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KALEIDOSCOPES

III

Viola and Piano

Mehmet Okonşar

Ankara, 2006

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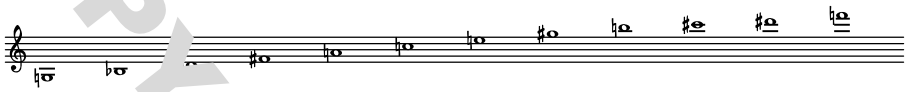
Açıklamalar

Yapıt, *Kaleidoscopes* dizisinin diğer yapıtları gibi, *Alban Berg*'in keman konçertosunun özgün dizisi üzerine kurulmuştur. Bu dizi minör tonaliteleri anımsatan aralıkları bakımından kullanılmıştır. Ancak bu yapıtta, geleneksel anlamıyla bir *12* ton dizisi tekniği kullanılmamaktadır. Bunun yerine, özgün dizinin çeşitli çevrimleri sıralı ancak özgür biçimde birleştirilmiştir.



Notes

This piece, just like the other ones in the series: *Kaleidoscopes*, is based on the original tone row by *Alban Berg* as used by him in his violin concerto *"To The Memory of an Angel"*. The row is used here, for its intervals being very close to minor chords. The twelve-row is not employed here by strictly applying the *12-Tone music rules*. Rather, the row and its various derivatives (retrograde and reverse forms as well as its transpositions) are used here by freely mixing them.

Teknik:

1 *mod. ord...sul pont...mod. ord.* : çalınan sesler üzerinde ve olanaklı olduğu kadar sesi kesmeden yavaş yavaş *ponticello* konumuna (köprü üzerine) getirilir ve gene, sesi kesmemeye çalışılarak normal çalışa dönülür. Bu işlem **Q** harfindeki tremolo *sol* notası üzerinde yapılır, bunu izleyen sesler normal çalış içinde gerçekleştirilir.

2 *walk near the piano lid* : viyola sanatçısı, piyanonun açılı olan kapağına doğru yönelir ve çalacağı seslerin piyanonun rezonans kutusundan ses getirmesi amacıyla konumlanır.

3 *Play under the piano lid* : buradan itibaren yer alan sesler viyola sanatçısı tarafından piyano kapağının altında ve piyanonun rezonans tahtasına yönelinerek çalınır. Böylece, sağ pedalı sürekli basılı tutan piyanistin de katkısıyla, sesler piyanodan rezonans kazanırlar ve piyano telleri *sempatik* rezonans konumuna gelirler.

4 *pizz. on strings* : piyano partisinde "x" başlı notalar, tellerden çalınır. Bu notalara ait tellerin daha önceden işaretlenmiş olması önerilir.

5 *back to normal stage location* bu noktada, viyola sanatçısı sahne üzerindeki olağan yerine geri döner.

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6 *Molto Lento* : bu noktadaki *flageolet - harmonic* yapay doğuşkan sesler için **2 oktav üstten duyurulacak** sesler yazılmıştır. Bu sesler için basılması gereken sesler ise yorumcuya bırakılmıştır. Bu akorlar (çift ses *flageolet*'ler) son derece yavaş bir tempoda ve gene çok yavaş bir şekilde kaydırılarak *glissando* çalınacaktır.

change grad. to harmonic : bu nota üzerinde önce normal ses çalınır, ardından ses kesilmeden parmak basıncı azaltılarak *flageolet* durumuna geçilir. Bu durumda iken yavaşça kayılarak *flageolet* ses (yazılı notanın 2 oktav üstten verilişi) sabitleştirilir.

8 - 9 - 10 *change grad. to normal* ve *harmonic...normal* : *flageolet* konumundan yavaş bir biçimde, parmak basıncı artırılarak normal nota konumuna gelinir. Bu işlem yapılırken geri dönülen notanın ses olarak sabitlenmesi için gereken bekleme işlemi aynı zamanda gerçekleştirilir.

11 : 2 oktav üstten duyurulacak olan sesler yazılmıştır. Bunun için parmak pozisyonları yorumcuya bırakılmıştır.

Technique:

1 *mod. ord...sul pont...mod. ord.* : on the note which is being played with the normal bow technique, and without interrupting the sound, shift slowly towards the bridge*sul ponticello* position and get back, again slowly and without interruption to the normal bowing location. This has to be done on the *G* note at the letter: (). The following notes are to be played with the normal bowing technique.

2 *walk near the piano lid* : the viola player must get near the piano and take position to play towards the piano sound-board (lid) to get as much sypathetic resonance as possible from it.

3 *Play under the piano lid* : while the pianist holds down the right *sustain* pedal the viola player plays its part towards the piano sound-board and gets as much resonance as possible.

4 *pizz. on strings* : on the piano part cross (x) headed notes are to be played on the (piano) strings. It is recommended to mark those strings before the performance.

5 *back to normal stage location* at this point the viola player gets back to its normal stage location.

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6 *Molto Lento* : the *harmonic (flageolet)* double-notes here are marked as the **sounding pitches** but they should sound **2 octaves above** the notated pitches. They should be played very slowly with slow *glissandi* between them. The actual fingerboard positions to get those notes are left to the performer.

change grad. to harmonic : play first normally the note then lighten finger pressure to turn it to a harmonic tone. Then slowly slide the finger to stabilize the harmonic tone. The harmonic tone is the written note to sound **2 octaves higher**.

8 - 9 - 10 *change grad. to normal* ve *harmonic...normal* : from the harmonic tone first slide *(glissando)* to the normal note position while at the same time increasing the finger pressure to get and stabilize the tone.

11 : written out notes are to sound 2 octaves higher. The actual finger position is left to the performer

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Doç. Çetin Aydar'a bu çalışmamda verdiği destek ve bilgiler için teşekkür ederim

Mehmet Okonşar

I am grateful to Mr. Çetin Aydar for his support and advice

Mehmet Okonşar

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For more information:
`http://www.ram.org/ramblings/philosophy/fmp/freemusic.html`

*Music engraved by Mehmet Okonşar with **GNU-Lilypond ver.2.11***

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Daha ayrıntılı bilgi için:
`http://www.ram.org/ramblings/philosophy/fmp/freemusic.html`

*Partitür Mehmet Okonşar tarafından **GNU-Lilypond ver.2.11** kullanılarak gerçekleştirilmiştir*

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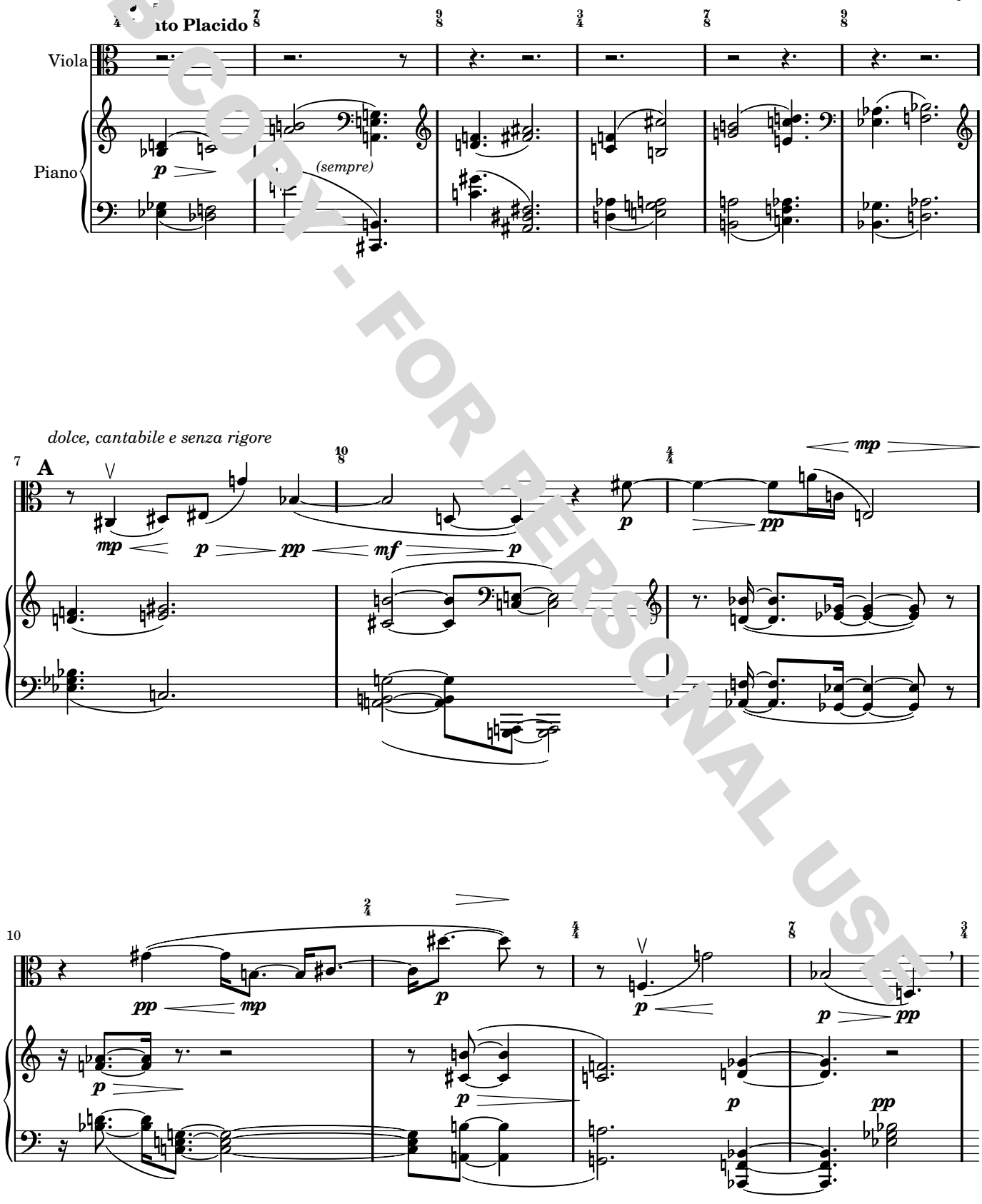
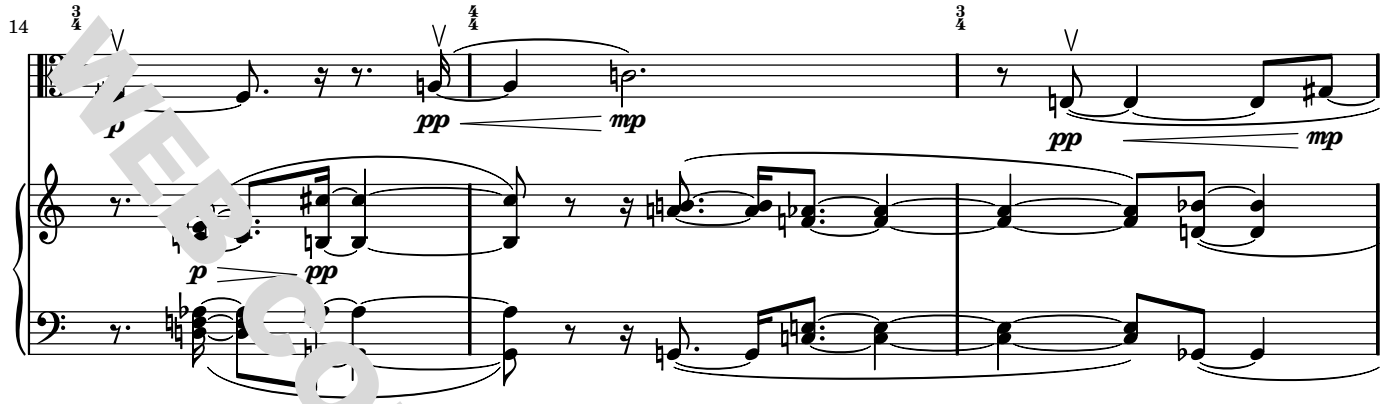
to Çetin Aydar

