

"Guitar Sonata - Aural Poem"

for
Classical Guitar

dedicated to
Ahmet KANNECI

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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Forward

I had been in correspondence with Münevver YARDIMSEVER for a long time.
She was my Turkish Literature teacher at Kadıköy Maarif College (Kadıköy Anadolu Lycee today).
I was her student between 1971 and 1975.

I was working for EUROCONTROL in Germany as an engineer when I requested her to
send me her favorite poem so that I may compose it.
I did not have any idea which instruments, medium etc. I would use at that time.

After returning back from Germany in 1997,
Ahmet KANNECİ requested me to write a long work for guitar solo.

Ahmet KANNECİ is a graduate of Ankara Fen Lisesi and he was the student of the music teacher
Cevat ÇANGATİN there. We have shared the same guitar teacher initially at Ankara Science Lycee.
After Cevat ÇANGATİN left for Europe to teach, he left me to Ahmet KANNECİ as a teacher.

Upon receiving Ahmet KANNECİ's request, I began to work for a sonata and taught it would be very
nice to use the poem Münevver YADIMSEVER had sent me.
It took me 3 months to write the Sonata.

Although I have dedicated the Sonata to Ahmet KANNECİ officially, it belongs to Münevver
YADIMSEVER also in my heart.

Recently, Ahmet KANNECİ has told me on a telephone call that, this work has been performed at a
graduation exam as a challenge and it was received very well in 2002 at Ankara State Conservatoire.
Unfortunately I have not received a recording of this event yet.

The pith of this music is rather contrary to the poem than parallel to it.
One might think the last movement has nothing to do with the crux of the poem.
In fact may be it does not .

May be it does if one thinks that the highest level of romantism has turned into the crystal beauty of
atonality. So, the true answer to this dilemma whether the last movement end the music as a whole
supports the poem or not lies as a question to be answered by the listener him/herself. The personal
answer of the composer lies in the words written in the score as expression marks.



Münevver YARDIMSEVER

Introduction

The piece is based on a poem by Necati CUMALI. The words of the poem are scattered among the notes of the guitar. It is optional for the performer to read them loud as he/she performs. The poem may be read by a second person concurrently. The guitar part reflects the words. The poem should be put into the program notes if not read loud by the performer or an additional poem reader.

Details of four movements follows:

1st mvmnt: Moderato con disinvoltura MM=92

2nd mvmnt: Andante ghiribizzoso MM=100

3rd mvmnt: Andante con serenita MM=96

4th mvmnt: Allegro a piacere ma con osservanzo MM=132

It is a Sonata form with the exception that Scherzo is replaced with an Andante movement.

CRAZY ABOUT THE SUN

1st mvmnt:

I love he running water
Glittering snow I love.

2nd mvmnt:

A green leaf
An antennaed bug
Budding seed
Even I see in the sun
I become happy

3rd mvmnt:

A day,
A nice day,
A sunny day
I would change for nothing
That's why I dislike war
That's why I don't like opression
That's why I don't like lies.

4th mvmnt:

There won't live under the sun
There won't live together with love
Neither injustice,
Nor fear,
Nor hunger.

Text

The text is edited/arranged

by

Ali R+ SARAL

based on

“Crazy About The Sun”

by Necati CUMALI.

CRAZY ABOUT THE SUN

I love the running water
Glittering snow I love.
A green leaf
An antennae bug
Budding seed
Even I see in the sun
I become happy
A day,
A nice day,
A sunny day
I would change for nothing
That's why I dislike war
That's why I don't like oppression
That's why I don't like lies.
There won't live under the sun
There won't live together with love
Neither injustice,
Nor fear,
Nor hunger.



Güneş Delisi

Alkan suyu severim ben,
Işıldayan kırı severim.
Bir yeşil yaprak,
Bir telli böcek,
Yeşeren tohum
Güneşte görsem
Sevinç doldurur içime.
Bir günü,
Güzel bir günü,
Güneşli bir günü,
Hiçbir şeye değişmem
Onun için savaşı sevmem,
Onun için zulmü sevmem.
Onun için yalanı sevmem.
Bilirim yaşamaz güneşte
Bilirim yaşamaz yan yana aşkla
Ne haksızlık, Necati Cumalı
Ne korku, Yağmurlu Deniz.
Ne açlık.

The card I had received with the handwriting of Münevver Yardımsever.

