KALEIDOSCOPES

Vol.1

Solo Piano

Mehmet Okonşar

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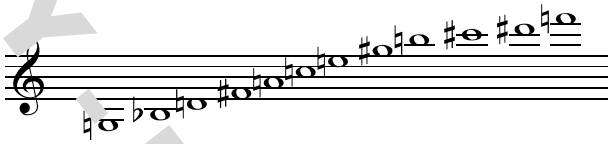
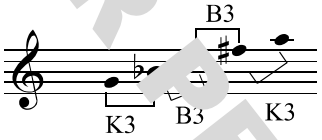
"Kaleidoscopes", bir temel ses dizisi üzerine kurulmuş ve bunların dönüşümlerini işleyen bir dizi yapıttan oluşmaktadır.

Kullanılan bu temel ses dizisi, Alban Berg'in Keman Konçertosunun ("*Bir Meleğin Anısına*") ses dizisidir. Ancak bu dizi burada tam anlamıyla katı bir 12 ton tekniğiyle değil, daha geniş bir anlam ile, tınısal özellikler bakımından oktav ve ses tekrarlarına izin verecek şekilde kullanılmıştır.

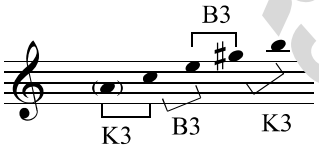
Berg'in yaptığı tüm diziler gibi bu dizi de pekçok eşsiz yapısal unsur içermektedir.



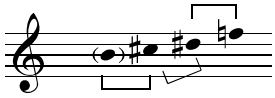
Dizide ilk göze çarpan nokta son derece simetrik olarak 3'lü aralıklarla oluşup sonra bu aralıkların büyük ikili şeklinde daralmasıdır. Üçlü aralıklar, **Küçük-Büyük-Büyük-Küçük**:



şekline bir oluşumu iki kez sergilerler:

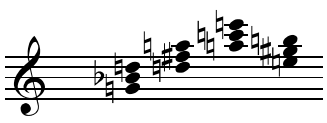


Son notalar ise tam ton dizisi başlangıcı oluştururlar.



Üç-beş ve daha ileri (7-9) yapılarda ele alındığı takdirde, dizi tonal armonileri anımsatmaktadır.

3-5 Akorlar:



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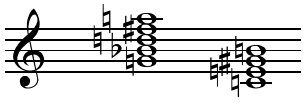
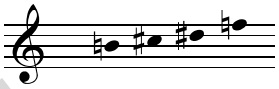
7-9 Akorlar:

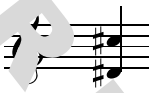


Yukarıda görülen oluşumlar parça boyunca kullanılmıştır, ancak tonal eksenler kavramı dışında ve bağımsız ses bileşimleri olarak ele alınmıştır.

Dizinin tam ton aralıklarından oluşan son dört sesi ise yapısal unsurlar arasında kilit sesler şeklinde ve dönüşümnoktalarında ele alınmıştır.

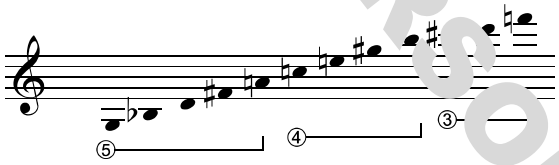


Bunlardan özellikle Do diyez ve Re diyez parçanın önemli bir bölümünde bir orta alan pedal akoru olarak kullanılmıştır.



Parça boyunca dizi transpoze edilmeden kullanılmıştır.

Ritmik unsurlar ise dizinin bölünmeleri ve ortaya çıkan rakamsal temele dayanmaktadır. Dizi 5-4-3 ses olarak üç parçaya bölünmüştür.



Buradan aşağıdaki ritim dizisi elde edilmiştir:

Bu dizi, parçanın gelişmesinin önemli bir bölümünde işlenmiştir.

Mehmet Okonşar. Ankara,Türkiye Ocak 2006

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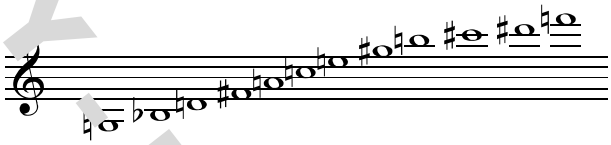
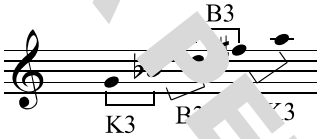
Kaleidoscopes", is a series of pieces created on one unique tone-row using its various modifications.

The tone-row used is from Alban Berg's violin concerto ("*To The Memory of an Angel*"). But that tone-row is not used here in a very strict and formal way. Often "forbidden" octave intervals and note repetitions are used here for acoustical and instrumental reasons.

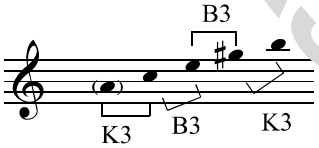
As all tone rows created by Alban Berg, this famous one has also many unique features.



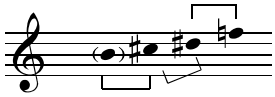
The first striking aspect of it is the very symmetrical structure emphasising the use of 3 step intervals. Towards the end, for the last 4 notes, the intervals are further condensed in whole-tones. Intervals of 3rds., **Minor(K3)-Major(B3)-Major-Minor**:



that structure is repeated twice:

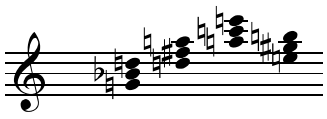


The remaining notes form a short whole-tone scale:



When taken simultaneously, the tone-row pitches create quite tonal 3-5 and when extended 7-9, chord formations

3-5 Chords:



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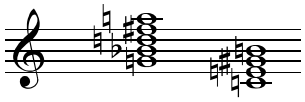
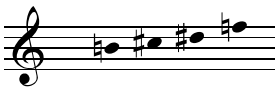
7-9 Chords:

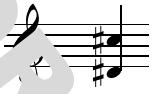


These chords were used throughout the piece. But without establishing any tonal center, rather as sound aggregates used for their own sonorities.

The last four notes of the row, as a short whole tone scale, are used as pivot notes in many structural points all through the composition.

