GHAZAL

for quarter-tone alto flute and stereo playback

ADAM SCOTT NEAL

Program Note:

Ghazal, for quarter-tone alto flute and computer-generated sounds, is named for a poetic form popular in the Middle East and India, which is a set of thematically-related but non-narrative rhyming couplets. The rhyme scheme is generally AA BA CA DA, and so on. This piece consists of 11 couplets whose "rhyme" is articulated by a recurring motif. The rhythmic patterns are loosely based on Indian tala, and the pitch language is built on a two-octave twelve-tone scale with quarter-tone inflections. The computer part consists mainly of drones made from granulating flute and tambura samples, centered primarily on E.

Performance Notes:

1. The notation is not proportional, but barlines and rests have largely been omitted to encourage a *rubato* performance. The performer must perform the material within the given 15-second time-frames, but otherwise has the liberty to expand and compress the durations of phrases and rests.

2. Rests remain in some of the more dense sections to show that there is a desired breath/pause.

3. Notation for effects such as flutter tongue, slap tongue, etc. are described in the score during their first occurance, and should be assumed when the notation returns.

4. Pitch bends are not expected to always hit the target note. If it is possible to bend to a pitch, do so and do not rearticulate the second pitch. If a complete pitch bend is not possible, bend as far as possible, then articulate the given second pitch.

5. Accidentals affect only the notes they precede and any immediate repetitions of these notes.

6. The computer part is 6 minutes. Once the flutist finishes, the engineer should fade the sounds, over approximately 7-10 seconds. There may be extra time left on the computer part. Sound is there "just in case," and it is not obligatory to play to the end.

