

Turkish Classical Clarinet Repertoire:  
Performance, Accessibility, and Integration into the Canon, with a Performance Guide to  
Works by Edward J. Hines and Ahmet Adnan Saygun

D.M.A. Document

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By

Sarah Elizabeth Korneisel Jaegers

Graduate Program in Music

The Ohio State University

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D.M.A. Document Committee

Dr. Caroline A. Hartig, Advisor

Dr. David Clampitt

Professor Katherine Borst Jones

Dr. Russel C. Mikkelson

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## Abstract

While American and western European works make up the majority of the classical clarinet repertoire known and studied in the West, works of Turkish origin are the focus of this document. Though over 100 pieces of Turkish classical clarinet repertoire exist, they are widely unknown to Western musicians, uncatalogued, and seldom performed. Consequently, although the clarinet is a staple of Turkish music and is extremely popular in the country's folk tradition, classical clarinet music by Turkish composers remains difficult for Western musicians to find and acquire.

The history of Anatolia as a cultural melting pot resulted in diverse and unique classical and folk musical traditions, both based on the *makam* modal system. Unlike the Western tradition, which developed twelve-tone equal temperament, the octave in the Turkish modal system comprises twenty-four unequally-spaced tones. The clarinet was introduced to Turkey by Giuseppe Donizetti (1788–1856), who traveled to Turkey at the behest of the sultanate to found European-style bands. Particularly appreciated was the *clarinette d'amour*, pitched in G. Turkey imported its early clarinets from Germany, where the Albert system was in use. These factors led to Turkey's almost exclusive use of the Albert-system G clarinet in the early twentieth century. Even today, with more than 55 Turkish conservatories teaching classical Western music, the G clarinet retains its importance.

When the Republic of Turkey was established in 1923, president Mustafa Kemal Atatürk (1881–1938), strove to define a national Turkish music style that combined Western and Ottoman traditions. To this aim, government-funded musical training in Europe was offered to musicians who passed a state-sponsored examination. Four members of the Turkish Five—a conglomerate of composers comprising Cemal Reşit Rey (1904–1985), Ulvi Cemal Erkin (1906–1972), Hasan Ferit Alnar (1906–1978), Necil Kazım Akses (1908–1999), and Ahmet Adnan Saygun (1907–1991), who pioneered the composition and performance of nationalist Turkish music—were among those awarded scholarships. Though their contributions to clarinet repertoire are minimal, they paved the way for future generations of Turkish composers to create classical clarinet works.

Although contemporary Turkish composers are writing for the clarinet, their works seldom reach Western—and especially American—musicians. Efforts to promote Turkish clarinet repertoire have been made, but more must be done to disseminate these works to Western performers and instructors. The performance guide to *Yeni Makam 4*, by Edward J. Hines, and *Sezisler* (Intuitions) for clarinet duet and *Horon* for clarinet and piano, by Ahmet Adnan Saygun, contained in this document, along with a list of over 100 Turkish classical clarinet works, publication and recording information for said pieces, and a fingering chart comparing the Boehm and Albert systems, strive toward this goal.

Turkish classical clarinet music, merging influences from western Europe and the Middle East, is a beautiful genre that in my opinion deserves a place in the canon of clarinet repertoire. This document aims to further a global awareness not only of this music's existence, but of its value.

## Dedication

To the two most important men in my life: my loving husband for his endless support and my father for travelling all the way from Iowa to visit Turkey with me.

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I am enormously appreciative of the multitude of incredible people who assisted me in the completion of this document. First and foremost, I am eternally grateful to my advisor, instructor, and role-model, Dr. Caroline Hartig. Her hard work and dedication to her students and to the clarinet are a continued source of inspiration to me. I am so thankful to Dr. Hartig for recognizing my potential and, through her guidance, patience, and tough love, enabling me to grow more as an artist and professional than I could have imagined. I must also thank the other members of my committee, Dr. David Clampitt, Professor Katherine Borst Jones, and Dr. Russel C. Mikkelson. Dr. Clampitt has been a source of encouragement and support and has furthered my enthusiasm for music theory; for that, I am sincerely thankful. Many thanks to Professor Jones for sharing her expertise in the music profession, her invaluable assistance as a chamber music coach, and, most importantly, for her assistance in determining the topic of my doctoral research and reigniting my love of Turkish clarinet repertoire. I am thankful to Dr. Mikkelson for his support, kindness, and encouragement throughout my doctoral career. His endless passion for music, joyous disposition, and commitment to the OSU Wind Symphony never fail to motivate and encourage me.

I would also like to thank my previous clarinet instructors, Dr. Gregory Oakes and Dr. Guy Yehuda, for providing me with the skills and professionalism necessary to

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I am truly indebted to the amazing faculty and staff of Yaşar University in İzmir who were willing to take time out of their busy schedules to meet with me, namely Director of International Relations Tuğba Dass, and International Education Officer Sara Nefis Öndeş; their assistance in scheduling a meeting with a music lecturer and incredible hospitality upon my arrival truly made my visit worthwhile. I would especially like to thank composer and lecturer Dr. Mehmet Can Özer, whose assistance was so beneficial in my quest to learn more about Turkish clarinet repertoire, for going above and beyond to aid me in my research. I am also immensely appreciative of Aydan Akineri of Akineri Nefesli Sazlar (Akineri Wind Instruments) for sharing with me his knowledge and expertise regarding the Turkish clarinet. I am thankful for the support of Nicola Bulfone and Luca Saracca, who put me in contact with Ege Banaz, and I truly appreciate the incredible assistance of clarinetist Mr. Banaz, who shared with me his knowledge of Turkish clarinet repertoire and provided me with literature I was unable to find elsewhere.

I am incredibly appreciative of the OSU Music and Dance Library Staff for aiding me in acquiring sheet music and adding Turkish clarinet pieces to their collection. I must

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## Vita

- March 06, 1991 ..... Born – Grand Rapids, Michigan
- 2011–2014 ..... Undergraduate Research Assistant  
Iowa State University
- 2014 ..... B.M. Music Performance (Clarinet)  
Iowa State University
- 2014 ..... B.A. World Languages and Cultures (Spanish)  
Iowa State University
- 2016 ..... M.M. Music Performance (Clarinet)  
Michigan State University
- 2017–Present ..... Graduate Teaching Associate,  
School of Music, The Ohio State University

## Publications

- Abrahamson, David and Marcia R. Prior-Miller. (Eds.). *The Routledge Handbook of Magazine Research: The Future of the Magazine Form*. New York & London: Routledge, 2015. [As undergraduate research assistant, did bibliographic work, research, and fact checking critical to assisting with editing the book, leading to submitting the final manuscript to the publisher in June 2014.]
- Korneisel, Sarah. “High School Competition.” In “ClarinetFest® 2016 Report.” *The Clarinet* 44, no. 1 (December 2016): 55.
- Morales, Melissa and Sam Davies. [Sarah Korneisel, contributing writer]. “ClarinetFest® 2016 Report.” *The Clarinet* 44, no. 1 (December 2016): 48–57. [See “About the Writers,” p. 57, for full list of 12 writers for ClarinetFest® 2016 reports].

## Fields of Study

Major Field: Music

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## Chapter 1. Introduction

The current canon of classical clarinet repertoire primarily consists of American and western European works. This document focuses instead on works of Turkish origin, a segment of the repertoire quite unknown to Western clarinetists. While over 100 pieces of Turkish repertoire exist for the clarinet, they are not well known internationally, nor are they performed as often as would be expected in their country of origin. Although the clarinet is a staple of Turkish music and is extremely popular in the country's folk music, classical clarinet works by Turkish composers are often difficult for Western musicians to find and to obtain.

### *Research Obstacles and Time in Turkey*

My interest in Turkish clarinet music began in 2012 upon my discovery of *Yeni Makam 4* (1995), by Edward J. Hines (b. 1951). I found the piece, composed by a student of Turkish Five member Ahmet Adnan Saygun, to be challenging, beautiful, and quite unlike the repertoire to which I had been hitherto exposed. It offered unique learning opportunities, including microtones and extended techniques. My limited experience and knowledge of clarinet repertoire led me to believe that I would encounter many more works of Turkish origin as I progressed in my studies. Unfortunately, this would be the only Turkish-inspired piece of music to which I would come in contact for many years. Then, as part of the doctoral woodwind literature class I took in 2018, I began to further

explore the topic of Turkish clarinet music. Only after considerable research into Turkish classical clarinet repertoire would I discover over 100 works largely unknown to Western musicians.

Further research, including internet searches, explorations of library holdings, attempts to locate collections of contemporary Turkish music, and efforts to contact Turkish musicians and conservatories revealed the difficulty in obtaining recordings and sheet music. While I was able to find collections of Ottoman classical music, collections of contemporary works eluded me. Once pieces were identified, the staff of The Ohio State University Music and Dance Library worked to acquire a number of works I had discovered. While many were inaccessible, we successfully enhanced the collection with the addition of *Allegro Feroce* (1930), by Necil Kazım Akses (1908–1999), *Horon* (1964) and *Trio*, Op. 55 (1975), by Ahmet Adnan Saygun (1907–1991), and *Khayyam* (2011) and *Sonata for Clarinet and Piano*, Op. 42 (2012), by Fazıl Say (b. 1970).

My trip to Italy in the summer of 2018 for the *Corsi Internazionali di Perfezionamento Musicale* (International Music Mastercourses) in Cividale del Friuli made it possible for me to visit Turkey at the festival's conclusion. However, the language barrier made it difficult to interact with clarinetists and composers in Turkey. Therefore, I decided to study basic Turkish as a preparation for my travels and to aid me in my research. Navigating conservatory websites, even in English, also proved challenging and confusing. Contact information for faculty was largely absent. I reached out to around 10 individuals or ensembles and 5 different conservatories with no responses.

I altered my tactics and reached out to Tuğba Dass, the Director of International Relations at Yaşar University in İzmir. Ms. Dass promptly responded, putting me in contact with Dr. Mehmet Can Özer (b. 1981), a Turkish composer and lecturer at the university who was more than willing to meet with me to discuss my research. My meeting with Dr. Özer was an enlightening experience, as I was informed that even in Turkey, classical Turkish clarinet repertoire remains uncatalogued and largely unstudied. He informed me that classical clarinet music in Turkey began around the 1930s (after the founding of the Republic of Turkey) with the composition of chamber works, and that at least two clarinet concerti were written in the 1960s and 1970s. He told me about the history of *Horon*, by Ahmet Adnan Saygun, who he called the grandfather of Turkish traditional contemporary music. He provided me with names of several living composers, from whom I was later able to acquire additional information regarding their works, all of which are represented in this paper and contact information for Ersin Antep, a musicologist who catalogued Turkish composers. From these sources, I was able to acquire much of the information regarding the pieces mentioned in this document.

Dr. Özer, however, was the only composer with whom I was able to speak in person. As a composer of electro-acoustic music, Dr. Özer stated that he uses traditional Turkish musical ideas (such as the *makamlar*, or Turkish modal system) in a very abstract way. He provided me with the clarinet part for his 2010 composition *Clarinet Concerto* for clarinet, tape, and live electronics and informed me that he had been commissioned by Dutch bass clarinetist Henri Bok (b. 1950) to compose a series of miniatures. Dr. Özer was a remarkable resource, providing me with names and, in some cases, contact

information of around 15 other Turkish musicians, offering insight into the workings of Turkish conservatories, and offering suggestions regarding how I might approach my research topic.