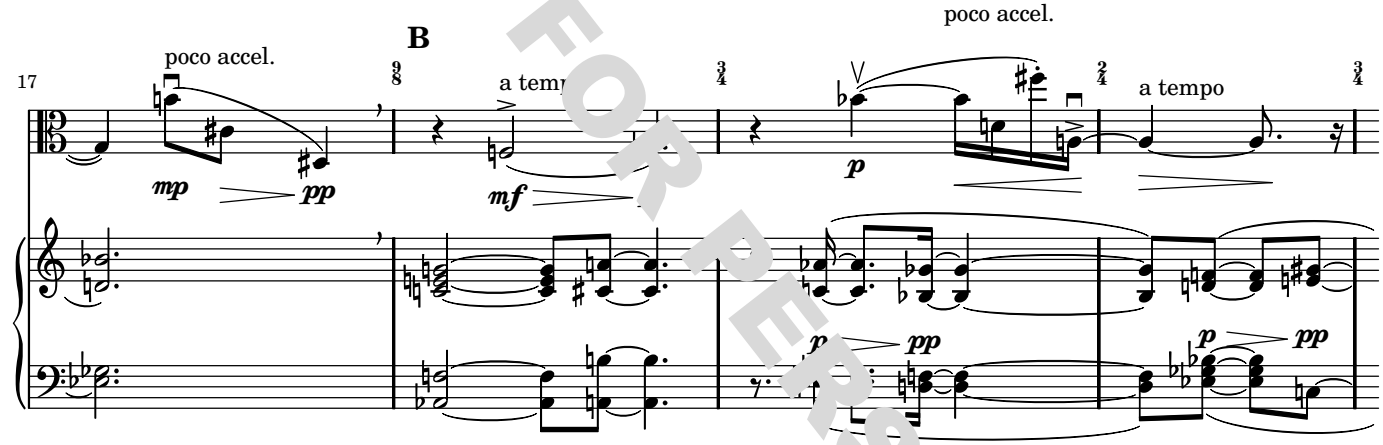
Kaleidoscopes - N.3

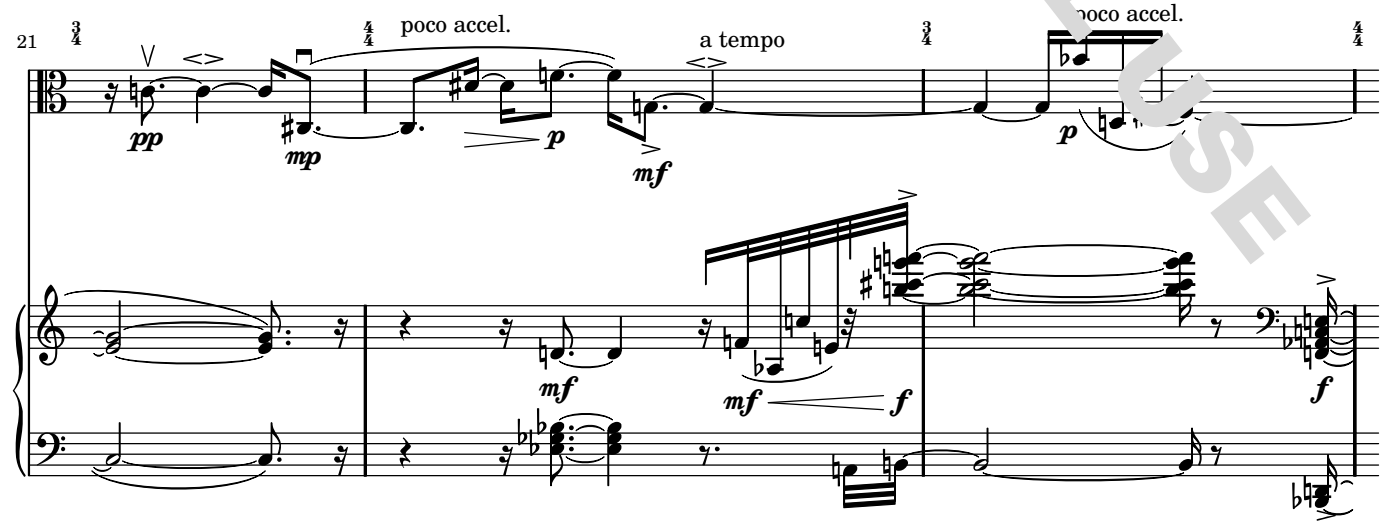
Viola and Piano

Mehmet Okonşar









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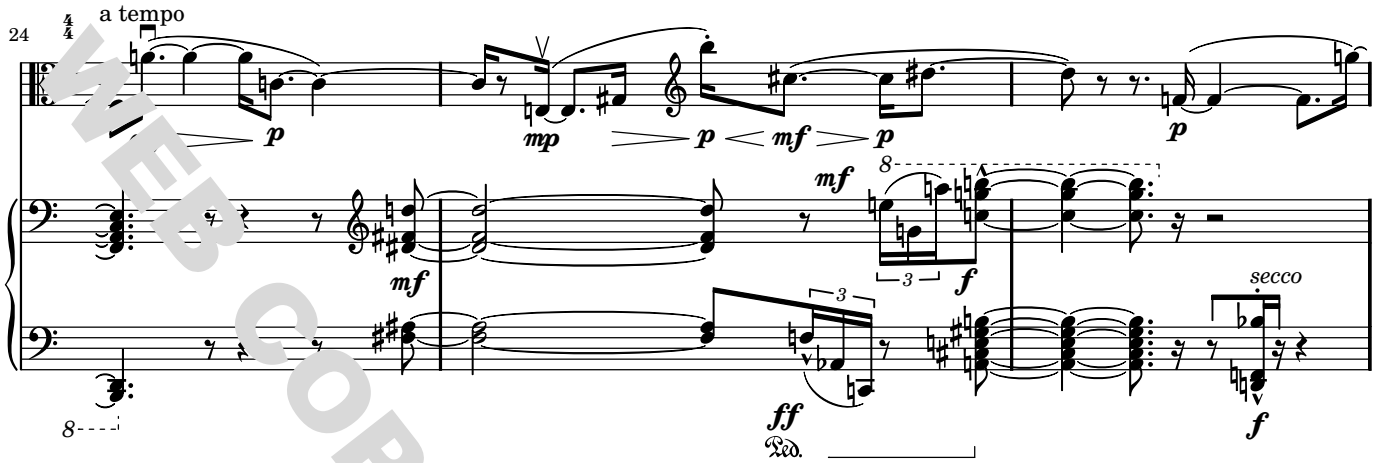

