

Tolga
Yayalar

INFLECT

for alto saxophone and percussion

Program Note

The piece is divided into two contrasting sections, each reflecting two opposite approaches to time: internal and external, respectively. In the first part, time has a cognitive function. It's nothing but inner sense. With a more phenomenological view, this relation between time and experience is a flux of consciousness; within it the musical objects are constituted.

In the second section, time is linked more to physical world. It's mechanical and unidirectional. Here, I tried to define time as absolute flow against which motion is measured. Here, the aspect of continuity has a priority over the aspect of change. The title refers both to the alterations of form by additions and expansions and also to the use of curves to calculate those alterations.

Inflect is written for Yesaroun' Duo and dedicated to them.

Instruments

Alto Saxophone Percussion (one player)

Small Tam-tam (C# pitched)

3 Opera gongs

Crash Cymbal

Chinese cymbal

Ride Cymbal

3 Cowbells

5 Temple Blocks

3 Wood blocks

3Bongos

4 Tom-toms

1 Bass Drum

Marimba

Contact Locations

(**C**) = on center or cup (dome)

(**B**) = on bow of cymbal (near the cup)

(**E**) = on the edge

(**M**) = between bow and edge

(**N**) = normal location for maximum sonority

(**R**) = on rim

= roll from one location to another as indicated

Notation of Microtones

= quarter tone higher

This score is transposed, Alto Saxophone sounds a major 6th lower than written

duration = 10 mins

for yesaroun duo
inflect
tolga t. yayalar
(2004)

(2004)

A¹ ♯ =60

Alto Sax. *pp* *fff* *pp* *ff* *pp*

Small Tam-tam *w/bow*
3 Opera Gongs
3 Cymbals
3 Cowbells
3 Bongos
5 Temple Blocks
4 Toms/Bass drum *ppp* *ffmp* *ppp* *pp* *fmp* *pp* *ppp*

a.s. *ff* *p* *pp* *p*

t.t. *scrub the surface w/triangle stick* *E*
gongs
3 cym.
3 cwbl
3 bng
5 t.b.
toms/
b.d.

a.s. *f* *ppp* *ppp* *f*

A² ♯ ord, ord

A³ ♯ ord, ord

A⁴ ♯ 3 ord

A⁵ ♯ 3

f *mp* *p* *scrub the surface w/triangle stick* *E*
scrub the surface w/triangle stick *B* *c* *8va* *Ta* *Bb* *mf*

t.t. *pp* *ppp* *p* *ppp* *ppp* *ppp* *pp*
gongs
cym.
cwbl
3 bng
5 t.b.
toms/
b.d.

a.s.

 t.t.

 a.s.

 t.t.

 a.s.

 t.t.

a.s.

t.t.

a.s.

t.t.

[A⁸]

a.s.

t.t.

This page contains five staves of musical notation for orchestra and percussion, spanning from measure 3 to measure 10.

Measure 3: The vocal line (a.s.) has a sustained note followed by eighth-note pairs. The timpani (t.t.) plays eighth notes. The percussion section includes 3 gongs, 3 cym., 3 cwbl, 3 bng, 5 t.b., and 4 toms/b.d. Dynamic markings include mf , p , fp , 5 , mf , mp , p , and 3 .

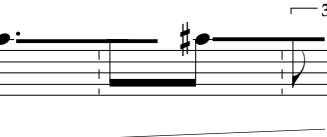
Measure 4: The vocal line continues with eighth-note pairs. The timpani and percussion remain active. Dynamic markings include mf , pp , p , $mp > p$, p , p , and mf .

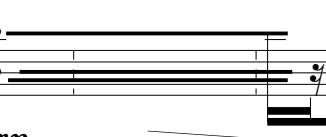
Measure 5: The vocal line has eighth-note pairs. The timpani and percussion continue. Dynamic markings include pp , mp , p , $f p$, 3 , mp , $mf p$, f , p , $f p$, and 5 .

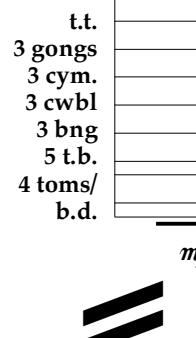
Measure 6: The vocal line has eighth-note pairs. The timpani and percussion continue. Dynamic markings include pp , mf , p , mp , p , mp , and m .

Measure 7: The vocal line has eighth-note pairs. The timpani and percussion continue. Dynamic markings include $mf p$, $< mf$, p , pp , 3 , $mf p$, $< mf$, fp , mf , $> mp$, 3 , fp , and A^9 .

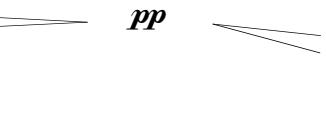
Measure 8: The vocal line has eighth-note pairs. The timpani and percussion continue. Dynamic markings include p , $mf > p$, M , E , p , mf , p , p , and ppp .

a.s. 
p 


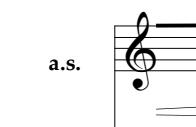


 t.t. 
 3 gongs
 3 cym.
 3 cwbl
 3 bng
 5 t.b.
 4 toms/
 b.d. 

mp 

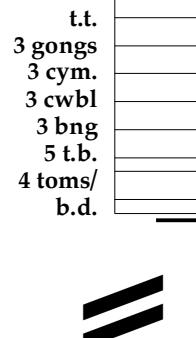


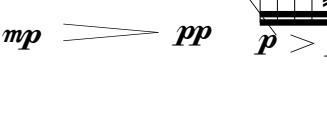


 a.s. 
mf 



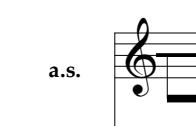
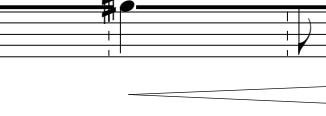


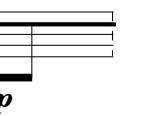
 t.t. 
 3 gongs
 3 cym.
 3 cwbl
 3 bng
 5 t.b.
 4 toms/
 b.d. 

