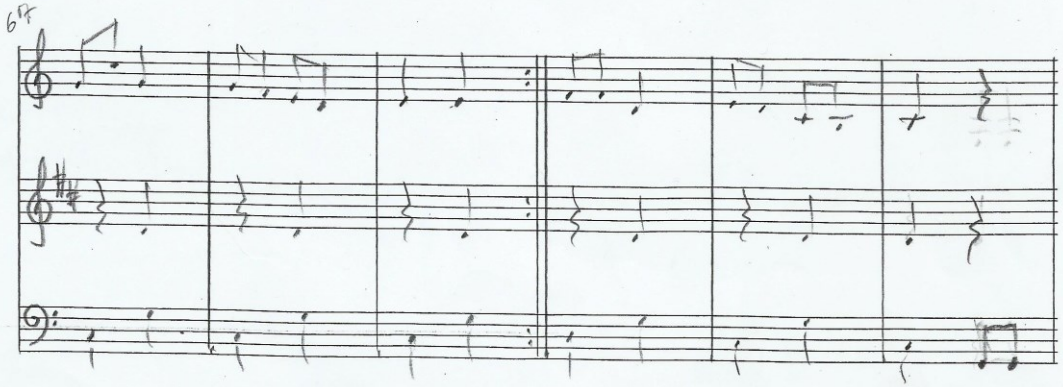

25
ff
ff
ff

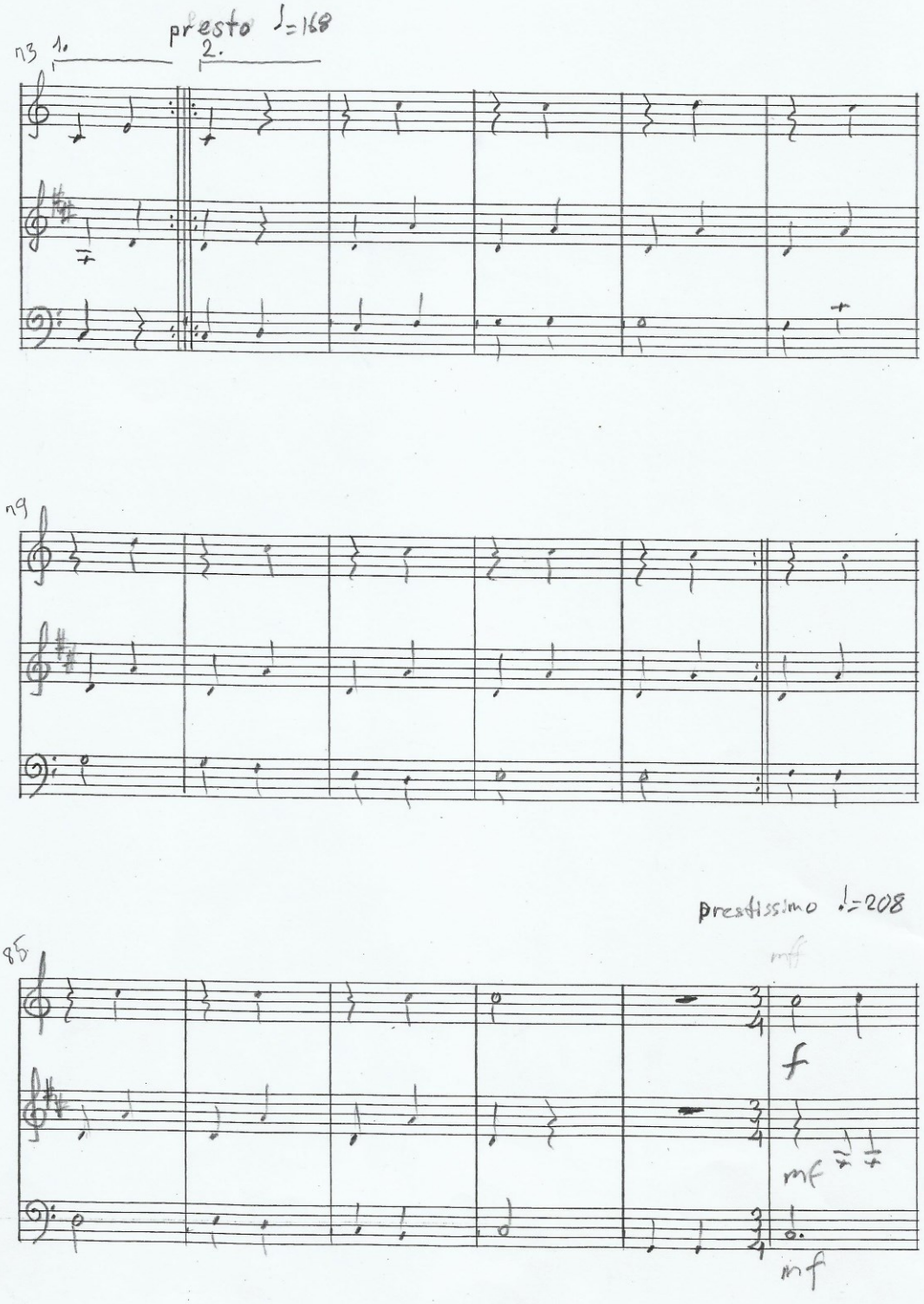

31
R
mf
mf
mf


37
ff
cresc.
ff
cresc.
cresc.
ff
43
49
p
p
R
R
mf
R
R
mf

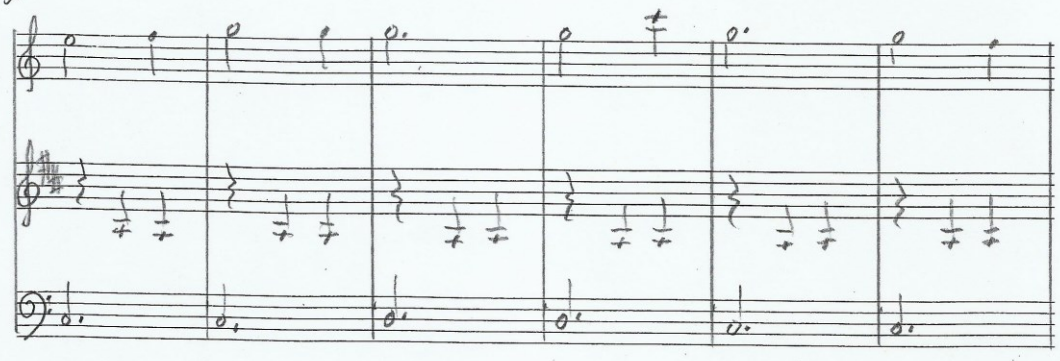

Estinguendo
55
R
R
R
R
R


Allegro campagnuolo
♩.=144
(con sono campana in distanza)
61
R
ppp
mf
mp
mp

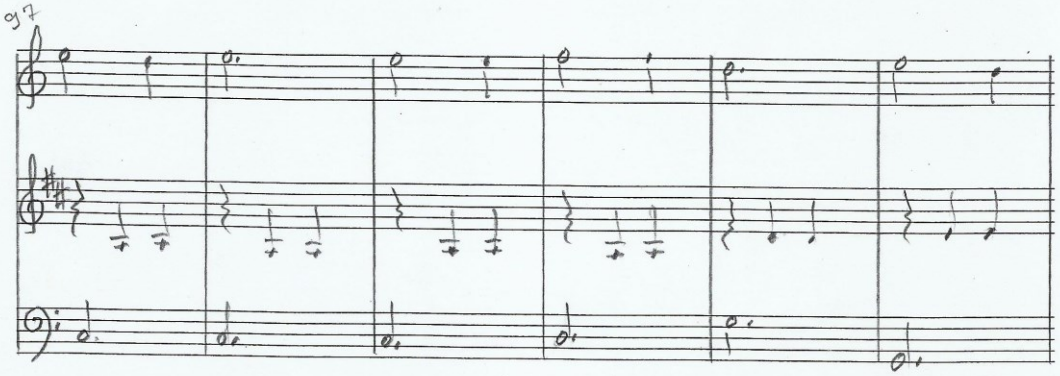

