"Ottoman Suite"

for
String Quartet

dedicated to
Sarper ÖZSAN

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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“Creative Progressiveness in the Post-Modern Era” – a short article

About the composer

Forword

I can't wait to give you news of my second String Quartet getting finished.
It's name is "OTTOMAN SUITE" and its a suite made of four pieces from the masters of the OTTOMAN music.
The structure of the suite is:
Introduction

Hamamizade İsmail Dede Efendi's (1778 - 1846) Sultaniyegah piece
"Misalini Ne Zemin-ü Zaman Görmüşdür" in "Zencir" meter.
[https://www.youtube.com/watch?v=XTL58FO9aRQ]

First transition

Abdülkadir Meragi's (1360 - 1435)
"Nihavend - i Kebir Nakış Beste" piece in "Devr - i Revan" meter.

Interlude

Dellalzade İsmail Efendi's (1797 - 1869)
"Karcığar Nakış Ağır Semai" piece in "Aksak Semai" meter.

Second Transition

Hamamizade İsmail Dede Efendi's
"Ferahfeza Şarkı Bülbül-i Hoş Neva" piece in "Semai" meter.
[https://www.youtube.com/watch?v=kNxy0FRmdRA]

Postlude

The intro, interlude, postlude and transitions are written in the 20th cty music style, the songs are kept as they are but 3 more parts have been written. I did not adhere to polyphonic music making styles available in Turkey. Instead I tried to arrive at a polyphony by trying to write the most beautiful counterpoint of my parts relative to the old master's song melodic line.

The interlude grows out from the second song, as if the theme whirling and whirling around itself, and various counterpoint techniques gets introduced, till the theme gets lost among all four parts diminished to 16th notes.
Melody disappears, movement-action prevails...

The total duration is approx. 20 minutes. (35 score pages long.)
I hope my work will contribute to fill in the gap that exists in the use of folk tunes and so called art song tunes in the Turkish classical music.

Introduction

This piece is part of my buildup effort towards a work named "Turkish Requiem".Turkish Requiem will be written for a large orchestra, double choir and vocal soloists. I intend to finish this work before 2020.

It is a large project which will extend back from the Kadesh war and Hittites to today, having a part honoring the unknown soldier whatever side he stands for and a mother will sing a fairwell lullaby to her beloved child at one of its ending sections.

I have written "41 Variations on a Hymn for Classical Guitar" - a very popular hymn of İsmail Dede Efendi as the first work in this context. Ottoman Suite is the second.

Being a Turkish Requiem poses a number of constraints and also opportunities in the composition process of this work. I chose 4
art songs from the Ottoman era masters, as sound references of modality to experiment and discuss its use.

This piece has also provided possibilities to test the use of 20th century techniques mixed with modality. Introduction and postlude use notation of Serocki, but with a modal color rather than atonal dissonance. Ligeti's notated dissonance is also utilized.

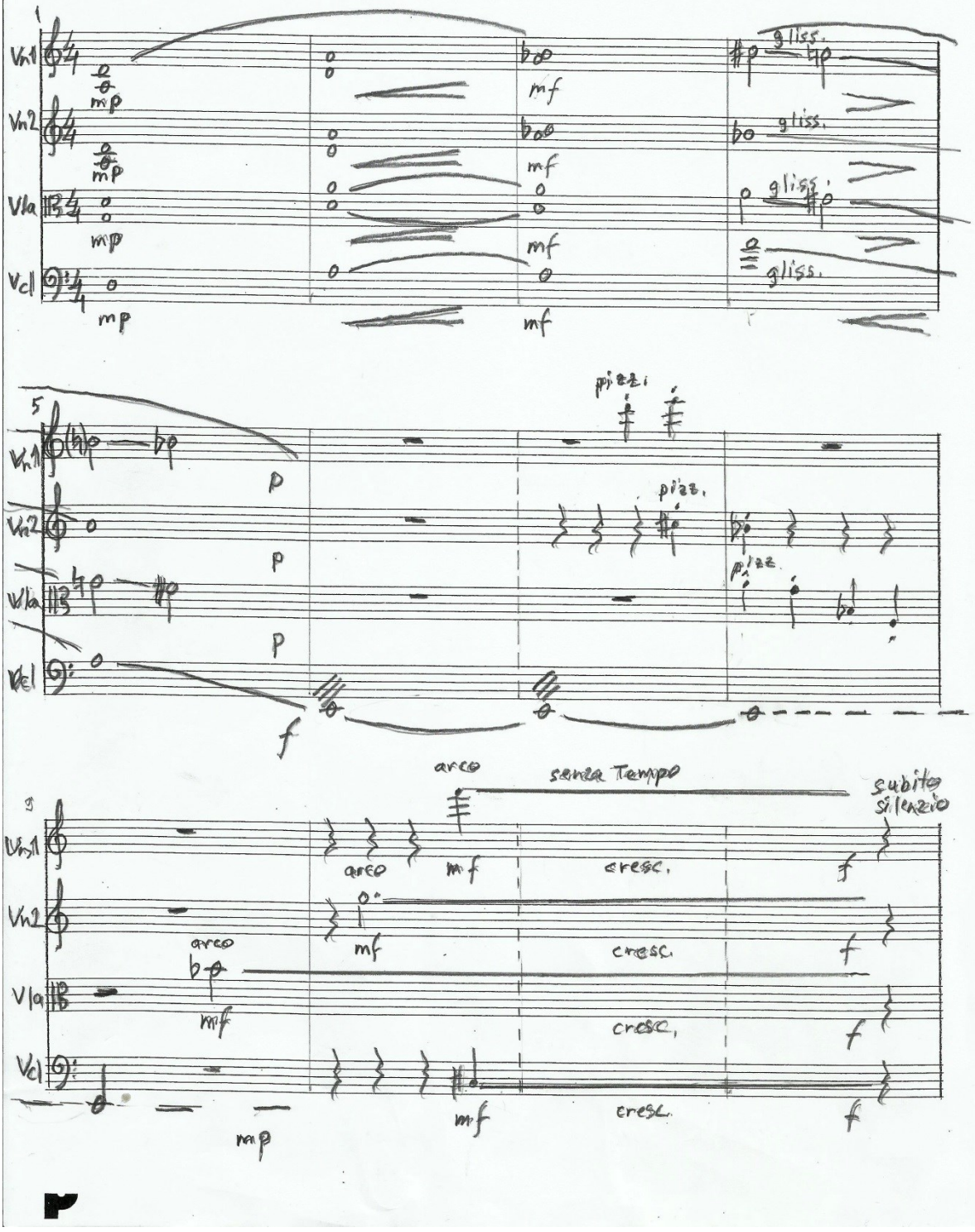
3rd movement and some other locations display the conversion from modality to dissonance similar to Berg. The modal centers, are left and full dissonance is introduced. The modal chord comes after this dissonance as a resting point. The color of the texture changes considerably and the inner strength of chordal bonds increase.

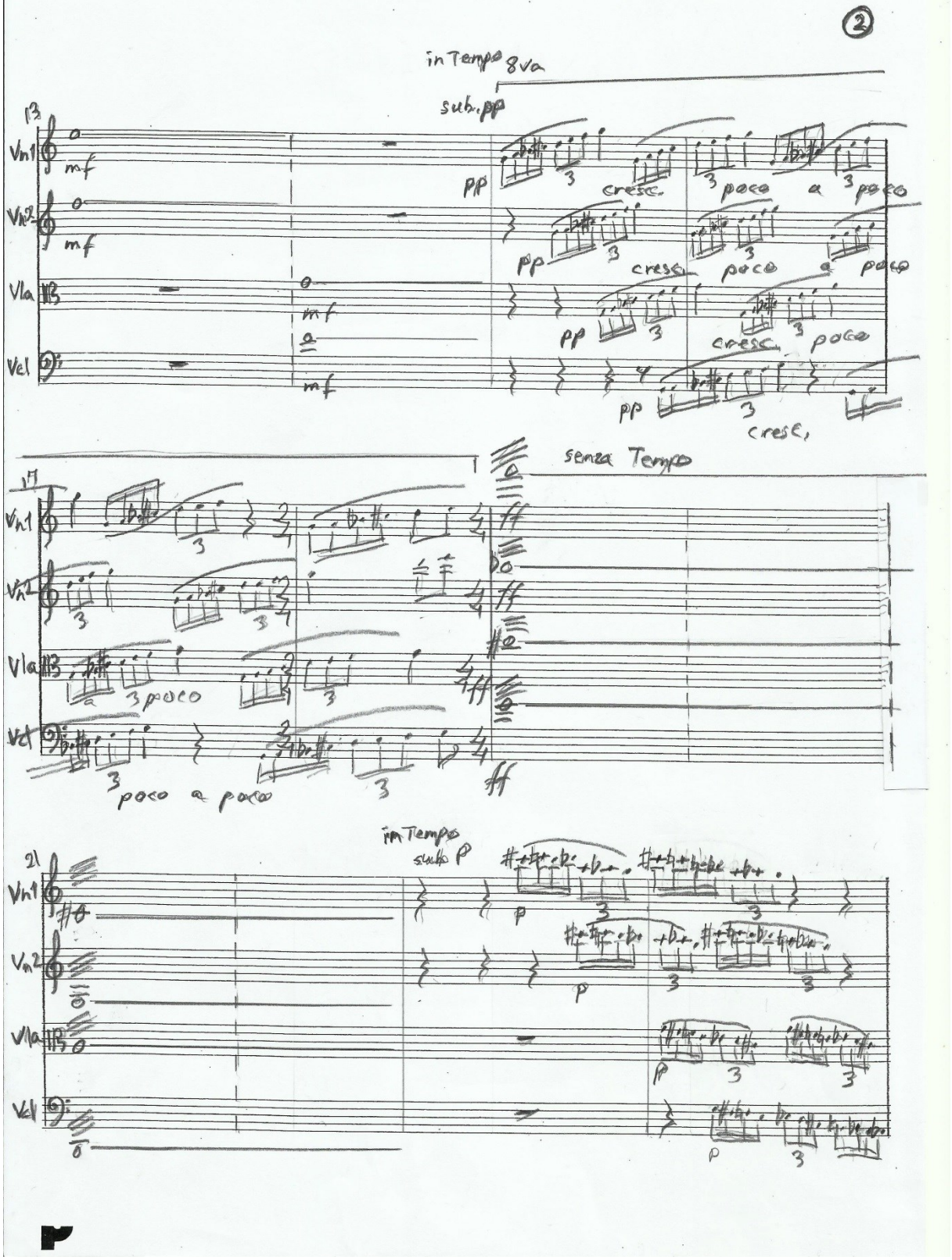
Score

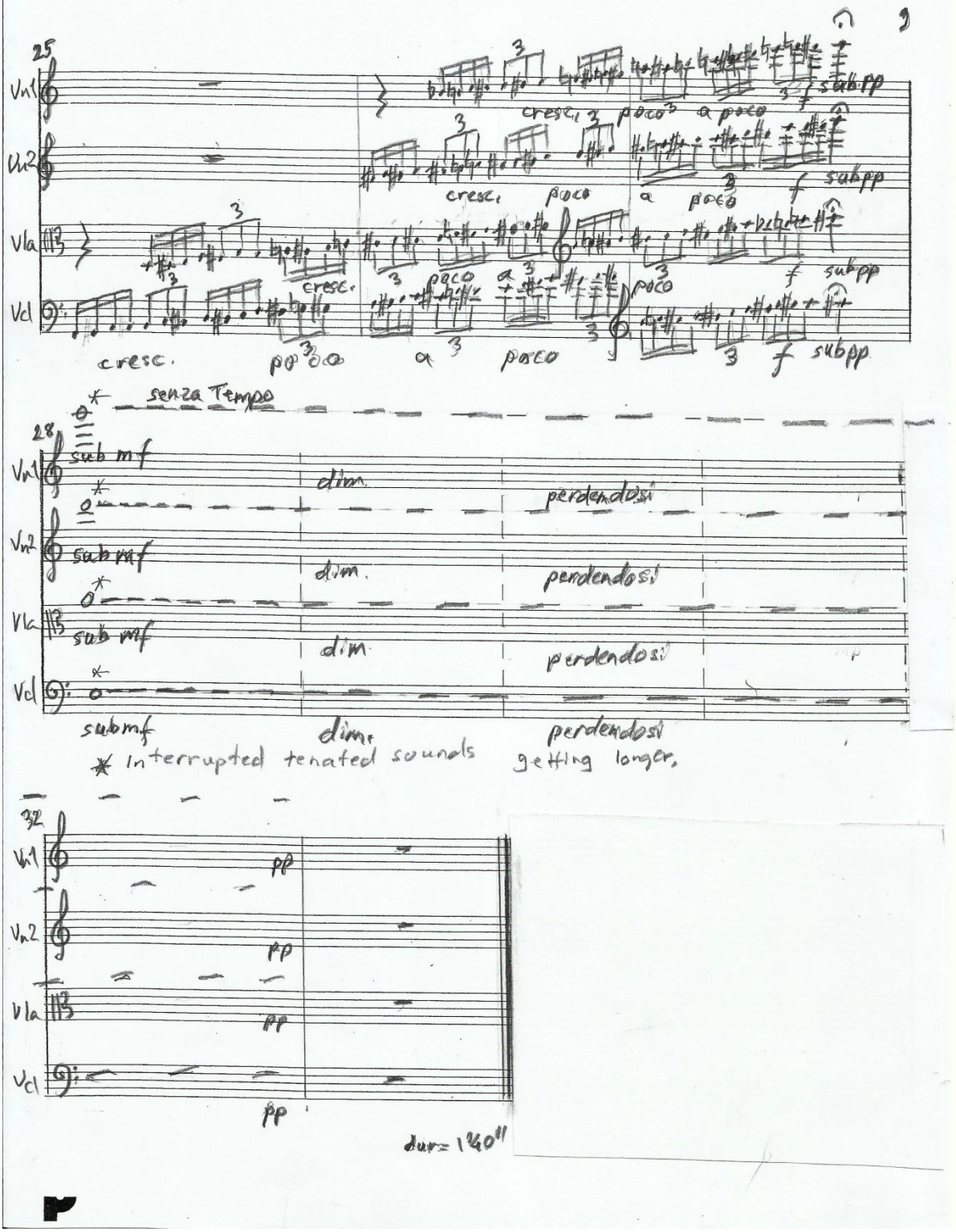
(1)

OTTOMAN SUITE

Andante ♩=80 — INTRODUCTION — Ali Riza Saral etal.



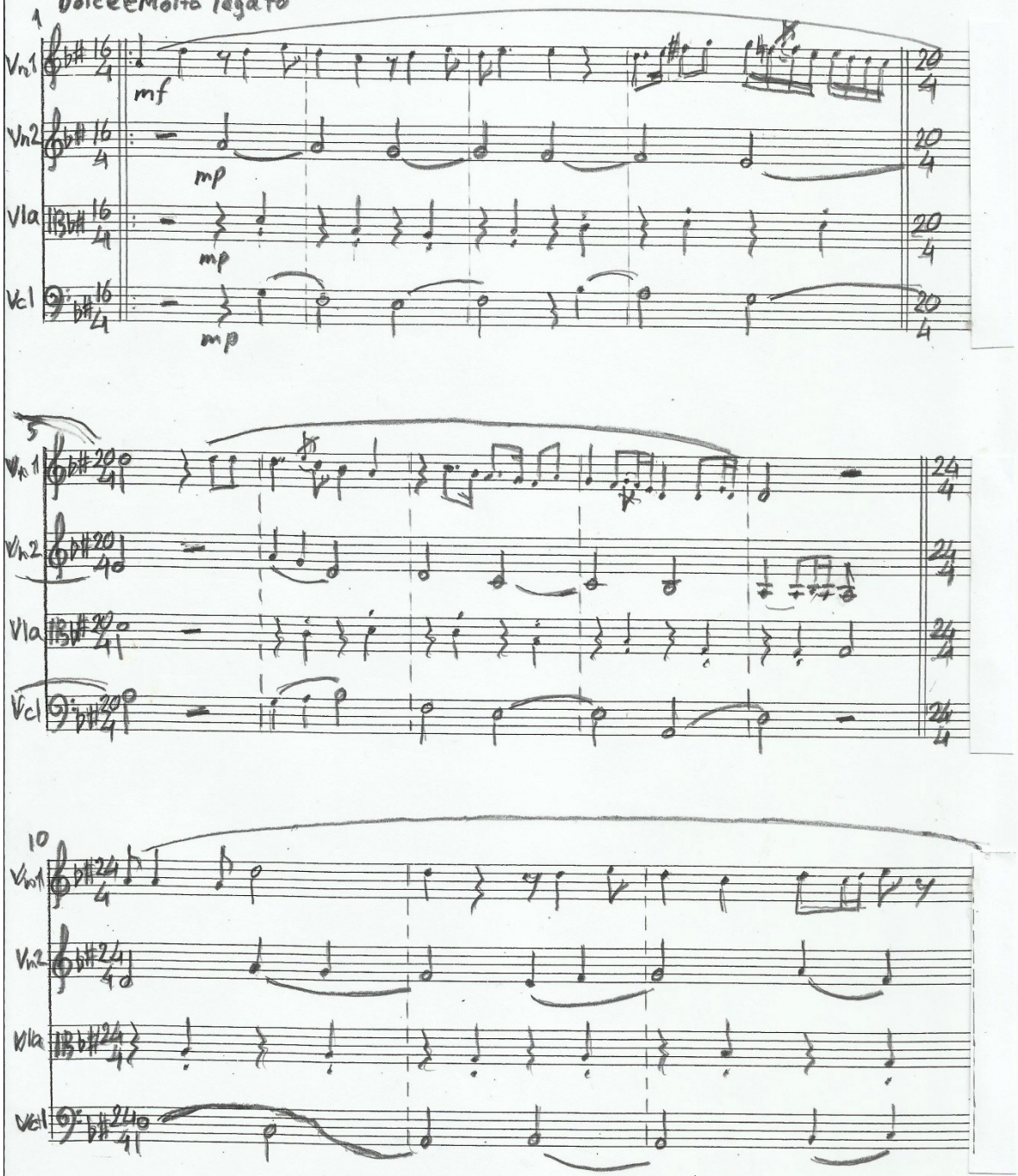

in Tempo
8va
sub. pp
13
Vn1
Vn2
Vla
Vcl
mf
pp
cresc.
poco a poco
17
senza Tempo
3 poco
poco a poco
ff
in Tempo
sub. p
21
p