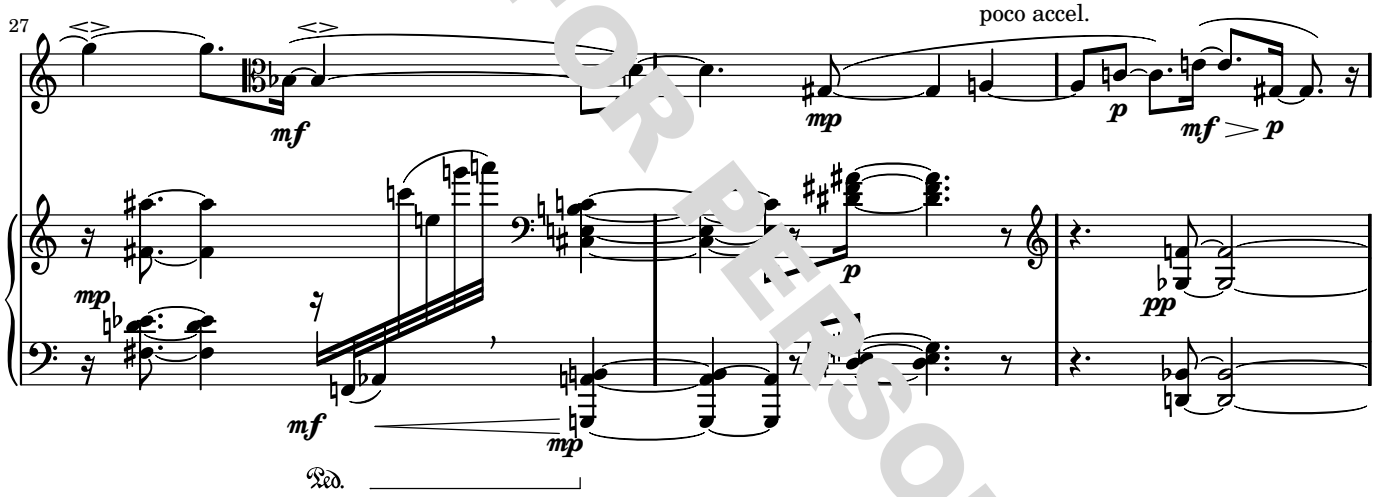

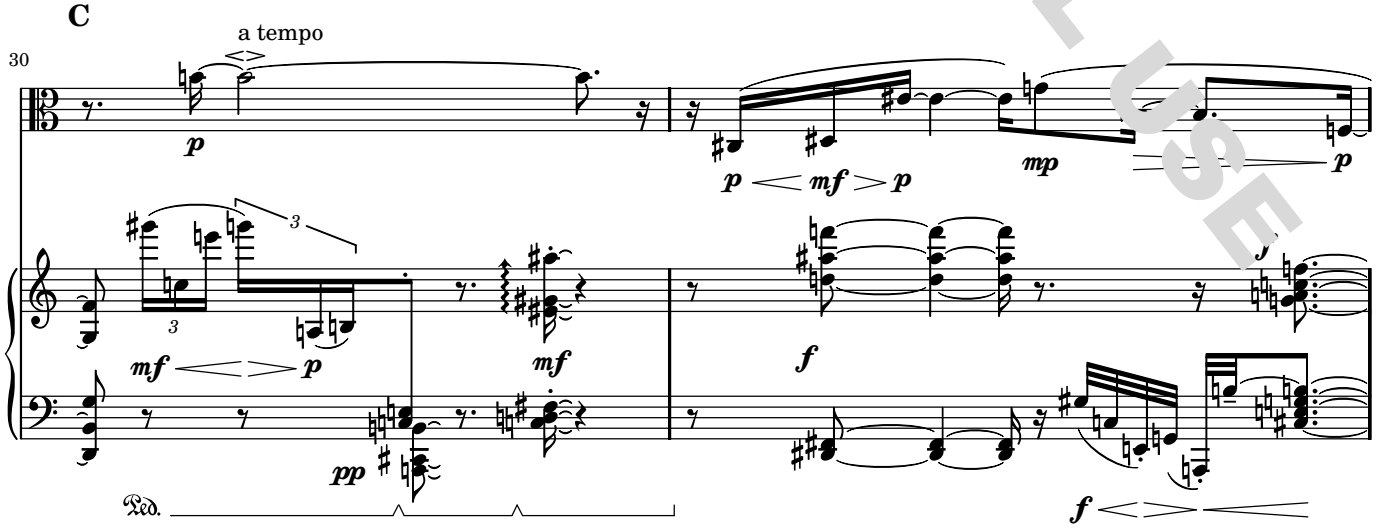

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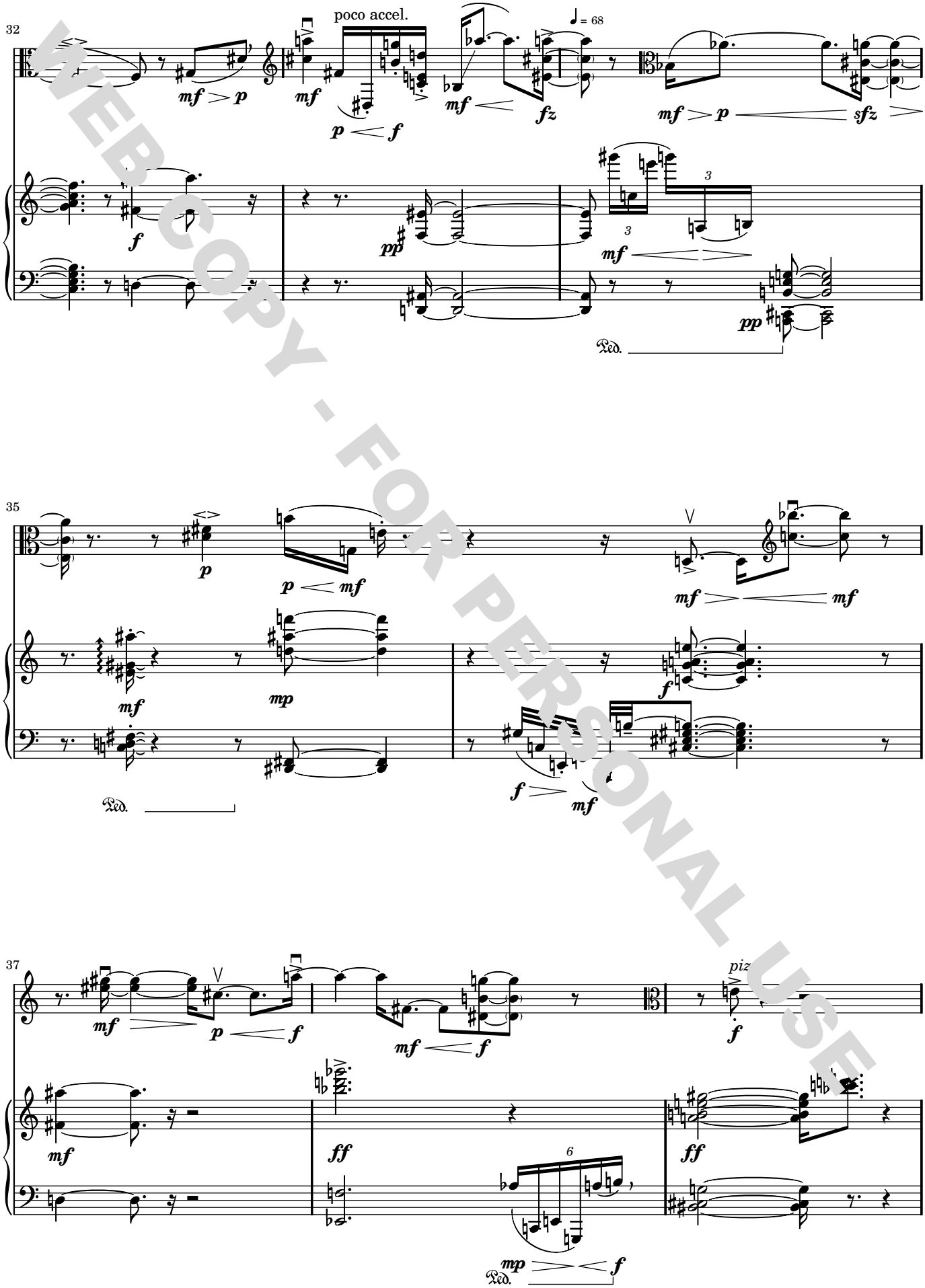

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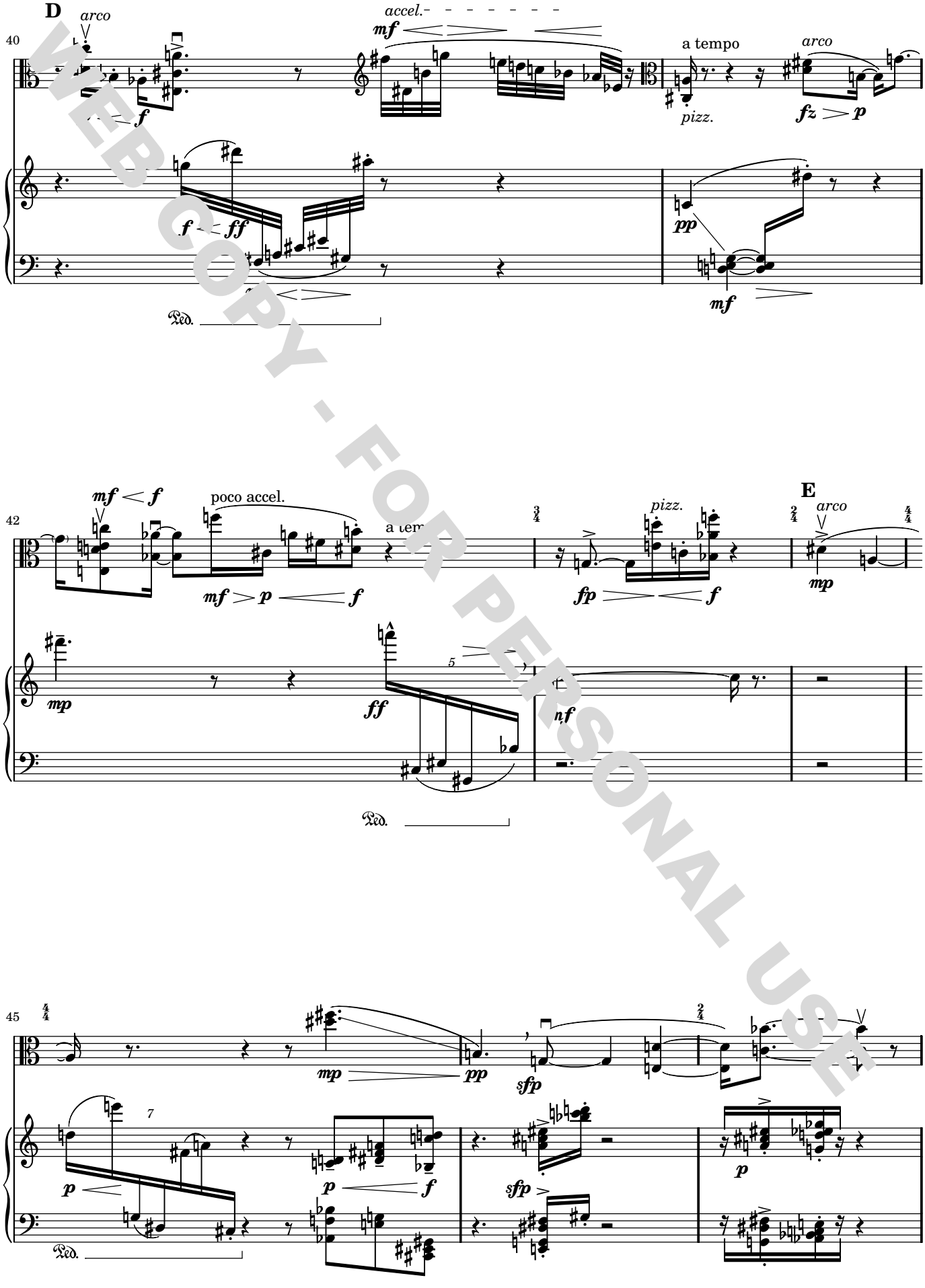

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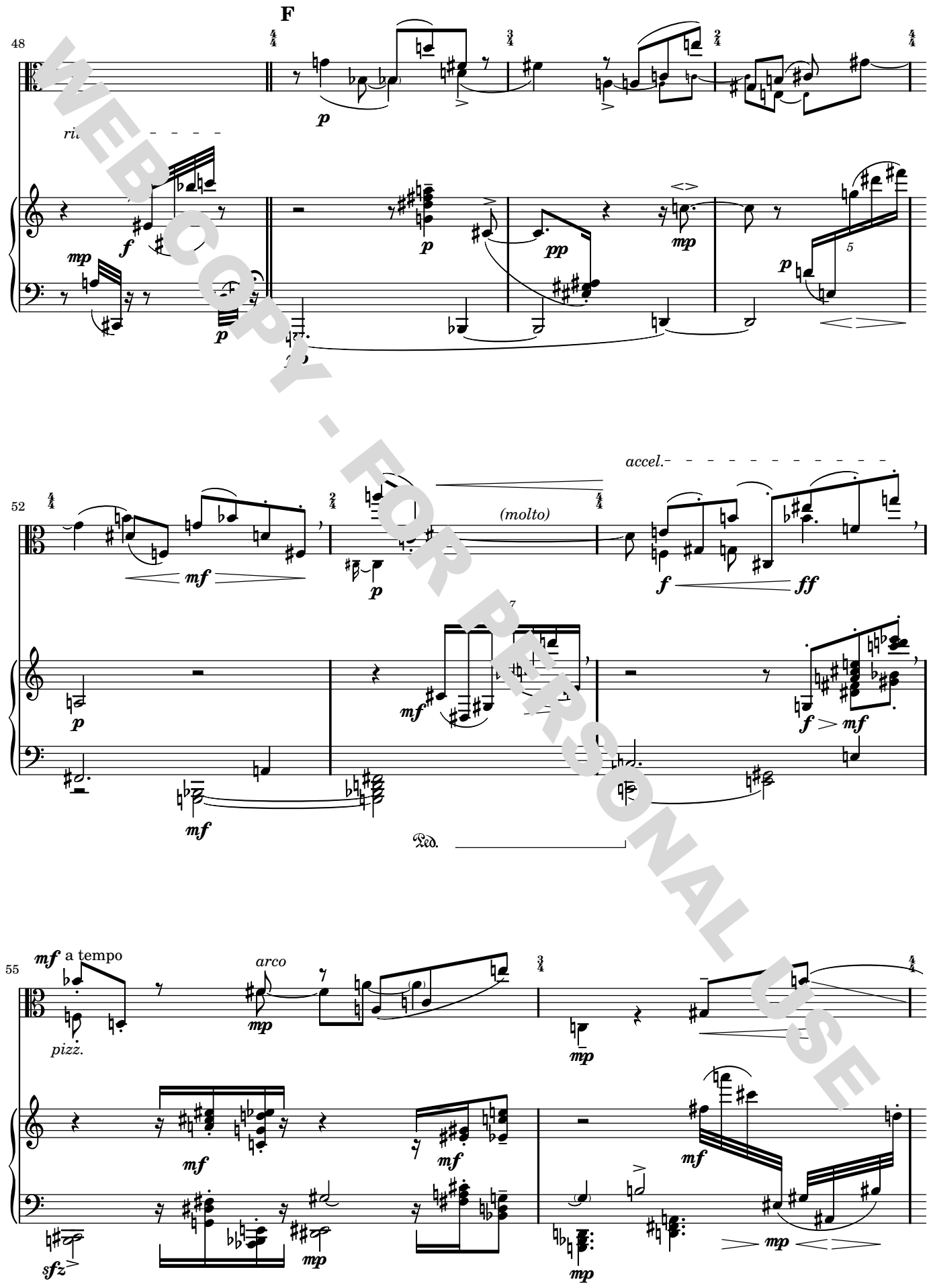

