Osvaldo Lorenzo Glieca

24 Patterns

for any combination
of
4 instruments

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osvaldoglieca@gmail.com

Twenty Four Patterns

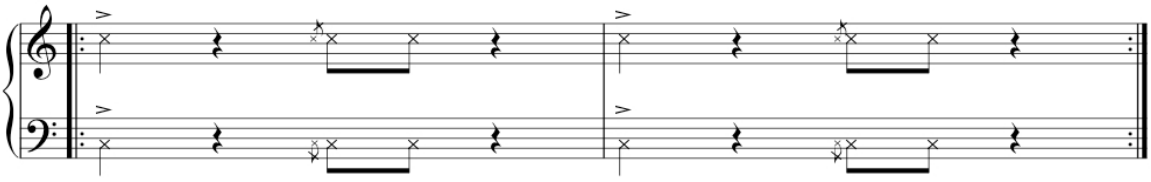
Performance directions

This work is divided into three sections called cycles that are played consecutively. Each cycle consists of 24 musical patterns.

The performers can choose to play any of the 24 patterns from each cycle. They can be played sequentially or at random. A single pattern could even be played throughout the entirety of a given cycle as an ostinato. Performers do not need to play all the patterns in one cycle. If a pattern works well with the ensemble, it can be continued up to the start of the next cycle. Transposition at the octave is permitted to any whole pattern, to allow the different instrument's families to employ their most suitable register especially for the baritone/bass and soprano ranges. Breathing spaces are not notated; they are left to the performers.

The length is set at around 4 minutes, requires that each cycle should to be played for 24 bars, providing the metronome tempo is set at 76 crochet beats, or 36 bars if the metronome tempo is set at 98 crochet beats. It is important that the performers listen to each other in order to understand which patterns interlock best with others. Therefore, the performance of patterns should not be rushed, but played long enough to establish a melodic and rhythmic texture. Players are free to drop out and re-enter when they desire in order to create variety, but they ought to aim to play more than they are silent. The piece comes to a close at the end of the last third cycle.

The ensemble can also be guided through the piece with a *pulsation* provided by a piano, a mallet or percussion instrument, that acts both as a metronome to keep a uniform tempo, and as a harmonic reference that sounds the fundamental tone of each cycle, which dynamically, must not be set at a higher volume than the ensemble.



The steady rhythm of the *pulsation*

In case, there is no use of the *pulsation,* before starting one of the players is designated the responsibility of signalling when the piece starts, changes to a new cycle, and when the work is brought to a close. Dynamics throughout the piece should be performed freely.

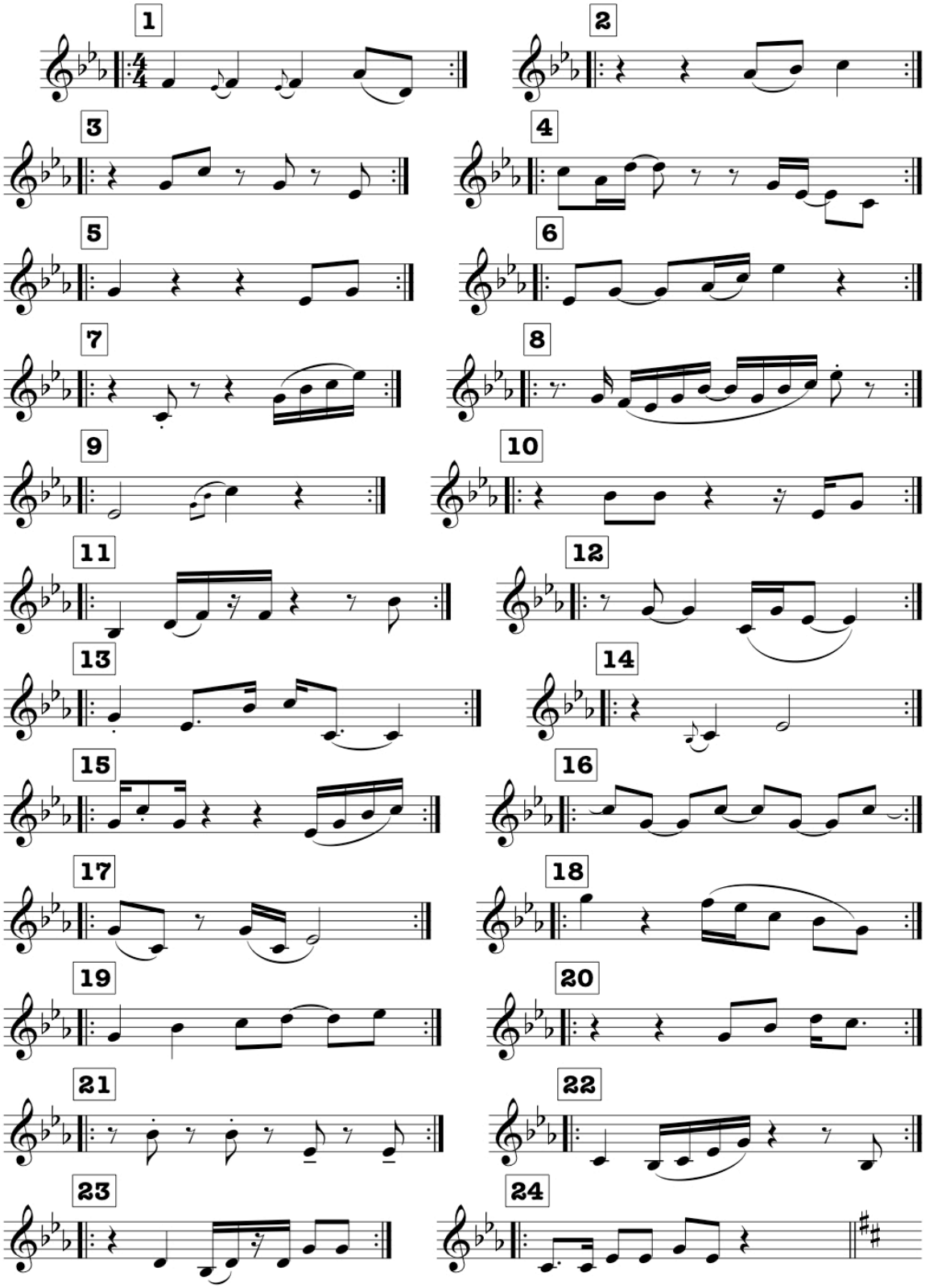
Amplification and microphones can be used if desired. The principal features of minimalist style in *24 Patterns* are identified in aspects such as the static harmony, repetitions, steady beat, clearly audible structure, and lack of extended melodic lines. The work offers the opportunity to both make free choices, and to follow written notation, thus allowing a balance between a reading of the score and extemporisation; the player chooses the given patterns guided only by musical intuition, thus permitting the spontaneous generation of rhythmic combinations.

