"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

The piece is written to be used for good causes.

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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 femal, prefarably mezzosoprano and bas bariton. It is a standup piece.

The notation has 4 types:
-phonetics, written at the top of two staffs.
-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 staffs indicate the phonetical value of the words on the below staffs. 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

I

Moderato ♩=112

Ali Riza SARAL

0

mezzosop. II g'zædʒəreɪt Ig'zædʒəreɪt N g'zɪdʒəreɪt aaabart

bariton a bart y: y: be' trae

mezz.sop. mf e - xa-gerate e - xe-gerate E [N] [xI] ge rate a — bart T

bariton a T mf — bart T ü — ber-trei

5

aabaaart oo g'zædʒəreɪt ii g'zɪdʒəreɪt

ben uu gzɪdʒəreɪt ogzadʒəreɪt I g'zɪdʒəreɪt

a — bart T [o] [xu] gerate [i] [xi] ge rate

— ben G [u] [xi] gerate [o] [xu] gerate [I] [xi] gerate

9

I æ I æ I æ I æ I æ I æ Ig'zæ I g'zædʒəreɪt

i i i i i i æ æ æ æ æ æ æ æ aa bartaabart

[I] [æ] [I] [æ] [I] [æ] [I] [æ] [I] [æ] [I] [æ] e - xa - ge E e - xa - ge va - te E

[i] æ a - bart T a - bart T

②

♩=♩

13

II g'zæ ææ | | | I g'zædʒəreit

hʌri hʌri | hʌri hʌri

e xa E

hurry E p | hurry mf | hurry p | hurry mf

H M L

ex agge rate E

f

17

I'g'zædʒəreit | Ig'zægəreit | | |

hʌri hʌri | hʌri

H M L

ex agge rate | ex aggerate

hurry mp | hurry f | hurry ff

dur ≈ 60"