While researching music shops in İzmir, I found that the majority were either Western-focused general music stores, or shops that mainly sold traditional instruments and CDs. However, I discovered that the city is home to Akineri Nefesli Sazlar (Akineri Wind Instruments), a music store and workshop belonging to clarinet manufacturer and instrument repairman Aydan Akineri. When I arrived, Mr. Akineri graciously gave me and my father a tour of his workshop, then made us tea and allowed me to try some of his barrels and bells while recounting the history of the business. He does not manufacture B-flat clarinets, focusing on the construction of G clarinets made of grenadilla, mopani, and boxwood with carbon fiber bores and silver- and gold-plated keys. However, his work is represented internationally, having sold his clarinet barrels and bells to renowned performers like Wenzel Fuchs (b. 1963), principal clarinetist of the Berliner Philharmoniker. During my visit, I too purchased a bell and a barrel from Akineri Nefesli Sazlar. Mr. Akineri also does repairs for the seven surrounding orchestras.

Upon my return to the United States, I made further attempts to contact those clarinetists I had failed to reach before, but was still unsuccessful. Finally, clarinetists Luca Saracca (b. 1963) and Nicola Bulfone (b. 1963) assisted me in communicating with Turkish clarinetist Ege Banaz (b. 1991), who aided me significantly. Mr. Banaz responded quickly, listing 33 clarinet concerti, pieces for solo clarinet, and works for clarinet and piano. Of the composers whose works he mentioned, he is personally

acquainted with five: Fazıl Say (b. 1970), Ali Hoca, Hasan Niyazi Tura (b. 1982), İstekihan Taviloğlu (1945–2006), and Özge Gülbey Usta. Mr. Banaz also told me that the most commonly performed Turkish classical clarinet works are the concerti by Taviloğlu, Say, and Hoca and *Horon*, by Ahmet Adnan Saygun (1907–1991).

### *Overview of Document Contents*

The long and complicated history of Anatolia has resulted in a modern-day Republic of Turkey that is rich in traditions stemming from an array of ancient civilizations. Growing out of a cultural melting pot, the music of the region is diverse and unique. Contributions to Turkey's musical culture range from Islamic Calls to Prayer to the Christian traditions of the Byzantine church. The *makamlar*, which comprise Turkey's modal system, are derived from the same Pythagorean roots as Western and Arabic scale systems. Arising from this tradition, the Ottomans retained a greater number of usable pitches than did the other civilizations. While western Europe removed all tone distinctions smaller than a half step, favoring equal temperament and a twelve-tone system, and Arabic cultures disposed of usable intervals smaller than a quarter tone, the Turkish traditions maintained all eighth divisions as distinct tones, creating a twenty-four-note system of unequally distributed pitches.

In the early 20<sup>th</sup> century, the Ottoman Empire was disbanded after the Turkish War of Independence, giving rise to what is now the Republic of Turkey. With this change the republic's leaders, Mustafa Kemal Atatürk (1881–1938) and Mustafa İsmet İnönü (1884–1973), began to push for modernization and westernization. This shift

affected all aspects of Turkish culture, including music. Atatürk and İnönü recognized that blending the Western classical style with traditional Turkish folk music and *makamlar* could bring global recognition to the new republic's vibrant musical culture. Therefore, state-sponsored examinations were offered to talented young musicians across Turkey. To those who passed the exams the government offered funding for European music education.

Four of these musicians would become members of the group now known as the *Türk Beşleri*, or the Turkish Five. This group included Cemal Reşit Rey (1904–1985), Ulvi Cemal Erkin (1906–1972), Hasan Ferit Alnar (1906–1978), Necil Kazım Akses (1908–1999), and Ahmet Adnan Saygun (1907–1991), who were the most successful composers in the integration of the Western tradition in Turkey and the composition of a new Turkish classical style drawing from both Western and Turkish traditions. This mix of styles was first explored through the composition of piano, vocal, and chamber music. Though many chamber works utilized the clarinet, solo works for wind instruments were scarce.

Before the clarinet's arrival in Turkey, the *sipsi*, a single-reed woodwind instrument common in Aegean folk music, held much greater significance. The clarinet was introduced to Turkey by way of Germany. The *clarinette d'amour*, pitched in G, was particularly sought-after. The widespread use of this instrument in Turkey meant that music continued to be written for the clarinet in G, even after the *clarinette d'amour* went out of fashion. This in turn led to the country's almost exclusive use of the Albert-system G clarinet in the early twentieth century, especially in the folk tradition, where it all but

replaced the *sipsi*. The B-flat and A clarinets most common in Western music are now played in Turkey as well, as (per Dr. Özer) there are more than 55 Turkish conservatories teaching classical Western music. Still, the G clarinet retains its importance. Turkish clarinet music also remains difficult for Western musicians to access and has not yet been catalogued.

### *Purpose of Research*

Outside of Turkey, it is difficult to discover and access Turkish clarinet music. The repertoire is unknown and thus is rarely performed by soloists and orchestras. Recordings of Turkish clarinet music are limited to a select few albums, SoundCloud recordings, and YouTube videos, all of which are mentioned in this document. Sheet music is difficult to obtain. According to Dr. Özer and a series of interviews conducted by Harun Keskin, the music is rarely taught in Turkish conservatories. This research revealed over 100 pieces of Turkish classical clarinet repertoire, with the possibility of many more to be found.

From my research, I've discovered that the unique style of Turkish clarinet music merges influences from western Europe and the Middle East. In my opinion, this music deserves to be more well-known outside of Turkey. The music provides unique opportunities for clarinetists to explore uncommon extended techniques, modal systems, tone colors, and meters. Both student and professional clarinetists will find much of value in this music that will enhance their performance of non-Turkish repertoire as well.

The purpose of the research presented herein is to promote Turkish clarinet compositions and bring them to the awareness of Western audiences and musicians, as well as to make performers and instructors aware of this collection of excellent pedagogical and performance pieces. The expansion and diversification of the canon of clarinet repertoire provides the possibility for the continued growth, inclusivity, and relevance of our classical tradition. The integration of this literature into our repertoire is only a first step in the global exchange of musical knowledge that in my opinion will greatly enhance classical music worldwide.

This document begins with a brief history of Anatolia from ancient times to the establishment of the Republic of Turkey. A discussion of the music of the Ottoman Empire and the Turkish folk and classical music traditions will follow. Next, the Turkish Five will be discussed in further detail and any contributions to the clarinet repertoire will be noted. A brief introduction to Turkish musical practices will follow, with the goal of acquainting Western musicians with the basics of Turkish music theory and the *makam* system. Next, the clarinet's modern use in Turkey will be discussed, including a fingering chart comparing the Boehm and Albert systems. Finally, three pieces will be discussed in further detail: *Yeni Makam 4*, by Edward J. Hines, and *Sezisler* (Intuitions) for clarinet duet and *Horon* for clarinet and piano, by Ahmet Adnan Saygun. It is my hope that the introduction of these pieces to Western clarinetists will serve as both a starting point for integration of this literature into our canon and an impetus for Western interest in Turkish clarinet repertoire.

## Chapter 2. History of Anatolia and Development of Turkish Music

### *Brief History of Anatolia*

The region now known as Turkey has held major significance since ancient times, and music has played an integral role in its extensive history. Long serving as a bridge between the East and the West, connecting Europe and Asia, the convergence of a multitude of cultures has significantly impacted the music of the region and resulted in a complex and sophisticated musical system with close ties to the origins of Western music theory and history. While the evolution of music in western Europe resulted in the simplification of scales and a reduction in the number of usable tones, Turkey retained many of the intermediary pitches that the West discarded. This is a fundamental distinguishing feature between the music of these regions, and in order to fully comprehend the amalgamation of elements of the Turkish sound and Western musical practice, it is essential to have a basic understanding of the geopolitical and musical history of Turkey and the unique theoretical framework upon which Turkey's music is built.

The name *Anatolia* refers to the large portion of modern-day Turkey located in Asia. Also historically referred to as Asia Minor, it has been a highly contested region, in which numerous ancient civilizations established themselves, for much of human history. Originally thought to have been inhabited by the Hattians and the Hurrians, the Akkadian

Empire led by Sargon of Akkad conquered the region as early as 2400 B.C. and retained control until their collapse almost 400 years later. The Assyrians—a sect of the Akkadian population—then settled throughout the area. The Hittites seized control of the region from around 1600 B.C. until the empire’s disestablishment around 1200 B.C., whereupon the land was ceded to the Thracians and their kingdom of Phrygia.<sup>1</sup>

The Phrygian kingdom was overtaken only about 200 years later when the Assyrians took back control of Anatolia, establishing the Neo-Assyrian Empire. The next 300 years consisted of numerous wars, including civil wars and attacks by such civilizations as Persia, Babylonia, and Media, who briefly held the area. Around 625 B.C., the Lydians, who had been residing in western Anatolia, began to expand farther inland. However, the Persians overpowered them, incorporating Anatolia into the Persian Empire from 546 B.C. to 334 B.C. It was around this time that a mesh of Greek, Persian, and smaller Anatolian civilizations’ cultures began to dominate the region.

In 334 B.C., Alexander the Great conquered Anatolia and Celtic tribes began to colonize inland. The Greeks established many historically significant cities in Anatolia during their rule, including Ephesus, Smyrna (modern-day İzmir), and Halicarnassus.<sup>2</sup> Even under Greek dominion, the various regions of Anatolia retained their distinct, though ever-evolving, cultures. Northern Anatolia was divided into the regions of Bithynia, Paphlagonia, and Pontus, while southern Anatolia comprised Lycia, Pamphilia, and Cilicia. Mysia, Lydia, and Caria were situated in western Anatolia and Phrygia,

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<sup>1</sup> Mehmet Fatih Yavuz, “Anatolia,” in *The Oxford Encyclopedia of Ancient Greece and Rome*, vol. 3, edited by Michael Gagarin (New York: Oxford University Press, 2010), 100.

<sup>2</sup> Yavuz, “Anatolia,” 100–101.

Galatia, Pisidia, and Cappadocia were located farther east. In 133 B.C., the Romans took control of Anatolia, incorporating it into the Byzantine Empire.<sup>3</sup>

Groups of Turkic people, having been historically nomadic and militaristic, began migrating westward from Central Asia and Siberia as early as 300 B.C., settling throughout Asia and splitting into separate societies<sup>4</sup> (see Figure 1 on page 10). Through their interactions with larger civilizations, such as the Chinese, Persians, and Arabs, they further diverged into considerably more distinct cultures, each quite diverse in its origins. Devastating droughts in the early 900s eventually forced many of the Turks to move even farther west, increasing their contact with the Persians and Arabs; Islam entered into Turkish culture as a result, bringing with it the musical traditions associated with the religion.<sup>5</sup>

This western Turkic group, now referred to as the Anatolian Turks, conquered Anatolia in 1071, overthrowing the Byzantine Empire and founding the Anatolian Seljuk Empire (see Figure 1 on page 10). Following this event, masses of Turkic people quickly established various kingdoms throughout Anatolia, some eventually joining together to create The Ottoman Sultanate around 1200.<sup>6,7</sup> The Sultanate took Constantinople from the Anatolian Seljuk Empire in 1453, changing the city's name to İstanbul and establishing the Ottoman Empire. This mighty empire flourished, quickly expanding to

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<sup>3</sup> Yavuz, "Anatolia," 101.