66


presto ♩=168
1.
2.
prestissimo ♩=208
mf
f
mf
mf

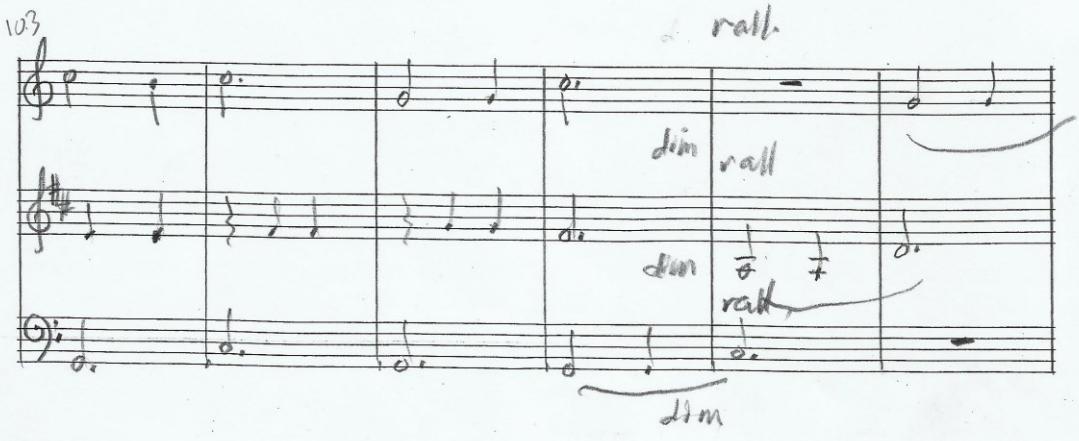
91



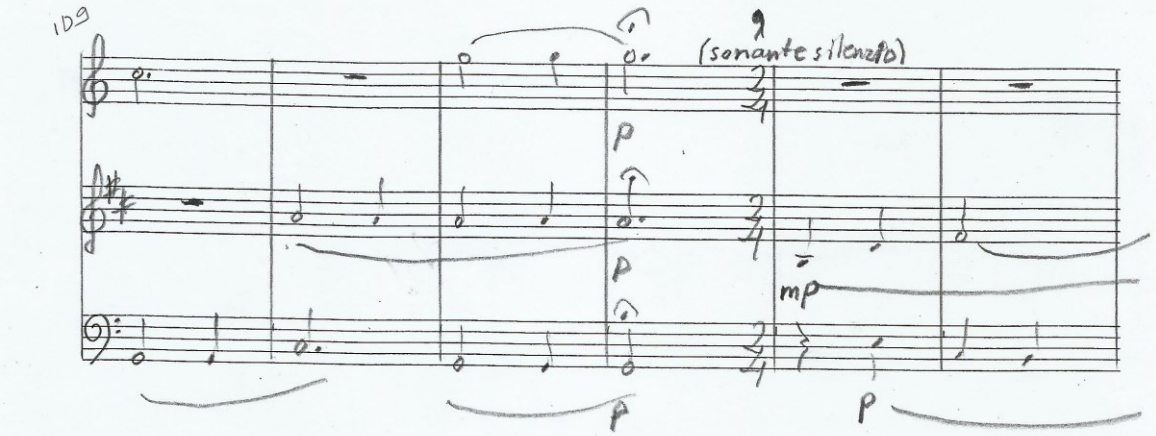
97

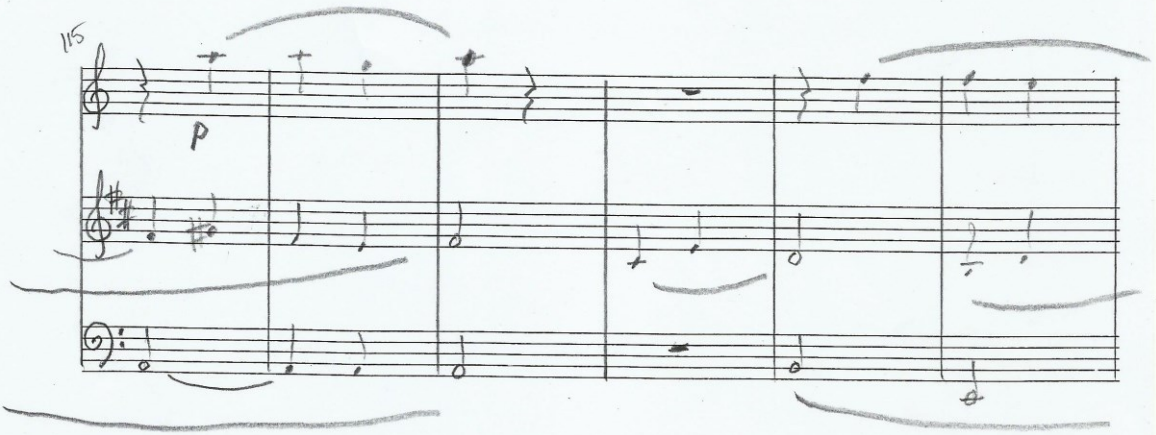


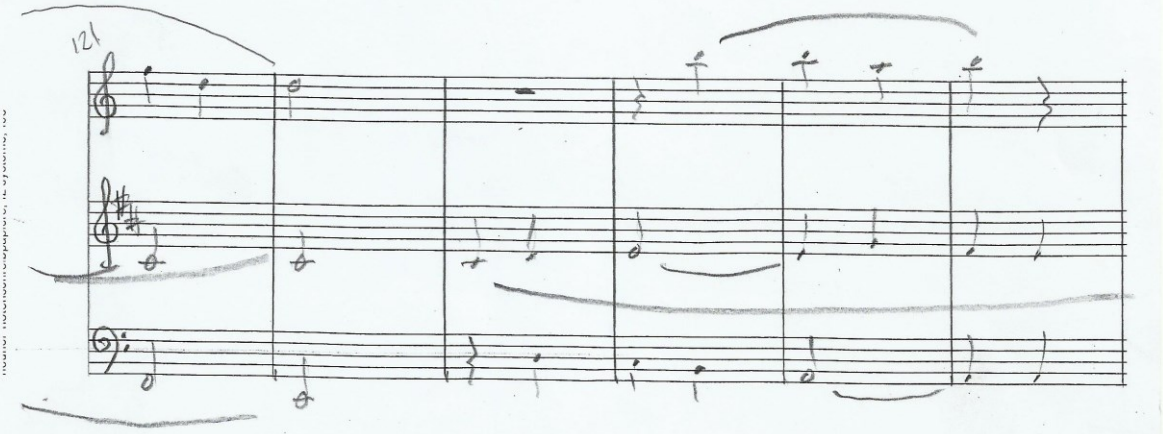
103



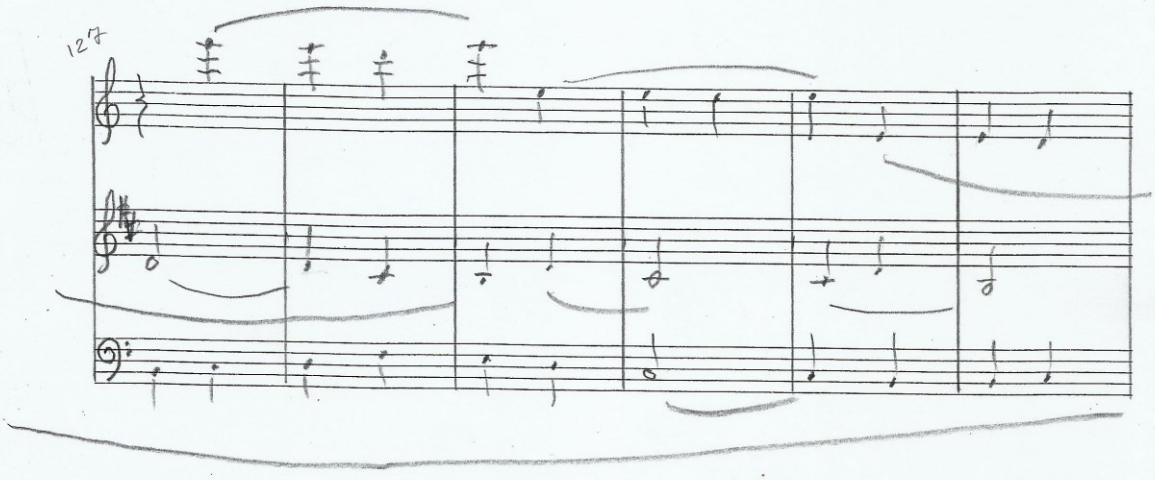
Tranquillo e transcinendo ♩= 112
con tenerezza