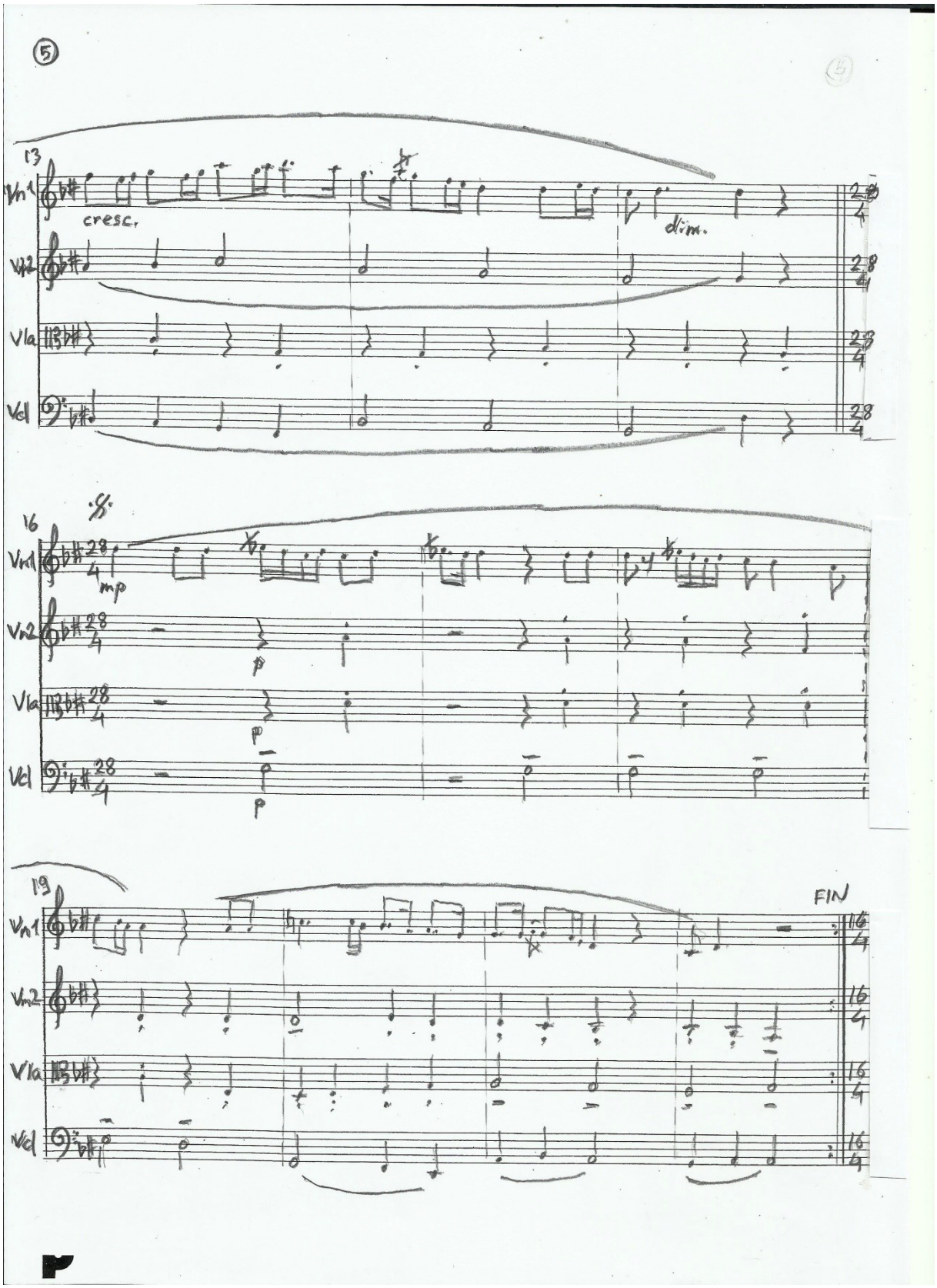

25
Vn1
Vn2
Vla
Vcl
cresc.
poco
a
poco
sub pp
f
senza Tempo
28
sub mf
dim.
perdendosi
sub mf
dim.
perdendosi
sub mf
dim.
perdendosi
sub mf
dim.
perdendosi
* interrupted tenated sounds
getting longer.
32
pp
pp
pp
pp
dur= 1'40"

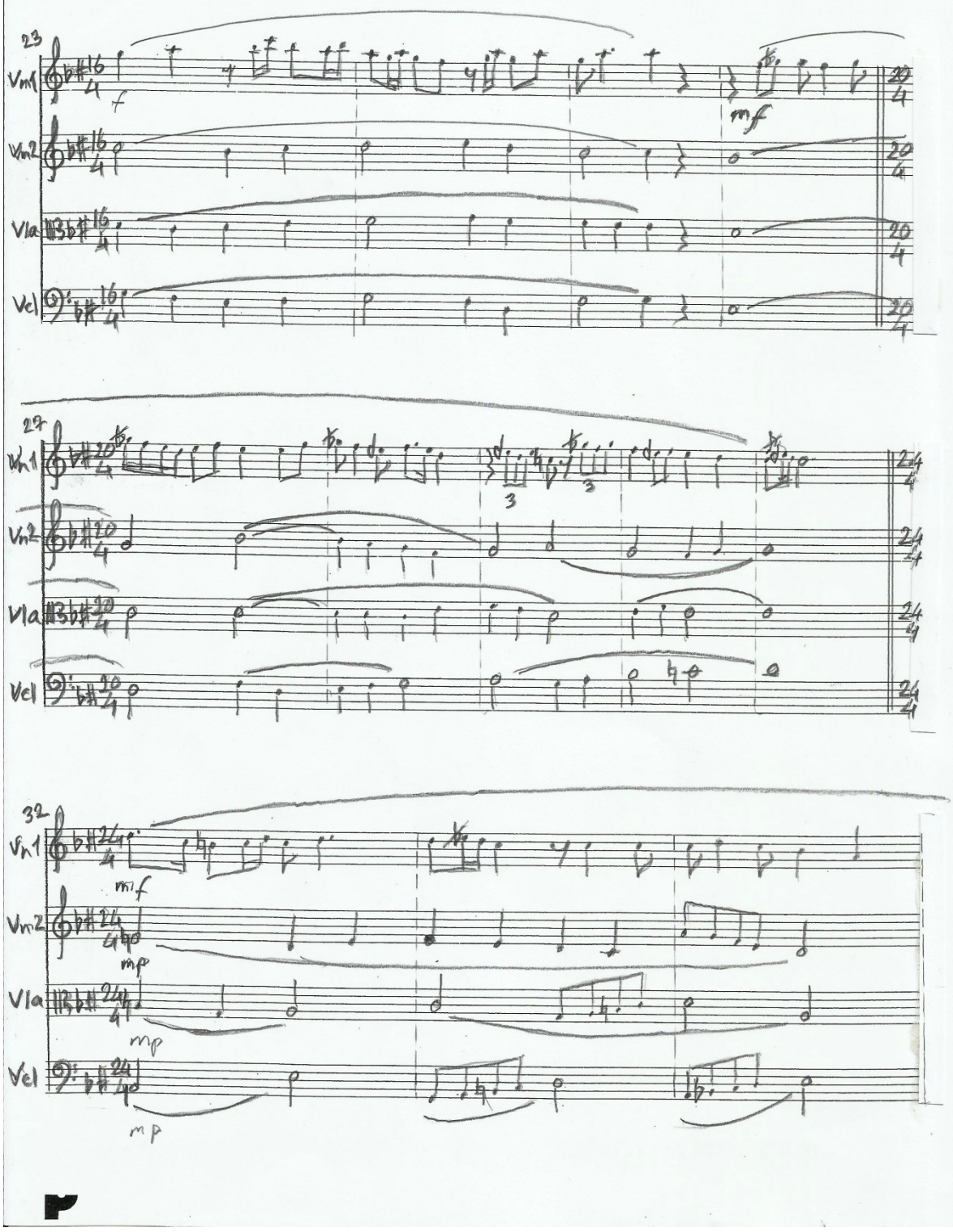
I

Adagio ♩=66

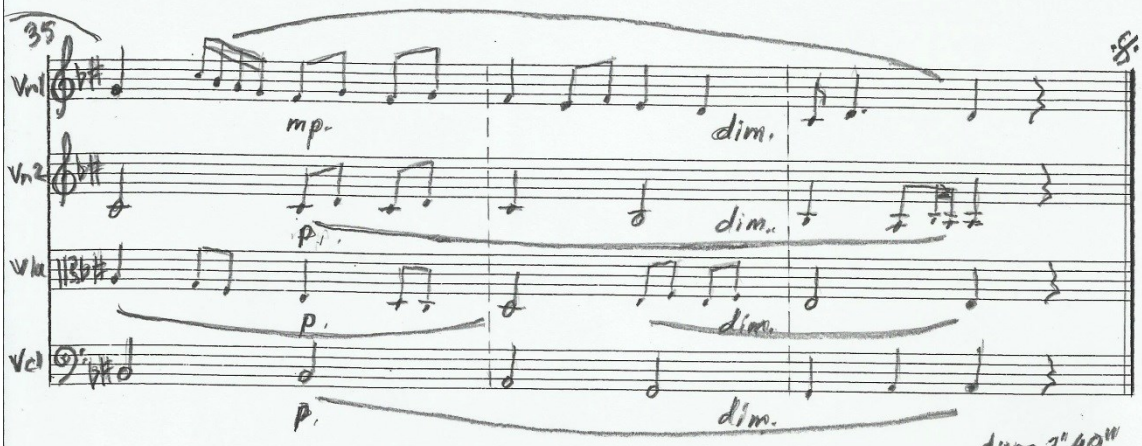
Dolce e Molto legato




⑤
13
Vn1
Vn2
Vla
Vcl
cresc.
dim.
16
mp
p
pp
p
19
FIN

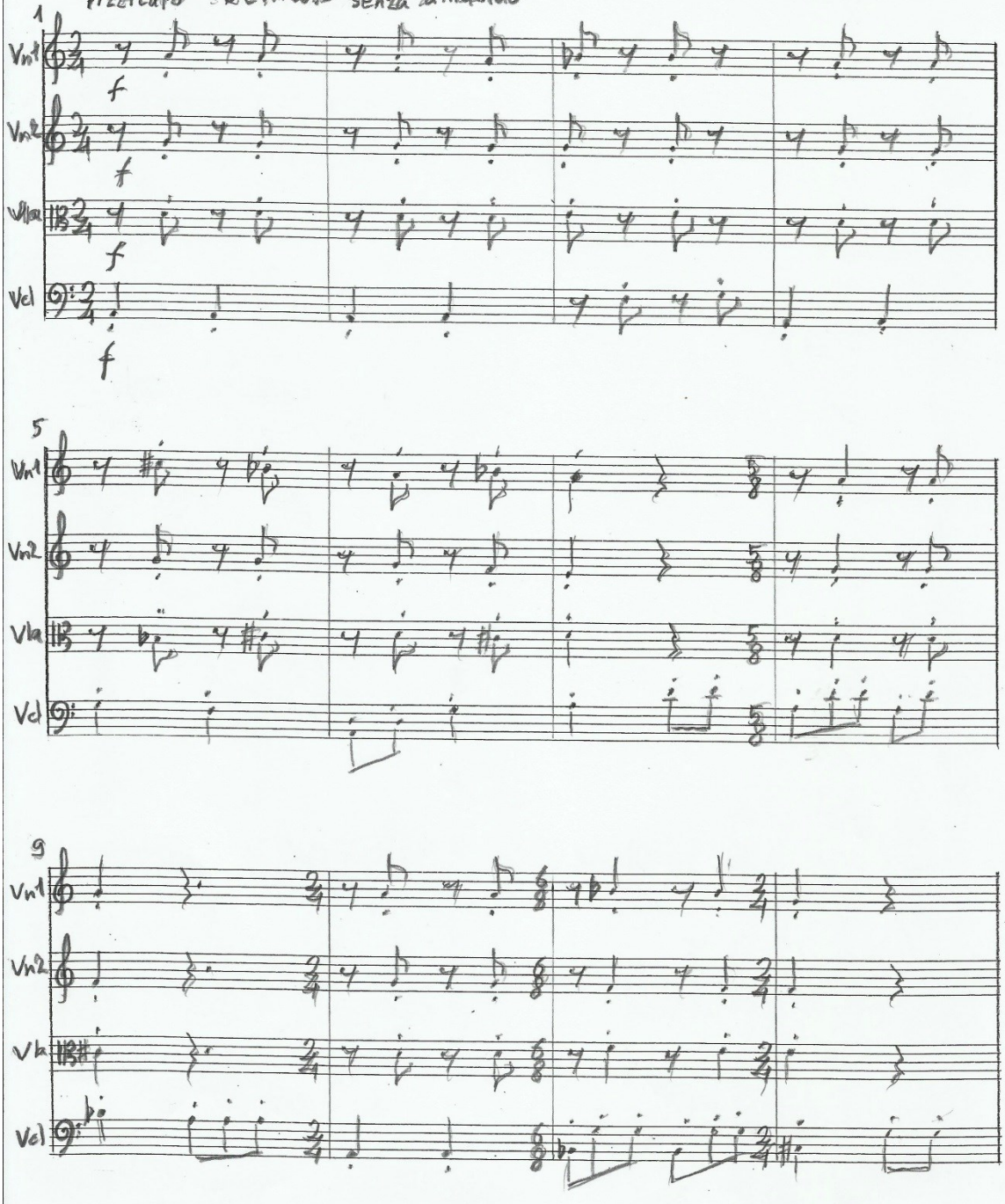

23
Vn1
Vn2
Vla
Vcl
f
mf
27
3
3
32
mf
mp
mp
mp

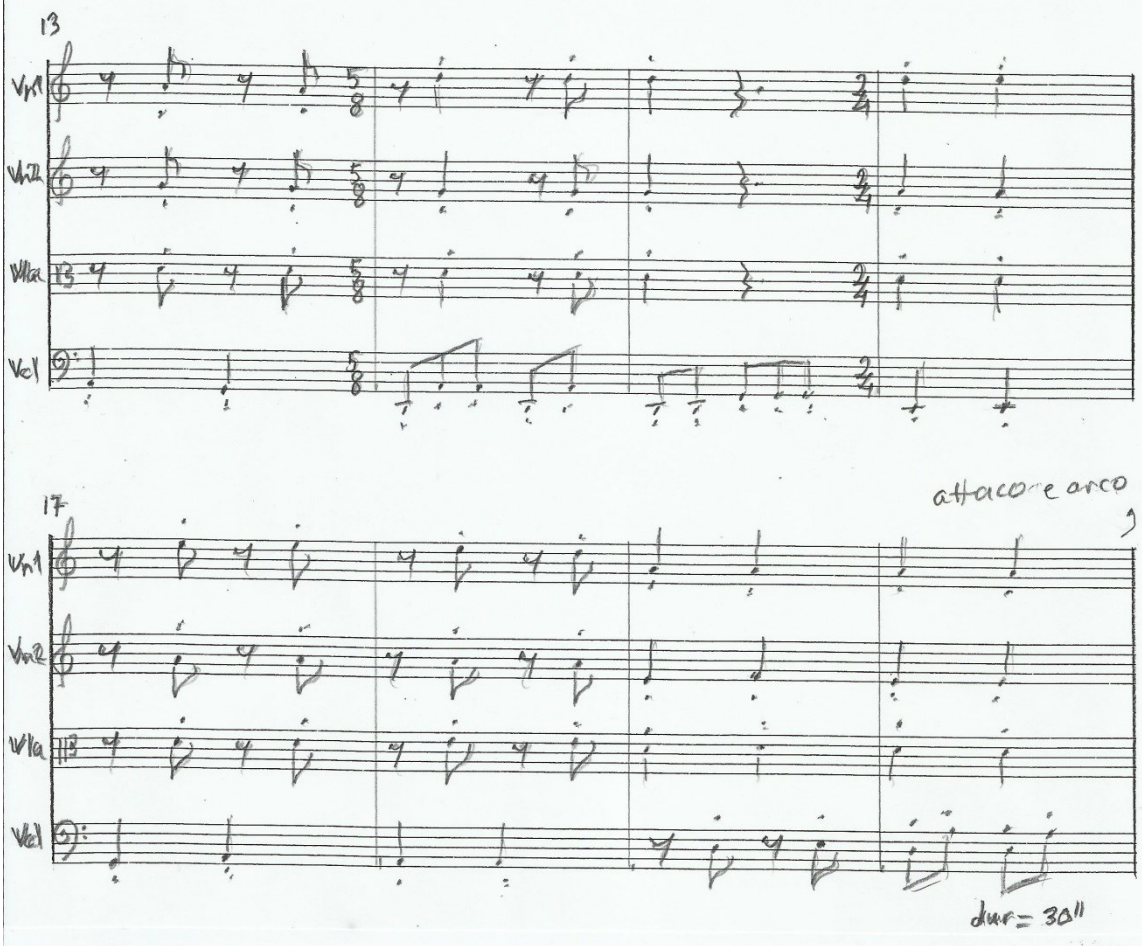
(7)