<sup>4</sup> Şehvar Beşiroğlu, "Turkish Classical Music: History," Turkish Music Portal <<http://www.turkishmusicportal.org/en/types-of-turkish-music/turkish-classical-music-history>> (accessed March 4, 2019).

<sup>5</sup> Latif Bolat, "Turkish Music," LatifBolat.com <<http://www.latifbolat.com/turkish-music.php>> (accessed March 13, 2019).

<sup>6</sup> Beşiroğlu, "Turkish Classical Music: History."

<sup>7</sup> Bolat, "Turkish Music."

encompass an area that stretched from Algeria eastward along the coast of the Mediterranean Sea to the Persian Gulf, claiming much of Egypt and the coastal regions of the Arabian Peninsula. From there, the empire continued almost as far north as Vienna. As Turkish composer and folk music scholar Latif Bolat explains, “such a big political power created a melting pot for many different cultures and peoples.”<sup>8</sup> By the late 1800s, however, the empire had lost the majority of its land and power. Finally, as a result of World War I and the Turkish War of Independence, the Republic of Turkey was founded in 1923. Today, Turkey continues to be a culturally diverse nation.<sup>9</sup> The map in Figure 1 (below) depicts the location of Anatolia, the range of the Ottoman and Seljuk Empires, and the area whence the Turkic people began their migration.

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<sup>8</sup> Bolat, “Turkish Music.”

<sup>9</sup> *ibid.*

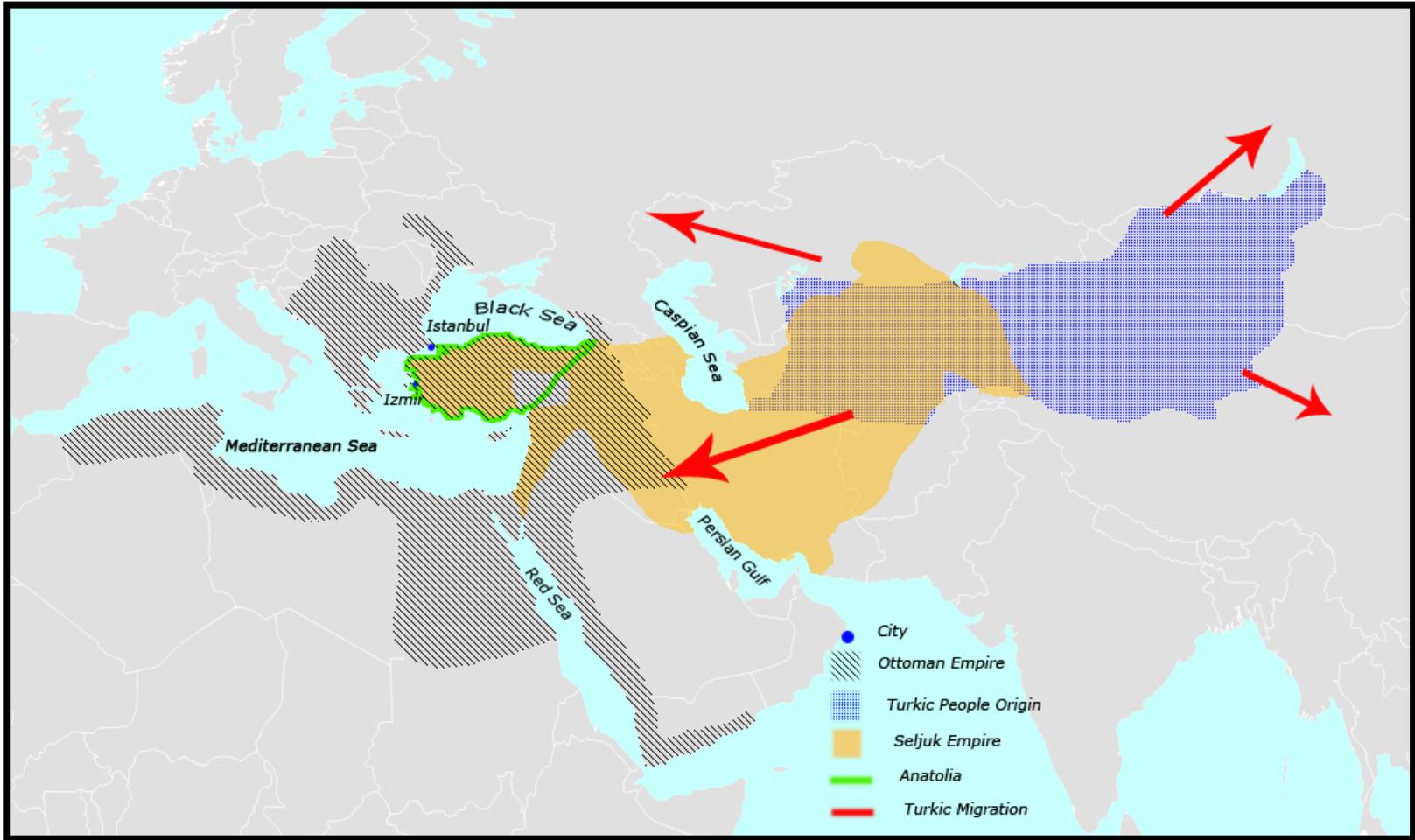


Figure 1 Map of Anatolia, Ottoman Empire, Seljuk Empire, and Origin and Migration of Turkic People

## *Music of the Ottoman Empire*

With such a long history of settlement by a wide variety of cultures, it is no surprise that the music of Anatolia incorporated elements from the musical practices of each influencing civilization. The secular music of the Persians, Balkans, Arabs, and Byzantines, as well as sacred Islamic music, came together in the Ottoman Empire, each bringing their own instrumentation and heritage, and merged with Turkic musical practices to produce a distinctly Ottoman sound.<sup>10</sup>

As in western European civilizations, religious institutions and royalty contributed much to the development of music in the Ottoman Empire. Strong supporters of the arts, the Ottoman sultanate hosted and patronized the most skilled musicians, regardless of nationality or religion. Consequently, foreign cultures continued to heavily influence Turkish music during this time.<sup>11</sup> Sultans' education also included mandatory instruction in a variety of artforms, so many were accomplished musicians.<sup>12</sup> One sultan composer who was especially important was Sultan Murad IV (1612–1640), who wrote dozens of pieces in various European genres.<sup>13</sup>

The Sufi *Mevlevi* order and their dervish ceremonies also formed an enormous part of Turkey's musical development. Musicologist Şehvar Beşiroğlu (b. 1965) calls them “the most important institution in the field of sacred music,” stating that “the

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<sup>10</sup> Veysel Sala, “Guide to Turkish Music: All About Turkish Music,” Sala (February 19, 2018) <<https://salamuzik.com/blogs/news/guide-to-turkish-music>> (accessed March 13, 2019).

<sup>11</sup> Celaleddin Çelik, “Classical Turkish Music,” *Skylife* (April 2014), Turkish Airlines <<https://www.skylife.com/en/2014-04/classical-turkish-music>> (accessed March 13, 2019).

<sup>12</sup> Beşiroğlu, “Turkish Classical Music: History.”

<sup>13</sup> Turkish Airlines, “Vals Bestekarı Sultanlar,” *Skylife* (July 2014), Turkish Airlines <<https://www.skylife.com/en/2014-07/vals-bestekari-sultanlar>> (accessed March 13, 2019).

Mevlevi lodges became major centers of musical teaching throughout the area of Ottoman rule, [a] tradition which can still be observed today.”<sup>14</sup>

After the collapse of the Ottoman Empire, Turkish music began to be split into two large groups: folk music and classical music. The main differences between the two are the setting in which they are performed, their purpose, and their instrumentation, as they are indistinguishable in terms of their tonal and formal structures.<sup>15</sup> The following provides a short history and summary of each tradition.

### *Turkish Folk Music*

Turkish folk music traditions have their roots in central Asia, having traveled with the Turkic people during their centuries-long migration to the Anatolian region.<sup>16</sup> However, the many distinct cultures with which the Anatolian Turks interacted have also shared facets of their traditional musical practices, resulting in an exclusively Turkish musical culture. Though the music of Turkey is often classified along with that of the Arabs and Persians, Anatolia’s historic importance as a “critical meeting point of Eastern and Western cultures”<sup>17</sup> distinguishes its evolution from that of other civilizations.<sup>18</sup>

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<sup>14</sup> Beşiroğlu, “Turkish Classical Music: History.”

<sup>15</sup> Çelik, “Classical Turkish Music.”

<sup>16</sup> Turkish Cultural Foundation, “Turkish Folk Music: History,” Turkish Music Portal <<http://www.turkishmusicportal.org/en/types-of-turkish-music/turkish-folk-music-history>> (accessed March 4, 2019).

<sup>17</sup> Tomoaki Fujii, “Overview of the Survey on East-West Musical Intercourse: Afghan, Iranian, and Turkish Folk Music,” in *Music Culture in West Asia*, edited by Tomoaki Fujii (Osaka, Japan: National Museum of Ethnology, 1980), vii.

<sup>18</sup> Fujii, “Overview of the Survey on East-West Musical Intercourse,” x.

While smaller localized traditions also developed,<sup>19</sup> that diversity is an important contributor to the uniqueness of the Anatolian folk tradition. Though Anatolian folk music is made special by its amalgamation of the musical practices of a variety of cultures, the sheer number of distinct musical cultures that exist as part of the tradition also set Anatolia apart.<sup>20</sup> Turkish folk music is the rural, secular music of Anatolia and encompasses a wide variety of styles. Communities living along the coast of the Black Sea, for instance, are unique in their animated dance music. However, all folk music shares certain traits and uses that allow for all its forms to be classified as such. One of these traits is Turkish folk music's heterophonic quality; another is the prominence of improvisation.<sup>21</sup>

Having both instrumental and vocal varieties, there is a clear distinction in the folk tradition between lyrical songs and instrumental melodies. However, vocal music is of particular importance, as the vast majority of folk repertoire consists of lyric-based songs.<sup>22</sup> Historically, the two main types of folk musicians could be classified either as *Türkü* singers or as *Âsik* minstrels. In *Windows into Turkish Culture*, a collaborative project created by İstanbul University and The Ohio State University's Department of Near East Languages and Cultures, Noah Bayindirli distinguishes the two thusly:

Although both types of musicians play and sing songs, *Türkü* typically perform their music anonymously and for a local audience, building off

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<sup>19</sup> Feride Yalav-Heckerroth, "A Brief History of Turkish Classical Music," Culture Trip <<https://theculturetrip.com/europe/turkey/articles/a-brief-history-of-turkish-classical-music/>> (accessed February 27, 2019).

<sup>20</sup> Turkish Cultural Foundation, "Turkish Folk Music: History."

<sup>21</sup> Sala, "Guide to Turkish Music."