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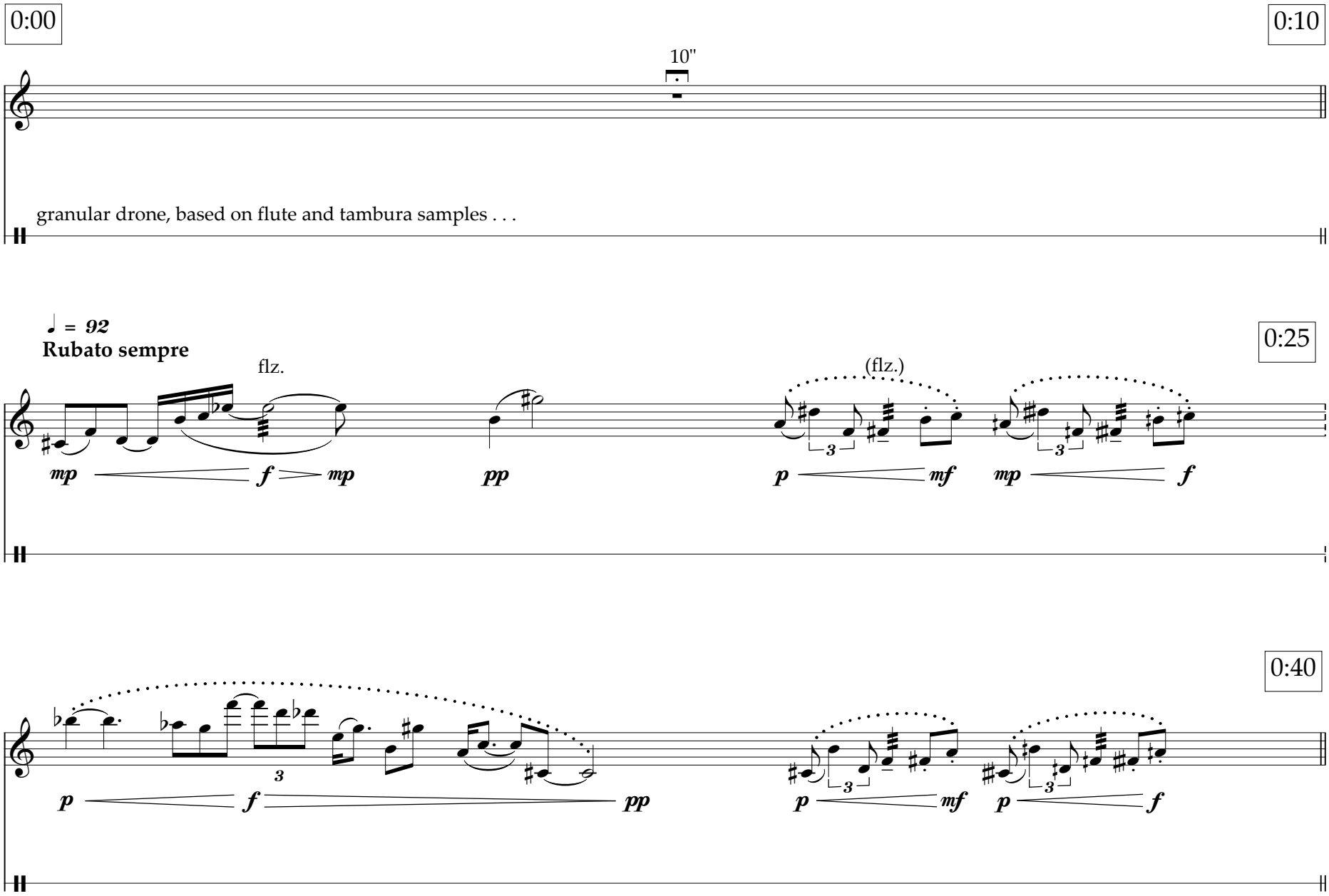
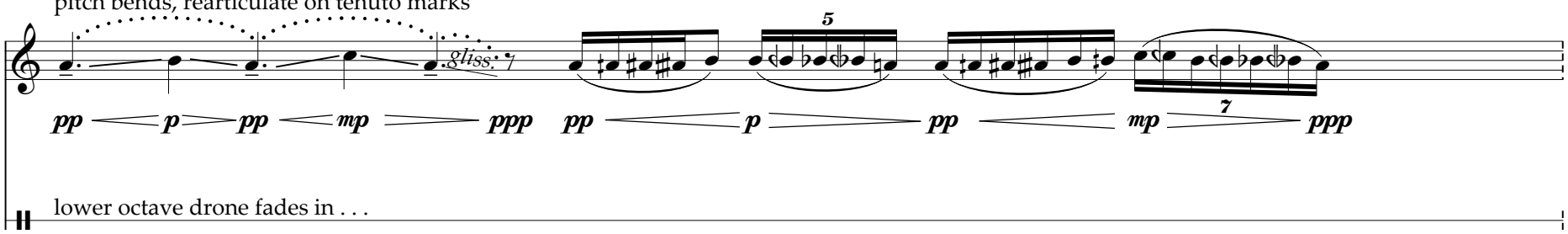
GHAZAL

Adam Scott Neal



0:40

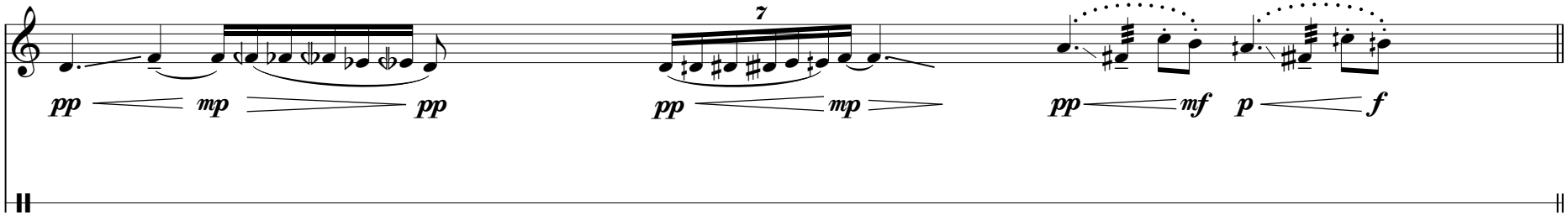
pitch bends, rearticulate on tenuto marks