Allegro ♩=120

II

1

iækt iækt tɛptɛp tɛptɛp

rrrr rrrr rrrr rrrr

f eact mf eact f tep tep mf tep tep

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

5

tɛp tɛp tɛpki dɪs h a: məni dɪs

rɛa gi rɛn rɛa

tep tep tepki T mp dis - har - mony E dis-

mp rea - gie - ren G rea-

9

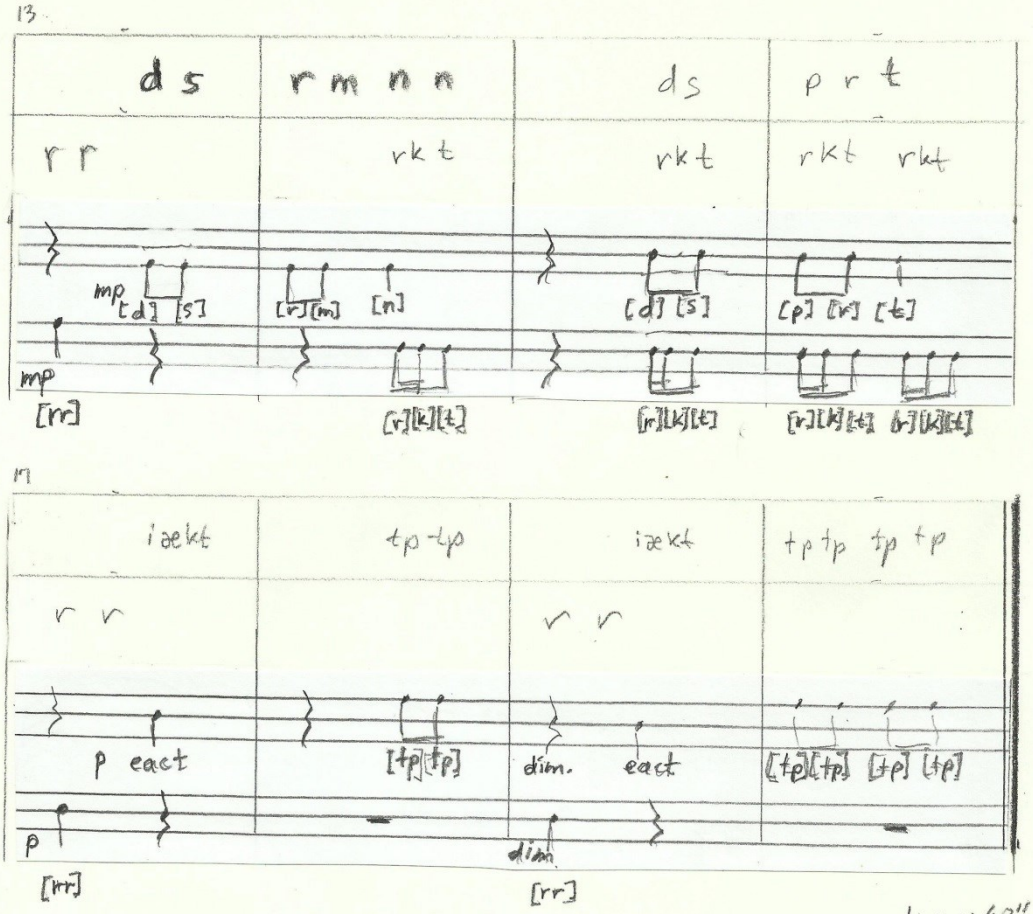
pe rɪtɪ rr rrr iəkt tɛptɛp

gi rɛn rr rrr iəkt rr

pa - rity rr rr iəct E tep tep

gie - ren rr rr iəct [rr] mf cresc. f mf

④


13
d s
r m n n
d s
p r t
r r
r k t
r k t
r k t r k t
mp
[d] [s]
[r] [m] [n]
[d] [s]
[p] [r] [t]
mp
[rr]
[r] [k] [t]
[r] [k] [t]
[r] [k] [t] [r] [k] [t]
17
i æ k t
t p t p
i æ k t
t p t p t p t p
r r
r r
p eact
[tp] [tp]
dim. eact
[tp] [tp] [tp] [tp]
p
[rr]
dim.
[rr]

dur ~ 40"

Andante ♩=80

III

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

[v] [n] [d] [l]

mf

5

b r b r b r | b g r b g r b g r

z z z z z z | n n s s s s

[b] [r] [b] [r] [b] [r]

[b g r b g r b g r]

z n s

mf

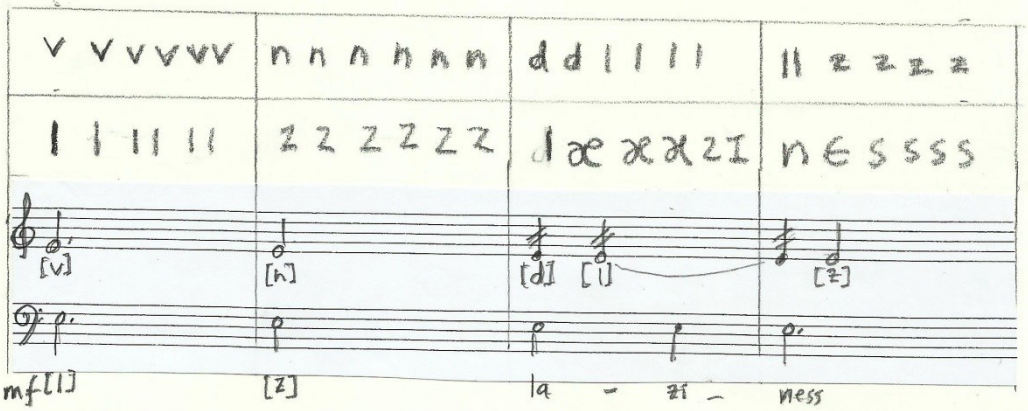
9

bigat bigat bigat | bgt bgt bgt | bigat teri | bigat teri

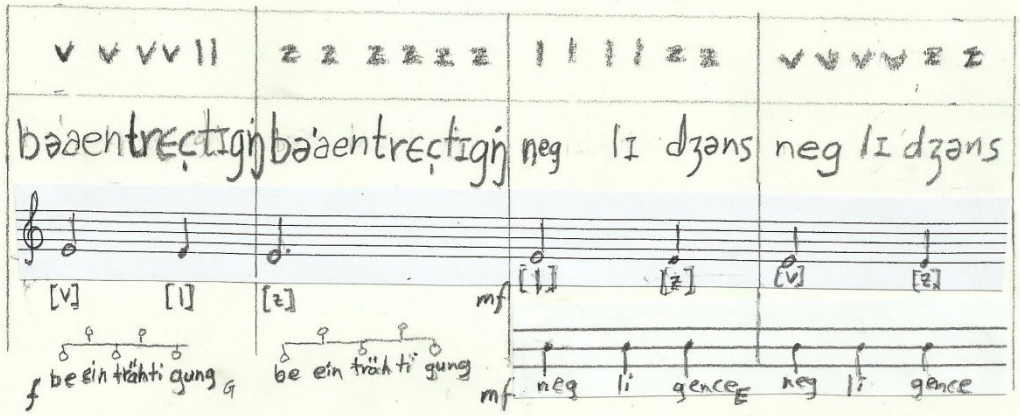
bi got bi got bi got | [b g t b g t b g t] | bi got te rie | bi got te rie