Score

Text: Necati Cumali
"Yağmurun Denizi"
"Rainy sea"

AURAL POEM

Sessel Şiir
"CRAZY ABOUT THE SUN"
"Güneş Pelisi"

Moderato con disinvoltura $\text{♩} = 92$

①

IX VI V (I) III II V
p mf p p decresc.
1 2 3 4

V VI III
mp cantabile
④ ⑤ ⑥

II II VII
f p a chiaro
Akan suyu
The running water

VI II III
cresc. mp p

II I
cresc. p mf cresc. f subito silenzio

③ ④ ⑤ ①
calmato PP cresc.
isidayan kar
glittering snow

②

37
e accel.
ff
Ben
I

43
mf dolce
Severim
I love

VII

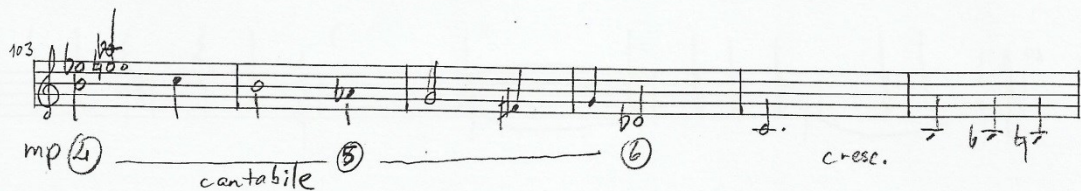
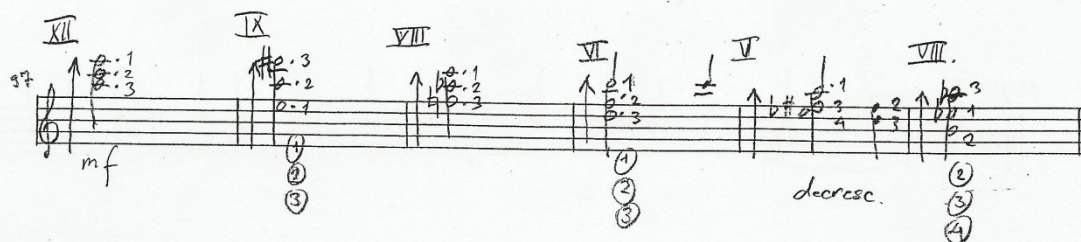
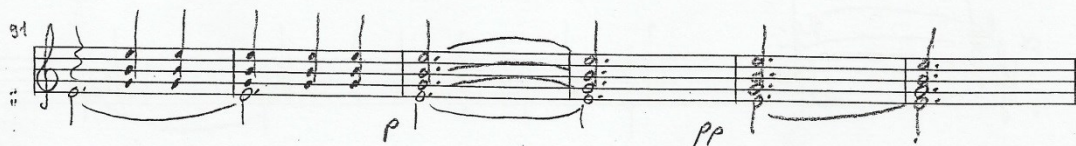
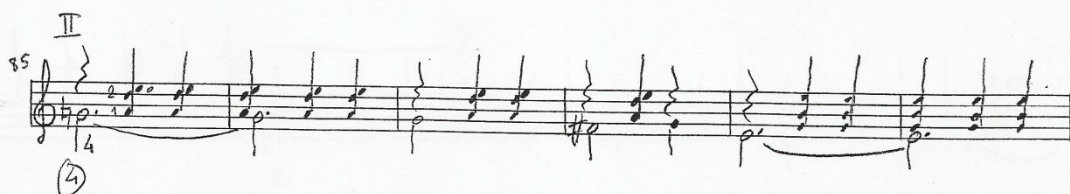
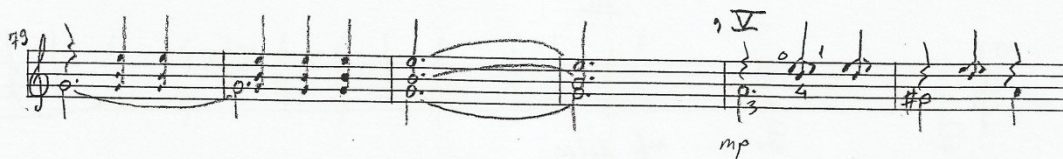
49
X

55

61

67

3



④

109

f ⑤ *pp calmato*

115

cresc. e accel.

