

"Parade of Words"

for
mezzo soprano and bas bariton

dedicated to

by
Ali Riza SARAL

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Please send a digital recording of your performance to the composer at [arsaral\(AATT\)yahoo.com](mailto:arsaral(AATT)yahoo.com)

The piece is written to be used for good causes.

Contents

Forword

Introduction

Score

1. Movement
2. Movement
3. Movement
4. Movement
5. Movement
6. Movement
7. Movement

Musical Terms

Sketches

“On the Perception of Unidentified Entities” – a short article

About the composer

List of Composer’s Works

Forword

This is a satirical work based on the parody of the English, German and Turkish words. The words make fun of the current Turkish culture but also the international culture a little bit.

I am strongly disgusted with the current tendency in the human culture towards popularization. Vote of the population has become the golden criterium and many is trying to glorify the population rather than criticizing its weaknesses. Democracy has been a miracle to solve many problems but also it has brought popularization together.

Anything that becomes popular is viable in our current world. Explicit pictures of burned humans in an Russian airplane accident were taken and they were spread by agencies and they were broadcasted and printed widely all over the world. The Turkish Television channels broadcast news where a striking event, accident, suicide etc. whatever it is, repeating them many times. The reason is to drive the attention of as many as possible and increase their advertisement credit. Anything that drives the attention or money of as many as possible people is viable.

My work mocks at the current tendencies in the human culture.

Introduction

This piece is written for two voice, male and female, preferably mezzo-soprano and bass baritone. It is a standup piece.

The notation has 4 types:

- phonetics, written at the top of two staves.
- normal notation, mixed with others
- speech notation, which indicates only two approximate pitch levels, with no duration indication
- indefinite staff, which indicates three approximate pitch levels with definite duration indications

The phonetics staves indicate the phonetical value of the words on the below staves. Loudness is indicated by the size, pitch height is indicated by the thickness of lines, duration is indicated by repetition when necessary.

PARADE OF WORDS

①

Moderato $\text{♩} = 112$

I

All Riza SARAL

0.

mezzo sup	II g'zædzæreit	I g'zædzæreit	N g'zidzæreit	aaabart
bariton	a	bart	y:	y: be' fræ

mez. sop. mf e-xa-gerate e-xe-gerate E [N] [xi]gerate a - bart

bariton mf a - bart ü - ber-trei

5

aaabaart	oo g'zædzæreit	ii g'zidzæreit	
baa	uu g'zidzæreit	ogzædzæreit	z g'zidzæreit

mez. sop. a - bart [o] [xu]gerate [i] [xi]gerate

bariton -baa [u] [xi]gerate [o] [xu]gerate [i] [xi]gerate

9

I æ I æ I æ I æ I æ I æ	I g'zæ	I g'zædzæreit
ii ii ii ii	æ æ æ æ æ æ æ æ	aa bartaabart

mez. sop. [i] [æ] [i] [æ] [i] [æ] [i] [æ] e-xa-ge e-xa-ge-ra-te

bariton [i] æ a - bart a - bart

2

♩

13

II g'zædææ			I g'zædzæreit
	hari hari	hari hari	
	-	-	

17

I g'zædzæreit	I g'zædzæreit		
		hari hari	hari
		-	-
-	-		

dur ~ 60"

Allegro ♩=120

II

③

1

iækt	iækt	teptep	teptep
rrrr	rrrr	rrrr	rrrr

f eact mf eact f tep tep mf tep tep

f [rr] mf [rr] f [rr] mf [rr]

5

teptep teptepki	dis	ha: meni	dis
	rea	gi ren	rea

teptep teptepki mp dis - har - mony dis -

rea - gie - ren f rea -

9

pe rity	rr	rrriakt	teptep
gi ren	rr	rrriakt	rr

pa - rity rrriakt teptep

gie - ren mf cresc. rrriakt [rr] mf

4

13.

ds	rmnn	ds	prt
rr	rkt	rkt	rkt rkt

11

iækt	tp-tp	iækt	tp tp tp tp
rr		rr	

dur ~ 40"

Andante ♩ = 80

III

5

1

V V V V V V	n n n n n n	d d d d d d	l l l l l l
mf			

5

		br br br	bgr bgr bgr
Z Z Z Z Z Z	n n s s s s		
		mf	

9

bzgat bzgat bzgat	bgt bgt bgt	bzgat teri	bzgat teri
bi got bi got bi got	[b g t b g t b g t]	bi got te rie	bi got te rie