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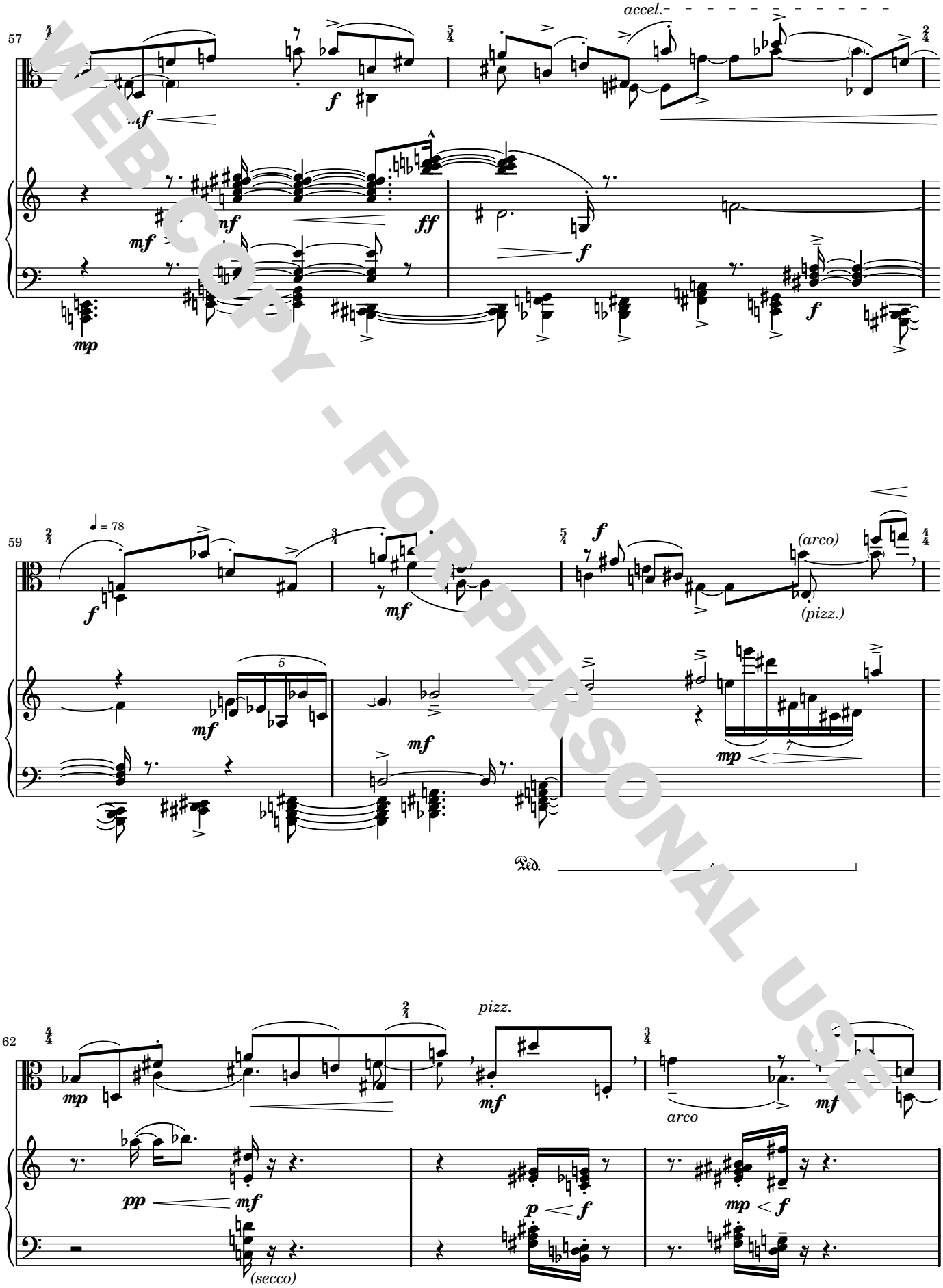

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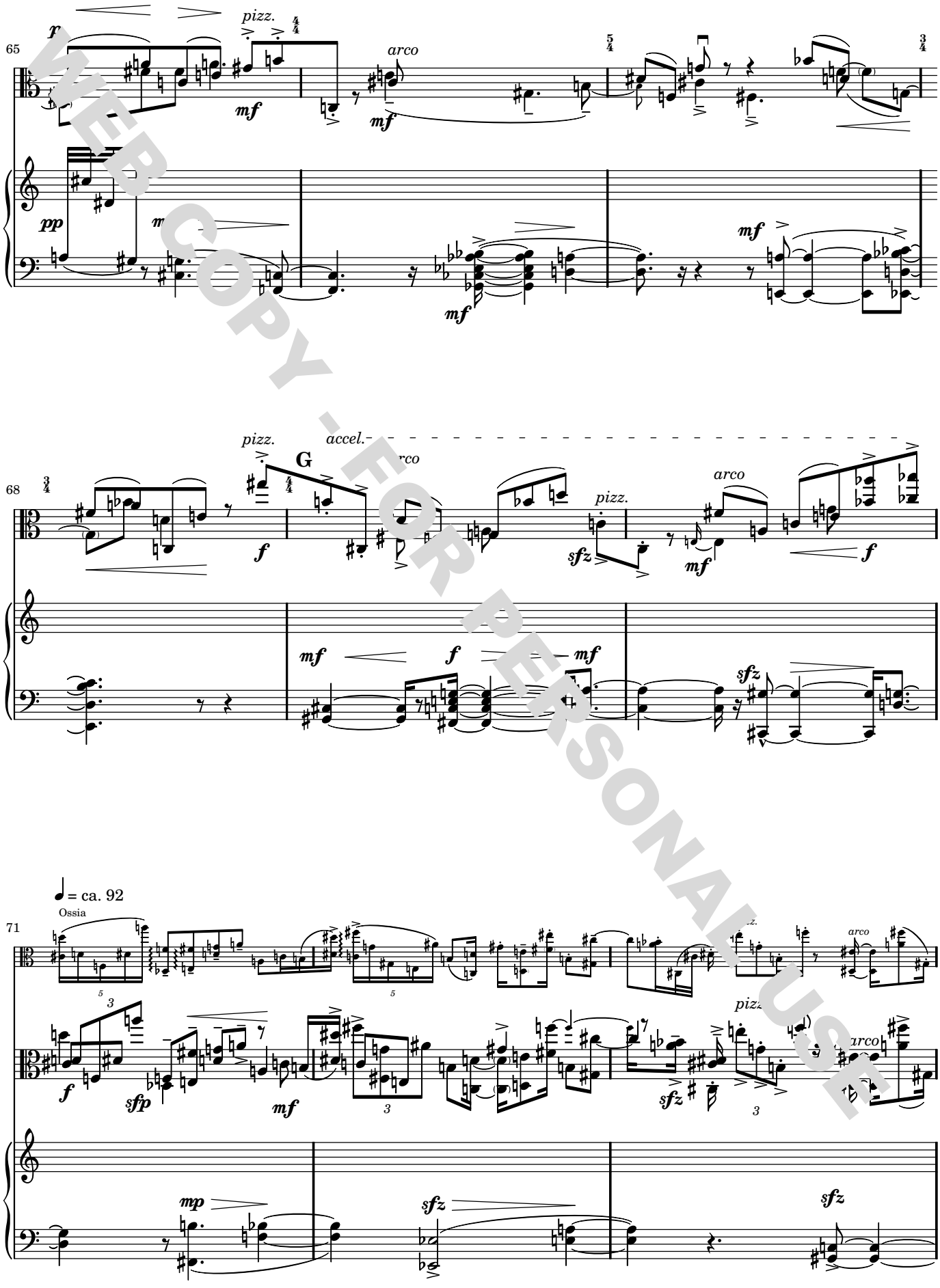

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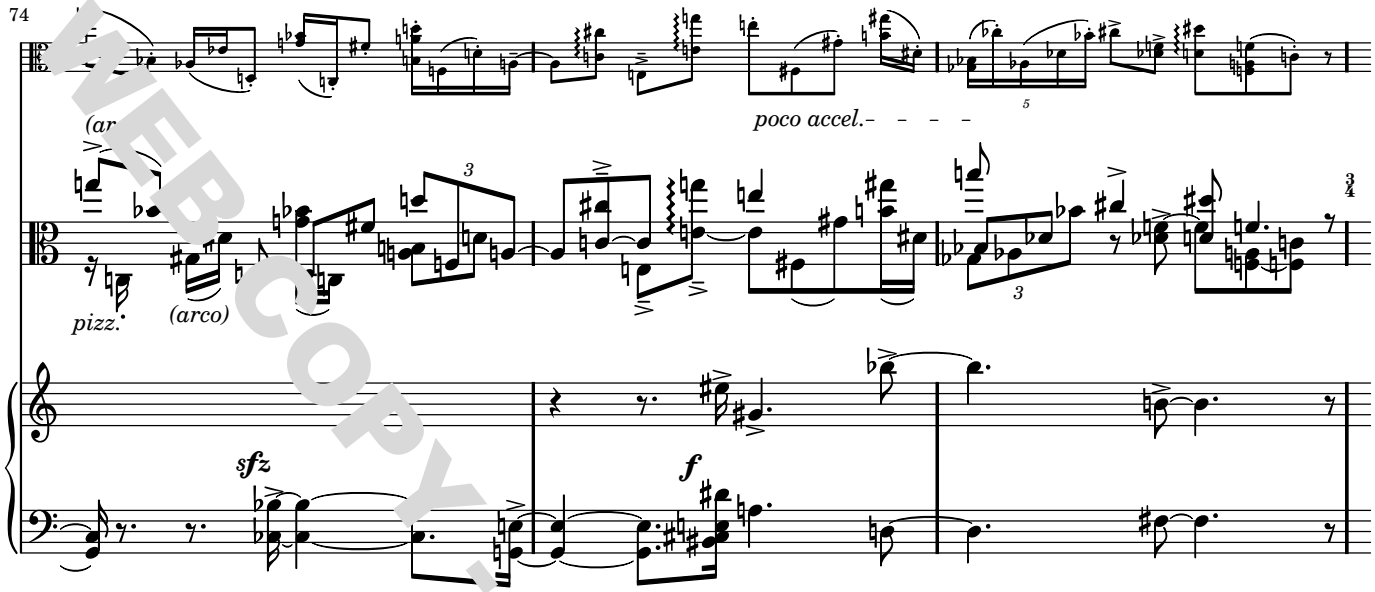