121

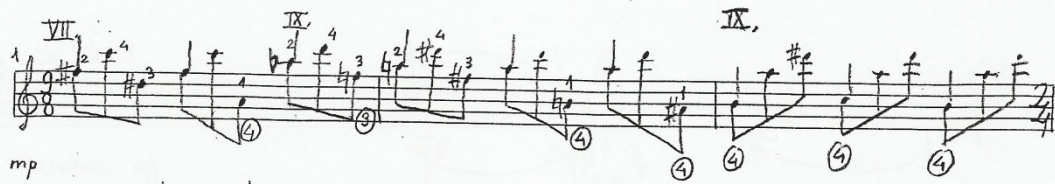
ff

127

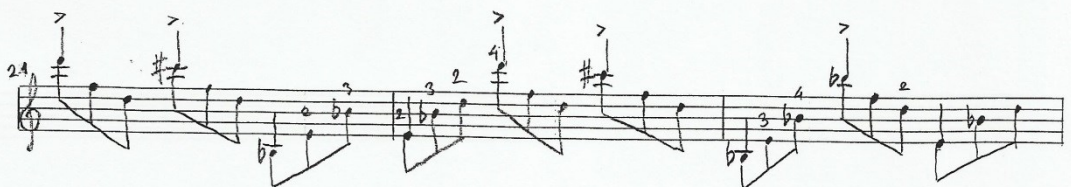
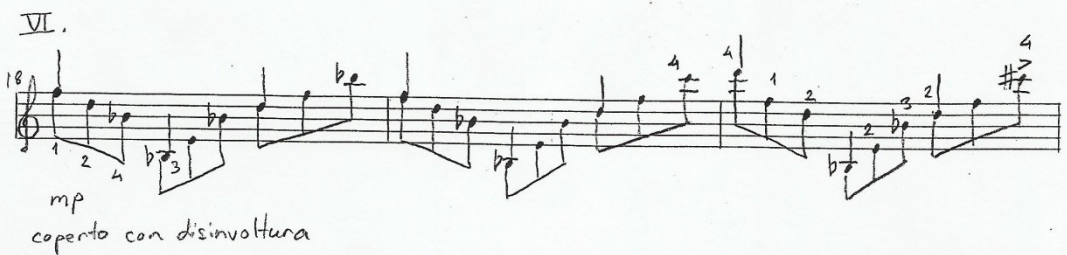
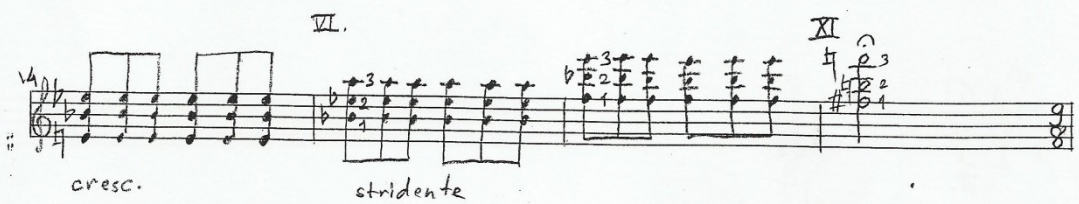
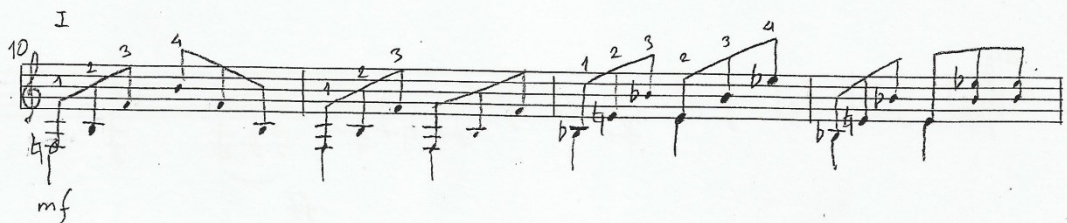
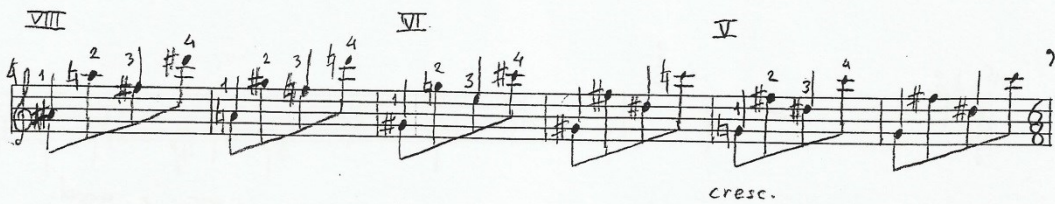
D.C. al Fine
4'

Andante ghiribizzoso $\text{♩} = 100$ (II.)

①



Bir yeşil yaprak
A green leaf



2

24

Handwritten musical notation for measures 24-26. Measure 24 starts with a treble clef and a key signature of one flat. It contains a sequence of eighth notes with fingerings 1, 2, 3, 4. Measure 25 has a circled 6 below it. Measure 26 has a circled 4 below it. Dynamics include *decresc.* and *p susurrante*.

decresc.