6

13

V VVVVV	n n n n n n	d d l l l l	l l z z z z
l l l l l l	z z z z z z	l æ x x z l	n e s s s s
mf [l]	[z]	la -	zi - ness

17

V V V V l l	z z z z z z	l l l l z z	V V V V z z
bäentrectigij	bäentrectigij	neg li dzans	neg li dzans
f be ein trächti gung	be ein trächti gung	mf neg li gence	mf neg li gence

21

b b b b b b	g g g g g g	t t t t t t	r r r r r r
ngs n g s n g s	ndzs ndzs ndzs	ndzndzndzndzndzndz	neg li dzans
			neg - li gence

25

n n n n n n	l l l l l l	g g g g g g	predzə dɪs
b g t b g t b g t	bɪ gətteri bɪ gət	teri bɪ gətteri	
b g t b g t b g t	bɪ gət te ri bɪ gət	te ri bɪ gət te ri	cresc.

29

pre dʒə dɪs	predʒədɪs /	prejədɪsss	s s s s
predʒədɪs / /	/ / /	prejədɪsss	s s s s
prejudice / /	prejudice / /	pre ju dice	f

dur ~ 1'15"

8

IV

Andante $\text{♩} = 60$

1

axt axt axt axt	ait ait ait ait
mmmmmmmmmm	mmmmmmmmmm

3

g t f g t f g t f	g t f g t f g t f
y: y: y: y: y: y: y: y:	y: y: y: y: y: y: y: y:

5

gə va a a lə	gə va a a lə
paəə'	paəə'

7

In	ta	la	ra	a	a	a	ns
hos	görü	süz	lük				

9

t t t	t t t	t t t
mm mm mm mm mm mm mm	mm mm mm mm mm mm mm	

durum 40"

10

V

Allegro ♩ = 112

su: pə: fɪ	ʃəl	ness	
	ʃæl əv	ness	tri vi əl

mp super fɪ cial
ness E
tri vi al e
shal low ness E
mp

4

	nicht tief	laect zin
fri vø ləs	fla a x	fla a x

f nicht tief g
f leicht sin g
fri vø lous E
flach g
flach
mp
mf
cresc.

7

		jy zej sel
o ber flax	lich	

jy zej sel
o ber flach lich g
mf
f

12

lik		
bah naz	lak dzid di	jet siz lik
<i>mf</i> bag - naz	<i>mf</i> cid di	yet siz lik

13

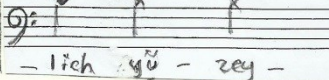
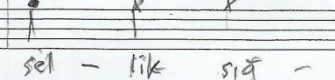
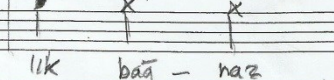
		fer stant niss:
super fi sael	ness sael laer	ness tri vi
<i>mf</i> super - fi - cial - ness	sthal - low - ness	triv - er stand nis

16

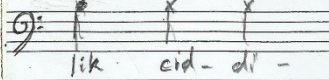
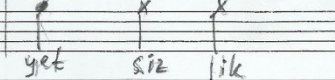
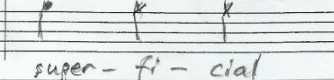
	kleavoians:	
al fleç laept	zin fri va	las ober fleç
- al flach leicht - sin	fri - va - lous	ober - flach

12

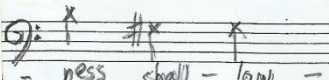


15

ba si ret		ρβ: SIVIA rans
lɪɛ jɪ zɛj	sɛl lɪk sɔh	lɔk bɑh nɑz
<i>f</i> ba si ret		<i>ff</i> pɛr sɛ vɛ rɛnɛ
		
- lich yū - zey -	sel - lik sig -	lik bāg - naz

22

		hel zɪç tɪç kɛt
lɔk dʒɪd dɪ	jɛt sɪz lɪk	
		<i>ff</i> hell sɪç tɪç kɛt
		
lik cid - di -	yet siz lik	super - fi - cial

25

		ɪn saɪt
nɛs sɔl əv	nɛs trɪ vi	əl frɪ vɔ
		<i>ff</i> ɪn saɪt
		
- ness shall - low -	ness trɪ - vi -	əl frɪ - vɔ

28

	azim əs rər ba siret	
las fleç laçet	zin oiber fleç	liç jı zəj
	ffa - zim	ff is rər p p si rət