<sup>22</sup> Turkish Cultural Foundation, "Turkish Folk Music: Forms," Turkish Music Portal <<http://www.turkishmusicportal.org/en/types-of-turkish-music/turkish-folk-music-forms>> (accessed March 4, 2019).

other artists and changing the pattern and words as they go. In contrast, Âsik utilize their own and other Âsik lyrics, producing sounds outside of the local music culture of where they currently perform. As a result, their music is typically personalized by their own style, voice, and experiences along their travels.<sup>23</sup>

The many types of Turkish folk music can be generally placed into two main categories: *Uzun Hava* (“long air”) and *Kirik Hava* (“Broken air”). The first category, *Uzun Hava*, includes songs that follow traditional rules in their progression, but have no strict or consistent rhythm. These are vocal pieces, and the differences between the types are for the most part determined by lyrical content. The genres that fit into the second category, *Kirik Hava*, have a clearly defined metric and rhythmic structure. *Kirik Havas* can be vocal or entirely instrumental.<sup>24</sup>

Turkish folk music uses a huge variety of instruments, including strings, percussion, and winds. Table 1 (below) summarizes the woodwind instruments typically used in the performance of Turkish folk music. Only woodwinds are included here, as the arrival of the clarinet in Turkey did little to impact the significance or use of folk strings or percussion.

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<sup>23</sup> Noah Bayindirli, “Chapter 2 Turkish Classical Music & Instrumentation: A History in the Sound of Music,” in *Windows into Turkish Culture*, edited by Danielle V. Schoon, Melinda McClimans, and Mehmet Açıkalmı (Columbus, OH: The Ohio State University, 2018), *Pressbooks* <<https://ohiostate.pressbooks.pub/windowsintoturkishculture/chapter/chapter-2/>>.

<sup>24</sup> Turkish Cultural Foundation, “Turkish Folk Music: Forms.”

Instrument	Description	Picture
<i>Zurna</i>	<ul style="list-style-type: none"> <li>- One of most popular instruments</li> <li>- Probably developed ca. 2000–1200 B.C by Anatolian Hittites</li> <li>- Apricot / Plum wood</li> <li>- Double reed (<i>kamış</i>) (horizontal/vertical playing position varies by region)</li> <li>- 8 tone holes + small holes on bell</li> <li>- Loud, high-pitched, buzzy sound</li> <li>- Direct ancestor of <i>shawm</i> (ca. 1100)</li> </ul>	 <p style="text-align: right;">25</p>
<i>Mey</i>	<ul style="list-style-type: none"> <li>- In existence since ca. 1350–1450</li> <li>- Plum / Walnut / Beech wood</li> <li>- Double reed</li> <li>- <i>Kıskaç</i> (clip) on reed to tune and prevent changes in pitch</li> <li>- 8 tone holes</li> <li>- One-octave range</li> <li>- Low-pitched, mellow tone</li> </ul>	 <p style="text-align: right;">26</p>
<i>Sipsi</i>	<ul style="list-style-type: none"> <li>- Usually made of reed (also wood, bone)</li> <li>- Single reed</li> <li>- 5–6 tone holes</li> <li>- 1.5-octave range</li> <li>- Largely replaced by clarinet</li> </ul>	 <p style="text-align: right;">27</p>

continued

Table 1 Turkish Folk Woodwinds<sup>28</sup>

<sup>25</sup> Cem Ekiztas, *Turkish Folk Music Instrument Zurna*, Photograph, Shutterstock <<https://www.shutterstock.com/search/sipsi?studio=1>> (accessed March 28, 2019).

<sup>26</sup> Cem Ekiztas, *Turkish Folk Music Instrument Mey*, Photograph, Shutterstock <<https://www.shutterstock.com/search/sipsi?studio=1>> (accessed March 28, 2019).

<sup>27</sup> Doğuş Planet Elektronik Ticaret, “İmalattan Direk Satış Özel Yapım Sipsi Yeni Başlayanlar İçin” [Custom Made Sipsi for Beginners Direct from Manufacturer], Photograph, n11.com <<https://urun.n11.com/mey/imalattan-direk-satis-ozel-yapim-sipsi-yeni-baslayanlar-icin-P260000174>> (accessed March 28, 2019).

<sup>28</sup> Turkish Cultural Foundation. “Instruments: Reed Instruments.” Turkish Music Portal <<http://www.turkishmusicportal.org/en/instruments/turkish-folk-music-reed-instruments>> (accessed March 4, 2019).

Table 1 continued

<p><i>Çifte</i></p>	<ul style="list-style-type: none"> <li>- Possibly invented as early as 3000 B.C.</li> <li>- Made of reed (some types, eagle bone)</li> <li>- 2 pipes tied together, played simultaneously (one melody pipe, one drone pipe)</li> <li>- One single, attached reed at end of each pipe</li> <li>- 5–6 tone holes</li> <li>- Reedy, clarinet-like tone</li> </ul>	
<p><i>Kaval</i><sup>30</sup></p>	<ul style="list-style-type: none"> <li>- Invented by ca. 3000 B.C.</li> <li>- Large wood shepherd's flute</li> <li>- Chromatic tuning</li> <li>- 3-octave range</li> <li>- 8 tone holes + small holes at end</li> <li>- Along with <i>zurna</i>, one of most popular instruments in Turkish folk music</li> </ul>	
<p><i>Çığirtma</i></p>	<ul style="list-style-type: none"> <li>- Old instrument rarely used today (I was unable to determine origin)</li> <li>- Small shepherd's flute</li> <li>- Made of eagle wing-bone</li> <li>- 7–9 tone holes</li> <li>- Almost one-octave range</li> </ul>	

continued

<sup>29</sup> Exotic Music Shop, “Turkish Wind Instruments: Cifte,” Photograph, ExoticMusicShop.com <<http://www.exoticmusicshop.com/nm-cifte-cp-50>> (accessed March 28, 2019).

<sup>30</sup> Turkish Cultural Foundation. “Instruments: Fippleless Flutes.” Turkish Music Portal <<http://www.turkishmusicportal.org/en/instruments/turkish-folk-music-fippleless-flutes>> (accessed March 4, 2019).

<sup>31</sup> Turkish Folk Instruments, “Turkish Kaval End-Blown Mulberry Large Do,” Photograph, TurkishFolkInstruments.com <<http://www.turkishfolkstruments.com/turkish-kaval-end-blown-mulberry-large-do>> (accessed March 28, 2019).

<sup>32</sup> Exotic Music Shop, “Turkish Wind Instruments: Cigirtma–Small Fife,” Photograph, ExoticMusicShop.com <<http://www.exoticmusicshop.com/nm-cigirtma-cp-51>> (accessed March 28, 2019).

Table 1 continued

<p><i>Tulum</i><sup>33</sup></p>	<ul style="list-style-type: none"> <li>- Earliest evidence of bagpipes from Hittite civilization around 1000 B.C.</li> <li>- Bagpipe made of animal skin</li> <li>- Includes a <i>çifte</i> and another wood pipe with a <i>lülüik</i> (leather valve)</li> <li>- Each pipe, 5 tone holes</li> <li>- Pipes tuned to play in unison</li> <li>- Generally, one pipe used for drone, other for melody</li> </ul>	
<p><i>Gayda</i></p>	<ul style="list-style-type: none"> <li>- Earliest evidence of bagpipes from Hittite civilization around 1000 B.C.</li> <li>- Bagpipe made of animal skin</li> <li>- Single melody pipe</li> <li>- Long drone pipe</li> </ul>	

### *Turkish Classical Music*

Turkish Classical Music is also often referred to as “Turkish Art Music,” and the diverse range of cultures that the vast Ottoman Empire once comprised were all crucial to the development of this uniquely Turkish artform. From Persians to Arabs, Byzantine churches to military bands, and Sufi dervishes to the sultans themselves, all the empire’s

<sup>33</sup> Turkish Cultural Foundation. “Instruments: Bagpipipes [sic.]” Turkish Music Portal <<http://www.turkishmusicportal.org/en/instruments/turkish-folk-music-bagpipipes>> (accessed March 4, 2019).

<sup>34</sup> Balkan Facts, “Turkish Bagpipe (Tulum),” (Sep. 1, 2016) Photograph, Twitter <<https://twitter.com/factsbalkan/status/771351815375970306>> (accessed March 28, 2019).

<sup>35</sup> Kuker Shop, “The Bagpipe–Gaida,” Photograph, KukerShop.com <<https://kuker.co.uk/pages/the-bagpipe-gayda>> (accessed March 28, 2019).

inhabitants and institutions contributed facets of their musical traditions to what would become Ottoman music.<sup>36</sup> Turkish musician Celaleddin Çelik describes Turkish classical music as “the sublime music of a magnificent civilization...music that aspired to abstract beauty, music that speaks to us from beyond time and this world, [and] music that gives wings to the human soul.”<sup>37</sup>

As with western European classical music, Ottoman classical music in part developed separately from folk music in the sultans’ royal courts.<sup>38</sup> While folk music developed in rural communities across Anatolia, classical music grew out of the ruling class in a more urban setting. It had close ties to sacred music as well, especially the *Dîvan* tradition, so this played a large part in its development. Other civilizations continued to influence Turkish musical development, including the Arabs, Iranians, Greeks, and Armenians. Jewish music and the music of the Byzantine churches had a lasting impact as well.<sup>39</sup> One major difference between classical and folk music is the importance of improvisation. While this is an integral aspect of the folk tradition, adding one’s own improvised lines to a piece is not acceptable in classical performance.<sup>40</sup>

As was mentioned earlier, the sultanate contributed much to the development of classical music in Turkey. The music of the royalty traveled outside the palace walls by way of traveling performers, who observed the musical practices of women in the royal harems, then spread it to Ottoman society on their journeys.<sup>41</sup> Musicians and royalty both

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<sup>36</sup> Bayindirli, “Chapter 2 Turkish Classical Music & Instrumentation.”

<sup>37</sup> Çelik, “Classical Turkish Music.”

<sup>38</sup> Bayindirli, “Chapter 2 Turkish Classical Music & Instrumentation.”

<sup>39</sup> Beşiroğlu, “Turkish Classical Music: History.”

<sup>40</sup> Bolat, “Turkish Music.”

<sup>41</sup> Bayindirli, “Chapter 2 Turkish Classical Music & Instrumentation.”

voyaged frequently between western Europe and the Ottoman Empire, adopting aspects of one another's musical practices.

In 1828, Sultan Mahmud II (1785–1839) appointed Giuseppe Donizetti (1788–1856)—the older brother of Gaetano Donizetti (1797–1848)—to be his majesty's chief music instructor. This would mark the beginning of a period of much Ottoman interest in European music. Additionally, it was during this period that incorporation of the clarinet in music began to take hold in Turkey. This will be detailed further in Chapter 5.

Donizetti remained in Turkey until his death in 1856.

Composing for the Ottoman sultanate was a practice which had come into fashion among western European composers, especially pertaining to ceremonial marches. Composers Gioachino Rossini (1792–1868) and Franz Liszt (1811–1886) partook in this trend, both writing marches for Sultan Abdülmecid I (1823–1861); Liszt based his composition on a march by Giuseppe Donizetti.<sup>42</sup>

As this paper centers on the integration of Turkish and Western musical practices, a brief mention should be made of the “Alaturka” trend that began around 1684, after the Ottoman Empire had tried and failed to claim Vienna. Interest in Turkish culture spread throughout western Europe, and of course, this included their music, especially its rhythmic aspects and traditional instruments.<sup>43</sup> Of particular importance were the rhythm  and the percussion instruments used by Janissary bands, such as cymbals, bells, triangles, and bass drums. Both of these characteristics would make their way into

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<sup>42</sup> Turkish Airlines, “Vals Bestekarı Sultanlar.”