Each pattern produces notes from the diatonic collection of a particular key, but the fragmented and repetitive nature of the presentation may prevent it from being clearly defined by the usual structural methods of tonal definition. The piece represents an idea of minimalism within a musical form of a *continuous process*, since the musicians are responsible for many of the decisions usually made by the composer, making every performance substantially different.

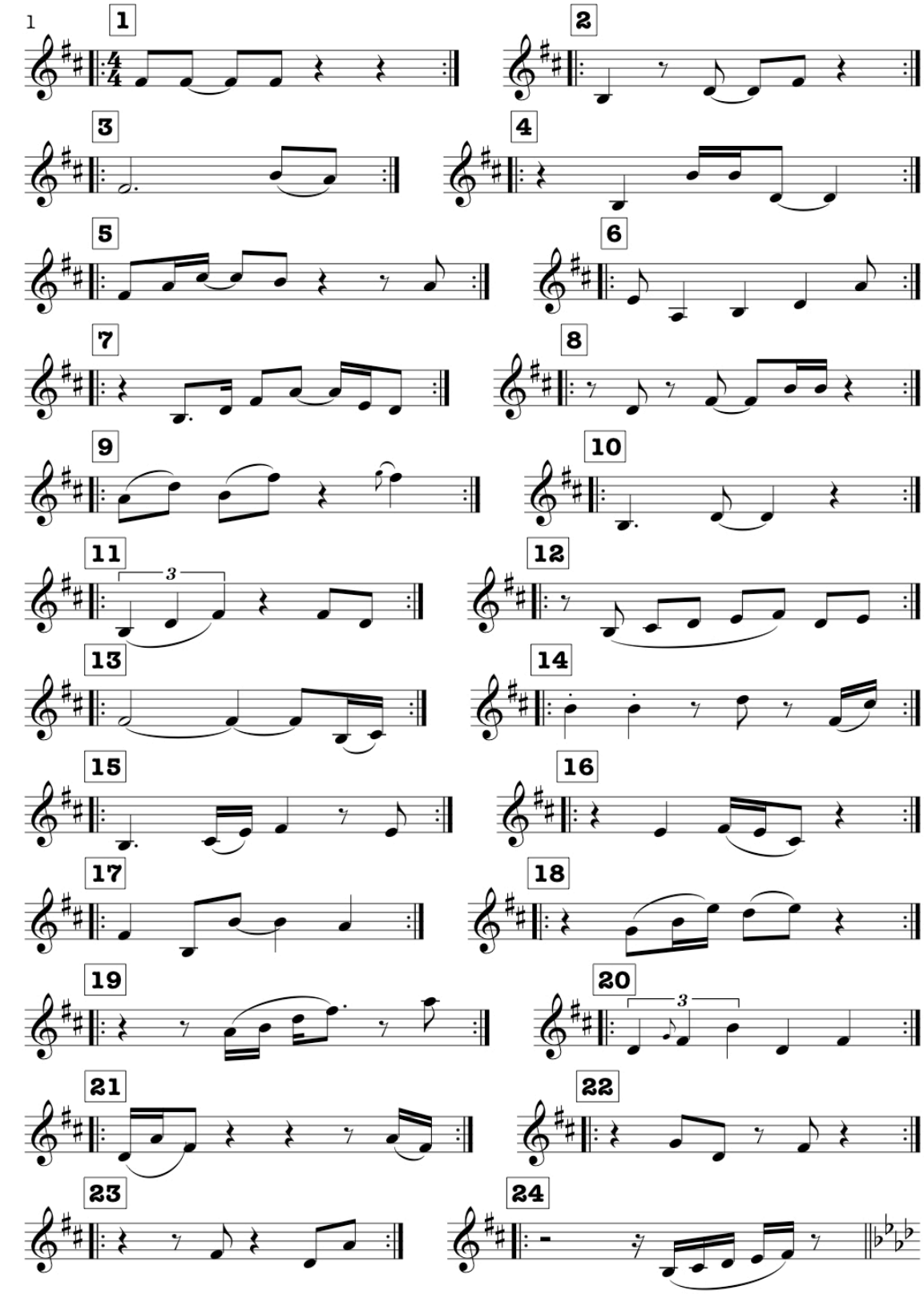
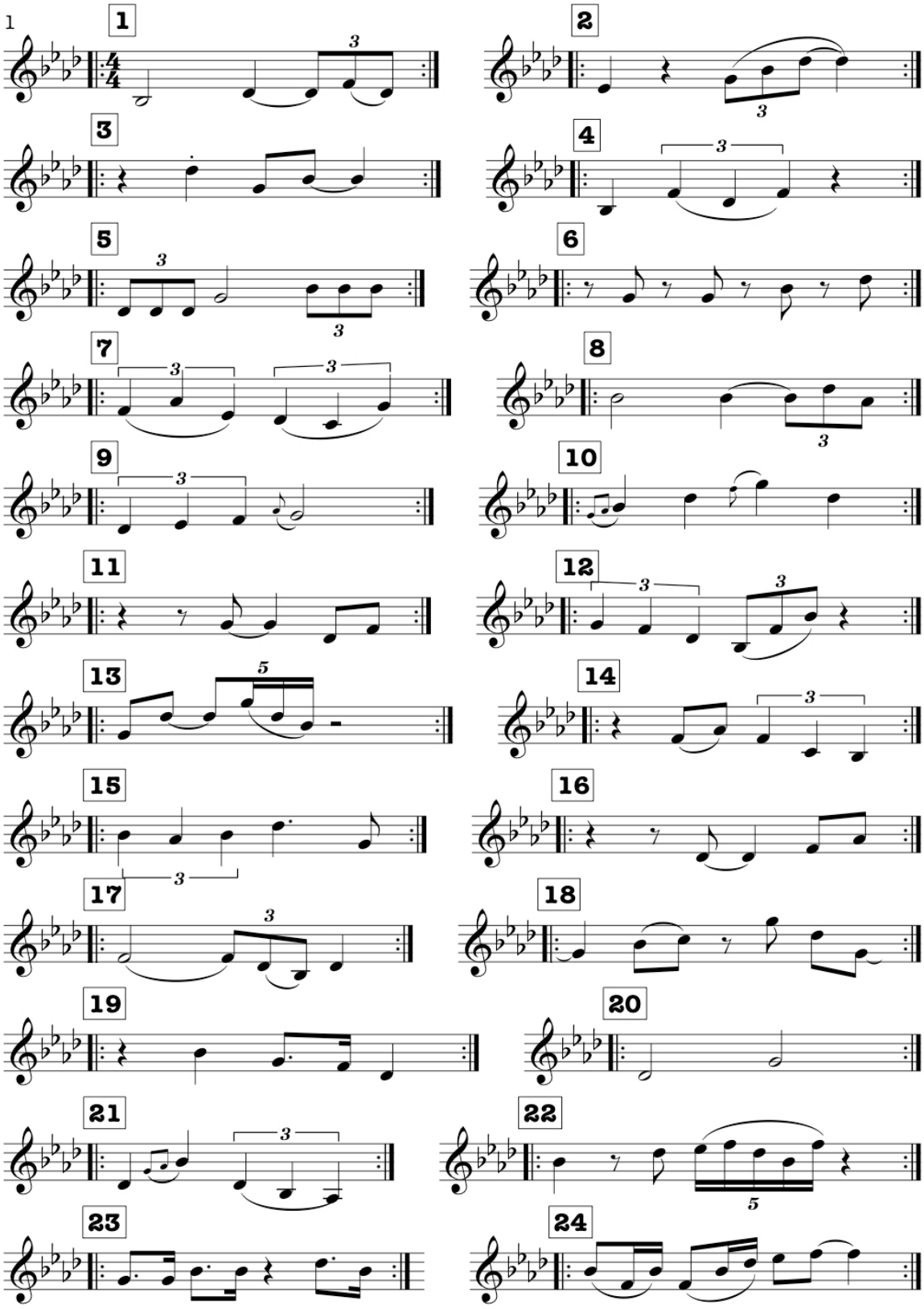
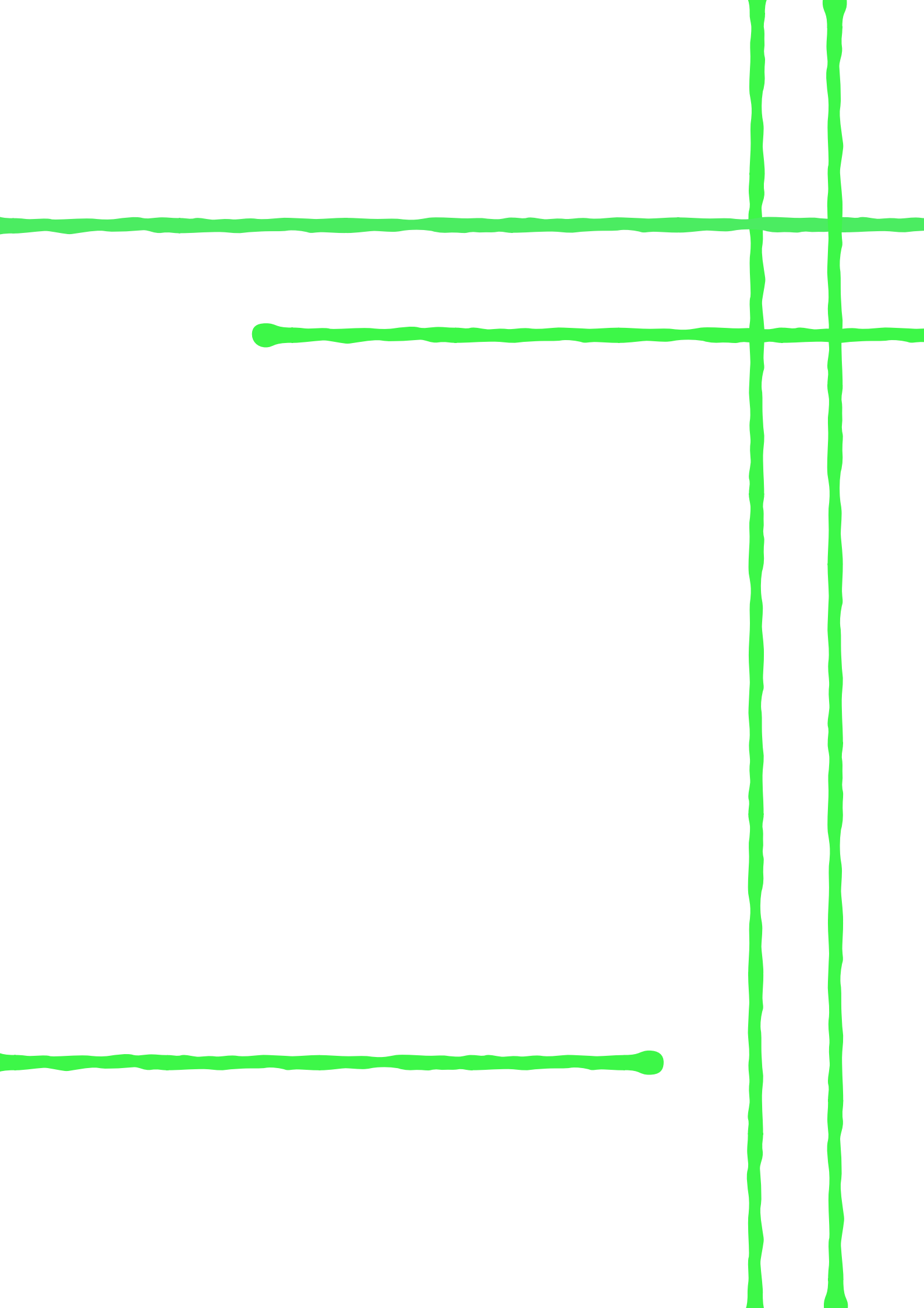
Despite the brevity of the score, the piece may continue longer than the specified duration. The duration is free, and it is advisable play each cycle for longer than (circa) 3 minutes; this is to enable the ensemble to establish a groove and allow the possibilities of pattern interlocking.

Concert Pitch

Cycle 1



Cycle 2



Cycle 3