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Title of the Submission: “The Impact of Anatolian Music on Classical Guitar Repertoire”

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Abstract of paper: The aim of this study is to investigate the “East-West” synthesis works in Turkish classical guitar repertoire in a historical and theoretical context. Cultural policies emphasizing Westernization, which had begun in the Ottoman Empire in the early nineteenth century and reached its peak after the foundation of the Turkish Republic, have been taken into consideration, and their reflections on classical music and specifically on classical guitar repertoire of the last three decades, have been analyzed. Compositions/arrangements of guitarists and composers in this field have been examined in order to investigate the compositional issues that arise when the idioms of makam-based Anatolian music are incorporated into music intended for the equal-tempered classical guitar. For this purpose, related works of one Turkish and one foreign guitarist have been analyzed comprehensively.

Introduction

Today classical guitar music in Turkey is a lively area compared to the period before the 1980s. There are many universities and conservatories that have classical guitar departments as well as private institutions offering classical guitar courses. In this musical climate, while some guitarists launch a performance career on standard repertoire, others choose to create their own music by incorporating influences from Anatolian music¹.

These compositions/arrangements are generally based on Anatolian themes, motives or forms. The idea of composing/arranging this fusion with an equally-tempered Western instrument is not a phenomenon of the last twenty years in Turkey. The history of, what is mostly referred to as “East-West” synthesis in culture, had already begun in the Ottoman Empire in the early nineteenth century and reached its peak after the foundation of the Turkish Republic (1923). Thus, this idea covers a period of almost 180 years. The history of this cultural policy towards East-West synthesis and its reflections on the music of Turkey will be discussed in the following section, in order to understand the classical guitar compositions/arrangements of today.

After this historical perspective, major classical guitarists and composers in Turkey will be introduced, and their approaches to arrangements and compositions of synthesis pieces will be categorized. Two case studies of works by classical guitarists Bekir Küçükay and Ricardo Moyano will be presented in the last part of the paper in order to answer the question, “How do they compose/arrange these makam-based² Anatolian folk themes so as to be played on an equally-tempered Western instrument, such as classical guitar?”

¹ Throughout the text, the term “Anatolian Music” refers to the music in the multi-cultural Anatolian region of Turkey that was for ages comprised of Turkish, Kurdish, Armenian, Greek, Circassian, Laz and many other cultures.

² Makam is a complex modal system used in Turkish art music and Anatolian folk music. It can be described superficially as “the organization of pitches in a hierarchal order to define a musical center”. There are more than 500 makams.

The Historical Roots of the “East-West” Synthesis Experiments in Turkey

In a country like Turkey, where the aim has been to achieve the civilization level of the West in the last 180 years, it is interesting to reveal the harmony and conflicts between the ‘traditional’ East and the ‘modern’ West in all areas, and culture, in particular. Especially after the foundation of the Turkish Republic in 1923, as a result of the systematic cultural policies imposed by the government, dramatic changes occurred in the cultural area with the purpose of creating a new nation-state. Classical music repertoire in this Westernization period was highly influenced by these policies.

The Westernization process in the Ottoman Empire (1299-1923) started during the eighteenth century in the military field, as a result of the continuous defeats by the Western empires. It was mostly a technological imitation rather than a cultural one. But starting from the early nineteenth century, cultural life in the Ottoman Empire, especially the ‘seraglio’ and its institutions, started to be influenced by the West. The critical moment was the disbandment of the Janissary army, which had served as the Ottoman military force since 1362, and had opposed all military reforms. As a consequence, the monophonic army band of the Janissary army, known as *mehter*, was also abolished. A new Westernized army was founded, namely *Nizam-ı Cedid*, with its new polyphonic ensemble called *Mızıka-ı Humayun* (Imperial Music). Giuseppe Donizetti (1788-1856), the elder brother of the famous figure of Italian opera Gaetano Donizetti, was entrusted with the task of organizing *Mızıka-ı Humayun* by Sultan II. Mahmud. In addition to organizing the ensemble, Donizetti also composed numerous marches for the army in the Western style. After Giuseppe Donizetti, Callisto Guatelli Pasha (1820-1899) directed *Mızıka-ı Humayun* from 1861 to 1899.

