"The Music of Words"

for
Pierrot Quintet
and
Soprano solo (recitative & chant)

dedicated to the idea of Europe

by Ali Riza SARAL

Copyright notice

You may perform my music only if you send a reasonably well recording of it to arsaral(AATT))yahoo.com

The piece is written to be used for good causes.

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Forword

Music is universal. Then what is "Music of Words"? What is the thing that makes words universal?

Phonetics. Phonemes...
Namely the sounds, humans produce to express themselves with words, are almost universal.

But still the use of these sounds may vary a little among different nations. Hence different languages may sound completely different.

Then what is the real thing that makes GRACIAN's words universal? What is the music of GRACIAN's "The Art of Worldly Wisdom"?

It is what GRACIAN says. It is what GRACIAN expresses with these words.

The music of words is their meaning.

Introduction

My composition is in the form of a 'Pierrot Quintet'. It is written for a recitative-chant soprano accompanied by a flaute (+piccolo), Clarinette in B Flat, Violin, Voloncella and a Piano. The term 'Pierrot Quintet' comes from Shoenberg's work named 'Pierrot Lunaire'.

'The Music of Words' is composed of four movements, 61 pages, approx. 500 bars and lasts approx. 15 minutes. I wrote the text by editing 17th cty philosopher Belthazar GRACIAN's 'The Art of Worldly Wisdom'. I believe GRACIAN's approach in this book is important in the formation of the European thinking. I decided to dedicate my work 'To the ideal of Europe' for this reason. The text of my work is English and phonetic.

It is difficult to build up peaks in large forms (mine is approx.15 min) without using big resources of a large orchestra both quantity and variety-wise... The culmination of my work comes at the end of the fourth section where the texture gets condensed and reaches yet another peak but this time the singer's part has this note: SHOUT and the text is: 'Know how to do good'...

after that a light motive that also participates in the build up of above disintegrates and through the silence the last words: 'End well!'

This light motive begins in the second movement and occurs again in the last movement. It is a four pitches motive that imitates church bells. It comes first as a two voice canon then a four voice piano canon and than even ticker with six voice all instruments canon... The last occurrence has the note: "come campane di Hemingway", alluding to his work 'For Whom the Bell Tolls?'.

Text

The text is edited/arranged

by

Ali R+ SARAL

based on a translation of

Belthazar GRACIAN's

"The Art of Worldly Wisdom"

by Christopher MAURER.

Instruments

Soprano (recitative & chant)

And

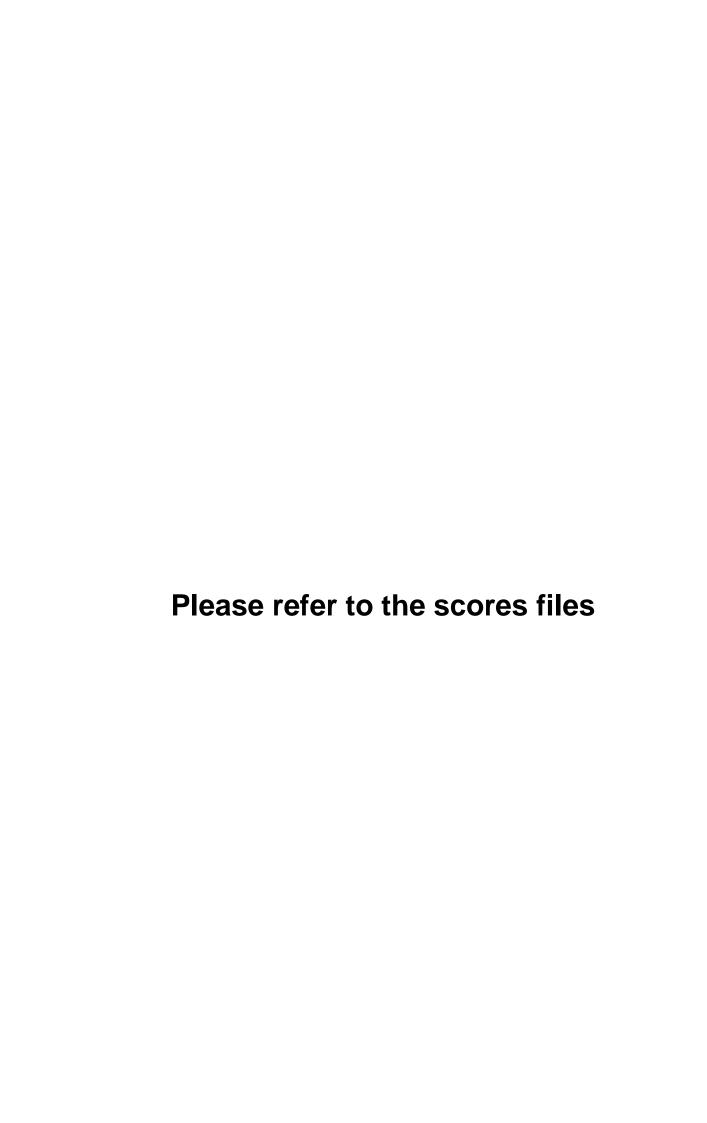
Flaute (+Piccolo)