⑥

p susurrante

27

Handwritten musical notation for measures 27-29. Measure 27 has a circled 4 below it. Measure 28 has a circled 5 below it. Measure 29 has a circled 5 below it.

④

⑤

30

Handwritten musical notation for measures 30-32. Measure 30 has a circled 1 below it. Measure 31 has a circled 2 below it. Measure 32 has a circled 3 below it. Dynamics include *cresc.*, *mf*, *decresc.*, and *pp. cresc.*. Roman numerals VIII, XIII, XVII, XV, XII, and XIII are written above the staff. The lyrics "bir telli höcek" and "an antennae bug" are written below the staff.

cresc.

mf

decresc.

pp. cresc.

bir telli höcek

an antennae bug

34

Handwritten musical notation for measures 34-36. Measure 34 has a circled 1 below it. Measure 35 has a circled 2 below it. Measure 36 has a circled 3 below it. Dynamics include *mf*. Roman numerals II and I are written above the staff. The lyrics "pesante e stentato", "Yeşeren toğum", and "Buddling seed" are written below the staff.

mf

mf

pesante e stentato

Yeşeren toğum

Buddling seed

40

Handwritten musical notation for measures 40-42. Measure 40 has a circled 1 below it. Measure 41 has a circled 2 below it. Measure 42 has a circled 3 below it.

①

②

③

46

Handwritten musical notation for measures 46-48. Measure 46 has a circled 1 below it. Measure 47 has a circled 2 below it. Measure 48 has a circled 3 below it. Dynamics include *ff*. Roman numeral VII is written above the staff. The lyrics "temporoso e con fuoco", "güneşte görsem", "even I see in the sun", and "aggiustatamente" are written below the staff.