In 1833, *Saray Mızıka Mektebi* (Court Brass Band School) was founded. “In 1846, Donizetti added strings to *Mızıka-ı Humayun*, thus forming the first orchestra of Constantinople” (Mansel 1995: 246). Many European musicians, including Franz Liszt in 1847, visited the empire to give concerts in the Ottoman court. The first opera, *Arif’in Hilesi* (Arif’s Trick) was written by an Armenian resident of the empire,

Dikran Çuhacıyan, in 1872. Operas, operettas, marches and other compositions of this era can be considered as the first examples of “East-West” synthesis experiments in the Ottoman Empire.

After the foundation of the Turkish Republic in 1923, a completely new period started for Turkey in every area. The ideology of the Turkish Republic was clear: Westernization to achieve the civilization level of West and Turkification to create a Turkish nation-state. Social and cultural reforms were put into practice to serve this ideology. For the secular Republic, it was unacceptable to turn back to the Ottoman past. As stated by Orhan Tekelioğlu, there was a total rejection of multi-cultural Ottoman heritage (Tekelioğlu 1999: 146). Therefore, cultural policies were implemented to create a new Turkish identity in all respects.

Music was given a special emphasis among other fields of cultural reforms. As Woodard stated, “...the Turkish Republic used the Westernization of its music to support its ideology of secularism and Turkish nationalism” (Woodard 1999: 2). Although Westernization in music had already begun in the Ottoman Empire, Republic reformers despised these initiatives. Ahmed Adnan Saygun, famous composer and a leading figure of the musical policies of the new Republic, criticized the music reforms of the Ottoman Empire as “depending only on superficiality” (Saygun 1987: 71).

Turkist and sociologist Ziya Gökalp, a strong advocate of these reforms, who overtly supported the ideology of the Republic in his essays, summarized the musical policies of the new Republic as follows:

Which one is our national music? We see that Eastern music³ is ‘sick’ and non-national. Folk music is our national music and Western music is the music of our new civilization. Hence, our new national music should be a synthesis of folk music and Western music... If we collect our folk songs and harmonize them in Western styles, we will have both national and European music. (Behar 1985: 1225).

³ Gökalp refers to Ottoman Art Music by the term ‘Eastern music’.

As Woodard described, the effect of Gökalp's views on the reforms was quite influential:

Although Gökalp had no training in music, his ideas concerning the reform of music had far-reaching consequences both in the actual practice of music and in attitudes toward different music traditions in Turkish society. His short prescription for a Turkish national music represents the basis for practically all the music reforms enacted in the early years of the Republic and predicts the conflict that would ensue between musicians of Eastern and Western traditions (Woodard 1999: 7).

Hasgül summarized Gökalp's policies in three phases: Rescuing 'National Turkish Music' from pre-Ottoman, Byzantine influences, collecting authentic national music from Anatolia, and finally, arranging polyphonic versions of these Turkish songs to achieve a synthesis of East-West, as well as opening new education institutions, training music students, and making these policies widespread via radio and newspapers (Hasgül 1996: 32-33). Gökalp's opinions were supported by the Republic's intellectuals, including Mustafa Kemal Atatürk, the founder and first president of the Turkish Republic.

The abolishment of *Tekke* and *Zaviyeler* (dervish lodges) as a result of the secular reforms of the Republic, had a drastic negative effect on Eastern music, since these places were crucial in the reproduction of the Ottoman art music⁴ tradition. Moreover, the Ministry of Education sent a directive to all schools prohibiting Ottoman art music education in 1926.