Clarinette in B (written in C)

Violin

Violoncello

Piano



Musical Terms of Movements

giusto senza suono cantabile con decisione sub. or subito piu mosso molto mosso con moto con chiarezza nobilmente simile nettamente sonoro pressez con nobilita con serenita florid gentilmente con giustezza sempre in tempo parlando legando frettoloso egualmente velato sfogato rizoluzione legate con prestezza diligenza tumultoso dolce Ш tenerezza precipitando narrante misterioso freddezza risveglieto

vellutato paventato

fermezza
robusto
ghiribizzoso
chiarezza
semplicita
"come un sogno"
schiettaza
bellezza
fervore
cantabile
esclamato
canticchiendo
arioso
segue attaca

Ш

con brio risoluzione ghiribizzoso precipitoso liberamente brillante grazia chiarezza calmato schietto frettoloso largamente ardente egualmente pesante delicatezza moderazione riposo arioso durezza cantato coperto delicatezza brillante inciso fervore gravita canderezza delicatezza supplichevolmente suavita dolce

riposo

osservanza

pensoso

nobilmente

intenzione

vibrante

enfasi

cantando

semplicita

largamente

bellenza

misterioso

susurrendo narrante

moderazione

tenerezza

giocoso

gioviale

solennita bellezza

"campana, come di Hemingway"

diligenzia

inciso

silenzio

brillante

precipitoso

carita

canticchiendo

parlando

"con fortezza"

marcando

"con vigilenzia"

bravura

decisione

lenezza

susurrendo

sonore

giustezza

Musical Terms Reference

"campana, come di Hemingway": like Hemingway's bells.

"come un sogno": like a dream.

"con fortezza": with fortitude.

"con vigilenzia": with vigilance.

ardente: Ardent, fiery, passionate.

arioso:between aria and recitative.

bellezza: with beauty, gracefully, suavely. bravura: with boldness, spirit, brilliancy.

brillante: brilliant, showing, sparky. brio: with fire and dash, spiritedly.

calmato: calmy, tranquilly.

canderezza:

cantabile: singing style.

cantando: singing, smooth and flowing.

cantato: "Sung", singingly.

canticchiendo: singing softly, humming.

carita: with tender expression.

chiarezza: clearly, distincly, limpidly.

coperto: covered, muffled. decisione: with decision. delicatezza: with delicacy.

diligenza: with diligence, carefully.

dolce: sweet, soft, suave. durezza: sternly, harshly. egualmente: evenly, smoothly.

enfasi: with emphasis.

esclamato: forcibly declaimed, exclaimed. fermezza: in a firm, decided, energetic style. fervore: fervently, ardently, passionately.

florid: flowing, ornamented.

freddezza: coldly, cooly, indifferent.

frettoloso: hastily, hurriedly.

gentilmente: in a graceful, refined style.

ghiribizzoso: whimsical. giocoso: joyfully, merrily. gioviale: Jovial, cheerfully.

giustezza: exactly, with precision.

giusto: strict, exact, correct.

gravita: slowly, ponderously, seriously, gravely.

grazia: gracefully, elegantly. inciso: sharply marked.

intenzione: with stress, emphasis.

largamente: largely, broadly; with a vigurous and sustained tone, without change of tempo.

legando: binding

legate: slurred, played or song smoothly and evenly.

lenezza: faintly, gently, quietly. liberamente: freely, boldly.

marcando: marking.

misterioso: mysterious.

moderazione: with moderation.

molto mosso: faster

moto: with motion, speed, tempo. narrante: telling a story, speaking.

nettamente: in a neat, clear, distinct style. nobilita: in a refined, chasty, lofty style.

nobilmente:

osservanza: with care, observing all signs.

