

SELECTED TWENTIETH-CENTURY TURKISH CHARACTER PIECES FOR SOLO PIANO

by

Ipek Brooks

(Under the Direction of Richard Zimdars)

ABSTRACT

Since 1923, there have been hundreds of piano pieces written by Turkish composers in different styles and forms. However, these pieces have been accessible only in Turkey and in some European countries. Recently this situation started to change with the efforts of performers and composers. This document continues to rectify this situation by providing a source with insights into Turkish piano character pieces whose scores are easily accessed in North America. For each work selected, the document provides an annotation with bibliographical data and biographical information about the composer, discusses compositional style and technical challenges, and offers musical examples when relevant. Both teachers and performers of any level will benefit from the document by gaining pedagogical information about Turkish character pieces at varied levels.

INDEX WORDS: Turkish solo piano, Character pieces, Ahmed Adnan Saygun, Ulvi Cemal Erkin, Hasan Ferit Alnar, Cemal Resit Rey, Fazil Say, Yuksel Koptagel, Necil Kazim Akses, Ilhan Baran, Intermediate-level piano literature, Advanced-level piano literature, Piano Pedagogy, Ipek Brooks, Turkish music

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CHAPTER 1

INTRODUCTION

Purpose and Delimitation of the Study

The year of the establishment of the Republic of Turkey, 1923, was also the starting point for the growth of musical composition in Western classical music styles in the region. This marked a new direction after centuries of a monophonic music tradition.

The founder of Turkey, Mustafa Kemal Atatürk (1881–1938), considered the arts as one of the most significant manifestations of the new nation. Music reflecting Turkish folklore composed with an expanded Western musical language took an important role as the main art form propagating his reforms. He granted musicians full power in their communities to found music schools, choirs, and ensembles that would perform compositions by Turkish and other Western composers, and he encouraged them to compose operas and symphonic poems based primarily on the stories of the Turkish War of Independence (1919-1922).

Turkish composers quickly adopted the idea of combining the Western understanding of musical style and Turkish folklore. İlhan Usmanbaş (1921-), a Turkish composer, said, "The first generation of Turkish composers gave their first works in the 1930s. Now what amazes people is that they created such a mature new musical language, as if it had been done for centuries in Turkey."¹ (Unless otherwise indicated, all translations from Turkish to English are by the author.) From this point forward Turkish art music repertoire included traditional Western compositional forms such as operas, oratorios, symphonies, symphonic poems, and concertos.

¹ "Interview with İlhan Usmanbaş (1986)" [ulvicemalerkin.com](http://www.ulvicemalerkin.com), http://www.ulvicemalerkin.com/ilhan_usmanbas_trt2.htm (accessed February 3, 2015).

Solo piano music appeared in traditional genres including the suite, prelude, fugue, fantasy, etude, ballade, sonata and character pieces. Nonetheless, this repertoire has received very limited attention beyond the borders of Turkey.

Even in the twenty-first century, accessing and hearing music generally considered outside of the standard piano repertoire can be difficult. A lack of awareness of neglected works is often an obstacle for pianists wishing to expand their horizons. This neglect is furthered by the overwhelming availability and marketing of the standard piano repertoire, the lack of information on compositions outside the standard repertoire, and the generally timid, unadventurous programming promoted by professional concert managers.

Turkish piano music certainly resides outside the standard repertoire. Although many Turkish pianists travel around the world to music schools, competitions, festivals, and master classes and include pieces by Turkish composers in their performances, written sources in English addressing the Turkish piano repertoire are very scarce.

Since 1923, hundreds of piano pieces have been written by Turkish composers in different styles and forms. However, these pieces have been accessible only in Turkey and in some European countries. Recently this situation started to change with the efforts of performers and composers themselves. Hard copies of scores from publishers such as Peer Music, Schott Music, and Durand may be purchased through multiple online sources. Digital copies of some pieces are available on websites such as sheetmusicplus.com and soniccrossroads.com. This document will continue to rectify this situation by providing a source with insights into Turkish piano character pieces whose scores are easily accessed in North America.

For each work selected, the document provides an annotation with bibliographical data and biographical information about the composer, discusses compositional style and technical

challenges, and offers musical examples when relevant. Both teachers and performers of any level will benefit from the document by gaining pedagogical information about Turkish character pieces at varied levels.

Most of the annotated pieces include a title that makes the inspiration of the composer clearer. Their folkloric influences tend to be less abstract and more easily recognizable. A variety of difficulty levels are found both within each collection and in the totality of the repertoire examined. While this study includes valuable information about pedagogical, theoretical and musicological aspects of the pieces, it does not intend to present a full analysis of the works selected for the document.

The purpose of this study is to create more awareness and knowledge of Turkish solo piano music by examining representative character pieces based on Turkish folk tunes, dances, rhythms and impressions of Turkish scenes. Addressing this entire available repertoire is beyond the scope of this study. Therefore, collections containing character pieces were chosen as the focus of the study. The main parameter determining the delimitations of this study is the availability of scores in North America for purchase or by download as of 2015. More interest would increase demand for scores and raise publishers' and online music score sources' willingness to make more Turkish piano music available in North America.

Overview of Turkish Music

Turkish culture absorbed many different elements from different civilizations, including pre-Islam shamanism,² the Ottoman Empire and Persian and Arabic cultures, to name a few. This melting pot of diversity led Turkish music to develop an eclectic musical language. Two main sources of the traditional Turkish music contributed to Turkish art music: music based on the

² Shamanism: Ancient spiritual practice.

Divan literature³ and Turkish folk music comprising folk songs and folk dances. Turkish art music, also known as Turkish court music, is deeply rooted in Islamic mysticism and influenced by Persian and Arabic literature and music. It was performed chiefly at religious gatherings and for the wealthy classes. In contrast to Turkish art music, Turkish folk music was performed by balladeers and villagers.

The harmonic practice of Western classical music was not a factor in the development of Turkish music. This began to change with the arrival of Gaetano Donizetti's⁴ brother Giuseppe Donizetti (1788-1856) in Turkey in 1826. Giuseppe transformed Turkish military bands into European style orchestras, composed music for them and organized concerts for the public. After being exposed to this new music, sultans and their families started taking music lessons and even composed waltzes and polkas. In 1847, Hungarian composer and pianist Franz Liszt (1811-1886) was invited to give a recital in Istanbul. Following this performance, he composed *Grand Paraphrase de la marche de Donizetti* which resulted in his reception of the fourth degree order of Mecidiye.⁵ Despite the public concerts, music lessons and recitals by performers such as Liszt and Henri Vieuxtemps,⁶ Western classical music did not begin to enter Turkish consciousness until the establishment of the republic of Turkey in 1923.

There were many political and sociological transformations in Turkey under the leadership of Mustafa Kemal Atatürk. Musical revolution was one of them. Atatürk's hoped to see an open-minded, strong, and professional Turkish contemporary music emerge that reflected the ideals of the new nation. Although Atatürk did not want to preserve anything from the recent history of the Ottoman Empire, he was deeply connected to the roots of Turkish folkloric culture.

³ Divan literature: Poetry in the Ottoman era.

⁴ Gaetano Donizetti (1797-1848), Italian composer, one of the leading composers of bel canto opera style.

⁵ Mecidiye nişanı: The order of Medjidie, the name of a military and knightly order of the Ottoman empire.

⁶ Henri Vieuxtemps (1820-1881), Belgian composer and violinist.

He believed that the Anatolian Turks could find their true cultural roots with the Turkic people of central Asia and not from the Islamic-based Ottoman culture. In Atatürk's time, young Turkish artists were sent to Europe to study. Many returned to Turkey to launch a new understanding of the arts and to create original works reflecting the new secular Turkish culture. As Ziya Gökalp, a Turkish philosopher, poet, and sociologist active during the revolution said, "Our national music, therefore, is to be born from a synthesis of our folk music and Western music. Our folk music provides us with a rich treasury of melodies. By collecting them and arranging them on the basis of Western musical techniques, we shall have both a national and modern music."⁷ Pioneers of this movement in music were the Turkish Five, composers Ahmet Adnan Saygun, Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferit Alnar, and Necil Kazım Akses.

In 1935, Béla Bartók⁸ travelled in Turkey with Saygun, Erkin and Akses to do ethnomusicological research and collect folk songs. The same year, Paul Hindemith⁹ was invited to Turkey for his expertise in music education. Following in the footsteps of Hindemith, Ernst Praetorius,¹⁰ Carl Ebert,¹¹ and Eduard Zuckmayer¹² came to Ankara and in 1936 helped to establish of the first conservatory in Turkey that taught Western classical music techniques. Ankara State Conservatory organized a curriculum based on the reports and recommendations that Hindemith prepared. After returning to Turkey from their music education in Europe, many of the first generation of composers took teaching positions at Turkish conservatories.

While the first generation of composers adopted the idea of Turkish nationalism in music, their students, the second generation, reacted against this movement and found their voice in

⁷ Gökalp, Ziya. *Turkish Nationalism and Western Civilization: Selected essays of Ziya Gokalp*. Translated by Niyazi Berkes. Westport, CT: Greenwood Press, 1959, p. 300

⁸ Béla Bartók (1881-1945), Hungarian composer, pianist, and ethnomusicologist.

⁹ Paul Hindemith (1895-1963), German composer, conductor, and teacher.

¹⁰ Ernst Praetorius (1880-1946), German musicologist and conductor.

¹¹ Carl Ebert (1887-1980), German actor, stage director and arts administrator.

¹² Eduard Zuckmayer (1890-1972), German composer and pianist.

avant-garde music in the 1960s, using twelve-tone technique, serialism and electronics (e.g., İlhan Usmanbaş (1921-), Bülent Arel (1919-1990)). The third generation of composers formed their individual voices from a range of influences such as nationalism, electronics, neo-romanticism, serialism, jazz and other concepts. The third generation of composers includes Kamran İnce (1960-), Hasan Uçarsu (1965-), and Fazıl Say (1970-).

Annotation Content

The following section explains the organization of the annotations found in chapter 2. The annotations are arranged chronologically by the composers' dates of birth. Each entry starts with a short biographical sketch and brief background information about the piece or collection of pieces, listing all the titles of the pieces in collections. The bibliographical data presents the dates of composition, approximate duration, and publication information. Entries follow for performance indications, meters, tonality/mode and form. Next, two sections using bullet format offer musical and pedagogical/technical comments on the pieces. Each entry provides at least one musical example.

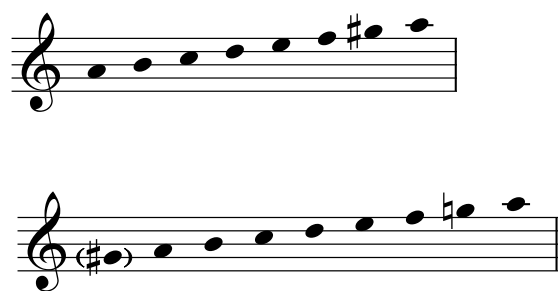
Many of the pieces include *aksak* meters. *Aksak*, literally meaning limping, represents a mixed meter (e.g., 2+3, 2+2+3), a traditional metric practice for centuries in Turkish music.

Ahmed Adnan Saygun explained:

“The term, *aksak*, borrowed from the Turkish musical terminology was adopted mainly since 1949, the year of the International Conference of Folk Music Specialists which took place in Geneva, Switzerland, by musicologists to designate a special category of rhythms, a few specimens of which were made known by Béla Bartók under the incorrect denomination of ‘Bulgarian rhythm.’ *Aksak* meters are produced by the combination of time units belonging to binary and ternary divisions, under the condition that the tempo of the basic metrical units that enter into the structure of both binary and ternary units remain unaltered.”¹³

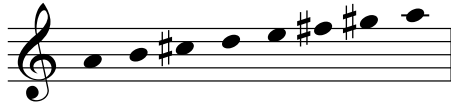
¹³ Ahmed Adnan Saygun, *Ten Preludes on Aksak Rhythm*, Foreword, Southern Music Publishing Co. Inc., 1969.

The categories provided for tonality/modality include Western classical music scales (Major, minor, etc.), modes (dorian, aeolian etc.) and *makams* (*hicaz*, *Karcığar*, etc.). While *aksak* distinctly comes from Turkish folk music, *makam* is the modal system for Turkish art music. Turkish folk music also includes some examples of songs written in different *makams*. There are hundreds of different *makams* in the literature of Turkish classical music and their names vary according to pitches used as well as the direction of the melodic flow. *Makams* are created by joining tetrachords and pentachords. These scales are comprised of whole tones, semitones and quartertones. Each whole tone is divided into nine commas. The intervallic structure of certain *makams* correspond with the pitches in some modes and some Western scales (e.g., *Buselik* and harmonic and natural minor scales; *Çargah* and major scale). The term *güçlü* is similar to the concept of dominant in Western music. While the dominant is always the fifth degree of a scale, the *güçlü* can be the fourth or the fifth degree of a *makam*. Organized based on Western music notation, the examples below show a rough approximation of the pitches of the *makams*¹⁴ used in the selected pieces.

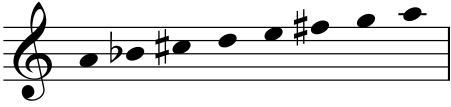


Example 1: *Buselik* (two basic forms)

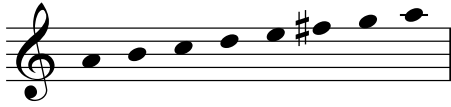
¹⁴ Signell, Karl L. *Makam: Modal Practice in Turkish Art Music*. Seattle: Asian Music Publications, 1977, p. 34-35.



Example 2: *Çargah*



Example 3: *Hicaz*



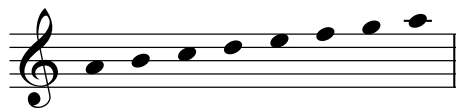
Example 4: *Hüseyini*



Example 5: *Hüzzam*



Example 6: *Karcıgar*



Example 7: *Uşşak*

The information on musical content may include comments on stylistic, formal, rhythmic, and harmonic characteristics, manipulation of motives and themes, folkloric influence and sources of inspiration for the piece. The pedagogical and technical aspects section may include main technical challenges, different pianistic techniques, advice on voicing, and fingering and pedaling suggestions. Each piece is assigned a level of difficulty using these categories: early-intermediate, late-intermediate, early-advanced, or advanced. In the list that follows, examples from the standard repertoire are given for each difficulty level used to categorize the annotated pieces.