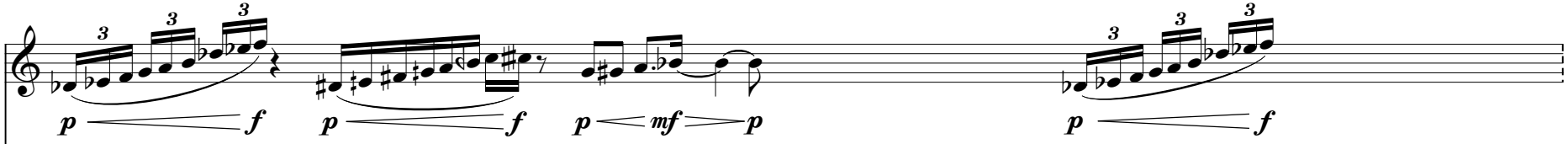
0:55

lower octave drone fades in . . .

1:10



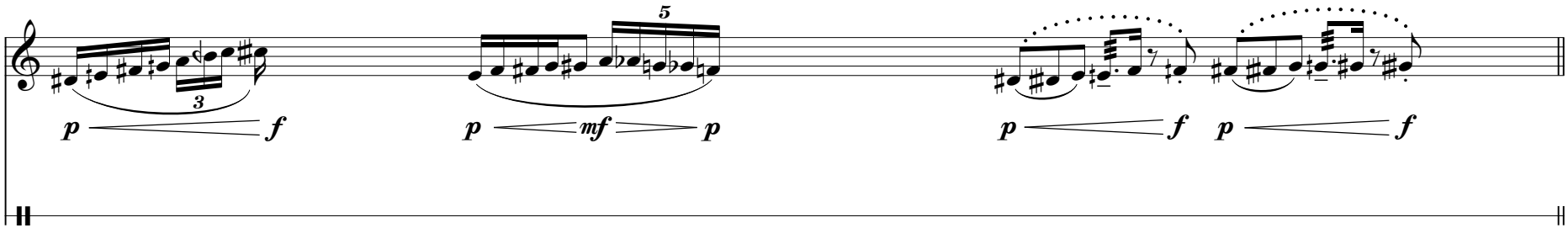
1:10



1:25

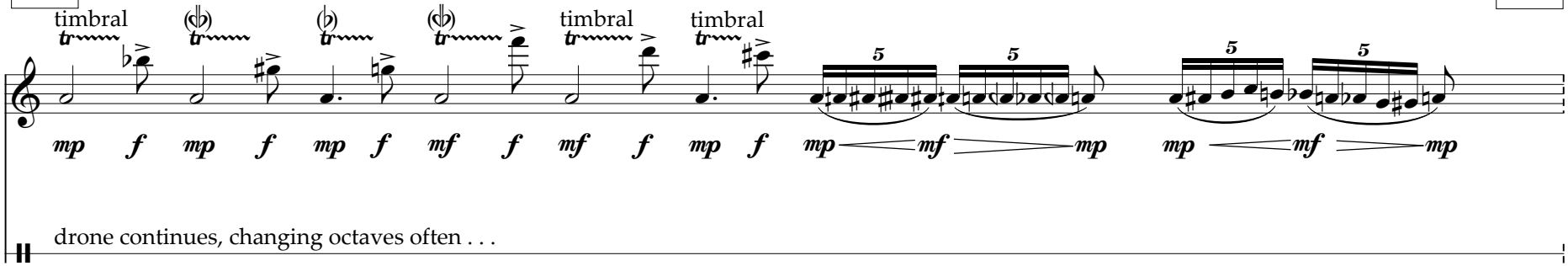
drone continues, flute tones and flapping sounds are introduced . . .