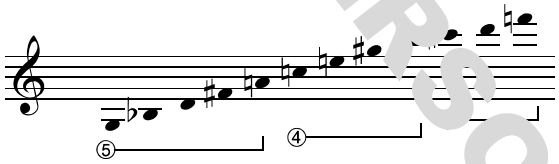


Specially the C sharp and D sharp tones are used as a mid-range pedal chord through a large portion of the composition.



The tone row is used without any transposition for this piece.

Rhythmical elements are created from the apparent subdivisions of the tone-row. The row may be thought of as divided into 3 sections having 5-4 and 3 notes each.



The following rhythmical pattern, based on numbers 5-4-3 is created from that subdivision:

This pattern is used thoroughly during the development part of the piece.

Mehmet Okonşar. Ankara,Turkey January 2006

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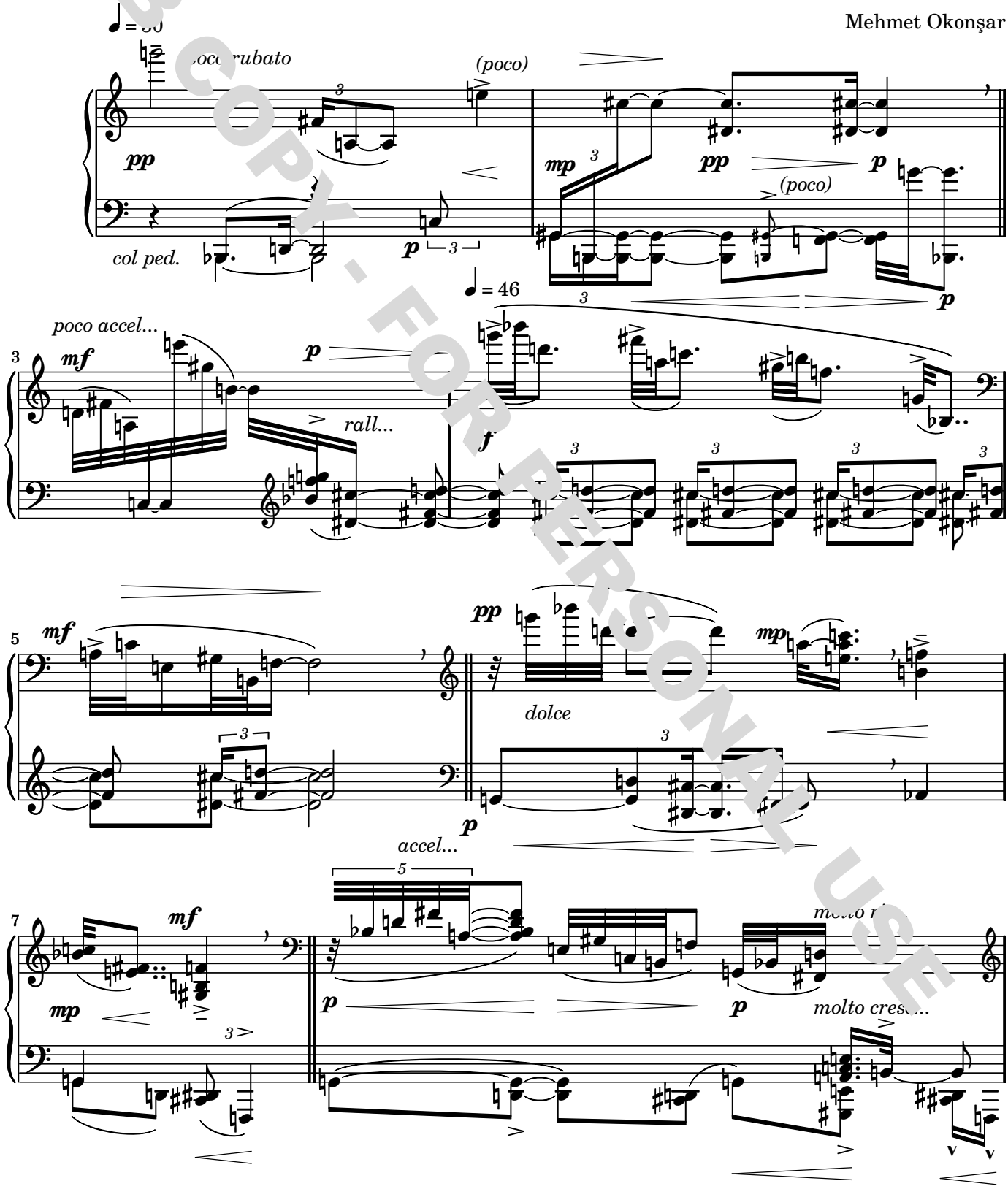
to Mr. Ertuğrul Oğuz Fırat