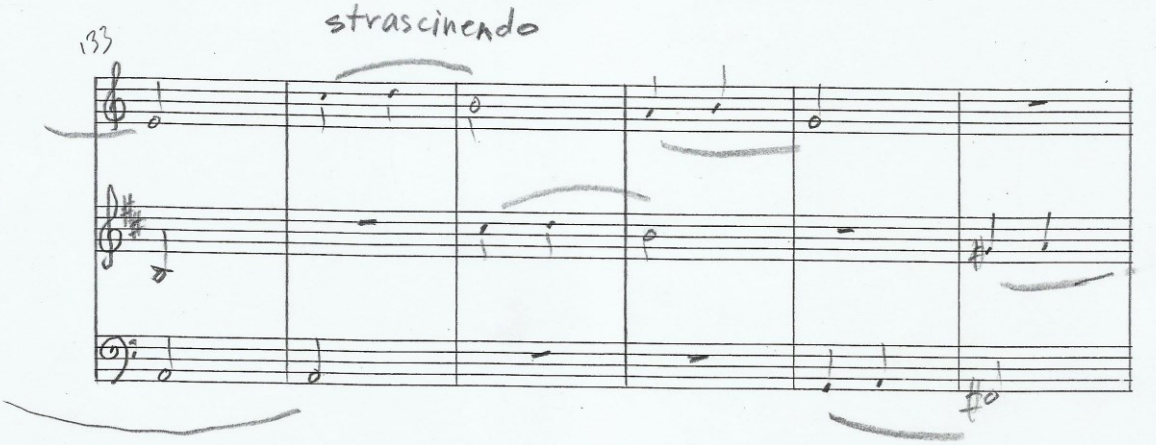


127



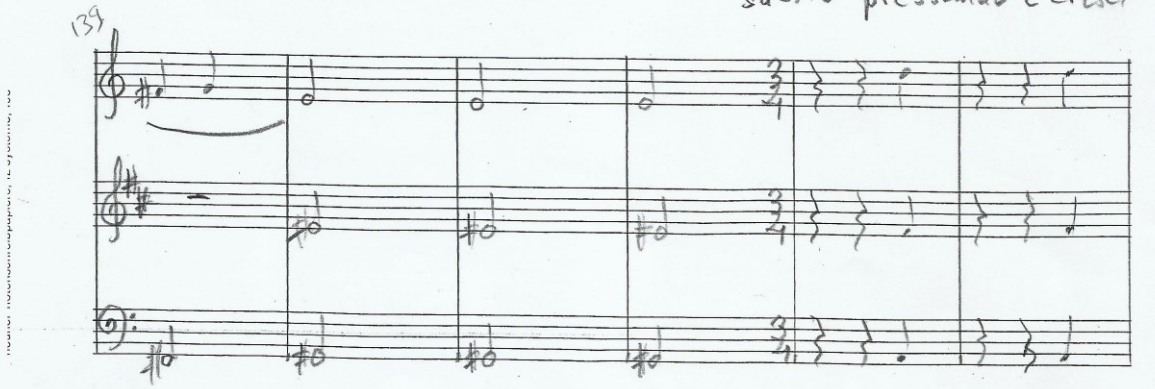
133

strascinando



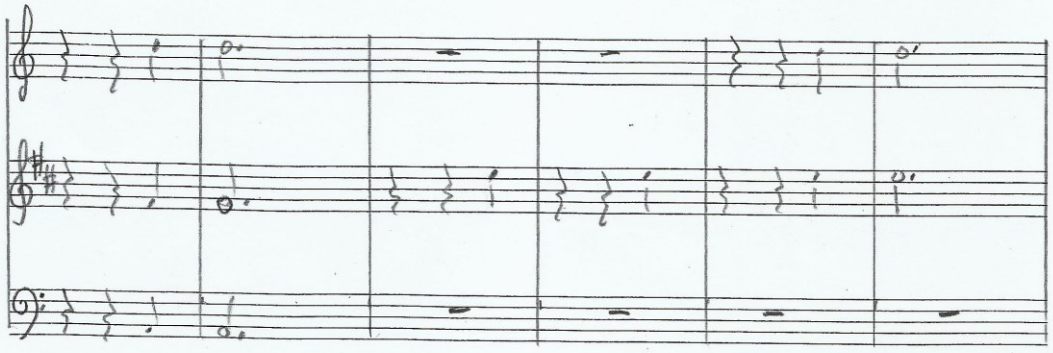
139

subito pressando e cresc.



145

accel.



151

sub. rall.

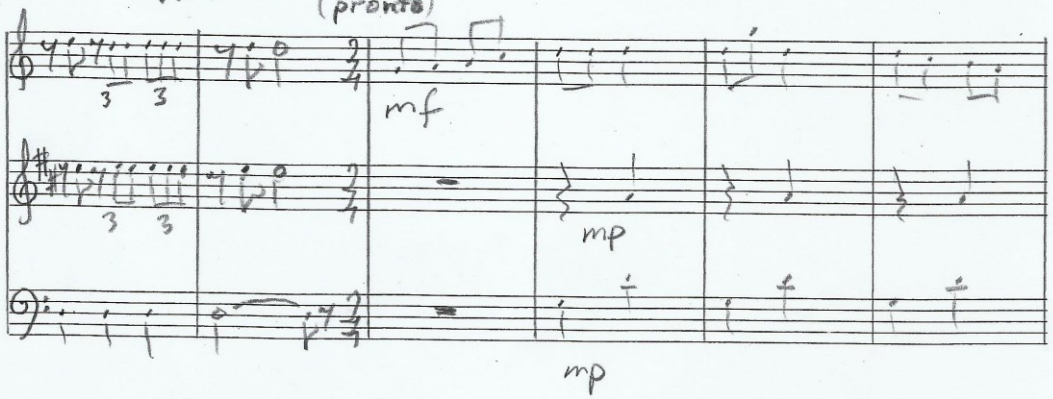
Allegro ♩=144

(pronto)

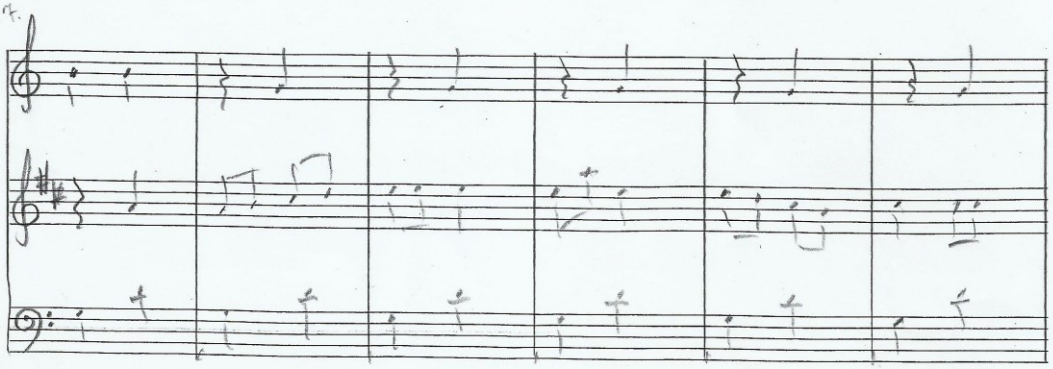
mf

mp

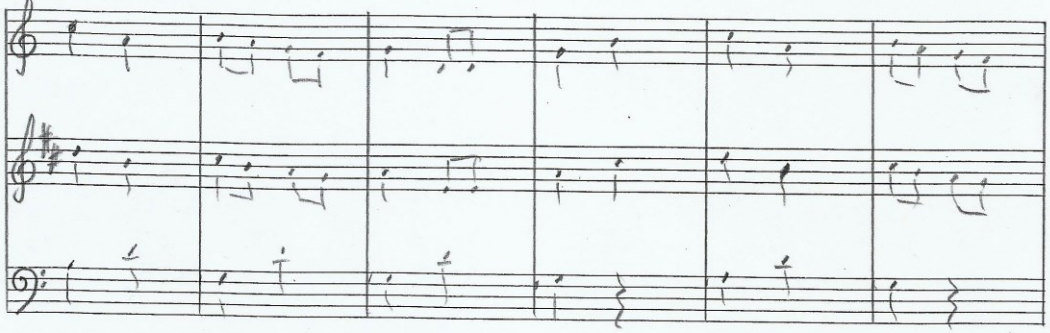
mp



157.