Reference List for Different Levels of Difficulty:

Early-Intermediate

Johann Sebastian Bach, *Anna Magdalena Bach Notebook*

Cornelius Gurlitt, *Album for the Young*, Op. 140

Late-intermediate

Robert Schumann, *Album for the Young*, Op. 68

Béla Bartók, *Mikrokosmos*, Vol. 4

Early-advanced

Claude Debussy, *Children's Corner*

Johann Sebastian Bach, Three-part Inventions

Advanced

Ludwig van Beethoven, late sonatas

Frédéric Chopin, scherzos and ballades

CHAPTER 2

ANNOTATED WORKS

Cemal Reşit Rey (1904-1985)

Because his father was a prominent diplomat and author in the waning days of the Ottoman Empire (1299-1923), Rey and his family were forced out of Turkey in his youth. He began piano lessons with his mother, but upon moving to Paris in 1913 he continued piano studies at Lycée Buffon and became a private student of the famous pianist Marguerite Long.¹⁵ He also studied composition with Raoul Laparra,¹⁶ musical aesthetics with Gabriel Fauré,¹⁷ and conducting under Henri Defosse.¹⁸ Rey returned to Turkey in 1923 after the establishment of the Turkish Republic and founded the ensemble that eventually became the Istanbul State Symphony Orchestra. He worked for Radio Ankara as a broadcaster, performing his own piano music as well as other composers' piano music on the radio. He conducted in Europe for many years, and his own works were widely performed throughout the world. Influences on his creative process include impressionistic style, Turkish folk songs, and traditional Turkish music and Islamic mysticism. His other solo piano works include *Waltz* (1912), *Sonbahar Hatıraları* [Remembrance of autumn] (1920), *Sarı Zeybek* (1926), *Sonatine* (1928), *Güneş Manzaraları* [Scenes with the Sun] (1931), *Sonata* (1936), *Hatıralardan İbaretle Kalan Şehirde Gezintiler* [Wanderings in a city that exists only in memories] (1941), *Fantasy* (1948), *İki Parça* [Two pieces] (1959), *Improvisation* (1983).

¹⁵ Marguerite Long (1874-1966), French pianist and teacher to whom Maurice Ravel dedicated his Piano Concerto in G Major.

¹⁶ Raoul Laparra (1876-1943), French composer and conductor.

¹⁷ Gabriel Faure (1845-1924), French composer, pianist, and teacher.

¹⁸ Henri Defosse (1883-1956), French conductor.

Piyano için On Halk Türküsü [Ten Turkish folk songs for piano] (1967)

Publisher: Digital copy by Sonic Crossroads

Rey composed Ten Turkish Folk Songs for a four-part choir and piano in 1963. Each piece was based on a folk song from a different region in Turkey; the original names of the songs gave titles to the pieces. In 1967, Rey transcribed these pieces for solo piano preserving the contrapuntal texture. The original folk tunes wander among all four parts. The difficulty of the pieces ranges from late-intermediate to advanced. He uses *makams* that are similar to the Western scales therefore most of the pieces sound tonal. Famous Franco-Swiss pianist Alfred Cortot (1877-1962) once said, “Rey was for Turkey what Albeniz had been for Spain or Borodin for Russia.”¹⁹ The pieces in the collection are “*Niksarın Fidanlar*,” “*Süpürgesi Yoncadan*,” “*Estergon Kalesi*,” “*Tıtır Tıtır Yürürsün*,” “*Gemiciler Kalkalım*,” “*Helvacı*,” “*Tinimini Hanım*,” “*Halay*,” “*Küveli Horoz*,” and “*Gazi Osman Paşa*.”

“*Halay*”



Example 8: Cemal Reşit Rey, *Piyano için On Halk Türküsü* [Ten folk songs for piano],

“*Halay*,” mm. 1-4

¹⁹ Maral, Alper and Lindley, Mark. *Techniques of 20th-Century Turkish Contemporary Music: An Introductory Survey*. Istanbul: Pan Yayıncılık, 2011, p. 3.

Length: 2:04

Performance indication: *Allegro con fuoco*; dotted quarter note + quarter note = 58

(3+2+2+3)

Meter: 10/8

Tonality/Modality: D harmonic minor and D *buselik makam*

Form: ABCBABCBA codetta

Level: Advanced

Musical content:

- The *aksak* meter of the piece maintains the same grouping of 3+2+2+3 except for the second measure of section B where the grouping is 2+3+2+3 (m .6-7).
- All sections include a repeat sign except section C (mm. 7-10), reflecting the form of the original dance.
- In a traditional *halay*, dancers hold each other's little fingers or come shoulder to shoulder while the first and the last dancers swing a piece of cloth. This dance originated in the eastern and southeastern regions of Turkey. The *halay* is typically danced at weddings and played by the *zurna*²⁰ and *davul*.²¹ This title also appears as one of the titles in Saygun's *From Anatolia* (see p. 44). Rey uses a single meter signature of 10/8 in his "*Halay*," whereas Saygun's "*Halay*" uses multiple meter signatures with one of them being 10/8.

Pedagogical/Technical aspects:

- It is important to emphasize the top notes that form the melody.

²⁰ Zurna: Anatolian folk double reed wind instrument.

²¹ Davul: Double-headed drums.

- The main technical challenge of the piece is the frequent leaps in the left hand (e.g., m. 1, see example 8).
- Each section has distinct articulation patterns corresponding to the dance movements of the *halay*. It is important to keep the articulations consistent in the recurrences of different sections.
- The left hand plays broken and blocked octaves in the low register with accents and *sforzandi* imitating drum sounds.
- Most of the piece stays in the dynamic range of *forte*, requiring arm weight technique for the passages with *staccato* or accented chords and octaves. In contrast, the *legato* melodic line in section C starts with a *subito piano*.
- It should be noted that each section ends with an eighth note; it is important to continue to the next section without any gaps following the eighth note.

Ulvi Cemal Erkin (1906-1972)

One of the members of the Turkish Five, Erkin passed the exam of the Ministry of National Education in Turkey in 1925 and was sent to Paris, where he studied piano with Camille DeCreus²² and Isidor Philipp²³ and harmony with Jean Gallon²⁴ at the Paris Conservatory. In 1929 he became one of the students of Nadia Boulanger²⁵ at the *Ecole Normale de Musique*. After he returned to Turkey he became the head of the piano department and later the director of the Ankara State Conservatory. He was also an active pianist and a conductor. He received many awards, including the *Legion d'honneur* of France. His compositional style is

²² Camille DeCerus (1876-1939), French composer, pianist, and accompanist for Belgian violinist Eugène Ysaÿe.

²³ Isidor Philipp (1863-1958), French composer, pianist, and piano teacher whose students included Yvonne Loriod, Guiomar Novaes, and Nikita Magaloff.

²⁴ Jean Gallon (1878-1959), French composer, choir conductor and teacher whose students included Olivier Messiaen and Henri Dutilleul.

²⁵ Nadia Boulanger (1887-1979), French composer, conductor, and perhaps the most famous teacher of composition.

considered to be late romantic and impressionistic, with Turkish folkloric influences. His other solo piano pieces include *Çocuklar için Yedi Kolay Parça* [Seven easy pieces for children] (1937), *Sonata* (1946) and *Piyano için Altı Prelüd* [Six preludes for piano] (1965).

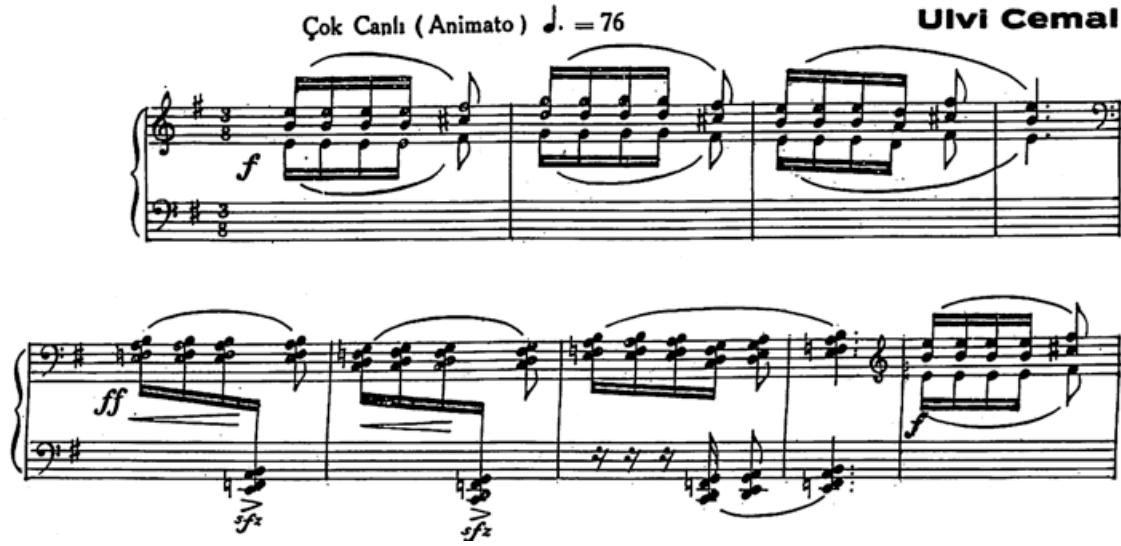
Beş Damla [Five drops], 1931

Publisher: Digital copy by Sonic Crossroads

Some of the earliest piano music composed after the Turkish revolution in 1923, *Five Drops* contains five untitled pieces. Although incorporating Turkish folk tunes was a newly adopted idea in Turkish music, Erkin's mature compositional skills exhibited in *Five Drops* laid a foundation for the next generation of Turkish composers who took a more abstract approach to the use of folk tunes. İlhan Usmanbaş said, "Erkin's *Five Drops* were piano pieces composed in 1931; a student who was still a young composer, just returned to Turkey, all of a sudden revealed how music should be done in Turkey."²⁶ These pieces exhibit frequent meter changes and a use of the full range of the keyboard. Neither pedal markings nor fingerings are included. The untitled pieces' performance indications are *Animato*, *Lento*, *Tranquillo*, *Energico*, and *Moderato*.

²⁶ "Interview with İlhan Usmanbaş (1986)" [ulvicemalerkin.com](http://www.ulvicemalerkin.com), http://www.ulvicemalerkin.com/ilhan_usmanbas_trt2.htm (accessed February 3, 2015).

I



Example 9: Ulvi Cemal Erkin, *Beş Damla* [Five drops], I, mm. 1-9

Length: 1:28

Performance indication: *Çok canlı* [Animato]; dotted quarter note = 76

Meters: 3/8, 5/8, 6/8, 4/8

Tonality/Modality: E dorian, E *hüseyni*, and E *uşşak makams*

Form: ABA

Level: Advanced

Musical content:

- The first four measures open the piece with the right hand playing perfect fourths with the left hand doubling the right hand's top voice. The use of perfect fourths with or without additional notes plays a prominent role throughout the piece.
- The top notes of the chords create the melody.

- The meter signature is 3/8 in section A, and changes to 5/8 in section B (m. 40).

Following the first meter change in section B, the meter continues to change between 3/8, 6/8, and 4/8.

- *Fortissimo* clusters in the low register appear in m. 5 as the response to the first four measures. Both the opening and the response have the same rhythmic pattern, which remains the main rhythmic idea in both sections. While the pattern is four sixteenth notes and an eighth note in section A, in section B it is extended by two more beats and becomes four sixteenth notes, an eighth note, two sixteenth notes and an eighth note.
- Starting in m. 21, the material of the opening (mm. 1-8) forms a bridge to section B.
- As the same rhythm repeats persistently, the hands either play the rhythm simultaneously (see example 9, m. 1) or they share different notes of the same rhythm (m. 5).
- While the melody in section A is based on mostly stepwise motion with no accompaniment, in section B the melody becomes more elaborate and has an accompaniment in the left hand.
- Erkin experiments with the idea of primitivism, employing the repetition of the same rhythmic pattern and the use of powerful clusters. The sound effects resemble those in Béla Bartók's *Allegro Barbaro* (1911).

Pedagogical/Technical Aspects:

- The main technical challenge of this piece is playing repeated chords with consistent clarity at a *forte* or *fortissimo* level, and having the endurance to do so is the second main challenge. Using a relaxed and fast-moving wrist and forearm technique is recommended rather than using the whole arm.
- It is important to bring out the top voice in all of the chordal textures.

- Given the unremitting loud dynamics, it would be wise to incorporate some dynamic direction within larger sections, such as mm. 21-39.
- To avoid collision between the hands, the last eighth-note chords in mm. 40-43 can be redistributed between the hands. In the first chord, the left hand plays the two lower notes (E4 and A4), while the right hand plays the four upper notes (B4, D5, E5, A5); in the second chord, the left hand again plays the two lower notes (G4 and A4), while the right hand plays the four upper notes (C5, D5, E5, A5).

III



Example 10: Ulvi Cemal Erkin, *Beş Damla* [Five drops], III, m. 1

Length: :42

Performance indication: *Sakin, (Tranquillo)*; quarter note = 54

Meters: 7/4, 5/4, 4/4

Tonality/Modality: B natural minor (B aeolian) and B *uşşak makam*

Form: AA'A" coda

Level: Late-intermediate

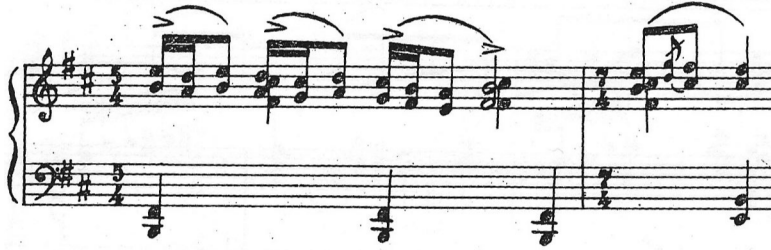
Musical content:

- The intervallic content of this piece includes parallel fourths in the right hand and parallel fifths in the left hand.
- The pedal notes change from scale degree 1 to 4, 3, 2, and then 1 again. In a possible theoretical analysis, these changes can also be considered as sudden modal modulations.
- With its prolonged pedal notes supporting a melody, this piece bears stylistic similarities to Erkin's "*Küçük Çoban*" [Little shepherd] in *Duyuşlar* [Impressions]. "Little Shepherd" can be played as a preparation for this piece.

Pedagogical/Technical Aspects:

- Parallel fourths are marked *legato* in the right hand. The recommended fingering for m. 1 is 1-3, 2-4, 2-4, 2-4, 1-3, 1-4, 2-5, 1-4, 2-5, 1-4, 1-3, 2-4, 1-3, 2-4, 2-4 and in m. 2, 2-5, 1-4, 2-5, 2-5, 1-4, 2-5, 2-5, 1-4, 1-3, 2-4. The fingering for the rest of the piece can be determined based on the fingering in mm. 1-2. The emphasis remains on the top note of the parallel fourths.
- The left hand gracefully moves from one register to another, matching the character of the piece.
- Where the hands play within the same octave, the left hand is placed above the right hand.
- There could be more than one approach to pedaling in this piece. A recommended pedaling is to consider the perfect fifths in the lower staff as a prolonged pedal point and hold the pedal for two-quarter notes. As a result, the pedal notes sustain until the next ones occur.

- The recommended fingering for the grace notes in m. 3 is 1 and 5 arriving on the principal notes with 2 and 4 (see example 11).