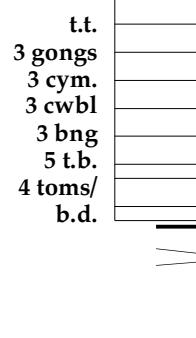
mp 

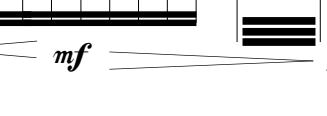




 a.s. 
mf 


 t.t. 
 3 gongs
 3 cym.
 3 cwbl
 3 bng
 5 t.b.
 4 toms/
 b.d. 

pp 





a.s.

t.t.
3 gongs
3 cym.
3 cwbl
3 bng
5 t.b.
4 toms/
b.d.



a.s.

t.t.
3 gongs
3 cym.
3 cwbl
3 bng
5 t.b.
4 toms/
b.d.

B

Musical score for section B. The first staff (a.s.) starts with *sffzmp*, followed by dynamic markings *fmp*, *fp*, *fp*, and *mf*. The second staff (Mrb.) starts with *p*.

a.s. Mrb.

sffzmp *fmp* *fp* *fp* *mf*

p

Continuation of the musical score for section B. The a.s. staff has dynamic markings *mp*, 3, 3, 5, 3, 5, 3, 5, 3, 5, 3, 3. The Mrb. staff has *mf*.

a.s. Mrb.

mp 3 3 5 3 5 3 5 3 5 3 3

mf

C

Section C begins with a tempo of $\text{d}=66$. The a.s. staff starts with a note and a rest. The Mrb. staff starts with *f*, followed by *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*.

$\text{d}=66$

a.s. Mrb.

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Continuation of section C. The Mrb. staff continues with *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*, *f*, *ff*.

3 wb Mrb.

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Continuation of section C. The a.s. staff starts with *mp*, followed by *f*, *mp*, *f*, *mp*, *f*, *ff*, *f*, *ff*.

6 7 6 7 6 7 6 7 6 7 6 7

a.s. Mrb.

mp *f* *mp* *f* *mp* *f* *ff* *f* *ff*

Final continuation of section C. The Mrb. staff starts with *f*, *7*, *mp*, *6*, *ff*, *f*, *3*, *7*, *7*, *7*, *7*, *mp*, *6*, *3*, *ff*.

3 wb Mrb.

f *7* *mp* *6* *ff* *f* *3* *7* *7* *7* *7* *mp* *6* *3* *ff*

4

a.s. *f* 3

Mrb. *mp*

4½

a.s. *mf* *f*

3 wb Mrb. *f* 5 5 7 7 6 7 6 5 *ff*

D¹ 4

a.s. *mf*

Mrb. *f* 6 *mp* *mf* < *f* 6 *mf* *f* 6 *mp* *f* 6 *mp* 3 *mf*

2 4 5

a.s. *mf* 6 6 *mp* *mf*

Mrb. *f* 6 *mp* 3 *mf* 6 *mp* *f* 6 *mp* *f* 6 *mp* *f*

a.s.

 Mrb.

D²

 a.s.

 Mrb.

5

 a.s.

 Mrb.

a.s.

Mrb.

D³

4

a.s.

Mrb.

D⁴

5

a.s.

Mrb.

D⁵

4½

a.s.

 Mrb.

E⁴

 a.s.

 Mrb.

E⁵

 a.s.

 Mrb.

 a.s.

 Mrb.

E⁶ 4

a.s. *f* *mp* ³ *mf* 7 9

Mrb. *fp* *mf* *mf* ³ ³ *f* 9 *f*

F 7

a.s. 7 *f* *ff* *ff* *f* *f*

Mrb. *ff* *ff* *ff* *ff* *f*

a.s. 7 5 *ff* 7 *ff* 7 *mf* 7 *f* ³ *fmp* 7 *mp* 7 3 *p*

3 bng.
3 wb
Mrb. 5 3 *mf* 9 *f* 7 3 5

a.s. *f* *mf* 7 *mp* *mf* 3 *mp* 3

3 bng.
3 wb
Mrb. 7 *mf* 7 5 *f* *f* *fp* *fp* *fp* *fp* *mf* *fp*

G

4

a.s. *f* 5 *mf* 3 *f* *mf* *f* *mf* *f* *mf* 5 *f* > *mf* 6

3 bng. 4 toms/b.d. *f* *ffmp* 3 *fp* *f* *mf*

5

a.s. *f* *mp* *ff* *mf* < *f* *f* *mf*

3 bng. 4 toms/b.d. *mp* *mf* 6 *p* *f* *mp* 5 *fp* 3 5 *p* *fmp* *p*

H

a.s. 6 *f* *mf* *ff* *mf* *f*

3 bng. 4 toms/b.d. *pp* *p* *f* *mf* *pp*³ 5 *fmp* 3 5 *p* < *mf* *f*

3

a.s. 3 *ff* *sffz* *ff* 3 *sffz*

3 bng. 4 toms/b.d.