1:25



1:40

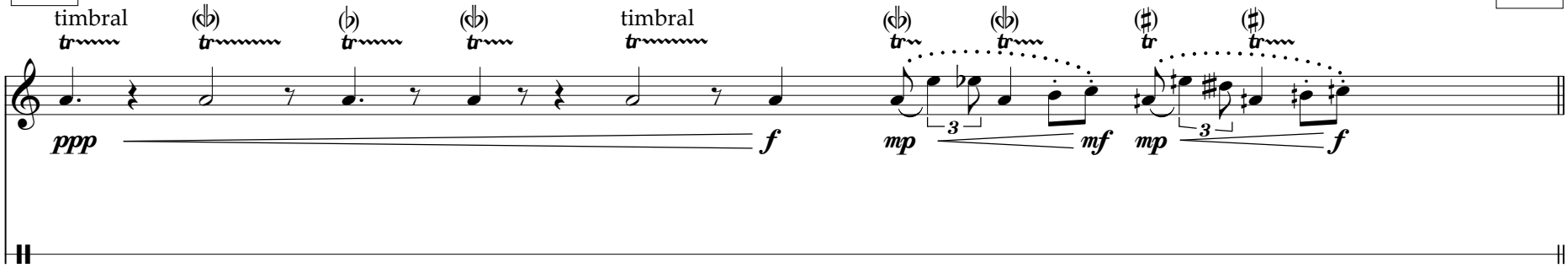
1:40



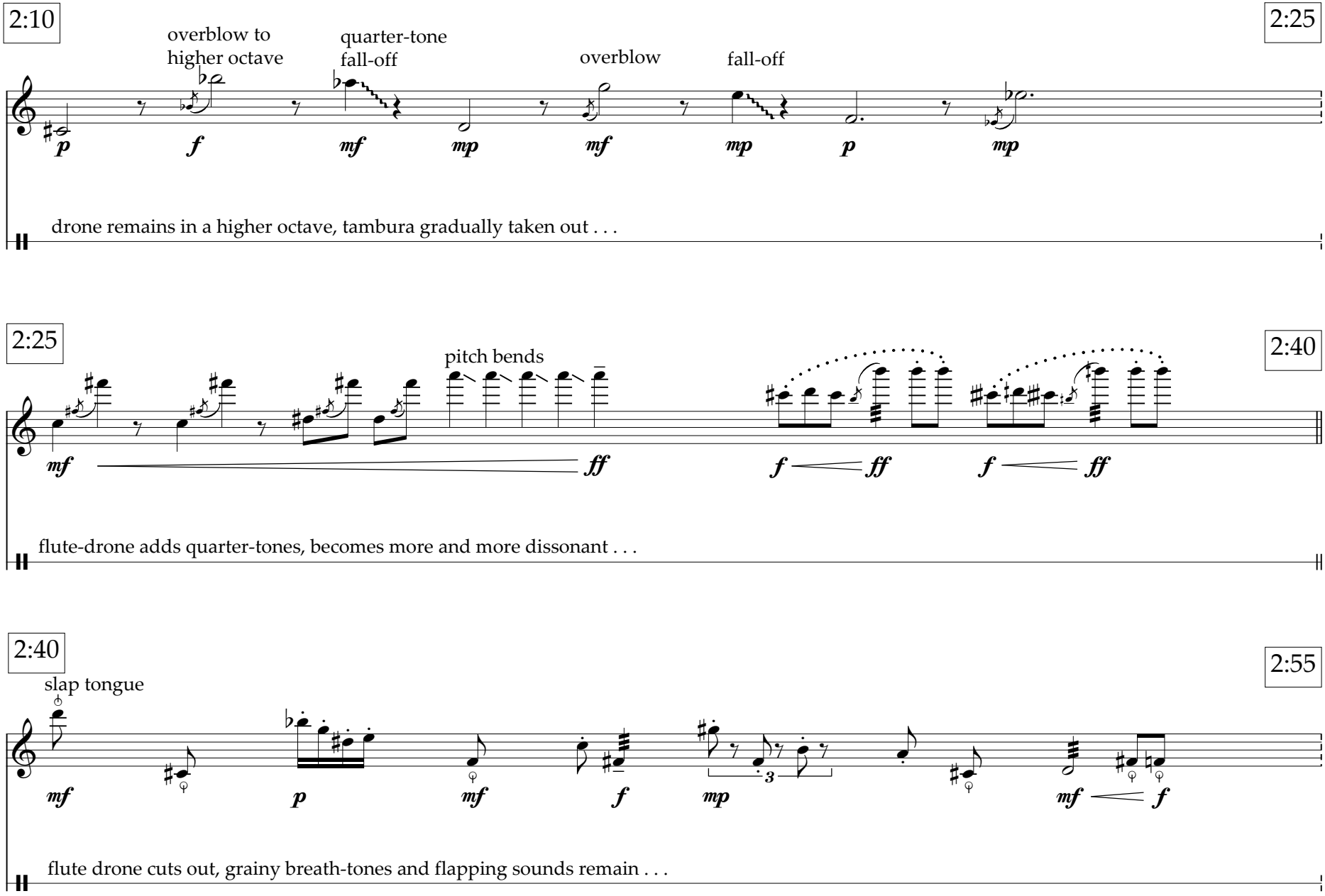
drone continues, changing octaves often . . .