G

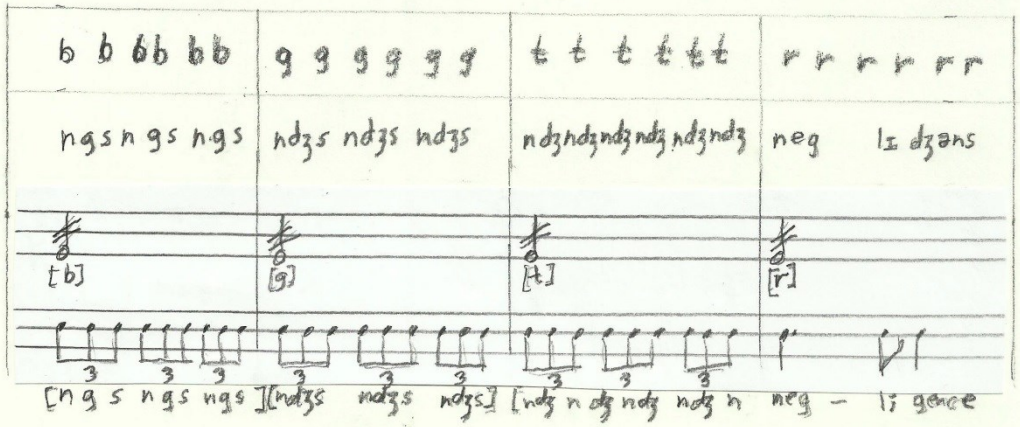
13


[v]
[n]
[d] [l]
[z]
mf [l]
[z]
la - zi -
ness

17

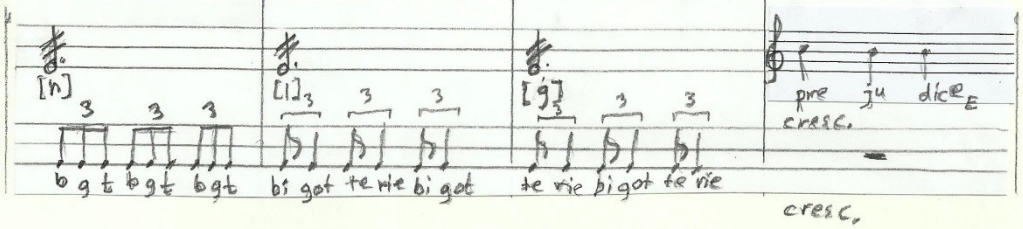

bəəentrectigŋ bəəentrectigŋ
neg lɪ dʒəns neg lɪ dʒəns
[v] [l]
[z]
[l] [z] [v] [z]
mf
f be ein träh ti gung G
be ein träh ti gung
mf neg li gence E neg li gence

21


b b bb bb g g g g g g t t t t t t r r r r r r
ngs n gs n gs ndʒs ndʒs ndʒs ndʒndʒndʒndʒndʒndʒ neg lɪ dʒəns
[b]
[g]
[t]
[r]
[n g s n gs n gs][ndʒs ndʒs ndʒs] [ndʒ n dʒ ndʒ ndʒ n neg - li gence

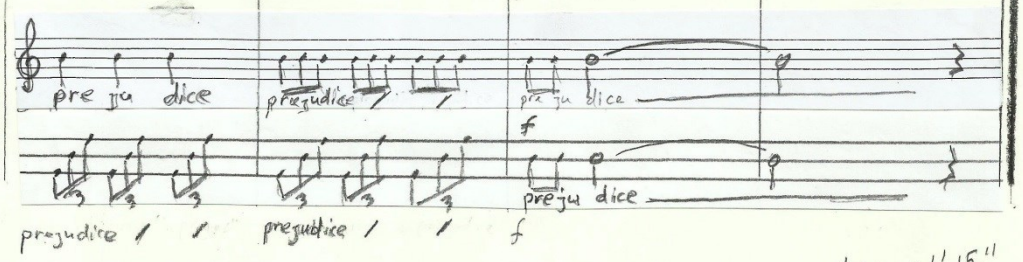
25

n n n n n n	l l l l l l	g g g g g g	predʒəd ɪs
b g t bgt bgt	bɪgəlteri bɪgət	teri bɪgət teri	



29

p r e dʒə d ɪ s	predʒəd ɪs /	prejəd ɪ sss	s s s s
predʒəd ɪs / /	/ / /	prejəd ɪ ss	s s s s



dur ~ 1' 15''

IV

Andante ♩=60

1

axt axt axt axt | aɪt aɪt aɪt aɪt

mm mm mm mm | mm mm mm mm

f acht acht acht acht | ight ight ight ight

mm — mm — mm — mm — G | mm — mm — mm — mm — E

f

3

g tʃ g tʃ g tʃ | g tʃ g tʃ g tʃ

y: y: y: y: y: y: y: y: | y: y: y: y: y: y: y: y:

gg tʃtʃ gg tʃtʃ gg tʃtʃ | gg tʃtʃ gg tʃtʃ gg tʃtʃ

mf

ü | ü T

mf

5

gə va a a lt | gə v a a a lt

pəʊ'

