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Performance Notes

PERFORMANCE NOTES

o ——— the pitch is sustained till the end of the horizontal line

CAN - - - - - the word is sustained on its last vowel till the end of the line.
SOUL

CAN ——— the same with above
SOUL ———

/ repeat the previous beat

∞ repeat the previous bar

(} | o —) repeated pattern/bar that is shifted

o ↑
* ↑ sprech stimme sing like speaking / speak like singing

→ bar line
| | | | | shifting pattern / bar

o o o speak without singing / shout

o o o
Dik hat et
Be care full

i i i we the same text
AND istim text simile
I SWEAR

i i = i i divide the note value as needed for the
AND istim AND istim number of syllables in multi languages.

CONTINUOUS
GUITAR

The guitar part is written as continuous. The
continuous part can be played without the
guitar.

canticchiendo

o ———

m hum with closed mouth, vibrate your closed lips,

m

only denote the above item

ECHO

simulate an echo of the preceding structure item

Preliminary Sketches

Hüseyinî inki çıkıcı

I

Allegro

Bir can var dir
 # soul exists
 Düşünce güc sağlar
 Thinking gives strength to it

bir başka can
 an other soul
 ormandaki bir ars-lama
 to the lion in the forest

Dikkat et
 Be careful
 Bir balta ya benzer düşünüyü.
 Thinking is like an axe

çok fazla düşünme
 Do not think too much
 vur ma sim balta sa na
 may axe not hurt you

SATB
 Vm1
 Vm2
 Vta
 all

Chair
 Hüseyinî
 down and up
 inki çıkıcı
 bass c

poly text
 mode + atonal
 dissonance
 symbolizes
 God's gravity
 the expanse
 the # of instruments
 is too little
 solistic usage to overcome
 this by doubling the choir
 with the choir will help
 individualism will help
 to exist
 overcome
 Bach overcomes
 the instruments



II Recitative Tekrar

Moderato

And swear *gh* *medha* *kal* *bin* *den* *can*
 I ~~swear~~ unless ^{single} soul leaves my heart
 I won't change my ^{single} direction I won't leave the straight path
sa *nan* *lah* *yorden* *gh* *na* *de* *yo* *den* *den*

De *ken* *sage* *he* *fin* *so* *la* *bake* *ten* *top* *a* *ver*
~~While saying this I looked here and there~~ *always it was*
 Then I looked right and the left *(it's always the same)*

Hop *sergi* *gh* *te* *ca* *gh* *id* *sa* *gh* *de* *ban* *sal* *dan*
 It is always the beloved ^{pulling} pulled me here and there
 pulled me from right or left.

Tekrar
BASS C.

#ica2

Musical notation for the first two staves of the bass line, showing notes and rests.

Empty musical staves for the continuation of the bass line.



static chords.

[3] Karcihar: inisi-sihet

Allegro PEAK

Goh Idu de ti is ve de o dur Ben de can
 My souls inside doubt is it my soul is it

Gou den damrim ru hem o dur Ben de ken o
 My body my vein my spirit is it My blood is it

Tok taparige sok tan ni ya tap me bir ni
 To a single God or many Gods is it the same to believe

Bah kerzent yoh van ligi min var okeh
 look my existence has no (similar?) what exists is it.

aria Karcihar soprano violin +
 alto Basso <
 oboe

Karagan

Musical notation for Karagan, including a treble clef, a key signature of one flat, and a series of notes and rests.

Multiple empty musical staves for accompaniment or further notation.

IV Kürdi (4)

Adagio - LOW

Reyda Okurum sakla nimm iste an yum;

I appear and disappear I am this;

Mürşan Hürriyan Musau olu rum

Muslim Christian Jew I become

Kalbin yerleşen diye her bir yerde,

~~To take place from heart~~ In every heart

May my heart find place

Ben kendime her gün yeni bir yüz bulurum

I find myself every day ~~for~~ a new face

Kürdi

recitativo *adioso*
 Flute
 Bass



Moderato

By dust sake - candus yaht nez asik dya vah;

O friend we are so close by soul feeling love

Sea needs your sea order d'elah top nah

Wherever you walk we ~~become~~ sail there

Asik melahmir ad resi gor nah sen do

The game of love seat is to see in you

Tom eruat anak sang hap hui led mah

the whole ~~space~~ ^{cosmos} out ~~that he~~ ^{remain} blind ^{to you} ~~the sea~~ ^{you}

