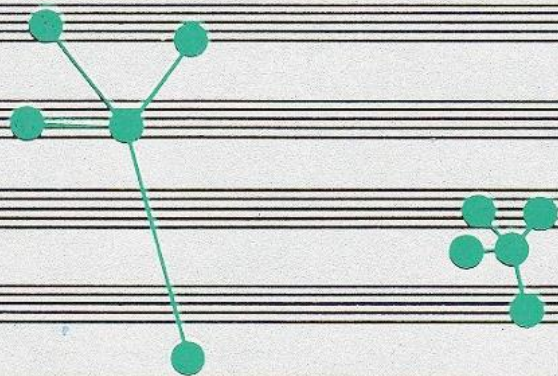


MUSICOGRAPHICS



«Much of the effect of music, I am satisfied, is owing to the association of ideas.»
Boswell: the life of Samuel Johnson.

From Margit Varro's Designs to Music

varro **designs to music**

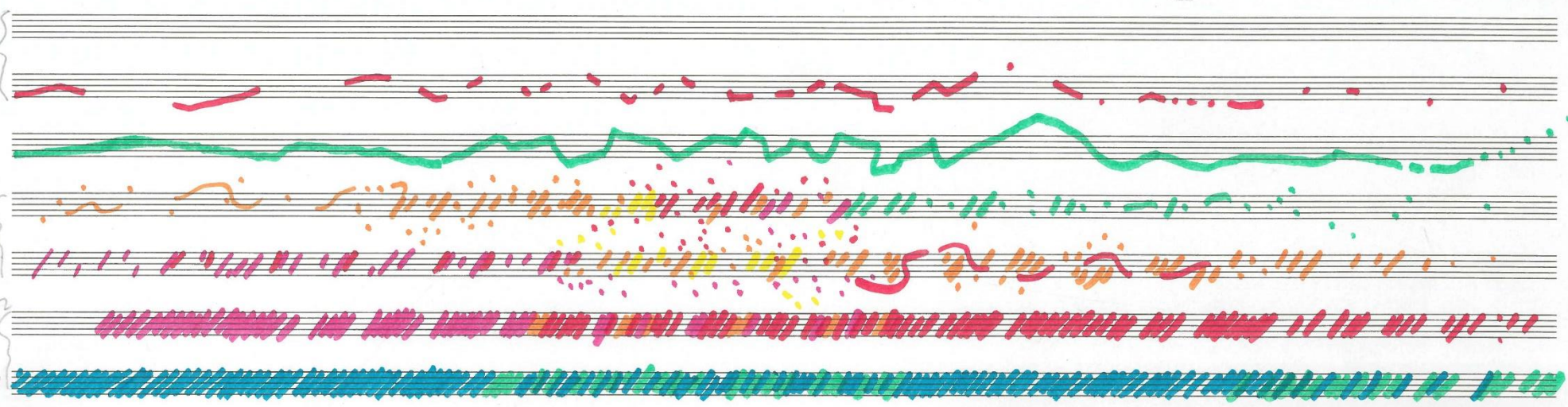


"Pink Cloud" by Signac

Flute
Clar.

V1
V2

Piano 1
Piano 2



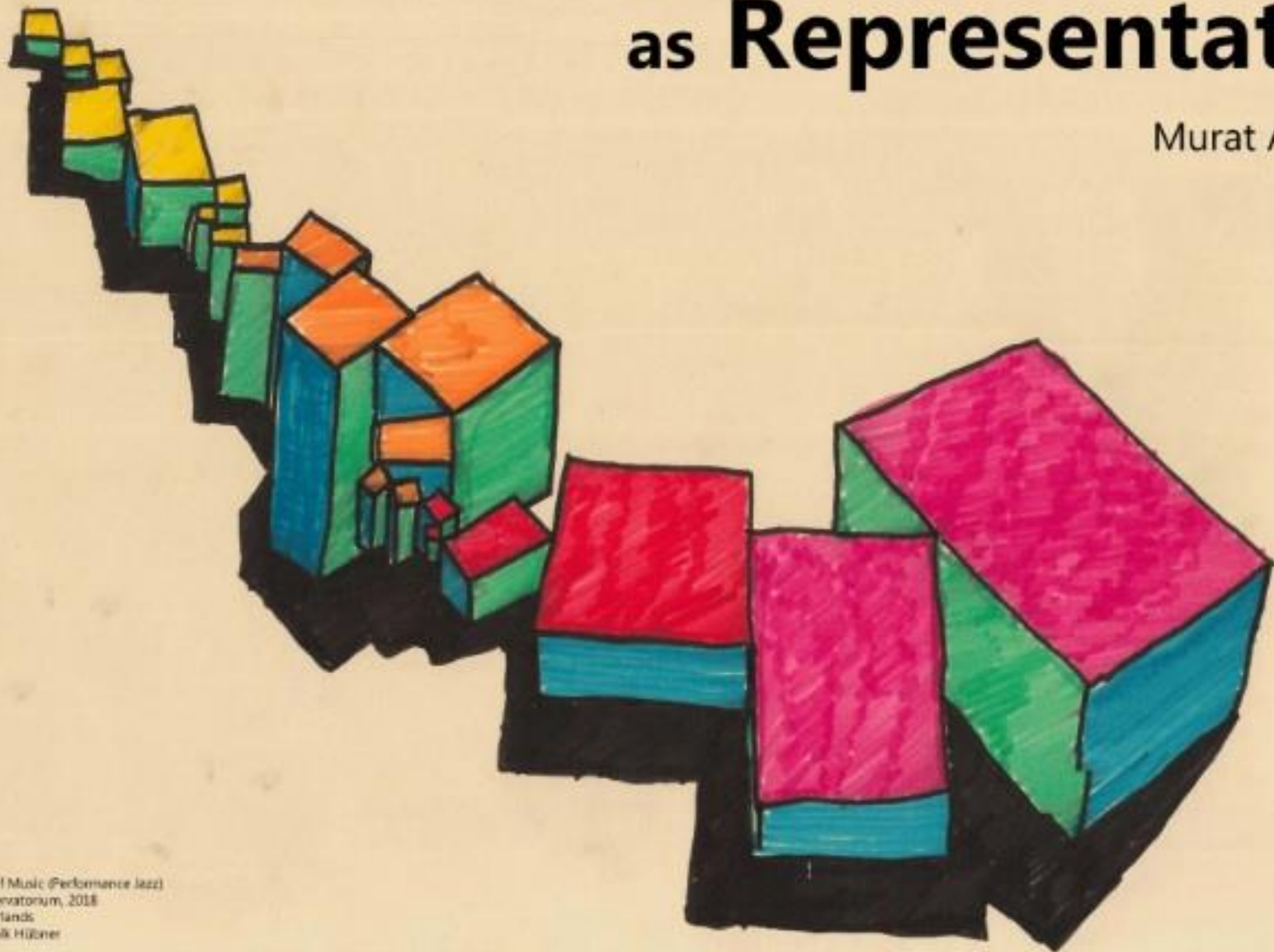
Handwritten musical notation and notes:

- Bass:** $\text{F} \text{ F F F} \rightarrow$
- F major:** $\text{D}^b - 7 + \text{D} - 7$ (circled) \rightarrow 2 minor 7 chords
- Lydian:** $\text{B} \text{ notes}$
- Meredith Moore**
- F C**



Graphic Notation as Representation

Murat Ali Cengiz



The combination of these Pictograms tell the story of a hunter.