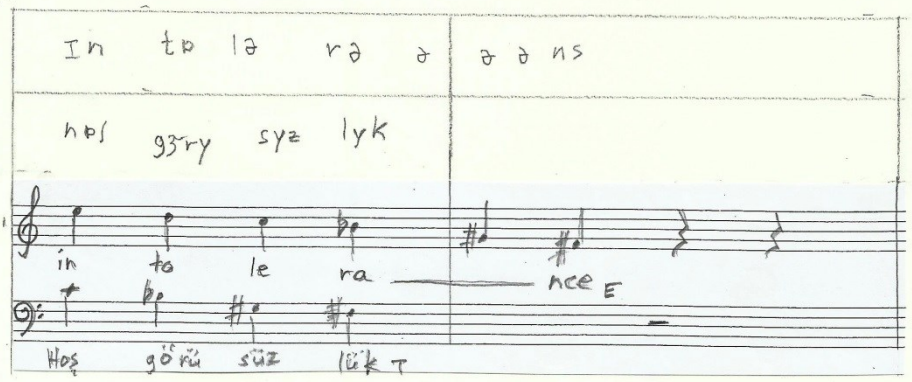
3

mp ge — wahlt G | ge — wahlt

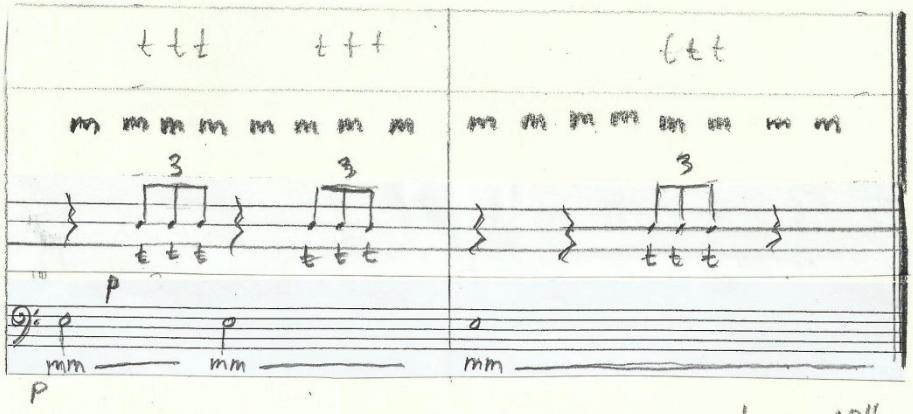
power E | power

mp

7



9



durme 40"

(10)

V

Allegro ♩=112

1

su: pə' fI ʃəl ness

ʃæl əʊ ness tri vi əl

mp super fi cial ness E

shal low ness E

mp

tri vi al E

mp

4

niht tif laect zin

fri və las fla a x fla a x

f nicht tief G

f leicht sin G

fri vo lous E

mp

flach G

mf

flach

cresc.

7

jy zej sel

o ber flax lih

jü zey sel T

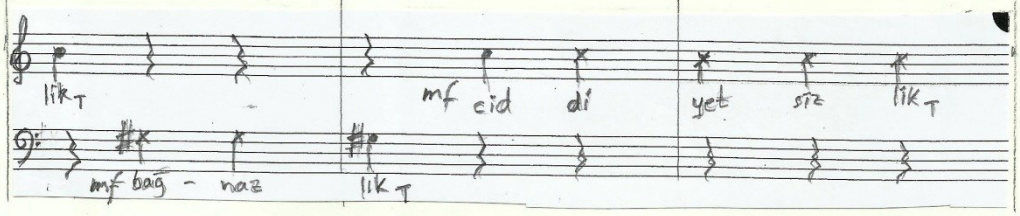
mf

o ber flach lick G

f

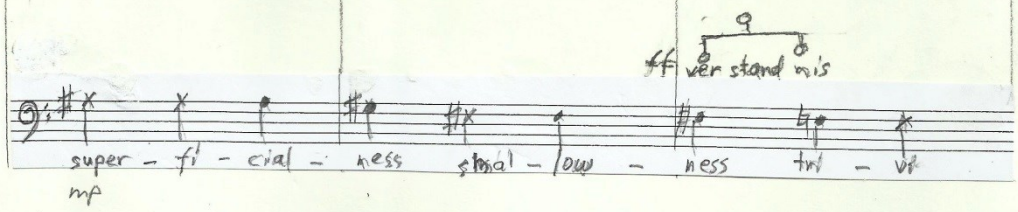
10

lɪk		
bah naz	lək dʒɪd di	jɛt sɪz lɪk



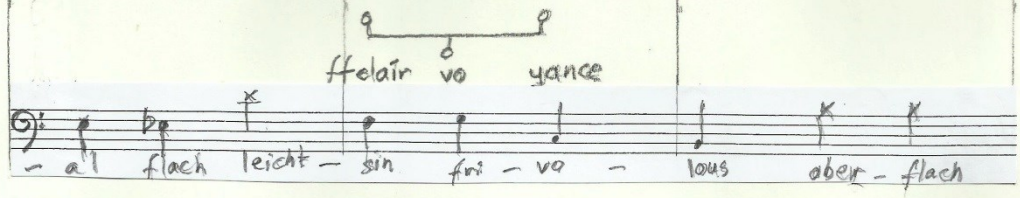
13

		fer stant niss:
su:pər fɪ ʃəl	nɛss ʃæl ləʊ	nɛss trɪ vɪ



16

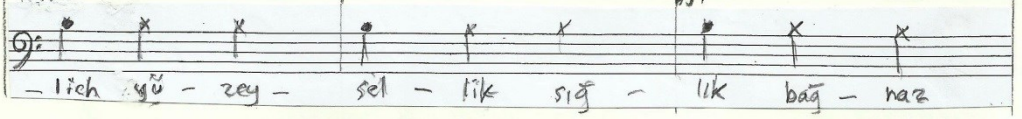
	kleavoɪans:	
əl fleç laeçt	zɪn frɪ və	ləs o:ber fleç