Example 11: Ulvi Cemal Erkin, *Beş Damla* [Five drops], III, m. 3

Duyuşlar [Impressions], 1937

Publisher: Digital copy by Sonic Crossroads

Impressions contains eleven pieces with different titles and characters. In contrast to his previous piano collection, *Five Drops*, Erkin did not use a pedagogical approach targeting a specific level or an age group while composing *Impressions*.²⁷ This collection remains his most performed and admired solo piano music in Turkey. In *Impressions*, Erkin artfully combined musical elements such as *aksak* meters, folk tunes, and impressionism, showing his maturity as a composer. He carefully notated articulations, specifying how he wanted his melodies to be phrased. Metronome markings, pedaling or fingering are not indicated in the score. These decisions would need to be determined by the player or the teacher. The pieces in the collection are “*Oyun*” [Game], “*Küçük Çoban*” [Little shepherd], “*Dere*” [Brook], “*Kağrı*” [Oxcart], “*Oyun*” [Game], “*Marş*” [March], “*Şaka*” [Joke], VIII, IX, “*Ağlama Yar Ağlama*” [Weep not, my love], and “*Zeybek Havası*” [Zeybek tune].

²⁷ Erkin, Ulvi Cemal. *Duyuşlar/Impressions*. Foreword. Istanbul, Turkey: Sun Yayınevi, 2007.

“Oyun ” [Game] (no. 1)



Example 12: Ulvi Cemal Erkin, *Duyuşlar* [Impressions], “Oyun ” [Game], mm. 13-16

Length: 1:46

Performance indication: *Allegro vivo*

Meters: 7/8, 5/8, 4/8

Tonality/Modality: F sharp natural minor (F sharp aeolian) and F sharp *buselik makam*

Form: ABACADA'

Level: Early-advanced

Musical content:

- In section A, the theme is placed in the top notes of the right hand's chords and is doubled an octave lower in the left hand. Although very different in their characters, the first movement of Maurice Ravel's Sonatine (1903-1905) and Erkin's "Game" share this similarity of texture at some points: the hands playing the same melody an octave apart surrounding an accompanying middle layer. These pieces also share the same tonal center of F-sharp.
- In "Game," the *güçlü* is C-sharp, which is also the fifth of the F sharp minor scale.

- Many times F-sharp and C-sharp appear in chords with notes creating minor and major harmonic seconds. This chord structure repeats enough to be one of the harmonic characteristics of the piece.
- When a chord on F-sharp occurs in cadences (e.g., m. 10) the chord always contains F-sharp and C-sharp, but the third is never included. In this case, excluding the third from chords may correspond to a common compositional practice among Turkish composers that avoids qualities such as minor and major.
- Including the third in harmonies create major and minor qualities as found in Western classical music. Therefore Turkish composers often avoided the third to support modal harmonic vocabulary.
- Although some leading tones to F-sharp occur (mm. 61 and 65), most of the leading tone relationships are between C-natural and C-Sharp (e.g., m. 10).
- Sections B (mm. 21-29), C (mm. 50-65), and D (mm. 76-91) share the same rhythmic patterns, but use different melodies and harmonies.
- Many melodies are accompanied by chords in which the top notes create independent melodic lines (mm. 21-30). As mentioned earlier, Saygun uses similar accompaniment styles in “*Inci*” in *Inci’s Book* (see p. 38) and in “*Meşeli*” and “*Halay*” (see p. 45 and 48) in *From Anatolia*.

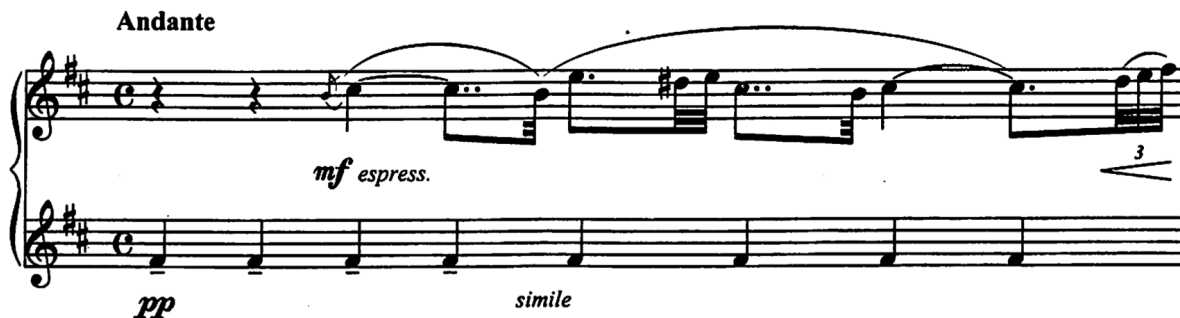
Pedagogical/Technical Aspects:

- One of the challenges of this piece is adjusting to the frequent meter changes.
- In mm. 12-17 and similar places, both hands rapidly change registers. These leaps require a slight break right after the last eighth note in mm. 12, 14, and 16. However, leaps should not interfere with the pace of the melodic line as the chord requiring the jump or approached by

the leap is a part of the accompaniment. This is an imitation of drums accompanying the melody.

- Erkin carefully indicated accents, slurs, *staccatos* and *tenutos*, thus enabling players to understand and reproduce the phrasing he desired.
- Throughout the piece, melodies are placed as the top notes of chords, requiring the player to project these top notes.
- Many of the *legato* chords have repeated notes with a melody placed in the top notes. It is essential not to overhold the repeated notes completely in order to execute each chord evenly.
- Along with a wrist technique, the use of arm weight during wide register changes would allow the player to have more effective *fortissimo* and accented chords.
- The widest stretch, a ninth, appears in the first chord in the left hand in mm. 1, 11, 40, 66, and 92.
- Noticing that the same two measures (mm. 9-10) close each appearance of sections A, B, and the piece itself would be helpful while memorizing.

“Küçük Çoban” [Little shepherd]



Example 13: Ulvi Cemal Erkin, *Duyuşlar* [Impressions], “Küçük Çoban” [Little shepherd], m. 1

Length: :58

Performance indication: *Andante*

Meters: 4/4

Tonality/Modality: F sharp dorian, F sharp *hüseyni*, and F sharp *karcıgar makams*

Form: Through-composed

Level: Intermediate

Musical content:

- This piece has F-sharp as a tonal center. The left hand plays quarter note F-sharps throughout the entire piece.
- While the pedal/center note of F-sharp never changes, there are chromatic alterations to the modal pitch content (G, C and D).
- No leading tone relationships exist with the F-sharp tonal center, never altering those two scale degrees.
- This piece shares a similar component with “The Little Shepherd” from Claude Debussy’s *Children’s Corner* (1908): a melodic line imitating a shepherd’s wind instrument, which is the *kaval*²⁸ in Turkey.
- Koptagel’s *Pastorale* (see p. 62) and Say’s *Kara Toprak* [Black earth] (see p. 71) also exhibit “Little Shepherd” style. Although not included in this study, many other piano pieces, such as Saygun’s “*Masal*” in *Inci’s Book*, share similar qualities. This quality mainly comes from Turkish *uzun hava* [long tune], a quasi-improvisatory folk epic form for solo voice.²⁹

²⁸ Kaval: Chromatic end-blown flute associated with mountain shepherds in the Balkans and Anatolia.

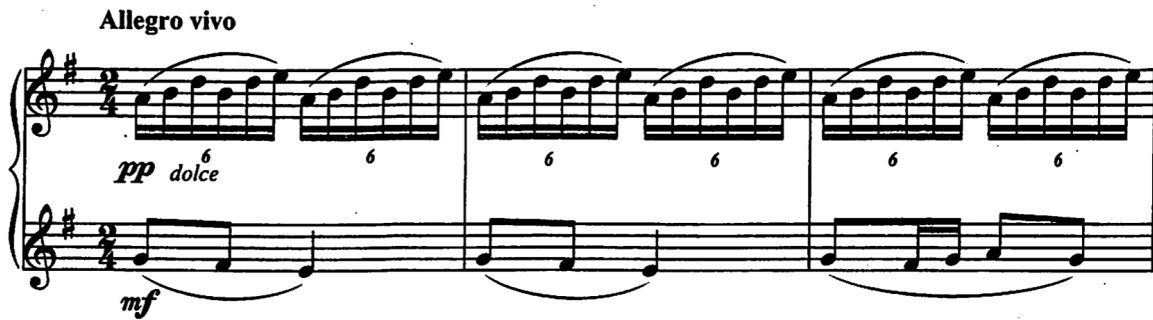
²⁹ Signell, Karl L. *Makam: Modal Practice in Turkish Art Music*. Seattle: Asian Music Publications, 197, p. 10.

- Although the piece bears a meter signature of common time and its total number of beats equal eleven 4/4 measures, the composer did not use bar lines, presumably to give the piece an improvisatory character.

Pedagogical/Technical Aspects:

- One of the challenges is the precise execution of the dotted rhythms, ties, and thirty-second notes with the right hand while playing quarter notes with the left hand at a slow pace. However, because the composer indicated *espressivo* at the beginning of the piece, *rubato* can also be employed in the interpretation of this piece.
- The melody does not come to a full melodic cadential closing until the last note of the piece, creating the impression of an endless melody.
- Although its technical requirements place it as an early-intermediate level piece, a mature player is more likely to communicate its poetic essence.

“Dere” [Brook]



Example 14: Ulvi Cemal Erkin, *Duyuşlar* [Impressions], “Dere” [Brook], mm. 1-3

Length: :30

Performance indication: *Allegro vivo*

Meters: 2/4

Tonality/Modality: E minor natural (E aeolian) and E *uşşak makam*

Form: ABA' codetta

Level: Intermediate

Musical content:

- The right hand's flowing sixteenth-note accompaniment represents the brook.
- Although the piece uses all seven notes of the scale, each section concentrates on five to six notes, producing a pentatonic sound.

Pedagogical/Technical Aspects:

- The common rhythmic challenge of playing three against two occurs in m. 3 and elsewhere.
- Playing the right hand's sixteenth notes lightly and evenly while projecting the melody in the left hand at a louder dynamic is the main challenge of this piece. The suggested fingering for the right hand pattern on the first beat of m. 1 is 1, 2, 4, 1, 3, 4.

“Oyun” [Game] (no. 5)



Example 15: Ulvi Cemal Erkin, *Duyuşlar* [Impressions], “Oyun” [Game], mm. 1-5

Length: 1:00

Performance indication: *Allegro vivo*

Meters: 4/8, 2/8

Tonality/Modality: A dorian and A *hüseyni makam*

Form: ABA'B'

Level: Early-advanced

Musical content:

- The tonal center changes several times throughout the piece, requiring careful attention when reading the many accidentals.
- The *staccato* notes in the left hand that accompany the melody throughout “Game” remind one of Claude Debussy’s “Passepied” from *Suite Bergamasque* (1905) and Jacques Ibert’s “*Le petite ane blanc*” [The little white donkey] from *Histoires* (1922). All three pieces start with a two-measure accompaniment introduction.
- The accompaniment with broken perfect fifths also brings to mind Saygun’s “Giant Doll” in *Inci’s Book* (see p. 42).
- The A section (mm. 1-18) texture is a simple melody with an accompaniment, in contrast to the thicker, more complex texture of section B (mm. 20-62).
- The same rhythmic material of the first two measures in section B (mm. 20-21) is repeated using different harmonies throughout sections B and B'.
- Sections A and B share the same rhythmic *ostinato* in the left hand but utilize different melodies. In m. 32 in section B, at a sudden modulation, the left hand’s *ostinato* pattern moves down a fifth.
- The A section returns in B minor, and the B section follows it in E minor.
- The piece unexpectedly ends on A, giving the pedal note E that was prominent throughout the piece a dominant quality. The unexpected ending on A can be viewed as a surprise in

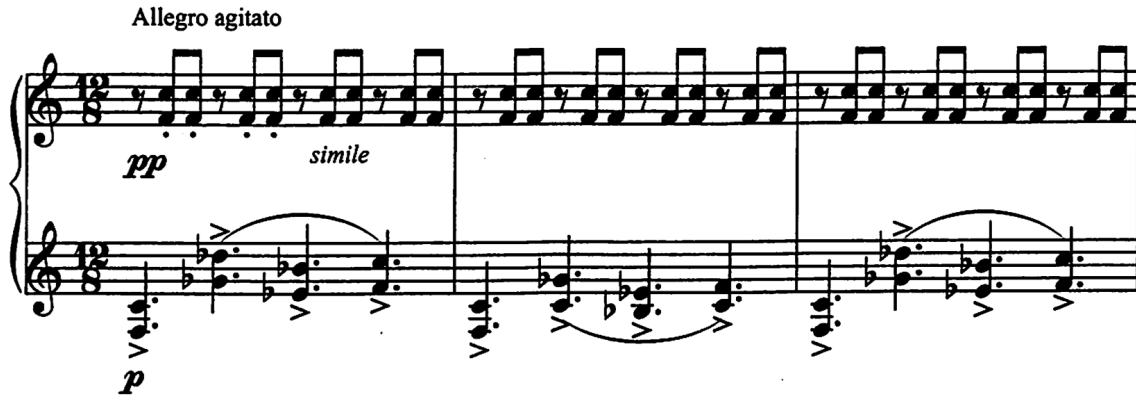
the game the composer is playing with the performer and the listener; shifting from one tonal center to another is a part of the game.

- The chords moving in contrary motion in mm. 44-53 are built from a diatonic scale on C (all white keys). In mm. 53-62, Erkin uses seventh chords moving in parallel motion.

Pedagogical/Technical Aspects:

- Playing the left hand's machine-like *staccatos* evenly throughout the piece is one of its main challenges.
- The composer introduces *ffff* in m. 53 after starting the piece with an indication of *piano*. Therefore, it is important to plan the dynamic range well beforehand.
- Because all chords in mm. 44-63 occur in root position, keeping the hands consistently shaped to those chordal layouts would be helpful.

VIII (Untitled)



Example 16: Ulvi Cemal Erkin, *Duyuşlar* [Impressions], VIII, mm. 1-3

Length: :38

Performance indication: *Allegro agitato*

Meters: 12/8

Tonality/modality: F natural minor (F aeolian) and F *uşşak makam*

Form: ABA

Level: Late-intermediate

Musical content:

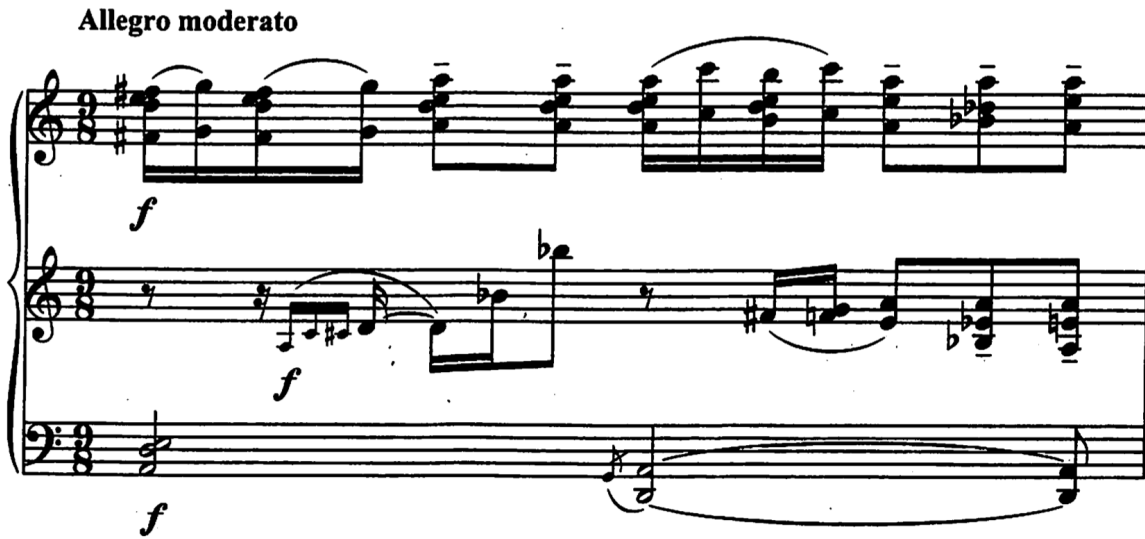
- The left hand plays the melodic motives, formed by a variety of harmonic intervals at the rate of one per beat, while the right hand plays the same harmonic perfect fifth, F and C, on the second and third eighth notes of each beat as an accompaniment (see example 16).
- A harmonic perfect fifth, G-flat and D-flat, (other times only G-flat), produces a neapolitan quality that supports F as the tonal center.
- Some of the motives occur in groupings of two, three, or four dotted quarter notes in 12/8. When the same motive starts on different beats of the measure, as in mm. 5-10, the effect of a meter change to 9/8 occurs without notating a change of meter.