Meanwhile, the institutionalization process for creating 'Modern Turkish Music' had already started. The inception of *Musiki Muallim Mektebi* (Music Teachers School) in 1924 was the first step towards a Western-oriented conservatory. Also a state policy of sending gifted students to cultural centers of the West, such as Paris, Vienna, Leipzig and Prague, was put into practice. These students, namely Hasan Ferit Alnar, Necil Kazım Akses, Ulvi Cemal Erkin, Cemal Reşit Rey and Ahmed Adnan Saygun would later establish the 'Turkish Five' (in imitation of the Russian Five).

⁴ The term Ottoman art music refers to the music of the Ottoman court. It was named *Türk sanat müziği* (Turkish art music) after the foundation of the Republic, with the purpose of linking this music to the Turkish culture.

In 1925, the Istanbul Municipal Conservatory started collecting songs from Anatolia, in accordance with Gökalp's views, so as to make folk music ready for future polyphonic arrangements by next generations. By 1929, 850 *türkü* (folk songs of Anatolia) had been collected at the end of four visits made to several regions of Anatolia. The process of collecting of songs through conservatory fieldwork lasted until 1957, resulting in a total of almost 10,000 folk songs.

However, some problems occurred during the notation stage of these *türkü*s. In some cases, for instance, due to the omission of *komas*⁵ in the equally-tempered Western notation system, the makam structures were erroneously disregarded in the notation process of folk songs. The ornamentations that impart a special flavor to *türkü*s were not written down exactly. The rhythms of many folk tunes were slightly modified or notated incorrectly⁶. "...the local characteristics of vocal/instrumental styles and improvisational structure in the performance, both of which gave folk music its unique and special character, were eliminated" (Stokes 1992: 65).

In 1934, the cultural policies of the state became more extreme: The ban of Turkish Art Music from radio broadcasts was a breaking point in the implementation of cultural reforms since 1923. Even some songs from *Lüküs Hayat* and *Deli Dolu*, operettas written by Cemal Reşit Rey, a member of the Turkish Five, were not allowed to be played (Hasgül 1996: 35). This prohibition lasted for twenty months.

In 1934, an important meeting took place between the leading composers of the era, including Cemal Reşit Rey, Ulvi Cemal Erkin, Hasan Ferit Alnar, Necil Kazım Akses and Halil Bedii Yönetken. Rey narrates the details of this meeting in his memoirs as follows:

The meeting opened with a funny sentence: 'We have to make a music reform, but how?' Every ten minutes, the telephone rang; it was a call from Ankara: 'How is the music reform going?' Even, one of the participants who was fed up with the telephone calls, suggested to ban monophonic singing in Turkey, but this wasn't accepted (Rey 1963: 6).

⁵ In the makam system, one whole tone is divided into nine and each ninth section is called a *koma*.

⁶ Martin Stokes discusses this point for songs collected from the Eastern Blacksea region of Anatolia (Stokes 1992: 94-108).

Paul Hindemith and Béla Bartók were invited to Turkey in 1935 and 1936 respectively, to give advice on the music policies of the state. Besides making fieldwork in the Southern regions of Turkey, Bartók gave important lectures that influenced the young generation composers of the Turkish Republic:

In his lecture Bartók described three distinct ways in which 'peasant music' is assimilated into 'modern music': the first method is to 'take over a peasant melody unchanged or only slightly varied, write an accompaniment to it and possibly some opening and concluding phrases'; in the second method 'the composer does not make use of a real peasant melody but invents his own imitation of such melodies'; the third method is evident when 'neither peasant melodies nor imitations of peasant melodies can be found in [the composer's] music, but it is pervaded by the atmosphere of peasant music (Woodard 1999: 37-38).

These three methods were adopted by the Turkish Five, as well as by future generations. The first examples of "East-West" synthesis pieces written by the Turkish Five during the first years of the Turkish Republic, were disappointing. Pieces like Saygun's opera *Özsoy*, written in honor of Iran's Shah Pahlavi's visit to Turkey, and Akses' opera *Bayönder*, were criticized strongly in the newspapers of the era. For instance, one of the criticisms was as follows: "These unsuccessful pieces were proofs of the big gap between desired goals and actual possibilities, and the fact that the music reform would not be realized as promptly as other reforms, like the cap or letter reform" (Oransay 1983: 1521).