THE HUNTER LEAVES HOME, SLEEPS ONE NIGHT ON AN ISLAND,



GOES TO ANOTHER ISLAND, SLEEPS TWO NIGHTS,



HUNTS AND KILLS A SEA LION AND RETURNS HOME.

Pictogram



















































































Ideogram/Logogram

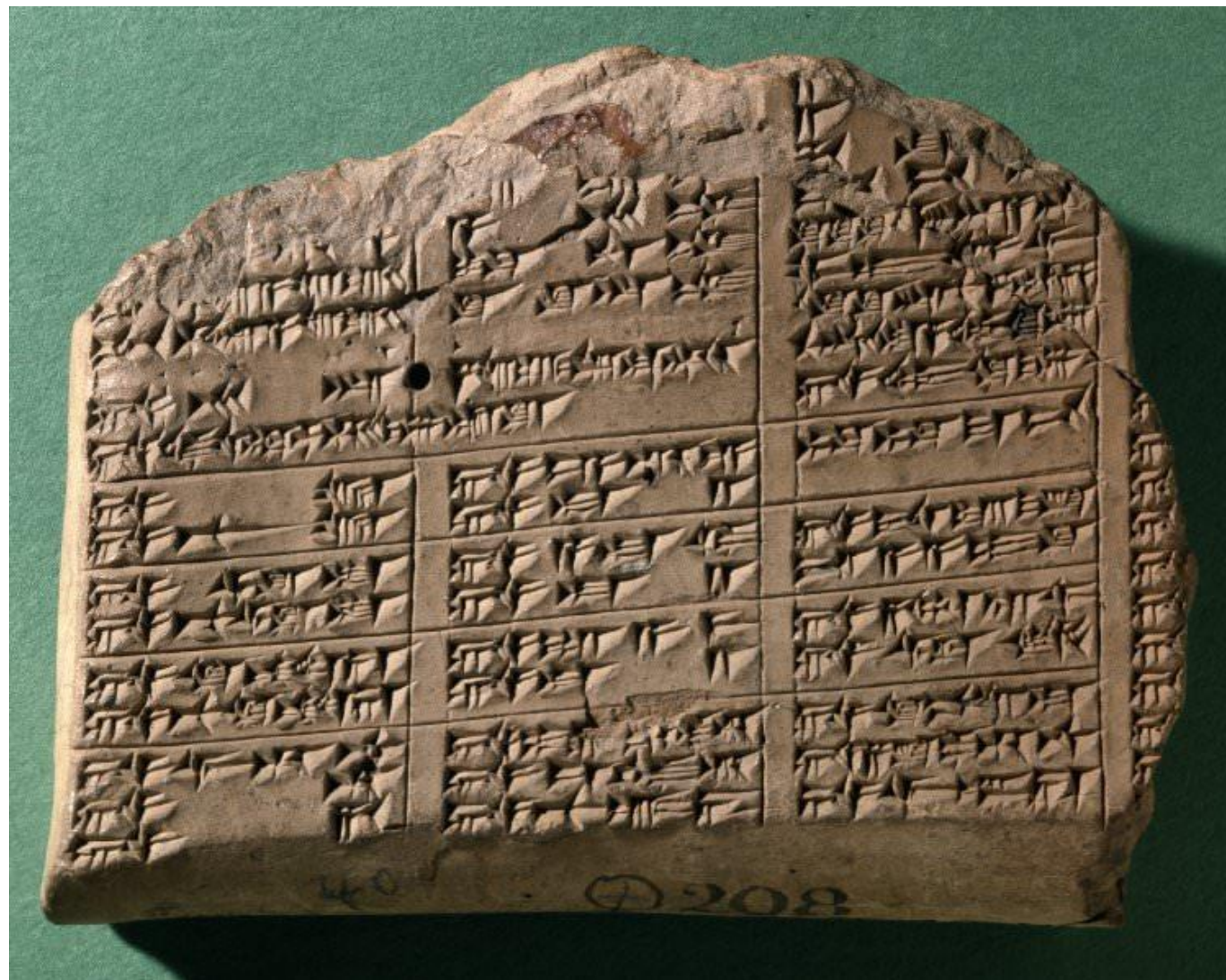
The Phoenician alphabet c. 1500 B.C.



Phonogram

Sumerian Cuneiform

							
ge	gé	gè	gi	gí	gî	gi4	gi5
							
gu	gú	gù	gu4	gu5	gu6	gu7	ḡa
							
ḡá	ḡà	ḡa4	ḡe	ḡé	ḡi	ḡí	ḡu
							
ka	ká	kà	ke	ké	ki	kî	ku
							
kú	kù	ku4	la	lá	là	le	lé
							
li	lí	lu	lú	ma	má	me	mé
							
mè	mi	mí	mì	mu	mú	na	na
							
ná	nà	na4	ne	né	ni	ní	nu
							
nú	pa	pá	pe	pé	pi	pí	pî
							
pu	pú	pù	ra	rá	re	ré	ri









Incan Quipu







AYAHUASCA ICAROS
CONNECT US TO THE
SACRED PLANT SPIRIT

LEGEND.

consonants

constant — hard → f, s, ş, h → 
 — soft → ğ, j, l, m, n, r, v, y, z → 
 instant — hard → p, c, t, k → 
 — soft → b, ç, d, g → 

vowels

front — normal → e, i → 
 — rounded → ö, ü →  or 
 back — normal → a, ı → 
 — rounded → o, u →  or 

* additional information can be added via further color coding.

SYMBOLS

syllable
type

length

symbol


V (a)

/



VC (at)

//




VCC (öt)

//




CV (ta)

/



CVC (kut)

//




CVCC (dent)

//



CVCC (tren)

//



TURKISH LANGUAGE AS GRAPHIC NOTATION

Scale/time

a — at — ar — sal
 ya — ray — ha — borç
 sa —
 time / // / //

Instant consonants
 Constant consonants.
 Consonants get attached to vowels.

* keeping the humming quality of speech/wave form.



The goal is to represent Turkish language in terms of sound quality.
 With this graphic representation you can follow the length and sound production values of Turkish language.

representation
of the word
"araştırma"
(research)

↑
vowel axis

a a l a
r s r m

by the size of the symbols you can read it as rhythmic notation of 1s and 2s.