Pedagogical/Technical Aspects:

- As indicated earlier, the composer implies meter changes without actually notating a meter change. In these cases, it may be helpful to think in the implied meter, such as thinking in 9/8 in mm. 5-10.
- The right hand plays repeated fast harmonic fifths throughout the piece. Keeping a slightly fixed forearm and wrist and staying close to the keys while playing *staccato* notes secures clarity and endurance. This technique would also help prevent involuntary dynamic changes.
- As the hands play in the same octave almost throughout, the only possible way to execute the piece is to have the left hand positioned above the right hand.

- Negotiating the left hand's crossings demands preventing collisions between the hands in order to avoid losing tempo and interfering with the execution of the different dynamic levels assigned to each hand. To avoid collisions, the fingering for the right hand's F and C perfect fifth should be 2 and 5.

"Zeybek Havası" [Zeybek tune]



Example 17: Ulvi Cemal Erkin, *Duyuşlar* [Impressions], "Zeybek Havası" [Zeybek tune], m. 1

Length: 2:15

Performance indication: *Allegro moderato*

Meters: 9/8

Tonality/Modality: A dorian, A *hüseyni*, A *hicaz* and A *karcigar makams*

Form: ABCBDB

Level: Advanced

Musical content:

- The *zeybek* is a folk dance form from the western and southwest parts of Anatolia.
Commonly, each measure includes nine beats at a slow tempo. The dance comes from the people known as *Zeybeks* who lived in the Aegean Sea region in Turkey from the seventeenth century to the early twentieth century. They lived in the mountains and acted as the protectors of village people against landlords, bandits and tax collectors. The traditional dance of the *Zeybeks* includes arm movements that imitate a hawk's movements.
- “*Zeybek Tune*” is notated on three staves, with the melody consistently placed in the upper staff.
- The music notated on the middle staff in section A has a dense texture that features chromatic grace notes and thirty-second notes, complementing the melody in the upper staff. In the remainder of the piece, the notes on the middle staff generally complete harmonies or produce percussive effects.
- The lowest staff includes pedal notes, built from perfect fourths and fifths, alternating between D and A. In “*Zeybek Tune*”, the *güçlü* is D, the fourth degree of A dorian.
- Sections C (mm. 11-12) and D (mm. 17-20), notated only on the top two staves, are the only sections in the piece played at a soft dynamic level.
- Erkin's “*Zeybek Tune*” is another nine-beat *Zeybek* dance similar to Saygun's “*Zeybek*” in *From Anatolia*.
- As in Saygun's “*Zeybek*” (see p. 47), the notated articulations correspond to the traditional musical style of the *zeybek*.

Pedagogical/Technical Aspects:

- “Zeybek Tune” requires a fair amount of hand-crossings. Different places might require the right hand or the left hand to be above. This is the most challenging aspect of the piece. The hand-crossing choreography and fingering need to be carefully decided in advance in order to convincingly project the themes and execute the notated articulations.
- Erkin’s *Allegro moderato* indication seems to suggest a fast tempo. The *zeybek* is, however, a relatively slow dance, and its character requires the player to avoid rushing, especially during the faster note values. The recommended tempo is 100 eighth notes per minute.
- The melody occurs in the right hand in the top notes of three- and four-note chords and in octaves in most of the piece. Projecting the melody is essential, especially when the left hand has a dense texture.
- The left hand plays two different parts in two different registers in section A, the lower part being the pedal notes, the other a decorative melodic line in the middle register.
- In section D (mm. 17-20) the left hand plays broken tenths with the top notes forming a *legato* chromatic line. As it is impossible for most players to play quarter-note three-note chords spanning a tenth combined with an eighth-note melody in the top voice, rolling the tenths and pedaling carefully is crucial for projecting the *legato* chromatic line.

Hasan Ferid Alnar (1906-1978)

Raised in Istanbul, Alnar came from a musical environment in which his mother played both the *kanun*³⁰ and *ud*.³¹ His early studies were at the German Primary School and Istanbul High School. He displayed talent as a *kanun* player at a young age. While performing traditional music with the *kanun*, he also took private lessons in Western music learning fugue,

³⁰ Kanun: Turkish string instrument.

³¹ Ud: Turkish string instrument.

counterpoint, and harmony. In 1927 he studied composition in Vienna with Joseph Marx³² and conducting under Oswald Kabasta.³³ He returned to Turkey in 1932, conducted many orchestras, and taught music history and harmony for several universities. Of the Turkish Five, Alnar is considered to have employed the largest amount of traditional Turkish music in his works. His other solo piano works include Fugues (1927), *Üç Etüt* [Three etudes] (1927), *Piyano için Parçalar* [Pieces for piano] (1928), *Romantik Uvertür* [Romantic overture] (transcription of an orchestral work) (1932), *Halk Şarkıları* [Folk songs] (1932), and Prelude and Fugue (1961).

Sekiz Piyano Parçası/Eight Piano Pieces, 1935

Publisher: Digital copy by Sonic Crossroads

Alnar's Eight Piano Pieces, each bearing a descriptive title, are examples of impressionistic Turkish piano music. They range in difficulty from late-intermediate to early-advanced. Although he included directions for the *una corda* pedal, no damper pedal markings are given. The collection's harmonic vocabulary includes chromaticism and Turkish *makams* with their typical melodic augmented seconds. The use of frequent fermatas brings to mind the sustained notes at the end of phrases in folk songs as well as the fermatas in plainchant. Fingerings are not included. The pieces in the collection are "*Şu Yamaçta*" [On the Mountain Slope], "*Uyuşuk Dans*" [Languorous dance], "*Deniz Kıyısında Gün Doğrusu*" [East wind on the coast], "*Sisli Sabah*" [Foggy forning], "*Bir Az Da Yürükçe!*" [A bit more agitated!], "*Empravizasyon*" [Improvisation], "*Perdeden Sızan Ay Işığı*" [Pale moonlight], and "*Oyun Havası*" [Dance tune].

³² Joseph Marx (1882-1964), Austrian composer, teacher, and music critic.

³³ Oswald Kabasta (1896-1946), Austrian conductor.

“Deniz Kıyısında Gün Doğrusu” [East wind on the coast]



Example 18: Hasan Ferit Alnar, *Sekiz Piyano Parçası* [Eight piano pieces], “Deniz Kıyısında Gün Doğrusu” [East wind on the coast], mm. 4-6

Length: :59

Performance indication: *Allegro leggiero*; quarter note tied to a dotted quarter note = 40-52

Meters: 5/8

Tonality/Modality: A sharp *Hüzzam makam*³⁴

Form: ABA'B' coda

Level: Early-advanced

Musical content:

- The left hand presents the melody throughout the piece while the right hand accompanies with continuous rapid scalar sixteenth notes.
- The right hand's scales contain augmented seconds due to the choice of the *hüzzam makam*.
- The left hand's melody proceeds at a slower pace and also uses augmented intervals.
- The tonal center changes from C-sharp in section A to A-sharp in section B (mm. 11-18), and the piece ends on C-sharp.

³⁴ Woodard, Kathryn. “Makams in Eight Pieces by Hasan Ferit Alnar.” *kathrynwoodard.com*, http://kathrynwoodard.com/files/Makams_in_Eight_Piano_Pieces_by_Hasan_Ferit_Alnar.pdf (accessed February 3, 2015).

Pedagogical/Technical Aspects:

- For an impressionistic touch, the right hand must move like the wind, going up and down the keyboard at a *ppp* dynamic level. As this scale pattern is not common in Western classical music, it would be helpful to start practicing the F-sharp harmonic minor scale in the right hand. Once speed and evenness are achieved, G-double-sharp and A-sharp can be added as they occur in the score. Another approach is to practice small fragments by adding one note at a time. As the fingering requires the thumb to move frequently, it is important to keep a light touch.
- Recommended fingerings for the right hand notes are 2, 1, 2, 1, 2, 3, 4, 5 for m. 1 and 1, 3, 2, 3, 1, 2, 3, 5 for m. 11.
- The composer indicated the use and removal of the soft pedal by writing *una corda* or *tre corda*. In order to achieve clarity, the use of the damper pedal is not recommended.
- The left hand plays lengthy phrases with long note values. It is important to shape all the phrases so the tied notes continue to ring and the melody flows without interruption to the end of the phrase.

“Bir Az Da Yürükçe!” [A bit more agitated!]



Example 19: Hasan Ferid Alnar, *Sekiz Piyano Parçası* [Eight piano pieces], “Bir Az Da Yürükçe!” [A bit more agitated!], mm. 1-6

Length: 1:39

Tempo marking: *Allegro un poco agitato*; half note tied to a dotted quarter note = 40-52

Meter Signature: 3/4, 7/8

Tonality/Modality: A *Hicaz makam*

Form: ABCAB codetta

Level: Advanced

Musical content:

- The first two measures and the following four measures end with fermatas, do not include thematic materials, and serve as an introduction to section A (m. 7).
- The harmonic language contains several augmented seconds that typically occur when the *hicaz makam* is used.
- The grouping of the 7/8-meter is 2+2+3 and stays the same throughout the piece.
- The right hand plays the melody while the left hand plays the accompaniment. The varied texture of the accompaniment changes frequently from jumping chords to arpeggios to scales.



Example 20: Hasan Ferid Alnar, *Sekiz Piyano Parçası* [Eight piano pieces], “*Bir Az Da Yürükçe!*” [A bit more agitated!], mm. 7-12

- The piece ends with an A major chord.

Pedagogical/Technical Aspects:

- The piece includes some wide reaches for blocked and broken chords: mm. 2, 21, 25, 26, etc.
- Alnar carefully indicated articulation markings, giving the performer a clear guide to phrasing this thematically rich piece.
- No particular technical challenge stands out. However, it requires mature pianistic capabilities to play at Alnar's requested tempo.

Ahmed Adnan Saygun (1907-1991)

Born in Izmir, Turkey, Saygun began his musical training as a piano student and studied harmony and counterpoint on his own. In his early professional life he taught music in primary schools and earned a scholarship in 1928 to study music in Paris at the *Schola Cantorum*. He studied composition under Vincent d'Indy³⁵ and fugue and composition under Eugène Borrel.³⁶ After three years of studies in Paris he returned to Turkey in 1931. Saygun taught theory and counterpoint in Turkish Universities, conducted symphony orchestras, and engaged in cultural research on music from rural areas throughout Turkey. He travelled in Turkey with Béla Bartók in 1936, collecting Turkish folk songs and transcribed them to Western musical notation. After his travels he compiled his memories in the book *Béla Bartók's Folk Music Research in Turkey*.³⁷ Committed to preserving Turkish folk tradition but utilizing Western classical forms, Saygun dedicated most of his life to composition and ethnomusicology. His other solo piano works include Suite, Op. 2 (1931), Sonatina, Op. 15 (1938), *Küçük Seyler* [Small things], Op. 42 (1950-52), *Aksak Tartılar Üzerine On Etüt* [Ten etudes on *aksak* Rhythms], Op. 38 (1964),

³⁵ Vincent D'Indy (1851-1931), French composer and teacher.

³⁶ Eugène Borrel (1876-1962), French composer and teacher.

³⁷ Saygun, A. Adnan. *Bela Bartók's Folk Music Research in Turkey*. Edited by Laszlo Vikar. Budapest, Hungary: Akademia Kiado, 1976.

Aksak Tartılar Üzerine On Prelüd [Twelve preludes on *aksak* rhythms], Op. 45 (1967), *Aksak Tartılar Üzerine Onbeş Parça* [Fifteen pieces on *aksak* rhythms], Op. 47 (1971), *Aksak Tartılar Üzerine On Taslak* [Ten sketches on *aksak* rhythms], Op. 58 (1976), and *Sonata* (1990), Op. 76. *İnci'nin Kitabı, Piano için Yedi Parça* [İnci's book, seven pieces for piano], Op. 10 (1934)
Publisher: Peer Music Classical (1970)

Saygun dedicated this collection of seven short children's pieces to Madame Borrel, one of his theory teachers at the *Schola Cantorum* in Paris, and her husband Eugène Borrel. Each piece combines simple forms with modal folk melodies in mostly two-voice contrapuntal textures. This collection is a valuable source for introducing *aksak* rhythms. Dynamics and articulations are carefully marked, but no pedal markings or fingerings are included. Metronome marks are given, but tempos could be adjusted based on the level of the student. The collection starts with "*İnci*," a girl's name. The rest of the pieces represent different aspects of her world. Since no stories are included, the imagination of the student can be engaged to provide a narrative. The pieces in the collection are "*İnci*" [İnci], "*Afacan Kedi*" [Mischievous cat], "*Masal*" [Story], "*Kocaman Bebek*" [Giant doll], "*Oyun*" [Game], "*Ninni*" [Lullaby], and "*Rüya*" [Dream].