parlando: speaking, singing with clear and marked enunciation.

paventato: fearfully, timidly. pensoso: pensive, thoughtful.

pesante: heavy, ponderous: firm, vigorous.

piu mosso: slower.

precipitando: with precipitation, impsuosity, dash.

precipitoso:

pressez: accelerate, faster. prestezza: with rapidity.

riposo: in a calm, tranquill manner, reposefully. risoluzione: in a risolute, vigorous, decided style.

risveglieto: lively, animated. robusto: firmly and boldly.

schiettaza: simply, quietly: neatly, deftly.

schietto:

segue attaca: foolowing section comes without stop. semplicita: in a simple, natural unaffected style.

sempre in tempo: always, continually with a constant tempo.

senza suono: without sound. serenita: in a serene, tranquil style. sfogato: sing lightly and airily.

silenzio: silence

simile: similar to the prev

solennita: solemnly,in a lofty style.

sonoro: sonorously, resoundingly, resonantly. suavita: suavely, sweetly, softly, flowingly. sub. or subito: suddenly, without gradual change. supplichevolmente: spplication, entreaty, pleading.

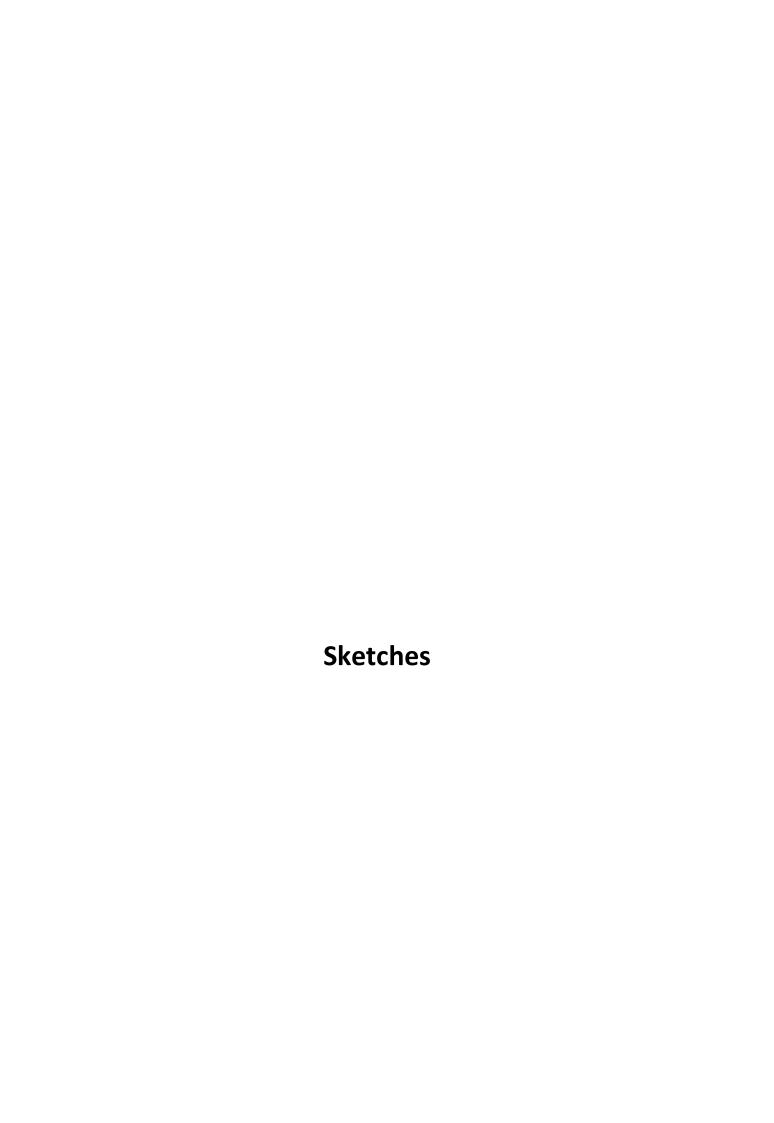
susurrendo: whispering

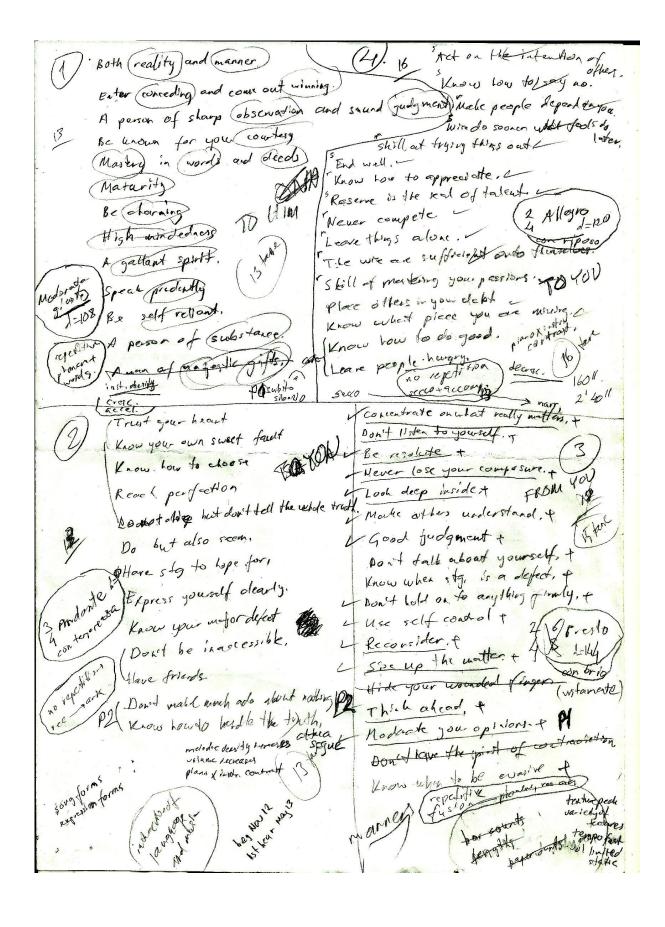
tenerezza: tenderly, softly, delicately. tumultoso: vehement, impetuous, agitated.

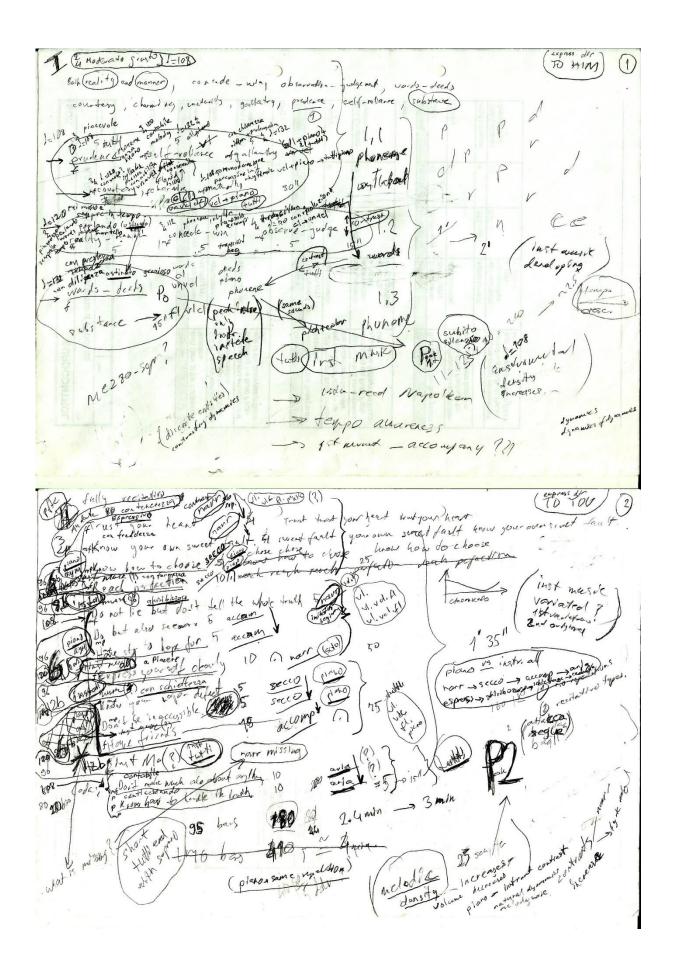
velato:veiled vellutato:

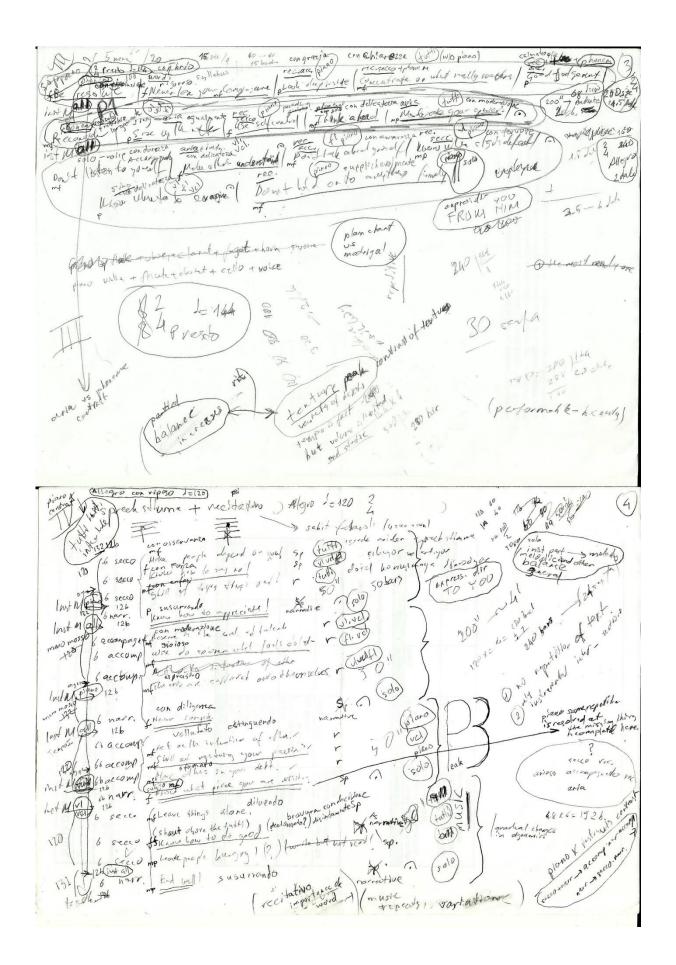
vibrante: with a vibrating, agitated tone

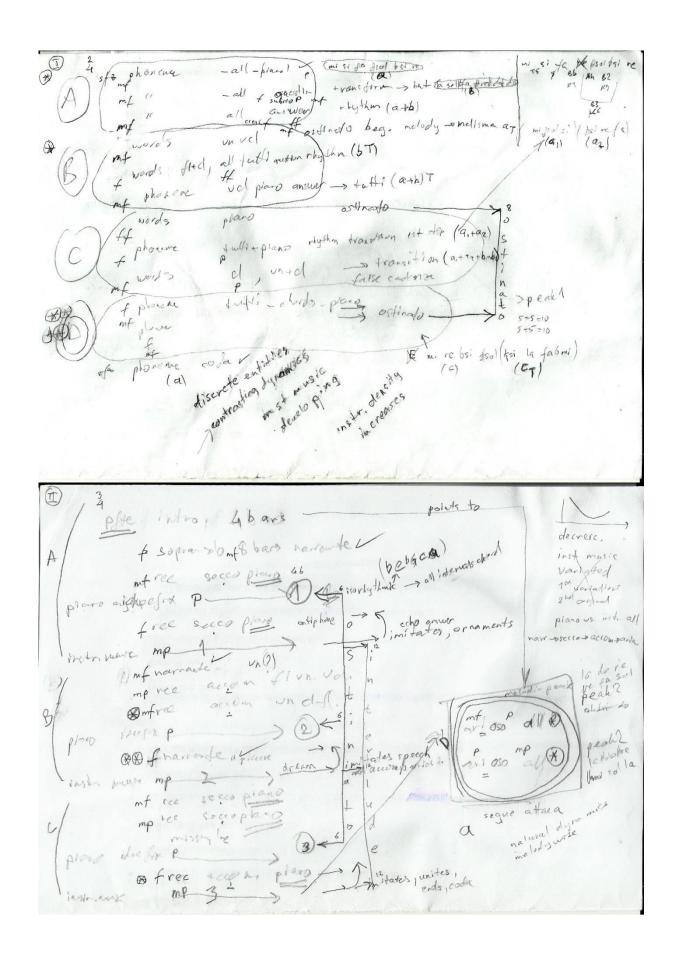
PERFORMANCE NOTES CKI [4] [P] Unvoiced commants have indefinite pitch sp. spreakstimme voiced consonants have definite pitch. [m] [n] [b]+ sprech stimme with words and syllables re-so- lute phoneme phoneme is prolonged will repeated affacts [6]+-- notused si lent be si-lent for the viceal part is determined by the words. It is not indicated explicitly. word is expressed si - lent Navrante sections are to be spoken.