1:55

1:55

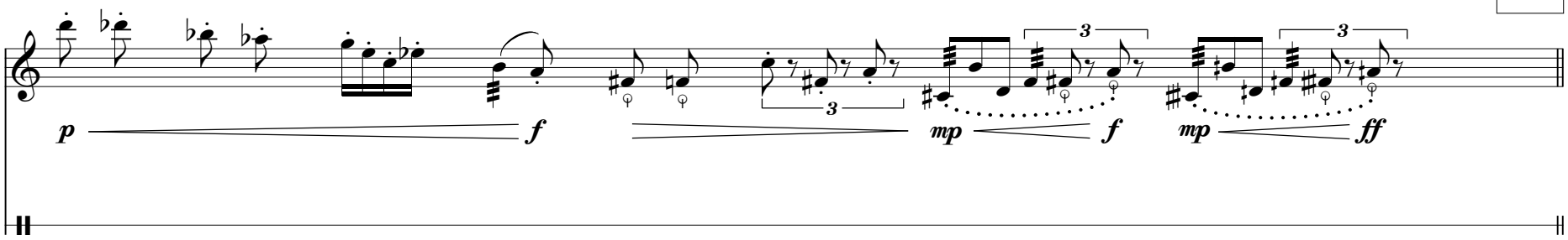


2:10


2:10
overblow to higher octave
quarter-tone fall-off
overblow
fall-off
2:25
drone remains in a higher octave, tambura gradually taken out . . .
2:25
pitch bends
2:40
flute-drone adds quarter-tones, becomes more and more dissonant . . .
2:40
slap tongue
2:55
flute drone cuts out, grainy breath-tones and flapping sounds remain . . .