"*İnci*" [İnci], Op. 10, no.1



Example 21: Ahmed Adnan Saygun, *İnci'nin Kitabı* [İnci's book], "*İnci*," mm. 1-4

Length: 1:00

Performance indication: *Calme*; quarter note = 106

Meters: 4/4

Tonality/Modality: A natural minor (A aeolian) and A *uşşak makam*

Form: ABA

Level: Early-intermediate

Musical content:

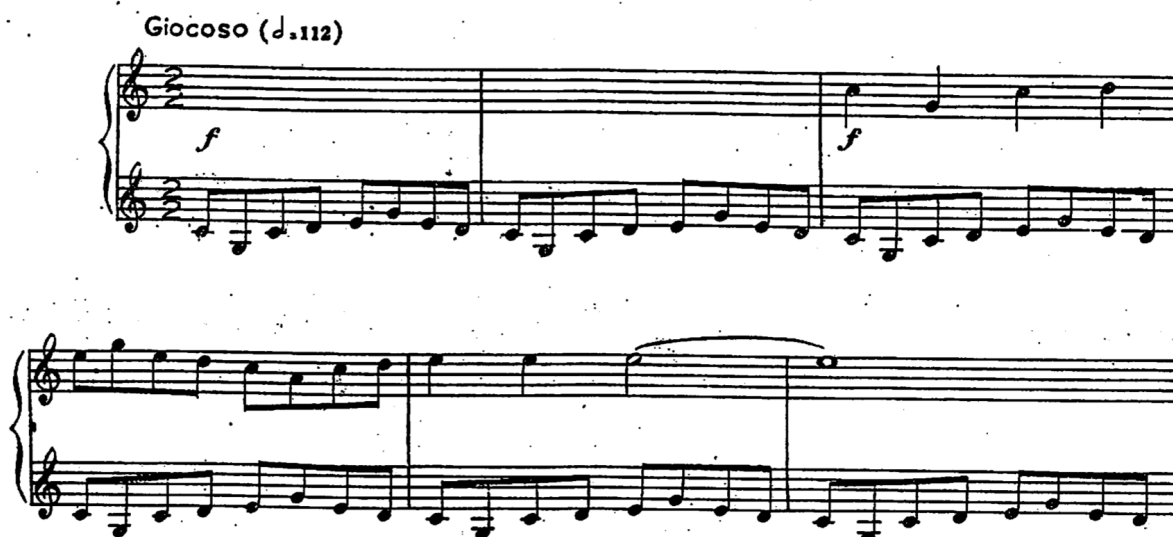
- The right hand has the melody, which is marked *legato* throughout the piece.
- The hands play together on each beat, creating harmonic thirds and fourths in the A section and harmonic sevenths and fifths in the B section.
- The left hand plays continuous eighth notes, while the right hand plays mostly quarter notes.
- The pedal note A sounds throughout the piece.
- The register changes between sections A (*piano*, mm. 1-9) and B (*pianissimo*, mm. 10-20).

Pedagogical/Technical Aspects:

- It is important to focus on the balance between hands in order to project the melody.
- While the left hand fifth finger continually repeats an A, on the second eighth note of each beat the thumb changes pitch, producing melodic intervals from a fifth to a ninth. This task is the piece's greatest challenge. Left hand alone practice is recommended, as is playing only the thumb while omitting the fifth finger (playing hands together or hands alone).
- Although the composer did not indicate a hand redistribution, it is possible to use the right hand on the third beat of mm. 9 and 14.

- It is important to avoid accenting the left hand fifth finger on the repeated pedal note on the off-beats in order to keep the emphasis on the first notes of each beat, which form the melody.
- Although no pedal indications are given, it would be appropriate to use the damper pedal. Due to the frequent interval/harmony changes, the pedal should be changed every beat, except during half and whole notes.
- As preparation for “*Inci*,” students could play “*Trallerliedchen*” [Humming song] from *Album for the Young*, Op. 68 by Robert Schumann (1810-1856). Both pieces share similar challenges.

“*Afacan Kedi*” [Mischievous cat], Op. 10 no. 2



Example 22: Ahmed Adnan Saygun, *Inci'nin Kitabı* [Inci's book], “*Afacan Kedi*” [Mischievous cat], mm. 1-6

Length: :36

Performance indication: *Giocoso*; half note = 112

Meters: 2/2

Tonality/Modality: Pentatonic scale

Form: ABA' coda

Level: Intermediate

Musical content:

- In this piece, the harmonic language is based on a pentatonic scale. Two sections occur in the piece with pitches that reside outside the scale of G, A, C, D, E: in m. 10, B occurs as a passing tone between A and C; in mm. 22-24, the pentatonic scale is transposed up a whole step.
- The right hand enters in m. 3 with the same motive, in quarter notes, an augmentation of the note values of the left hand's opening *ostinato*.
- Rhythmic augmentation and intervallic inversion occur several times. J. S. Bach's (1685-1750) two-part invention in C Major and Saygun's "Mischievous Cat" share many compositional techniques including augmentation, inversion, and motives passed between hands.
- The *ostinato* in the left hand continues throughout most of the piece, employing a different pattern of notes in section B (m. 11-17).
- In section A', the eighth-note *ostinato* is played by the right hand.
- Both hands play an octave higher at the return of section A (mm. 1-10).
- In the coda (mm. 25-31), the hands exchange motives and cross as they move into the lower register.

- After maintaining the tonal center of C throughout the piece, Saygun closes on a whole note G, creating a surprise and an unresolved effect at the end.

Pedagogical/Technical Aspects:

- The main challenge of this piece is achieving clarity and evenness while playing the *ostinato* in the left hand. The following fingering is recommended for the notes in the left hand in m. 1: 3, 5, 3, 2, 1, 2, 1, 2 (see example 22).

Kocaman Bebek [Giant doll], Op. 10 no.4



Example 23: Ahmed Adnan Saygun, *Inci'nin Kitabı* [Inci's book], "*Kocaman Bebek*" [Giant doll], mm. 1-4



Example 24: Ahmed Adnan Saygun, *Inci'nin Kitabı* [Inci's book], "*Kocaman Bebek*" [Giant doll], mm. 10-14

Length: :50

Performance indication: *Animato*; quarter note = 116

Meters: 2/4

Tonality/Modality: D dorian and D *hüseyni makam*

Form: ABA'B' codetta

Level: Intermediate

Musical content:

- The rhythmic structure in mm. 1-4 gives the piece a Turkish folk dance quality. The hands play in unison an octave apart. The highest note of the melodic line comes on the first beat of m. 2. The four notes in m. 1 almost have a pickup feeling that prepares the C in m. 2. Although an accent or a similar articulation is not notated by Saygun, C occurs on the strong beat in the melodic line, and should be emphasized. On the second beat of m. 4 an accent is notated by the composer. The descending motion connects the two accented beats in the opening phrase. In mm. 22-25, the first four measures reappear with some altered notes, modulating from D dorian to G dorian. The last two measures of the piece use the rhythmic motive from the last three beats of the opening theme (mm. 1-4).
- In section B (mm. 9-21), the left hand plays a three-note ascending broken chord *ostinato* in perfect fifths that accompanies a lyrical melody in the right hand. The sixth note of the scale is avoided in this section and in its return in G dorian (mm. 26-42). This information could be a helpful memorization aid.

Pedagogical/Technical Aspects:

- Distinct dynamic differences highlight the character contrasts between the two sections.
- The composer includes slurs in section B, but none in the opening section, leading to the conclusion that the opening section should be non-*legato* followed by a switch to *legato* in the lyrical section B.

- Between mm. 9-21 and mm. 26-46 a harmonic ninth is held with the left hand in each measure (first between C and D and later between B-flat and C). If the student cannot reach a ninth, using the damper pedal will produce a suitable effect.

Anadolu'dan, [From Anatolia] Op. 25 (1945)

Publisher: Southern Music Publishing Company (now Peer Music Classical) (1957)

Like *Inci's Book*, *From Anatolia* is also an earlier composition. (His String Quartet no. 4, Op. 78, from 1990, is his last work). Although in his later years Saygun used traditional folk tunes in more abstract manners, in *From Anatolia* a collection of three dances, he displays the folk tunes in their unaltered forms with complementing accompaniments. These accompaniments are percussive and repetitive from time to time, imitating drumming behind Turkish wind instruments such as the *zurna*. Saygun did not indicate if the folk tunes were original or newly composed melodies in folk style. Anatolia is the name of the Asian region of Turkey. *Meşeli*, *zeybek* (see p. 31) and *halay* (see p. 13) are dances from three different regions. Although *meşeli* does not refer to a Turkish dance form, its *aksak* rhythms in 9/8 could correspond with several different dances in different regions.

“Meşeli”

Op. 25



Example 25: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], “Meşeli,” mm. 1-3



Example 26: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], “Meşeli,” mm. 8-11

Length: 2:10

Performance indication: *Allegramente*; two eighth notes tied = 126

Meters: 9/8

Tonality/Modality: A *Karcıgar makam*

Form: AA'A" codetta

Level: Early-advanced

Musical Content:

- “Meşeli” starts with an introductory six-measure accompaniment that the hands share. When the theme enters in m. 7, the left hand takes all of the accompaniment notes. The introductory accompaniment recurs three more times with additional notes in higher registers and with stronger dynamics (mm. 21-23, mm. 35-40, and mm. 56-60).

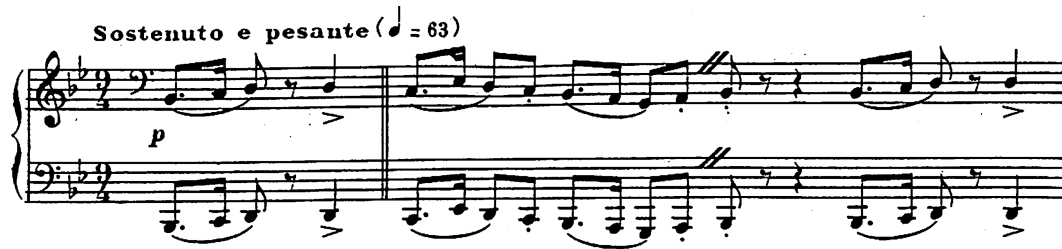
- A is the pedal note throughout the piece.

Pedagogical/Technical Aspects:

- 9/8 is grouped in the entire piece as 2+2+2+3.
- Jumps between the middle and very low registers are a challenge for the left hand.
- At the first appearance of the theme (m. 7), both hands play within the same octave, requiring the left hand to cross over the right hand. It is important to keep the right hand melody *legato* and not let the jumps in the left hand interfere with the phrasing of the melody.
- As more notes are added to the chords in the left hand's accompaniment, avoid overpowering the melody in the right hand.
- The top notes of the left hand chords form a secondary melodic line themselves. This melody needs to be brought out clearly, especially between the statements of the theme (e.g., mm. 21-23).
- As the theme and the accompaniment use a larger range of the keyboard towards the end of the piece, a dynamic increase from *piano* to *fortissimo* occurs between mm. 24- 49. It is important to execute this *crescendo* gradually.
- Although indigenous to Turkish music, accents on unexpected beats surprise listeners and performers who are only aware of traditional Western music. Tapping or clapping measures with accents and syncopated rhythms is a good preparation prior to attempting to play this piece.
- The composer did not indicate notes to be emphasized in the melody. However, traditionally the last beat containing three eighth-notes receives emphasis both in the accompaniment and

the melody. These last beats always get the longer note values in the melody (see example 27).

“Zeybek”



Example 27: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], “Zeybek,” m. 1

Length: 2:09

Performance indication: *Sostenuto e pesante*; quarter note = 63

Meters: 9/4

Tonality/Modality: B flat major and B flat *çargah makam*

Form: ABA'B'A"

Level: Late-intermediate

Musical Content:

- The piece employs Western music functions of tonic, subdominant, and dominant in B flat Major.
- The last three beats of the 9/4 measures form a pickup, with the ninth beat always receiving an accent.
- The rhythms directly correspond with the movements of the traditionally male-only *Zeybek* dance.

- Although about half of the piece is in unison, some motivic imitation appears as the piece grows from *piano* to *forte* (e.g., mm. 10-12).
- Chords are filled out with additional notes each time the melody reappears.
- *Caesura* markings or rests precede the majority of the tonic notes/chords and accented ninth beats, creating a more emphatic arrival on the tonal center.

Pedagogical/Technical Aspects:

- The score includes a helpful amount of articulations such as accents, slurs, *staccatos* and *caesura* markings corresponding to the movements of the dance. Fingering should be chosen carefully in order to execute the articulations.
- Use of the damper pedal is recommended in only two places, and only for dotted quarter notes (mm. 9-10).
- The dotted eighth-sixteenth rhythm occurs several times in the theme, and the theme is repeated several times. The execution of this rhythm must be consistent.
- Counting and feeling the eighth notes helps to maintain a consistent tempo in this slow dance.
- As it would interfere with the slow tempo and the consistency of the dotted rhythms, *rubato* should be avoided.

"Halay"



Example 28: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], "Halay," m. 1

Length: 4:30

Performance indication: Section A, *Con moto*, quarter note = 84; Section B, *Animato*, quarter note tied to a dotted quarter note = 69; Section C, *Vivo*, quarter note = 126; Section D, *Vivo*, quarter note = 126; coda, *Presto* quarter note = 168

Meters: 4/4, 10/8, 2/4

Tonality/Modality: Polytonal/polymodal, multiple tonal centers

Form: A collection of short pieces, ABCD coda

Level: Advanced

Musical content:

- This piece is significantly longer and more involved than the first two pieces.
- Each section ends harmonically unresolved. No thematic connections exist between sections, except in the coda. The top notes of the chords in the right hand in the coda (*Presto*, mm. 125-128) outline the opening melody of section D (*Vivo*, mm. 93-96).
- Much of section A features two-part contrapuntal writing. At the opening, a G-minor melody in the right hand is set against a pentatonic countersubject in the left hand.
- Section B (*Animato*, mm. 33-35), sets a two-measure folk tune in *aksak* rhythm against a percussive left hand accompaniment.



Example 29: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], "Halay," mm. 33-35

- Section C (*Vivo*) opens with a theme in unison in mm. 67-69; in m. 70, the new pitch content in the left hand forms a harmonic *ostinato*. The rest of this section presents variations placed above the harmonic *ostinato*.



Example 30: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], “Halay,” mm. 67-69

- Section D (*Vivo* mm. 93-96) starts with a four-measure phrase ending in B flat major. The same phrase occurs in four-measure variations, always ending in B flat major. These frequent resolutions to the tonic and an increase in tempo give this section the character of a coda.



Example 31: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], “Halay,” mm. 93-96



Example 32: Ahmed Adnan Saygun, *Anadolu'dan* [From Anatolia], “*Halay*,” mm. 125-128

Pedagogical/Technical Aspects:

- This piece contains a variety of textures and tempos requiring multiple pianistic techniques.
- As in the previous two pieces, the pedal markings are limited and very little fingering is given. Therefore, pedaling and fingering need to be carefully chosen to execute the indicated articulations and dynamics.
- Some technical challenges include rapid octaves in both hands, arpeggios, hand crossings, glissandos, wide register changes, and fast scales. Musical challenges include *aksak* rhythms and abrupt tempo changes from section to section.
- In section A the melodic lines in each hand have contrasting articulations, perhaps imitating a duet of two different instruments. This aspect should be highlighted.
- There are five distinct sections, including the coda, with different tempo markings. Taking a slight break between these sections to prepare for the new tempo is advisable.
- Some fingering suggestions are indicated in the score (mm. 1-2).