<sup>43</sup> Edward J. Hines, “An American in Istanbul: The Ancient Middle Eastern Modes of the Yeni Makam Series,” Cello.org <<http://www.cello.org/newsletter/articles/makam.htm>> (accessed March 12, 2019).

Western classical music throughout the eighteenth century, from solo piano pieces that attempted to imitate the percussive sounds of Ottoman instruments to orchestral scores. Occasional use of the harmonic minor scale was the only real melodic factor taken from the Ottomans.<sup>44</sup>

Within the Ottoman Empire, a select few traditional woodwind instruments held prominent positions in classical music performance. The instruments most commonly used can be seen in Table 2 (below).

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<sup>44</sup> Hines, "An American in Istanbul."

Instrument	Description	Picture
<i>Miskal</i> <sup>45</sup>	<ul style="list-style-type: none"> <li>- Multi-bored flute (Pan flute)</li> <li>- Similar instruments have existed since before 3000 B.C.</li> <li>- Established in Anatolia by (at latest) 1700</li> <li>- Played indoors—only wind instrument, or with <i>ney</i></li> <li>- Played outdoors—with <i>zurna</i></li> <li>Secular music</li> <li>- Larger version—<i>Sah Mansur</i></li> <li>- Smaller version—<i>Küçük Mansur</i></li> </ul>	 <p style="text-align: right;">46</p>
<i>Ney</i> <sup>47</sup>	<ul style="list-style-type: none"> <li>- “Principal wind instrument in Turkish classical music”<sup>48</sup></li> <li>- Invented ca. 3000 B.C.</li> <li>- 7 tone holes</li> <li>- Mouthpiece made of buffalo horn</li> <li>- Silver rings on both ends to prevent cracking</li> <li>- Half hole and quarter hole, or change in head position, achieve semitones</li> <li>- Many sizes (<i>bolahenk, davut, sah, mansur, kizneyi, müstahsen, sipürde</i>)—names also used for different tunings</li> </ul>	 <p style="text-align: right;">49</p>

Table 2 Turkish Classical Woodwinds

<sup>45</sup> Turkish Cultural Foundation, “Instruments: Miskal or Skal or Musikar – PanFlute,” Turkish Music Portal <<http://www.turkishmusicportal.org/en/instruments/turkish-classical-music-miskal-or-skal-or-musikar-panflute>> (accessed March 4, 2019).

<sup>46</sup> Instrumundo, “Miskal, Musikar, Skal, Sah Mansur, Küçük Mansur,” Photograph, Instrumundo.blogspot.com <<https://instrumundo.blogspot.com/2013/01/miskal-musikar-skal-sah-mansur-kucuk.html>> (accessed March 28, 2019).

<sup>47</sup> Turkish Cultural Foundation, “Instruments: Ney or Nar,” Turkish Music Portal <<http://www.turkishmusicportal.org/en/instruments/turkish-classical-music-ney-or-nar>> (accessed March 4, 2019).

<sup>48</sup> *ibid.*

<sup>49</sup> Music Chamber, “Turkish Ney Bamboo Small,” Photograph, MusicChamber.net <<https://musicchamber.net/product/turkish-ney-bamboo-small/>> (accessed March 28, 2019).

In addition to Turkish folk music and the classical tradition that is the focus of this paper, a vast array of musical genres exist in Turkey that have had some influence on modern Turkish classical music. While I will not explore these genres in depth, they are important to mention in order to understand their relation to classical Turkish music. Some of these genres and their basic characteristics are summarized in Table 3 (below).

Genre	Use	Instrumentation	Other Distinguishing Features
Mosque	Islamic Worship	Exclusively Vocal	- “Sub-genre of classical music...separate repertoire...limited use of mode and rhythm” <sup>50</sup> - Heavily improvised
Sufi	Sufi Worship (written, adapted by some non-Sufi composers)	Instrumental ( <i>saz</i> featured) and Vocal	- “Pinnacle of Turkish classical music” <sup>51</sup> - Long, complex forms - Used often in pedagogy of Turkish classical music - Essential <i>ney</i> taksim
Janissary	Military	Instrumental ( <i>Mehterân</i> Military Band)	Significant influence (“ <i>alla turca</i> ”) on 18 <sup>th</sup> -century western European composers (e.g. Grétry, Haydn, Mozart, Beethoven)
Roma	Secular (Roma)	- Instrumental (primary focus) and Vocal - Violin, <i>cümbüş</i> , <i>ud</i> , <i>darbuka</i> , <i>kanun</i> , <i>ney</i> - Frequent use of clarinet	- Well-regarded in Turkey - Influenced modern popular music - Heavily improvised, especially by clarinet, violin, <i>kanun</i>
Protest	Political (Protest)	Instrumental and Vocal	- Heavy use of folk forms - Political lyrics
<i>Fasıl</i>	Secular (Turkish)	- Instrumental and Vocal - Violin, <i>ud</i> , <i>cümbüş</i> , <i>yaylı tanbur</i> , <i>kanun</i> , <i>darbuka</i> - Clarinet important	- “Semi-classical...differing mainly in balance of program, style and atmosphere” <sup>52</sup> - <i>Fasıl</i> form: “vocal suite of light classical pieces” <sup>53</sup> - Similarities with Roma music: importance of improvisation, form, ornamentation, instrumentation, etc. - Heavily improvised

Table 3 Other Turkish Music Genres<sup>54</sup>

<sup>50</sup> Bolat, “Turkish Music.”

<sup>51</sup> *ibid.*

<sup>52</sup> *ibid.*

<sup>53</sup> *ibid.*

<sup>54</sup> Çelik, “Classical Turkish Music.”

### Chapter 3. The Turkish Five

Five Turkish composers rose to prominence during the establishment of the Republic of Turkey at the end of the Turkish War of Independence in 1923. Collectively referred to as the *Türk Beşleri*, or Turkish Five, this group consisted of Cemal Reşit Rey (1904–1985), Ulvi Cemal Erkin (1906–1972), Hasan Ferit Alnar (1906–1978), Ahmet Adnan Saygun (1907–1991), and Necil Kazım Akses (1908–1999). These composers are responsible for pioneering the composition and performance of western European-influenced classical music in Turkey and the development of a new, distinctly Turkish style. The events that unfolded in the years preceding the start of their institutional instruction and professional careers provided them a unique opportunity to drastically influence the stylistic tendencies of modern Turkish music.

With the rise of the new republic, the country’s early leaders, Mustafa Kemal Atatürk and İsmet İnönü, pushed for the westernization of Turkey. They aimed to change not only the nation’s political system, but also strove for an overall cultural reform. Modernization was key, and this meant adopting various western European values. In his 1923 book *Türkçülüğün Esasları* (“The Principles of Turkism”), sociologist, writer, and political activist Mehmed Ziya Gökalp (1876–1924) stated that “traditional Turkish

music was not in accord with the modern life”<sup>55</sup> and offered the following opinion regarding the direction that music should take in the newfound republic:

*Bugün işte şu üç musikînin karşısındayız: Şark musikîsi, Garp musikîsi, Halk musikîsi. Acaba bunlardan hangisi bizim için millîdir? Şark musikîsinin hem hasta hem de gayrî millî olduğunu gördük. Halk musikîsi harsımızın, garp musikîsi de yeni medeniyetimizin musikîleri olduğu için, her ikisi de bize yabancı değildir. O halde, millî musikîmiz memleketimizdeki halk musikîsiyle garp musikîsinin imtizacından doğacaktır. Halk musikîmiz, bize birçok melodiler vermiştir. Bunları toplar ve garp musikîsi usûlüne armonize edersek, hem millî, hem de Avrupalı bîr musikîye malik oluruz. Bu vazîfeyi ifa edecek olanlar arasında Türkocaklannın musikî heyetleri de dahildir. İşte Türkçülüğün musikî sahasındaki programı esas itibariyle bundan ibaret olup, bundan ötesi millî musikîlarımıza aittir.*<sup>56</sup>

Today we are faced with three types of music: Oriental music, Western music, and Folk music. Which of these is our national music? We have seen that Oriental music is both flawed and foreign. Since folk music is our cultural heritage and Western music is the music of our new civilization, neither is foreign to us. Thus, our national music will emerge from both the Western music and the folk music within our country. Our folk music has given us many melodies. If we collect them and harmonize them according to the Western classical style, our music will become both national and European. Among those who will perform this duty are the delegates of Turkish music committees, for whom the pursuit of Turkism in the music field is essentially that of our national music.<sup>57</sup>

The Unification of Education Law was enacted in 1924, and this influenced all facets of education and training, including the teaching of music. Departments for the instruction of Western music were established in the Darülelhan (now the State Conservatory of İstanbul University), the Ottoman Empire’s first established music school. In a 1934 speech, Atatürk stated that it was “necessary to collect the valuable

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<sup>55</sup> Ayhan Helvacı, “Contemporary Turkish Composers – Turkish Five,” *Procedia - Social and Behavioral Sciences* 46 (2012): 2631.

<sup>56</sup> Mehmed Ziya Gökalp, *Türkçülüğün Esasları* [Principles of Turkism], 7<sup>th</sup> edition, İstanbul: Varlık Yayınevi, 1968, 129–131.

<sup>57</sup> *ibid.* (My translation)

expressions and statements of the nation expressing fine emotions and ideas, and to work on them within the general rules of music [so that] Turkish national music can rise and take its place in universal music.”<sup>58</sup> The president himself founded the *Musiki Muallim Mektebi* (School of Music Teachers) for Western education. The arts flourished and the roots of today’s Turkish musical culture were planted within the context of newfound intellectual freedom.

Recognizing that the blending of the Western classical style with traditional Turkish folk music and modes could bring global recognition to the vibrant musical culture in Turkey, the republic selected a number of skilled young musicians to partake in government-sponsored examinations; to those who passed the exams, the government awarded scholarships to study Western classical music at prestigious schools in Europe.<sup>59</sup> Four of the composers now categorized as members of the Turkish Five were among those granted government funding for Western musical training. European influence on Turkish music was not a radical new development, however. The polyphony of the Western tradition had already spurred a shift in the music of the Ottoman Empire as early as the mid-1800s. Gaining momentum through the end of the war, this influence encouraged the transition from monody to polyphony.<sup>60</sup>

When the aforementioned musicians completed their respective European educations and returned to their native country, they established a foundation for the emergence of classical Turkish polyphony through the use of both traditional Turkish

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<sup>58</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2631.

<sup>59</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2630–2634.

<sup>60</sup> Republic of Turkey Ministry of Culture and Tourism, “Modern Turkish Classical Music,” Kultur.gov.tr <<http://www.kultur.gov.tr/EN-98694/modern-turkish-classical-music.html>> (accessed February 28, 2019).

musical practices and a conventionally Western compositional style.<sup>61</sup> As a whole, they began exploring this mix of styles through the composition of chamber, piano, and especially vocal music. Though the clarinet was used frequently in their chamber works, solo repertoire for wind instruments continued to be scarce.