Andante ♩=80 Transition I to II

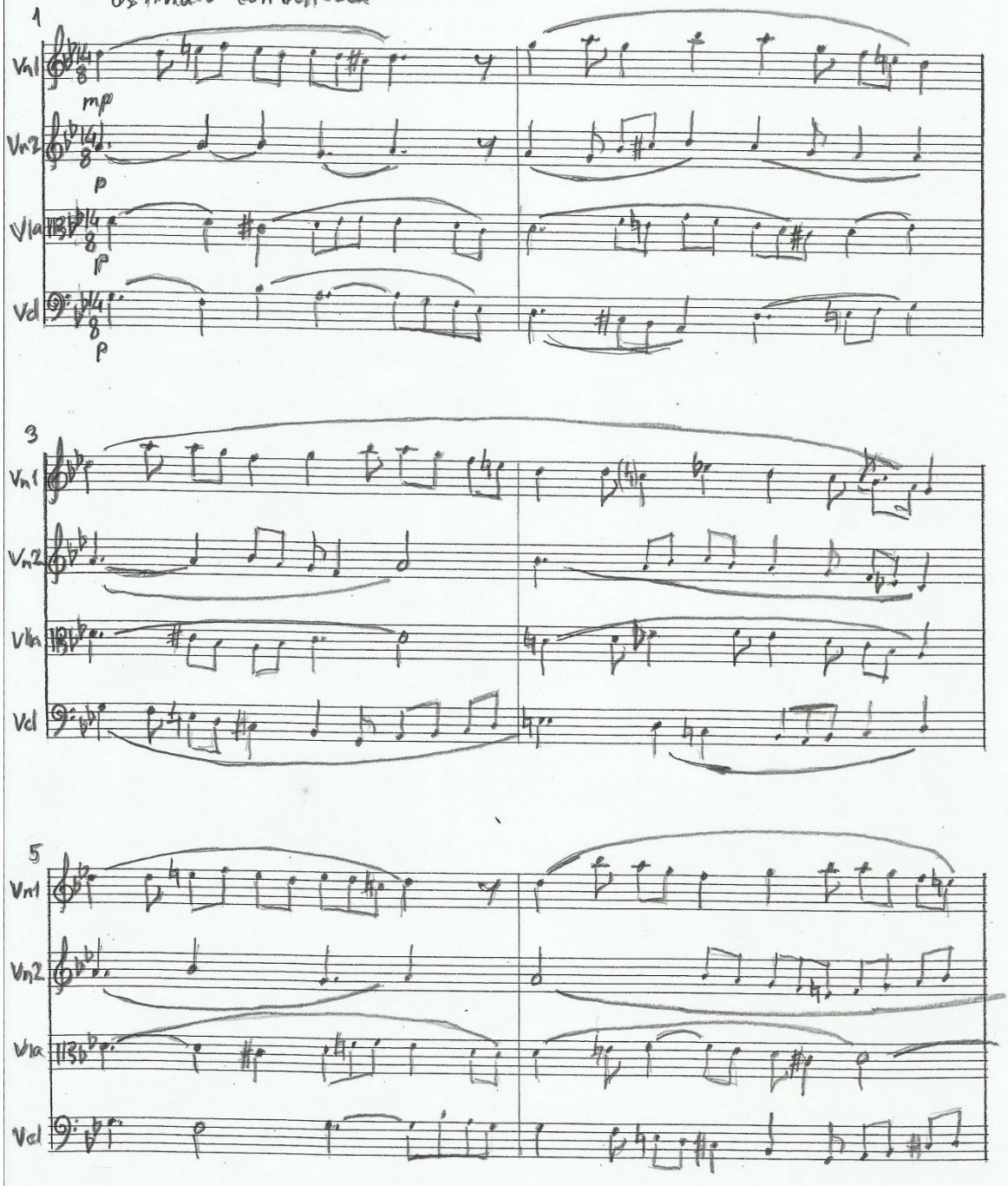
Pizzicato Bellicoso senza diminendo

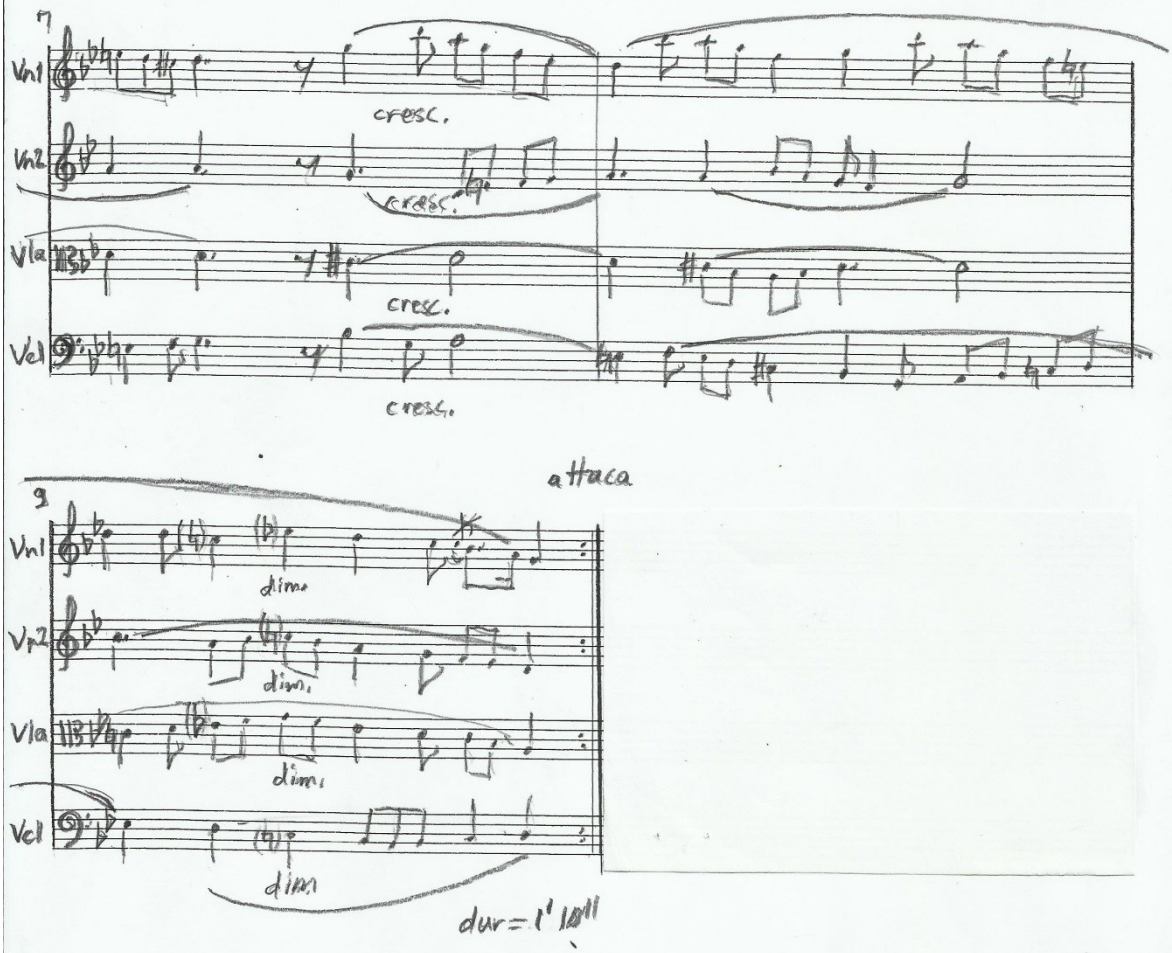



13
Vln I
Vln II
Vla
Vcl
17
attacca e arco
Vln I
Vln II
Vla
Vcl
dur = 30"

Moderato ♩=108
ostinato con bellezza

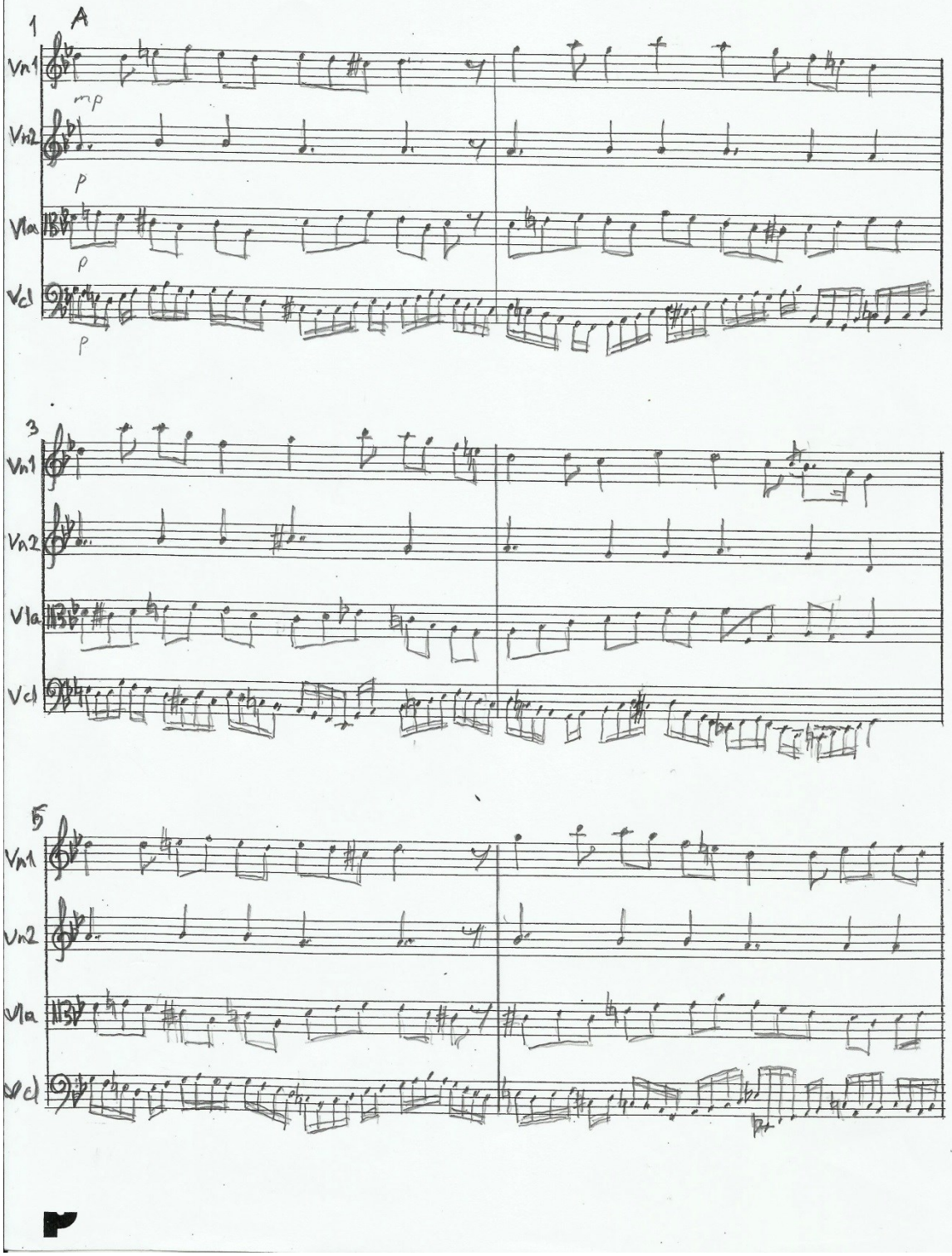
II.