After these unsuccessful attempts, members of the Turkish Five started to create pieces, some of which gained national and international acclaim. For instance, Saygun's *Yunus Emre Oratorio* was performed in Western cultural centers like Paris and New York. "...not only did *Yunus Emre* bring Saygun success in Turkey but also resulted in international recognition" (Woodard 1999: 45).

The authoritarian policies of the Turkish Republic towards Westernization in search of a national modern music, started to lose ground in the 1940s.

In 1945, the world was changing and accordingly, the formal cultural policies of the state were losing their effect gradually. As a result, we were faced with a major transformation in 1950. That's when the second generation of composers, referred to as the '1950 Modernists' emerged. The representatives of this second generation were İlhan Usmanbaş, Bülent Arel and İlhan Mimaroglu. This generation was the first to discuss modernism in Turkey (Köksal 2001: 128).

The output of this second generation of composers was totally different than that of the Turkish Five, including atonal, aleatoric, electro-acoustic, electronic, dodecaphonic and serial compositions, among others.

However, this would not be the end of “East-West” synthesis experiments:

The introverted output until the 1940s had transformed into a completely Western-oriented output after the 1950s; therefore this tendency could not initiate new trends anymore. We observe the consequences of this in the 1960s. The Ankara-based nationalist movement revived in 1960s (Köksal 2001: 130).

Woodard extends this period further: “One reason for Saygun’s increasing popularity in Turkey during the 1970s and 1980s was a renewed interest in aspects of Turkish culture which represented the Republic’s secular foundation” (Woodard 1999: 46).

Today, even though most of the Turkish composers are neglected in the West (in terms of actual performances and acknowledgment of composers/pieces in Western musicology literature), “...several orchestras, performers, and organizations in Turkey have provided performances and recordings of Saygun’s music as well as works of other Turkish composers in order to give appropriate attention to the work of the Republic’s own composers” (Woodard 1999: 46).

“East-West” Synthesis Experiments in Turkish Classical Guitar Repertoire

Until the middle of 1970s, there existed no academic institution with classical guitar departments and specialized teachers in Turkey. Andrea Paleologos, who gave private classical guitar lessons until 1964, was a key figure in the history of classical guitar in Turkey. He had many students, who would be the leading figures in classical guitar education, performance and compositions after mid 70s. From 1977 onwards, conservatories in Istanbul and Ankara opened classical guitar departments. The first “National Guitar Music Composition Competition” was organized in 1983. In addition to the attempts in institutionalization, the guitar scene in Turkey was enlivened by the participation of famous international classical guitarists in festivals and master classes. Numerous classical guitarists flourished in this musical climate.

In the master’s thesis of Ahmet Kanneçi, a famous Turkish guitarist, some early compositions/arrangements for classical guitar are cited (Kanneçi 2001: 39-43):

- Can Aybars, *Vals-Gülnehal*: This classical Turkish theme was arranged for guitar in 1965.
- Cemal Reşit Rey, *Guitar Concerto*: Originally it was a piano concerto based on an authentic theme, *Katibim*. It was arranged for guitar and orchestra in 1975. Famous guitarist Alirio Diaz premiered this piece on April 26th, 1976, with the Istanbul Opera and Ballet Orchestra, conducted by Cemal Reşit Rey himself.
- Ahmet Adnan Saygun, *İnci’nin Kitabı* (Inci’s Book): Originally it was written for solo piano in 1934. In 1977, Siegfried Behrend arranged this piece for two guitars. The piece is in seven movements: *Inci, Playful Kitten, A Tale, The Giant Puppet, A Joke, Lullaby* and *A Dream*.