اَللّٰهُمَّ اِنِّىْ اَسْـَٔلُكَ

مِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

اَللّٰهُمَّ

اَللّٰهُمَّ اِنِّىْ اَسْـَٔلُكَ

مِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

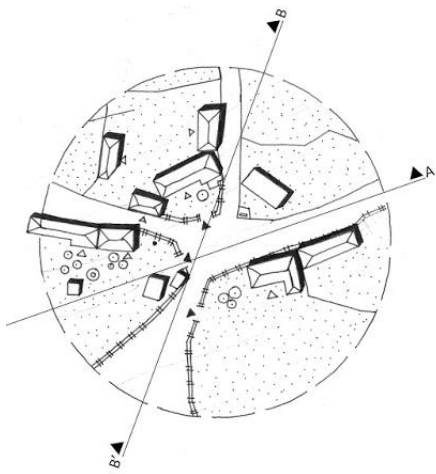
وَمِنْ رَحْمَتِكَ

وَمِنْ رَحْمَتِكَ

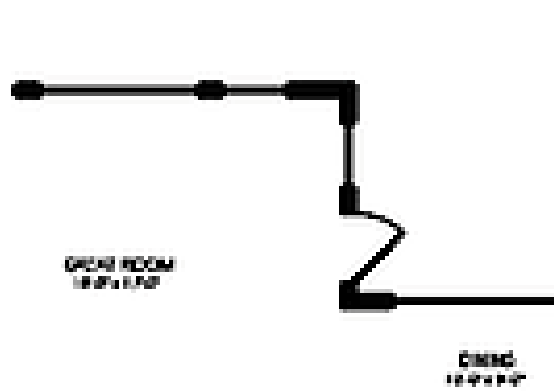
وَمِنْ رَحْمَتِكَ

اَللّٰهُمَّ

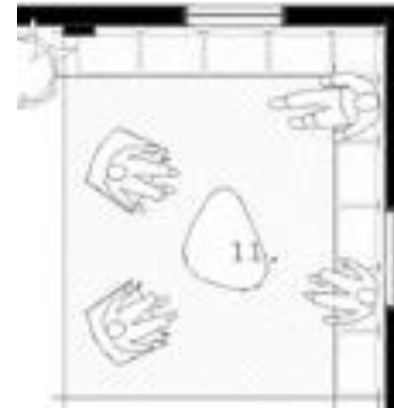
«Adam» by Cemal Süreya, in graphic notation



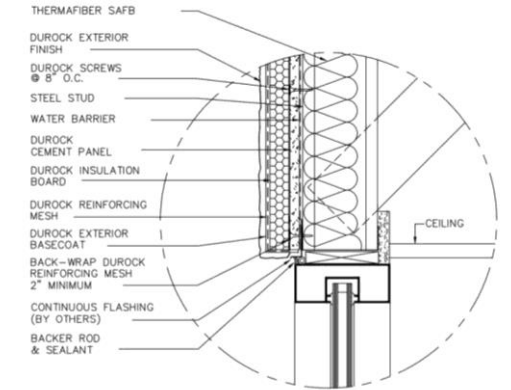
Neighborhood
1/1000



Space organization
1/200



Space interaction
1/100

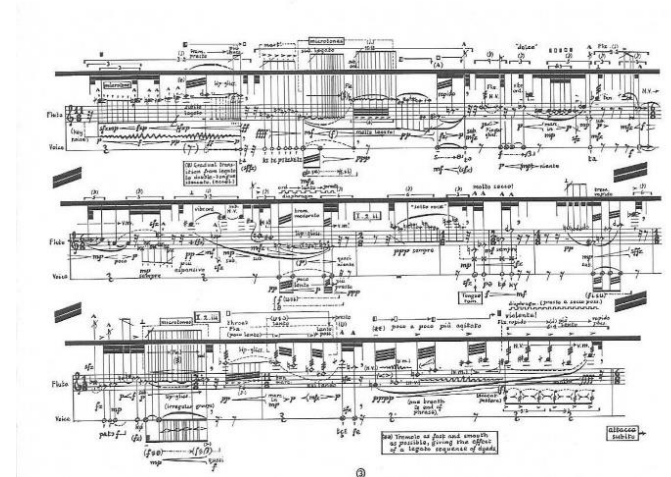


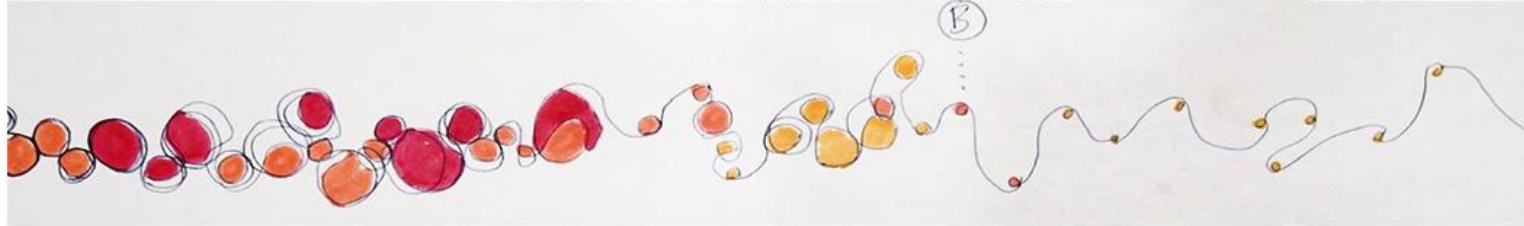
Construction plan
1/20

Prelude, Etude, Ballad, Sonata, etc..

16-64 bars. Four movement form of a symphony. Opening sonata, slow movement, a minuet or scherzo, a rondo or sonata. Song forms in jazz like: A-A-B-A.

8-16 bars. Orchestration, harmony, motifs, repetitions. Licks, quotes, cadences. Counterpoint. Jazz lead sheets or figured bass.