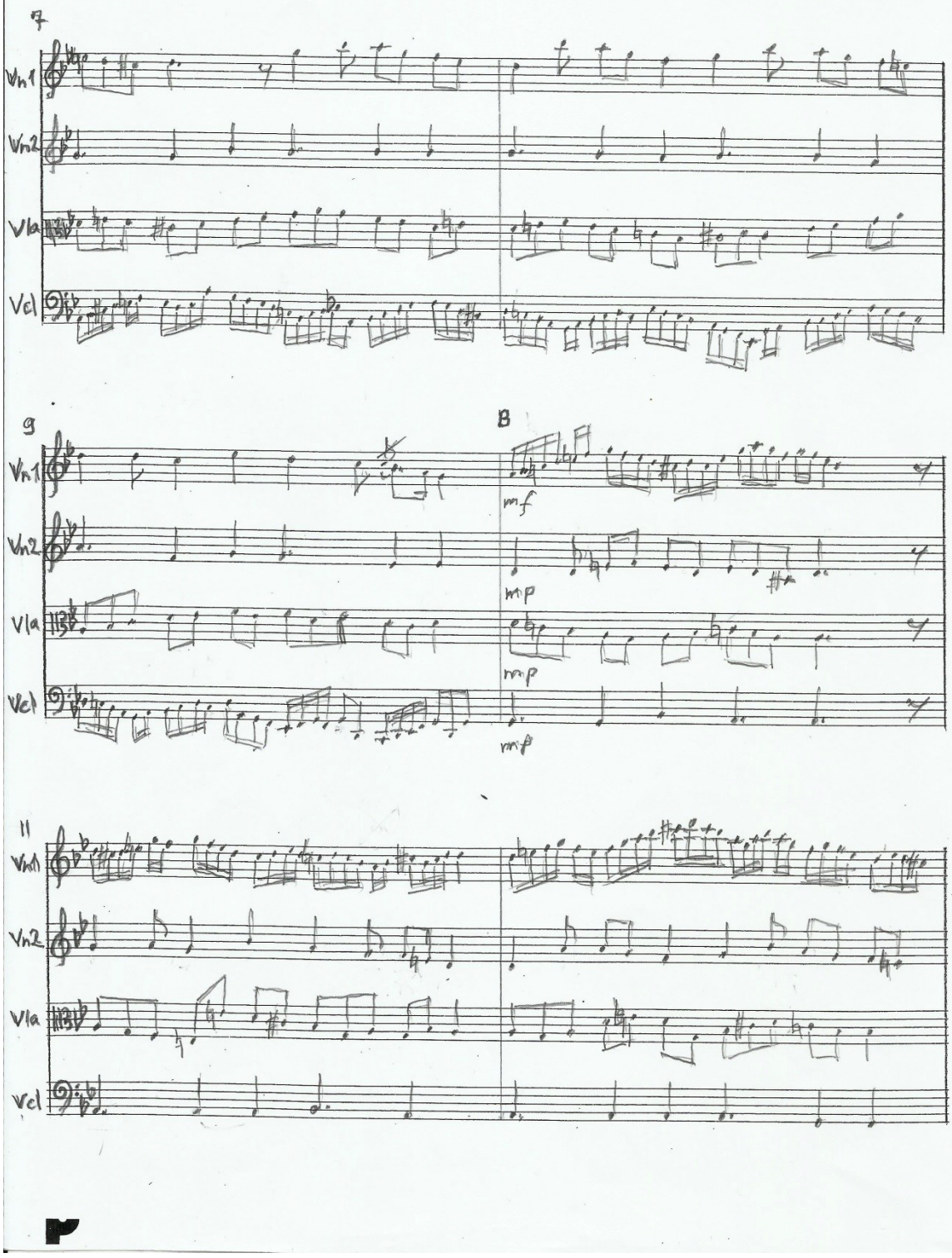


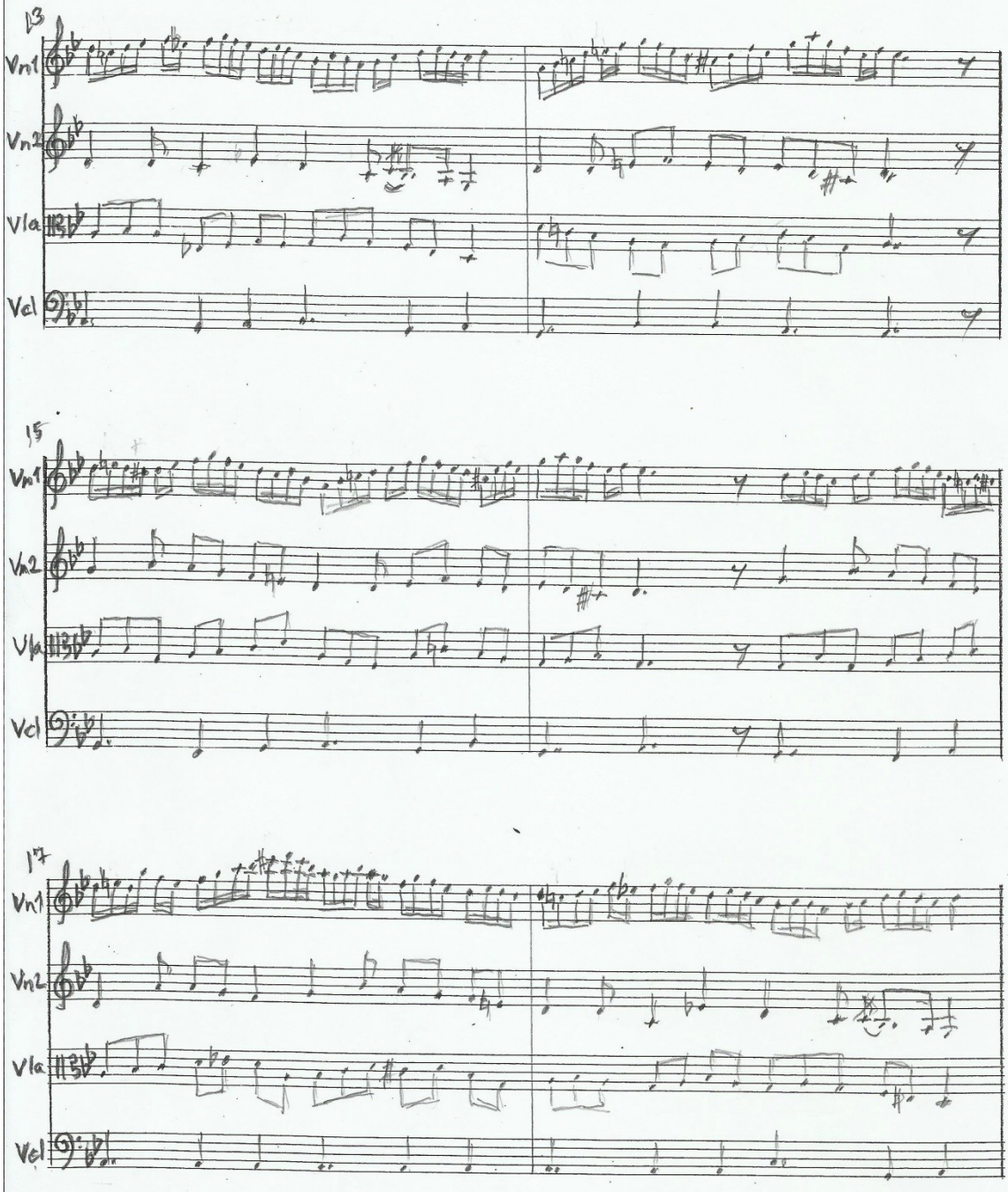

7
Vn1
Vn2
Vla
Vcl
cresc.
cresc.
cresc.
cresc.
attaca
9
Vn1
Vn2
Vla
Vcl
dim.
dim.
dim.
dim.
dur = 1' 10"

Moderato ♪ = 108

INTERLUDE




7
Vn1
Vn2
Vla
Vcl
9
B
mf
mp
mp
mp
11
Vn1
Vn2
Vla
Vcl


13
Vn1
Vn2
Vla
Vcl
15
Vn1
Vn2
Vla
Vcl
17
Vn1
Vn2
Vla
Vcl

19 C con sordini poco piu ♩=112

Vn1 mf

Vn2 mp

Vla mp

Vcl mp

21

Vn1

Vn2

Vla

Vcl

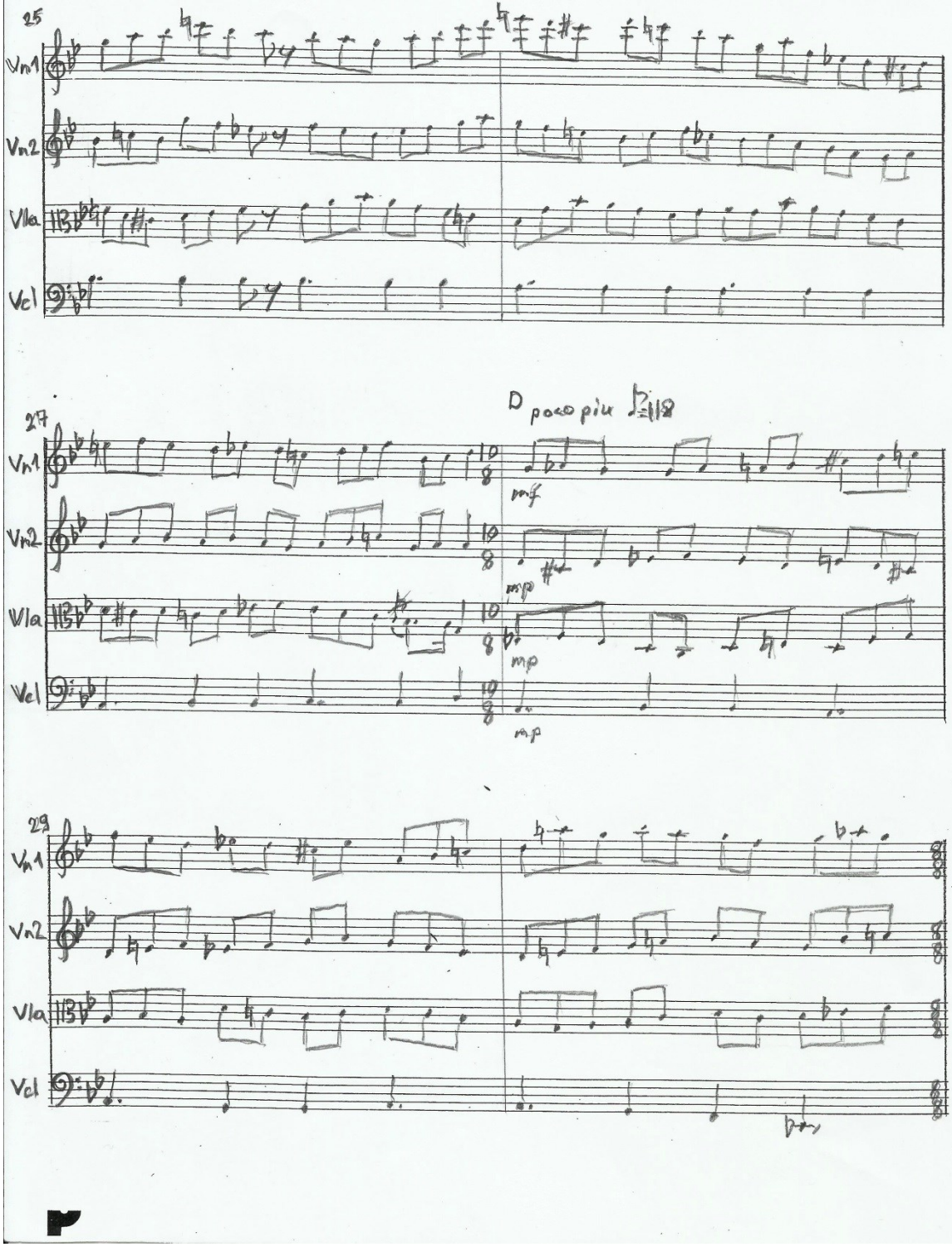
23

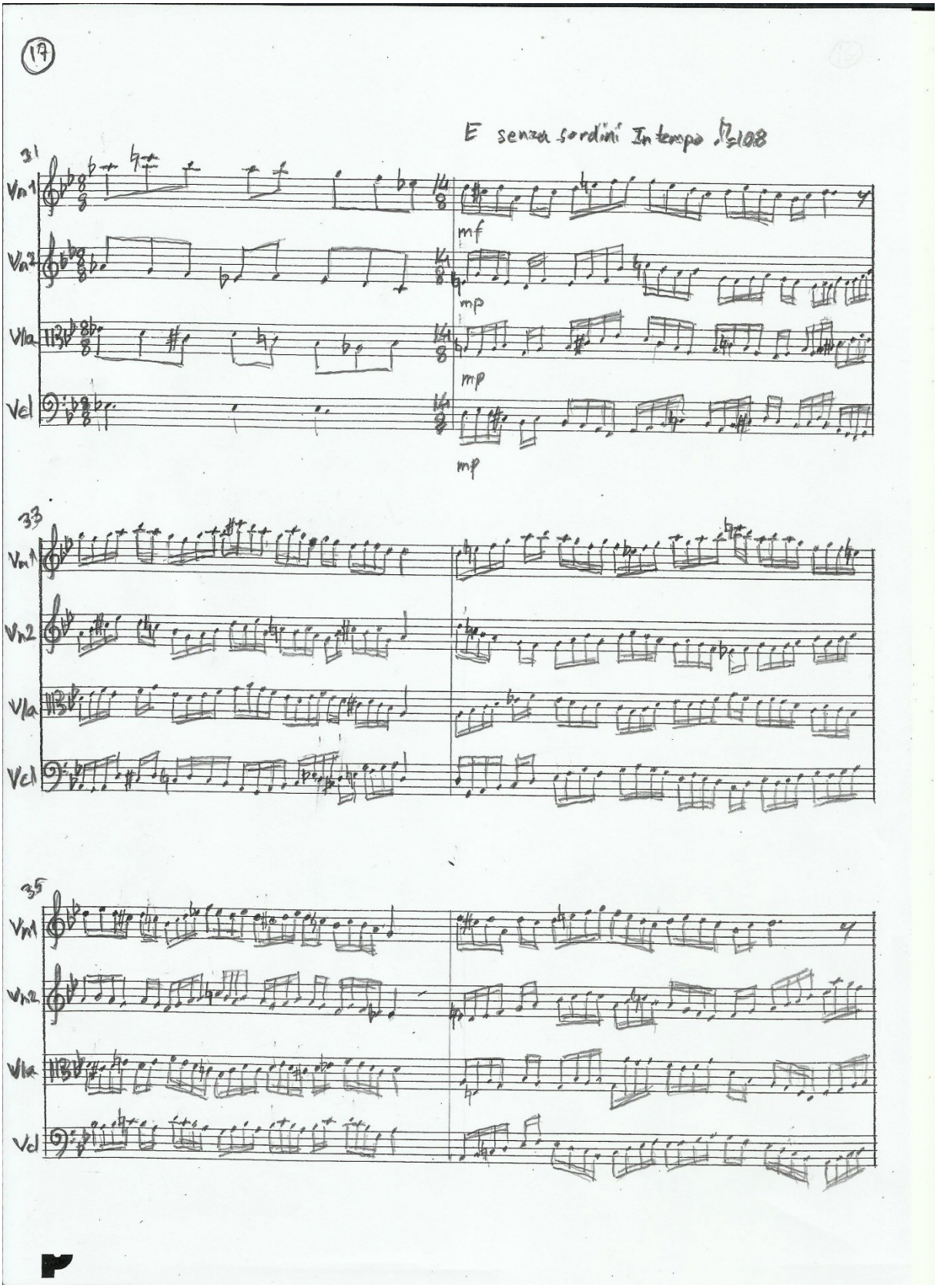
Vn1

Vn2

Vla

Vcl


25
Vn1
Vn2
Vla
Vcl
27
D poco piu
mf
mp
mp
mp
29


E senza sordini In tempo ♩=108
31
Vn1
Vn2
Vla
Vcl
mf
mp
mp
mp
33
Vn1
Vn2
Vla
Vcl
35
Vn1
Vn2
Vla
Vcl