(12)

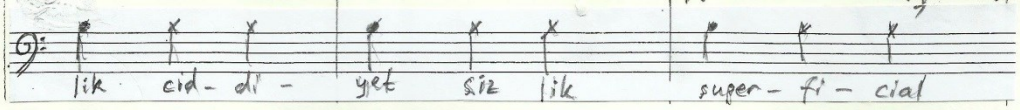
19

ba si ret		pɜ̃ːsɪ vɪə rəns
lɪç jy zej	sɛl lɪk sɔh	lɔk bah naz
ff ba si ret		ff per se ve rence



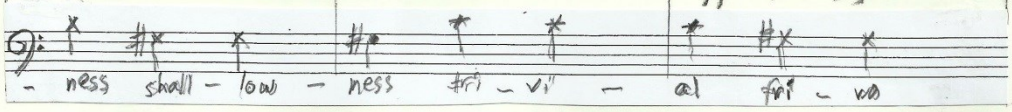
22

		hel zɪç tiç kaet
lɔk dʒɪd di	jɛt sɪz lɪk	
		ff hell sich tig keit



25

		In sait
nɛss ʃæl əʊ	nɛss trɪ vi	əl frɪ və
		ff in sight



28

azɪm əsrar basirɛt

ləs fleç laeçt zɪn o:ber fleç lɪç jy zɛj

ffa zim ffɪs ran ffba si ret

– laus flach leicht – sin ober – flach – lich yü – zey –

31

sɛl lɪk sɛh lək bah naz lək dʒɪd di

– sel – lik sig – lik bag – naz – lik did – di

decresc. p

34

jɛt sɪz lɪk

yet siz lik

dur ~ 60''

VI

Allegro ♩=132

1

temparamental | temparamental | Sk It soid

fe'an | la: gungs mæ | zig

f Tem pera men - tal E | tem pe ra men - tal | sch - i - zo id E

ver - an - la - gungs - mä - big G

mf

4

sk It soid | zup jek | tI vI tæt

i tfe ka - pa | nək | Sk It soid

sch - i - zo - id | sub - jek - | ti - vi - tät G

mf

i - çe ka - pa - nik T | sch - i zo id

f

7

duy gu | sal

pɜ: spI kæ sə | ti pɜ: spI | kæ sə ti

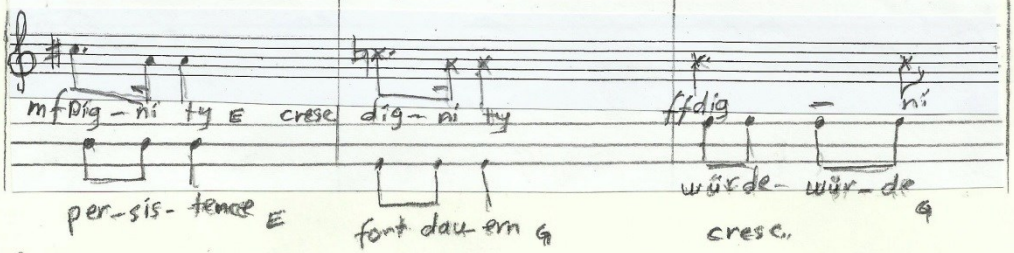
ff duy - gu - | sal T

f pers - pi - ca - ci - ty E | pers - pi - ca - ci - ty

10

dɪg nə ti | dɪg nə ti | dɪg nə

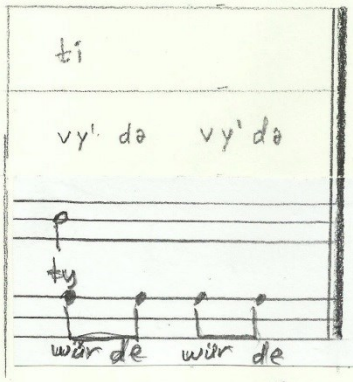
pə' sɪs təns | fort daəɛrn | vy'də vy' də



13

ti

vy' də vy' də



ff

dur ~ 15''

(16)

VII

Andante ♩= 92

1

do mɪ neɪt	do mɪ neɪt		pə ə ə ɪ z
her	sen	sɪm bə laɪz	sɪm bə laɪz

mf do mi nate E — do mi nate — mf [p ə ə ə ɪ z] cresc.

her schen G — sym - bo-lize E — sym - bo lize

mf — f

5

pə ə ə ɪ z	popjə lərɪziren	popjə lərɪziren	d d dd dd
sɪm bə laɪz	sɪm bə laɪz	sɪm bə laɪz	