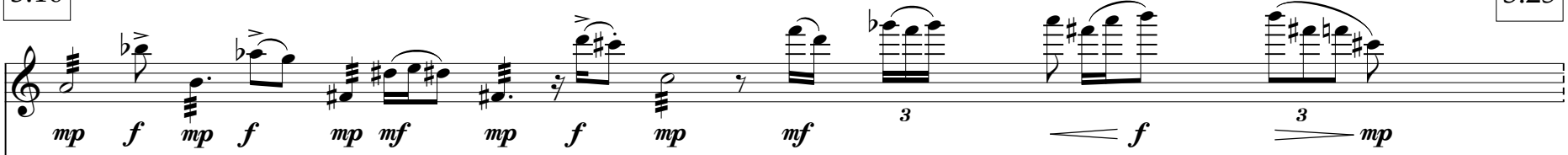
2:55

3:10



3:10

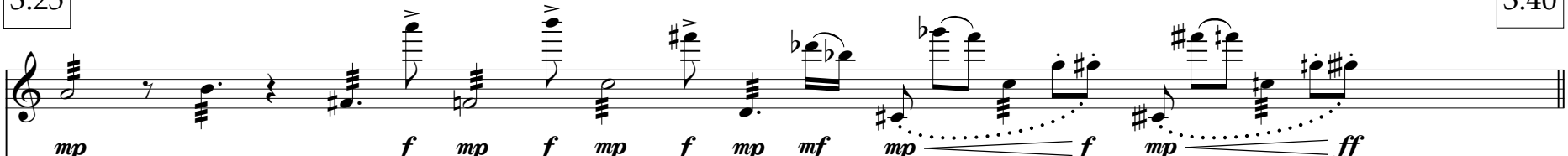
3:25

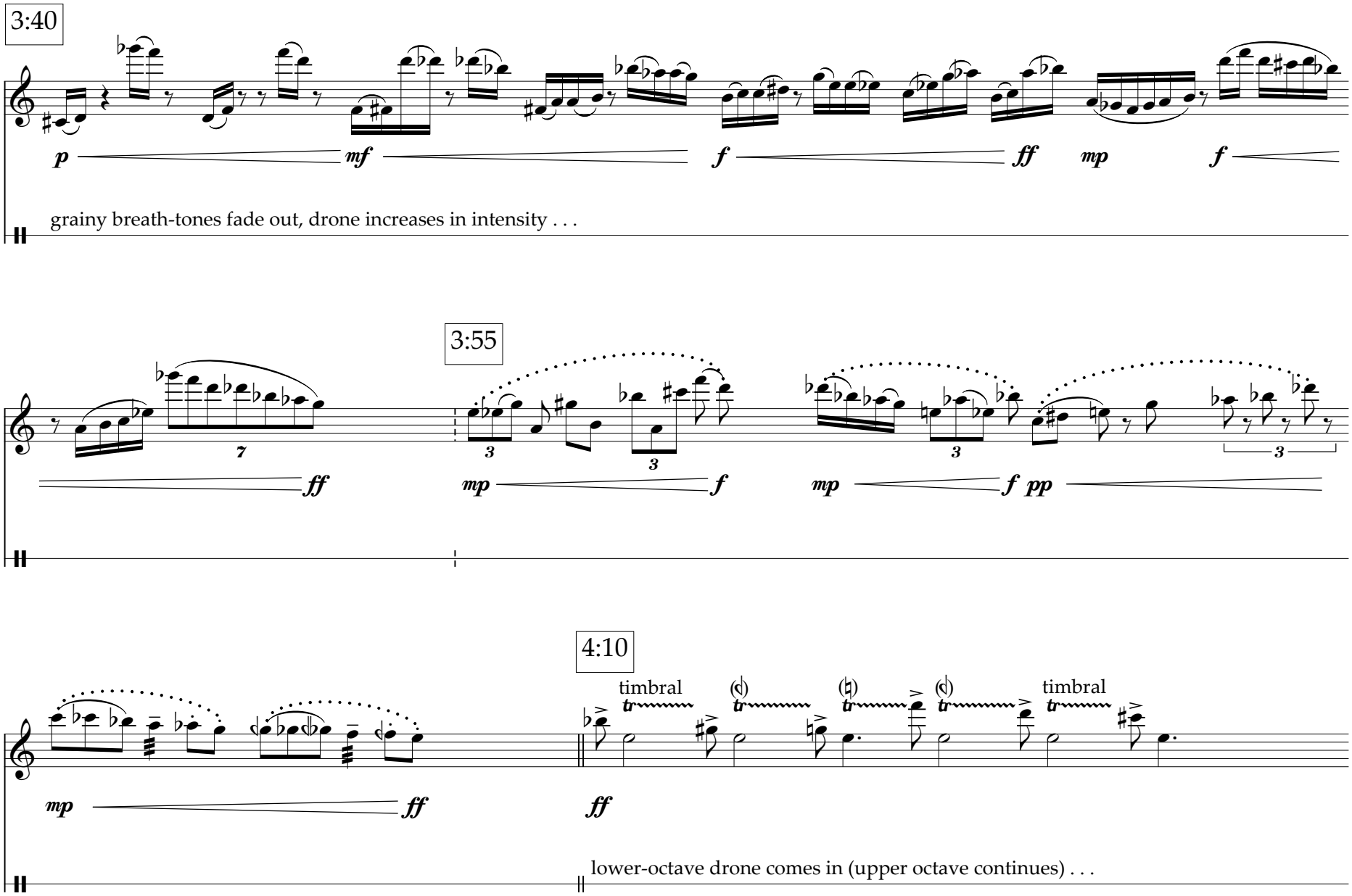