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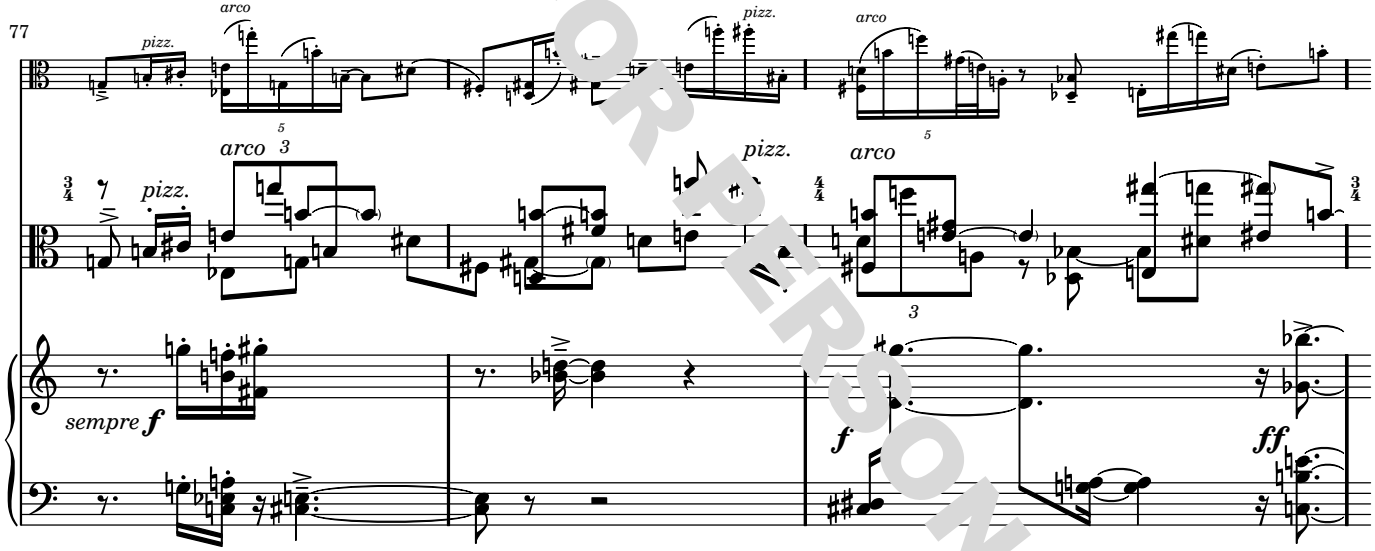

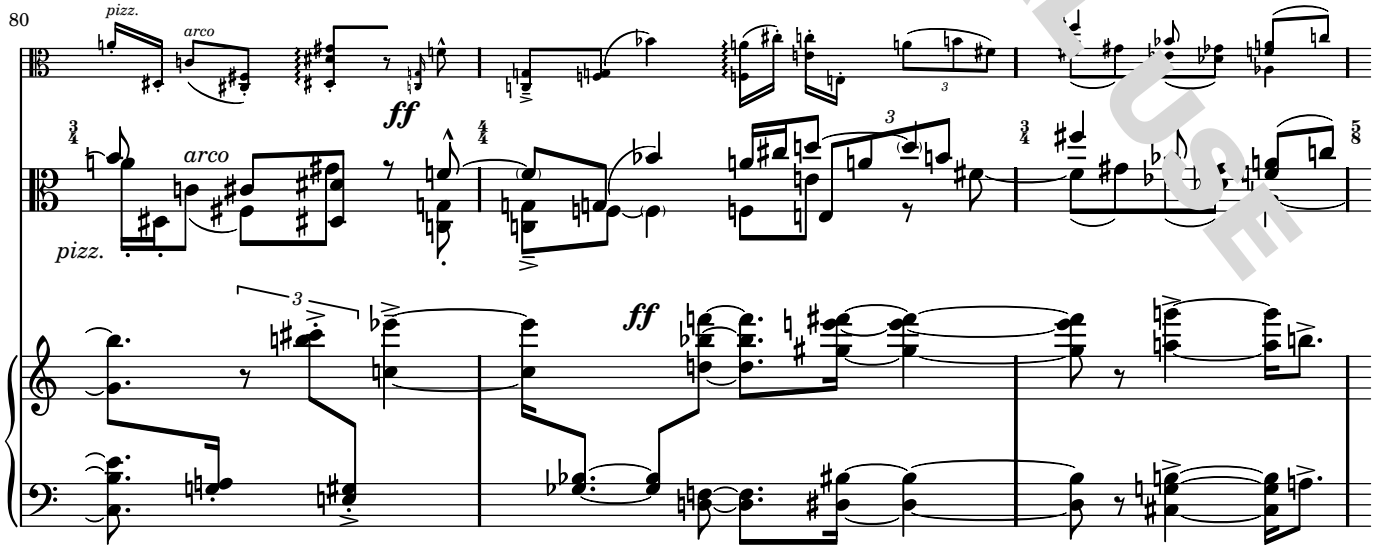

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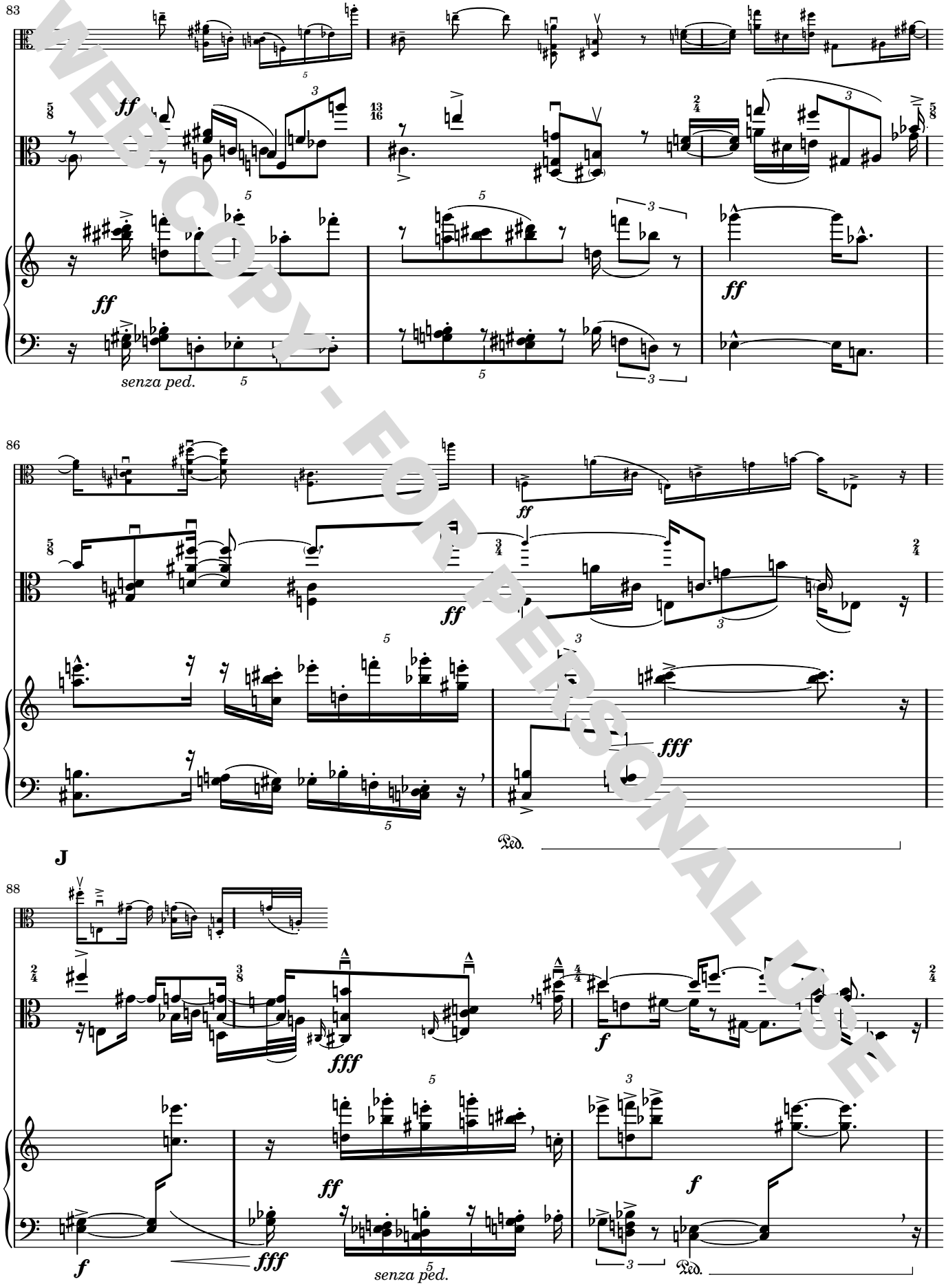

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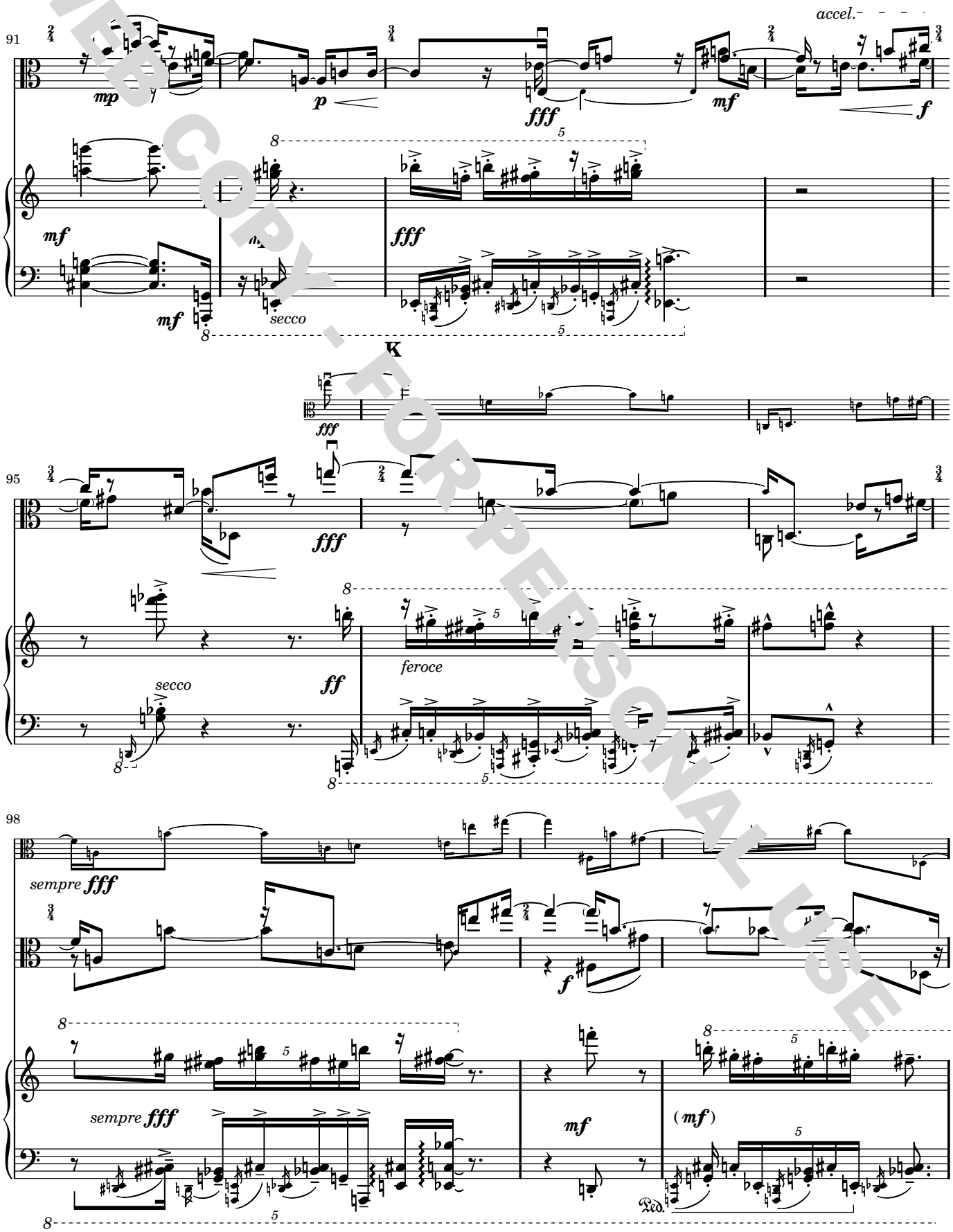