[p ə ə ə ɪ z] f — po pu la ri zieren G — po pu la rizie ren pp — [d d d d d d] cresc. poco a

sym - bo lize — sym - bo - lize — sym - bo-lize — cresc. poco a

decresc. — mf

9

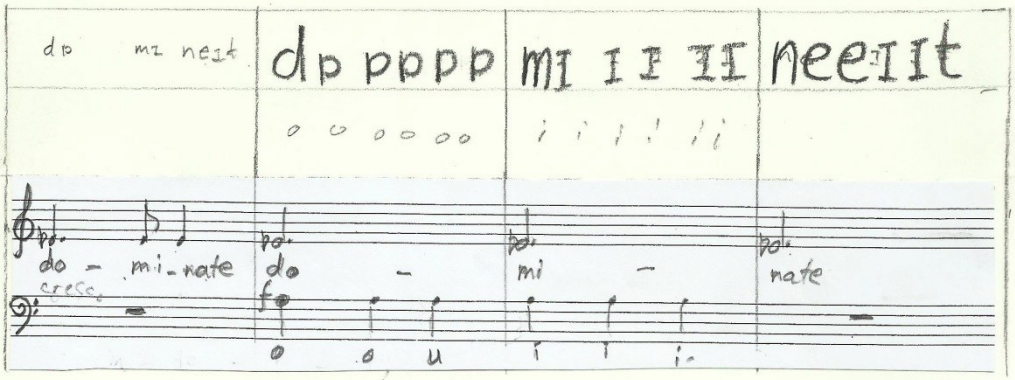
d m d m d m	d m n d m n	d m n t domɪ	neɪt domɪneɪt
o o o o o o	o ɪ o ɪ o ɪ	o ɪ ɪ o ɪ ɪ o ɪ ɪ	

[d m d m d m] poco — [d m n d m n] — [d m n t] do mi - nate mf — do mi - nate

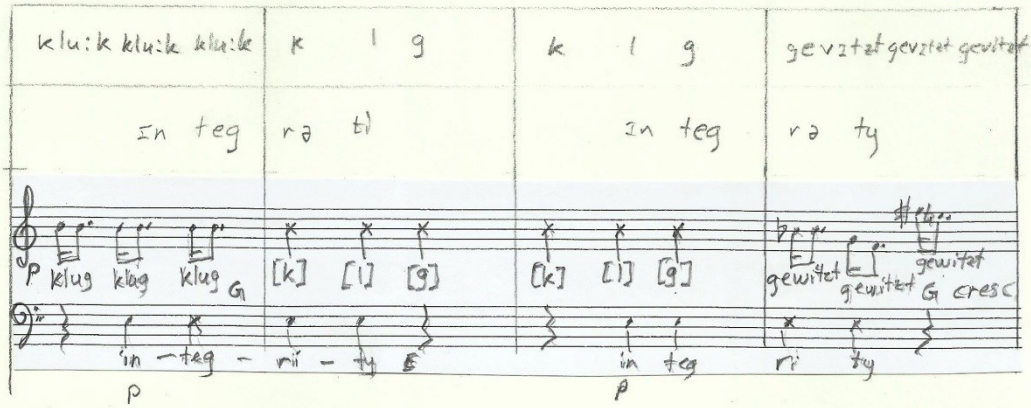
[o o o] — [o ɪ o ɪ o ɪ] — [o ɪ ɪ o ɪ ɪ o ɪ ɪ]

poco

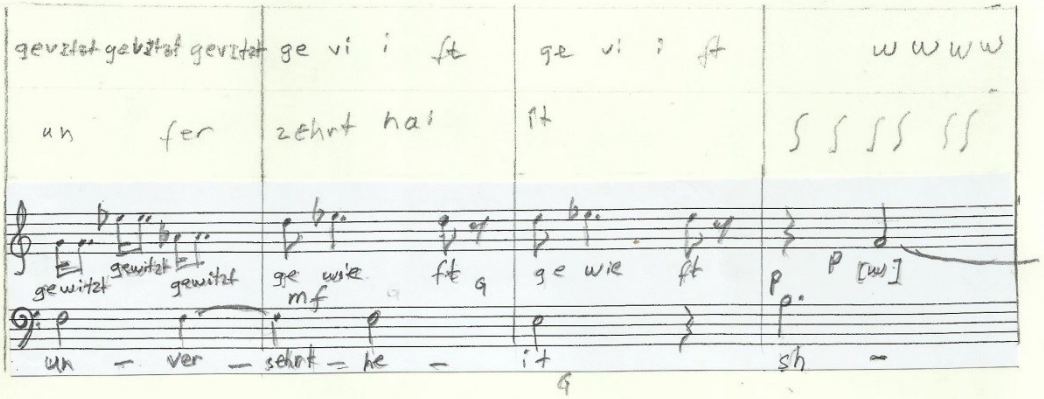
13


do mi neit
do pppp mI I I II neeIIt
do - mi-nate do - mi - nate
cresc.
f
o o u i i i