Early in their professional careers, the members of the Turkish Five approached this new compositional style with a “neo-nationalist” mindset by adapting popular folk melodies, traditional modes, and irregular rhythms to the Western style; they also harmonized folk music for various vocal media. Each composer, however, soon developed his own individual technique for integration.<sup>62</sup> Now, instead of only taking pre-existing folk themes and setting them according to Western compositional techniques, “they began to achieve syntheses by means of abstraction.”<sup>63</sup> They commenced with the utilization of unique timbres, rhythms, and melodic trends of Turkish folk music while composing new melodic material. Through their positions as music educators to the second generation of Turkish composers, the Turkish Five solidified the art that represents Turkey’s modern musical styles.<sup>64</sup>

This conglomerate of composers, united in stylistic tendencies, education, and time period, most likely calls to the reader’s mind composer groups such as the Russian Five and Les Six. Indeed, there are similarities between these three groups, but a variety of factors still set them apart. The Russian Five (also known simply as the Mighty Handful, or simply The Five) comprised Mily Balakirev (1837–1910), César Cui (1835–

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<sup>61</sup> Republic of Turkey Ministry of Culture and Tourism, “Modern Turkish Classical Music.”

<sup>62</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2630, 2633.

<sup>63</sup> Republic of Turkey Ministry of Culture and Tourism, “Modern Turkish Classical Music.”

<sup>64</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2633–2634.

1918), Modest Mussorgsky (1839–1881), Nikolai Rimsky-Korsakov (1844–1908), and Alexander Borodin (1833–1887), all young, self-taught, amateur musicians living in St. Petersburg. In their attempts to create a uniquely Russian musical style, the Five incorporated traditional Russian folk music into their compositions and invented a harmonic language designed to distinguish Russian music from the Western tradition. Inspired by the Russian Five to form a French equivalent, French composers Georges Auric (1899–1983), Louis Durey (1888–1979), Arthur Honegger (1892–1955), Darius Milhaud (1892–1974), Francis Poulenc (1899–1963), and Germaine Tailleferre (1892–1983) assembled into a group known as Les Six. These young composers were friends living in the same Parisian neighborhood who endeavored to depart from Romantic and Impressionistic styles. They often met to hold musical discussions and occasionally collaborated on compositions.

Similar to the Russian Five in their nationalist objectives, the Turkish Five consisted of young Turkish composers who were tasked with utilizing both Western training and Ottoman tradition to create a distinctly Turkish musical style. However, unlike Les Six and the Russian Five, they did not necessarily live in close proximity to one another, nor did they assemble as a collective for the purposes of musical discourse or collaboration. Each member of the Turkish Five will now be discussed independently, and their contributions to clarinet literature will be noted.

*Cemal Reşit Rey (1904–1985)*

Cemal Reşit Rey was the first to implement this new compositional style. Rey was born in 1904 in Jerusalem, which was then part of the Ottoman Empire. However, after the *Bâb-ı Âlî Baskını* (an Ottoman coup d'état) of 1913, the family fled to France, settling in Paris. Rey was the only member of the Turkish Five who did not take the state-sponsored examination to obtain a scholarship, and therefore funded his own studies in Europe.<sup>65</sup> Rey initially studied piano at the Paris Conservatoire under Marguerite Long (1874–1966) until he was again forced to flee his country of residence in 1914, when Paris was invaded due to World War I.<sup>66</sup> He studied for a short time at the Geneva Conservatory before returning to Paris in 1919 to resume his education. Upon his return, Rey began taking conducting and composition lessons, studying under Gabriel Fauré (1845–1924) and Henri Defossé (1883–1956).<sup>67</sup>

Rey was still a music student in Europe at the time of the Republic of Turkey's inception, but returned to his homeland in 1923 to teach at the İstanbul Conservatory.<sup>68</sup> In 1932, his career led him to instruct piano and composition at the İstanbul Conservatory.<sup>69</sup> As the organic progression of Rey's career aided in the Turkish Republic's push for westernization, it set the stage for those composers who were commissioned by the government to transform the landscape of modern Turkish music. For instance, Rey

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<sup>65</sup> Helvacı, "Contemporary Turkish Composers – Turkish Five," 2634.

<sup>66</sup> Özlem Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," *American Journal of Educational Research and Reviews* 2.1 (2017): 0002.

<sup>67</sup> Turkish Cultural Foundation, "Composers and Performers: Cemal Reşit Rey," *Turkish Music Portal* <<http://www.turkishmusicportal.org/en/composers/detail/cemal-resit-rey>> (accessed February 27, 2019).

<sup>68</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0002.

<sup>69</sup> Turkish Cultural Foundation, "Composers and Performers: Cemal Reşit Rey."

founded and conducted İstanbul's first string orchestra in 1934, which transformed into a symphony orchestra with the addition of winds in 1944, and eventually became the İstanbul State Symphony Orchestra in 1972; he co-founded İstanbul's Philharmonic Society in 1945. In 1926, Rey was inducted into the International Union of Composers and in 1982, was awarded the honor of State Artist.<sup>70</sup> He also worked for several radio stations throughout his career and ventured into script writing.<sup>71</sup>

Contemporary French trends guided Rey's early compositional approach,<sup>72</sup> and impressionism is evident in many of these works.<sup>73</sup> Composers such as Igor Stravinsky (1882–1971), Maurice Ravel (1875–1937), and Béla Bartók (1881–1945) inspired his writing as well.<sup>74</sup> Though his style would continue to be abstract throughout his career, he quickly transitioned to the Republic of Turkey's preferred nationalistic method of arranging Turkish folk music into a western European framework.<sup>75</sup>

Musicologist Cevat Memduh Altar (1902–1995) describes the progression of Rey's tonal language and compositional career as follows:

Tonal language in composition:

1. Tonal formation and development...
2. Ethno-folklore formation and development...
3. Modal-mystical formation and development...
4. Return to tonality in practice and blended application.<sup>76</sup>

Practical application and compositional career:

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<sup>70</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0002–0003.

<sup>71</sup> Turkish Cultural Foundation, "Composers and Performers: Cemal Reşit Rey."

<sup>72</sup> Helvacı, "Contemporary Turkish Composers – Turkish Five," 2633.

<sup>73</sup> Turkish Cultural Foundation, "Composers and Performers: Cemal Reşit Rey."

<sup>74</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0003.

<sup>75</sup> Helvacı, "Contemporary Turkish Composers – Turkish Five," 2634.

<sup>76</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0003

1. Virtuoso writing and chamber music
2. Composing, conducting, educating, and organizational work
3. Contribution to the literature of national and international contemporary music.<sup>77</sup>

Rey's career can further be split into four stylistic periods. Works falling within the first period (1912–1926) can be classified as mainly impressionistic and tonal and include operas, tone poems, solo piano works, and French-style songs and sonatas. Rey's second compositional period (1926–1930) saw him implement Turkish folk elements into his works, both rhythmic and melodic, though he continued to write in an impressionistic and post-Romantic style. Additionally, he harmonized many monophonic folk songs for polyphonic choir and often themed his works around Turkish folk legends. This period also resulted in the completion of symphonies, operas, and works for strings and piano. In his third stylistic period (1931–1946), Rey melded Turkish folk music and Western compositional techniques more than ever before, resulting in a mix of European impressionism and the Turkish modal system. Works from this period include marches, a piano concerto, string quartets, works for solo piano, symphonic poems, and operettas. This was his most productive period.<sup>78</sup> Finally, in Rey's fourth and most mature compositional period (1946–1983), he began to incorporate Turkish *makamlar* often used for funerals, or to depict death. Modal works, including symphonies, symphonic poems, and piano pieces, dominate this period, along with operas and operettas. Western styles such as classicism and romanticism remain, but Rey incorporates more chromaticism and dissonance.

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<sup>77</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0004.

<sup>78</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0004–0007.

Rey's most well-known works are his operettas in the Turkish language, the most famous and widely-performed being *Lükküs Hayat* (The Luxurious Life) (1933). His playwright brother, Ekrem Reşit Rey (1900–1959), was his librettist. Rey did not write often for winds, but did compose one woodwind quintet that makes use of the clarinet, *Üflemeli çalgılar kenteti* (1932).<sup>79</sup>

#### *Ulvi Cemal Erkin (1906–1972)*

Ulvi Cemal Erkin, another member of the Turkish Five, also began his musical journey as a pianist. In 1906, he was born into a musical family in İstanbul (then, Constantinople). His mother was a pianist and his brother played the violin; Erkin's father passed away when he was seven years old. At the age of nineteen, Erkin won a scholarship from Turkey's Ministry of Education to pursue studies at the Paris Conservatoire and the École Normale de Musique. There, he studied piano under Isidor Philipp (1863–1958) and learned composition from Jean (1878–1959) and Noël (1891–1966) Gallon and Nadia Boulanger (1887–1979).<sup>80</sup> In 1930, after completing his studies in piano, harmony, and counterpoint, he returned to Turkey to teach in Ankara at the *Musiki Muallim Mektebi* (School of Musical Education), now the Ankara State Conservatory. Along with his wife, Ferhunde Erkin (1909–2007), who was also a musician, he worked to bring awareness to the new polyphonic Turkish music and to make it accessible to worldwide audiences, performing and promoting his music

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<sup>79</sup> Onuk, "Composition Style of Modern Turkish Composer Cemal Reşit Rey," 0008–0009.

<sup>80</sup> Ulvi Cemal Erkin, "Biography," UlviCemalErkin.com <<http://www.ulvicemalerkin.com/biography.htm>> (accessed March 21, 2019).

abroad.<sup>81</sup> The composer was also deeply dedicated to education, conducting student orchestras and writing pedagogical works, such as the *Sinfonietta* (1951), which was meant to “help instrumentalists overcome certain rhythmic and modal difficulties, peculiar to Turkish music.”<sup>82</sup>

Erkin’s music has been described as being sincere, simple, genuine, and warm; he “poured the scent, color and sound of Anatolia skillfully into contemporary patterns with Western technique.”<sup>83</sup> Perhaps this is the reason why, compared to other Turkish composers, his pieces in particular are some of the most frequently performed. Erkin’s early compositions took inspiration from the impressionistic style of composers like Claude Debussy (1862–1918) and Ravel.<sup>84</sup> Additionally, his works reflect the modal quality and uneven rhythms of traditional Turkish music.<sup>85</sup> Unfortunately, Erkin did not compose any solo or chamber works for the clarinet.

#### *Hasan Ferit Alnar (1906–1978)*

Hasan Ferit Alnar was born in İstanbul in 1906. Music was prevalent in his home, as both his mother and his uncle were traditional Turkish musicians, singing and playing the *kanun* and the *ud*. He began his vocal and *kanun* studies at an early age and was considered a child prodigy. His compositional endeavors began at the age of thirteen with a *Tahir-Buselik Longa*. At sixteen, he premiered *Kelebek Zabit* (1922), his first operetta,

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<sup>81</sup> Koral Çalgan, “Life Story,” UlviCemalErkin.com <[http://www.ulvicemalerkin.com/yasam\\_oykusu.htm](http://www.ulvicemalerkin.com/yasam_oykusu.htm)> (accessed March 21, 2019).

<sup>82</sup> Erkin, “Biography.”

<sup>83</sup> Çalgan, “Life Story.”