37

Vn1

Vn2

Vla

Vcl

39

Vn1

Vn2

Vla

Vcl

F con sordini a Tempo ♩=114

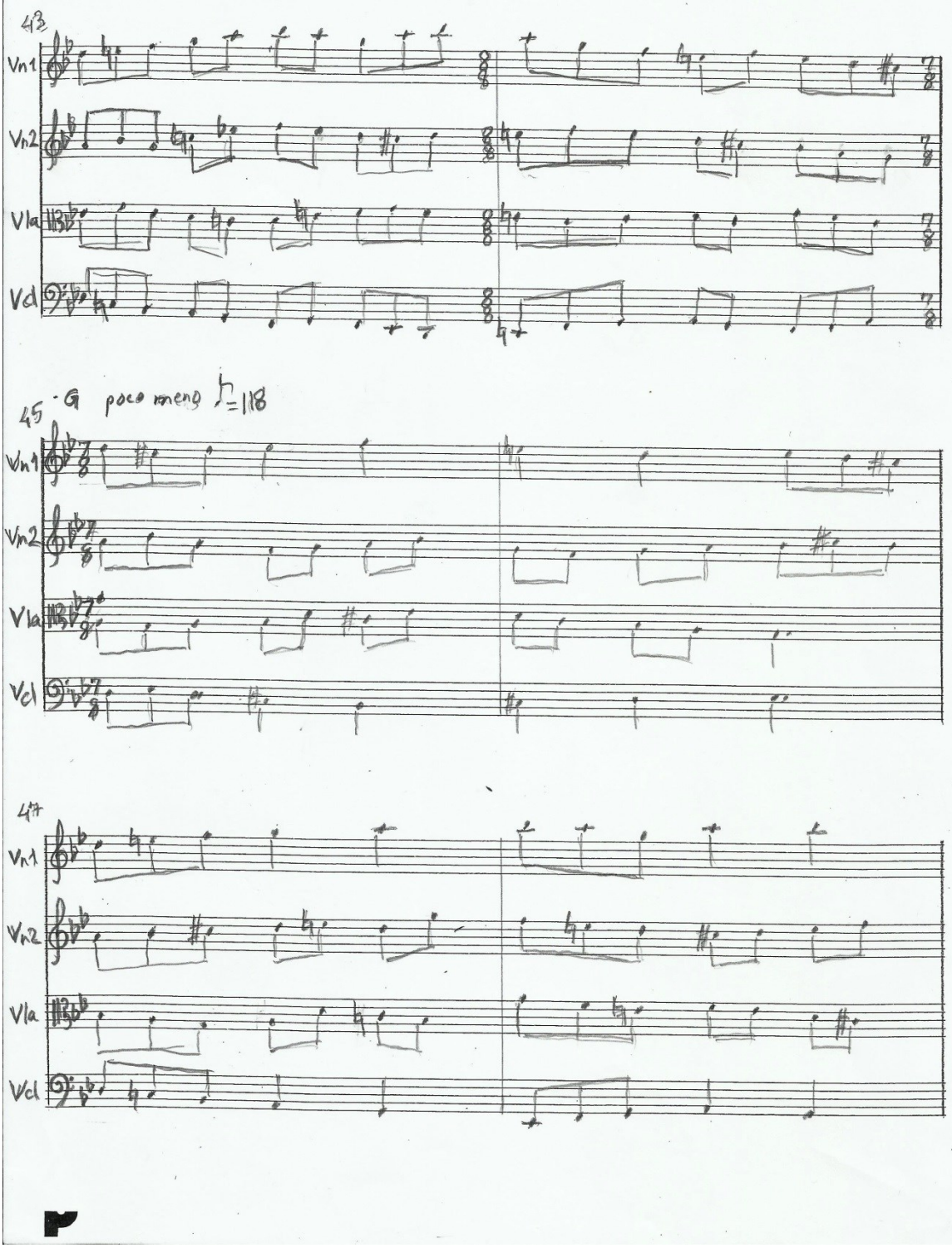
41

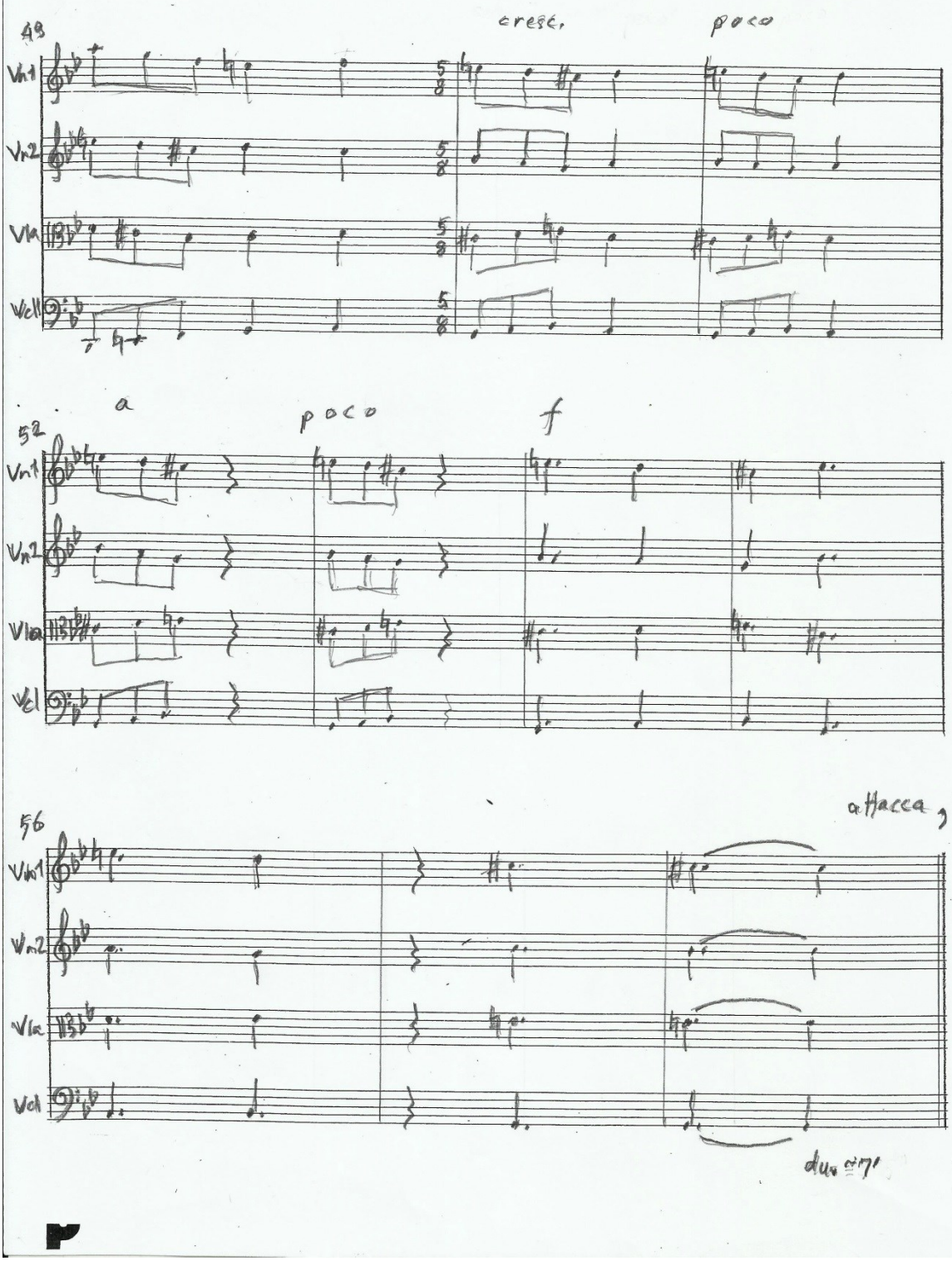
Vn1

Vn2

Vla

Vcl

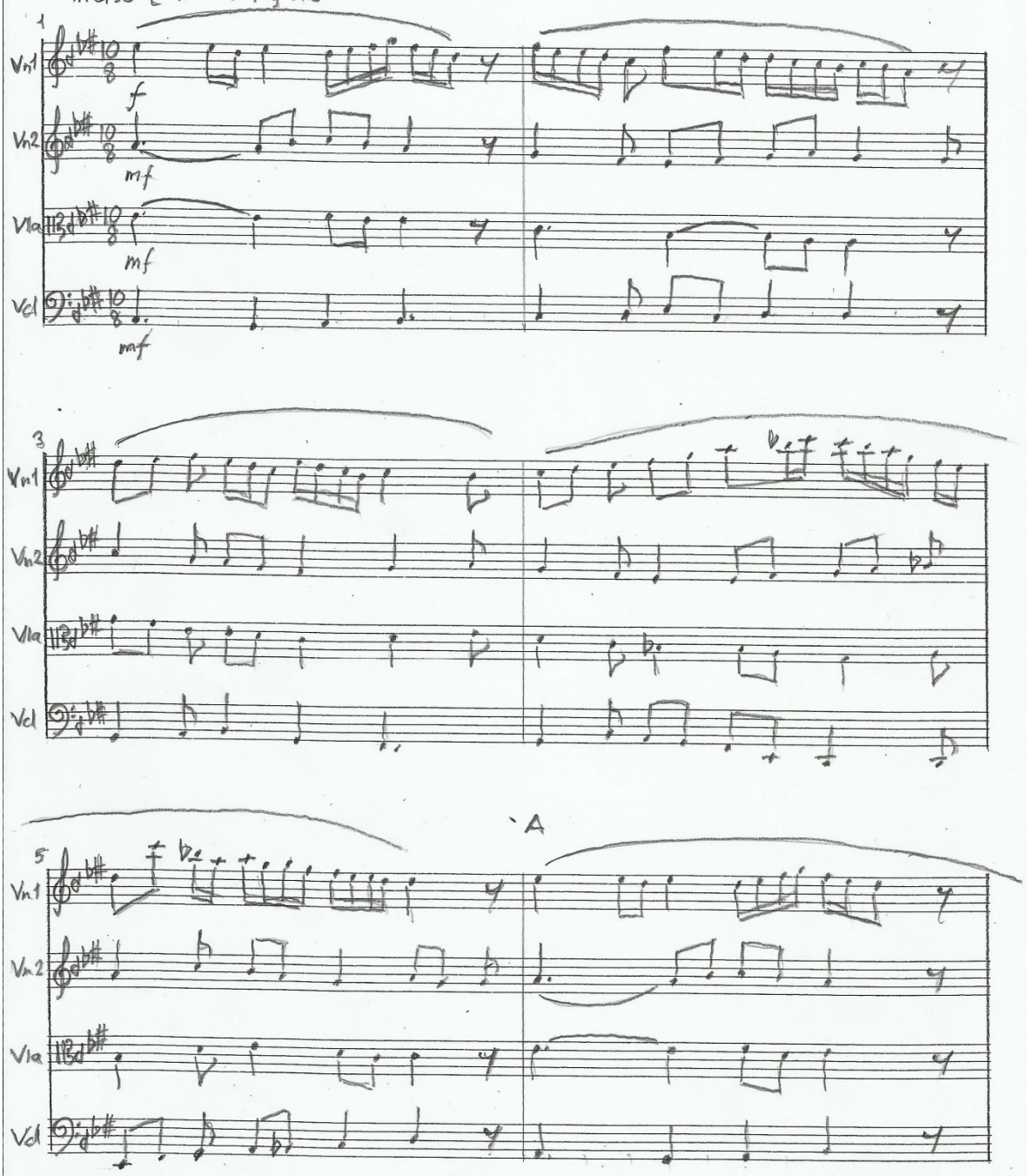

43
Vn1
Vn2
Vla
Vcl
45
G poco meno ♩=118
47

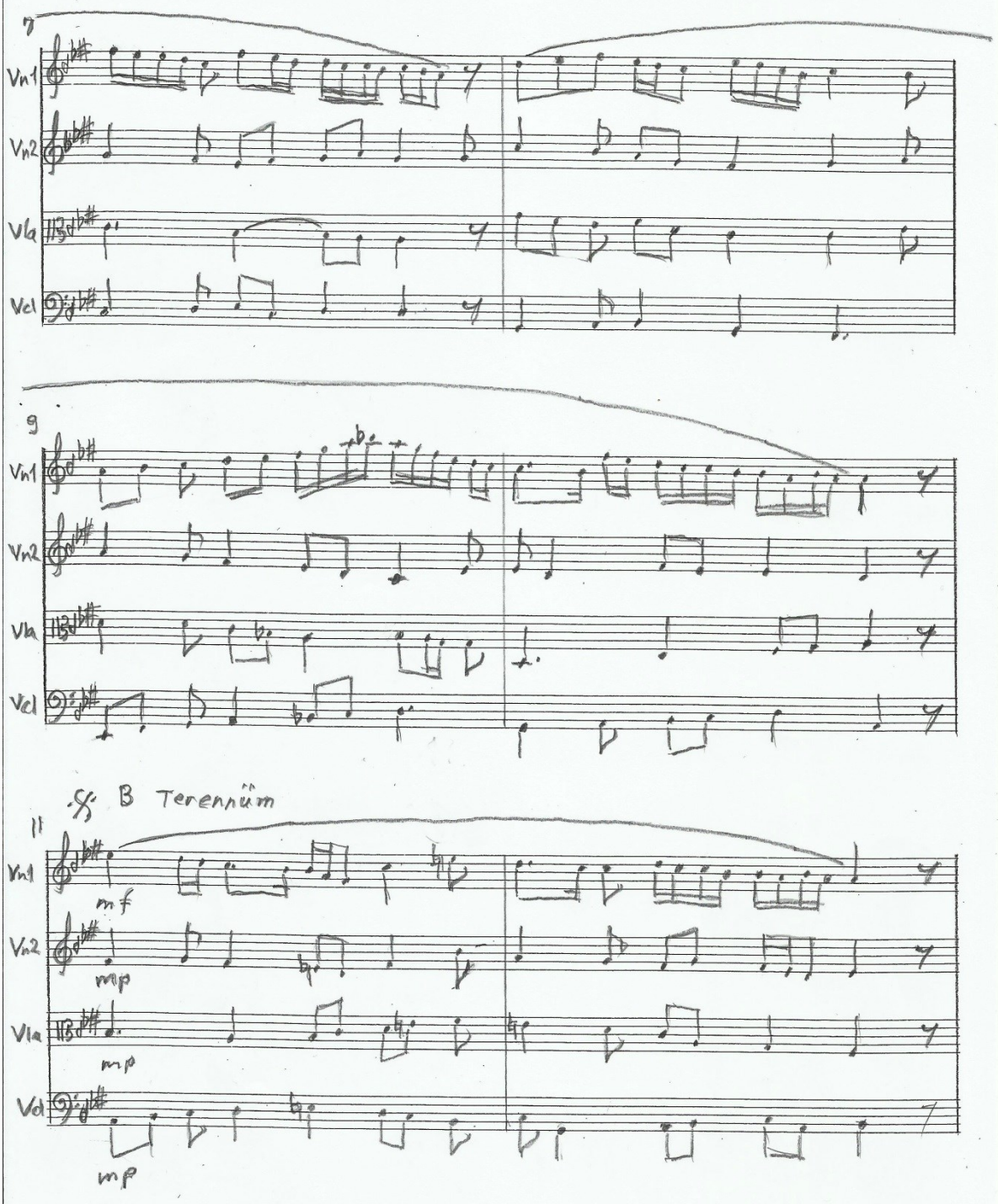

48
cresc.
poco
Vn1
Vn2
Vla
Vcl
52
a
poco
f
56
attacca
dur. ca 7'