- laus f-lach leicht - zin ober-f-lach - lich jı - zəj -

31

	sel lik sşh	lək bah naz	lək dşid di

- sel - lik sig - lik bağ - naz - lik cid - di

decresc. p

34

	jet sie lik

jet sie lik

dur ~ 60"

14

Allegro ♩=132

VI

temperamental	temperamental	Sk It soid
fe'an	la: gung mæ	zig
<i>f</i> Tempera men - tal _E	tem pera men - tal	sch - i - zo id _E
<i>mf</i> ver - an -	la - gung - mä -	sig _G

sk It soid	zup jek	ti vi tət
i tʃe ka - pa	nək	Sk It soid
sch - i - zo id	sub - jek -	ti - vi - tət _G
i - se ka - pa -	nik _T	sch - i zo id
		<i>f</i>

duy gu	sal	
pɜ:spi kæ sə	ti pɜ:spi	kæ sə ti
<i>ff</i> duy - gu -	sal _T	
<i>f</i> pers - pi - ca - ci - ty _E	pers - pi -	ca - ci - ty

10

dignati	dignati	dignati
pa'ssions	fort dauern	vy'da vy'da

13

ti	
vy'da vy'da	

ff

dur ~ 15''

16

VII

Andante $\text{♩} = 92$

do mi neit	do mi neit	pə ə ə i z	
her	sen	sim ba laiz	sim ba laiz

mf do mi neit do mi neit mf [pə ə ə i z] cresc.

her schen sym-ba-lize sym-ba-lize

mf f

5

pə ə ə i z	popjə lariziren	popjə lariziren	d d d d d
sim ba laiz	sim ba laiz	sim ba laiz	

[pə ə ə i z] po pu la ri ziren po pu la ri ziren [d d d d d] cresc. poco a

sym-ba-lize sym-ba-lize sym-ba-lize cresc. poco a

mf decresc. mf

9

d m d m d m	d m n d m n	d m n t	domi neit domi neit
o o o o o	o i o i o i	o i z o i z o i z	

[d m d m d m] [d m n d m n] [d m n t] do mi - nate do mi - nate

[o o o o] [o i o i o i] [o i z o i z o i z]

poco mf poco

13

do mi nate	do pppp	mi i i i i	nee i i t
	o o o o o o	i i i i i i	

17

kluk kluk kluk	k l g	k l g	gevitat gevitat gevitat
in teg	ra ti	in teg	ra ty

21

gevitat gevitat gevitat	ge vi i ft	ge vi i ft	www
un fer	zehrt hat	it	ssssss

18

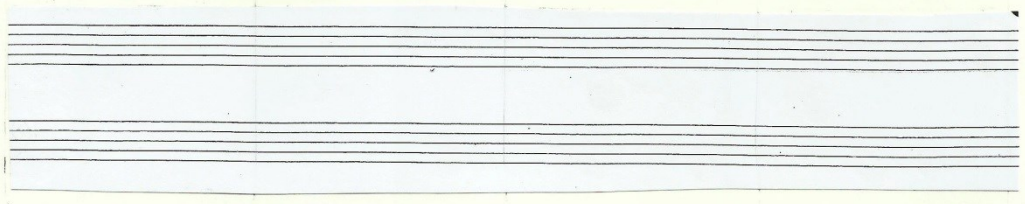
25

ww s s s s	s s dd m m	m m	
ru:	d	s s s s s s	ru:

29

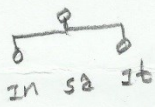
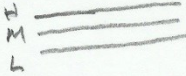
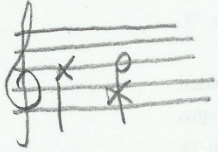
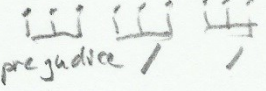

vaes haet	vaeshaet	vaes	haet
dd w w w w	s s s s dd	m m w i z	d a m

duur 65"
total duur ~ 6min.



