

# KALEIDOSCOPIES

PT.1

*Solo Piano*

Mehmet Okonur

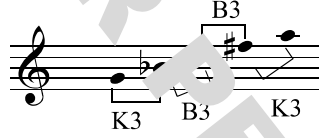
“*Kaleidoscopes*”, bir temel ses dizisi üzerine kurulmuş ve bunların döşümelerini işleyen bir dizi yapıttan oluşmaktadır.

Kullanılan bu temel ses dizisi, Alban Berg’in Keman Konçertosunun (“*Bir Müzisyen Anısına*”) ses dizisidir. Ancak bu dizi burada tam anlamıyla katı bir 12 tonluk telmihıyla değil, daha geniş bir anlam ile, tınısal özellikler bakımından oktav ve ses tekrarlarına izin verecek şekilde kullanılmıştır.

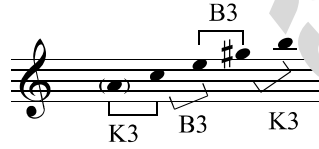
Berg’in yazdığı tüm diziler gibi bu dizi de pekçok eşsiz yapısal unsur içermektedir.



Dizide ilk göze çarpan nokta son derece simetrik olarak 3’lü aralıklarla oluşup sonra bu aralıkların büyük intervali 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:



7-9 Akorlar:



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

Dizinin tonal aralıklarından oluşan son dört sesi ise yapısal unsurlar arasında kilit sesler şeklinde ve dönüşümlüklerinde ele alınmıştır.

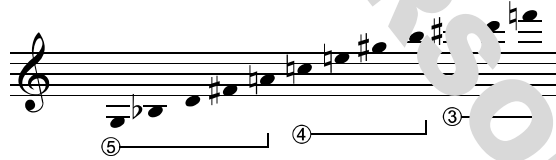


Bunlardan özellikle Do diyez ve Re diyez parçanın önemli bir bölümünde bir orta alan pedal akoru olarak kullanılmıştır.



Parça boyunca dizi transpoze edilmeden kullanılmıştır.

Ritmik unsurlar ise dizinin bölünmesiyle 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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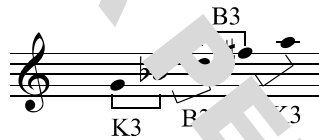
"*Kaleidoscopes*", is a series of pieces created on one unique tone-row using various modifications.

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.

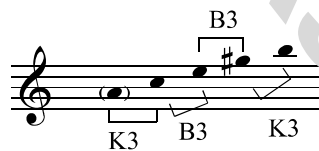
As all tone-rows created by Alban Berg, this famous one has also many unique features.



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 into 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:



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 seven 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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mehmet@okonsar.com-www.okonsar.com

to Mr. Ertuğrul Oğuz Fırat  
**Kaleidoscopes**

N.1

Piano Solo

Mehmet Okonşar

♩ = 50

*poco rubato*

*pp*

*col ped.*

*(poco)*

*mp*

*pp*

*p*

*(poco)*

♩ = 46

*poco accel...*

*mf*

*p*

*rall...*

*f*

*pp*

*mp*

*dolce*

*p*

*accel...*

*mf*

*mp*

*p*

*p*

*molto cresc...*

9 *feroce*

*f* *poco accel...* *ff*

This system contains measures 9 and 10. Measure 9 features a treble clef with a piano key signature of two flats (B-flat, E-flat) and a dynamic marking of *f*. It includes a triplet of eighth notes and a quarter note. Measure 10 continues with a bass clef, a dynamic marking of *ff*, and a triplet of eighth notes. The tempo marking *poco accel...* is placed between the two measures.

10 *sempre accel...*

*f* *mf*

This system contains measures 10 and 11. Measure 10 features a treble clef with a piano key signature of two flats and a dynamic marking of *f*. It includes a triplet of eighth notes. Measure 11 continues with a bass clef, a dynamic marking of *mf*, and a triplet of eighth notes. The tempo marking *sempre accel...* is placed above the first measure.

11 *poco rit.*

*p*

This system contains measures 11 and 12. Measure 11 features a bass clef with a piano key signature of two flats and a dynamic marking of *p*. It includes a triplet of eighth notes. Measure 12 continues with a treble clef, a piano key signature of two flats, and a dynamic marking of *p*. The tempo marking *poco rit.* is placed above the first measure.

12

*pp* *p* *pp* *pp* *pp* *rit...* *mp*

This system contains measures 12 and 13. Measure 12 features a bass clef with a piano key signature of two flats and a dynamic marking of *p*. It includes a triplet of eighth notes. Measure 13 continues with a treble clef, a piano key signature of two flats, and a dynamic marking of *p*. The tempo marking *rit...* is placed above the first measure. The system concludes with a dynamic marking of *mp*.