Kaleidoscopes

N.1

Piano Solo

Mehmet Okonşar



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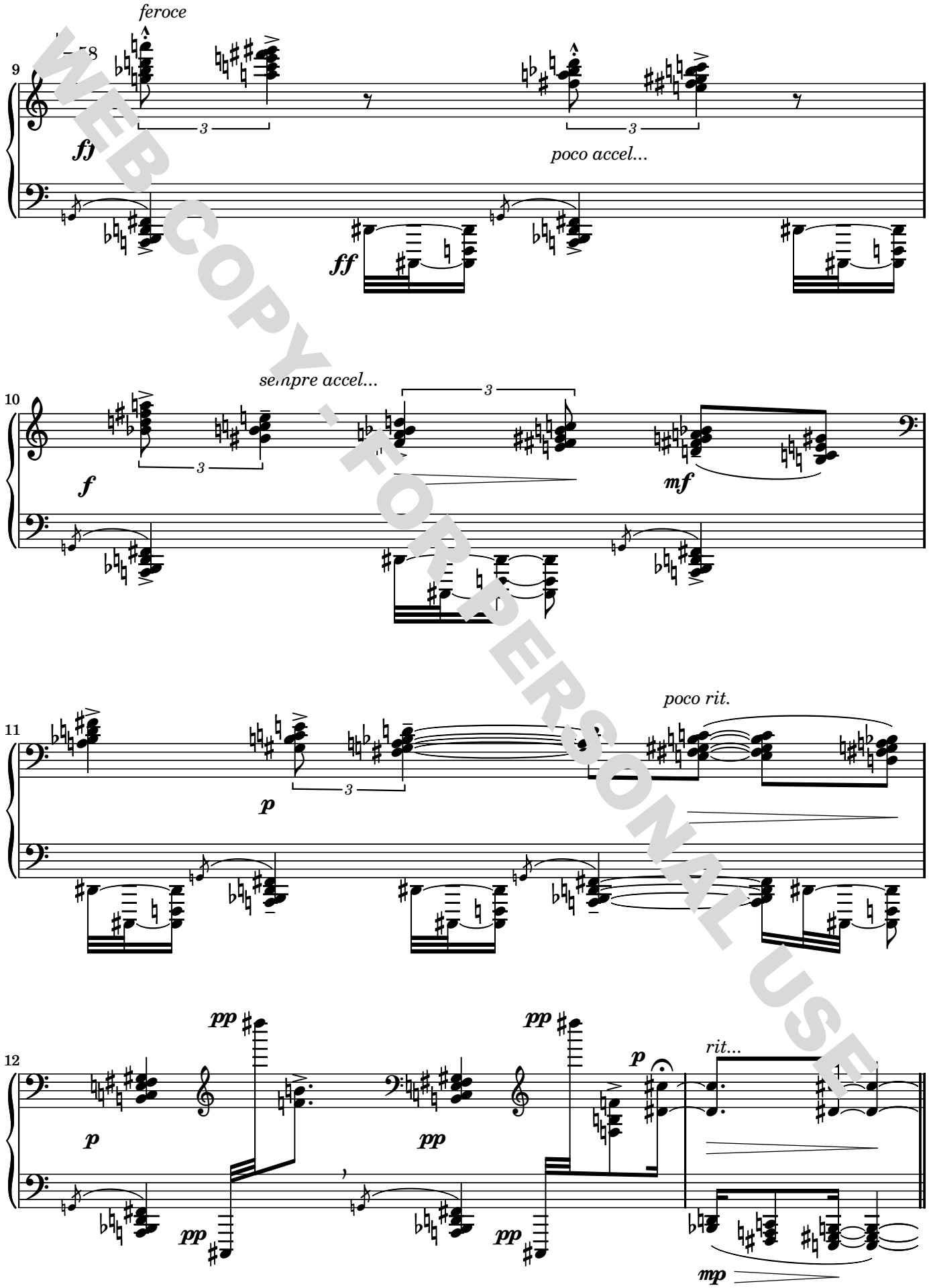

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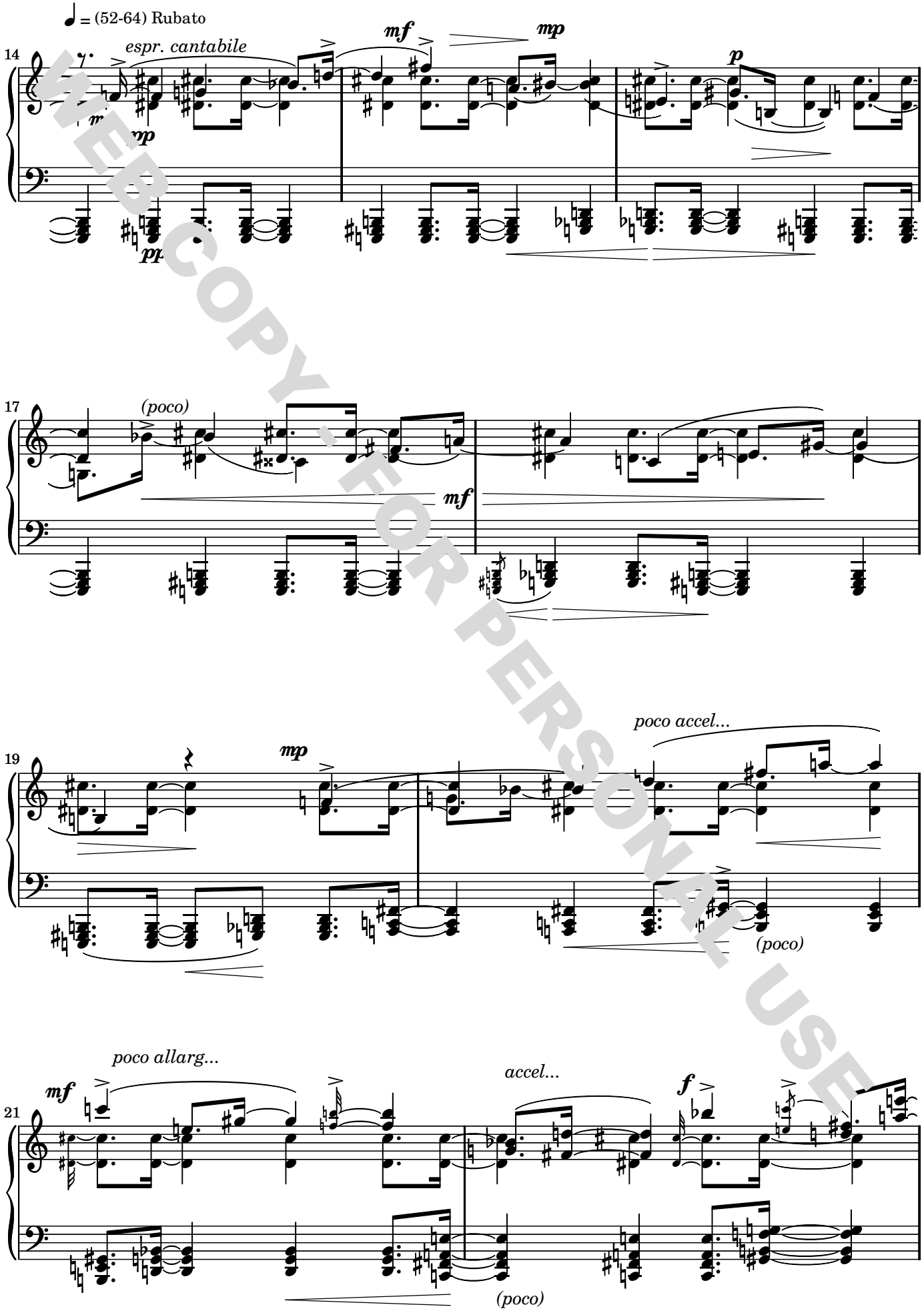