Musical Terms

NOTES

- The piece is for female and male voices, preferably mezzo soprano and baritone.
- There are two lines dedicated to mezzo soprano and baritone parts' phonetic display. These are located above the two usual staves.
- [w] indicates phonetics as in [w][ɪ][s][d][ə][m]. This can be simplified as [wɪsdəm]
- do - mi - nate - short lines between syllables indicate the unity of a word.
- Englische Türcke Deutsch The capital letter at the bottom right of a word indicates the language.
-  The small circles indicate high and low pitch. The symbol as a whole indicates SPEAK FLUENTLY.
-  Three lines staff indicates three levels of frequency. In speech, this notation of speech indicates rhythm whereas the previous is completely free in rhythm.
-  sprechstimme
- mm ——— prolong m till the end of the line
-  repeat first word with the given rhythm. This is used because of the short space.
-  repeats d d d d d d d

Sketches

Andante $\text{♩} = 80$ sob. **III** *metody missing*

1 *PA*

5 *PA*

9 *PA*

13 *PA*

17 *PA*

21 *PA*

25 *PA*

29 *PA*

33 *PA*

37 *PA*

41 *PA*

45 *PA*

49 *PA*

53 *PA*

57 *PA*

61 *PA*

65 *PA*

69 *PA*

73 *PA*

77 *PA*

81 *PA*

85 *PA*

89 *PA*

93 *PA*

97 *PA*

101 *PA*

105 *PA*

109 *PA*

113 *PA*

117 *PA*

121 *PA*

125 *PA*

129 *PA*

133 *PA*

137 *PA*

141 *PA*

145 *PA*

149 *PA*

153 *PA*

157 *PA*

161 *PA*

165 *PA*

169 *PA*

173 *PA*

177 *PA*

181 *PA*

185 *PA*

189 *PA*

193 *PA*

197 *PA*

201 *PA*

205 *PA*

209 *PA*

213 *PA*

217 *PA*

221 *PA*

225 *PA*

229 *PA*

233 *PA*

237 *PA*

241 *PA*

245 *PA*

249 *PA*

253 *PA*

257 *PA*

261 *PA*

265 *PA*

269 *PA*

273 *PA*

277 *PA*

281 *PA*

285 *PA*

289 *PA*

293 *PA*

297 *PA*

301 *PA*

305 *PA*

309 *PA*

313 *PA*

317 *PA*

321 *PA*

325 *PA*

329 *PA*

333 *PA*

337 *PA*

341 *PA*

345 *PA*

349 *PA*

353 *PA*

357 *PA*

361 *PA*

365 *PA*

369 *PA*

373 *PA*

377 *PA*

381 *PA*

385 *PA*

389 *PA*

393 *PA*

397 *PA*

401 *PA*

405 *PA*

409 *PA*

413 *PA*

417 *PA*

421 *PA*

425 *PA*

429 *PA*

433 *PA*

437 *PA*

441 *PA*

445 *PA*

449 *PA*

453 *PA*

457 *PA*

461 *PA*

465 *PA*

469 *PA*

473 *PA*

477 *PA*

481 *PA*

485 *PA*

489 *PA*

493 *PA*

497 *PA*

501 *PA*

505 *PA*

509 *PA*

513 *PA*

517 *PA*

521 *PA*

525 *PA*

529 *PA*

533 *PA*

537 *PA*

541 *PA*

545 *PA*

549 *PA*

553 *PA*

557 *PA*

561 *PA*

565 *PA*

569 *PA*

573 *PA*

577 *PA*

581 *PA*

585 *PA*

589 *PA*

593 *PA*

597 *PA*

601 *PA*

605 *PA*

609 *PA*

613 *PA*

617 *PA*

621 *PA*

625 *PA*

629 *PA*

633 *PA*

637 *PA*

641 *PA*

645 *PA*

649 *PA*

653 *PA*

657 *PA*

661 *PA*

665 *PA*

669 *PA*

673 *PA*

677 *PA*

681 *PA*

685 *PA*

689 *PA*

693 *PA*

697 *PA*

701 *PA*

705 *PA*

709 *PA*

713 *PA*

717 *PA*

721 *PA*

725 *PA*

729 *PA*

733 *PA*

737 *PA*

741 *PA*

745 *PA*

749 *PA*

753 *PA*

757 *PA*

761 *PA*

765 *PA*

769 *PA*

773 *PA*

777 *PA*

781 *PA*

785 *PA*

789 *PA*

793 *PA*

797 *PA*

801 *PA*

805 *PA*

809 *PA*

813 *PA*

817 *PA*

821 *PA*

825 *PA*

829 *PA*

833 *PA*

837 *PA*

841 *PA*

845 *PA*

849 *PA*

853 *PA*

857 *PA*

861 *PA*

865 *PA*

869 *PA*

873 *PA*

877 *PA*

881 *PA*

885 *PA*

889 *PA*

893 *PA*

897 *PA*

901 *PA*

905 *PA*

909 *PA*

913 *PA*

917 *PA*

921 *PA*

925 *PA*

929 *PA*

933 *PA*

937 *PA*

941 *PA*

945 *PA*

949 *PA*

