



Osvaldo Lorenzo Glieca

24 Patterns

**for any combination
of
4 instruments**

Twenty Four Patterns

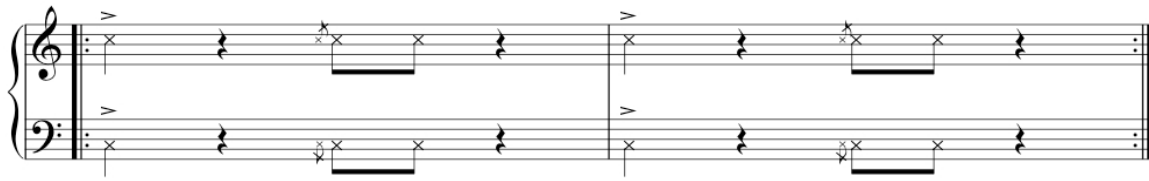
Performance directions

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.

Cycle 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

The musical score consists of 24 measures, numbered 1 through 24, arranged in two columns. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various rhythmic values (quarter, eighth, sixteenth notes, rests, and beams), slurs, and repeat signs. Measure 24 concludes with a double bar line and a sharp sign (#) on the staff.

Cycle 2

1 2

3 4

5 6

7 8

9 10

11 12

13 14

15 16

17 18

19 20

21 22

23 24

This musical score, titled 'Cycle 2', consists of 24 numbered measures arranged in two columns. The notation is in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. The measures are as follows:

- Measure 1: Quarter notes G4, A4, B4, followed by two rests.
- Measure 2: Quarter note C5, eighth note rest, quarter note D5, quarter note E5, followed by a rest.
- Measure 3: Quarter note F#5, quarter note G5, followed by a rest.
- Measure 4: Quarter rest, quarter note A5, eighth notes B5, A5, G5, followed by a quarter note F#5.
- Measure 5: Quarter note G5, eighth notes F#5, E5, D5, followed by a quarter note C5 and an eighth note rest.
- Measure 6: Quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Measure 7: Quarter rest, quarter note G4, eighth notes F#4, E4, D4, followed by a quarter note C4.
- Measure 8: Eighth note rest, quarter note D4, eighth note rest, quarter note E4, eighth notes F#4, G4, followed by a quarter note A4 and a rest.
- Measure 9: Eighth notes B4, A4, G4, followed by a quarter note F#4 and an eighth note rest.
- Measure 10: Quarter note G4, quarter note F#4, quarter note E4, followed by a rest.
- Measure 11: Quarter note D4, eighth notes C4, B3, followed by a quarter note A3 and a rest.
- Measure 12: Eighth note rest, quarter note B3, eighth notes A3, G3, F#3, followed by a quarter note E3.
- Measure 13: Quarter note D3, quarter note C3, quarter note B2, followed by a quarter note A2.
- Measure 14: Half note G2, quarter note F#2, eighth note rest, quarter note E2, eighth note rest, quarter note D2, followed by a quarter note C2.
- Measure 15: Quarter note B2, eighth notes A2, G2, followed by a quarter note F#2 and an eighth note rest.
- Measure 16: Quarter rest, quarter note G2, eighth notes F#2, E2, D2, followed by a quarter note C2.
- Measure 17: Quarter note B2, quarter note A2, quarter note G2, followed by a quarter note F#2.
- Measure 18: Quarter rest, eighth notes G2, F#2, E2, D2, followed by a quarter note C2 and a rest.
- Measure 19: Quarter rest, eighth note G2, quarter note F#2, eighth notes E2, D2, followed by a quarter note C2 and an eighth note rest.
- Measure 20: Quarter note B2, eighth notes A2, G2, followed by a quarter note F#2 and a triplet of eighth notes E2, D2, C2.
- Measure 21: Eighth notes B2, A2, G2, followed by a quarter note F#2 and a rest.
- Measure 22: Quarter rest, quarter note G2, eighth note rest, quarter note A2, followed by a quarter note B2 and a rest.
- Measure 23: Quarter rest, eighth note G2, quarter note F#2, followed by a quarter note E2 and a rest.
- Measure 24: Quarter rest, quarter note G2, eighth notes F#2, E2, D2, followed by a quarter note C2 and a key signature change to two flats (Bb and Eb).

Cycle 3

3

1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