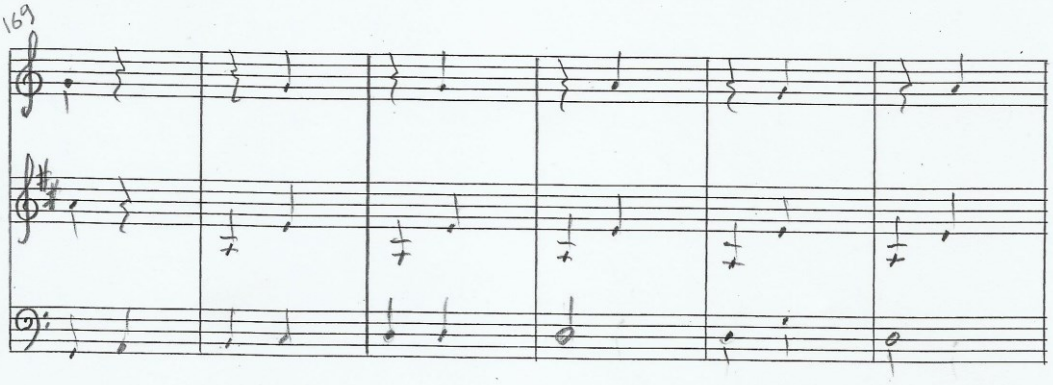


163



Presto ♩=168

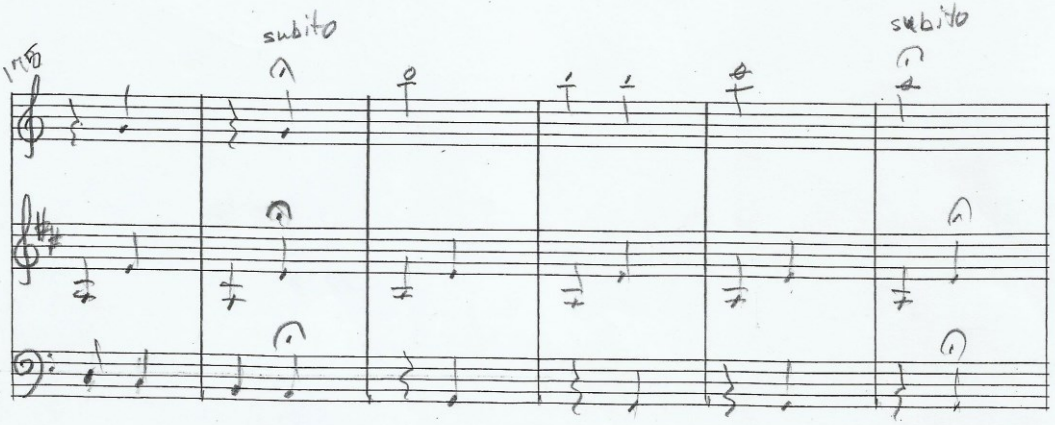
169

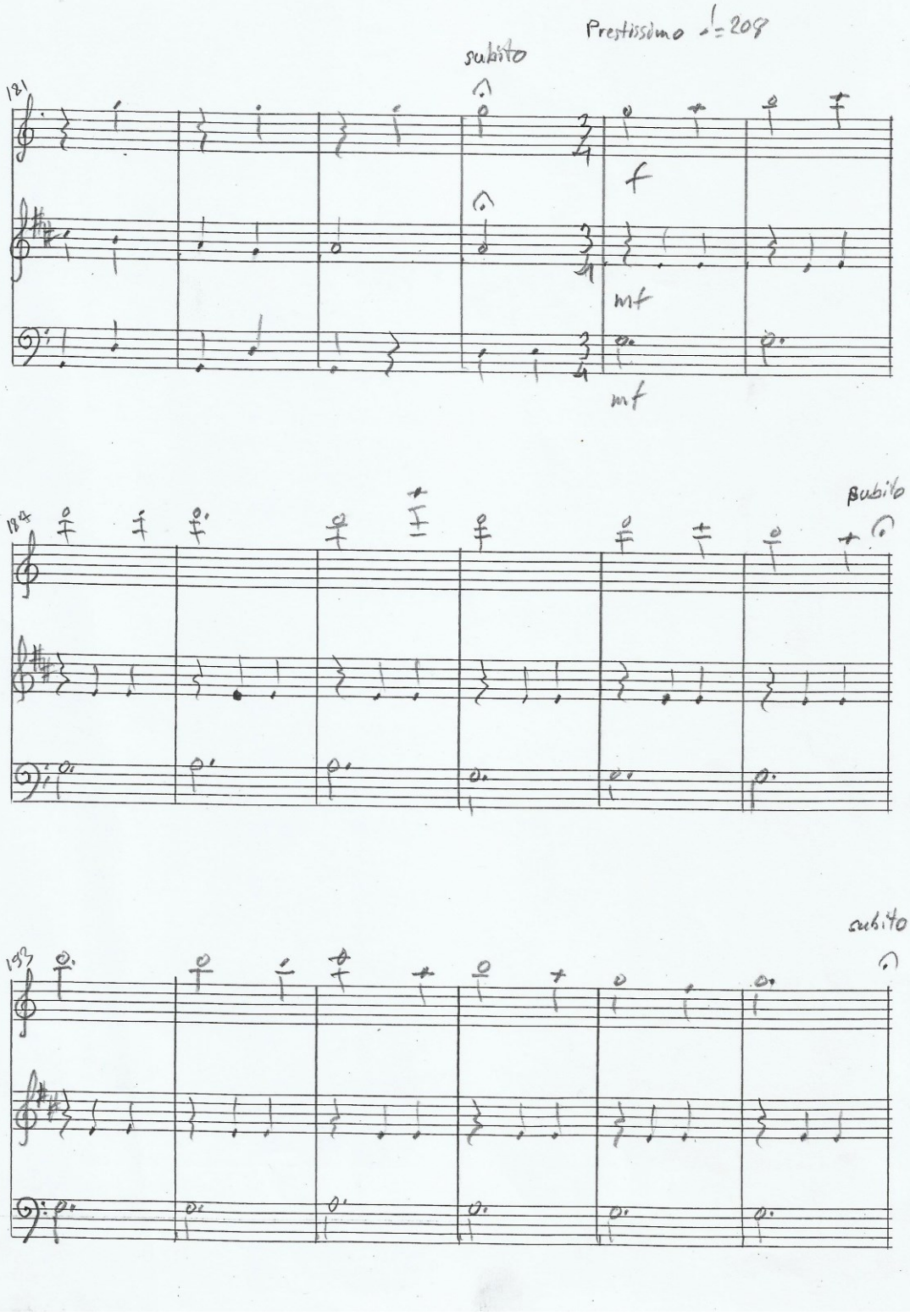


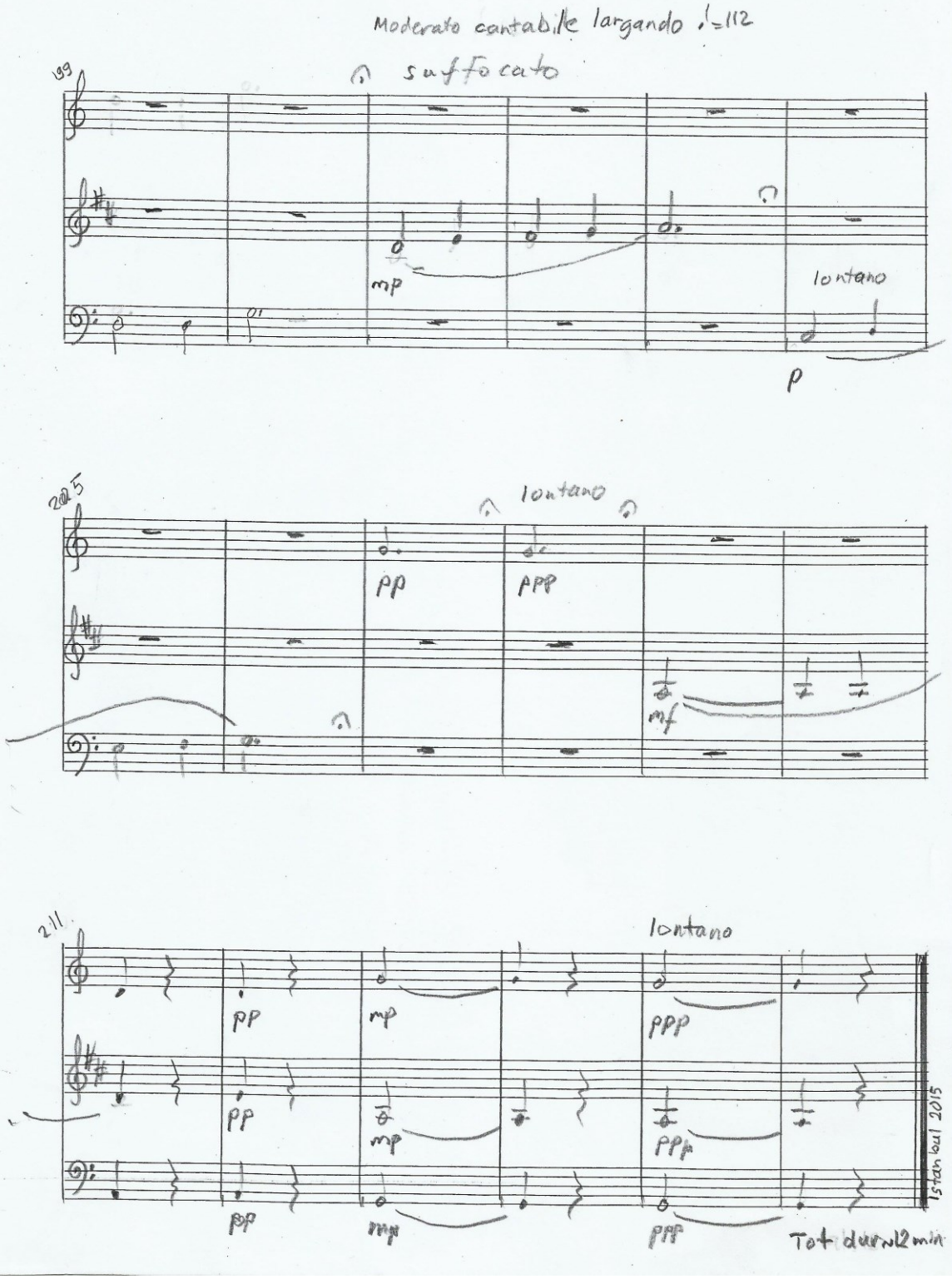
180

subito

subito

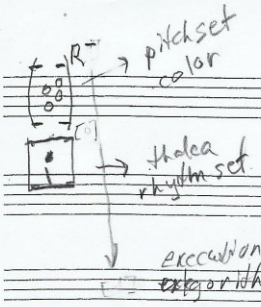



Prestissimo ♩= 208
subito
181
f
mf
mf
subito
188
subito
193


Moderato cantabile largando ♩=112
199
suffocato
mp
lontano
p
205
lontano
pp
ppp
mf
211
lontano
pp
mp
ppp
pp
mp
ppp
pp
mp
ppp
Tot durw12min
Istanbul 2015

Performance Notes

PERFORMANCE NOTES