<sup>84</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2633–2634.

<sup>85</sup> Erkin, “Biography.”

at the Şehzade National Theater. Alnar participated in a variety of musical ensembles in his youth and traveled both Turkey and Europe as a performer. He completed his first published composition, *On Saz Semaisi*, in 1923. That same year, he began to study with Turkish composer Hussein Sadettin Arel (1880–1955).<sup>86</sup>

In 1927, Alnar moved to Vienna to pursue his government-sponsored education in composition at the State Academy of Music (now the University of Music and Performing Arts Vienna) with Joseph Marx (1882–1964). Not only was this a turning point in his compositional style, when his focus shifted to polyphony, but it was also a strategic move towards the new Turkish style and away from the Ottoman music around which he had been raised. Arel, his former teacher, was one of the foremost lobbyists against the shift in the country's musical culture.<sup>87</sup>

Alnar returned to his native country in 1932 to teach music history at the İstanbul Municipal Conservatory. He conducted the orchestra of the İstanbul City Theater and continued to compose. Opera remained his primary focus, though he also composed symphonies and works for piano solo. He translated a multitude of operas into the Turkish language, the first being Giacomo Puccini's (1858–1924) *Madama Butterfly* (1904) in 1941. He also became interested in film music and was the first Turkish composer of a comic operetta. Despite his transition to a Western composition style, Alnar's roots as a performer of traditional Turkish instruments continued to influence his writing, as he occasionally included these instruments in his orchestral works. He also

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<sup>86</sup> Erol Gregory Mehmet Koymen, "Conservative Progressivism: Hasan Ferid Alnar and Symbolic Power in the Turkish Music Revolution," MM Thesis, University of Texas at Austin, 2016, 42–43.

<sup>87</sup> Koymen, "Conservative Progressivism" 77.

frequently incorporated folk melodies.<sup>88</sup> However, like Erkin, he failed to feature the clarinet in his compositions.

*Necil Kazım Akses (1908–1999)*

Necil Kazım Akses was born in İstanbul in 1908. A violinist, his European education began when he received state funding to study under Joseph Marx at Vienna’s State Academy of Music. Upon his return to Turkey, Akses began teaching at the Ankara Music Teachers’ College. He became the co-founder, along with Paul Hindemith (1895–1963), of the Ankara State Conservatory in 1935, and served as both the director and a composition instructor, bringing a Western element to instruction at Ankara that shaped the musicality of future generations.

Like the other members of the Turkish Five, Akses’s works combine Western European classical music with Turkish folk music. *Dîvan* music was one of his biggest inspirations, with many of his works paying homage to this tradition.<sup>89</sup> His compositions also “reflected local tunes with intense chords and longwinded melodies...under the influence of late Romanticism.”<sup>90</sup> Though his early piano works (pre-1940) show a predisposition towards atonality, this tendency would shift throughout his career.<sup>91</sup>

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<sup>88</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2634.

<sup>89</sup> Turkish Cultural Foundation, “Composers and Performers: Necil Kazım Akses,” Turkish Music Portal <<http://www.turkishmusicportal.org/en/composers/detail/necil-kazim-akses>> (accessed February 27, 2019).

<sup>90</sup> Helvacı, “Contemporary Turkish Composers – Turkish Five,” 2634.

<sup>91</sup> Onur Karabiber, “Necil Kâzım Akses'in Allegro Feroce Adlı Yapıtında Makamsal Öğeler, Akor Yapıları Ve Biçim” [Theoretical Elements, Chord Structures, and Shape of Necil Kâzım Akses’s *Allegro Feroce*], *İdil Journal of Art and Language* 6.28 (2016): 34.

Akses's contribution to the clarinet repertoire is minimal, comprising only one piece—*Allegro Feroce* for alto saxophone (doubling with clarinet) and piano (1930). The alto saxophone part can also be played on the clarinet. However, this piece is an ideal reflection of Akses's early compositional style. The composer wrote this piece during his European education, but examples of *makam*-based melodies are prevalent. For example, the *Hüseynî makam* is represented within the first five measures of the piece. Additionally, an improvisatory melodic line over a pedal tone reflects the Turkish folk elements in use in the piece. However, even with all of this, the chordal structure of the piece places it more within the framework of a modern Western-influenced style.<sup>92</sup>

#### *Ahmet Adnan Saygun (1907–1991)*

Ahmet Adnan Saygun, the most well-known member of the Turkish Five internationally, was born in İzmir in 1907. He studied piano with İsmail Zühtü Kuşçuoğlu (1907–1924) until the age of thirteen and was self-taught in counterpoint. In 1928, he began to teach in İzmir, before moving to France to study under Vincent D'Indy (1851–1931) and Eugène Borrel (1876–1962) at the Schola Cantorum. Saygun returned in 1931 to teach and conduct in Turkey, becoming the counterpoint instructor at the Ankara Music Teachers' College. In 1936, he began teaching at the İstanbul Municipal Conservatory.<sup>93</sup>

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<sup>92</sup> Karabiber, "Necil Kâzım Akses'in *Allegro Feroce* Adlı Yapıtında Makamsal Öğeler, Akor Yapıları Ve Biçim" 38, 40.

<sup>93</sup> Turkish Cultural Foundation, "Composers and Performers: Ahmed Adnan Saygun," Turkish Music Portal <<http://www.turkishmusicportal.org/en/composers/detail/ahmed-adnan-saygun>> (accessed February 27, 2019).

Saygun is known as not only a great composer, but as an accomplished musicologist, and it was during this same year in 1936 that he began his travels around Anatolia, collecting Turkish folk music and studying Turkish folklore with Béla Bartók. The information gathered on this journey would be a major inspiration for Saygun's nationalist music throughout his career.<sup>94</sup> He became a committee member of the International Folk Music Council in 1947. Saygun is now known as "the grand old man of Turkish music, who was to his country what Jean Sibelius is to Finland, what Manuel de Falla is to Spain, and what Béla Bartók is to Hungary."<sup>95</sup>

Saygun's love for both Western musical form and Turkish folk music, along with his skill as a composer, was integral in Atatürk's efforts to reform his new republic. A modern and nationalist musical style was an essential element in the formation of a Turkish national identity.<sup>96</sup> The nation's leadership considered their contemporary music, more specifically urban *fasıl* music, "far from being something to take pride in."<sup>97</sup> Saygun also disapproved of this musical practice, as "musicians within a *fasıl* ensemble seemed to all perform their own interpretations of the song melody with apparent disregard for each other...resulting in a heterophonic texture."<sup>98</sup> Influenced by Bartók's work in Hungary, Saygun's vision for a Turkish national music was to dispose of this heterophony and integrate Turkish folk songs into a polyphonic symphony.

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<sup>94</sup> New York Times, "A. Adnan Saygun, Turkish Composer, 84," Obituary, *New York Times* (New York City, New York), Jan. 16, 1991, 00009.

<sup>95</sup> The Times, "Ahmet Adnan Saygun," *The Times* (London, United Kingdom), Jan. 15, 1991, 12.

<sup>96</sup> Eliot Bates, *Music in Turkey: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2011), 75.

<sup>97</sup> Helvacı, "Contemporary Turkish Composers – Turkish Five," 2631.

<sup>98</sup> Bates, *Music in Turkey*, 75–76.

Turkish audiences, however, were less interested in a brand new style of music, and in order for the public to be receptive, “a greater connection to the roots of both urban art music and rural folk music needed to be maintained.”<sup>99</sup> Though he continued to use folk motifs, Saygun altered his compositional style, basing each of his works on a *makam*. Within this framework, he then selected one note around which to compose his melodic lines. Of course, like every other member of the Turkish Five, Saygun was influenced by other composers of his time, and like Erkin, impressionistic writing akin to that of Debussy and Ravel can be heard in his early works.<sup>100</sup>

In 1934, Saygun was commissioned by Atatürk to compose Turkey’s first national opera, *Özsoy*. Reza Shah Pahlavi (1878–1944), the Shah of Iran, had just visited the country, and this opera was meant to highlight the shared history and cultural traditions of Turkey and Iran.<sup>101</sup>

Saygun composed six small ensemble works that include the clarinet: *Sezisler* (Intuitions) for clarinet duet (1933), *Vurma Sazli Kuvartet* (Percussion Quartet) for clarinet, saxophone, piano, and percussion (1933), *Horon* for clarinet and piano (1964), *Suite* for oboe, clarinet, and harp (1966), *Wind Quintet* for flute, oboe, clarinet, bassoon, and horn (1968), and *Trio* for oboe, clarinet, and piano (1975).

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<sup>99</sup> Bates, *Music in Turkey*, 76.

<sup>100</sup> Helvaci, “Contemporary Turkish Composers – Turkish Five,” 2633–2634.

<sup>101</sup> Turkish Cultural Foundation, “Composers and Performers: Ahmed Adnan Saygun.”

## Chapter 4. *Makamlar* and Turkish Music Theory

### *Pythagoras and the Origins of Turkish Music Theory*

As stated by Turkish *tanbur* player and scholar Murat Aydemir (b. 1971):

Turkish classical music is without a doubt one of the greatest art traditions of the world. It not only reflects the magnificence, philosophy, lyricism and Sufism of the Ottoman Empire's reign over six centuries, but also embodies the traces of the many civilizations, cultures and societies that have thrived in Anatolia.<sup>102</sup>

The development of Turkey's historic musical system can be traced from the early music theorizing of Greek philosopher Pythagoras (c. 570 B.C.–c. 495 B.C.) through the theoretical texts of Arabian philosophers Abu Yūsuf Ya'qūb ibn 'Ishāq aṣ-Ṣabbāḥ al-Kindī (c. 801–c. 873) and Abū Naṣr Muḥammad ibn Muḥammad al Fārābī (c. 872–c. 950),<sup>103</sup> the Ottoman Empire, and the start of the Republic of Turkey into the present day. Despite its fascinating nature, Pythagorean theory is outside the scope of this document, and therefore will not be detailed.

However, it is important to mention the *Pythagorean comma*, as this interval serves as a basis for pitch distinctions of the Turkish, Arabic, and western European musical systems in existence today.<sup>104</sup> Derived from the same ancient roots, each

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<sup>102</sup> Murat Aydemir, *Turkish Music Makam Guide*, edited and translated by Erman Dirikcan (İstanbul: Pan Yayıncılık, 2010), 13.

<sup>103</sup> Tomoaki Fujii, "Overview of the Survey on East-West Musical Intercourse," viii.

<sup>104</sup> Hines, "An American in Istanbul."

tradition set out on its own evolutionary path, developing a unique musical “dialect”<sup>105</sup> and becoming a distinct and advanced artform. Using the smallest distinction between pitches arising from this theory, the *Pythagorean comma* (23.46001 cents, or about an eighth of a whole step), clear patterns emerge that are unique to each tradition.

Western music does retain the distinction of the Pythagorean comma in its system of enharmonics. However, while two notes in the Western tradition, such as D-flat and C-sharp, may be one Pythagorean comma apart, they are still considered to be enharmonically equivalent. While Western practice has for the most part eliminated tone distinctions smaller than four Pythagorean commas (roughly a half step), Arabic music distinguishes separate tones two Pythagorean commas (about a quarter tone) apart. Turkish music has held on to the Pythagorean comma, going so far as to assign a unique classification to pitches separated by only one Pythagorean comma (an eighth tone).<sup>106</sup> Each civilization adopted Pythagorean theory and developed it individually, resulting in today’s drastically different approaches to mode,<sup>107</sup> which can be seen in Table 4 (below).