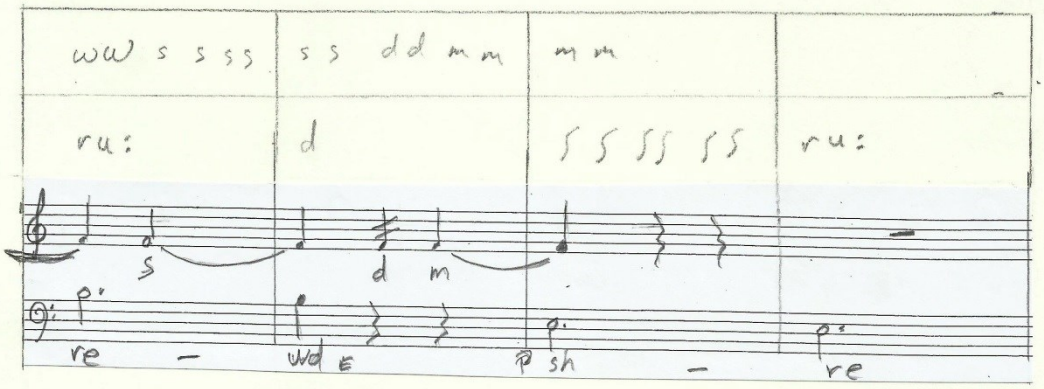
17


kluik kluik kluik k l g k l g gevztet gevztet gevztet
In teg rə ti In teg rə ty
p klug klag klug G [k] [l] [g] [k] [l] [g] gewitet gewitet gewitet G cresc
in - teg - rii - ty E in teg ri ty
p p

21


gevztet gevztet gevztet ge vi i ft ge vi i ft w w w w
un fer zehrt hai it
gewitet gewitet gewitet ge wie ft G ge wie ft p p [w]
mf
un - ver - sehrt - he - it sh -
G

25



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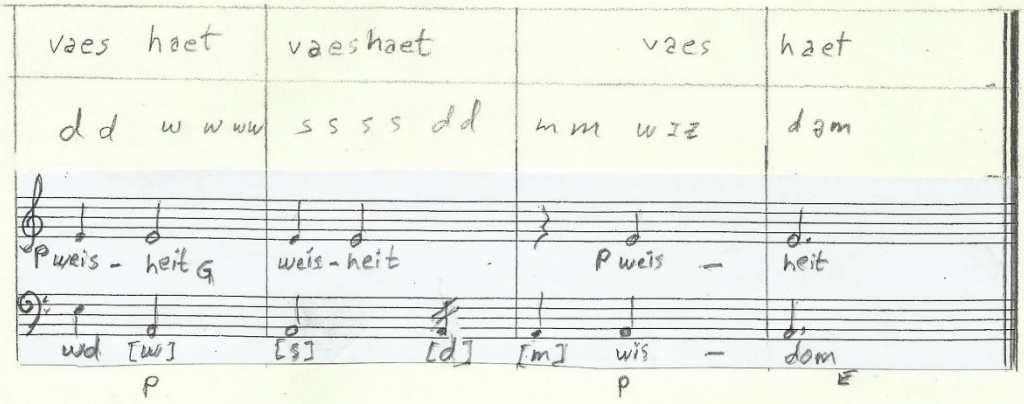
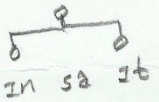


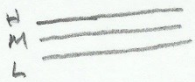
dur ~ 65''

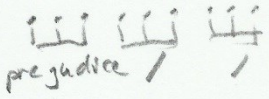
total dur ~ 6min.

Musical Terms

NOTES

- The piece is for female and male voices, preferably mezzo soprano and bas bariton.
- There are two lines dedicated to mezzo soprano and bariton parts' phonetic display. These are located above the two usual stafs.
- [w] indicates phonetics as in [w][ɪ][s][d][ə][m]. This can be simplified as [wɪsdəm]
- do - mi - nate - short lines between sylabbles indicate the unity of a word.
- Englirh$_E$ Türkce$_T$ Deutsch$_D$ The capital letter at the bottom right of a word indicate the language.
- 