execution algorithm R⁻ = reducing randomness
Remove the items you have performed from the pitch set or rhythm set. Begin with all when finished.

R ≡ perform the pitchset randomly.

R: = begin the R⁻ process from the initial set again

→ repeat the rhythm set till the end of arrow

play the given rhythm with the corresponding pitch set.

[ ]C same with the pitch set but the set is repeated as COLOR of isorhythm.

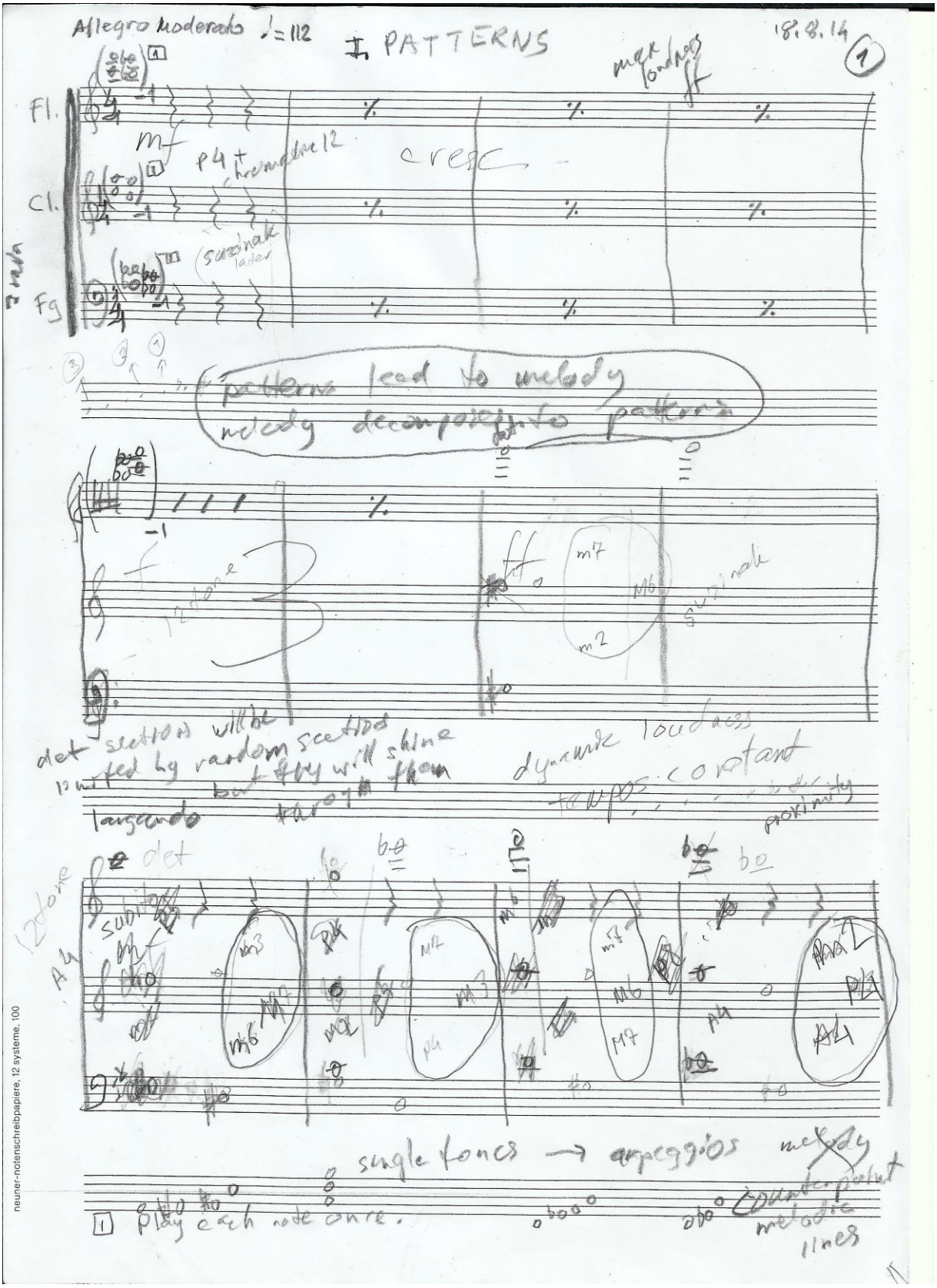
same with the rhythm set but the set is repeated as TALEA of isorhythm.