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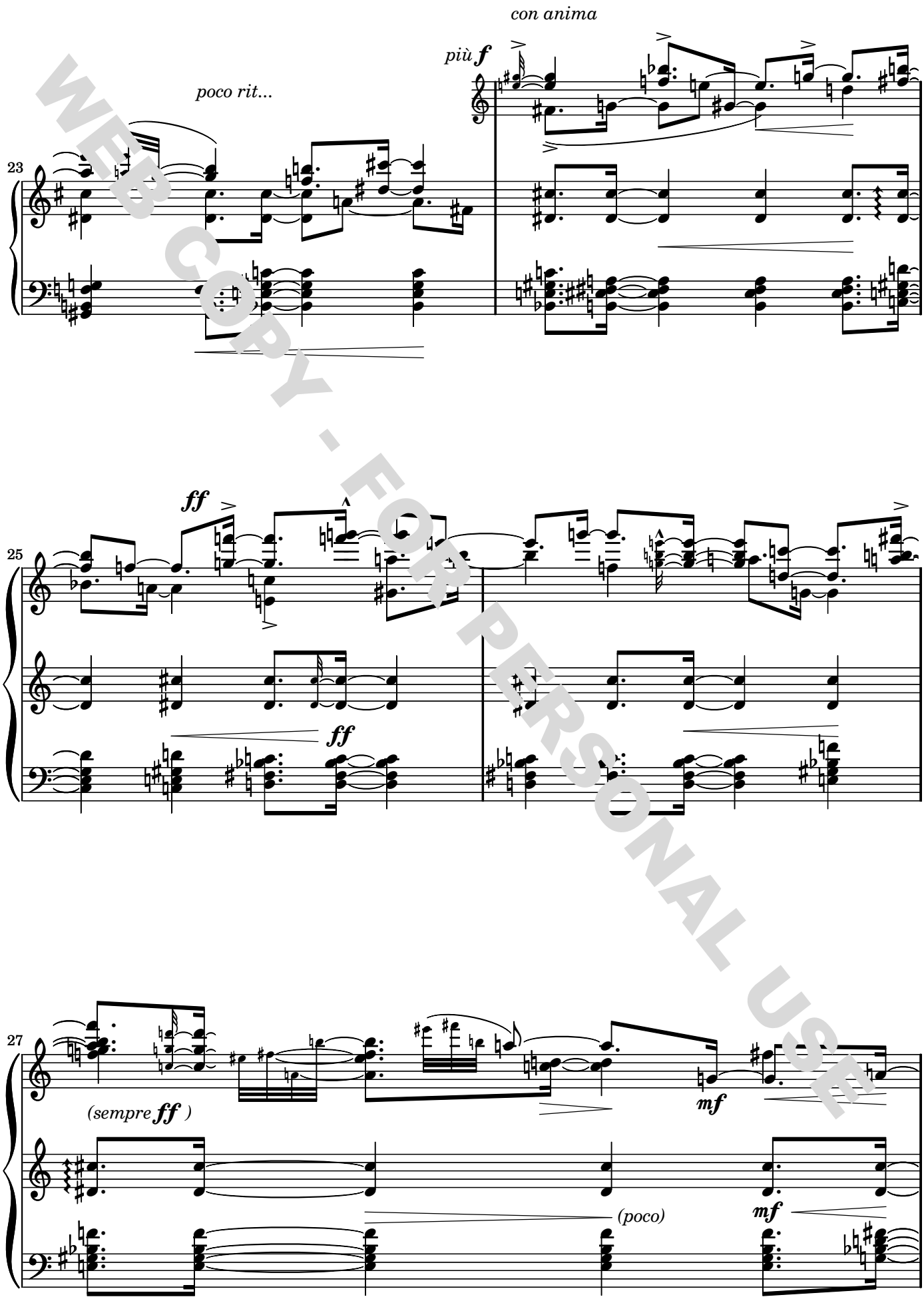

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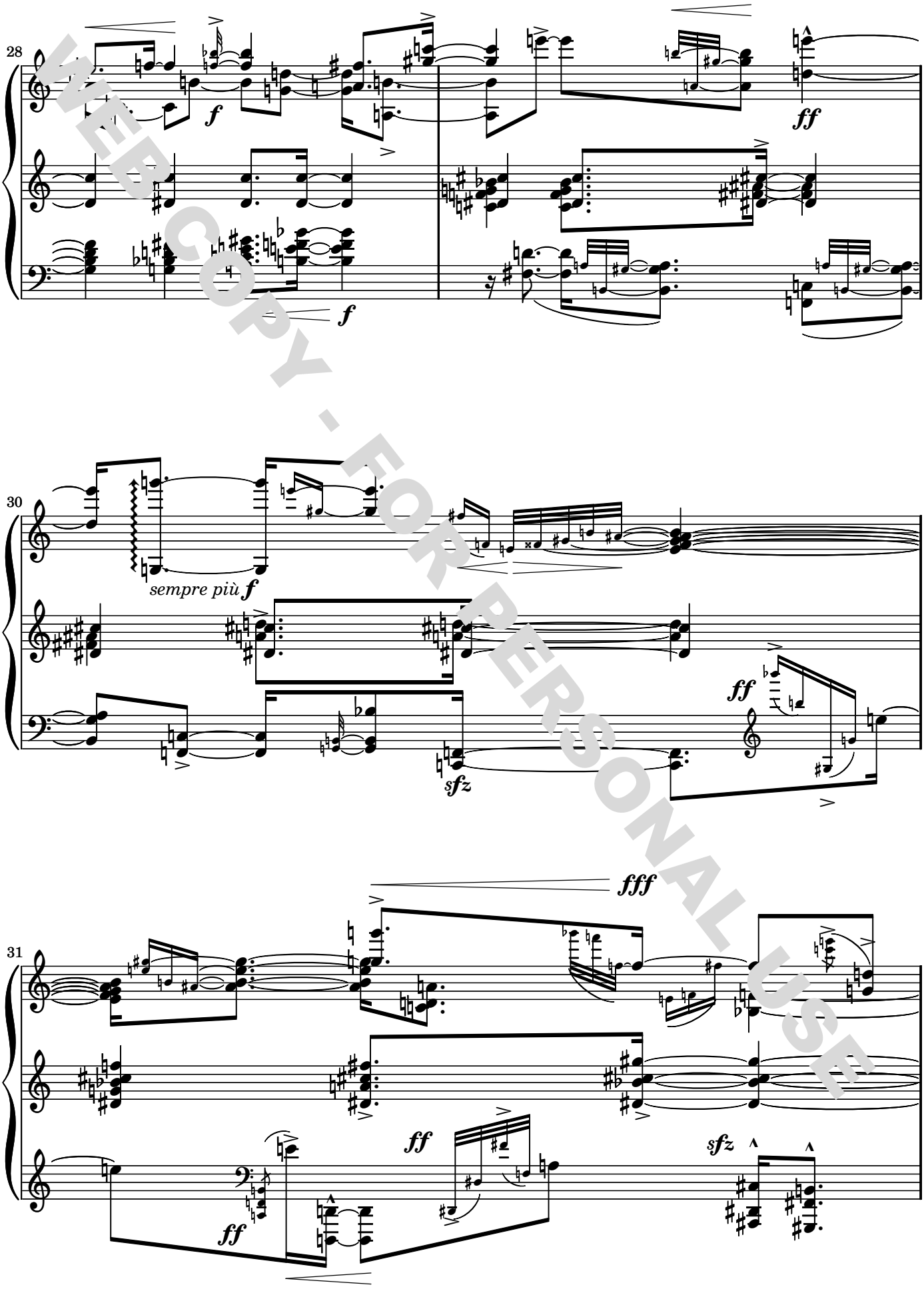