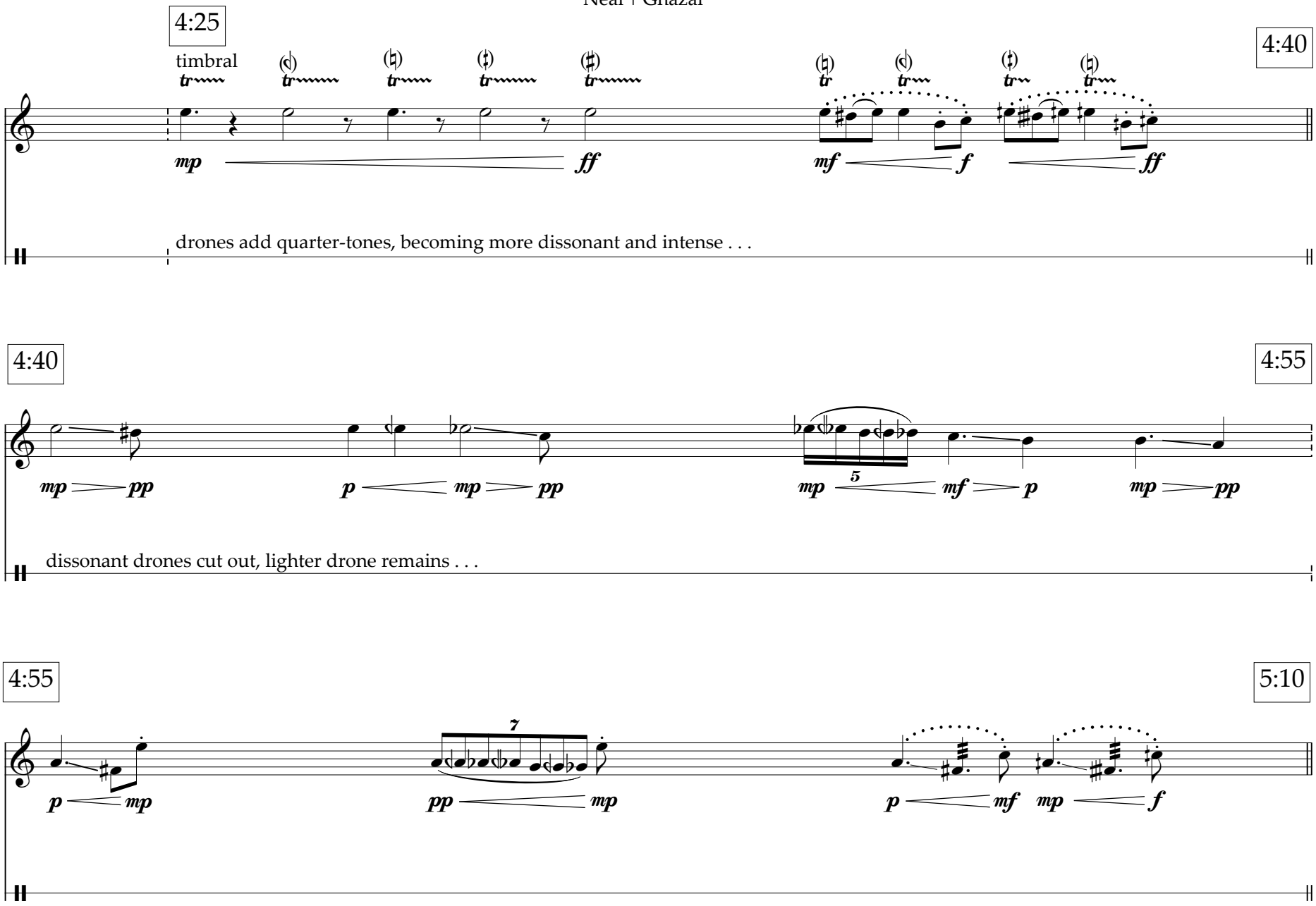
grainy breath-tones and flaps continue, drone reintroduced softly . . .