𝄽 (sonante silenzio) let the silence ring. The repeated theme may resound in the ears of the audience.

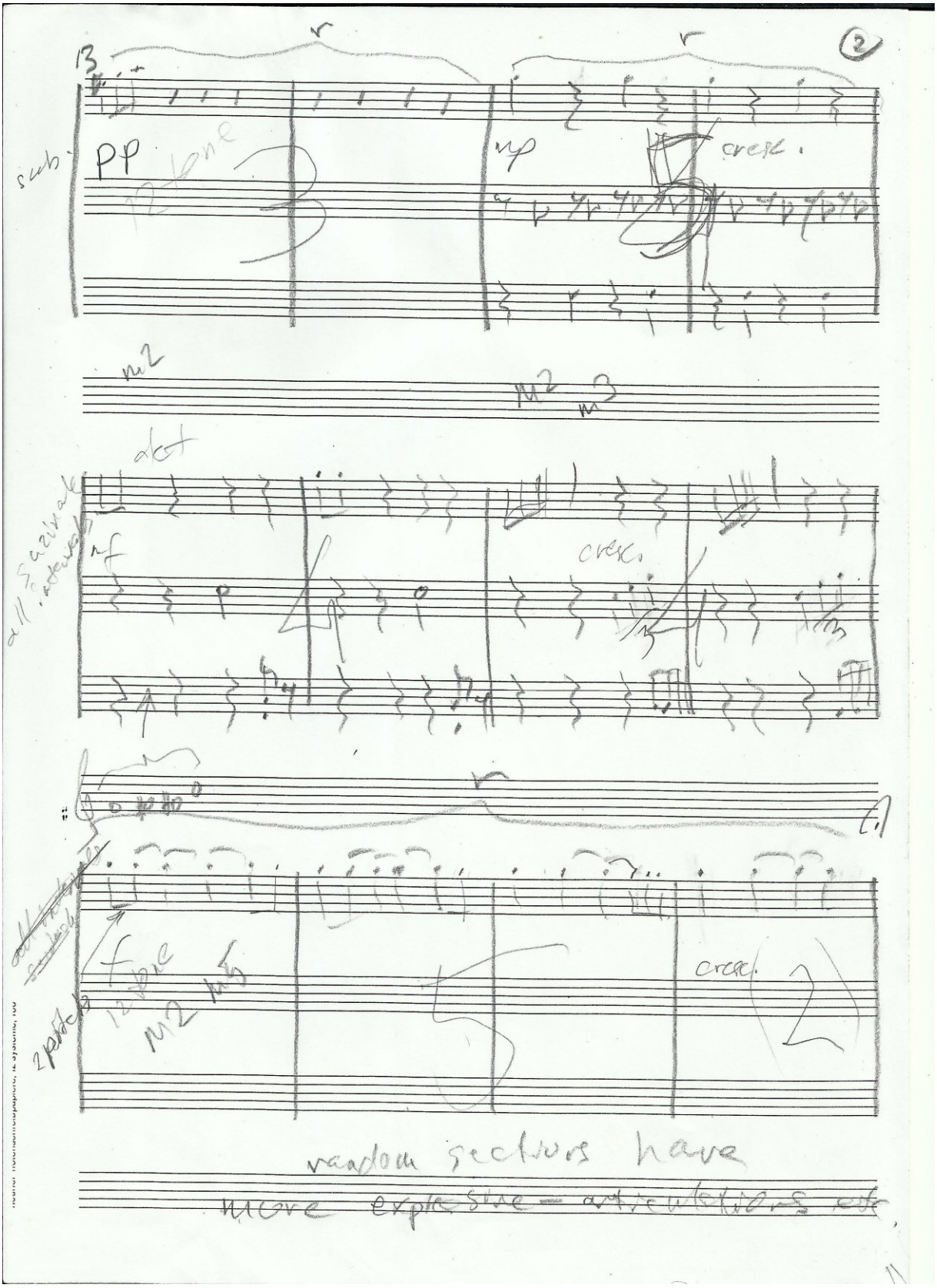
𝄾 (pronto) a very short concise pointe'e organ, pointing at the moment in time.