953 *PA*

957 *PA*

961 *PA*

965 *PA*

969 *PA*

973 *PA*

977 *PA*

981 *PA*

985 *PA*

989 *PA*

993 *PA*

997 *PA*

1001 *PA*

1005 *PA*

1009 *PA*

1013 *PA*

1017 *PA*

1021 *PA*

1025 *PA*

1029 *PA*

1033 *PA*

1037 *PA*

1041 *PA*

1045 *PA*

1049 *PA*

1053 *PA*

1057 *PA*

1061 *PA*

1065 *PA*

1069 *PA*

1073 *PA*

1077 *PA*

1081 *PA*

1085 *PA*

1089 *PA*

1093 *PA*

1097 *PA*

1101 *PA*

1105 *PA*

1109 *PA*

1113 *PA*

1117 *PA*

1121 *PA*

1125 *PA*

1129 *PA*

1133 *PA*

1137 *PA*

1141 *PA*

1145 *PA*

1149 *PA*

1153 *PA*

1157 *PA*

1161 *PA*

1165 *PA*

1169 *PA*

1173 *PA*

1177 *PA*

1181 *PA*

1185 *PA*

1189 *PA*

1193 *PA*

1197 *PA*

1201 *PA*

1205 *PA*

1209 *PA*

1213 *PA*

1217 *PA*

1221 *PA*

1225 *PA*

1229 *PA*

1233 *PA*

1237 *PA*

1241 *PA*

1245 *PA*

1249 *PA*

1253 *PA*

1257 *PA*

1261 *PA*

1265 *PA*

1269 *PA*

1273 *PA*

1277 *PA*

1281 *PA*

1285 *PA*

1289 *PA*

1293 *PA*

1297 *PA*

1301 *PA*

1305 *PA*

1309 *PA*

1313 *PA*

1317 *PA*

1321 *PA*

1325 *PA*

1329 *PA*

1333 *PA*

1337 *PA*

1341 *PA*

1345 *PA*

1349 *PA*

1353 *PA*

1357 *PA*

1361 *PA*

1365 *PA*

1369 *PA*

1373 *PA*

1377 *PA*

1381 *PA*

1385 *PA*

1389 *PA*

1393 *PA*

1397 *PA*

1401 *PA*

1405 *PA*

1409 *PA*

1413 *PA*

1417 *PA*

1421 *PA*

1425 *PA*

1429 *PA*

1433 *PA*

1437 *PA*

1441 *PA*

1445 *PA*

1449 *PA*

1453 *PA*

1457 *PA*

1461 *PA*

1465 *PA*

1469 *PA*

1473 *PA*

1477 *PA*

1481 *PA*

1485 *PA*

1489 *PA*

1493 *PA*

1497 *PA*

1501 *PA*

1505 *PA*

1509 *PA*

1513 *PA*

1517 *PA*

1521 *PA*

1525 *PA*

1529 *PA*

1533 *PA*

1537 *PA*

1541 *PA*

1545 *PA*

1549 *PA*

1553 *PA*

1557 *PA*

1561 *PA*

1565 *PA*

1569 *PA*

1573 *PA*

1577 *PA*

1581 *PA*

1585 *PA*

1589 *PA*

1593 *PA*

1597 *PA*

1601 *PA*

1605 *PA*

1609 *PA*

1613 *PA*

1617 *PA*

1621 *PA*

1625 *PA*

1629 *PA*

1633 *PA*

1637 *PA*

1641 *PA*

1645 *PA*

1649 *PA*

1653 *PA*

1657 *PA*

1661 *PA*

1665 *PA*

1669 *PA*

1673 *PA*

1677 *PA*

1681 *PA*

1685 *PA*

1689 *PA*

1693 *PA*

1697 *PA*

1701 *PA*

1705 *PA*

1709 *PA*

1713 *PA*

1717 *PA*

1721 *PA*

1725 *PA*

1729 *PA*

1733 *PA*

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2013 *PA*

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2025 *PA*

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2037 *PA*

2041 *PA*

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2081 *PA*

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2093 *PA*

2097 *PA*

2101 *PA*

2105 *PA*

2109 *PA*

2113 *PA*

2117 *PA*

2121 *PA*

2125 *PA*

2129 *PA*

2133 *PA*

2137 *PA*

2141 *PA*

2145 *PA*

2149 *PA*

2153 *PA*

2157 *PA*

2161 *PA*

2165 *PA*

2169 *PA*

2173 *PA*

2177 *PA*

2181 *PA*

2185 *PA*

2189 *PA*

2193 *PA*

2197 *PA*

2201 *PA*

2205 *PA*

2209 *PA*

2213 *PA*

2217 *PA*

2221 *PA*

2225 *PA*

2229 *PA*

2233 *PA*

2237 *PA*

2241 *PA*

2245 *PA*

2249 *PA*

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2261 *PA*

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2269 *PA*

2273 *PA*

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2281 *PA*

2285 *PA*

2289 *PA*

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2301 *PA*

2305 *PA*

2309 *PA*

2313 *PA*

2317 *PA*

2321 *PA*

2325 *PA*

2329 *PA*

2333 *PA*

2337 *PA*

2341 *PA*

2345 *PA*

2349 *PA*

2353 *PA*

2357 *PA*

2361 *PA*