ff

temporoso e con fuoco

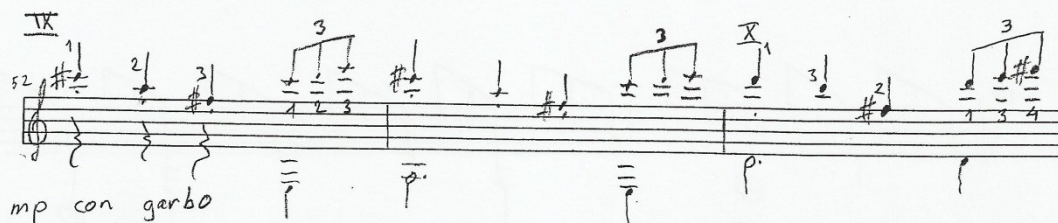
güneşte görsem

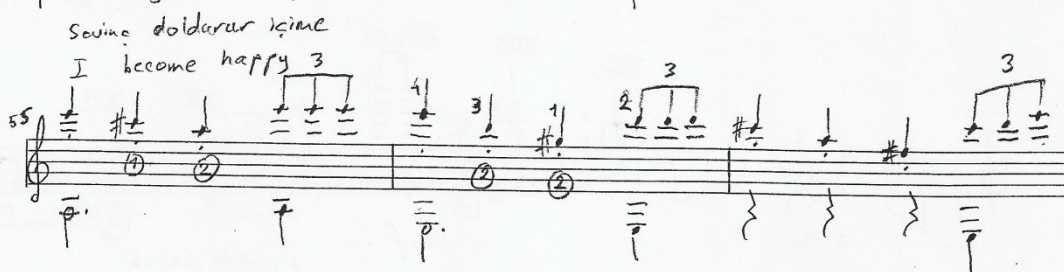
even I see in the sun

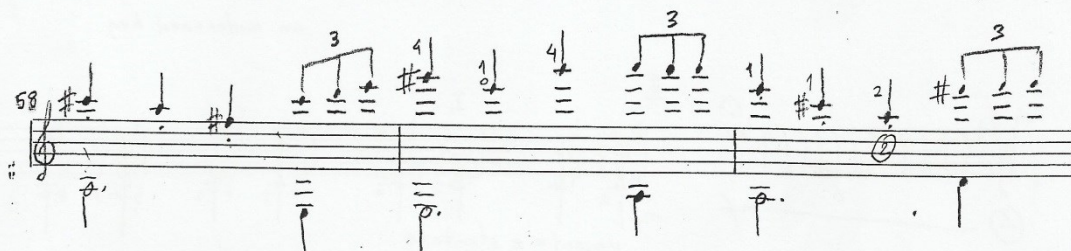
aggiustatamente

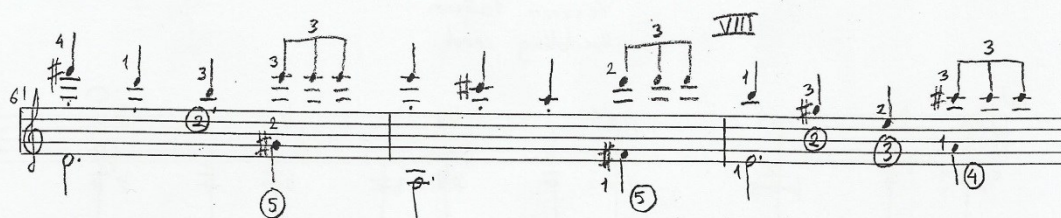
③

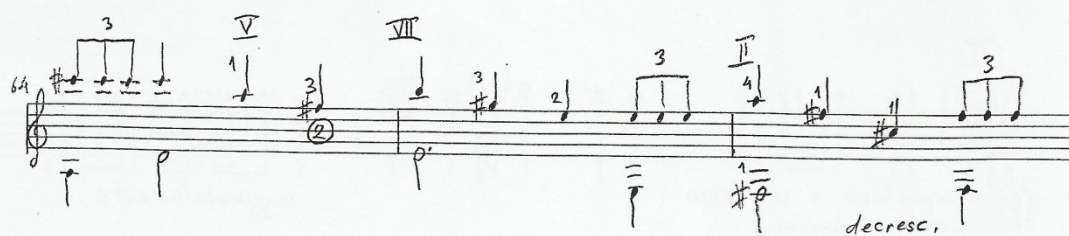
43  *a bene placito*
ff

52 
mp con garbo

55 
I become happy

58 

61 

64 
decresc.

④

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a half note F#, followed by a quarter note G, a quarter note A, and a triplet of eighth notes B, C, D. Above the triplet is a Roman numeral 'II'. This is followed by a quarter note E, a quarter note F#, and a quarter note G. Then, there is a triplet of eighth notes A, B, C, followed by a quarter note D, a quarter note E, and a quarter note F#. The staff ends with a half note G# and a fermata. The word 'morendo' is written below the staff towards the end.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a triplet of eighth notes G, A, B, followed by a quarter note C, a quarter note D, and a quarter note E. Then, there is a triplet of eighth notes F, G, A, followed by a quarter note B, a quarter note C, and a quarter note D. The staff ends with a half note E and a fermata. The word 'sfumato' is written below the staff, and '~3'' is written at the far right. There is a small vertical stamp on the right edge that reads 'Dec 22/02'.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Andante con serenita $\text{♩} = 96$ (III.)

①

V

mp cantabile

Bir günü güzel bir günü güneşli bir
A day a nice day a sunny day

V

günü Neş bir se - ye ...

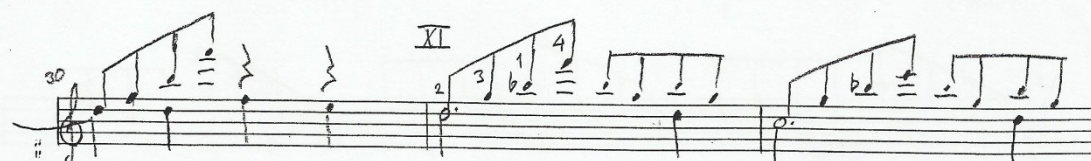
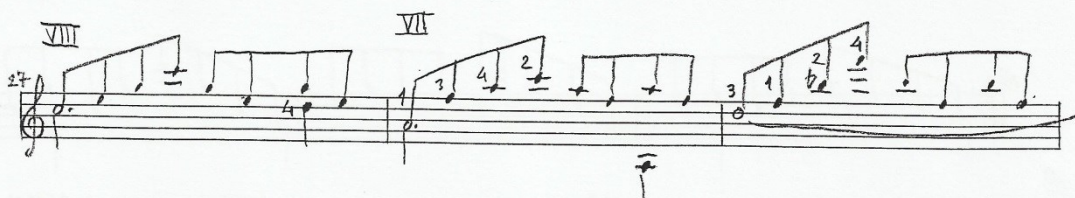
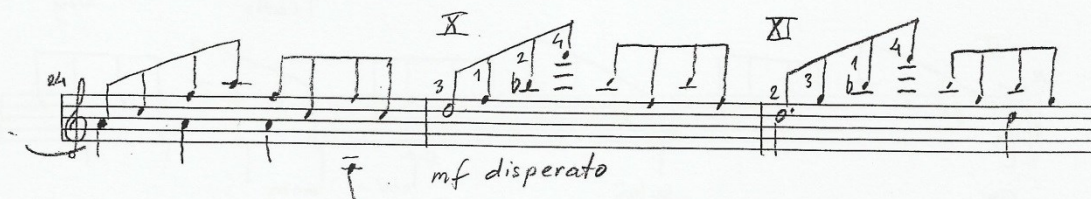
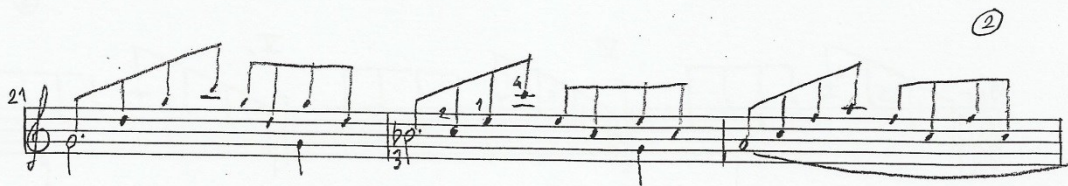
I would change for nothing