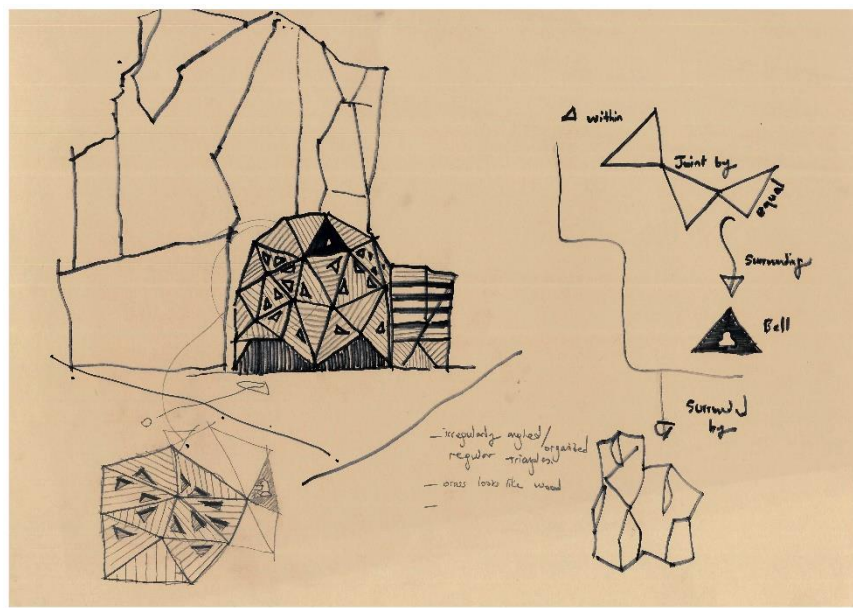


Solo works by
Murat Ali Cengiz

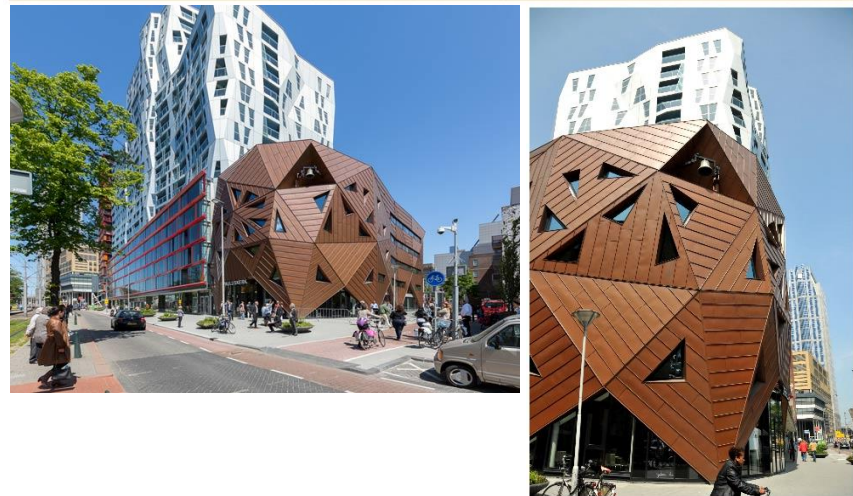




Beukelsdijk Project, Rotterdam

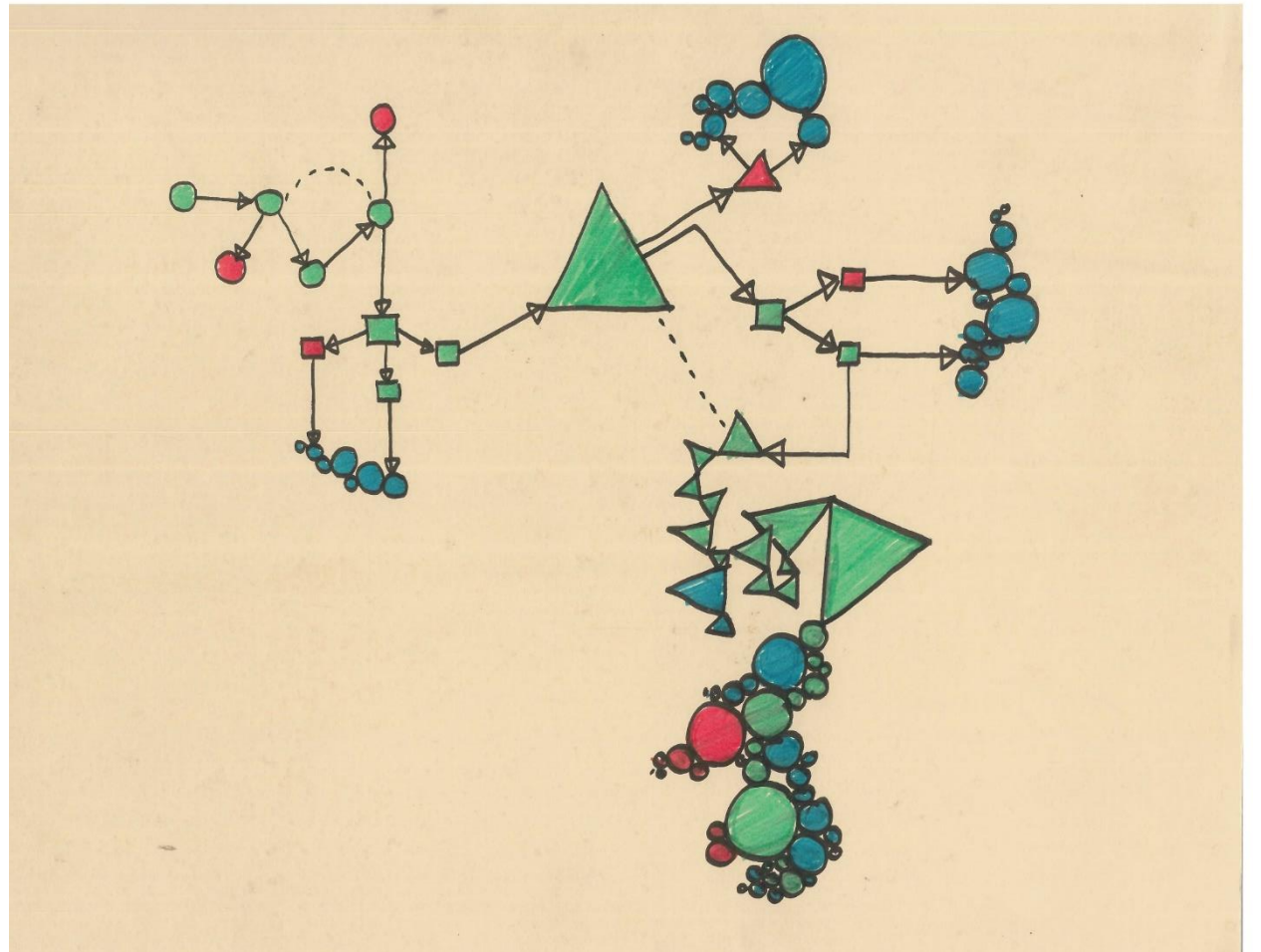


'Pauluskerk' for solo baritone saxophone

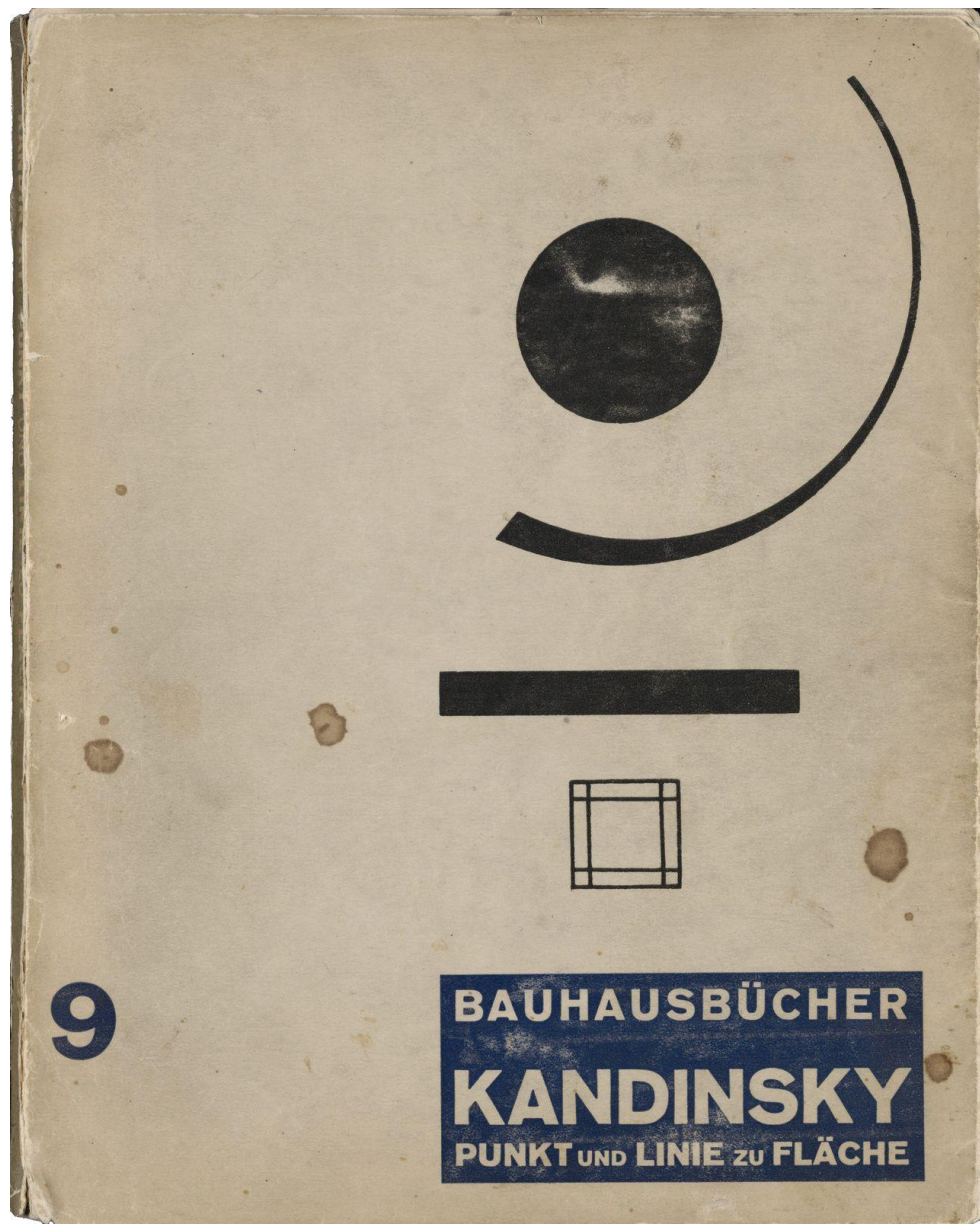




``Deepened Impulse`` Wassily Kandinsky



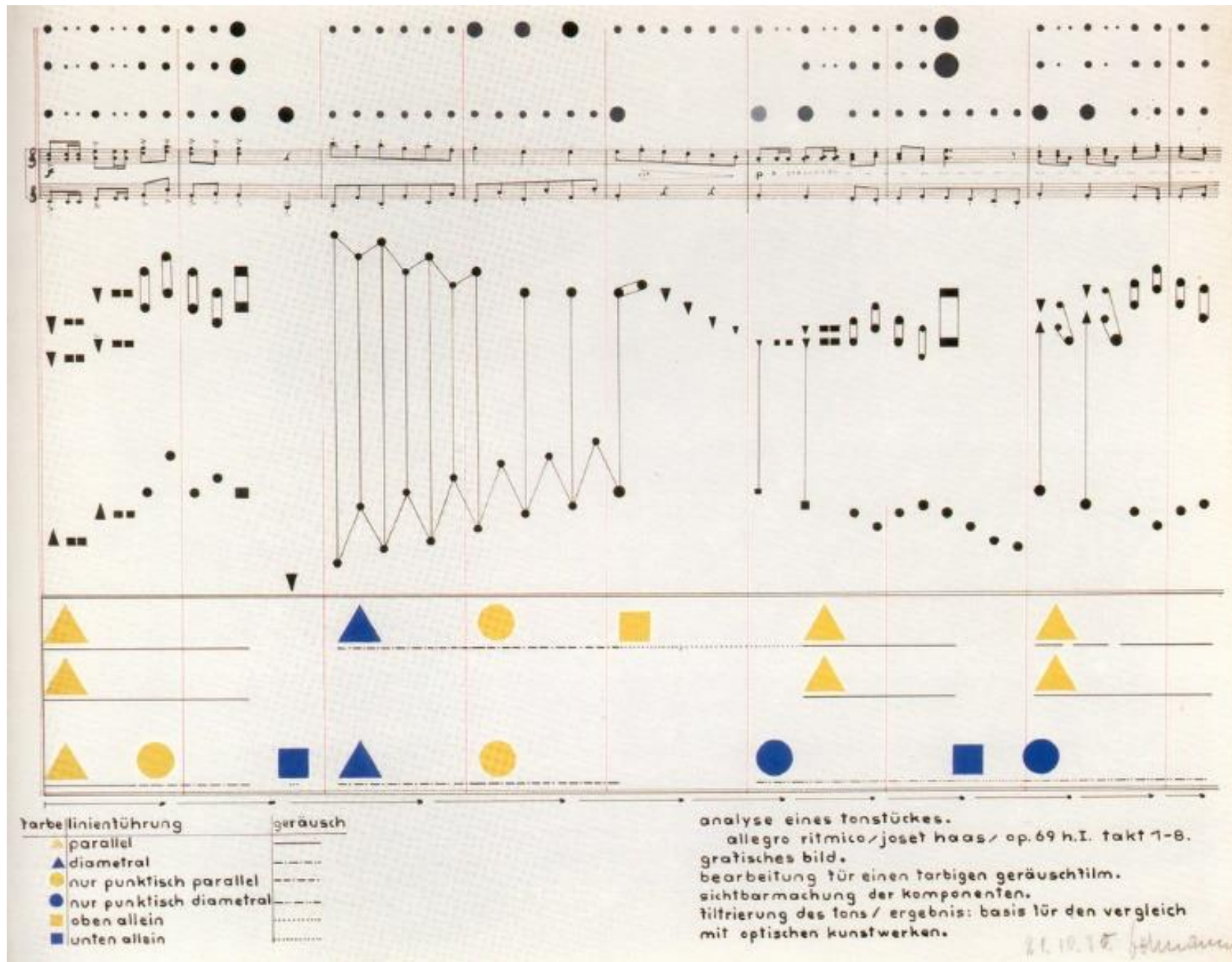
``Overgrowth`` Murat Ali Cengiz



Theme 2

The image displays a musical score for 'Theme 2' at the top, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on a five-line staff with various notes, rests, and dynamic markings such as *ff*, *fz*, *p*, and *ffz*. Below the staff, there is a series of black geometric shapes: three small circles in a row, two more circles below them, a large circle with two dashed lines extending from it to the right, and three small circles at the bottom right. A wavy line is also present above the large circle. At the bottom left, the text 'Theme 2 translated into points.' is printed.