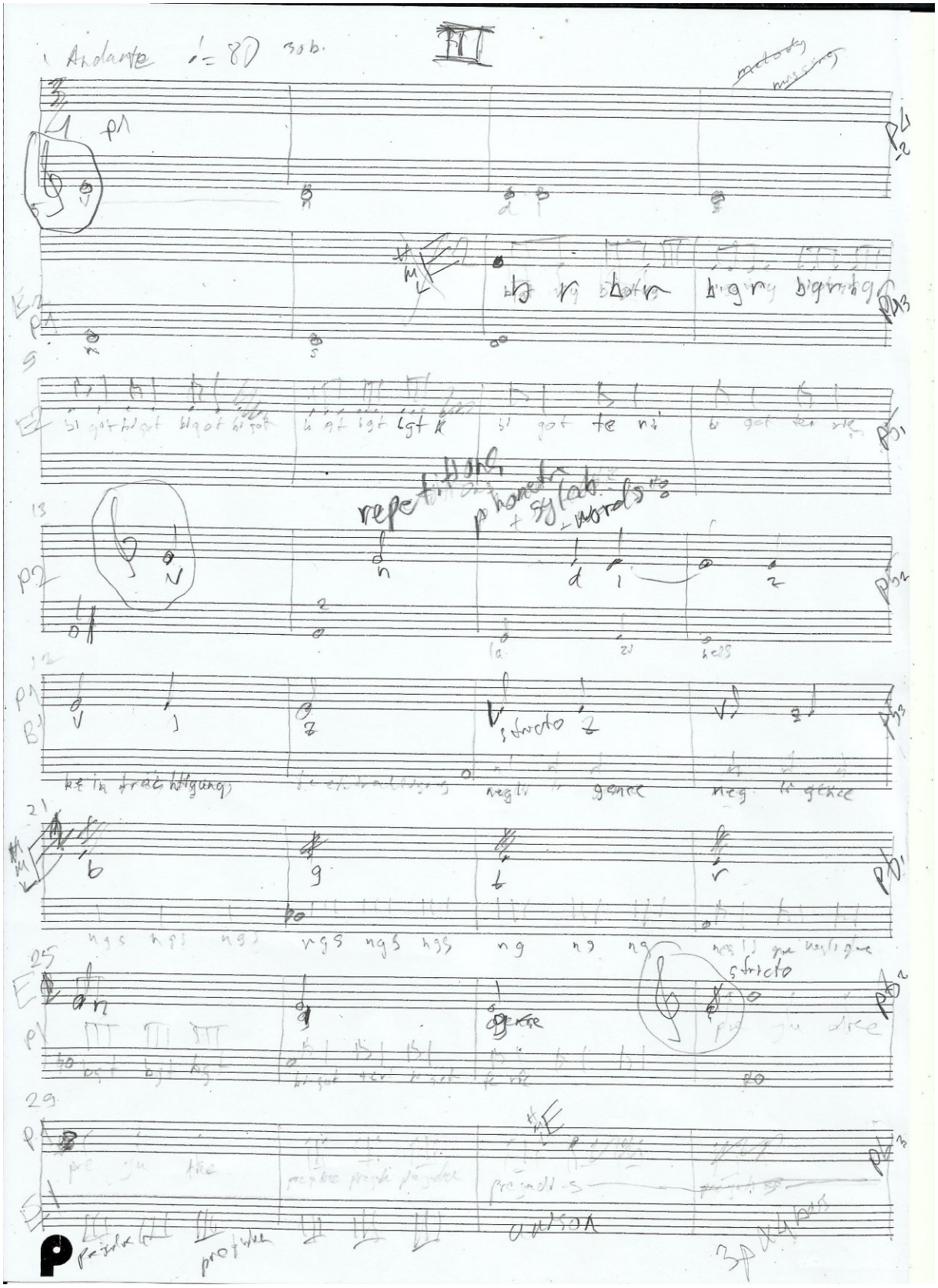
The small circles indicate high and low pitch. The symbol as a whole indicates SPEAK FLUENTLY.
- 

high
medium
low
Three lines staf indicates three levels of frequency in speech. This notation of speech indicates rhythm whereas the previous is completely free in rhythm.
-
sprech stimme
- mm ——— prolong m till the end of the line
- 

repeat first word with the given rhythm. This is used because of the short space.
-

repeat as d d d d d d d d

Sketches



IV

job?

spreadtimbre

acht acht acht

higher speech-drum

ight ight ight

words phonetic chaos

no rhythm

singing voice

ff ge walt

ff power

tempo strictly

in o le rance

has gone safe table

30'b ♩ = 92

sprechstimme VII

rhythmic + different level pitches with freq.

P2

P2

P2

On the Perception of Unidentified Entities

We can identify things that we percieve. This does not mean that we do not percieve 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 week sound of a single violin.

We percieve the minute differences in the violin section as a feeling, a warmth, richness and depth. We percieve 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 percieved 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 percieve 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.

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List of Compositions

prepared by Ersin ANTEP

ALİ RIZA SARAL[1]

Isparta, 1960

Şan ve Orkestra

Ani's Papyrus[2] "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 Spaces[3] (yaylı çalgılar **orkestrası**), 1999 **(6')**

The Secret at the Light House (yaylı çalgılar orkestrası[4]), 2014 (10')

Oda Müziği

Obua ve Piyano İçin Üç Parça[5], 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 Sonat[6], 2000 **(14')**

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

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[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, ksilophon, perküsyon[9]), 2015

Elektroakustik Müzik

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

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[7] Bilge Kişinin Onuruna Sunu
[8] Anadolu. Bestecinin İngilizce notu: limited alleatory sketches on transparent paper
[9] Triangle - Tambur – Cymbal, Tenor drum - snare drum(snares off)