♩ = (52-64) Rubato

14 *espr. cantabile* *mf* *mp* *p*

17 *(poco)* *mf*

19 *mp* *poco accel...* *(poco)*

21 *mf* *poco allarg...* *accel...* *f* *(poco)*

*con anima*

*poco rit...*

*più f*

Musical score for measures 23-26. The piece is in G major (one sharp). Measure 23 starts with a piano introduction. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. The tempo marking *poco rit...* is present above measure 23. The dynamic marking *più f* appears above measure 25.

Musical score for measures 27-30. The right hand continues with a melodic line, marked with *ff* and accents. The left hand features a bass line with chords and moving lines, also marked with *ff*. The tempo marking *poco rit...* continues from the previous section.

Musical score for measures 31-34. The right hand continues with a melodic line, marked with *(sempre ff)* and accents. The left hand features a bass line with chords and moving lines, marked with *(poco)* and *mf*. The tempo marking *poco rit...* continues from the previous section.

28

*f* *ff*

*f*

This system contains measures 28 and 29. It features a grand staff with three staves. The top staff has a treble clef and contains melodic lines with various ornaments and dynamics. The middle staff has a treble clef and contains harmonic accompaniment. The bottom staff has a bass clef and contains a bass line. Dynamics include *f* and *ff*. There are also accents and slurs throughout the passage.

30

*sempre più f* *ff* *sfz*

This system contains measures 30 and 31. The top staff continues the melodic line with a dynamic marking of *sempre più f*. The middle staff provides harmonic support. The bottom staff features a bass line with a dynamic marking of *sfz*. A *ff* dynamic is also present in the lower right of the system. The music is highly expressive with many slurs and accents.

31

*fff* *ff* *sfz*

This system contains measures 31 and 32. The top staff has a dynamic marking of *fff* and continues the melodic line. The middle staff has a dynamic marking of *ff*. The bottom staff has a dynamic marking of *sfz*. The music is very intense and features complex rhythmic patterns and many slurs.

*poco allargando...*

32

*veloce*

*mf*

*ff*

*fff*

33

*sfz*

*sempre più f*

*ff*

*ff*

34

*8va*

*f*

*fff*

*fff*

*f*

*3*

*3*

35 *ff* *molto allarg.* *molto dim. e rit...* *pp*

37 *♩ = 60* *molto rubato* *mp espr.* *pp* *ppp*

40 *mf* *(col pedale)* *mp* *pp* *mp* *pp* *mp* *(secco)* *ppp* *(senza pedale)* *(ped.)* *pp*

44

Musical score for measures 44-48. The system consists of three staves: Treble, Middle, and Bass. Measure 44 features a piano (*p*) triplet in the Treble staff and a mezzo-forte (*mp*) accompaniment in the Middle and Bass staves. Measure 45 has a pianissimo (*pp*) quintuplet in the Treble staff. Measure 46 has a pianissimo (*pp*) accompaniment in the Bass staff. Measure 47 has a pianissimo (*pp*) triplet in the Treble staff. Measure 48 has a mezzo-forte (*mp*) triplet in the Bass staff.

49

Musical score for measures 49-52. The system consists of three staves: Treble, Middle, and Bass. Measure 49 has a pianissimo (*pp*) accompaniment in the Bass staff. Measure 50 has a mezzo-forte (*mp*) quintuplet in the Treble staff and a pianissimo (*pp*) accompaniment in the Bass staff. Measure 51 has a mezzo-forte (*mp*) accompaniment in the Middle staff and a pianissimo (*pp*) accompaniment in the Bass staff. Measure 52 has a mezzo-forte (*mp*) triplet in the Middle staff and a pianissimo (*pp*) accompaniment in the Bass staff.

53

Musical score for measures 53-56. The system consists of three staves: Treble, Middle, and Bass. Measure 53 has a pianissimo (*pp*) quintuplet in the Treble staff and a pianissimo (*pp*) accompaniment in the Bass staff. Measure 54 has a piano (*p*) accompaniment in the Treble staff and a pianissimo (*pp*) accompaniment in the Bass staff. Measure 55 has a pianissimo (*pp*) quintuplet in the Treble staff and a pianissimo (*pp*) accompaniment in the Bass staff. Measure 56 has a mezzo-forte (*mp*) accompaniment in the Treble staff and a pianissimo (*pp*) accompaniment in the Bass staff. The system concludes with dynamic markings: *poco*, *sfz*, and *f*.



64

8va

mf

p

pp

8va bassa

66

8va

mf

pp

mf

pp

espr.

8va

mf

mp

ppp

mp

8va bassa

69

pp

pp

espr.

mf

ppp

mp

mp

8va

8va bassa