2365 *PA*

2369 *PA*

2373 *PA*

2377 *PA*

2381 *PA*

2385

105? IV

1/50 sprechstimme

acht / acht / acht

licht / icht / icht

hohle sprechstimme

words phrasen, caos

no rhythm.

u / u

singing voice

ff ge walt

ff power

ff power

tempo ritardato

in mp

mp

Has garb sie lie

P

♩ = 92

sprechstimme

rhythmic + different level pitches with freq.

Handwritten musical score for voice (sprechstimme) with German lyrics and musical annotations. The score consists of ten staves, each with a vocal line and a piano accompaniment line. The lyrics are: "do als rede", "spha", "symb", "d m d m", "do wate", "tag", "in der", "ge wie", "ein", "w", "is".

Annotations include circled notes, chords (e.g., #F, G, A, #F), and dynamic markings (p1, p2, p3, p4, p5, p6). A large 'P' is written at the bottom left. A 'SPEECH' label is crossed out with a diagonal line. The word 'symb' is written below the second staff. The word 'wate' is written below the fourth staff. The word 'tag' is written below the fifth staff. The word 'in der' is written below the sixth staff. The word 'ge wie' is written below the seventh staff. The word 'ein' is written below the eighth staff. The word 'w' is written below the ninth staff. The word 'is' is written below the tenth staff.

On the Perception of Unidentified Entities

We can identify things that we perceive. This does not mean that we do not perceive things that we can not identify.

If the input perturbation is too small, we can not hear, see etc., identify the entity. For example, in an orchestra, it is impossible for every violin player in the violin section to play exactly the same color, pitch namely the sound. It is impossible for us, the listener to hear each performer's different sound but instead we hear the rich, deep sound of the violin section, rather than the weak sound of a single violin.

We perceive the minute differences in the violin section as a feeling, a warmth, richness and depth. We perceive small changes that can not be identified not cognitively but emotionally.

This may be the reason why small changes are frequently used in music performances. The key here is to make the change, for ex. a temporary tempo change, in such a way that it can barely be heard but can not be identified or noticed, though can be perceived emotionally.

The entities that are unidentified include not only very small values but also unmeasurable continuous quantities. This varies from the perception of physical values of heat, light etc. to the social values such as risk, friendness etc.

The languages include words such as hot, cold, very hot, bright etc. or dangerous, true friend etc. words to describe these entities. If paid attention one can notice that these are all emotion related words or concepts.

The reason that an entity is unidentified may be related to the modality of the perception. We cannot identify quantitatively any visual input. We cannot identify something if it is the first time we see it.

Color, hue, brightness etc. light attributes are all unmeasurable continuous values. It is impossible to identify them objectively. We cannot remember a view if it is not identified in the related semantical memory. We can only recall that view if we see it again. Namely, we can remember a view only if it is recorded as part of an event in the episodic memory.