~~entire?~~ ^{aria} ^{gusinak} ^{alto} ^{tenor + SATB} ^{choir}

all

VI

Vivace
Halleluia

duyada abette o var bir tek o var

~~It exists in the world in the~~ ~~eternity~~ ~~only~~
eternity only it is,

Tek tapiguna o sâik şâin vâcib lar

The only thing we pray is it. ~~All the created things are~~
false are all the creatures

göllerde yalaa şâin de bûg bûgce ga ian

~~Lies are also lie~~ also the sun ~~fields, vineyards~~
Lies are the suns lie is the suns Lie are fields, vineyards

Her sâik her şâinda

In every word in every meaning ~~it~~ is the single fidelity it ~~is~~ is.

Choir SATB all Inter-choral.

Hüseyin

do o o

Empty musical staves for choir parts.

Final Sketches

8 *6/8* *VE* I

S
A
T
B

a moment / soul a moment / soul oh / soul as / ta we / soul can / soul

24

10

11

face polyphonic texture melange.

XI

12

mi te ve ffe (the)

13

la do sol ist (soul)

do fa do

do fa do

13

do the job (fa)

2

5/8

I

20/23, 15

Handwritten musical score on ten staves. The score includes vocal lines with lyrics and instrumental parts for guitar and bass.

Staff 1 (Vocal): Lyrics: "can can can". Includes triplets and rests.

Staff 2 (Vocal): Lyrics: "Lighe like". Includes triplets.

Staff 3 (Vocal): Lyrics: "mi mi mi". Includes triplets.

Staff 4 (Vocal): Lyrics: "mi mi mi re do re do so". Includes triplets.

Staff 5 (Guitar): Chords and melodic lines. Includes circled numbers 3, 4, 6, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Staff 6 (Bass): Bass line with notes and rests.

Staff 7 (Guitar): Chords and melodic lines. Includes circled numbers 3, 4, 6, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Staff 8 (Guitar): Chords and melodic lines. Includes circled numbers 3, 4, 6, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Staff 9 (Guitar): Chords and melodic lines. Includes circled numbers 3, 4, 6, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Staff 10 (Guitar): Chords and melodic lines. Includes circled numbers 3, 4, 6, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

I Harmonika (Str.) ? Sep 23, 2015

68

Ormanlık ormanlık (bir aklımda)

2# ve

ver
sپردگیله
der

ve be be

accl.

VII

6 saqlar

IV

7 8 9

Be be be

accl. be

X

be be be be

be be be be

XIII

XII

10

unison 5

unison 7

SCATTE

11

sol fa la

ma

160 = 80 → 2"

12

160 = 80 → 2"

P

♩ = 108

Lyrics:
 I swear I love
 like coffee
 under soul
 it bleeds
 leaves my heart
 my heart
 heart
 be there I
 see the what
 and
 stop
 always the same
 stop
 always be behind
 pulled me
 pulled me
 could be

Performance Markings:
 60 bars
 20th bar
 2
 9
 4 bars
 86 bars
 30th bar
 3 min
 12 bars
 12 bars
 12 bars
 12 bars