Theme 2 translated into points.



"The graphic musical representation in common use today—musical notation—is nothing other than various combinations of point and line "

Kandinsky

"neuhaus" - An Exhibition of Musicians

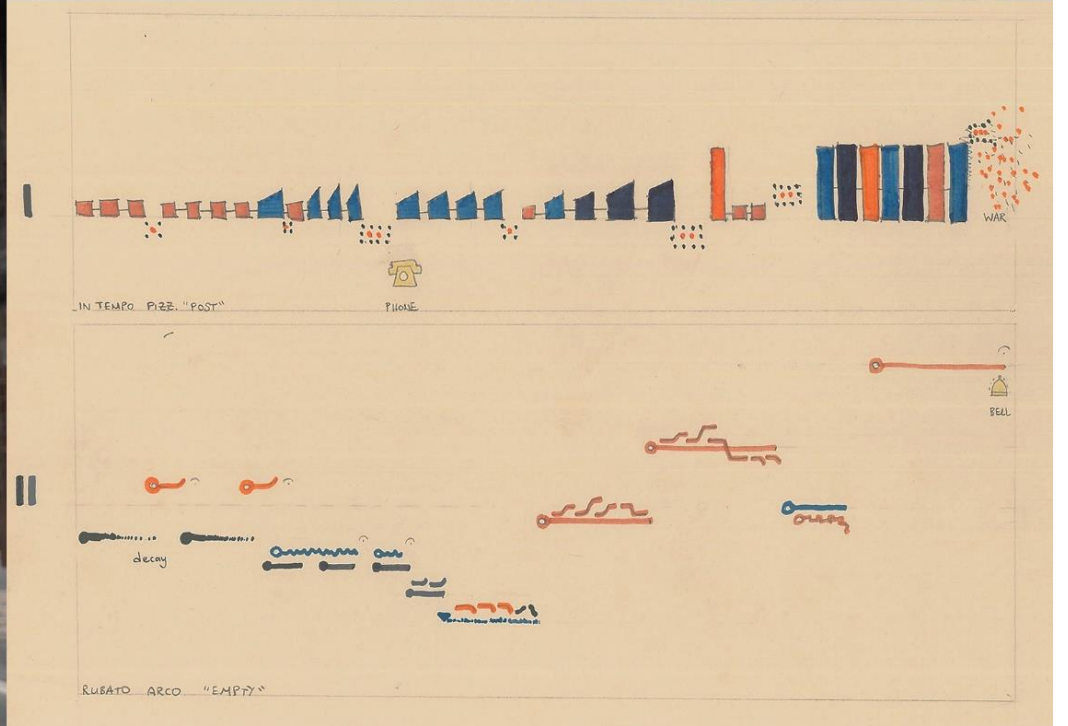
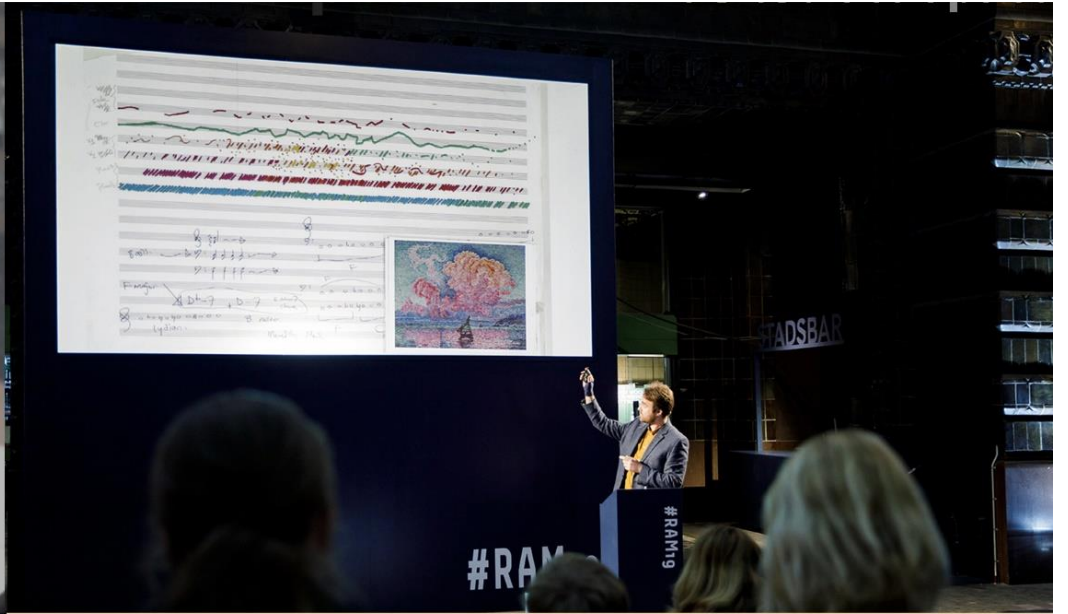