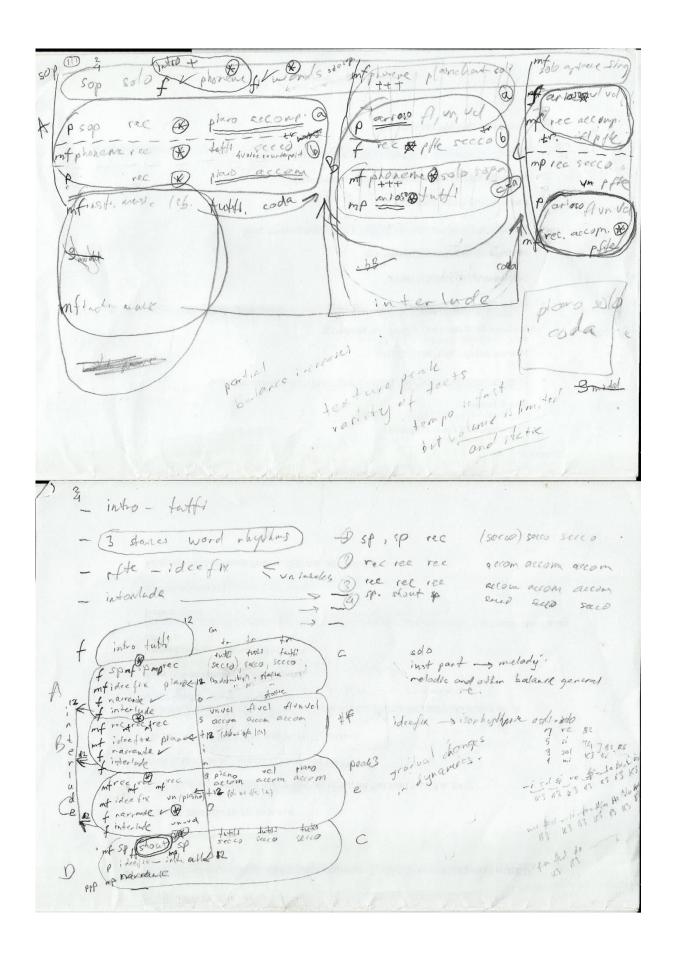


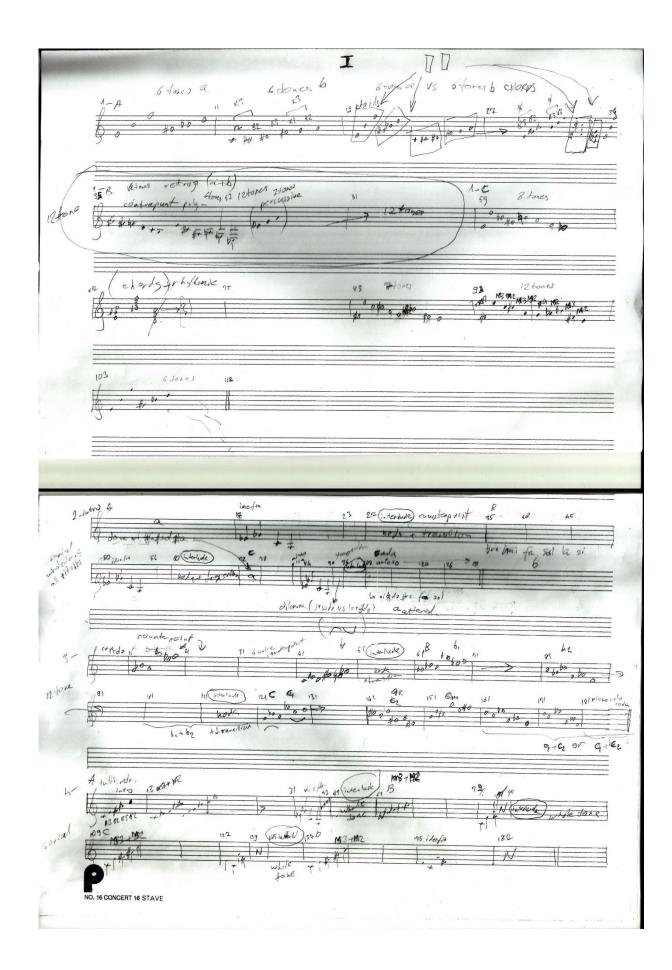




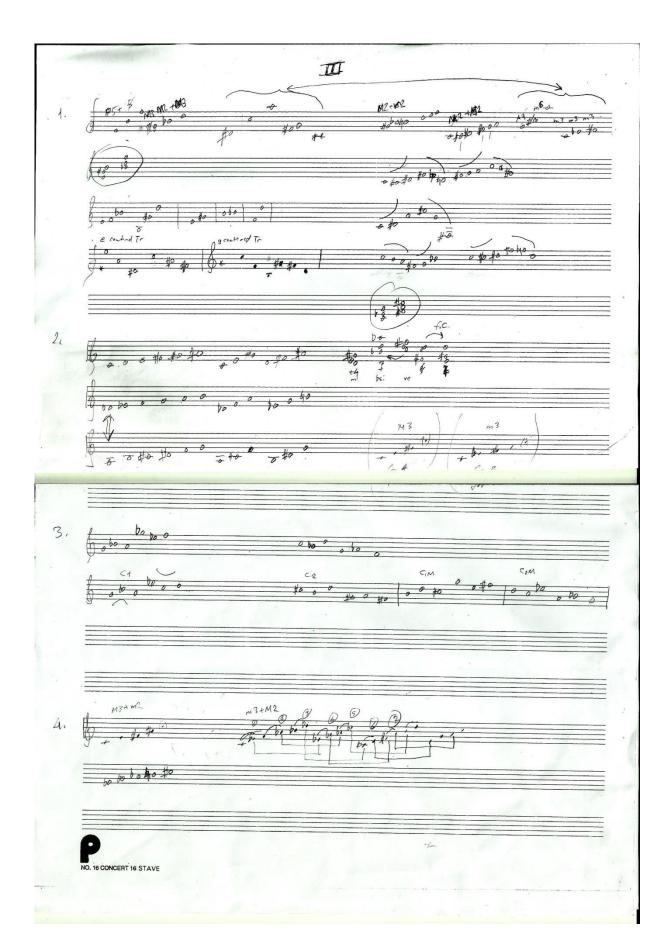


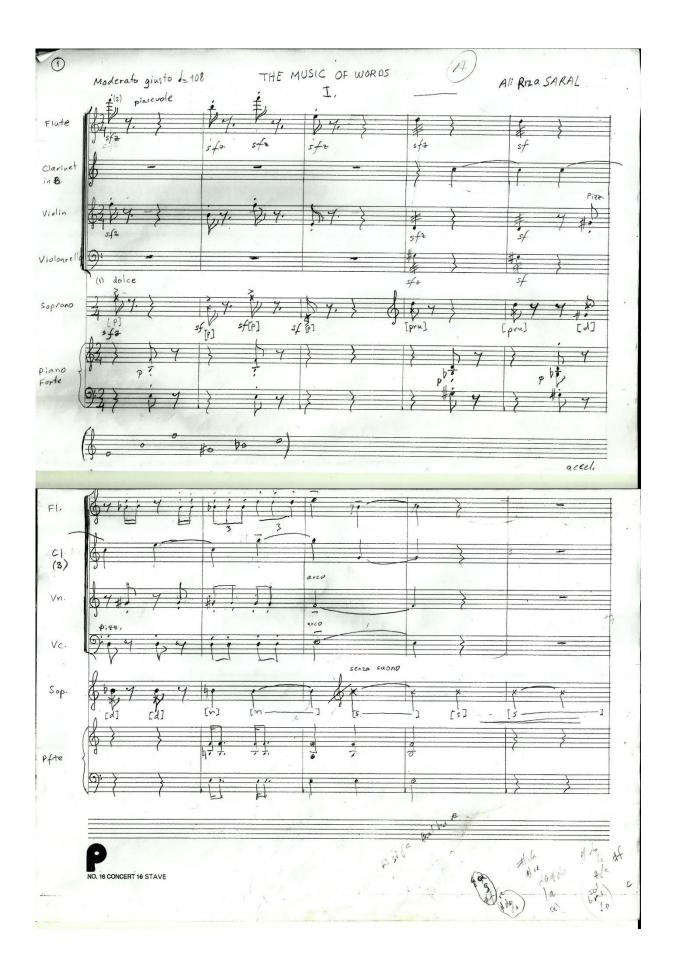


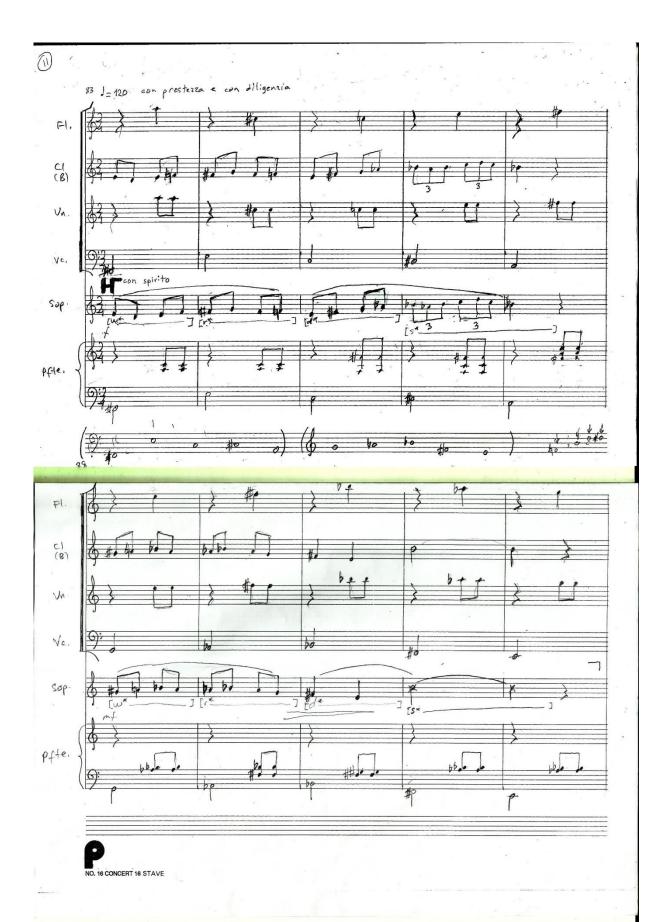












The Role of Design in Creativity

Some artists create spontenously some think ahead and even make roadmaps to reach the end of a creative process: the work.

Spontenous creativity may make recursive walk throughs of the incomplete work. Sometimes a breakthrough happens and you enter a creative space which you just imagine at one step or it is relatively easy to proceed. Intuition is triggered by the minute steps of the creative process even by coincidence.

Sometimes the creative process gets very slow and difficult and come to a halt. The waiting period for a new beginning may take a few days or years in some cases.

Large scale work creation, even sonatas, chamber music, are difficult to manage without seeing forward. Musical structure helps the composer to keep a sense of direction while proceeding the creative process.

Design helps the creator to do size scaling. For example, selecting a variations form enables you to increase the size as you wish.

Design helps the composer to divide the heavy load to small pieces and concentrate on every and each section. Design also enables the composer to correlate the small pieces and build up music that is impossible for an individual to keep in mind as a whole.