P

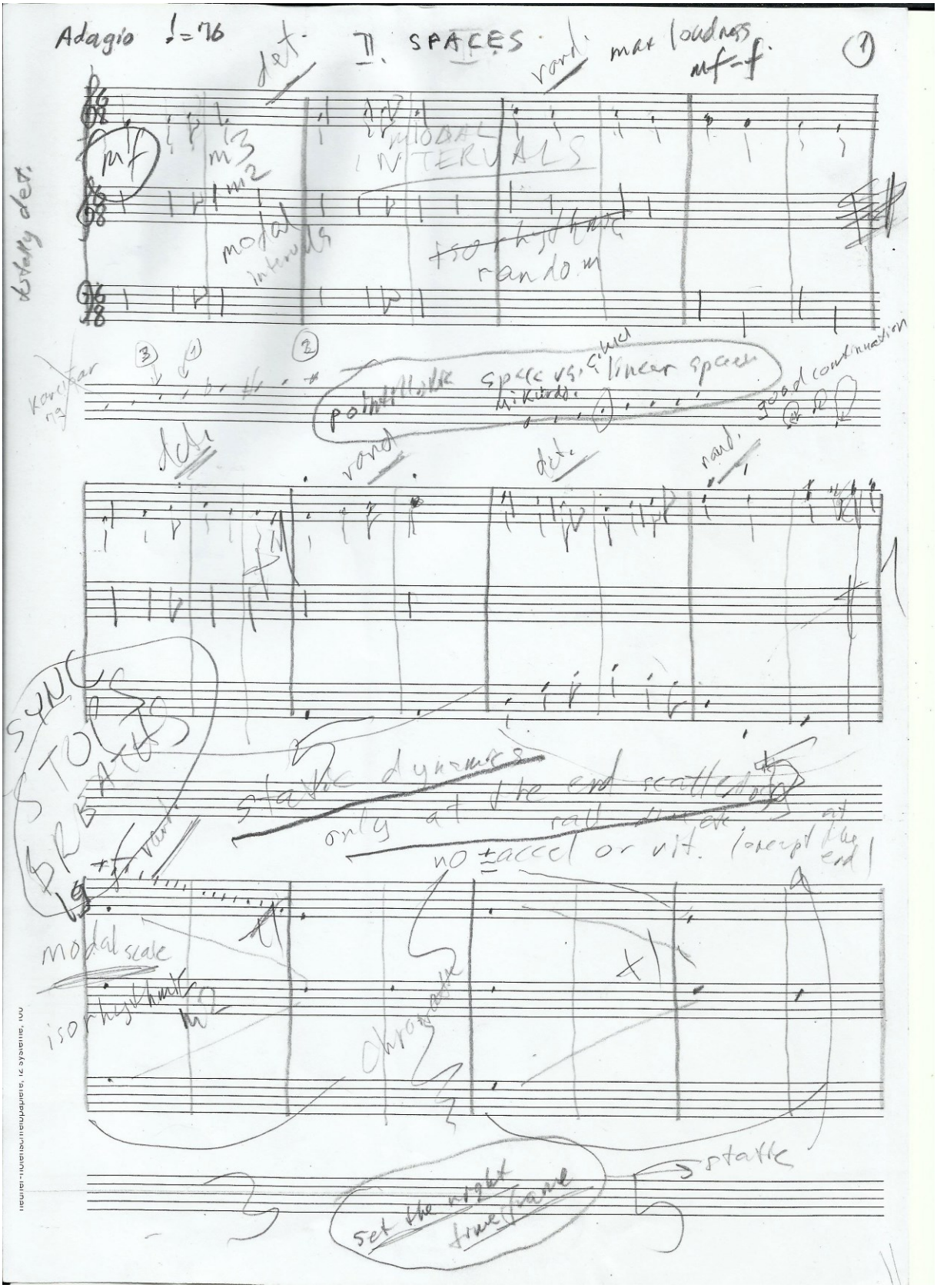
Sketches

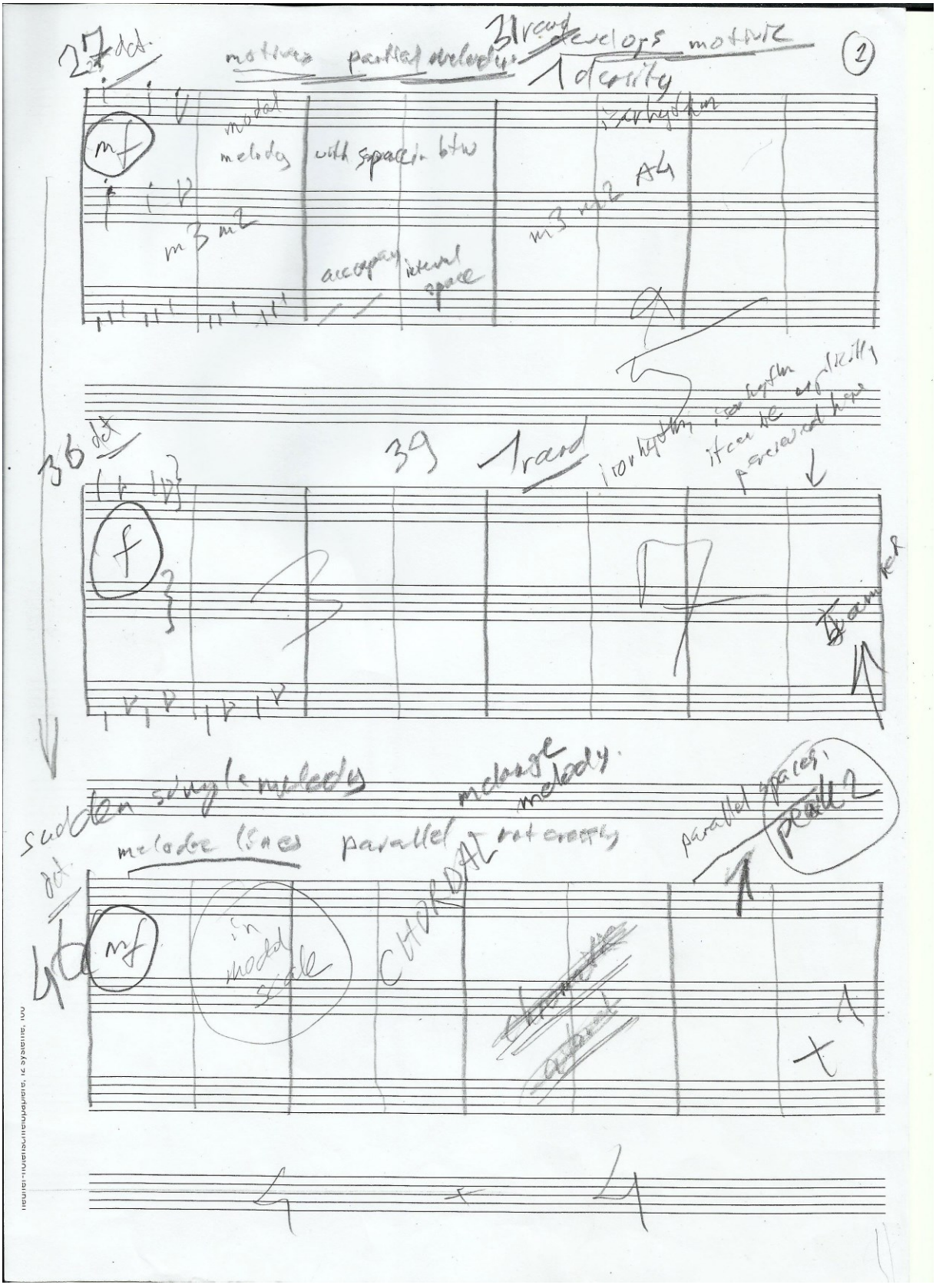


neuner-notenschreibpapiere, 12 systeme, 100



13
r
r
sub.
pp
12 tone
mp
cresc.
m2
m2
m3
dct
mf
cresc.
all sazinale intervals
r
f
12 tone
m2 m5
cresc.
2 pitches
random sections have
more expressive – articulations etc.


Adagio ♩=76
II. SPACES
det.
rand.
max loudness
mf-f
1
mf
m3
m2
MODAL INTERVALS
modal intervals
isorhythmic
random
totally det.
3
1
2
point-like space vs. linear space
good continuation
det.
rand.
det.
rand.
SYNC STOPS BREATHS
static dynamics
only at the end scattering
no ± accel or rit. (except at the end)
rand.
modal scale
isorhythmic
m2
chromatic
set the right time frame
static



27 dct.

motives partial melody

31 rand develops motive

1 density

(2)