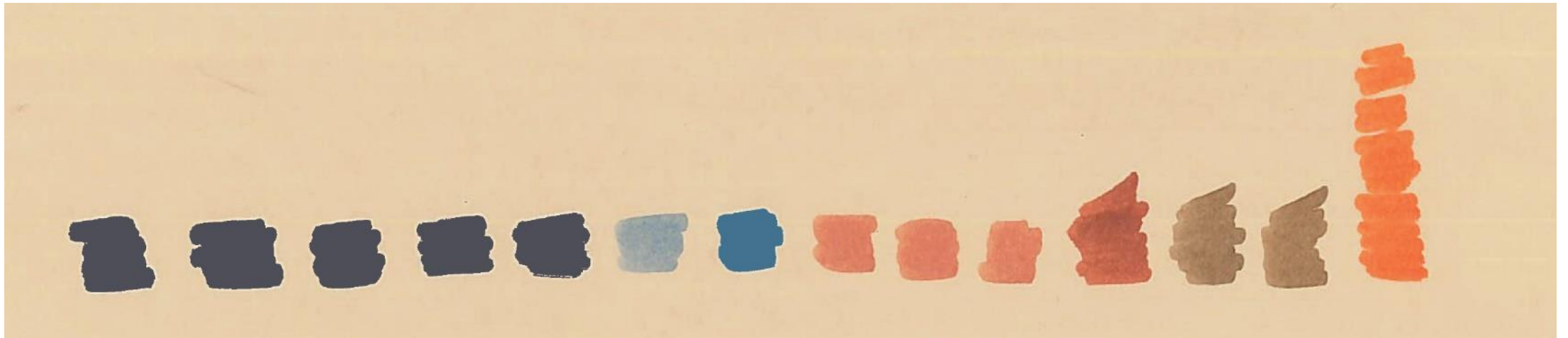


“POST podium” - The Desolate Space



Johannes Fend, Doble Bass - atrium Post Podium, Rotterdam





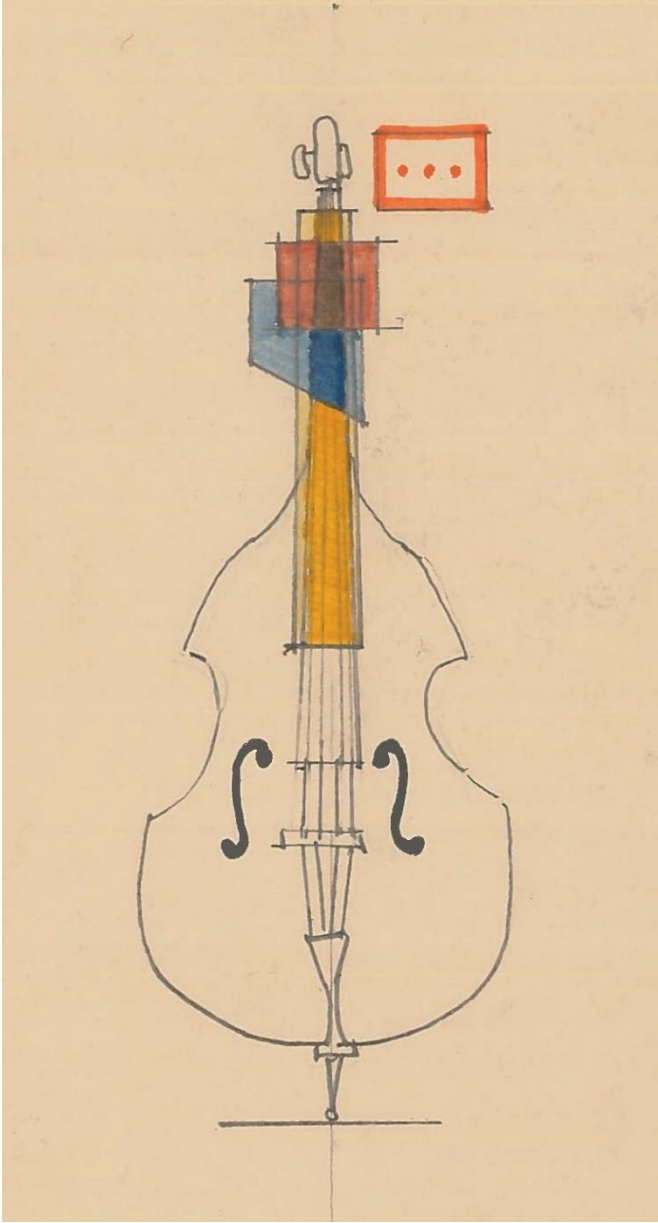
Post Rotterdam for solo contrabass

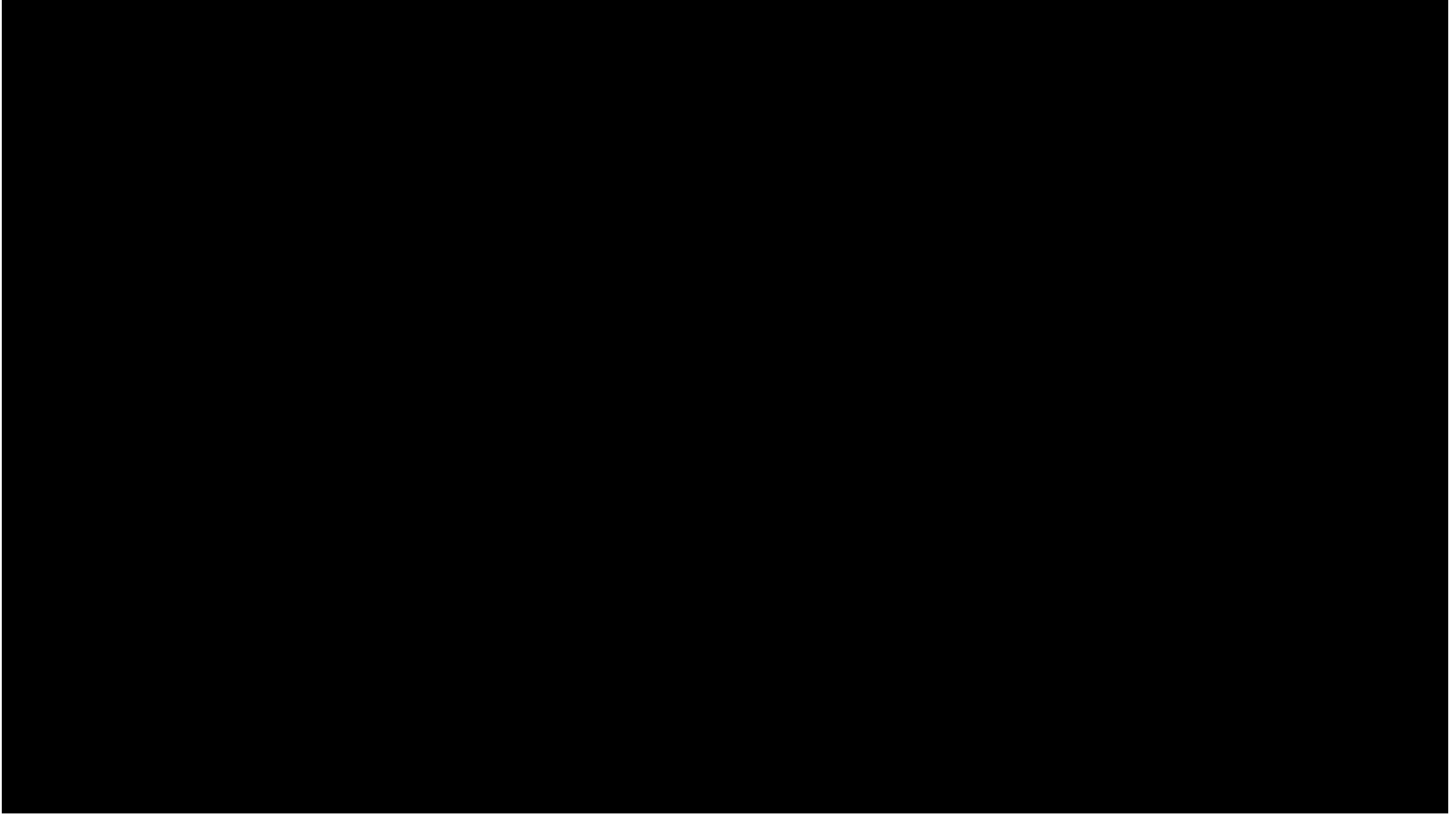
IN TEMPO PIZZ. "POST"

PHONE

WAR

RUBATO ARCO "EMPTY"







No Musicians' Land

31 immigrant musicians from Turkey
living all over the world, creating a
stream of music that does not end.