It helps to define the entities that build up the work. This gives the possibility to observe the relative affect that arises when they come together.

The composer interacts with instrument players and singers through the score. The design of instrumentation and characters in an opera is simply the design of interface between them.

Design also enables the composer to set explicit intention and task set for the work. The composer must know what he wants to get at at the beginning. This increases the coordination of many elements of a complex art work.

The timing, duration, flow of events in an opera, flow of information in an abstract music form, the characters, moods all can be designed.

The design has to be guiding and opening the way when it gets narrow. It should determine the main contours of the work. It should not specify all the details. This may cause you to get lost even at the design phase before beginning to write.

The more details defines the design, the less flexible it becomes. But this does not mean that the design even at its birth moment should not define any details. Sometimes you work for 12 months for a simple symbolic trick that you believe it has to live for as long as possible.

Designs help the creator to come over deadends. The design of the nature is the genetic material in the nucleus of each living creature. The nature has overcome her failure by being flexible enough to try new species with different genetics namely different design materials.

Design has to be dynamicly updateable. The tendency to make change or not is left to the creator.

The dynamic decisions may be given by cognition or by intuition. The balance between them depends on the artist and th character of the work, also on the genre.

The design serves as a prototype which serves as a model for the intuition and imagination of the composer. It gives clairvoyance to the composer mind's eye.

Design has an organising, guiding and regulating affect on the creative process. It also enables the creator to repeat the same design and create other works with the same theme. The 'Rondeau' form is a simple example.

Design is more than what I have described upto this point. It can be described but it is not definable. I believe, the flexibility of the design element of the creative process is at its best when it leaves intentional spaces for intuition and crafty spaces for imagination.

Ali R+ SARAL

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 Ercivan SAYDAM,

composition with Ilhan 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 15 works of music approx. 3 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.

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