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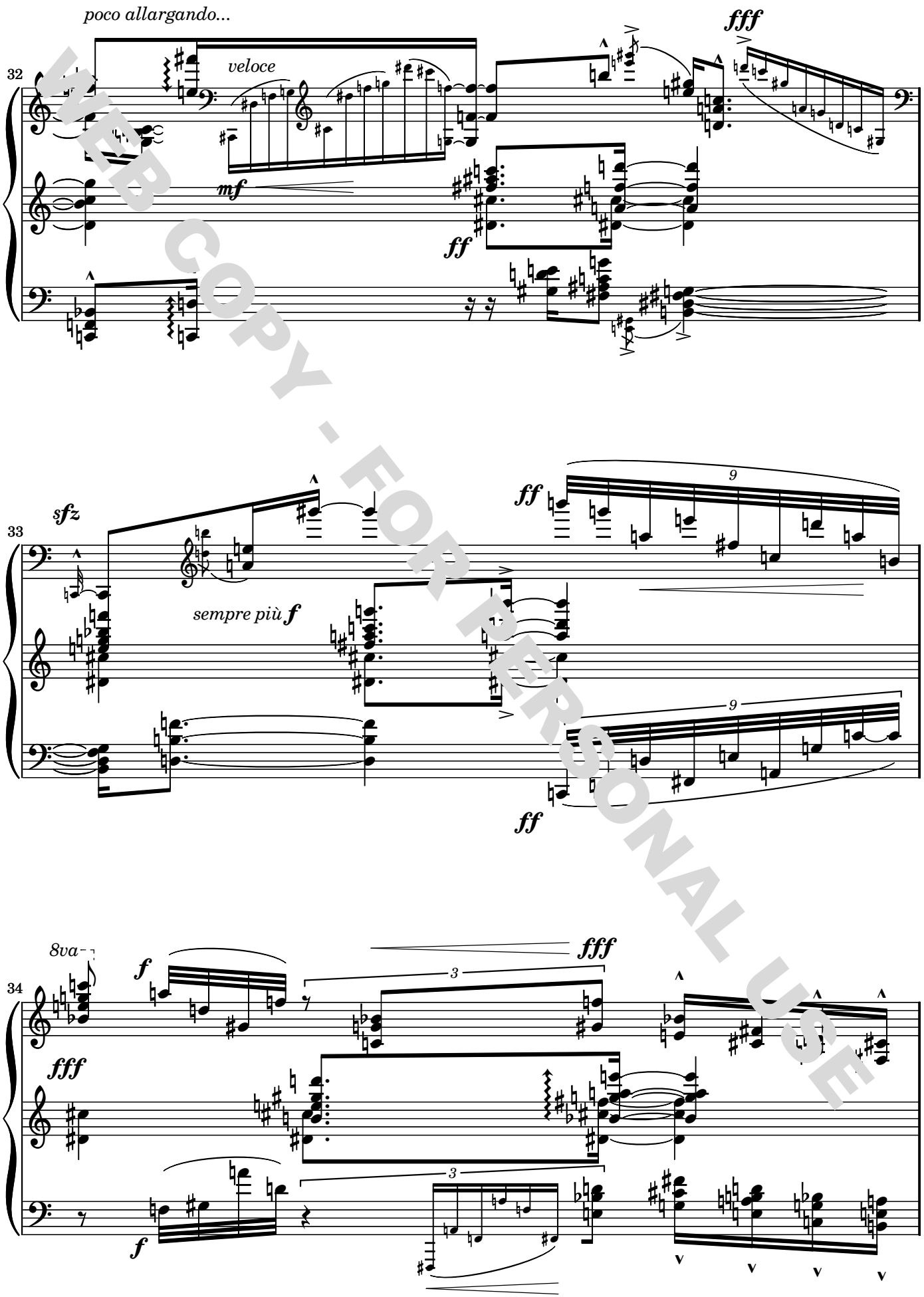