9

12

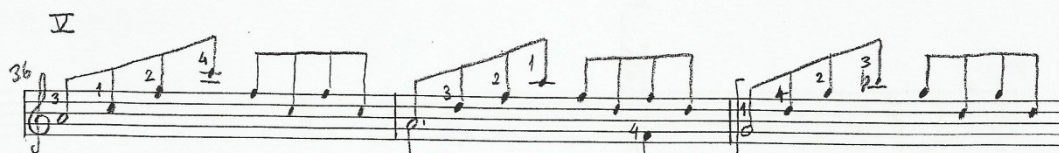
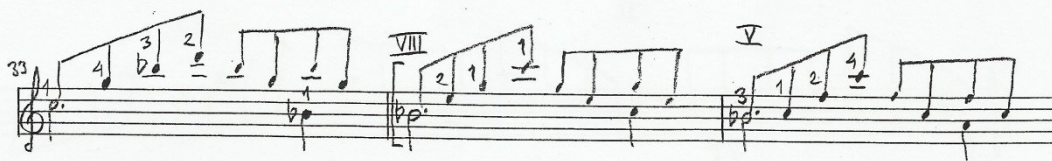
15

18



④ —————
espress. lamentazione

decrease. poco a poco con discrezione



mp con disinvoltura i - cin why
Onen That's

③

39 *savaşı* *sev-* *mem* *con tenerezza*
 I dislike war onun i -
 That's why

42 *çin* *zulmü* *sev-* *mem*
 I don't like oppression

45 onun i - çin *yalanı* *sev-*
 That's why I don't like

48 *mem* *morendo*
 lies

51 *lontano*

54 *rall.* *sfumato* *~2'30"*

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

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Allegro a piacere ma con osservanza (IV.) $\text{♩} = 132$

①

f *mf stridente* *f*

Bilirim yaşamaz güneşte
There won't live under the sun

Bilirim yaşamaz
There won't live

f *mf* *mp*

yan yana aşkla
together with love

f *f* *f*

Adagio $\text{♩} = 76$
rubato

Lamento *mf*

~12" Ne haksızlık
Neither injustice

f *f* *f* *f* *f* *f* *f* *f*

rubato

f *f* *f* *f* *f* *f* *f* *f*

Lamento

Ne korku
Nor fear

decrease.

Ne açlık
Nor hunger

mp leggero

mf *mf* *mf*

mf scorrento

②

Handwritten musical notation for measures 37-42. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, Roman numerals II and V are written. A "cresc." (crescendo) marking is present below the staff. A circled number 4 is at the end of the line.

Handwritten musical notation for measures 43-48. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, Roman numerals I and IV are written. A "decresc." (decrescendo) marking is present below the staff. A circled number 3 is at the beginning of the line. A circled number 4 is at the end of the line.

Handwritten musical notation for measures 49-54. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, Roman numerals VII and III are written. A circled number 4 is at the end of the line.

Handwritten musical notation for measures 55-60. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, Roman numerals VIII and I are written. A circled number 4 is at the end of the line.

Handwritten musical notation for measures 61-66. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, Roman numerals V and VI are written. A "calando" (ritardando) marking is present below the staff. A "vigoroso severo" marking is present below the staff. A circled number 6 is at the end of the line.

Handwritten musical notation for measures 67-72. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, Roman numeral XIV is written. A "con discrezione" (with discretion) marking is present below the staff. A circled number 6 is at the end of the line.