The number of pieces written for classical guitar in a Western and Eastern style increased after the 80s. These works can be classified according to the

composer/arranger: The first group⁷ comprises of guitarist composers/arrangers, namely Bekir Küçükay, Ahmet Kanneçi, Doğan Canku, Hasan Cihat Örtter, Melih Güzel, Ricardo Moyano, Carlo Domeniconi, Erkan Oğur, Mutlu Torun, Mesut Özgen, Kemal Belevi, Cem Küçümen and Savaş Çekirge. The second group (non-guitarist composers/arrangers) includes Ekrem Zeki Ün, Ertuğrul Bayraktar, Turgay Erdener, Ertuğ Korkmaz, İstemihan Taviloğlu and Nejat Başeğmezler.

Furthermore, the works belonging to the composers/arrangers listed above can be divided into two main categories with respect to their compositional context:

1) Works involving the harmonization of a folk melody

Almost all composers/arrangers cited above, have written pieces that match the first method of Bartók: "...take over a peasant melody unchanged or only slightly varied, write an accompaniment to it and possibly some opening and concluding phrases".

Composers/arrangers writing for guitar have generally preferred to reach folk melodies from the archives of collected Anatolian folk tunes, rather than finding their original recordings. As mentioned above, the process of collecting folk songs was realized with the purpose of harmonizing them, and some modifications could have been made (rhythmic changes, omission of *komas*, etc.) to make these pieces ready for the equally-tempered system. Hence, mostly the melody was not taken unchanged but slightly varied.

But there are some exceptions to this argument. Erkan Oğur invented fretless guitar to be able to play the melodies close to their authentic performances. In Ricardo Moyano's *Kara Toprak* arrangement, which will be analyzed comprehensively in the next section, bending technique is used to produce the *koma* of the song's makam.

⁷ This list was prepared in consideration of composers/arrangers whose works are published in audio or score format.

In addition to the different harmonies applied to the melody, the way of playing the same melody differs between guitarists. For example, the famous Anatolian folk tune *Yemen Türküsü*, is harmonized by Bekir Küçükay, Hasan Cihat Örtter and Ricardo Moyano. When the melody is analyzed by itself, it is observed that all three guitarists have their own interpretations: Some specific notes, use of ornamentation and duration of some notes are different.

The harmonization approach has been strongly influenced by the composers that were mentioned in the previous section, especially the Turkish Five. Also the music theorist Kemal İlerici and his theory developed to harmonize makams, has had an impact on some guitarists and composers.

Some guitarists have used folk melodies in a variation form. Carlo Domeniconi's *Variations on an Anatolian Folk Song* is a famous example with its structure of theme, 5 variations and finale. Also Kemal Belevi used the same form for the *Katibim* theme.

Several playing techniques have been applied in these pieces: The adaptation of *bağlama*⁸ techniques, such as *rasgueados* or ornamentation style, to classical guitar is a common method. Also special classical guitar techniques like tremolo or use of harmonics have been used to play the melodies. For example, Kemal Belevi in his arrangement of *Ilgaz*, or Hasan Cihat Örtter in his arrangement of *Bir Ateş Ver* have used tremolo technique to play the melody.

2) Compositions with Western and Anatolian characteristics

In this category, rather than a direct reference to a folk melody, Anatolian forms, ornamentations, motives, rhythms or modes provide the Anatolian characteristics of the piece.

⁸ *Bağlama* is one of the major Anatolian folk instruments, that has mostly three double strings, a long neck and a round body.

For example, Bekir Kılıçkay's Anatolian Suite has four movements, each named after one of the main forms of Anatolia. Two of these movements will be discussed in detail in the next section. Carlo Domeniconi's *Concerto di Berlinbul* for *Bağlama*, Guitar and Chamber Orchestra combines the Western concerto form with *Bağlama*. "It can be said that in the whole concerto, melodic lines are more Eastern and the form is more Western"⁹.