Aural modality has some similarities with visual modality. Timbre, loudness, tempo, etc. many parameters are continuous unidentifiable values, except pitch. Instrumental music can mostly not go to episodic memory. There is a window of attention of the listener which slides through the music piece which builds a balance of recalled elements and freshness. The unity of the piece is achieved through making small or unidentifiable changes of the initial material. The listener can perceive this emotionally rather than cognitively.

This is the reason that music expresses things that words cannot. Music touches the heart through feelings aroused by unidentified entities.

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,
MSc and BSC from Istanbul Technical University and MM from Illinois State University.
He was accepted to the Istanbul State Conservatoir Composition and Theory Department and
studied harmony, counterpoint and others with Erçivan SAYDAM,
composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstad 1996.

He has written 24 works of music approx. 5 and 1/2 hours long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

<http://alirizasaraal.blogspot.com/>

You can reach him at:

Addr: Barbaros Mah Sedef Sk Onur Sit. Akasya Apt. 13/3G Uskudar ISTANBUL TÜRKİYE 34662

Tel: 90 506 887 8401

e-mail: Arsaraal(aatt)yahoo.com

List of Compositions

prepared by Ersin ANTEP

ALİ RIZA SARAL¹

Isparta, 1960

Şan ve Orkestra

Ani's Papyrus² "Mezzosoprano, Bas Bariton, Koro ve Orkestra İçin Oratoryo", 2002 **(19')**

Rumi Cantata "BACH cantata setup" (SATB solistler, SATB koro, yaylı çalgılar orkestrası), 2015

Orkestra

Missing Spaces³ (yaylı çalgılar orkestrası), 1999 **(6')**

The Secret at the Light House (yaylı çalgılar orkestrası⁴), 2014 (10')

Oda Müziği

Obua ve Piyano İçin Üç Parça⁵, 1988 (9')

Passacaglia "Dört Çalgı Partisi İçin), 1988 **(3')**

Calls from the Past (Trio; flüt, obua, fagot), 1988 **(5')**

Mutations - Mutation of Variation towards Sonata (Nefesli Beşli: flüt, obua, klarnet, fagot, korno), 1989 **(9')**

Improvisation (viyola, piyano), 1990 **(6')**

Viyola ve Piyano için Sonat⁶, 2000 **(14')**

String Quartet No.1, 2001 **(20')**

¹ Bestecinin eserlerinin tümü; **Petrucci** kütüphanesindedir:

http://imslp.org/wiki/Category:Saral,_Ali_Riza

² "The Book of Dead" üzerine kurulu

³ Kayıp Boşluklar

⁴ 4-3-2-2-1

⁵ Three Pieces for Oboe and Piano

⁶ Ruşen Güneş için

Trio for Oboe, Cello and Piano, 2012 (9')

String Quartet 2 "Ottoman Suite", 2015 (20')

Patterns "Wind Trio, For Flute, Clarinet, Bassoon", 2015 (12')

Rumi's Warning "Two Harps", 2016 (4')

ThaLaasSaaa They Shouted "Percussion Ensemble", 2016 (6')

Solo Çalgı

The Musical Riddle (viyolonsel), 1991 (7')

Piyano İçin Sonat, 2001 (15')

"Aural Poem" Gitar İçin Sonat, 2003, 15'

41 Variations on a Hymn (gitar), 2015 (25')

Şan/Koro

Gönül Kimi Severse "Eskişehir Oyun Müzikleri Üzerine Koro, Gitar, Kaşık, Flüt İçin Düzenleme" (süit biçiminde), 1985 (10')

Tribute to the Wise One ⁷ "SATB Çift Koro İçin" (sonat formunda), 1994

Anatolia ⁸ "Eşliksiz Solo Ses İçin Etüt", 2000 (5' - ~)

Şan ve Eşlik

The Music of Words "Secular Cantata for Soprano and Pierrot Quintet" (flüt/pikolo flüt, klarnet, keman, viyolonsel, piyano), 2013 (15')

Oh God Where Have You Gone "Sacred Cantata For Vocal Soloists" (soprano, tenor, flüt, korno, arp, viyola, ksilofon, perküsyon⁹), 2015

Elektroakustik Müzik

Death on the Border "Bilgisayar, 4 Trombon ve Ses Bandı İçin", 1992 (11')

⁷ Bilge Kişinin Onuruna Sunu

⁸ Anadolu. Bestecinin İngilizce notu: limited alleatory sketches on transparent paper

⁹ Triangle - Tambur - Cymbal, Tenor drum - snare drum (snare off)