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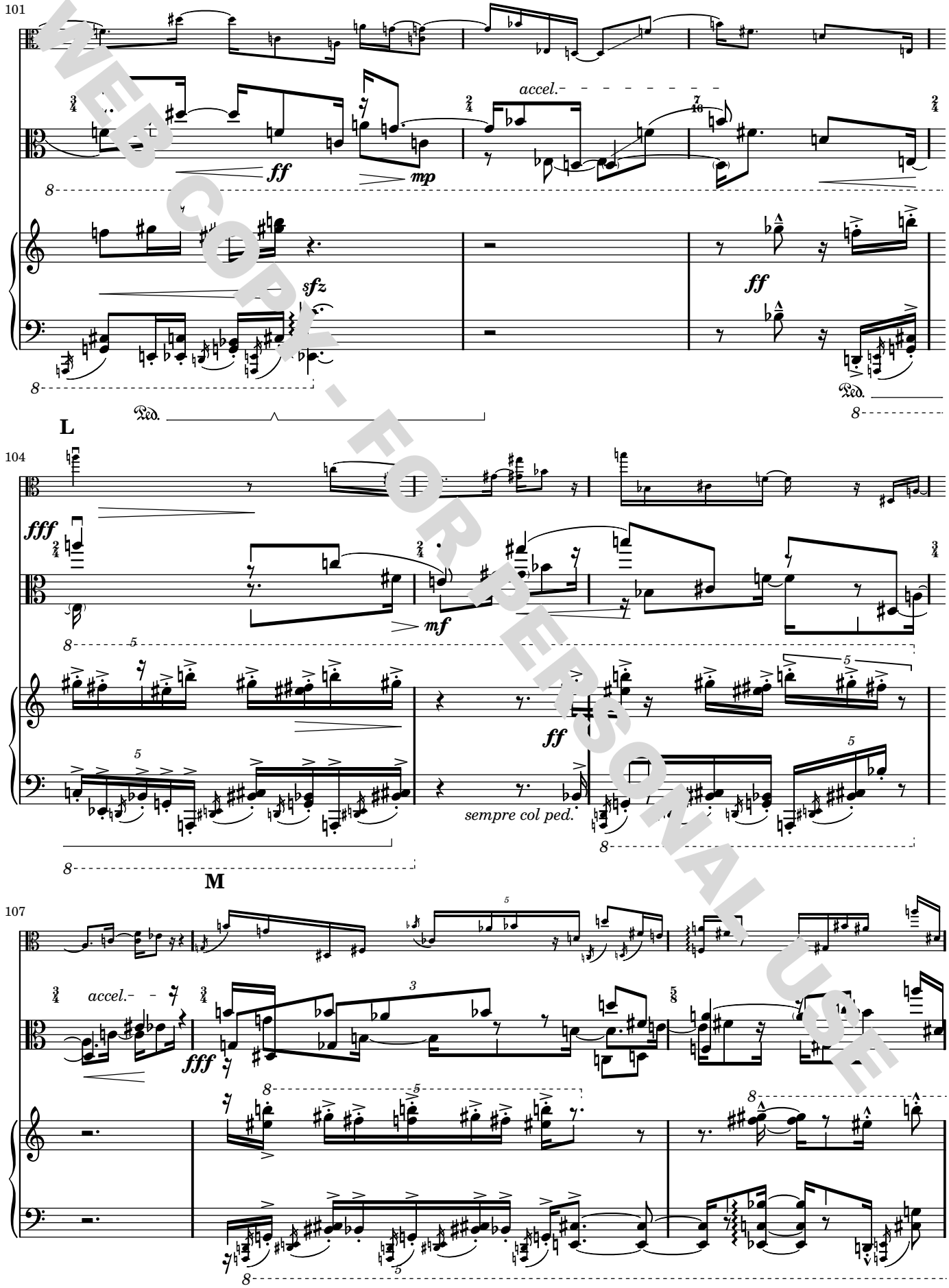

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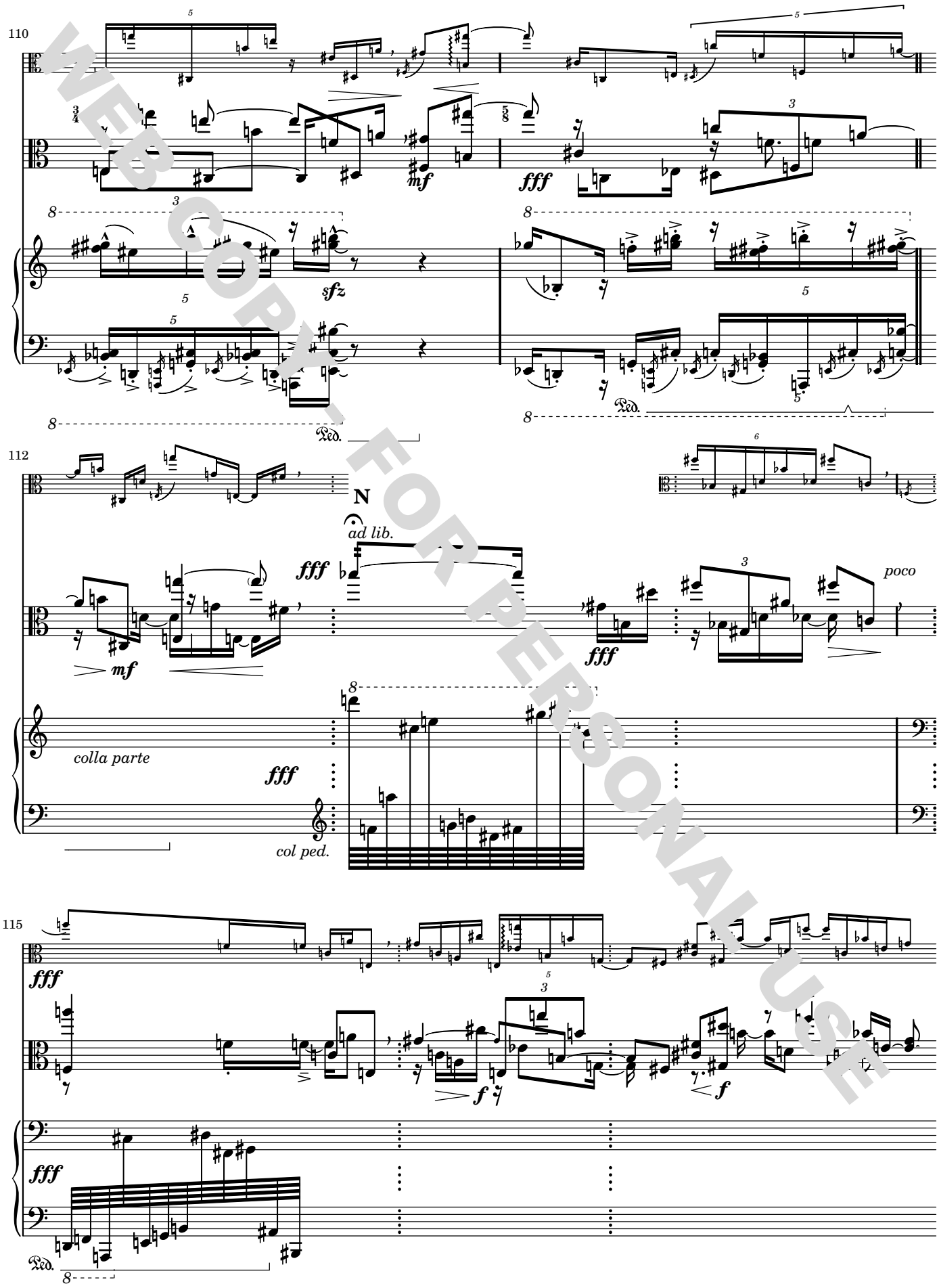

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O

119

ff *mf* *fff*

fff

Ped.

accel.

mf

123

martellato

fff *(secco)* *secco*

ff

pp *ff* *mf*

11

Ped.

125

P

molto cresc.

fff *sempre fff*

sfz *sfz*

sfz *sfz* *sfz*

violente

secco

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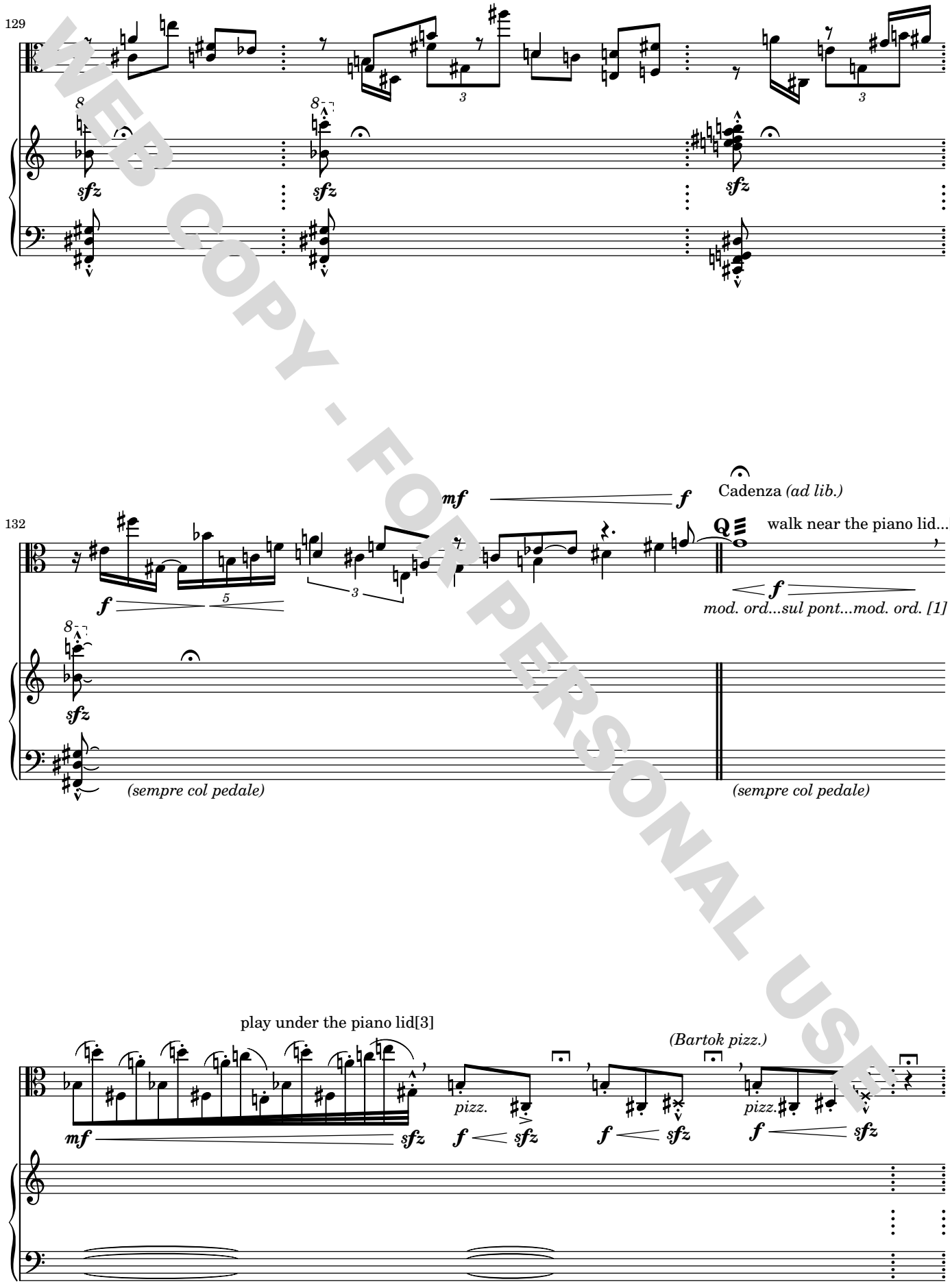