⁹ CD liner notes in "Domeniconi, Carlo. *Concerto di Berlinbul – Koyunbaba*. Raks Müzik, 1991."

Two Different Case Studies

a) *Kara Toprak*, arranged by Ricardo Moyano

This particular song is an arrangement of Aşık Veysel's¹⁰ *Kara Toprak* (Black Earth) by the Turkey-based Argentinean guitarist/composer Ricardo Moyano.

Ricardo Moyano requires a different tuning system in this piece. (see Figure 1)

Figure 1. *Kara Toprak*: Tuning System



This tuning system has some similarities with Bekir Küçükay's chords in *Ağıt*, which will be discussed in the next case study. Since F-sharp is the root, the constructed chord includes the 5th (C-sharp), 7th (E) and 11th (B) chordal members.

Moyano's tuning system allows the performer to play the melody of the song with continuous arpeggios from different strings. For example the F-sharp at the beginning of the melody (see Figure 2) is intended to imitate the sound of a pedal point in *bağlama*. To achieve this, he requires that each F-sharp be played on a different string, which is challenging in the standard tuning system of the classical guitar.

Figure 2. *Kara Toprak*: Beginning of the Melody



¹⁰ *Aşık* refers to the poet-musicians in Anatolia. Veysel Şatıroğlu (1894-1973) was one of the most well-known *aşıks* in Turkey.

The introduction is worth-mentioning in this arrangement: It functions as a *taksim*¹¹ which is a characteristic feature of Anatolian music. Here Moyano makes use of various ornamentations, which evoke the feeling of *bağlama*. (see Figure 3)

Figure 3. *Kara Toprak*: Introduction (opening)

♩ = 126 circa

The musical score consists of three staves of music in a treble clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 126 circa. The first staff includes the instruction "rubato e lasciare sonare" and features a trill ornament over a G note. The second staff includes a trill ornament over a G note and a circled 'b' above a note. The third staff includes a trill ornament over a G note and a circled 'b' above a note. The score is written in a style that suggests a baglama-like sound through various ornaments and phrasing.

In the second line of the excerpt in Figure 3, we encounter a G which has a *koma* accidental. This one-ninth *koma* is derived from the *Hüseyni* makam of *Kara Toprak* (see Figure 4).

Figure 4. *Hüseyni* Makam Scale¹²

The musical notation shows the Hüseyni Makam Scale in a treble clef with a key signature of two sharps (F# and C#). The scale is written as a sequence of notes: G, A, B, C, D, E, F#, G. The B note has a sharp sign above it, indicating a koma accidental.

¹¹ *Taksim* refers to a form of Turkish art music which is improvisatory and non-rhythmic.

¹² The *koma* on B of the *Hüseyni* makam scale is notated differently in folk music and art music. See Figures 4 and 5.

Figure 5. *Hüseyni* Makam Scale in Turkish Art Music

The musical notation shows the Hüseyni Makam Scale in a treble clef with a key signature of two sharps (F# and C#). The scale is written as a sequence of notes: G, A, B, C, D, E, F#, G. The B note has a sharp sign above it, indicating a koma accidental.

Since the tonal center of the melody is F-sharp, the *koma* is on the second scale degree, i.e. G-sharp. This *koma* makes the G-sharp lower than its value. The actual performance of that note requires a little bend in the G. This *koma* is also encountered several times later in the melody.

The final section of the song consists of up-and-down strokes to all strings, another characteristic feature of *bağlama* playing. The melody of the final section of the song is elaborated with this technique. (see Figure 6).