Necil Kazım Akses (1908-1999)

Akses began violin lessons at the age of seven, and started his formal music studies at the *Istanbul Lycée* where he attended harmony courses under Cemal Reşit Rey.³⁸ He took private cello lessons and went on to study cello in Vienna beginning in 1926. There he also continued

³⁸ Cemal Reşit Rey (1904-1985), Turkish composer, pianist, and conductor.

composition studies under Joseph Marx.³⁹ He obtained a master's degree from both the Vienna Academy and the Prague State Conservatory where he took harmony classes from Josef Suk⁴⁰ and microtonal music classes from Alois Hába.⁴¹ He returned to Turkey in 1934. Akses taught harmony at the School for Music Instructors in Ankara. In 1935, he worked with Paul Hindemith during the founding of the Ankara State Conservatory at the invitation of the Turkish Ministry of Education. For the rest of his life he served as an educator at many universities throughout Turkey. Several of his works gained international prominence, especially his orchestral work *Ballad* (1947), his most frequently performed work, as well as other piano works, symphonies, and concertos. As the youngest of the Turkish Five, Akses inclined, especially later in life, toward modernistic tendencies more than his counterparts. His other solo piano works include Preludes and Fugues (1929), *Türk Envansiyonu* [Turkish invention] (n.d.), *Beş Piano Parçası* [Five piano pieces] (1930), Sonata for Piano (1930), *Minyatürler* [Miniatures] (1936), *İki Antik Dans* [Two antique dances] (1960), and *Oniki Piyano Parçası* [Twelve piano pieces] (1964). *On Piyano Parçası* [Ten piano pieces] (1964)

These untitled pieces require a certain musical maturity and advanced level technical capabilities. Each piece focuses on a different pianistic technique. In these ten pieces, Akses's compositional style includes chromaticism, dense textures, frequent dynamic changes, polyrhythms, and atonality. Although all pieces exhibit ambiguous harmonic language, the selected four pieces considered here end with cadences that imply a tonal center. Less Turkish folkloric influence is found in Akses's music in comparison to the other Turkish composers examined in this study. He does not use a lot of meter changes in these pieces, and uses an *aksak* meter in only one of the pieces. The main folkloric influence appears as usage of Turkish modes.

³⁹ Joseph Marx (1882-1964), Austrian composer, teacher and music critic.

⁴⁰ Josef Suk (1874-1935), Czech composer, violinist, and a relative of Anton Dvořák.

⁴¹ Alois Hába (1893-1973), Czech composer, musical theorist, and teacher known for his microtonal compositions.

I



Example 33: Necil Kazım Akses, *On Piyano Parçası* [Ten piano pieces], I, mm. 1-2

Length: 2:04

Performance indication: *Grave*; quarter note = 52

Meters: 3/2

Tonality/Modality: Atonal

Form: Through-composed

Level: Early-advanced

Musical content:

- The piece is notated on three staves.
- While the *basso ostinato* repeats every measure, the chord groupings change in length and do not line up in a consistent manner with the *basso ostinato*.
- The upper staff uses the notes of C-sharp harmonic minor with the exception of the last beat in m. 14. The middle staff is comprised entirely of major thirds cycling all twelve pitches. The structure of each chord in the upper staves stays the same throughout the piece. The resulting harmony is a first inversion major triad with an added lowered sixth scale degree.

- All chords are marked with an accent mark.
- Three half notes form an *ostinato* written on the lowest staff and played with both hands.
- The same dotted rhythm and the same texture are repeated in mm. 1-12. Only the last three measures (mm. 12-15) use different rhythms.
- The piece exhibits a minimalistic style due to the *basso ostinato* and the lack of rhythmic variety. This minimalist approach gives the piece an anxious character.

Pedagogical/Technical Aspects:

- The same rhythmic pattern repeats on almost every beat of the piece. Precise rhythmic execution must be maintained during the dynamic changes. Applying *rubato* before the *allargando* indicated in m. 12 would interfere with the machine-like rhythm.
- In order to sustain the long notes of the *ostinato* while projecting the chords in the upper register clearly, one approach is to use the middle pedal for each *ostinato* note.
- Keeping the tension high throughout this obsessive piece requires endurance.
- Although they are corrected in the edition available in North America, the edition available in Turkey contains these misprints: the lack of a tie over the bar line in the upper staff leading to mm. 2, 7, and 10; the lack of a tie over the bar line in the middle staff leading to mm. 11 and 13; the top notes on beats 2 of mm. 9 and 10 should read F-sharp and C-sharp instead of A-sharp and E-sharp.

II



Example 34: Necil Kazım Akses, *On Piyano Parçası* [Ten piano pieces], II, mm. 1-3

Length: 3:58

Performance indication: *Moderato cantabile con espressione*; quarter note = 96

Meters: 3/4

Tonality/Modality: C-sharp tonal center with chromaticism

Form: ABABA

Level: Early-advanced

Musical content:

- The phrases appear in two-and three-measure lengths. Some phrases form sequences (mm. 6-12).
- Although frequent combination of chromatic lines, tritones, augmented seconds, and perfect fourths and fifths form an unstable harmonic vocabulary suggesting atonality, it is possible to hear implications of harmonic functions such as the resolution to C-sharp in m. 12.
- In this 3/4 piece, low octaves followed by two quarter note blocked or broken chords create a sense of a slow waltz.

- Akses's compositional blend of modality and chromaticism shares similarities with the late style of Alexander Scriabin (1872-1915), especially that of his Preludes, Op. 74 (1914).

Pedagogical/Technical Aspects:

- The chromaticism in the piece makes it difficult to locate resolutions in the melodic line. Following the slurs and the rhythmic clues would help the performer locate to find the phrase endings and resolutions. The first resolution occurs in m. 12.
- Due to its harmonic complexities and dense texture, initially learning and later memorizing it are among the challenges posed by this piece.
- *Molto rubato* is indicated in two places (mm. 1 and 63) and the marking of *a tempo* appears after two measure of *molto rubato*. However, shaping phrases with some *rubato*, although perhaps not with *molto rubato*, would be stylistically true to the opening performance indication of *Moderato cantabile con espressione*.
- Certain melody notes are the top notes of chords played by the right hand. At times, these chords must sustain while the melody continues. Suitable fingering should be determined in order to play *legato* melodic lines while holding chords or tied notes wherever physically possible (e. g., m. 5).
- The low notes that the left hand plays on the first beat of each measure are to sound for two and a half to three beats (except in mm. 6 and 37), while the subsequent notes in the left hand require shifts to reach them (m. 14). Therefore, players should experiment with half or quarter pedal changes, or consider utilizing the middle pedal in order to sustain the bass notes.
- There is much contrapuntal interest in this piece, requiring the performer to learn the layers independently and make choices about the dynamic level of the various layers.

III



Example 35: Necil Kazım Akses, *On Piyano Parçası* [Ten piano pieces], III, mm. 1-2

Length: 1:45

Performance indication: *Animato*; half note = 58

Meters: 4/4

Tonality/Modality: Polytonal; polymodal

Form: ABA coda

Level: Early-advanced

Musical Content:

- In section A, the right hand's continuous sixteenth-note accompaniment supports the left hand's solo voice melodic lines of quarter and half notes. The left hand takes over the sixteenth-note accompaniment in section B (m. 23). An inverted version of the left hand's opening melody (mm. 2-3) appears in the right hand, set as three-note chords constructed with perfect fourths.
- The four-note sixteenth-note pattern accompanies the melody line through several transpositions. While this pattern recurs with the same intervals, the thematic material in the left hand (mm. 2-3) appears with new intervallic relations while preserving the rhythm and general contour of the melodic lines (m. 15).

- After a six-measure opening built on a pentatonic scale, the piece moves forward using pitch material frequently implying pentatonic scales. It does not stay strictly within one pentatonic scale.
- In the coda (mm. 45-55), the sixteenth-note accompaniment figure changes to patterns employing some larger intervals, but these new patterns continue to be built primarily with pitches that fit into pentatonic scales.
- Although a tonal center is not obvious throughout, a G-sharp minor cadence ends the piece.
- Throughout most of the piece, the sixteenth-note accompaniment is grouped as two or four-beat units. In mm. 32-34, the accompaniment in the left hand is slurred in groups of three beats, providing an interesting diversion.
- Akses uses whole-tone scales as well as pentatonic scales (e.g., mm. 32-34).

Pedagogical/Technical Aspects:

- This piece shares textural similarities with Erkin's "*Dere*" [Brook] in *Duyuşlar* [Impressions] (see p. 20). As "*Dere*'s" difficulty level is much lower, students can play Erkin's piece as preparation for learning this piece.
- Playing the sixteenth notes evenly throughout the piece is the main challenge. The dynamic changes should not interfere with the tempo or the evenness of execution.
- Frequent dynamic changes indicated by the composer exhibit direct correlations with the melodic, harmonic, and textural activity of the piece. Therefore, diligent execution of the dynamics is crucial to realizing Erkin's desired effects.
- The hands exchange motivic materials throughout the piece, requiring evenly matched execution.

- In the coda (m. 45-55), the sixteenth-note accompaniment figure changes to patterns employing some larger hand spans, but they do not pose any great technical or fingering challenges (m. 45).
- No pedal indications are included. Therefore, it is important to consider harmonic activity when making pedaling decisions. When the sixteenth-note accompaniment repeats the same four notes, it is possible to take longer pedals. However, when the accompaniment introduces new sets of notes on each beat, the pedal should change more frequently (every beat to every other beat).

IV



Example 36: Necil Kazım Akses, *On Piyano Parçası* [Ten piano pieces], IV, mm. 1-5

Length: :57

Performance indication: *Allegro*; half note = 144

Meters: 4/4

Tonality/Modality: E harmonic minor and E *buselik makam*

Form: ABCA' coda

Level: Early-advanced

Musical content:

- The *makam* used in this piece, *buselik makam*, is a combination of E and A harmonic minors (E, F, G-sharp, A, B, C, D-sharp, E). While E is the tonal center, A is the *güçlü*, the dominant of the scale, and it stays prominent, but not overwhelmingly so, as a pedal note. Turkish music is traditionally monophonic, and harmonic functions are not a part of its musical language. The *güçlü* is a melodic dominant. However, as Turkish composers started implementing Western classical music compositional techniques after the 1920s and harmonizing folk tunes, the *güçlü* was used both as a melodic dominant and a functional harmonic dominant.
- The harmonic language includes chords with minor or major seconds, chords built with perfect fourths and tritones, and melodic lines with augmented seconds.
- This is the only piece in *Ten Pieces for Piano* in which an unaltered folk tune stands out above all its other compositional components.
- One of the hands is always playing a melodic line while the other has an accompaniment figure.

Pedagogical/Technical Aspects:

- The damper pedal marking in m. 1 is the only pedal indication from the composer. Therefore, pedaling needs to be determined based on articulation markings, harmonic changes, and the need to project the melody clearly.
- Achieving clear distinctions among the notated articulations enriches the dance-like character of the piece. These articulations include: *portato* (non-*legato*), *staccato*, *legato*, *tenuto*, and accent marks. Often, the hands are given contrasting articulation markings. The variety of articulations offers the performer a chance to think orchestrally, imagining different instruments playing different parts.

- One of the technical challenges arises with moving tremolos (mm. 33-40). Each position change is emphasized with accents.
- As in Akses's other pieces in the collection, this piece also contains frequent dynamic changes corresponding to changing melodic, harmonic, or textural contexts. All components of his compositional style complement one another. Players should develop an awareness of the coherence in his style.

Yüksel Koptagel (1931-)

Brought up in a musical environment at home, Yüksel Koptagel started piano at the age of five. From 1948 to 1955, she studied piano, harmony, counterpoint, and fugue with Cemal Reşit Rey. She then received a grant from the Spanish government and studied composition at the Madrid Royal Conservatory with Jose Cubiles⁴² and Joaquin Rodrigo.⁴³ She moved from Spain to France to study piano with Lazare Levy⁴⁴ and composition under Daniel Lesur⁴⁵ at the *Schola Cantorum*. She travelled throughout the world performing concerts and maintained an active compositional career. Many of her works have won international recognition. In addition to using Turkish rhythms and motives in her works, she also is influenced by Spanish music. Her other solo piano works include: *Tamzara* (1957), *Schumanniana* (1957), *Üç Parça: Dance melancolique, Danse rituelle, Danse rustique* [Three Pieces: Dance melancolique, Danse rituelle, Danse rustique] (1957), *Fosil süiti* [Antique suite] (1957), *Toccata* (1958), *Marcia Funebre* [Funeral march] (1958), *Farelerin Dansı* [Dance of the mice] (1959), *Minorka Sonatı* [Sonata Minorca] (1959), *Epitafio* [Epitaph] (1959), *Etude* (1961), *Nehirin Fısıltısına Prelüd* [Prelude on the murmur of a river] (1961), *Ninni* [Lullaby] (1964), *Fosil Süiti* [Antique suite] (five

⁴² Jose Cubiles (1894-1971), Spanish pianist, conductor and teacher.

⁴³ Joaquin Rodrigo (1901-1999), Spanish composer and pianist.

⁴⁴ Lazare Levy (1882-1964), French pianist, composer, and teacher of Clara Haskil and Solomon.

⁴⁵ Daniel Lesur (1908-2002), French organist and composer.

movement version of the earlier *Antique sonata*) (1973), and *Küçük Brian'ın Günlüğü* [Little Brian's diary] (1973).

Pastorale, 1991 by Yüksel Koptagel

Publisher: Max Eschig (1991)

Pastorale is Koptagel's transcription for piano of her 1983 orchestral piece of the same title.



Example 37: Yüksel Koptagel, *Pastorale*, mm. 1-3

Length: 8:00

Performance indication: *Tranquillo*; quarter note = 80; *Poco a poco animando*; quarter note = 66; Tempo I, *Tranquillo*

Meters: 6/4, 3/2, 4/2, 6/8

Tonality/Modality: Multiple tonal centers

Form: ABCB'A'

Level: Early-advanced

Musical content:

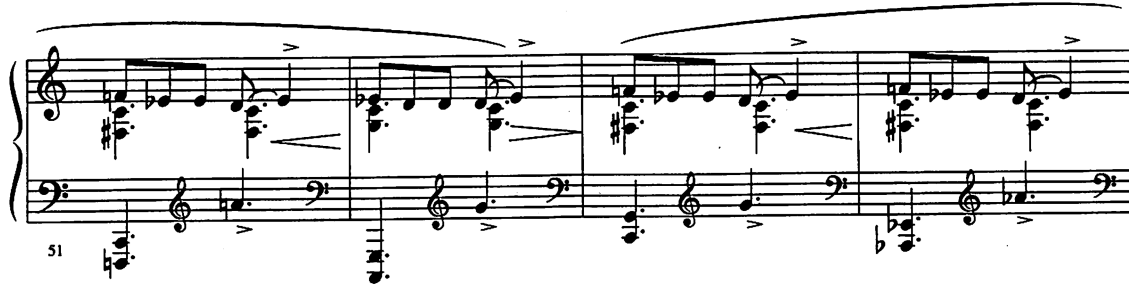
- As Koptagel uses three very distinct sections in one piece, it becomes difficult to identify a unified harmonic language. However it is possible to consider the three separately.

- The piece starts with a six-note motive that enters imitatively in four voices, using the notes of the G natural and harmonic minor scales. The first four-measure phrase ends on a G major chord. The second four-measure phrase starts with a different set of notes though still within a G harmonic minor scale. The A section returns at the very end of the piece, this time cadencing in C major.
- Following the imitative opening, the piece continues with a forty-measure B section that repeats a one-measure melody, giving the piece a minimalistic character. The notes in this section imply the *hicaz makam*.
- Especially due to its harmonic language, this slow moving, repetitive piece exhibits a dark pastoral quality.