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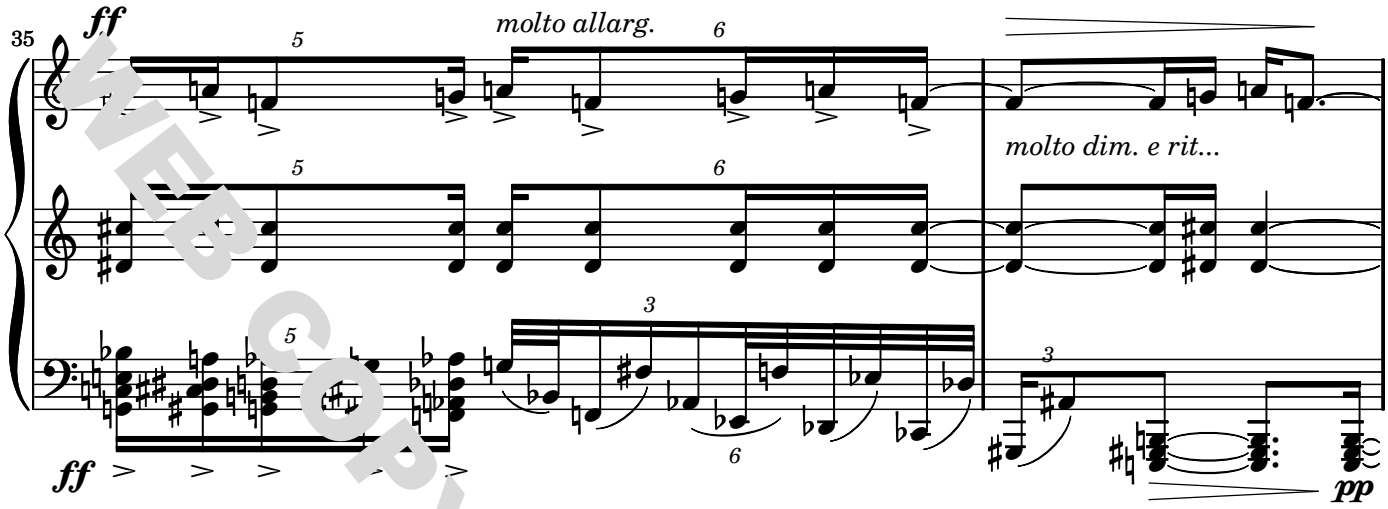