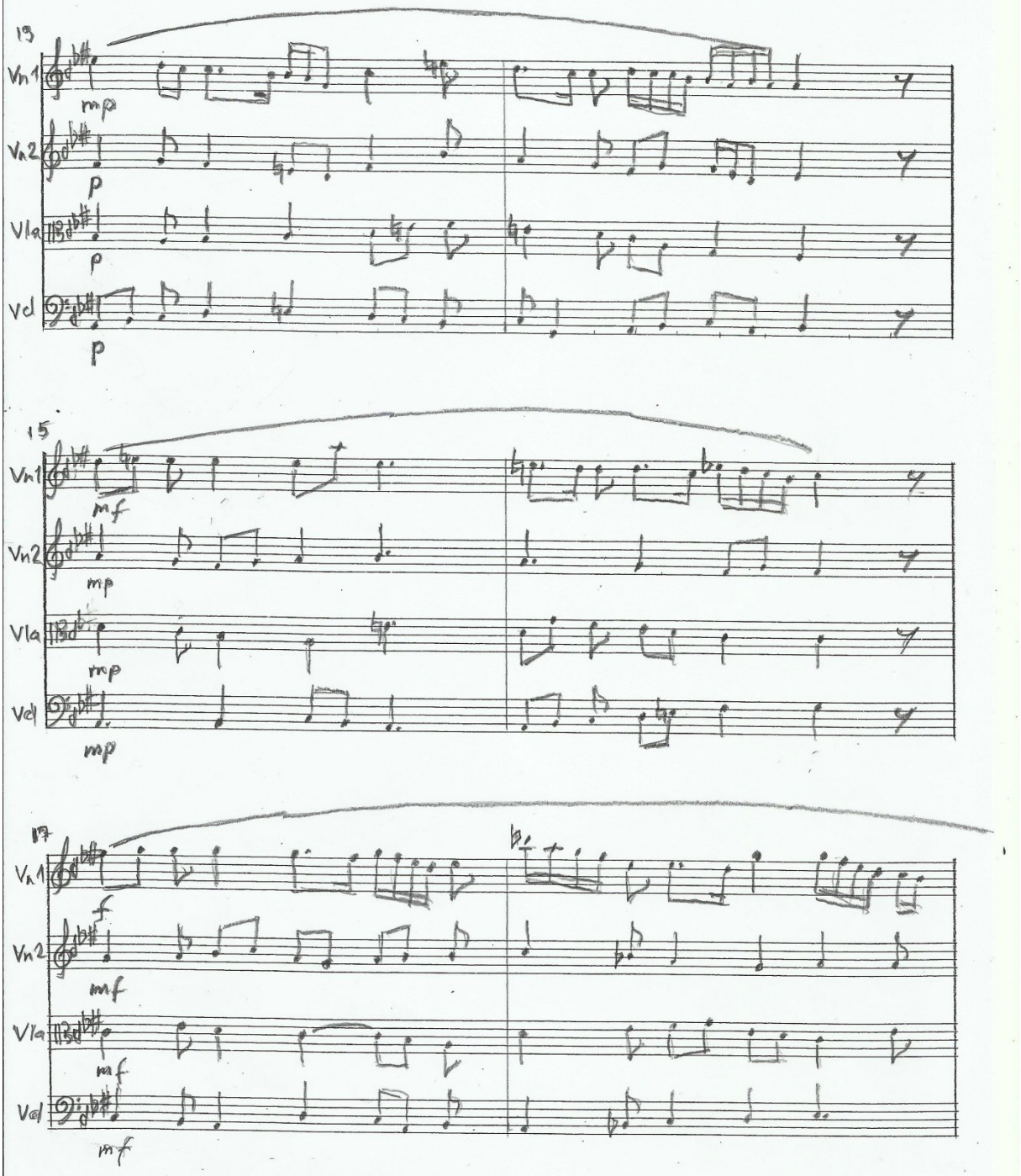
III

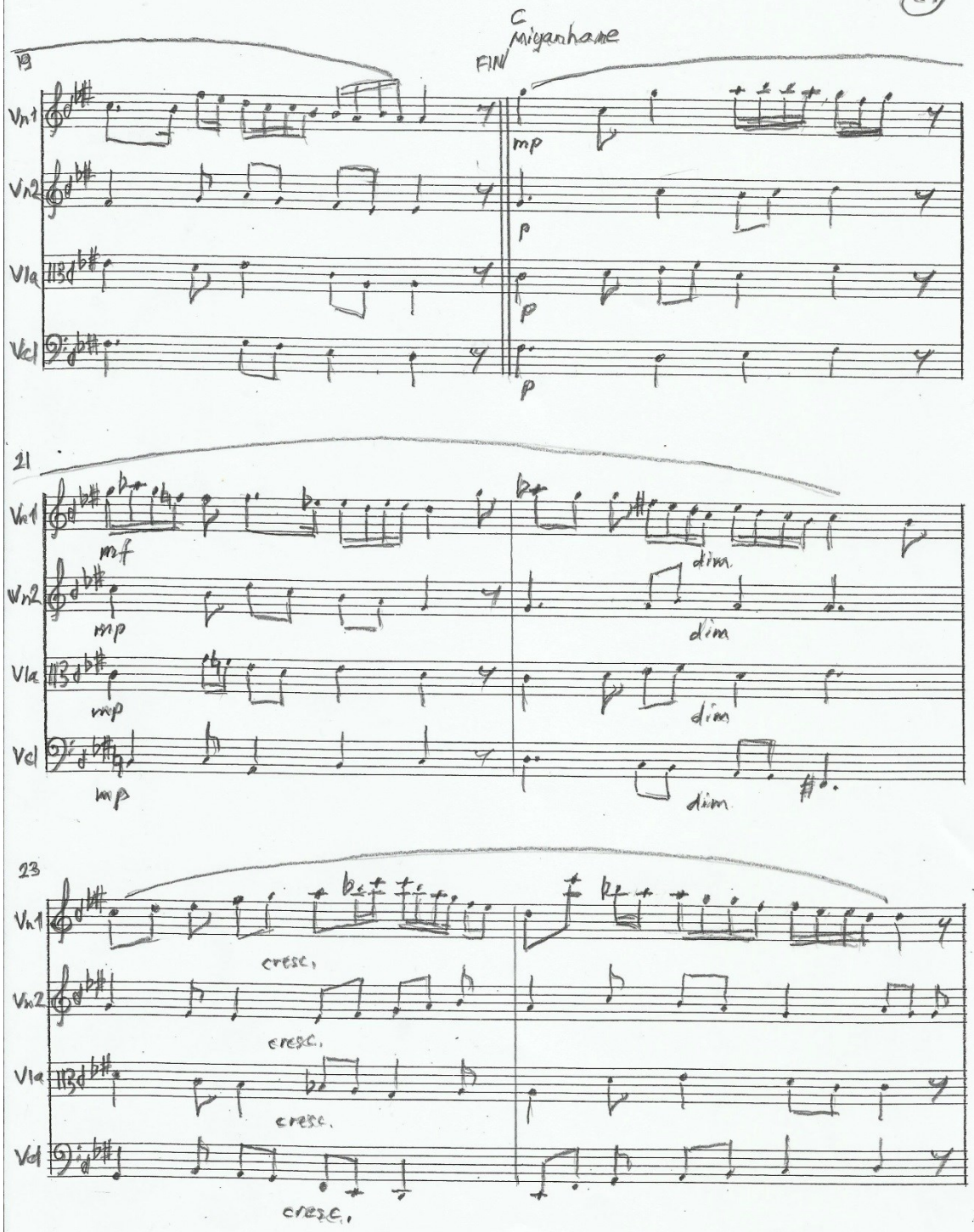
Adagio ♪=140

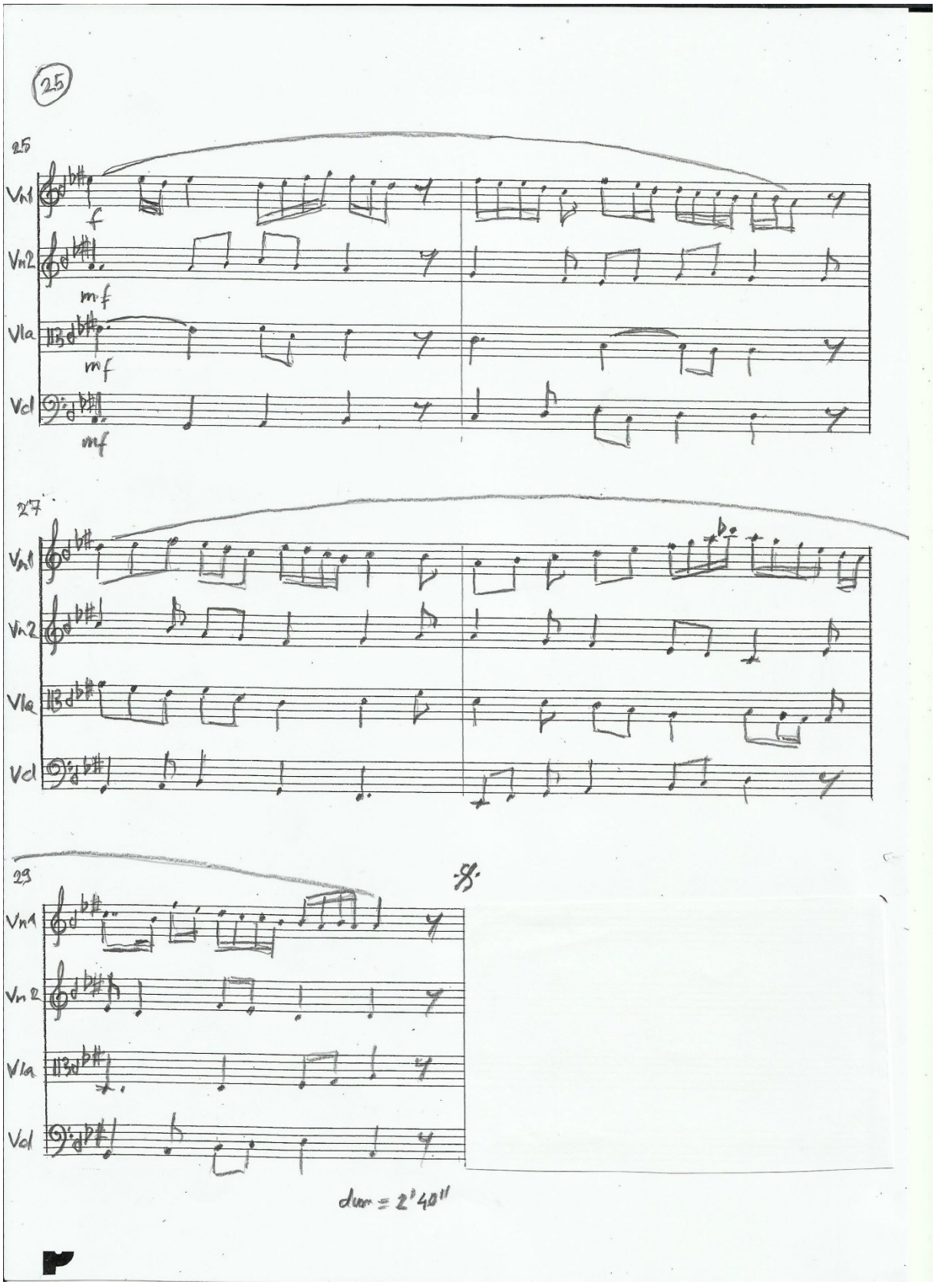
Incisо e molto legato

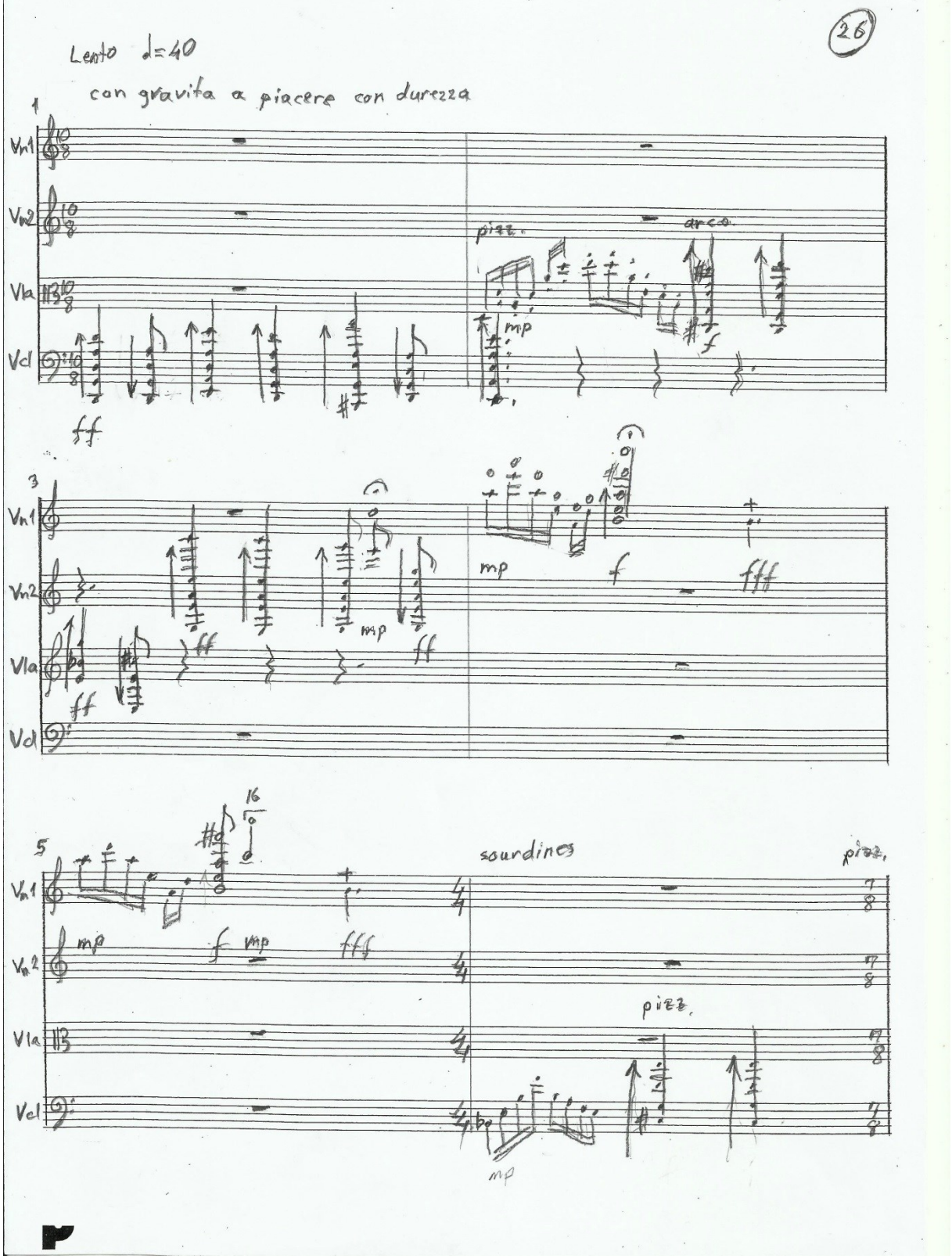


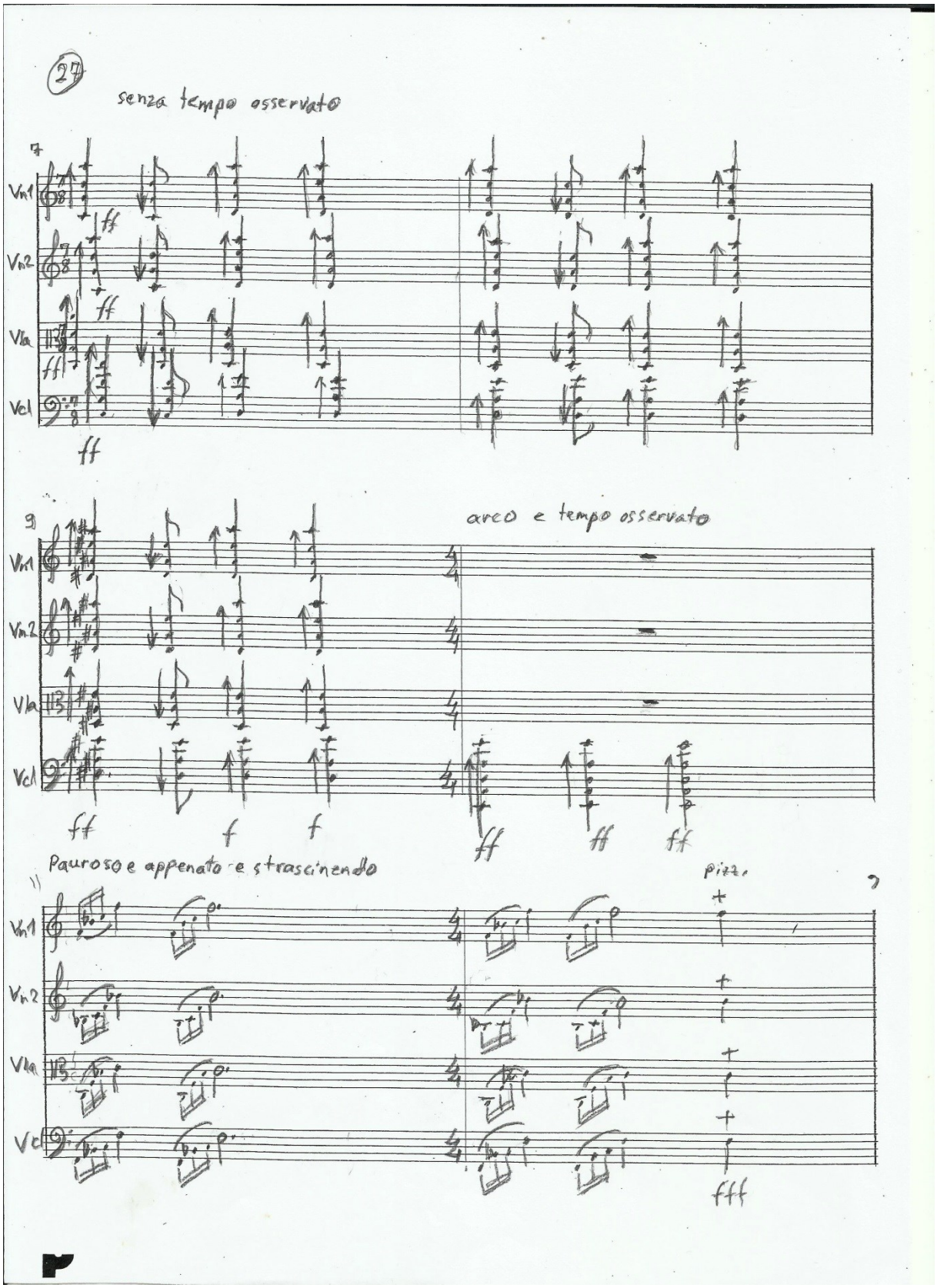

7
Vn1
Vn2
Vla
Vcl
9
Vn1
Vn2
Vla
Vcl
B Terennium
11
Vn1
mf
Vn2
mp
Vla
mp
Vcl
mp


13
Vn1
Vn2
Vla
Vcl
mp
p
p
p
15
Vn1
Vn2
Vla
Vcl
mf
mp
mp
mp
17
Vn1
Vn2
Vla
Vcl
f
mf
mf
mf

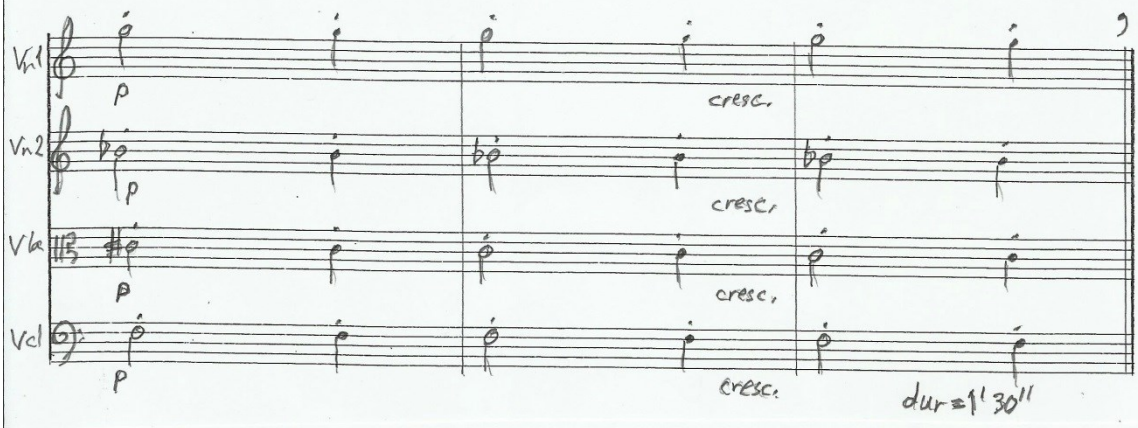

C
Miyanhane
FIN
19
Vn1
Vn2
Vla
Vcl
mp
p
p
p
21
mf
mp
mp
mp
dim
dim
dim
dim
23
cresc.
cresc.
cresc.
cresc.


25
Vn1
Vn2
Vla
Vcl
f
mf
mf
mf
27
Vn1
Vn2
Vla
Vcl
29
Vn1
Vn2
Vla
Vcl
8
dur = 2'40"


Lento ♩=40
con gravita a piacere con durezza
1
Vn1
Vn2
Vla
Vcl
pizz.
arco
mp
f
ff
3
mp
f
fff
ff
mp
ff
5
16
sourdines
pizz.
mp
f
mp
fff
pizz.
mp

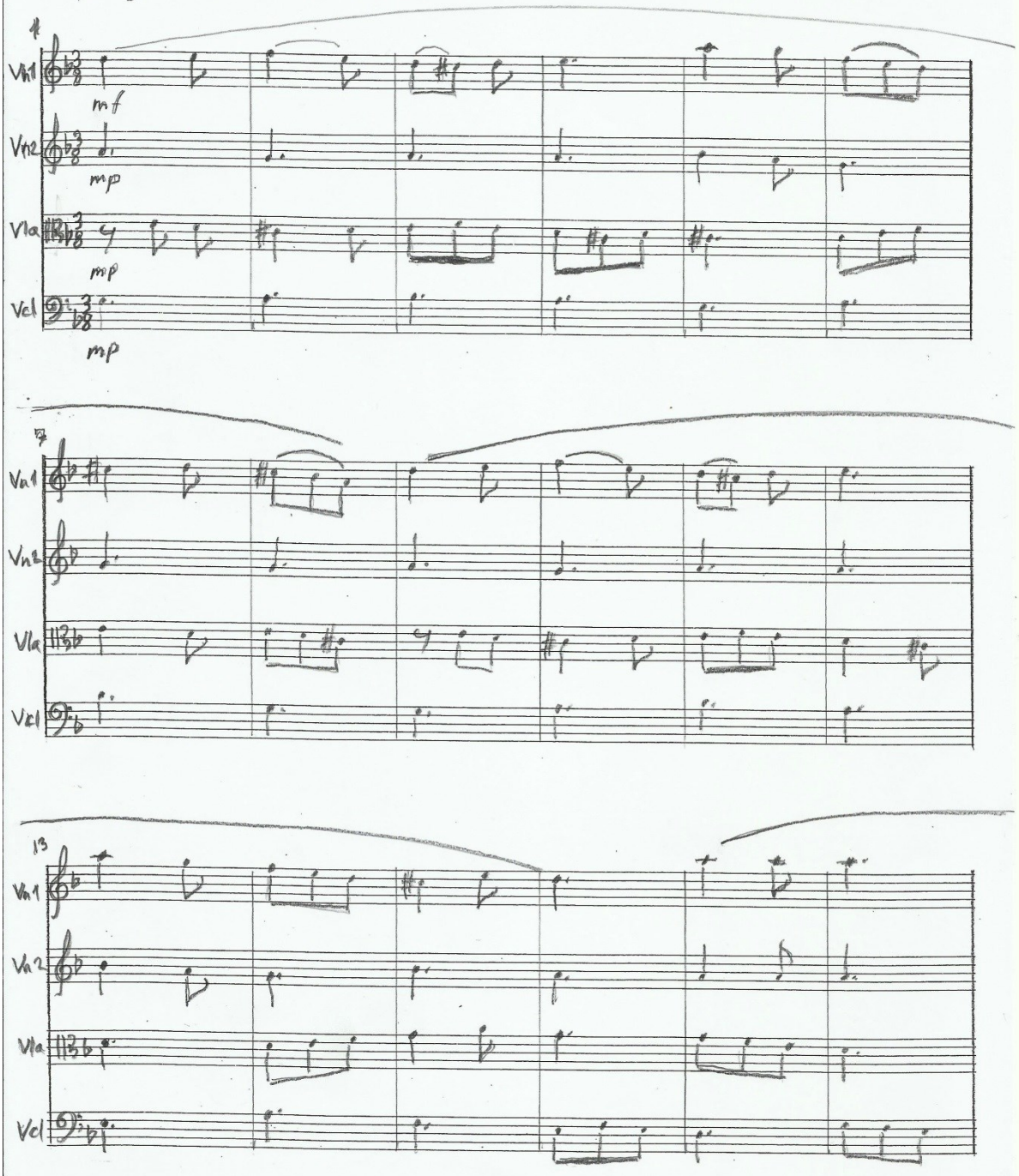

27
senza tempo osservato
Vn1
Vn2
Vla
Vcl
ff
arco e tempo osservato
f
Paurosoe appenato e strascinendo
pizz.
fff