Example 38: Yüksel Koptagel, *Pastorello*, mm. 10-11

- Section C (mm. 49-96), *Poco a poco animato*, brings movement to the piece, although it is still repetitive in character. This section exhibits frequent changes in tonal centers, using different modes including minor scales and Turkish *makams*.



Example 39: Yüksel Koptagel, *Pastorale*, mm. 51-54

Pedagogical/Technical Aspects:

- Playing precise quarter note triplets in a slow tempo is one of the challenges.
- The entrances of each voice need to be emphasized in section A.
- In Section C, *Poco a poco animato*, the only section with a faster tempo, the left hand crossings involve distances that change frequently, thus requiring left-hand alone practice in order to gain accurate knowledge of the varying distances (mm. 49-60). As it is important to follow the left-hand crossings visually on the keyboard, memorizing this section is essential.
- Fingerings should be carefully determined in order to produce a *legato* sound for each voice.
- While the accidentals are valid throughout the measure, Koptagel uses cautionary accidentals inconsistently (e.g., m. 14).

İlhan Baran (1934-)

Born in 1934, Baran began music studies at an early age at the *Ankara Lycée*. At age sixteen he enrolled at the Ankara State Conservatory. First he studied string instruments, specifically the double bass, and later studied traditional Turkish music and took composition lessons with Ahmed Adnan Saygun.⁴⁶ In 1962, he went to Paris to study music at the *École*

⁴⁶ Ahmed Adnan Saygun (1907-1991), Turkish composer, musicologist, and teacher. (see p. 37)

Normale de Musique and worked with Maurice Ohana⁴⁷ and Henri Dutilleux.⁴⁸ Upon graduating with a composition degree, he moved back to Ankara and became a faculty member at the Ankara State Conservatory for thirty-five years. He now teaches as a member of the Bilkent University Faculty of Music and Performing Arts. His other solo piano works include *Çocular için Parçalar* [Pieces for children] (1970), *Küçük Süit* [Little suite] (1969), *Üç Bagatel* [Three bagatelles], (1974), *İki Sesli Sonatina* [Sonatina in two voices] (1974), *Siyah ve Beyaz* [Black and white] (1975), and *Mavi Anadolu* [Blue Anatolia] (n.d.).

Üç Soyut Dance [Three abstract dances] (1968)

Baran's three short dance types, *aksak*, *zeybek*, and *horon*, have been favored since the first generation of composers in Turkey. However Baran's abstract approach to these dances, as indicated in the collection's title, takes them out of their predictable sound worlds by means of clusters, complex rhythms, frequent meter changes, pointillistic texture, and an abundance of dramatic rests. All of these aspects come together to create sound effects through a percussive use of the piano, rather than following harmonic functions or melodic lines. Although at first glance one might rate these pieces as highly difficult, in comparison to many of their counterparts in contemporary piano music they are more accessible. *Three Abstract Dances* would be a stimulating challenge for students who are interested in new music. Baran's abstract and elaborate style in these three dances has antecedents in Bartók's manner of treating the folk songs he used in his *Improvisations on Hungarian Peasant Songs*, Op. 20 (1920). The pieces in the collection are "*Aksak*," "*Zeybek*," and "*Horon*."

⁴⁷ Maurice Ohana (1913-1992), French composer.

⁴⁸ Henri Dutilleux (1916-2013), French composer.

“Aksak”



Example 40: İlhan Baran, *Üç Soyut Dans* [Three abstract dances], “Aksak,” mm. 1-7

Length: 2:28

Performance indication: *Barbaro*; eighth note tied to a dotted eighth note = 42

Meters: 5/8, 7/8, 6/8, 2/8, 8/8, 3/8, 4/8, 10/8

Tonality/Modality: Atonal

Form: Through-composed

Level: Early-advanced

Musical content:

- The piece gets its name from the *aksak* meters. In this short piece, Baran explores the possibilities of using *aksak* meters in their simplest form. Meter signatures change, as do the groupings within the meters. Baran indicates the grouping changes with dotted lines or accents (see example 40, mm. 4-5). The dotted lines are used when the meter stays the same but the groupings change.

- Clusters occur on the black keys, the white keys, and a combination of both.
- Although the piece seems to be in a minimalistic style featuring repetition of the same clusters, the frequent meter and grouping changes add a dimension that moves this piece away from minimalism.
- Frequent register changes suggest pointillism (mm. 28-30).

Pedagogical/technical aspects:

- While learning the piece, adjusting to the ever-changing meters and groupings is the main challenge. Mastering this piece expands a player's confidence when dealing with rhythm in contemporary music.
- In m. 1, the composer indicates *fortissimo*, a marking that holds until the end of the piece. While performing, it is essential to concentrate on keeping the tempo and the strong dynamic stable.

"Zeybek"

The musical score for "Zeybek" by İlhan Baran, measures 1-4, is presented for piano. It begins with the tempo marking "Eroica" and a quarter note equal to 60. The first measure is in 3/4 time with a fortissimo (ff) dynamic. The second measure changes to 2/4 time with a mezzo-forte (f) marcato dynamic. The third measure returns to 3/4 time with a fortissimo (ff) dynamic. The fourth measure changes to 8/4 time with a mezzo-forte (mf) marcato dynamic. The tempo markings are "meno mosso" (42), "a tempo", and "meno mosso".

Example 41: İlhan Baran, *Üç Soyut Dans* [Three abstract dances], "Zeybek," mm. 1-4

Length: 2:13

Performance indications: *Eroica*; quarter note= 60

Meters: 3/4, 2/4, 8/4, 7/4, 6/4, 4/4, 1/4, 5/4, 10/4

Tonality/Modality: Atonal

Form: Through-composed

Level: Early-advanced

Musical content:

- Creating a parody of the *Zeybek* dance, Baran brings a new approach to the musical content of the *zeybek* in comparison to Saygun's "*Zeybek*" in *From Anatolia* and Erkin's "*Zeybek Tune*" in *Impressions*.
- In a traditionally nine-beat dance, Baran uses all meter signatures from one to ten beats per measure, but excludes 9/4.
- A motive similar to the rhythmic material in *zeybek* folk tunes, marked *meno mosso*, appears nine times (mm. 2, 4, 8, 14, 19, 24, 28, 32, and 39).
- A rest or a breath mark follows each *meno mosso* fragment. This is the composer's way of setting off these units from their surroundings.
- Mm. 1-4 (one 3/4 and three 2/4 measures) total nine beats. Elsewhere in the piece, some measure groupings with different meter signatures also total nine or eighteen beats in consecutive measures. However, these groupings do not occur with consistency during the course of the piece.
- The performance indication of *Eroica* represents the way Turks think of the *Zeybeks*, heroic and humble.

Pedagogical aspects:

- In order to give a convincing character to the piece, players need to work on an interpretation that convinces the listener that the piece is more than random sounds. The

interpretation should include diligently following the dynamic changes, determining specific touches for each articulation, and emphasizing the melodic line in short motives.

- The appearances of rests make phrasing difficult. These rests provide space, which is just as important as the notes. Neither should feel rushed.
- The musical details in other *zeybeks* annotated in this study exhibit more similarities to the traditional music and dance of the *Zeybek* than Baran's more abstract approach.

"Horon"



Example 42: İlhan Baran, *Üç Soyut Dans* [Three abstract dances], "Horon," mm. 1-5

Length: 2:25

Performance indications: *Scherzando*; two eighth notes tied to one dotted eighth note = 72

Meters: 7/16, 8/16, 5/16, 9/16

Tonality/Modality: Atonal

Form: ABCDB'A'B" coda

Level: Advanced

Musical content:

- *Horon* is a folk dance involving short and fast steps from the Black Sea region of Turkey. The music for the dance is commonly played on a *kemençe*, a stringed and bowed folk musical instrument found in the region.
- The piece opens with an imitation of the *kemençe*.
- As in the other two dances, “*Horon*” contains clusters.
- In this dance, rhythmic cells starting as small as one note grow into larger cells and units (e.g., mm. 79-86), a common practice in minimalistic compositional style. A similar example appears in mm. 57-79, as Baran develops clusters after starting with one note. After reaching the climax with both hands playing clusters, notes are gradually removed from the clusters as the texture is reduced to one note. A similar compositional technique can be found in Frederic Rzewski’s⁴⁹ “Winsboro Cotton Mill Blues” in *Four North American Ballads* (1978-79).
- Along with the clusters, the harmonic language includes fourths, fifths, and seconds.

Pedagogical/Technical aspects:

- Imitating the *kemençe* by playing very rapid repeated harmonic intervals is among the major challenges of the piece. It would be helpful to obtain a recording and listen to the sound of a *kemençe* before working on “*Horon*.” A *kemençe* is a string instrument played with a bow. Its characteristic sound is different than the percussive sounds of clusters played on the piano, making lightness a requirement to imitate a *kemençe*.
- When striving for evenness in the many passages involving rapid alternation of the hands and repeated notes, watching the behavior of the hammers on a grand piano may help identify flaws in the coordination of the hands.

⁴⁹ Frederic Rzewski (1938-), American composer and pianist.

- For achieving clarity, using the damper pedal is not recommended until m. 118 in the coda, as indicated by the composer.
- Because the dynamics range from *piano* to triple *forte*, it is important to fully master the figuration at various dynamic levels. Many *subito* dynamic changes occur.

Fazıl Say (1970 -)

Fazıl Say began playing the piano at the age four. He studied piano and composition at Ankara State Conservatory under Mithat Fenmen,⁵⁰ Kamuran Gündemir,⁵¹ and İlhan Baran.⁵² Upon graduating in 1987, he studied with David Levine⁵³ at the Dusseldorf Music Academy until 1992. He taught piano at the Berlin Music Academy for several years and won many competitions in Europe and the U.S. He now performs throughout the world with many famous orchestras and conductors, often playing his own compositions. He utilizes Turkish rhythms in many of his works, incorporates extended piano techniques, and experiments with the harmonic language of free jazz. He has released recordings with labels such as Columbia, Warner, Teldec, and Naive. His other solo piano works include: *Nasreddin Hoca Dances*, Op. 1 (1990), *Fantasy Pieces*, Op. 2 (1993), *Three Ballades*, (Opus not included) (2002), “*Nietzsche and Wagner*” for *Piano*, Op. 49 (2013), and *Gezi Park II*, Op. 52 (2014).

Kara Toprak, Aşık Veysel'in Bir Teması Üzerine [Black earth, on a theme by Aşık Veysel], Op. 8 (1997)

Publisher: Schott (2007)

The inspiration for the piece comes from a Turkish popular song, *Kara Toprak* [Black earth]. The composer, Aşık Veysel (1891-1973), was one of the great Turkish balladeers. He

⁵⁰ Mithat Fenmen (1916-1992), Turkish pianist and teacher.

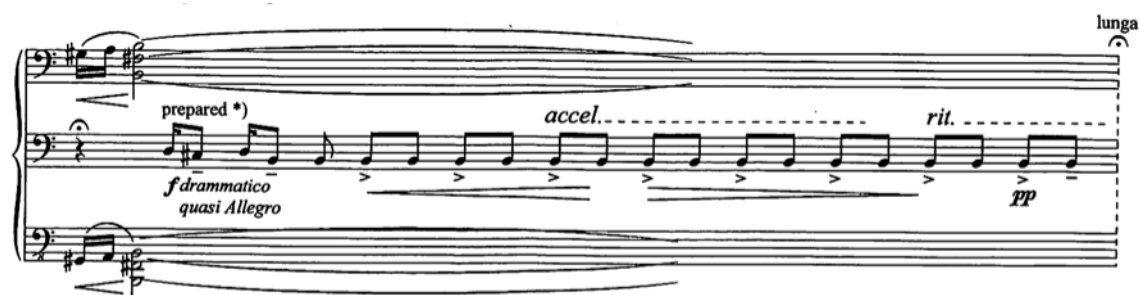
⁵¹ Kamuran Gündemir (1933-2006), Turkish pianist and teacher.

⁵² İlhan Baran (1934-), Turkish composer. (see p. 64).

⁵³ David Levine (1949-1993), American pianist and teacher.

travelled from village to village playing his *saz*,⁵⁴ a Turkish lute, and singing his songs. In *Kara Toprak*, Veysel says “after all is lost, my faithful beloved is the black earth.”⁵⁵

Several sections with different tempo markings give the piece an improvisatory feeling. Say says “In the central section of *Black Earth*, folklore, romantic piano style and jazz are entwined to form a large-scale outburst.”⁵⁶



Example 43: Fazıl Say, *Kara Toprak* [Black earth], m. 1

Length: 6:20

Performance indication: *Lento (Quasi improvvisazione), Largo doloroso, Allegro assai – Drammatico, Largo*

Meters: No meter signature, 3/4, 6/16, 2/4, 4/4, 1/4,

Tonality/Modality: B dorian, B natural minor (B aeolian), B *buselik* and *hüseyni makams*

Form: ABCBA

Level: Advanced

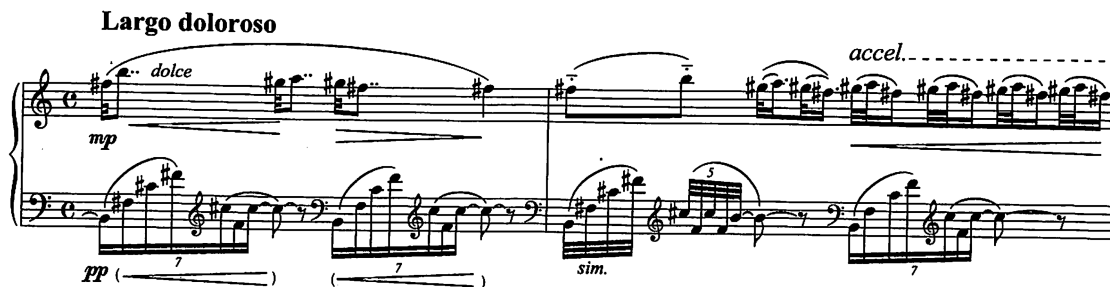
⁵⁴ Saz: Turkish stringed instrument.

⁵⁵ Say, Fazıl. *Kara Toprak* [Black earth]. Foreword. Schott Music, 2007.

⁵⁶ Ibid.

Musical content:

- Each section introduces a different texture and a new theme. The piece opens and closes in an improvisatory style using muted strings to imitate the *saz*. Strings between B3 and E3 are muted with the left hand while the other hand plays on the piano keys. The muted pitches are notated on the middle staff. Notes on the upper staff and lower staff are played unmuted. The opening of the piece uses several *ritardandos* and *accelerandos*, supporting the improvisational feeling indicated by the opening performance indication of *quasi improvvisazione*.
- In section B, *Largo doloroso*, the left hand features arpeggiated melodic perfect fifths in B natural minor while a new theme comes in the right hand.



Example 44: Fazıl Say, *Kara Toprak* [Black earth], mm. 2-3

- In section C, *Allegro assai*, the left hand introduces a syncopated *ostinato* while the right hand brings in the third theme.



Example 45: Fazıl Say, *Kara Toprak* [Black earth], mm. 15-19

- In contrast to the frequent textural changes, the harmonic vocabulary stays the same throughout the piece.