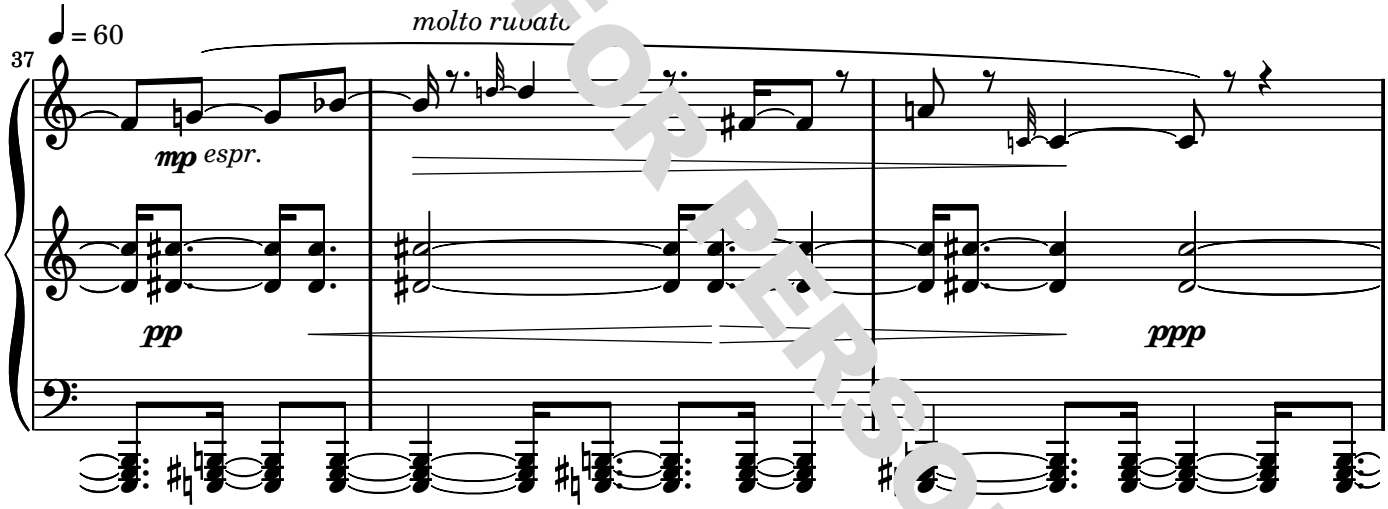

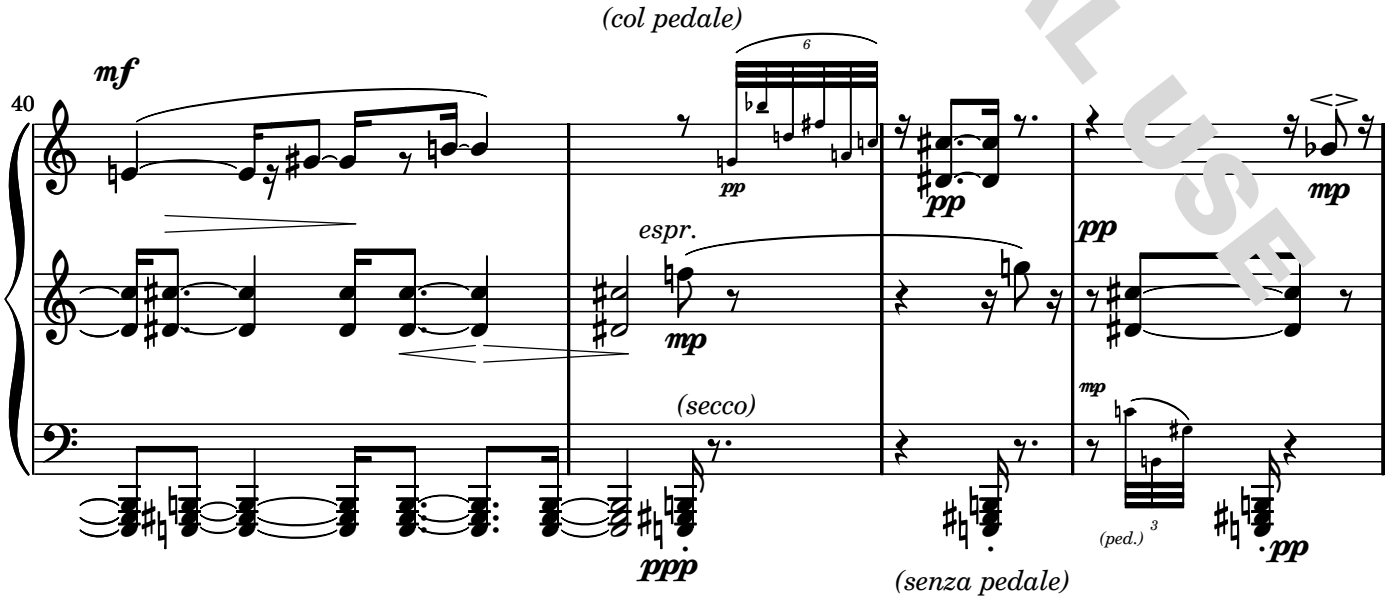

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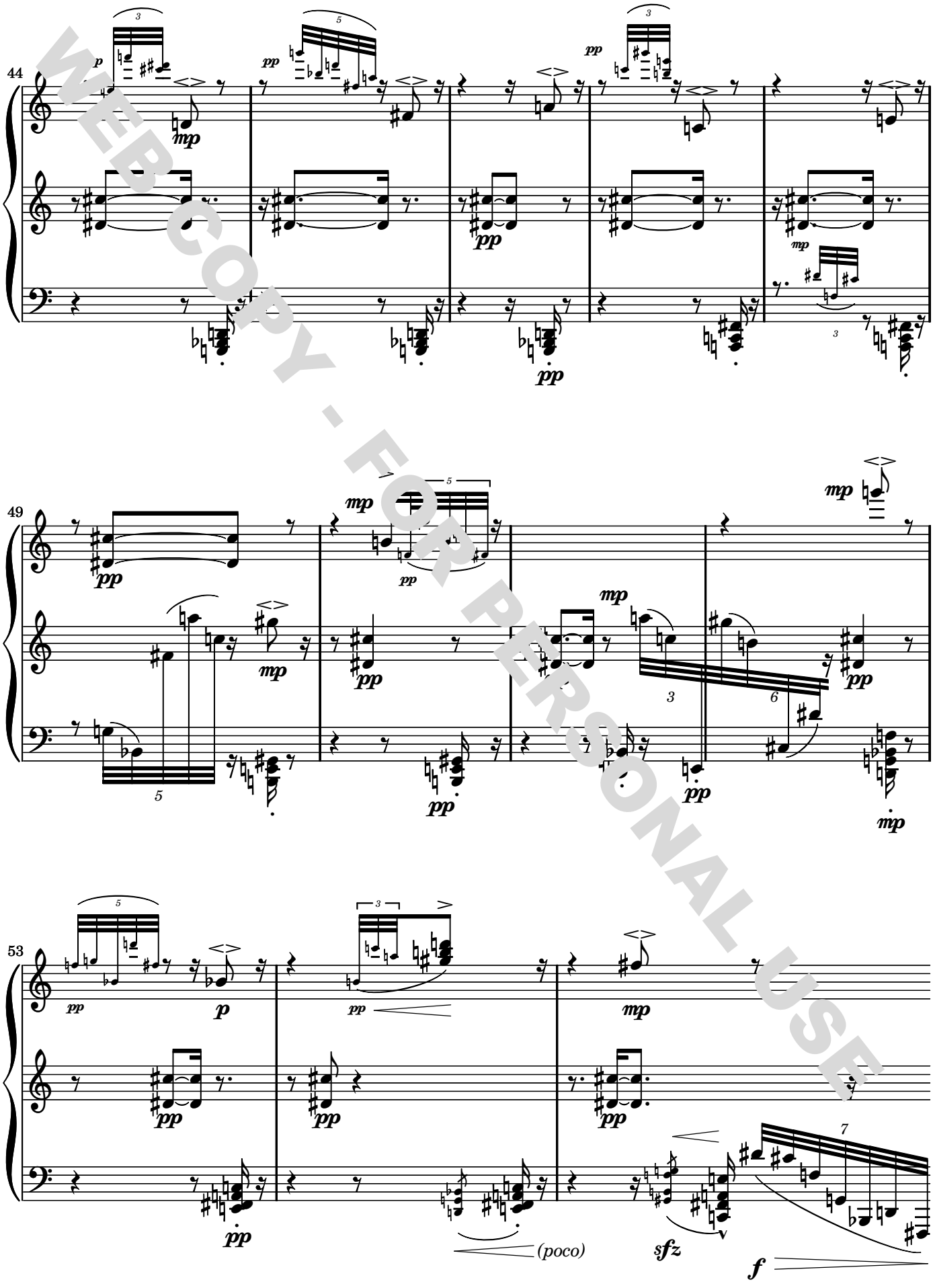