Figure 6. *Kara Toprak*: Excerpt

The image shows a musical score for an excerpt from 'Kara Toprak'. It features a single staff with a treble clef and a key signature of one sharp (F#). The score is marked 'CODA' and '71'. The music consists of a series of notes with stems pointing up and down, indicating string techniques. The notes are grouped into four measures, each with a stem pointing up. The final measure is followed by a 'simile ...' instruction, indicating that the previous technique should be repeated. The score ends with a double bar line and a repeat sign.

b) *Anadolu Süiti* (Anatolian Suite) by Bekir Küçükay

Bekir Küçükay composed *Anadolu Süiti* in 1983. This piece can be categorized under the compositions that have Western and Anatolian characteristics. It is in four movements: Ağıt, Oyun, Şarkı and Halay. He has given the English translation of these words as Elegio, Folk Dance, Song and again Folk Dance. Each movement represents one of the major forms of Anatolian music culture.

In this section two of these forms (*Ağıt* and *Halay*) will be examined by giving the definitions and identifying the characteristics. These pieces will then be analyzed in order to demonstrate how Bekir Küçükay gives the expressions of these forms in his compositions. Also it will be demonstrated that some of the musical elements that Bekir Küçükay used are common techniques applied by other composers.

1. *Ağıt* (Elegio)

The word Elegio (Elegy) means "a funeral song, a mournful or plaintive composition". In Anatolia, these kinds of songs are called *Ağıt* (Mourning Songs).

Mourning songs can be defined as melodic folk poems that explain a tragic event with deep sorrow which causes it. The pain that comes from catastrophic fires, epidemics, wars, scarcity or misery due to someone's loss, are subject matters of mourning songs. It is a universal idea through the history that people try to lessen their pain by singing mourning songs.

"Almost in all countries there have been rituals for the dead. Each ritual fits in the culture of that place and has different characteristics. However, a common feature of these rituals is that people sing mourning songs" (Kemal 1992: 10).

Most of the time, these songs are sung by weeping women, expressing their grief by holding onto the clothes or ornaments of the dead body during the ritual. The language used is quite sensitive and the lyrics of the songs are very effective. So the

listeners are deeply affected from these mourning songs and almost everybody listens to them with tears in their eyes.

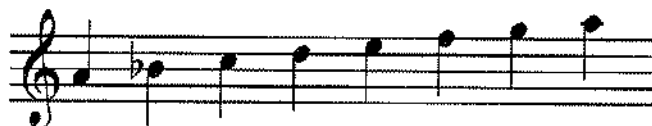
With respect to these characteristics, in Bekir Küçükay's *Ağıt* it can be seen that the composer has tried to give a profound expression of sorrow in every part of the song.

A harmonic analysis reveals that the song has a particular modal characteristic which is close to E Phrygian mode. The Phrygian mode is significant for composers who are influenced by Anatolian music, because it has some similarities to the *Kürdi* makam, which is one of the major makams found in Anatolian music. (see Figure 7 and Figure 8) Hence, the Phrygian mode is used in many composers' pieces.

