

# MUS 375

## Final Project

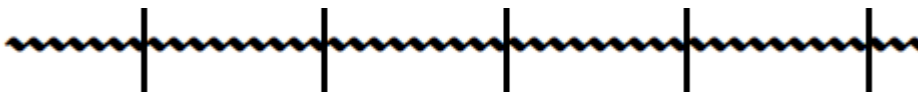
Omer Dal

### Introduction

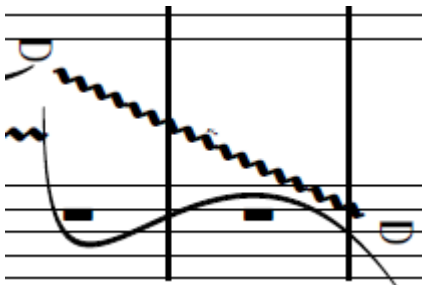
Inspired by the Spectralism movement, I composed an ambient piece for which I used clusters on the piano and harmonics on the violin, as well as an electronic pad. I tried to combine the electronic pad with acoustic instruments in particular. I focused on the interaction between the sounds and the creation of an atmosphere rather than melodic and harmonic structures. Each of the instruments in the piece serves the purpose with a different timbral language. I also wanted to take inspiration from **Barry Truax's Riverrun** when I was thinking about composing the piece.

First I would like to explain the special symbols I used in the composition;

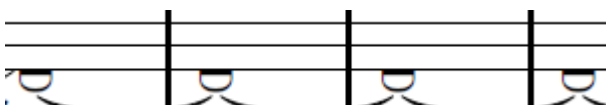
- 1- I thought of using it specifically for the electronic pad. The purpose of this is to represent the electronic wave. When it fluctuates and rises, the dynamics change and the wave changes.



- 2- The slur here is connected to the other note, acting as a wave.



- 3- The note heads indicate the note D and will always be played as long as you see this note head in the track.



## Piano

For the piano I only used clusters and the reason I used that was to increase the tension in the piece. In some parts I emphasized the continuity of the sound by adding glissando. I tried to make the atmosphere of the track feel like a river by using cluster and inside piano techniques on the piano. In fact, I wanted to work a bit like using a granular synth. My goal was to create a wide dynamic range that is formed by the combination of this intense timbre and the timbre with the electronic pad. I also created cluster rhythms and dynamic variety in some parts for this.

## Violin

The violin plays more of a supporting role to these timbres. Playing only harmonic notes, it subtly counteracts the sharp sound of the clusters on the piano. I wrote the trill techniques in the last parts of the violin to give a sense of resolution and an ending to the piece. In fact, I wanted the listener to get rid of the pad of the harmonic sounds of the violin and the dominant and tense sound of the piano.

## Electronic Pad

The pad plays the note D continuously. Provides a stable base. I said this to my friend Derin when I gave him the notation. Keep it on the same note. The pad changes dynamically and works on the continuity of timbres. Actually, by doing this I just wanted to create stability and balance in the piece. The reason I wanted the pad to stay on the same note was to make the other instruments stand out. I also didn't want to use bass and stable clefs for electronic notation, so I wanted to separate them into upper and lower clefs to indicate dynamic transitions and electronic wave.

## Bonus: < Snare Drum >

Actually, it was a timbre that I realized during the recording. Since I didn't realize that it would affect the atmosphere so much, it was an instrument I added to the notation later. During the performance, when the dynamics of the music increased, the snare drum's vibration made a unique contribution to the track. It was actually the 4th instrument of the composition and I realized this during the performance, so I wrote notation for it as well. In one part of the composition it made a major contribution and influenced the timbre. So I want to control the vibration of this instrument by controlling the rising dynamics, especially in some parts of the composition.