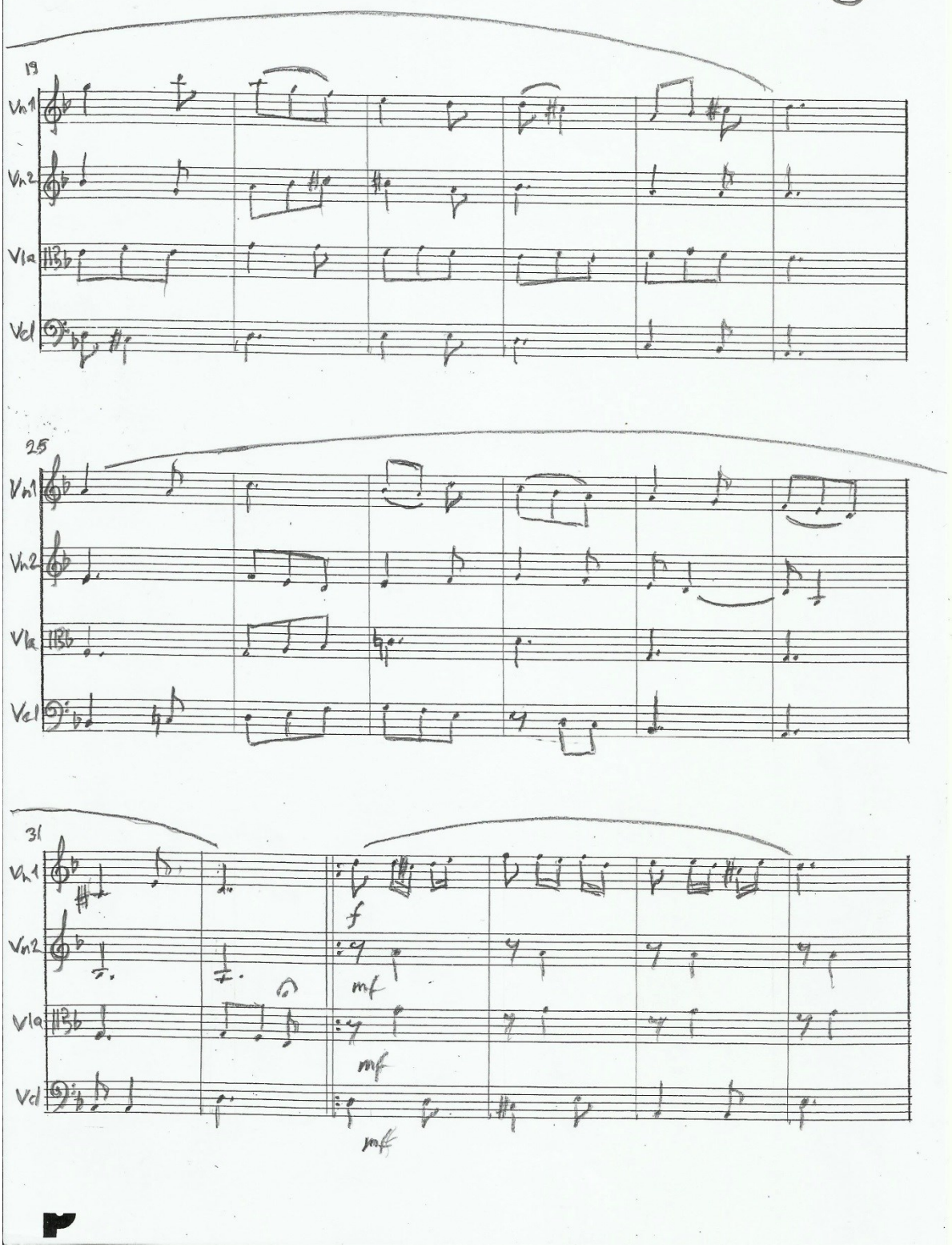
13 pizz accel. schiatto → ♩=♪ attacca



IV

Allegro ♪. = 144 con chiarezza




19
Vn1
Vn2
Vla
Vcl
25
Vn1
Vn2
Vla
Vcl
31
Vn1
Vn2
Vla
Vcl
f
mf
mf
mf

37

Vn1
Vn2
Vla
Vcl

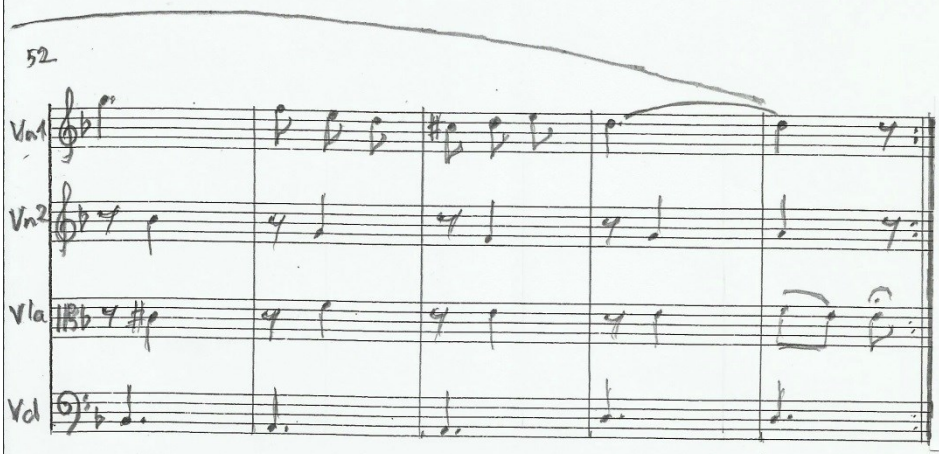
42

Vn1
Vn2
Vla
Vcl

47

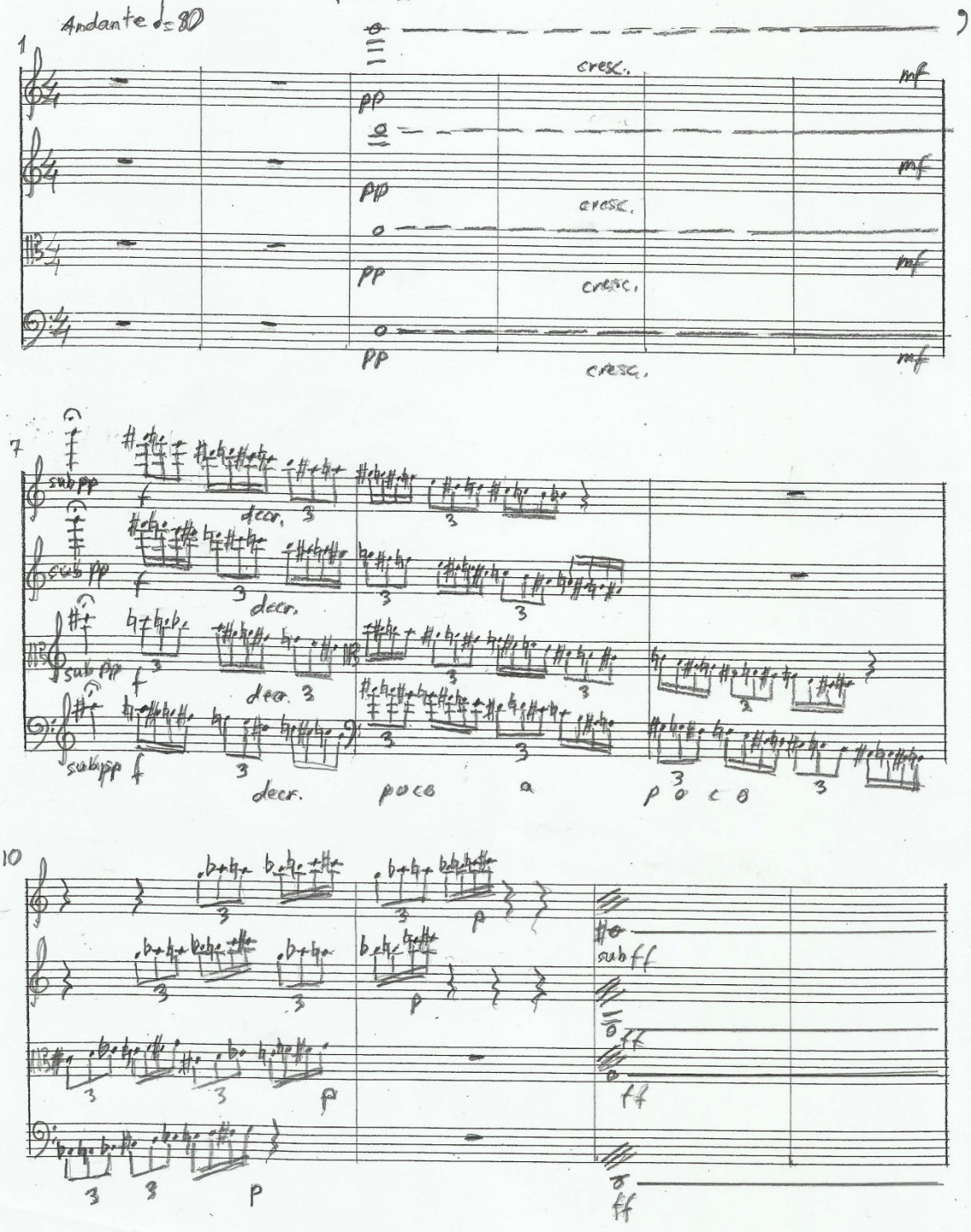
Vn1
Vn2
Vla
Vcl

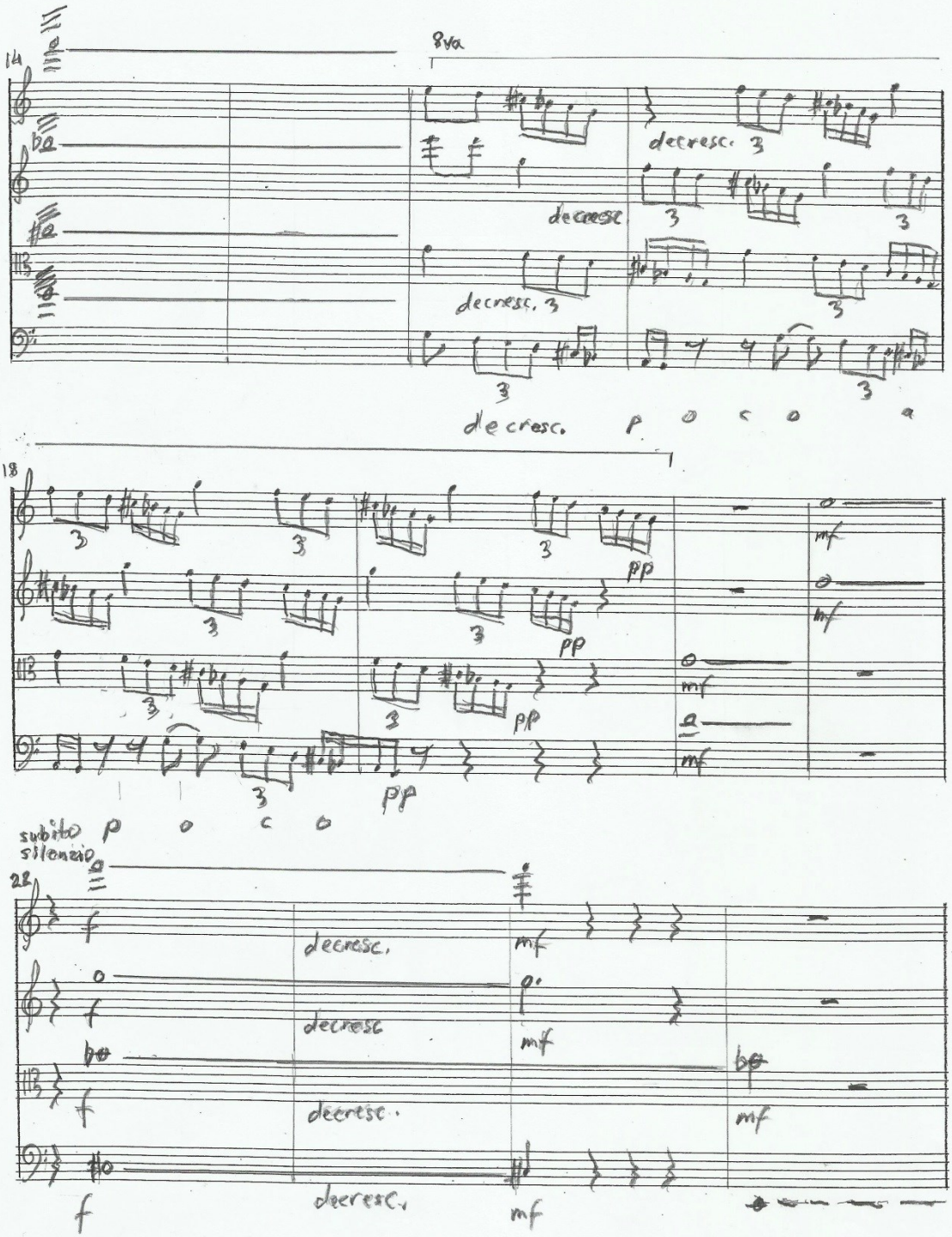
52

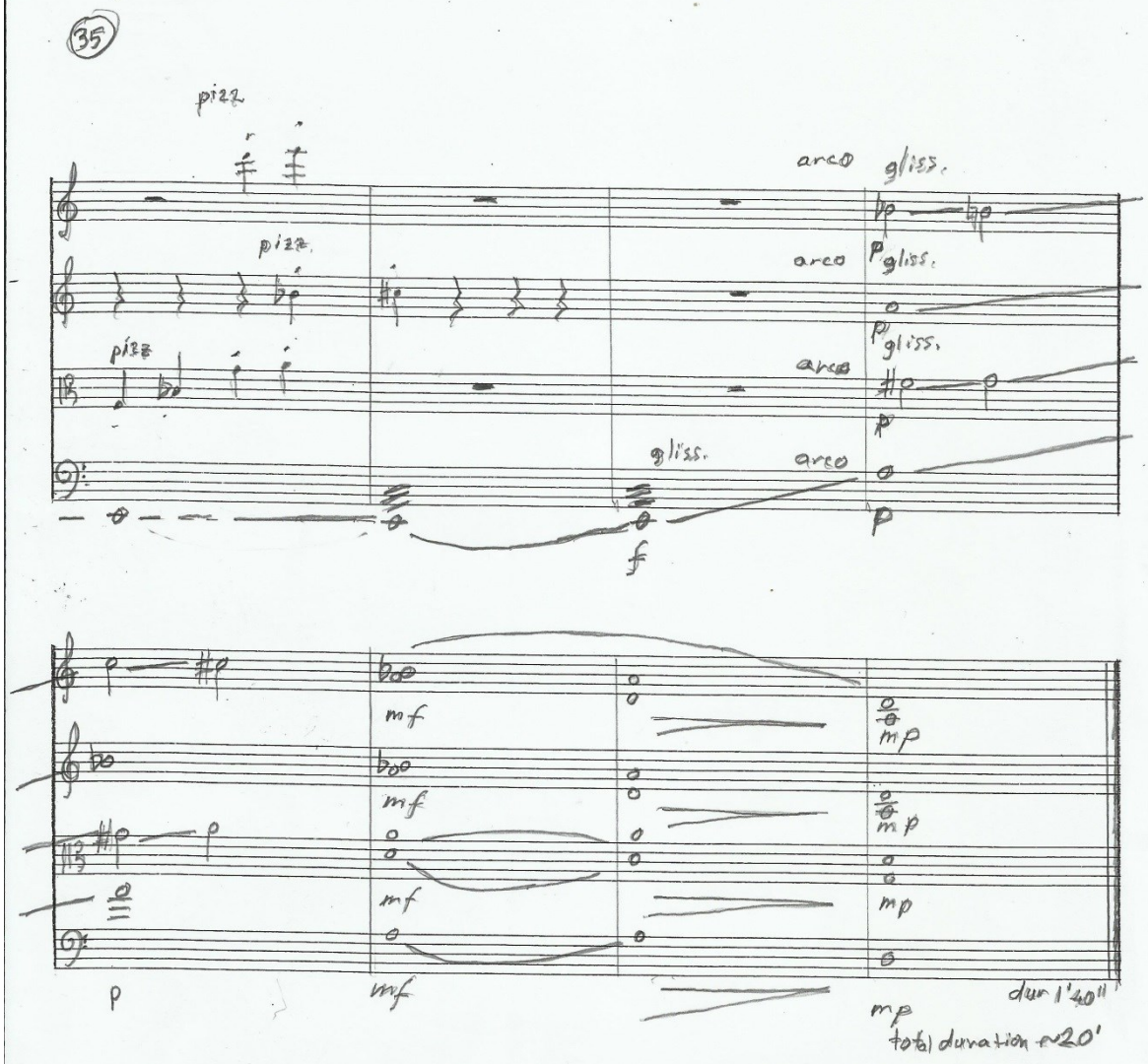


dur= 1'40"

POSTLUDE




14
8va
decresc.
decresc.
decresc.
decresc.
decresc. p o c o a
18
pp
mf
subito p o c o
silenzio
22
f
decresc.
mf
decresc.
mf
decresc.
mf
f
decresc.
mf


35
pizz.
pizz.
pizz.
arco
gliss.
arco
gliss.
arco
gliss.
arco
f
p
mf
mf
mf
mp
mp
mp
p
mf
mp
dur 1'40"
total duration ~20'

Sketches

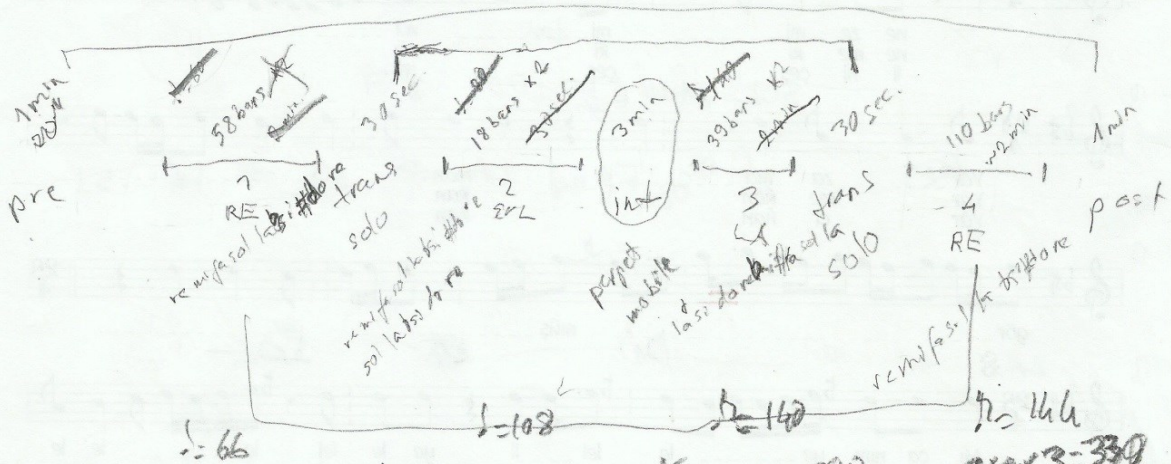
OTTOMAN SUITE

1 – re ? Sultani yegah Zencir Misalini ne zemin-ü zaman görmütür — Hamamizade İsmail Dede Efendi 1778 – 1846

2 – sol ? Nihavand-i kebir Nakış Beste Devri Revan — Abdülkadir Meragi 1360 – 1435

3 – la ? Karçığar nakış ağır semai — Dellalzade İsmail Efendi 1797 – 1869

4 – re ? Ferahfeza Şarkı Bülbül-i Hoş Neva — Hamamizade İsmail Dede Efendi



	♩=66		♩=108		♩=140		♩=144	
pre	60×4=240	tr	36×4=280	int	390×10=390	Tr	110×3=330	Pos
	240/66 = 4 min		2,5 min		3 min		2,5 min	
1 min		30"		3'		30"		1'

(re do si la sol fa mi) Buselik

1 Sultani yegah (re) do si (la) sol fa mi (re)

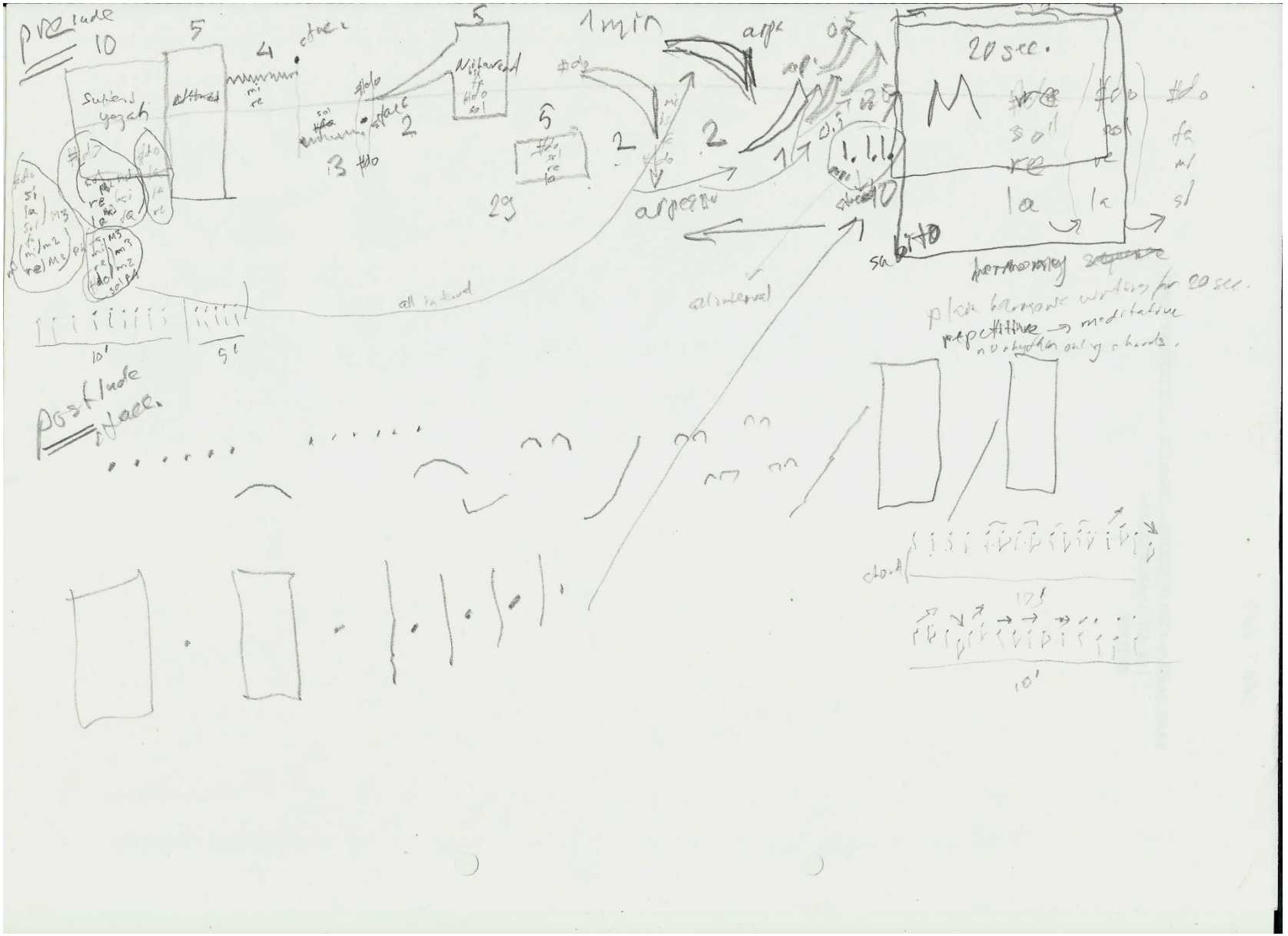
2 (?) Nihavend (re bmi #fa) Hicaz (sol) la si do (re) mi fa (sol) (la bsi do re) buselik

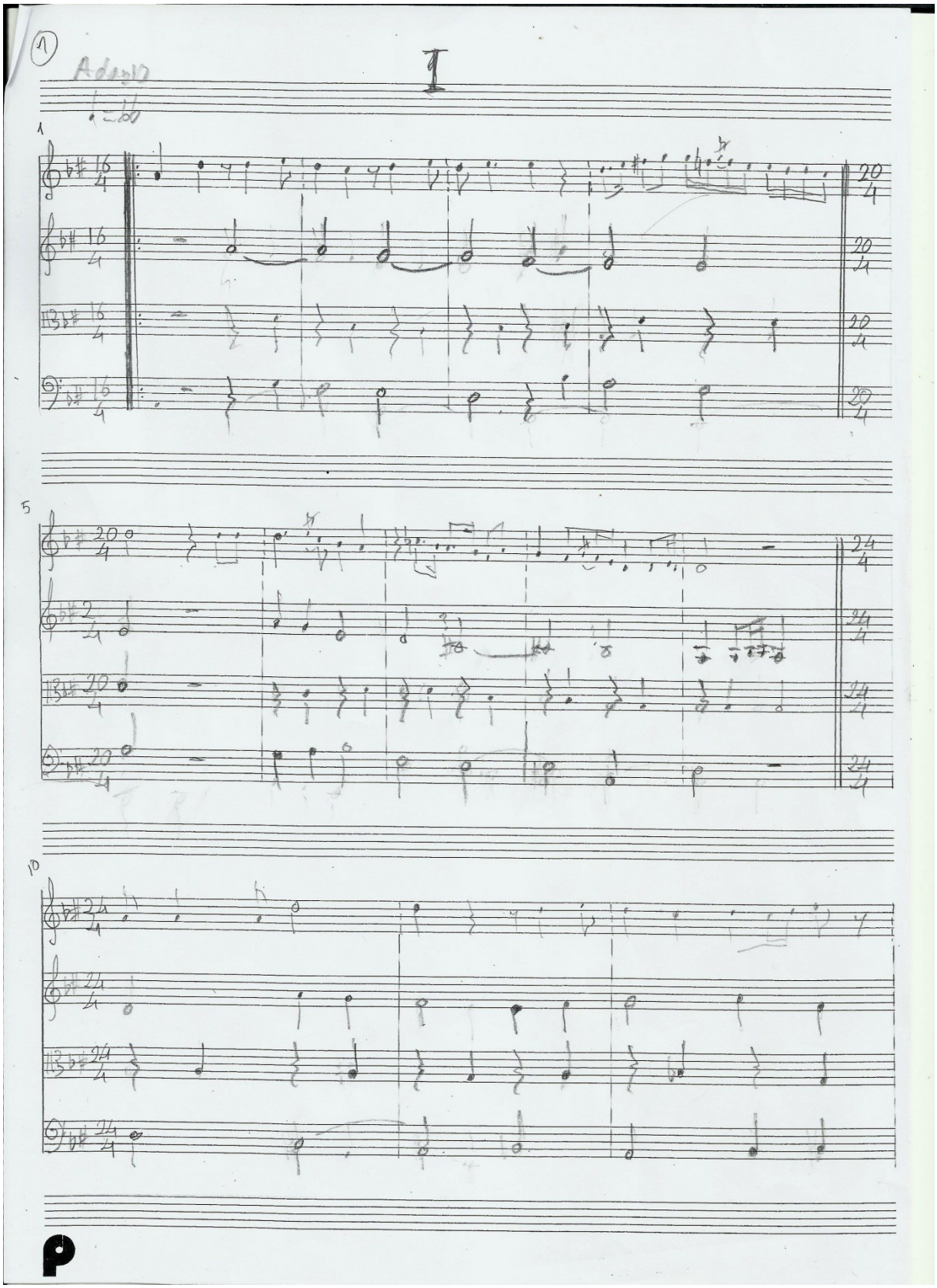
3 Karcığar (sol) (la) bsi do (re) bmi #fa sol (la)