Figure 7. E Phrygian Mode



Figure 8. *Kürdi* Makam Scale



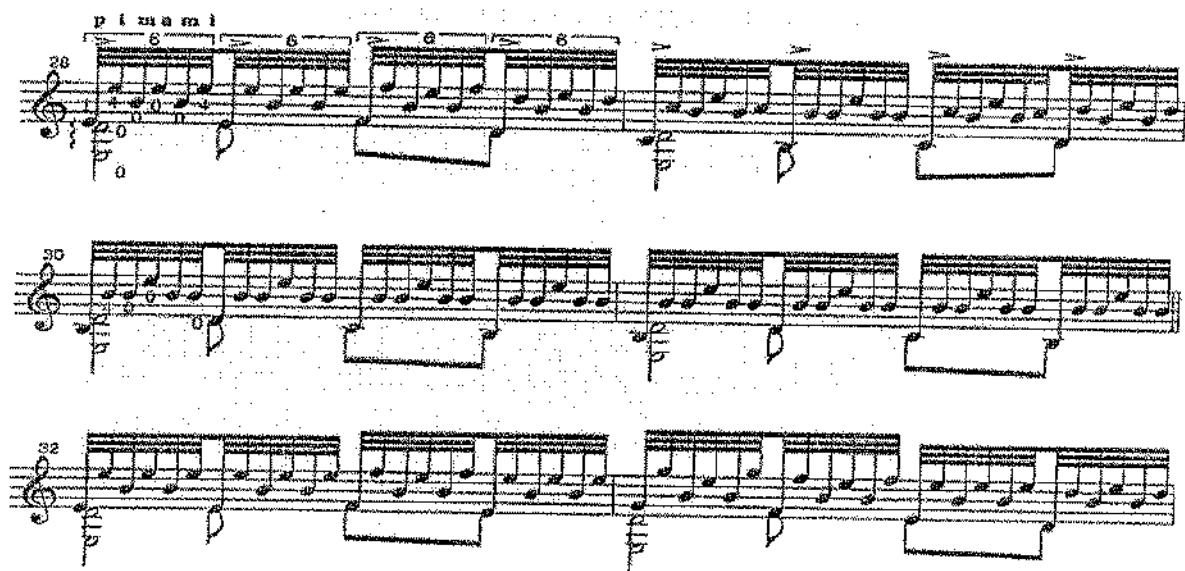
The beginning of the piece is rhythmically free. The opening chords reveal one more characteristic: The composer omits the chordal third. This is a common technique used for avoiding conventional triadic sonorities. For instance, the chords in measures 1, 4 and 7 have 5th, 7th and 11th chordal members, i.e. B, D and A respectively. (see Figure 9)

Figure 9. *Ağıt*: Chords



In the middle section, Kılıçkay creates an atmosphere of a lament with rapid double arpeggios of 32nd notes. (see Figure 10)

Figure 10. *Ağıt*: Middle Section



This kind of arpeggio can also be seen in the works of the famous Brazilian composer/guitarist Heitor Villa-Lobos, especially in his well-known Etude No. 11.

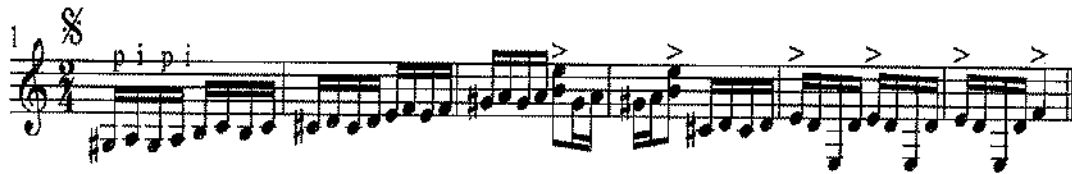
2. *Halay* (Folk Dance)

The word *halay* refers to a kind of traditional folk dance that is performed with at least three people (Baykurt 1976: 92). This dance is frequently associated with the East and Southeast regions of Anatolia. The *halay* dancers can be both male and female, who are usually arranged in a line, in a close circle or semicircle.

Halay is especially performed in the open air. The tempo can be slower or faster according to the characteristic of the music. Generally, authentic instruments such as *davul* and *zurna* are preferred to accompany the *halay*, which can be played in various rhythms. Bekir Küçükay chooses a fast *halay* and expresses this with rapidly rising 16th notes.

Generally in Anatolian songs, half-tone trills are used. Instead of playing this trill with the legato technique as played on *bağlama*, Küçükay uses arpeggio technique to ornate the trill. (see Figure 11)

Figure 11. *Halay*: Opening



When the melody is analyzed, an augmented 2nd interval can be observed between F and G sharp. This interval is a typical feature, especially of the *Hicaz* makam. Bekir Küçükay uses this interval to impart a flavor of this makam.

Conclusion

The lack of research on pieces by Turkish classical guitarists/composers inspired me to write this paper. The issue becomes more interesting when we live in a country which links the continents of Asia and Europe, i.e. East and West. The Westernization objective and the resulting “East-West” syntheses in both the Ottoman Empire and the Turkish Republic, bring in their harmony and conflicts. Analyzing these two issues will help the new generation of guitarist composers and non-guitarist composers to create their avant-garde works.

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