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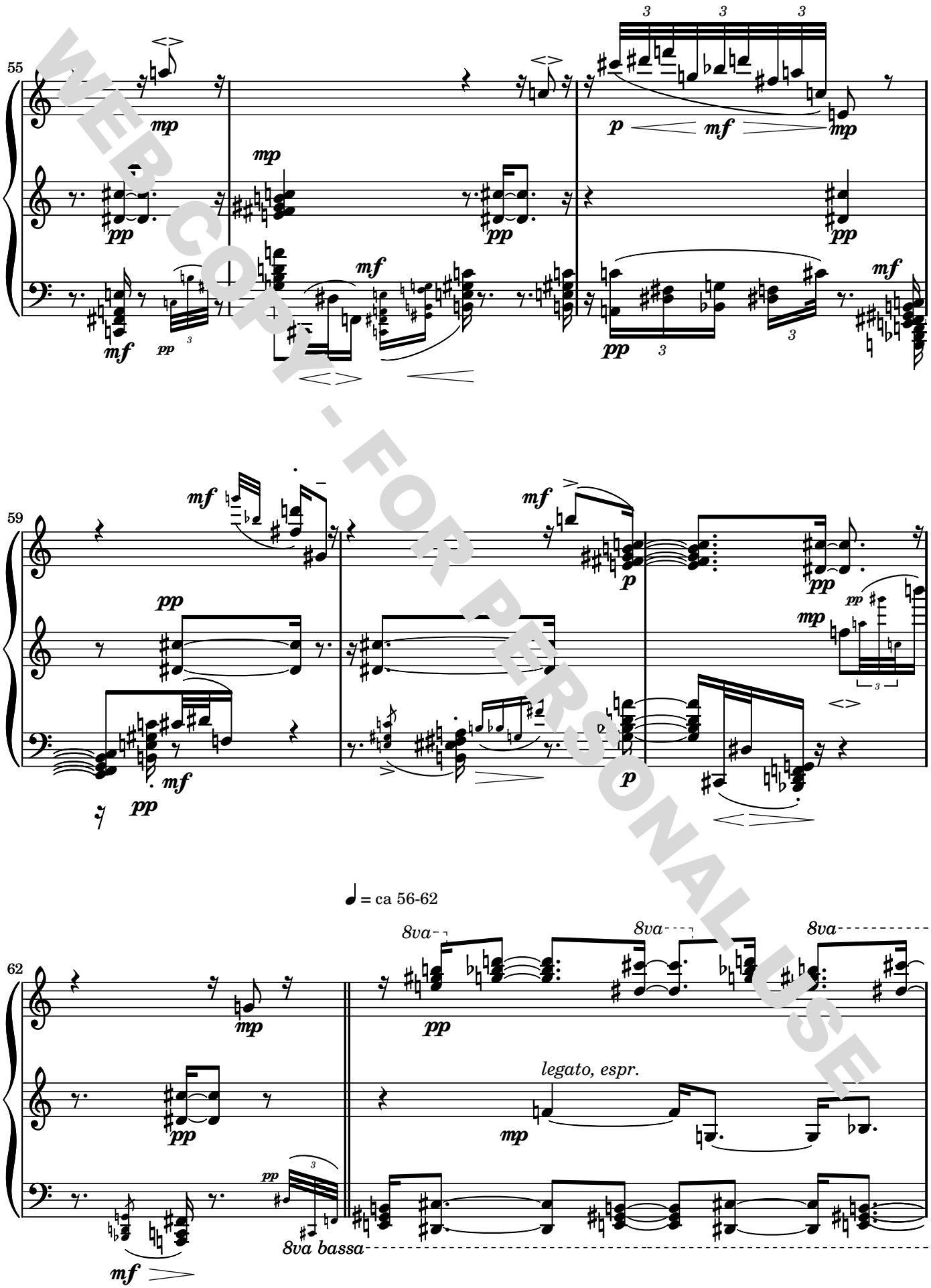

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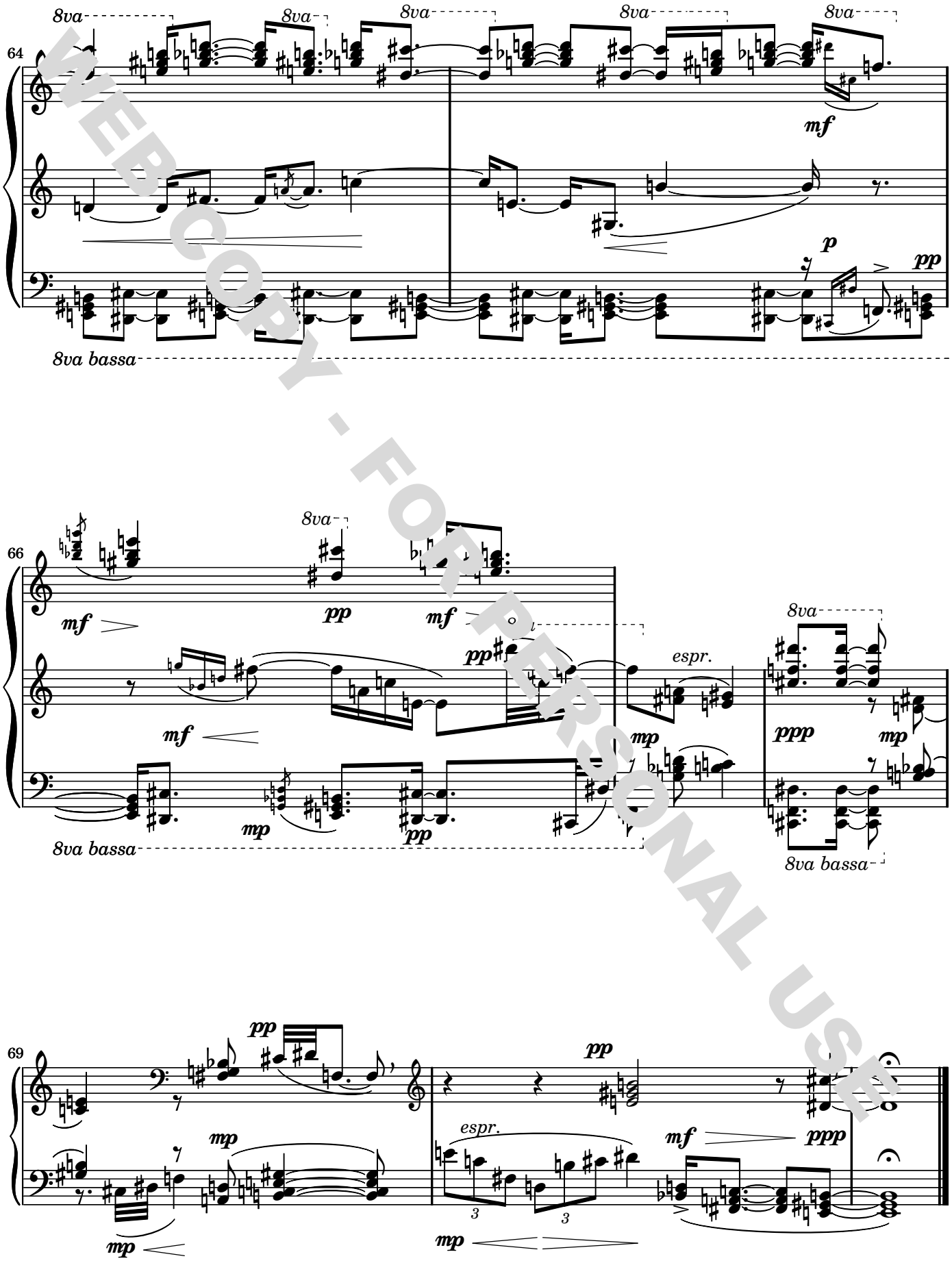

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