

A.Q.A.R.

Werktitel: A.Q.A.R.

Untertitel: Für Ensemble und Zuspielung

KomponistIn: [Ulus Hakan](#)

Entstehungsjahr: 2014

Dauer: 9m

Genre(s): Neue Musik

Gattung(en): Ensemblesmusik Elektronische Musik

Besetzung: Septett Zuspielung

Besetzungsdetails:

Flöte (1, auch Bassflöte, Piccoloflöte u. Altflöte), Klarinette (1, in Es u. Bassklarinette), Schlagzeug (1), Klavier (1), Violine (1), Viola (1), Violoncello (1), Zuspielung

Art der Publikation: Verlag

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Bezugsquelle: [Edition Gravis](#)

Beschreibung

"A.Q.A.R. is, like my pieces *Elif Lam Mim* [2013] and *A.Q.* [2014], continuing my discursive and critical work with different sound-characteristics of various schools of Qur'an-Recitation, which have a more than 1400-year tradition. Over hundreds of years various types of recitation developed all over the world, with their own melodic (microtonal) and rhythmic structure.

Each of the 114 surahs of the Qur'an has an unique rhythmic and aural structure, an individual phrasing, an individual tone. Thus, the artistic potential that is inherent in this field of work, is immeasurable.

A.Q.A.R. is an abbreviation for *Al Qiyama* (the resurrection) and *Ar Rahman* (the Most Gracious), which are the 75th and 55th surahs of the Qur'an. The starting point was a sound-analysis of this two surahs. The different musical parameters are based on the results of this analysis. They give a base for the compositional

work. One verse (Aya) corresponds to one bar. The asymmetric metric structures (by addition) are a peculiarity of the Qur'an-Recitation and arise from the temporal analysis of these. Thus, each bar is a "closed" musical unit.

The confrontation of shortness of breath and lengthiness in the Qur'an-Recitation (depending on the reciters, who represent different schools) and the abrupt change of various sound structures, the overturning and the fast passing of sound actions shape the music. The piano has a special role:

Mostly using tuning-fork techniques (with different frequencies) inside the piano, it represents the ‚purity‘ of the human voice. The tape is to be understood as an extension of the piano. The global sound tries to reach a transcendency, which refers to the content of the two surahs."

Hakan Ulus (2021), abgerufen am 21.8.2021 [

<http://www.hakanulus.de/de/werke/aqar>]

Auftrag: Harvard Summer Composition Institute Residency

Widmung: Talea Ensemble

Uraufführung

23. August 2014 - [Cambridge](#), USA - John Knowles Paine Hall, Harvard University

Mitwirkende: [Talea Ensemble](#), Eduardo Leandro (Leitung)

Aufnahme

Titel: Hakan Ulus (*1991): A.Q.A.R. (2014)

Plattform: [YouTube](#)

Herausgeber: Hakan Ulus

Datum: 08.09.2014

Mitwirkende: Talea Ensemble, Eduardo Leandro (Leitung)

Aufnahme

Titel: A.Q.A.R. (2014)

Plattform: [SoundCloud](#)

Herausgeber: Hakan Ulus

Datum: 23. Juni 2015

Mitwirkende: Talea Ensemble, Eduardo Leandro (Leitung)