④

109 *p susurrante* *mf cantabile*

115 *p susurrante*

121 *rall.* *decresc.* *mf con gioco*

127 *cantabile*

133 *comodo* *campestre e tranquillo* *Ne habes iudicium
nor in iustice*

139

5

145

p am.

151

p am.

157

P susurrante

163

ghiribizzoso

tranquillo e schietto

169

♩ = 132

f

30''

175

stridente

f

VIII.

6

Handwritten musical notation for measures 181-190. The staff shows a sequence of chords and melodic lines. Above the staff, Roman numerals XI, IX, X, XI, and I are written. Below the staff, dynamic markings *f*, *mf*, and *mp* are present, along with circled numbers 1, 5, and 6. A circled '6' is also in the top right corner of the page.

Handwritten musical notation for measures 197-206. The staff includes a double bar line and various musical symbols. Above the staff, the tempo marking *Adagio* with a half note equal to 76 ($\text{♩} = 76$) and the instruction *rubato* are written. Below the staff, dynamic markings *f* and *mp* are present, along with circled numbers 1, 5, 4, 3, and 1. The word *rigoroso* is also written above the staff.

Handwritten musical notation for measures 207-216. The staff shows a sequence of chords and melodic lines. Above the staff, the instruction *rubato* is written. Below the staff, dynamic markings *f* and *mp* are present, along with circled numbers 1 and 5. The word *lento* is written below the staff.

Handwritten musical notation for measures 217-226. The staff includes a double bar line and various musical symbols. Above the staff, the tempo marking *Adagio* with a half note equal to 76 ($\text{♩} = 76$) and the instruction *rubato* are written. Below the staff, dynamic markings *f* and *mp* are present, along with circled numbers 1, 5, 4, 3, and 1. The word *rigoroso* is also written above the staff.

Handwritten musical notation for measures 227-236. The staff shows a sequence of chords and melodic lines. Above the staff, Roman numerals VII, I, and I are written. Below the staff, dynamic markings *mf* and *scorrendo* are present, along with circled numbers 1, 5, and 4.

Handwritten musical notation for measures 237-246. The staff includes a double bar line and various musical symbols. Above the staff, Roman numerals II and II are written. Below the staff, dynamic markings *cresc.* and *mp* are present, along with circled numbers 1, 5, and 4.

217

③ — ③

cresc.

⑦

223

mf

③

⑤

⑤

223

④

f

mf

235

perdendosi

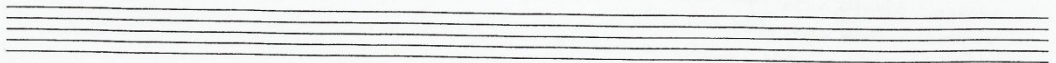
241

lontano

⑤

⑤

Total dur = ~15'



Musical Terms Reference

EXPRESSION MARKS

I

con disinvoltura: With ease, grace; flowingly.
 a chiaro: clear, pure.
 cantabile: in a singing or vocal style.
 subito: suddenly, without pause.
 calmato: with calm; calmly, tranquilly.
 dolce: sweet, soft, suave.

II

ghinibizzoso: whimsical
 stridente: rough, harsh; martellato
 coperto: covered, muffled.
 susurrante: In a whispering, murmurous tone
 pesante: heavy, ponderous; firm, vigorous.
 stentato: Delaying, dragged, retarded.
 tempestoso: stormily, passionately, impetuously.
 con fuoco: With fire, fiery, spirited.
 aggrastatamente: Strictly in time.
 a bene placito: at your pleasure
 con garbo: gracefully, elegantly, in a refined style.
 morendo: dying away.
 sfumato: very lightly, like a vanishing smoke-wreath

III

disperato: desperate, hopeless
 con discrezione: with discretion; discreetly, cautiously
 lamentazione: A lament, complaint.
 con tenerezza: Tenderly, with tender emotion; delicately, softly.
 lontano: far away, from a distance.
 rubato: Robbed, dwell on, and prolong ^{IV} prominent melody-tunes or chords.
 rigoroso: In strict time.
 leggero: Light, airy
 lamento: A lament, complaint.
 scorrendo: Fluct, flowing, gliding.
 severo: Strictly, with rigid observance of tempo and expression marks.
 vigoroso: With vigor, energy.
 animato di più: With greater animation
 comodo: Easy, leisurely, at a convenient pace.
 campestre: Pastoral, rural, idyllic.
 schietto: Simply, quietly, neatly, deftly. perdendosi: Dying away; morando together with a slight rallentando