4 Ferahfeza re mi fa sol la bsi do re mi fa

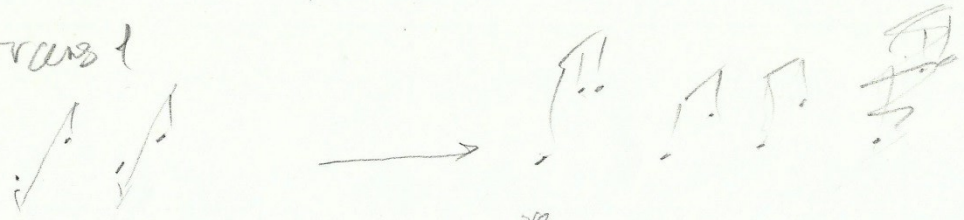
Acemaşiranda Çargah

Yegahta buselik


prelude
10
5
4
5
1 min
arpe
20 sec.
M
sol
re
la
sa
bito
all interval
10'
5'
harmony
plain harmonic writing for 20 sec.
repetitive → meditative
no rhythm only chords.
postlude
chord
10'
10'


1
Adagio
1
5
10

trans 1



re re
la la
re re
la

re
la
re
sol

no melody only zum sak zum sak

↓

beat must get lost → then

↓ sporadic

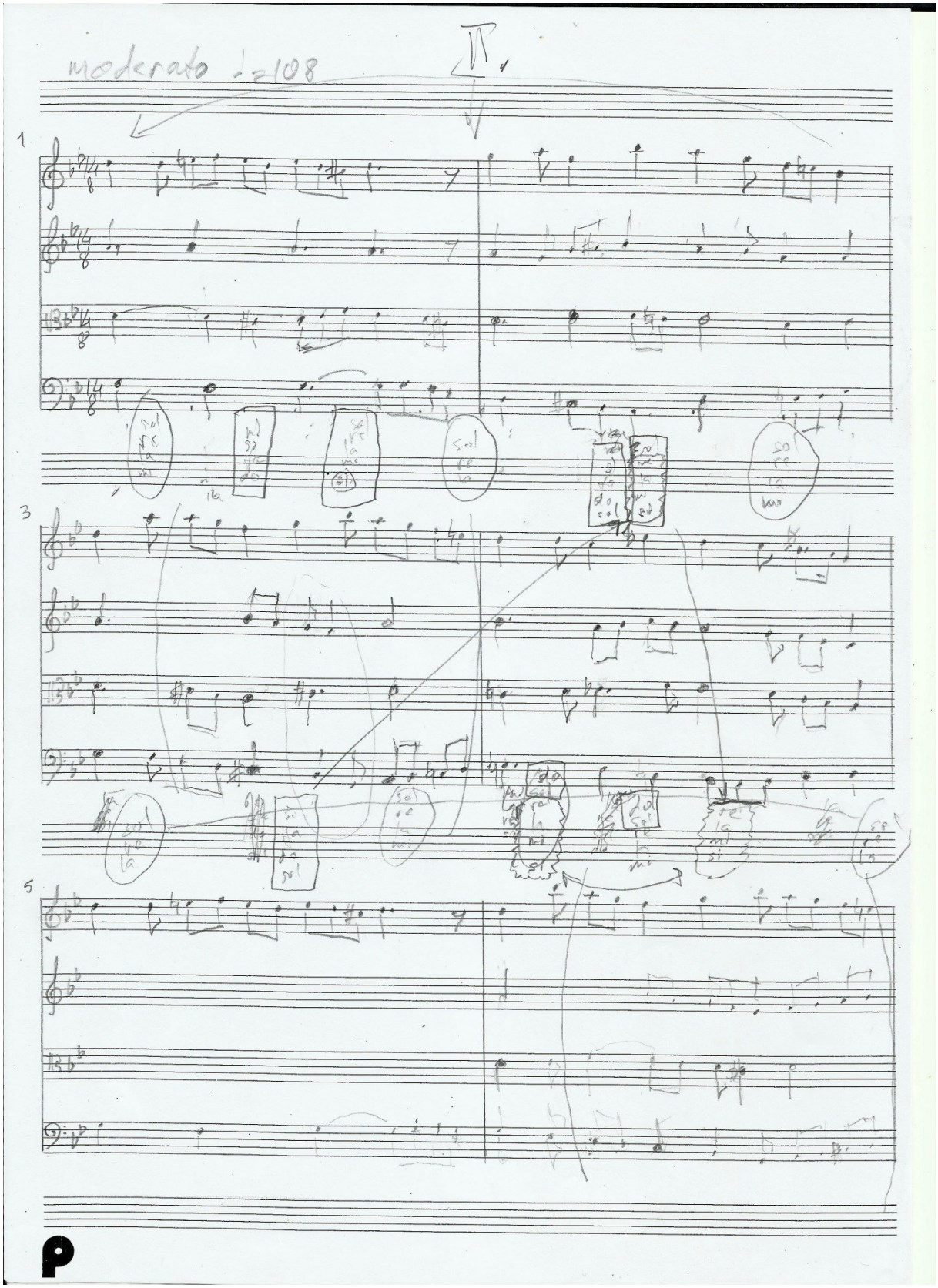
triplet 3 beats group

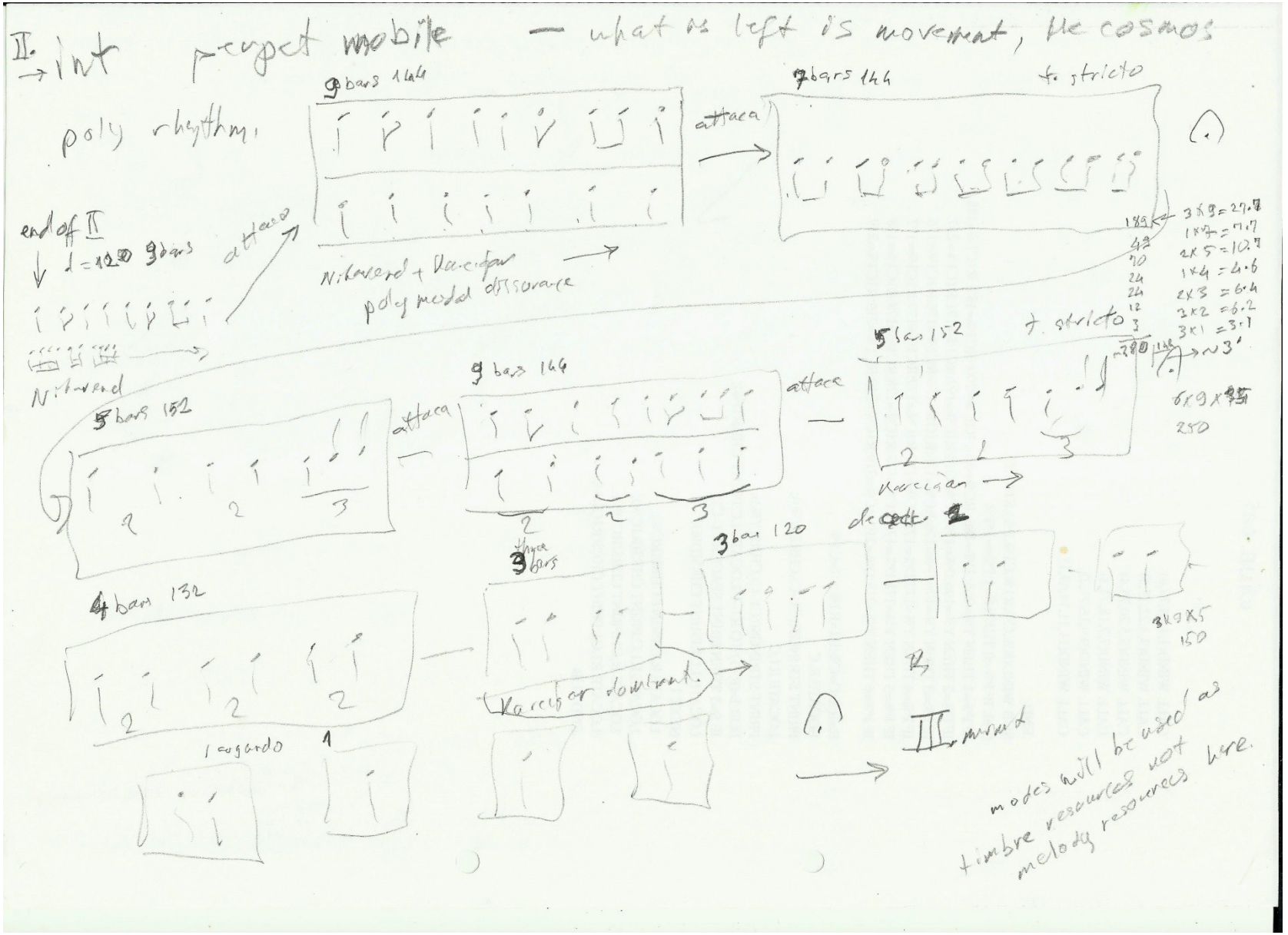
then it gets regular as

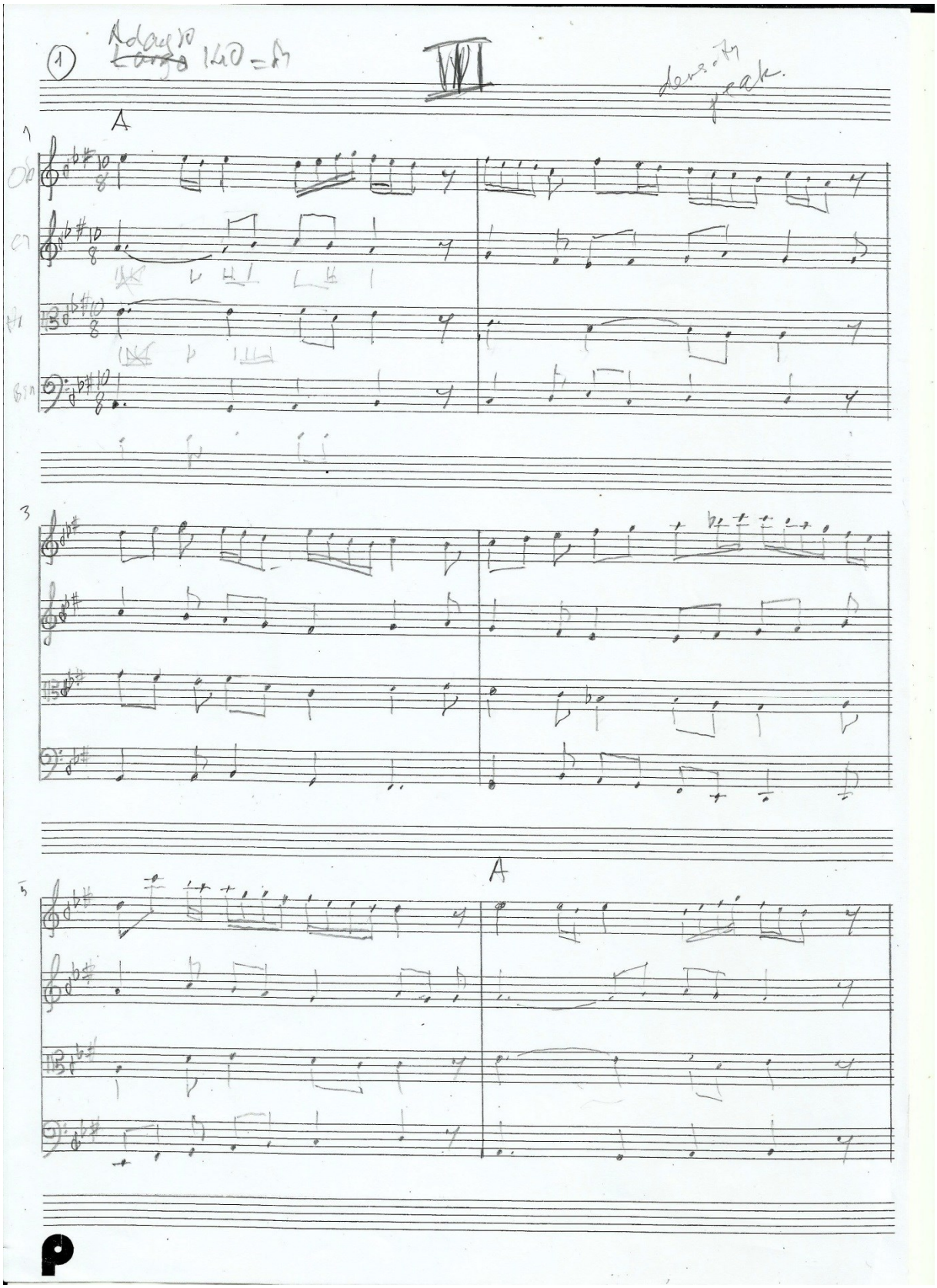
very economic use of chords, patches etc.

same chord repeats for 30 sec but different dynamics

virtuosity?


moderato ♩=108
1
3
5


II. → int perpet mobile — what is left is movement, the cosmos
poly rhythm.
9 bars 144
attaca
7 bars 144
t. stricto
end of II
d = 120 9 bars
attaca
Nikarend + Karcigar
poly modal dissonance
Nikarend
5 bars 152
attaca
9 bars 144
attaca
5 bars 152
t. stricto
Karcigar
3 bars 120
decelt. 2
4 bars 132
three bars
Karcigar dominant.
1 segundo
III. mvmt
modes will be used as timbre resources not melody resources here.
3x9 = 27.7
1x7 = 7.7
2x5 = 10.7
1x4 = 4.6
2x3 = 6.4
3x2 = 6.2
3x1 = 3.1
6x9x5
250
3x9x5
150



1
Adagio
~~Largo~~ 140 = M
VI
density peak.
A
1
Ob
Cl
Hr
Bsn
3
5
A

trans2 $\delta = 140$

III ♩ ♪ ♩ ♩ ♩ ♪ 10 8

re
la
bmi

↑ density peak

IV $\beta = 144$ ♩ ♪ ♩ ♪

3
8
sol
re
la

No rhythm only chords (no interruption for 30 sec.)

M

vortuosity?

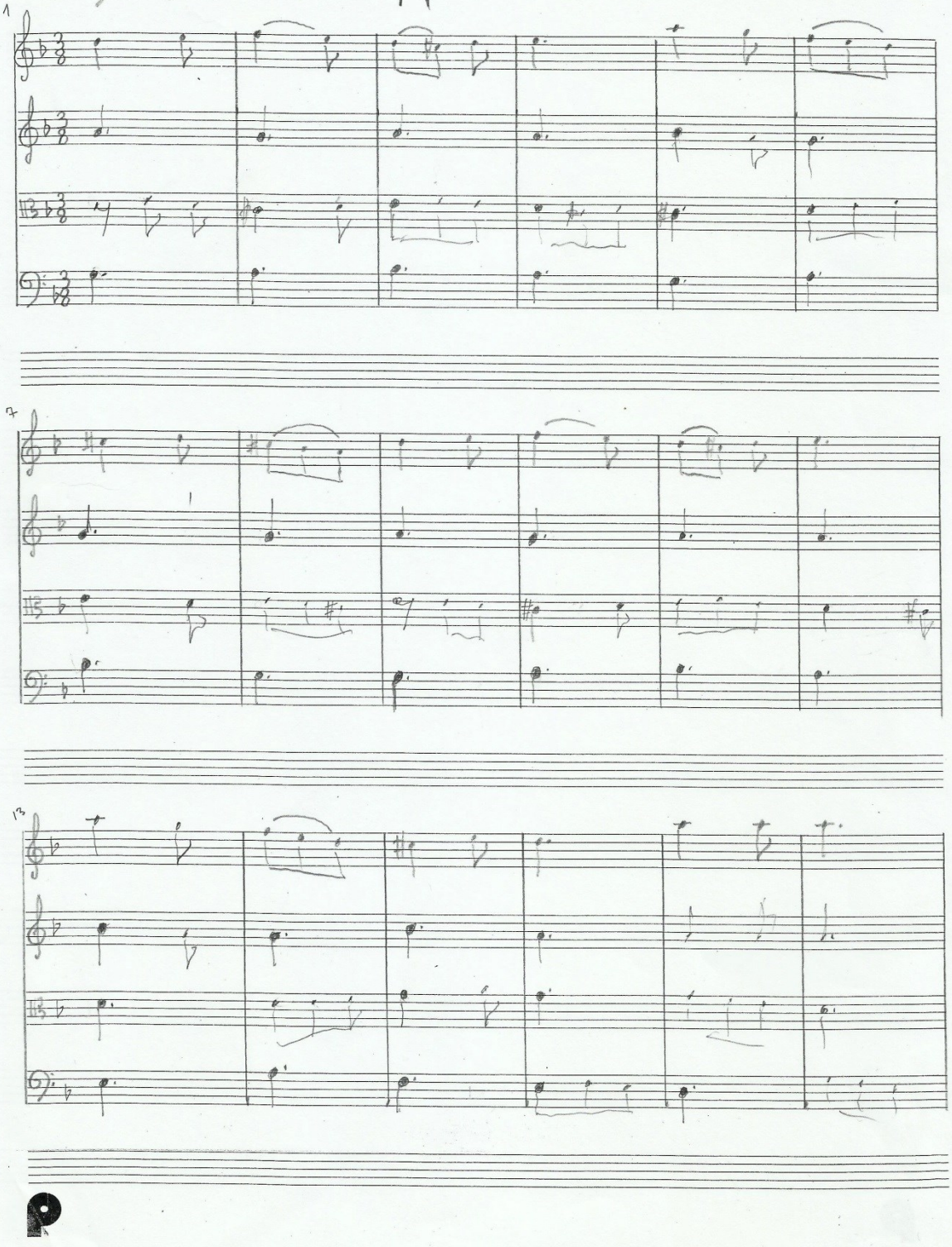
FERAHFEZÂ ŞARKI.

EÜLEÜL-İ HOŞ NEVA

Hammâmîzâde İsmail Dede Efendi

Allegro ♪=144

IV



Creative Progressiveness in the Post-Modern Era

I refuse to 'throw stones' on the well established beautiful venues.
Neither do I throw stones on the policemen standing in a row in front of me.

I do not believe there is sense to break down and demolish everything in front of me to build up a new world or system...
I do not believe conflict and contrast is everything in order to build up and survive the world.

I believe in unity, the unity of being.

I use contrast and contradiction with in the frame work of unity, so I do not reject them totally.
I use them when necessary when I need to create the 'sense of otherness' in my composition.

We are living in an era when progressiveness can not be build upon only
trying to create a sense of freshness
at the expense of demolishing the centuries old accumulation of knowledge.

I believe in building by putting a small stone on the work of others rather than demolishing them completely and trying to build the so called 'new one'.

There is hardly anything new left. There can no more be anything new.

The only way out is mixing. Trying to find the beauty of mixing the traditional and the modern...
Penderecki does this in some of his works.

Trying to find out and see the unity in different things,
trying to find out the common interest of humanity in the conflicts.

Repairing the effects of 'progressive modernness' on the audiences.

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 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. 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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