3:25

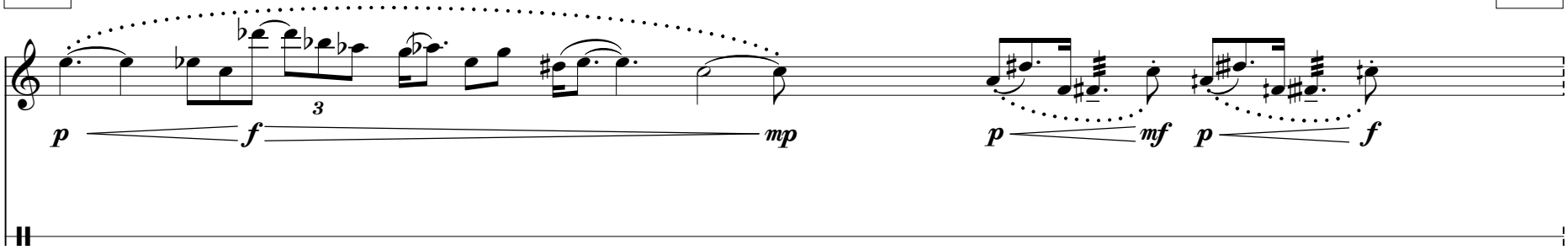
3:40




3:40
p
mf
f
ff
mp
f
grainy breath-tones fade out, drone increases in intensity . . .
3:55
ff
mp
f
mp
f pp
4:10
timbral
timbral
mp
ff
ff
lower-octave drone comes in (upper octave continues) . . .

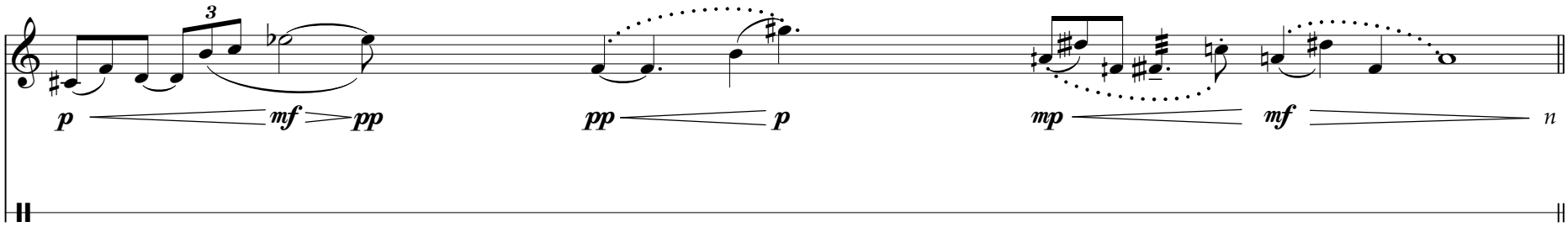

4:25
timbral
4:40
mp
ff
mf
f
ff
drones add quarter-tones, becoming more dissonant and intense . . .
4:40
4:55
mp
pp
p
mp
pp
5
mp
mf
p
mp
pp
dissonant drones cut out, lighter drone remains . . .
4:55
5:10
7
p
mp
pp
mp
p
mf
mp
f

5:10



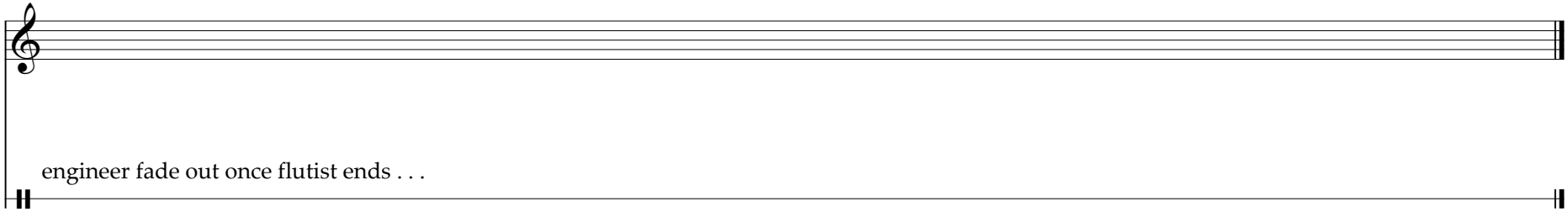
5:25

5:25



5:40

5:40



engineer fade out once flutist ends . . .