Sketches

Sep 14th 2002

Güneş Delisi

SA. MÜNEVER YARDAĞI SEVERİN KATILIMI İLE

Alkan suya severim ben,
Isıldayan kanı severim.

emotion

Bir yeşil yaprak,
Bir telli böcek,
Yeşeren toğum
Güneşte görsem
Sevinç doldurur içime.

inspiration

Bir günü,
Güzel bir günü,
Güneşli bir günü,
Hiç bir şeyte değişmem,
Onun için savaş sevmem.
Onun için zulmü sevmem.
Onun için yalanı sevmem.

severe

(choice)
belief

Bilirim yaşamaz güneşte
Bilirim yaşamaz yan yana asla
Ne habşle
Ne korku
Ne asla

knowledge

Necati Camali

Yağmurun Deyi

12 min.	(4 + 5 + 3) min	guitar sonata Ahmet KAMUVELE için			emotion inspiration		1 bar 2 sec.
		4 Moderato	1 = 92	$\frac{3}{4}$	120 bars	belief	1.4 sec.
		5 Adagio	1 = 72	$\frac{8}{8}$	180 bars		
		3 Allegro	1 = 144	$\frac{2}{4}$	216 bars		
audial language				coda trials			
				fast tempo			
				64 32 64 64		64	
				128 96 256			

AURAL POEM
Sessel Siir
"CRAZY ABOUT THE SUN"
"Güneş Delisi"

①

Moderato ♩ - 92

IX

mf con disinvoltura

decresci.

mp cantabile

III II

VII

a chiara

Akan suyu
The running water

cresc.

XI oflaggelet

pp

glittering snow

calmato

33

4 5 1 5

cresc.

accel.

VII

meno mosso marubato

mf

severim dolce
I love

43

severim
I love

57

severim
I love

65

IX

73

4

81

V II

mp

4

Handwritten musical notation on three staves. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *A* (forte). There are also some handwritten annotations like "tambora" and "tambora" written vertically on the left side of the first staff.

Handwritten musical notation on six staves, featuring lyrics in Indonesian. The lyrics are: "Akan saya", "subito", "daayan", "k-a", "ben", "severim", "ben", "severim". The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *A* (forte). There are also some handwritten annotations like "tambora" and "tambora" written vertically on the left side of the first staff.

Handwritten note: "that about the bar number" with an arrow pointing to a specific measure in the notation.

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are handwritten annotations: "99" above the first staff, "94" above the second staff, and "102" above the third staff. A checkmark is visible above the first staff. The word "veçat" is written above the second staff. The word "yaprak" is written below the second staff. The word "584" is written at the end of the third staff.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are handwritten annotations: "103" above the first staff, and "104" above the second staff. The word "yaprak" is written below the second staff.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are handwritten annotations: "105" above the first staff, and "106" above the second staff. The word "yaprak" is written below the second staff.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are handwritten annotations: "107" above the first staff, and "108" above the second staff. The word "yaprak" is written below the second staff.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are handwritten annotations: "109" above the first staff, and "110" above the second staff. The word "yaprak" is written below the second staff.

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The notation includes various notes, rests, and accidentals. There are handwritten annotations: "111" above the first staff, and "112" above the second staff. The word "yaprak" is written below the second staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with several handwritten notes and markings:

- Staff 1: Measure 26, marked with a circled '26'.
- Staff 2: Measure 50, marked with a circled '50'. Above the staff, the word "Viere" is written.
- Staff 3: Measure 43, marked with a circled '43'. Above the staff, the word "Viere" is written.
- Staff 4: Measure 32, marked with a circled '32'. Above the staff, the word "Viere" is written.
- Staff 5: Measure 56, marked with a circled '56'. Above the staff, the word "Viere" is written.
- Staff 6: Measure 61, marked with a circled '61'. Above the staff, the word "Viere" is written.
- Staff 7: Measure 65, marked with a circled '65'. Above the staff, the word "Viere" is written.
- Staff 8: Measure 69, marked with a circled '69'. Above the staff, the word "Viere" is written.
- Staff 9: Measure 73, marked with a circled '73'. Above the staff, the word "Viere" is written.
- Staff 10: Measure 77, marked with a circled '77'. Above the staff, the word "Viere" is written.

Additional markings include circled numbers 2, 3, and 4, and the text "3 m 10''" and "N 2'30''".

The Role of Design in Creativity

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

Spontaneous 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 dynamically 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 the 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 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 Darmstad 1996.

He has written 20 works of music approx. 5 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:

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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')

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(snares off)