mf

modal melody with space in btw

m3 m2

accompany interval space

isorhythm

m3 m2 A4

36 dct

39 1 rand

isorhythm isorhythm if can be explicitly perceived here

f

Examples

sudden single melody

melodic lines parallel melodic melody not crossing

parallel spaces

peak 2

dct

46 mf

in modal scale

CHORDAL

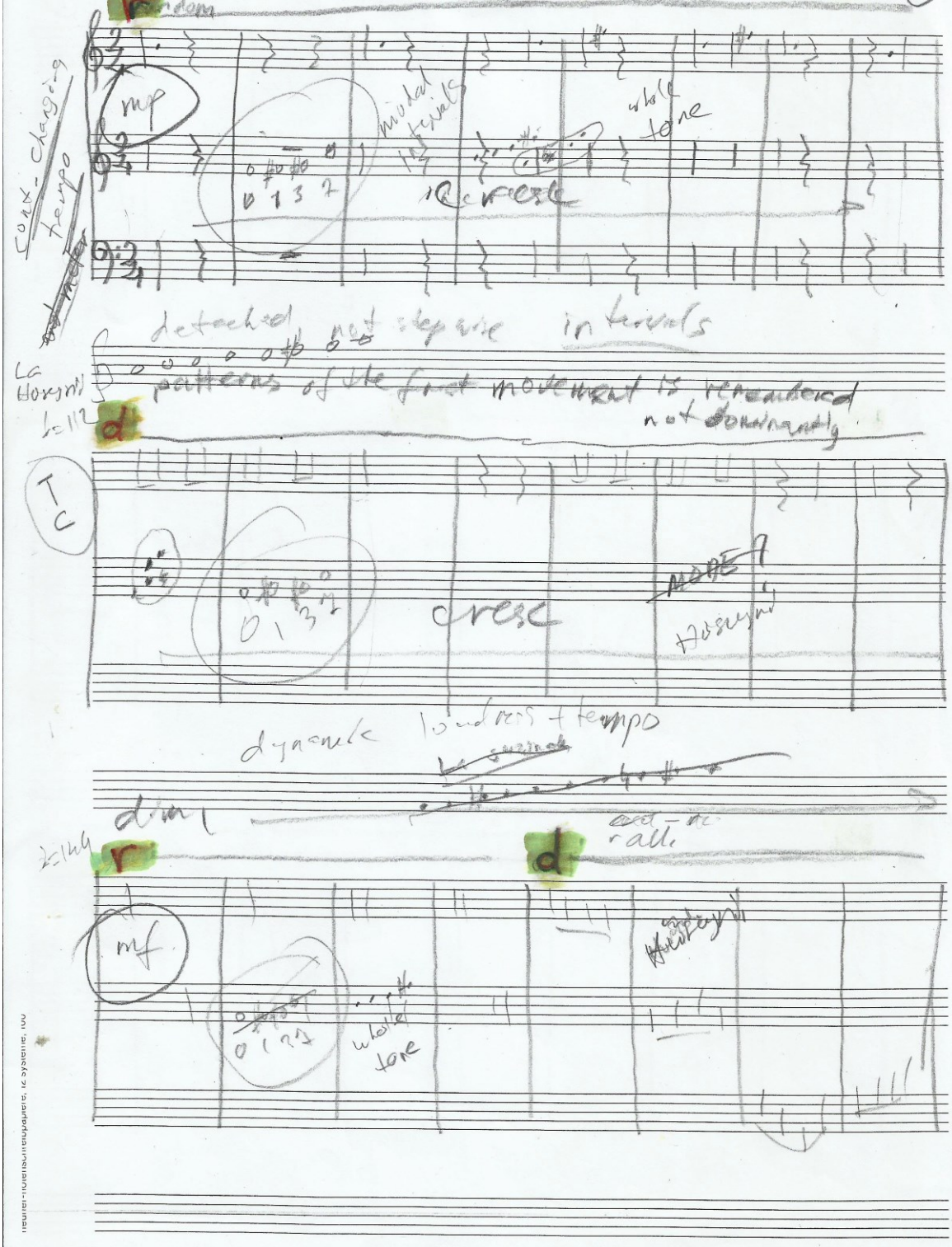
~~chromatic~~ ~~cultural~~

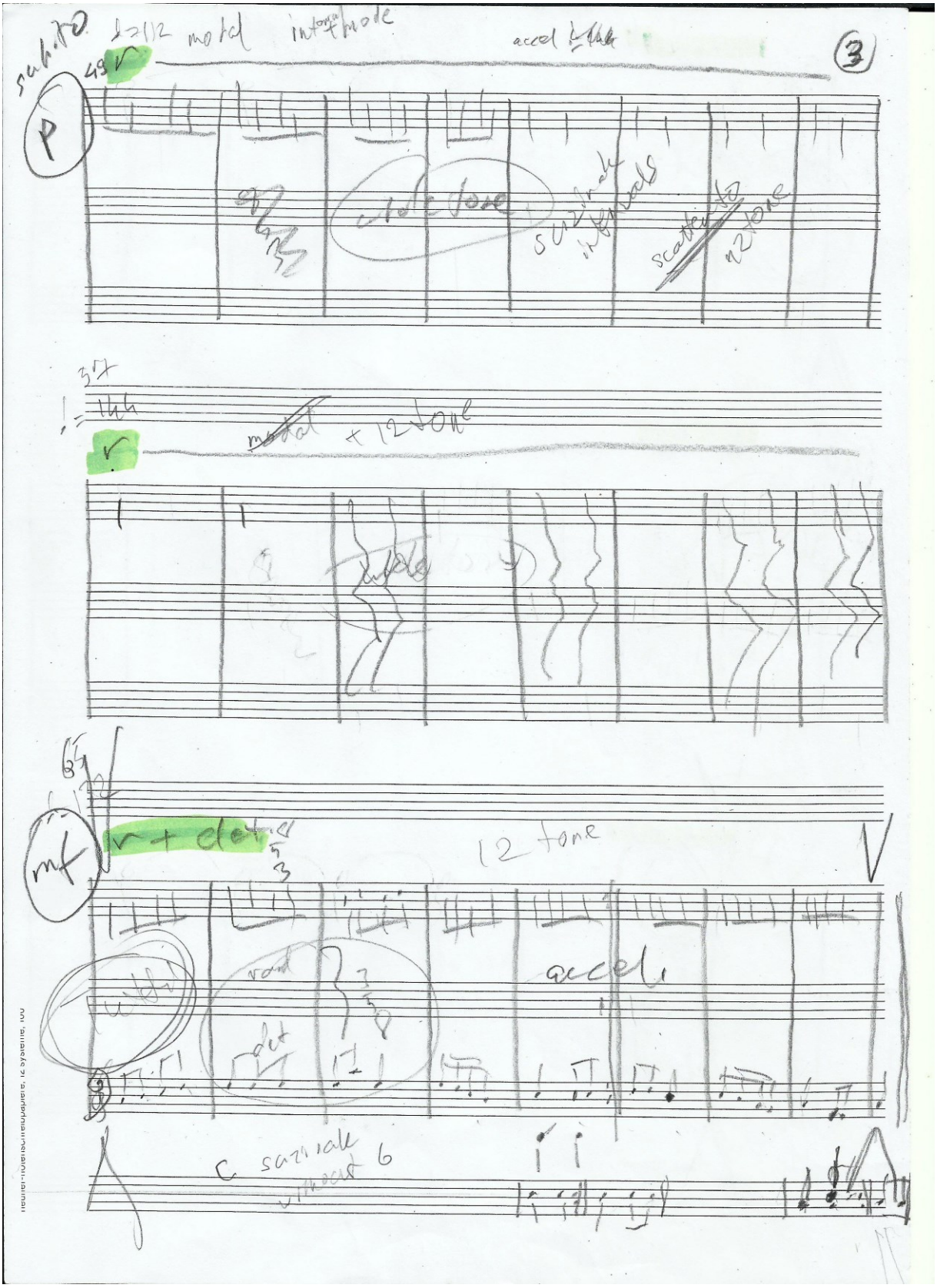
+ 1

4 + 4

Neuhof-Notenschreibpapiere, 12 Systeme, 100

Allegro presto ♩=132 III. REMEMBERING THE TIME max loudness (1)





subito
modal
internal + mode
accel
3
P
r
whole tone
scalar intervals
scatter to 12 tone
37
144
r
modal + 12 tone
mf
r + det
12 tone
accel.
rand
det
C scalar without 6

A Few Words on Post-Modernism

I was the third and the last child of my family. Our oldest was my sister and the middle guy before me was my brother. Simply, I had nothing original to offer to my parents. At least, I felt like that.
So, I spent most of my toddler-hood and further times trying to be original, something new, something different.

Later on, I learned to be against something or the other in my teen ages. It really satisfied me. I felt that I was something. I felt even as if I was something different. I did different things indeed. Inspite of concentrating on my engineering education, I sufficed with better than average grades and used my time to go to the conservatoir (illegally-it was forbidden to do multiple majors with music at that time). Quiet satisfying, for the teenager me. I threw away the advantage I had because of graduating from the best highschool of Turkey which I had been accepted with difficult exams.

Defining myself as being against something, I ended up in politics, defining myself on the side of the left. After 1-2 years, my left wing friends quickly understood that I am more concerned about my being different than the fate of the poor millions of people. The problem has always been being the third unoriginal child. (I had gotten the respect of my father defending equality, brotherhood usw.)

Where do I stand now on April the 28th, 2015?
O do not define myself as being against anything. I try to see the common points in different things, I try to catch the unity, not always the same formulated unity but different existences of the unity, which may be mixed or may not in different instances.

I do not feel like a mainstream, pure composer or like a pure engineer. In short, I could not ‘become’ anything at all. By the way, I still do software projecst as they are requested and finance my music with it. Unfortunately, it is rather a seclusive life, I miss understanding friends.

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,

MSc and BSC from Istanbul Technical University and MM from Illinois State University.

He was accepted to the Istanbul State Conservatoir Composition and Theory Department and

studied harmony, counterpoint and others with Erçivan SAYDAM,

composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstad 1996.

He has written 17 works of music approx. 4 hours long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.
He has specialized in LARGESYSTEMS and Java-J2EE.
His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:
http://largesystems-atc.blogspot.com/
http://largesystems-atc-en.blogspot.com/
http://alirizasaral.blogspot.com/

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