Pedagogical/Technical Aspects:

- The music rack needs to be placed properly to allow the left hand access to mute the strings.
- In order to successfully imitate the sound of the *saz*, the strings need to be muted with equal pressure in order to produce a uniform sonority.
- Say indicates very detailed articulation and dynamic markings in the score.
- All of the indicated changes in tempo, texture, articulation, and dynamics must be executed while giving the impression of playing in an improvisatory style. The choreography required to move smoothly from the inside of the piano to the surface of the keys must be rehearsed carefully.
- Each section brings a new rhythmic challenge: in section A, reading rhythms in barless writing and adjusting rhythms to tempo changes; in section B, playing seven-note groups in the left hand; in section C, playing syncopated patterns combined with occasional register changes in the left hand.

CHAPTER 3

CONCLUSION

The concept of nationalism emerged in Western classical music in the early 1800s and became a strong influence in the 1900s. While some composers adopted the concept to embrace their culture (Chopin's⁵⁷ polonaises and mazurkas, Granados's⁵⁸ *Danzas Españolas*, op. 37 (1890), Albéniz's⁵⁹ *Suite Española*, Op. 47 and Op. 97 (1883-1889), MacDowell's⁶⁰ *Woodland Sketches*, Op. 51 (1896)), others had more political motivations (compositions by the Russian Five⁶¹). The Turkish Republic chose to westernize its music to support its ideology of secularism and Turkish nationalism in a manner reminiscent of the way that Russian nationalism supported Marxist ideology in the republics of the Soviet Union.⁶² Although the initial reason for developing a westernized musical language was politically derived, Turkish composers embraced this new musical language, outgrew the one-dimensional political influences and created a musical repertoire that has expanded for almost a century.

All of the annotated composers studied music in a European country at some point in their lives, helping to reveal some of their compositional influences. Akses and Alnar studied in Vienna. Their compositional styles exhibit late-romantic traits such as chromaticism, ambiguous tonality, and dense texture similar to the musical language of early Alban Berg⁶³ and Arnold

⁵⁷ Frédéric Chopin (1810-1849), Polish pianist and composer.

⁵⁸ Enrique Granados (1867-1916), Spanish pianist and composer.

⁵⁹ Isaac Albéniz (1860-1909), Spanish pianist and composer.

⁶⁰ Edward MacDowell (1860-1908), American pianist and composer.

⁶¹ The Five: Mily Balakirev (1836-1910), César Cui (1835-1918), Modest Mussorgsky (1839-1881), Nikolai Rimsky-Korsakov (1844-1904) and Alexander Borodin (1833-1887).

⁶² Woodard, Kathryn. "Creating A National Music in Turkey: The Solo Piano Works of Ahmed Adnan Saygun". DMA diss., University of Cincinnati, 1999, p.2.

⁶³ Alban Berg (1885-1935), Austrian composer from the Second Viennese School.

Schoenberg.⁶⁴ Rey and Erkin's use of modes, parallel motion chords, and evocative titles has roots in their study in Paris. Although Saygun also studied music in Paris, his musical influences include Bartók, who focused on incorporating folk tunes in his compositions.

The next generation of composers had the opportunity to train in Turkey as well as in Europe because the first generation of Turkish composers returned to teach at conservatories in their homeland. While Baran's abstract approach to folk elements shows similarities with his teacher Saygun's late compositions, his musical language employing sound effects, contrasting registers, and spatial arrangements resembles those of his other teacher, Ohana. Koptagel's focus on simple melodic lines can be traced back to the style of her teachers Rey and Rodrigo. As one of the third generation of composers, Say's music exhibits a synthesis of influences rather than a direct influence: his teacher Baran's music; Turkish folklore; neo-romanticism; and jazz.

Despite the varied influences on the pieces and the generational differences between the composers, the annotated pieces share many compositional commonalities including the use of *aksak* meters, folk tunes and dances, meter changes within pieces, tone clusters, *makams*, modes, folk instrument imitations, multi-thematic forms, prolonged pedal notes, harmonic and melodic fourths and fifths, and detailed articulations that serve as subtle guides to phrasing.

Many musical forms in Western classical music originated from dances such as court dances: *minuet* and *courante* (French), *sarabande* (Spanish), and *gigue* (British). Folk dances were a second source: *mazurkas*, *polkas*, and *polonaises* (Polish), *waltz* (Austrian), *habanera* (Spanish), *tango* (Argentinian). The first generation of Turkish composers also used Turkish folk dances as musical forms and wrote *zeybeks*, *halays*, *horons*, and *tamzaras*. While this document

⁶⁴ Arnold Schoenberg (1874-1951), Austrian composer and the leader of the Second Viennese School.

includes annotations for some of these folk dance types, research mainly focusing on compositions based on Turkish folk dances has yet to be done.

Given that the annotated pieces are still relatively unknown outside of Turkey, they offer teachers a pedagogically rich resource and are an asset for performers wishing to add diversity to their repertoire. They cover a large range of pianistic techniques and compositional styles at different levels of difficulty. Some pieces are categorized as early-intermediate and late-intermediate levels. However, the composers did not attempt to meet specific pedagogical goals or standards in these pieces. Therefore, some pedagogically awkward content such as fast metronome markings, overly thick chords, and large harmonic intervals will be encountered. While this document serves as a guide to introduce Turkish piano music to teachers and players, it also provides helpful information to overcome performing challenges in the annotated pieces.

A majority of pieces in the standard piano repertoire employs the harmonic and melodic languages and rhythmic structures of Western European classical music. The annotated pieces in this document can be especially valuable for expanding students' and performers' rhythmic skills and will expose players and listeners to sounds from a different part of the world. This document focuses on representative solo piano character pieces, only a small portion of what Turkish music has to offer.

Along with providing information about the musical history of Turkey and analytical and pedagogical aspects of the annotated pieces, this document also presents many effects of Western musical traditions on Turkish musical culture.

In the document, the annotated pieces are ordered by the birth date of the composers. Categorizing the pieces by several of their varied characteristics enables further comparisons to be made among the selected pieces. Some of these classifications include: chronology by date of

composition (see Appendix I); difficulty levels (see Appendix II), and influences (see Appendix III). Also included are a list of pieces that were not annotated yet remain easily accessible in North America (see Appendix IV) and a list of Turkish composers who wrote character pieces for solo piano whose scores are currently not available in North America (see Appendix V).

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kathrynwoodard.com,

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(accessed February 3, 2015).

APPENDIX I

CHRONOLOGICAL ORDER OF THE ANNOTATED PIECES

- 1931 - *Beş Damla* [Five drops], Ulvi Cemal Erkin (1906-1972)
- 1934 - *İnci'nin Kitabı* [Inci's book], Op. 10, Ahmet Adnan Saygun (1907-1991)
- 1935 - *Sekiz Piyano Parçası* [Eight piano pieces], Hasan Ferit Alnar (1906-1978)
- 1937 - *Duyuşlar* [Impressions], Ulvi Cemal Erkin (1906-1972)
- 1945 - *Anadolu'dan* [From Anatolia], Op. 25, Ahmet Adnan Saygun (1907-1991)
- 1945 - *Piano için On Halk Türküsü* [Ten Turkish folk songs for piano], Cemal Reşit Rey (1904-1985)
- 1964 - *On Piyano Parçası* [Ten piano pieces], Necil Kazım Akses (1908-1999)
- 1968 - *Üç Soyut Dans* [Three abstract dances], İlhan Baran (1934-)
- 1991 - *Pastorale*, Yüksel Koptagel (1931-)
- 1997 - *Kara Toprak, Aşık Veysel'in Bir Teması Üzerine* [Black earth, on a theme by Aşık Veysel], Fazıl Say (1970-)

APPENDIX II

DIFFICULTY LEVELS OF THE ANNOTATED PIECES

Early-intermediate

- “*Küçük Çoban*” [Little shepherd] (no.2), *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- “*İnci*” [Inci] (no.1), *İnci’nin Kitabı* [Inci’s book], Op. 10, Ahmed Adnan Saygun

Late-intermediate

- III, *Beş Damla* [Five drops], Ulvi Cemal Erkin
- “*Dere*” [Brook] (no.3), *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- VIII, *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- “*Afacan Kedi*” [Mischievous cat] (no.2), *İnci’nin Kitabı* [Inci’s book], Op. 10, Ahmed Adnan Saygun
- “*Kocaman Bebek*” [Big doll] (no.4), *İnci’nin Kitabı* [Inci’s Book], Op. 10, Ahmed Adnan Saygun
- “*Zeybek*” (no. 2), *Anadolu’dan* [From Anatolia], Op. 25, Ahmed Adnan Saygun
- *Pastorale*, Yüksel Koptagel

Early-advanced

- “*Oyun*” [Game] (no. 1), *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- “*Oyun*” [Game] (no. 5), *Duyuşlar* [Impressions], Ulvi Cemal Erkin

- “*Deniz Kıyısında Gün Doğrusu*” [East wind on the coast] (no. 3), *Sekiz Piyano Parçası* [Eight piano pieces], Hasan Ferit Alnar
- “*Meşeli*” (no. 1), *Anadolu’dan* [From Anatolia], Op. 25, Ahmed Adnan Saygun
- No. 1, *On Piyano Parçası* [Ten piano pieces], Necil Kazım Akses
- No. 2, *On Piyano Parçası* [Ten piano pieces], Necil Kazım Akses
- No. 3, *On Piyano Parçası* [Ten piano pieces], Necil Kazım Akses
- No. 4, *On Piyano Parçası* [Ten piano pieces], Necil Kazım Akses
- “*Aksak*” (no. 1), *Üç Soyut Dans*, [Three abstract dances], İlhan Baran
- “*Zeybek*” (no. 2), *Üç Soyut Dans*, [Three abstract dances], İlhan Baran

Advanced

- “*Tıpır tıpır Yürürsün*” (no. 4), *Piano için On Halk Türküsü* [Ten Turkish folk songs for piano], Cemal Reşit Rey
- “*Halay*” (no. 8), *Piano için On Halk Türküsü* [Ten Turkish folk songs for piano], Cemal Reşit Rey
- I (no. 1), *Beş Damla* [Five drops], Ulvi Cemal Erkin
- “*Zeybek Havası*” [Zeybek tune] (no. 11), *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- “*Bir Az Da Yürükçe!*” [A bit more agitated!] (no. 5), *Sekiz Piyano Parçası* [Eight piano pieces], Hasan Ferit Alnar
- “*Halay*” (no. 3), *Anadolu’dan* [From Anatolia], Op. 25, Ahmed Adnan Saygun
- “*Horon*” (no. 3), *Üç Soyut Dans* [Three abstract dances], İlhan Baran
- *Kara Toprak, Aşık Veysel’in Bir Teması Üzerine* [Black earth, on a theme by Aşık Veysel], Fazıl Say

APPENDIX III

INFLUENCES ON THE ANNOTATED PIECES

Descriptive

- *İnci'nin Kitabı* [Inci's book], Op. 10, Ahmet Adnan Saygun
- *Sekiz Piyano Parçası* [Eight piano pieces], Hasan Ferit Alnar
- *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- *Piano için On Halk Türküsü* [Ten Turkish folk songs for piano], Cemal Reşit Rey
- *Pastorale*, Yüksel Koptagel
- *Kara Toprak, Aşık Veysel'in Bir Teması Üzerine* [Black earth, on a theme by Aşık Veysel], Fazıl Say

Dances

- *Anadolu'dan*, [From Anatolia], Op. 25, by Ahmet Adnan Saygun
- *Üç Soyut Dans* [Three abstract dances], İlhan Baran
- *Duyuşlar* [Impressions], Ulvi Cemal Erkin
- *Piano için On Halk Türküsü* [Ten Turkish folk songs for piano], Cemal Reşit Rey

Abstract

- *Beş Damla* [Five drops], Ulvi Cemal Erkin
- *On Piyano Parçası* [Ten piano pieces], Necil Kazım Akses
- *Üç Soyut Dans* [Three abstract dances], İlhan Baran

APPENDIX IV

OTHER EASILY ACCESSIBLE ORIGINAL TURKISH SOLO PIANO PIECES IN NORTH AMERICA AS OF 2015

- Cemal Reşit Rey (1904-1985)
Scenes Turques [Turkish scenes], 1928
- Ulvi Cemal Erkin (1906-1972)
Six Preludes, 1965-67
Sonata, 1946
- Ahmed Adnan Saygun (1907-1991)
Theme and Variations (n.d.)
Suite, Op. 2 (1931)
Sonatina, Op. 15 (1938)
Ten Etudes on Aksak Rhythms, Op. 38 (1964)
Ten Preludes on Aksak Rhythms, Op. 45 (1967)
Ten Sketches on Aksak Rhythms, Op. 58 (1976)
Sonata, Op. 76 (1990)
- Ertugrul Oguz Firat (1923-)
Elongated Division, Op. 37 (1968-1969)
- İlhan Baran (1934-)
Little Suite (1969)

- Fazıl Say (1970-)

Four Dances for Nasrettin Hoca, Op. 1 (1990)

Fantasy Pieces, Op. 2 (1993)

Three Ballads (1996-2002)

Nietzsche and Wagner, Op. 49 (2013)

Dance (First movement from ‘Pieces for Piano’) (n.d.)

- Kamran Ince (1960-)

In Memoriam (1999)

- Mesruh Savas (1978-)

Hommages for Solo Piano (n.d.)

Five Preludes (n.d.)

- Ertugrul Eryilmaz (1989-)

Tepki 1 “Vurulduk!”[Reaction 1 “we are shot!”], 2013

APPENDIX V

TURKISH COMPOSERS WHOSE CHARACTER PIECES ARE NOT AVAILABLE IN NORTH AMERICA

Ekrem Zeki Ün (1910-1987)	Ali Darmar (1946-)
Bülent Tarcan (1914- 1991)	Selman Ada (1953-)
Bülent Arel (1918 -1990)	Babür Tongur (1955-)
İlhan Usmanbaş (1921-)	Aydın Karlıbel (1957-)
Necdet Levent (1923-)	Betin Güneş (1957-)
Nevit Kodallı (1924-)	Meliha Doğuduyal (1959-)
İlhan Mimaroglu (1926-2012)	Perihan Önder (1960-)
Ermukan Saydam (1927-)	Erdal Tuğcular (1961-)
Cenan Akın (1932-2006)	Aydın Esen (1962-)
Muammer Sun (1932-)	Ebru Güner (n.d.)
Cengiz Tanç (1933-1997)	Hasan Uçarsu (1965-)
Kemal Sünder (1933-2004)	Deniz Ince (1965-)
Çetin Isıksözlü (1939-)	Tolga Zafer Özdemir (1975-)
Sayram Akdil (1940-)	
Ahmet Yürür (1941-)	
Necati Gedikli (1944-)	
Istemihan Taviloğlu (1945-2006)	

Semih Kurucu (1965-)

Mehmet Nemutlu (1966-)

Onur Özmen (n.d.)

Alper Maral (1969-)

Ayşe Önder (1973-)

Zeynep Gedizlioğlu (1977-)

Betül Gürsoy (n.d.)

Enver Tufan (n.d.)

Aytekin Albuz (n.d.)

Yavuz Durak (n.d.)

Mahir Çetiz (1977-)

Yiğit Kolat (1984-)