Tokyo, Boston, New York, California, Stuttgart, Groningen,
Utrecht, Rotterdam, Leiden, Den Haag, Strasbourg, Oslo,
Prague, San Francisco, Berlin, New Jersey

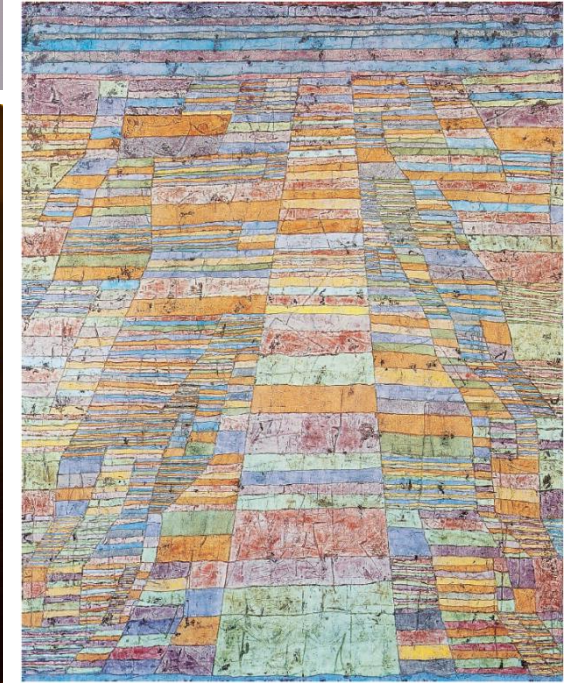
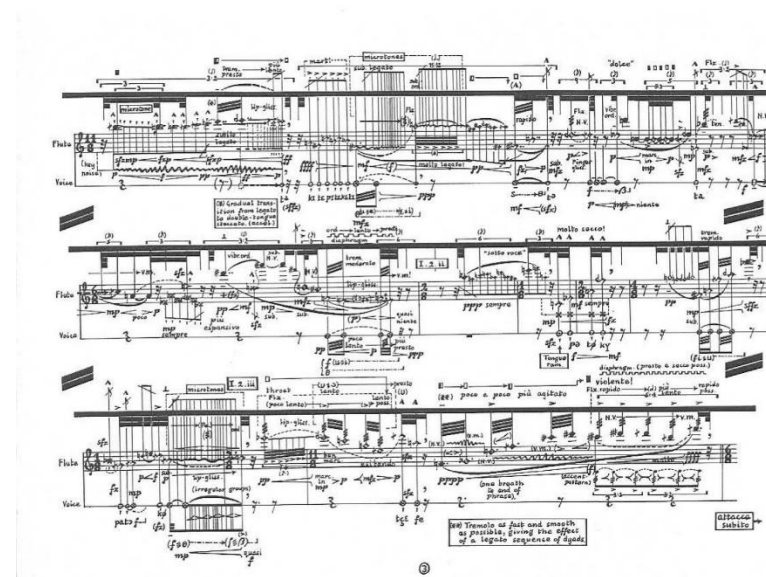
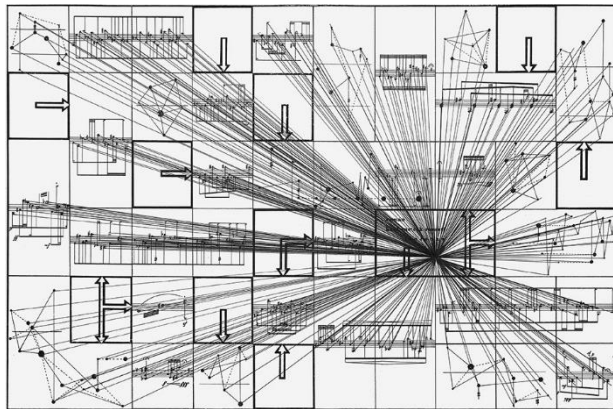
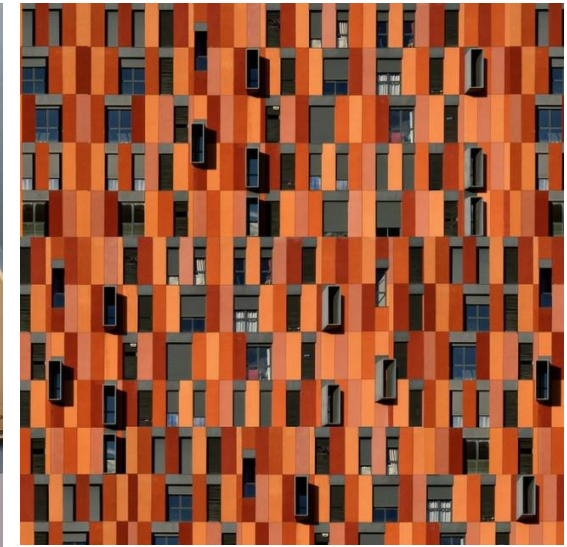


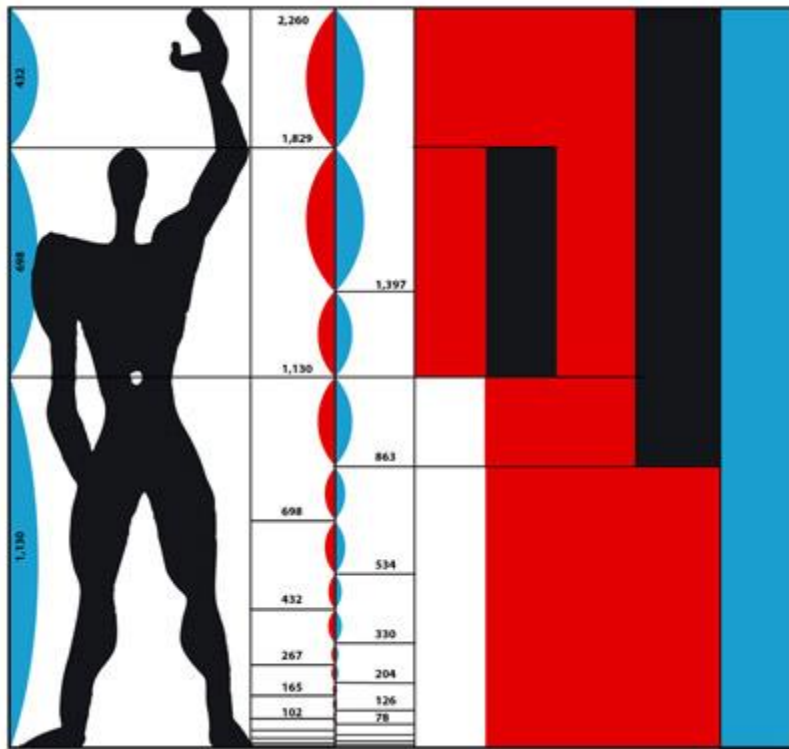
SABANCI
ÜNİVERSİTESİ
SAKIP
SABANCI
MÜZESİ





- The moment we detect a pattern; we have **notation**
- Add time and sound to that pattern, put the sounds in order; you have **music**
- Add meaning, cultural or physical reference, to that music and it becomes **language**





Thank you!