Tempo/Style Markings:
 allegro
 andante
 tempo solo
 largo

Other:
 P side side
 right or left

1 SOLO CHOR ECHO

DUNGA DA RHEATHE
 + - +

WIKETIE ANNETS ANNETS IN THE WORLD IN ETERNITY
 IN ETERNITY INSTANTLY WEREWOLF

5 SOLOISTS ACAPPELLA CHOR + ORCH. TUTTI

BAR
 ONLY

FEEL
 KEY

VAR
 BUSTS

+ AUG ECHO

9 SOLO CHOR ECHO

VAR
 LY

ON VAR
 LY

VAR VAR VAR
 IT IS IT IS IT IS

VAR VAR VAR VAR
 IT IS IT IS IT IS IT IS

13 SOLO CHOR ECHO

SIR
 ON

TEX
 LY

SIR
 ON

TEX
 LY

SIR TEX RE TEX SIR
 ONLY ON LY ONLY

SIR TEX RE TEX SIR
 ONLY ON LY ONLY ONLY ONLY

17 4 SOLOISTS CHOR + ORCH. TUTTI

IT

VAR
 IS

IT

VAR + AUG BUSTS

21 POLYRHYTHM COORDINATED MELODIES 4 SOLOISTS CHOR CHOR + ORCH. TUTTI

TEX TAP TI
 ONLY BEBEVON

GI MUA
 IN IS

IT

IT

25 CHOR CHOR + ORCH. TUTTI

TEX TAP TI
 ONLY BEBEVON

GI MUA
 IN IS

IT

IT

29 TENOR CHOR BASS ECHO

BAHTE
 FALSE

CONTRAPUNTAL
 MELODY

SANTE
 FALSE

1M full TUTTI
 pages



parlando x

pensoso thoughtful

staccato da voce

sfogato singletly

Di colpo suddenly

con passione

senza interruzione
who interrupt

schietto simply

scorrendo fluent

lentezza faintly

espandendosi
growing broader and fuller

con garbo grace

gentilezza
gentile

Lusingiero
caressingly

gradevolmente
pleasingly

donciliato
sweetly

con affusione
with warmth

indeciso

condizioni

declamato

coperto covered

concitato
mused

concauto
cautious

con moto
easy pace

con piacere
pleasingly

con discrezione
with discretion

con affusione
with warmth

doleroso
painful

accarezzatamente
caressingly

affabilmente
sweetly

con effusione
expressing emotion

affrettando
hurrying

allentato
slower

amabile
sweet tender

cantichinando
humming

allargando
growing slower

allando
softly slower

calceda
pushing tempo

appena
suffering

indistinta
dull
sweet

con entusiasmo

con espansione
with intense feeling

Estinguendo
extinguishing
dying away

con grazia
elegantly

grazioso
non legato

brillante

calmato
calmato
with warmth passion

carcerabile
caressingly

chiaro
clear
pure

preciso
pithy

sfumando
sliding away

con serenita
tranquilla

sfumato
vanishing
smudged

stretto
sing stimat
sing more
cantando

con solennita
sonoramente

innocente
very tenderly warm

leggiero
light, airy

diluvando
dying away

in Lontananza
distantly
carefully
observed

affacciatissimo

vezzoso
graceful

con tranquillita
tristezza
(sadness)

staccato
delaying

sfumando
dying away

con tenerezza
tenderly
tend to hold

Short Article

The Role of Belief in Cognition

There are working, episodic and semantic memories in our brain among others. It is not very clear whether these are completely separate regions in our brain. They can be easily detected functionally.

Working memory is the memory we use when we are actually thinking or talking. Episodic memory holds the information related to events and when/where they occur. Semantic memory holds the abstracted concepts/knowledge.

An event first happens in the working memory, then it is recorded in the episodic memory. If there is a knowledge that can be deduced, it is recorded in the semantic memory.

The semantic memory is specially organised so that generalization and instantiation can be done automatically. For example we do not think too much to say an eagle flies. In the semantic tree, eagle is connected to bird and bird is connected to flying animal and that to animal. How the information is stored in our brain is possibly related with the formation of connections during the perception and further processing. It is not a surprise that categorical subject tests have shown regions close to the perception/subject specialization.

When some concept is being deduced from the semantic memory, an appropriate location in the semantic tree is searched. Actually this may be an innate procedure that is done automatically while forming new connections. The crux of the issue is how it is established that a connection of the eagle to the bird.

The context of the word eagle may establish the relation of eagle to bird if the context of the bird is similar to the eagle. The more the contexts' similarity the better. The better what? We answer this question as: Belief.

The more the new item, the new leaf fits into the semantic tree the more it is confident. On the other hand, the more confident the leaves of a semantic tree, the more confident it is.

Schacter says in his 'Memory, Brain and Belief', "I use the term 'belief' when I use the attribution of truth value to a particular thought content, either perceived or recalled."

The semantic tree holds not only the data items but also their belief factors. Harold Pashler says in his 'Encyclopedia of the Mind', "An alternative answer to the question of what justifies memory beliefs turns on the idea that memory is preservative not just respect to the content of beliefs but also with respect to their justification".

Belief helps us to feel our thoughts.

Belief is how we sense our brain.

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 Conservatoire 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 Darmstadt 1996.

He has written 21 works of music more than 4 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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