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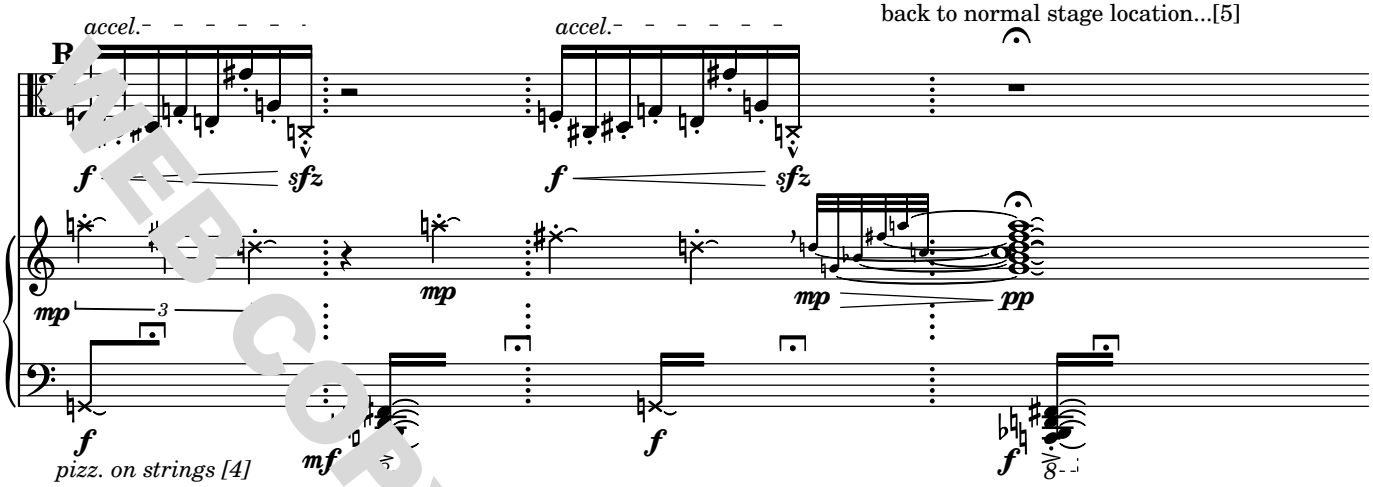

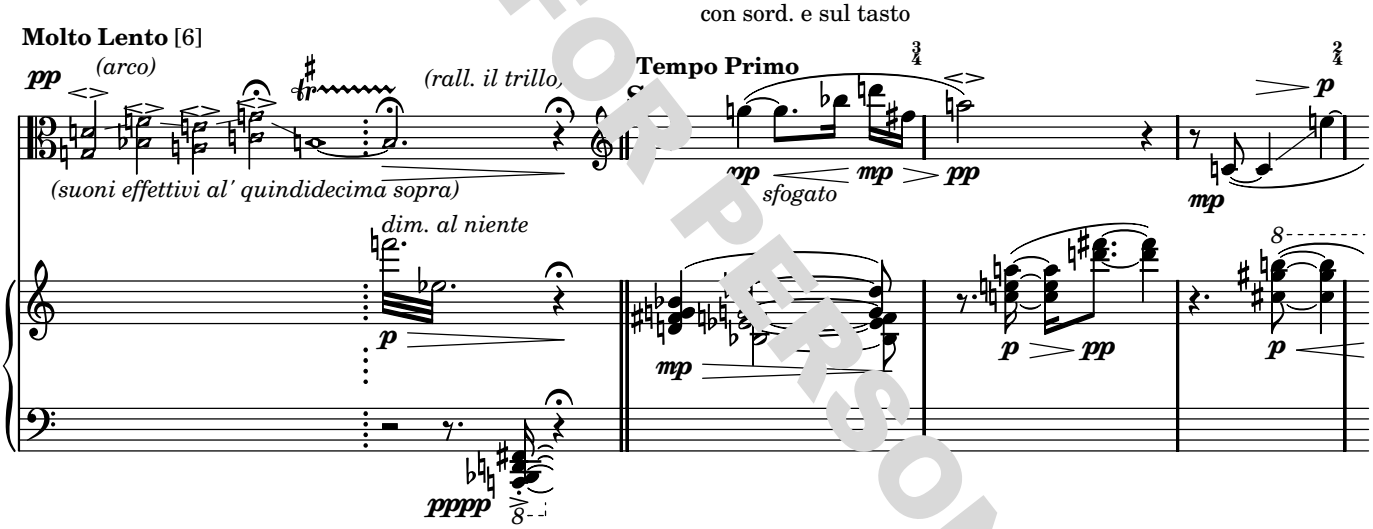

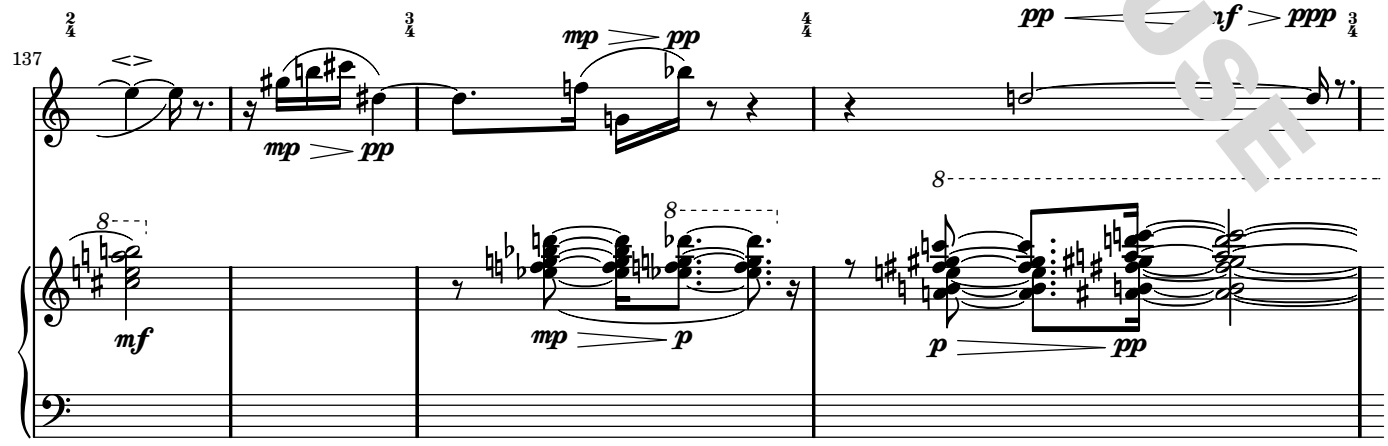

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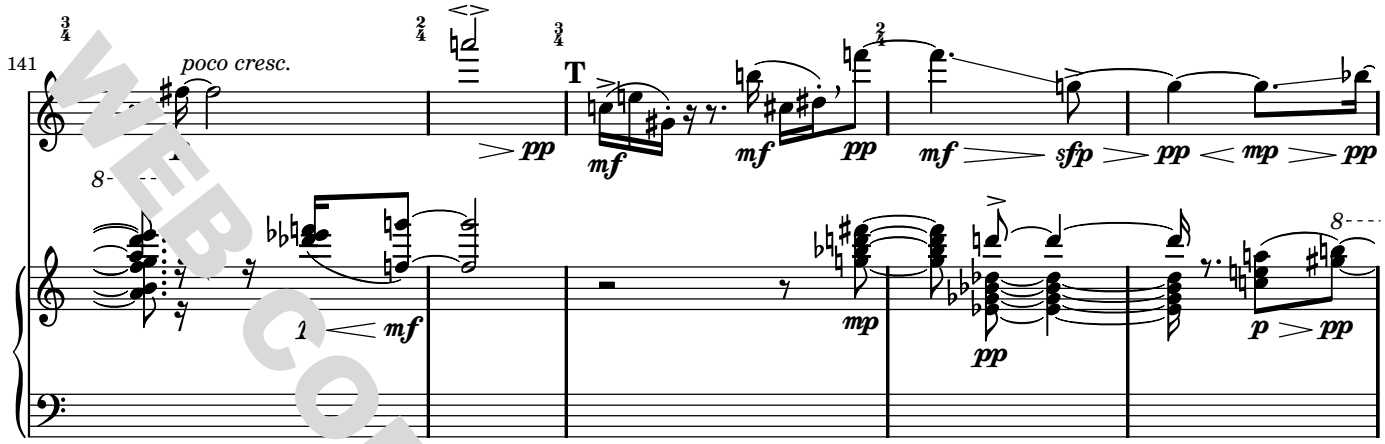

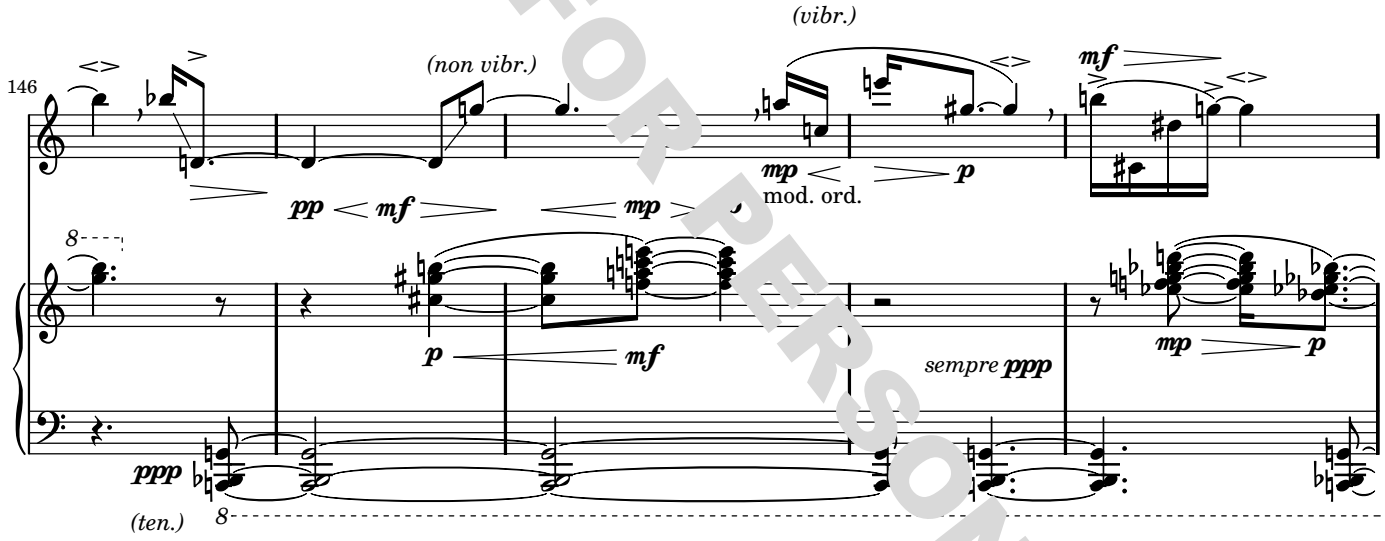

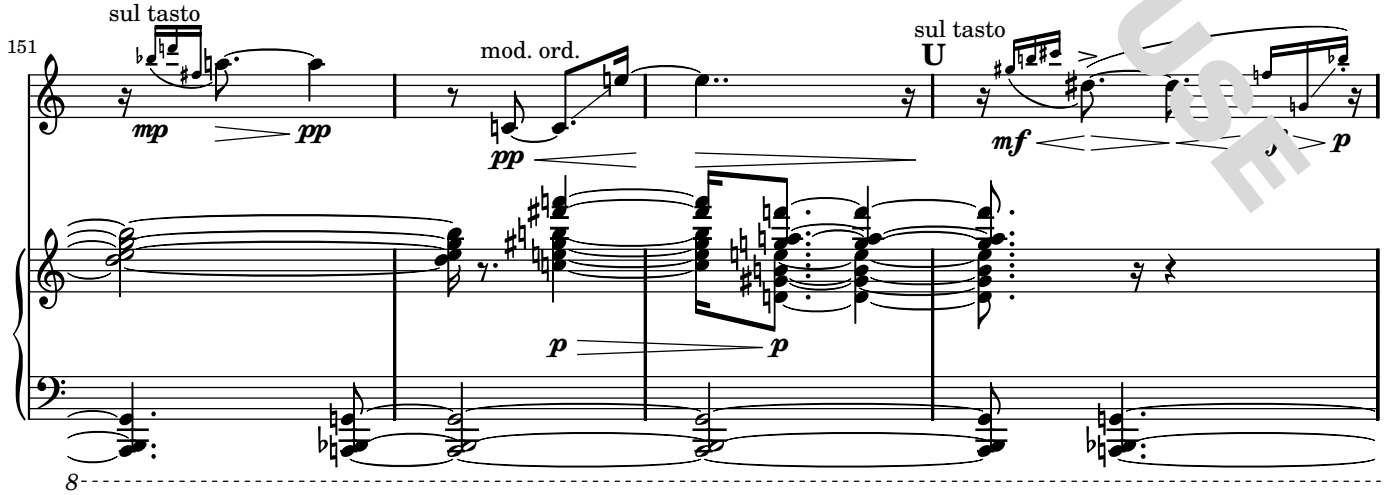

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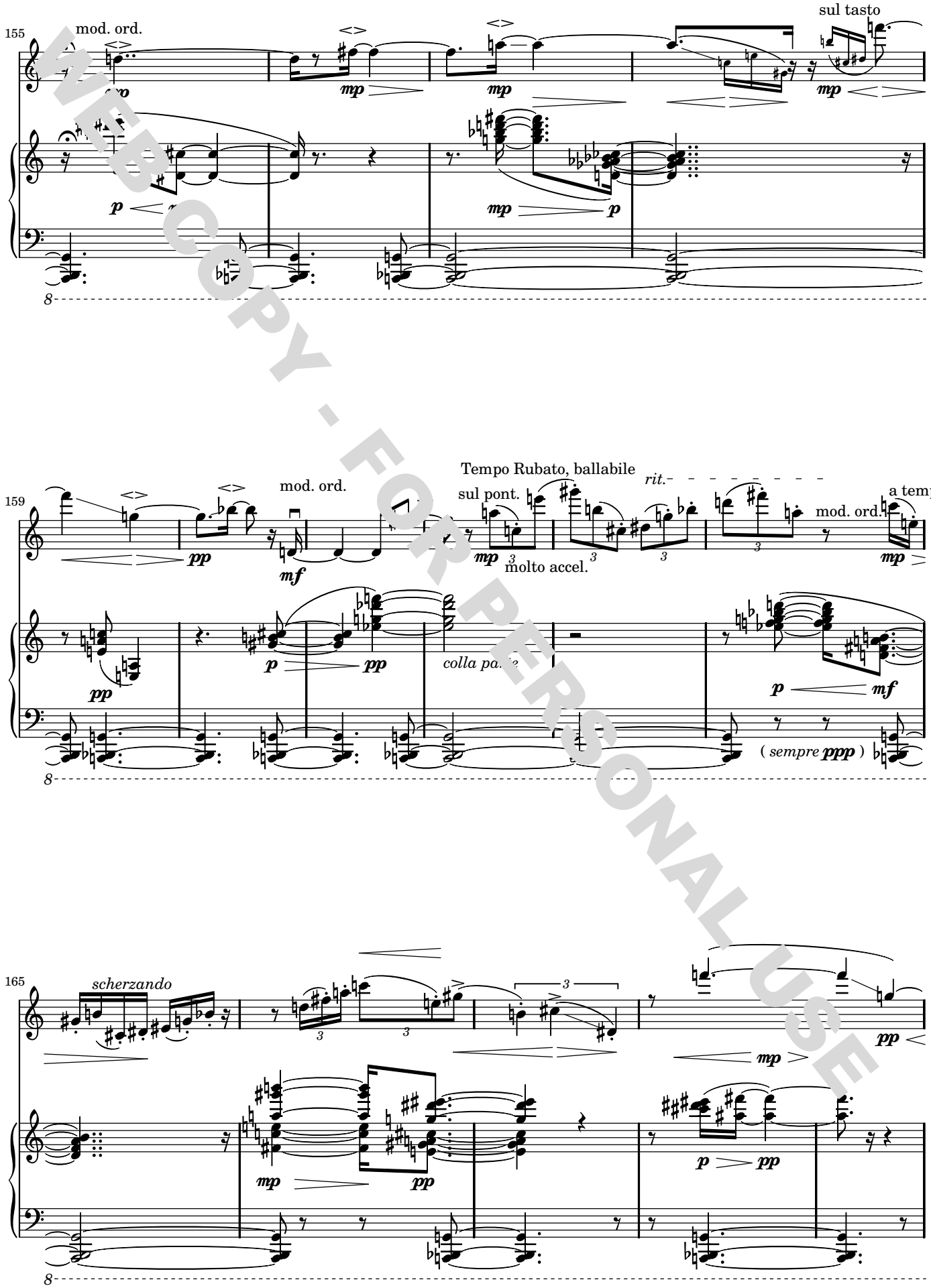

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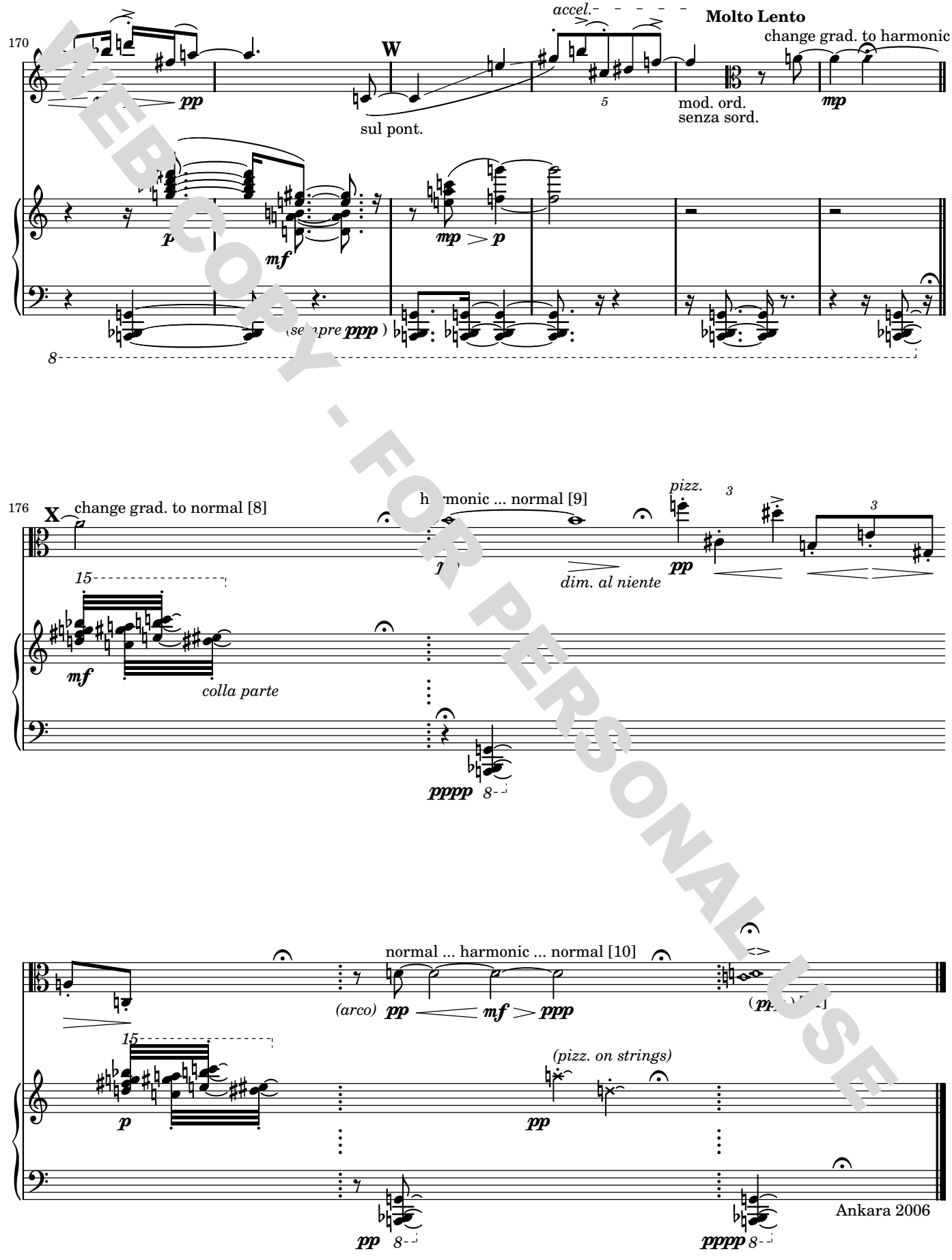

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