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<sup>105</sup> Edward J. Hines, “What are Makams? Part 2: Edward J Hines’ Theory Joining Turkish, Arabic and Western Modes,” Edward Hines Music <[http://www.hinesmusic.com/What\\_Are\\_Makams.html](http://www.hinesmusic.com/What_Are_Makams.html)> (accessed March 12, 2019).

<sup>106</sup> Hines, “An American in Istanbul.”

<sup>107</sup> Sala, “Guide to Turkish Music.”

<b>Tradition</b>	<b>Mode Content</b>	<b>Smallest Tone Distinction</b>
Western European	Whole steps and half steps in equal temperament	4 commas (half tone)
Arabic	Whole steps and half steps with quarter tone diminution and augmentation on specific pitches	2 commas (quarter tone)
Turkish	Whole steps and half steps with quarter tone and eighth tone diminution and augmentation on specific pitches	1 comma (eighth tone)

Table 4 Pythagorean Comma Use in Western, Arabic, and Turkish Modal Systems

The choice of tones given priority in each culture has dramatically influenced the ways in which each civilization’s musical tradition has progressed. The development of equal temperament in the West divided the octave into twelve usable tones, each a half step apart and evenly spaced throughout the octave. Western Europeans, having the fewest tones at their disposal, excelled in the vertical concepts of harmony and polyphonic composition.<sup>108</sup> The Arabs developed an approach similar to that of equal temperament when they devised their modal system of *maqamat*, in which they divided the octave evenly into twenty-four tones.<sup>109</sup> Accordingly, melody played a more important role than did harmony, since the Arabs had more usable tones.

The Turks, on the other hand, embraced the solitary *koma* (or comma). With forty-three unique *perde* (or pitches), more than either of the other two systems, Turkish music prioritizes melody.<sup>110</sup> Historically, Turkish music has been strictly homophonic,

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<sup>108</sup> Hines, “An American in Istanbul.”

<sup>109</sup> Hines, “What are Makams? Part 2.”

<sup>110</sup> Çelik, “Classical Turkish Music.”

with music conceptualized horizontally. Unlike the other two traditions, Turks do not divide the octave evenly in their modal system, with different numbers of *komalar* occurring between any two notes of a *makam*. Distinctions are made through proportional tuning, with one *koma* being equal to about twenty-three cents. In modern practice, Western musicians attempting to play these tones will typically tune their eighth tones twenty-five cents apart.<sup>111</sup> According to American composer Edward J. Hines (b. 1951), who studied composition, ethnomusicology, and the Turkish *makamlar* under Ahmet Adnan Saygun in 1984:

The fundamental principle of the development of Turkish classical music may be expressed as the cultivation of its melodic side on the basis of the Pythagorean theory. In this direction the Turks have gone farther than all the (Eastern) peoples and their experiment in this sphere should be studied since it very probably will be exploited in the future development not only of the melodic, but of the harmonic music of the world.<sup>112</sup>

While performing these small intervals on non-Turkish instruments that were made to play Western music's twelve tones is a challenge, it is not always impossible. The flexibility of the clarinet, for example, means that, with much practice and sensitivity, all of these tones can be played. Though difficult, learning to do this will enable the clarinetist to play with much more flexibility, adaptability, and nuance and a broader range of expression.<sup>113</sup> As the player advances, mastering this control will aid in the performance of not only Turkish music, but Western music as well. In turn, this might

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<sup>111</sup> Hines, "What are Makams? Part 2."

<sup>112</sup> Edward J. Hines, "The Yeni Makam Series: New World Music Challenges for Bassoon, Violin, Cello, Clarinet and Percussion—Introducing Yeni Makam 5 for Alto Saxophone Trio," Edward Hines Music <<http://www.hinesmusic.com/YeniMakamSeries.html>> (accessed March 12, 2019).

<sup>113</sup> *ibid.*

open doors for composers of Western music to further incorporate a wider range of tones and techniques.

One Turkish musician has developed another solution to this problem. Classical guitarist Tolgahan Çoğulu (b. 1978) has invented an adjustable microtonal guitar for the performance of Turkish music on a Western instrument. Frets are added and removed to give the instrument the capability to produce microtones as needed. He describes his reasoning for his invention as such:

The microtonal guitar offers the possibility of a new world of sound and harmony in contemporary/avantgarde/experimental music, or what is called new music. Modal polyphony, for example, is a new and untapped area of music, the theory of which is as yet undeveloped, and it can be played easily on the microtonal guitar.<sup>114</sup>

The establishment of the new republic was also the start of Western notation being used consistently throughout Turkey, though certain differences exist. Music not written for Western ensembles (for instance, folk tunes) are all written in treble clef. Turkish musicians tune to 440 Hz, as do Western musicians, but the note to which this corresponds, A in the Western tradition, is known in Turkey as D. This is because the fret on the instrument from which Turkish note names derive that produces this tone is *Neva* (D). The accidentals used to denote microtones in Turkish music are depicted in Figure 2 (below).

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<sup>114</sup> Turkish Airlines. "Western Music's Most Turkish Instrument." *SkyLife* (March 2013). Turkish Airlines <<https://www.skylife.com/en/2013-03/western-music-most-turkish-instrument>> (accessed March 13, 2019).

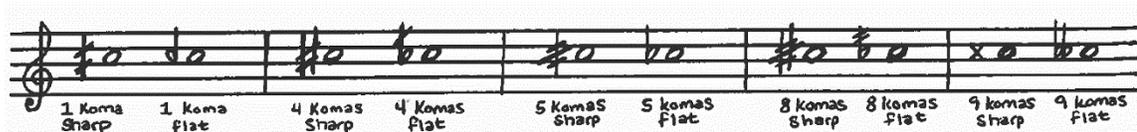


Figure 2 Turkish Microtone Accidental Notation

The names of the notes used in Turkish music are shown in Figure 3 (below).<sup>115</sup> Notes below those depicted continue, following the same pattern, preceded by the word *Kaba*. Those notes higher than the ones shown in Figure 3 continue, again following the same pattern, but preceded by *Tiz*.<sup>116</sup> After studying this chart, one may question the apparent lack of intermediary tones between those used in the Western tradition. While Turkish music retained eighth-divisions of the tone, not every division is used. Western music recognizes twelve equidistant pitch classes. Arabic music similarly encompasses a collection of evenly-distributed tones, though their division at the quarter-tone supplies them with twice as many usable pitches. Conversely, Turkish music's twenty-four tones are unevenly dispersed throughout the octave. This will be discussed in further detail later.

<sup>115</sup> Aydemir, *Turkish Music Makam Guide*, 18.

<sup>116</sup> Aydemir, *Turkish Music Makam Guide*, 15, 18.

Kaba Çargâh    Kaba Nim Hicaz    Kaba Hicaz    Kaba Dik Hicaz    Yegâh    Kaba Nim Hisar    Kaba Hisar    Kaba Dik Hisar  
 Hüseyni Aşiran    Acem Aşiran    Dik Acem Aşiran    Irak    Geveşt    Dik Geveşt    Rast  
 Nim Zingüle    Zingüle    Dik Zingüle    Dügâh    Kürdi    Dik Kürdi    Segâh  
 Buselik    Çargâh    Nim Hicaz    Hicaz    Dik Hicaz    Neva    Nim Hisar    Hisar  
 Dik Hisar    Hüseyni    Acem    Dik Acem    Evş    Mahur    Dik Mahur  
 Gerdaniye    Nim Şennaz    Şennaz    Dik Şennaz    Muhayyer    Sünbüle    Dik Sünbüle    Tiz Segâh  
 Tiz Buselik    Tiz Çargâh    Tiz Nim Hicaz    Tiz Hicaz    Tiz Dik Hicaz    Tiz Neva

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Figure 3 Turkish Note Names

The two-octave range of the *Bolahenk ney* also serves as a reference for notation. When notated, the *makamlar* are written to fit into the range of this instrument, but the performer may transpose any composition to other registers as needed for their instrument or vocal range. The names of each transposition correspond to the names of other *ney* sizes. *Bolahenk* is the name for the original key in which the composition is written, and is one of the most common transpositions, as is *Süpürde*, which is a whole step lower. The transposition between these two, a half step lower than *Bolahenk*, is known as *Süpürde Mabeyn*, but is only a theoretical transposition, and has no practical application. The transpositions one and a half and two half steps below *Bolahenk* (*Müstahsen* and *Yıldız*, respectively) are not commonly used. Two and a half steps and three and a half steps below *Bolahenk* are two more common transpositions, *Kız Neyi* and *Mansur*. Again, the transposition between the two, at three whole steps below *Bolahenk*, known as *Mansur Mabeyn*, is purely theoretical. The same applies to the transpositions four whole steps and five and a half steps below *Bolahenk*, *Şah Mabeyn* and *Bolahenk Mabeyn*. *Şah* and *Davut*, respectively four and a half and five steps below *Bolahenk*, are not used often.<sup>117</sup>

### *Makamlar*

The *makamlar* are the traditional Turkish modes used throughout Anatolia and they form the foundation upon which Turkey's musical tradition is built.<sup>118</sup> The thirteenth

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<sup>117</sup> Aydemir, *Turkish Music Makam Guide*, 16–17.

<sup>118</sup> Turkish Cultural Foundation, "Turkish Classical Music: Makams," Turkish Music Portal <<http://www.turkishmusicportal.org/en/types-of-turkish-music/turkish-classical-music-makams>> (accessed March 4, 2019).

century saw the *makam* system transition from Anatolia's ancient musical heritage to the most important musical system of the Ottoman Empire, though scholarly research and formal education relating to these modes did not appear until the late fourteenth century.<sup>119</sup>

In practice, *makamlar* utilize certain divisions of the whole step more than others. According to the twenty-four-tone system, whole steps (*tanini*) are divided into nine equal parts called *komalar* and half steps (*bakiyye*) are divided into four equal parts.<sup>120</sup> Those *komalar* most often used (and the intervals they form) are the first (*fazla*), fourth (*bakiyye*), fifth (*sâgir*), eighth (*kebir*), and ninth (*tanini*), hence the accidentals given earlier in Figure 2. Another common interval in Turkish music is the augmented second (twelve or thirteen *komalar*). One octave would therefore contain twenty-four uneven intervals, contrasting the Arabs' twenty-four uneven intervals and the twelve even intervals of the West. Each pitch in Turkish music has its own name (refer back to Figure 3), but this name differs slightly according to the octave in which it occurs, a practice stemming once again from the note naming system of the ancient Greeks.

Another pattern continued from Pythagorean theory is the structure of the *makamlar*, which are made up of specific *dörtlü* (tetrachords) and *beşli* (pentachords) and governed by composition rules concerning their melodic direction, or *seyir*. A *makam*'s *seyir* might be *çıkıcı* (ascending), *inici* (descending), or *inici-çıkıcı* (both).<sup>121</sup> If the *seyir* of a *makam* is *çıkıcı*, the *makam* will begin on the *durak* (tonic); if it is *inici*, it will begin

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<sup>119</sup> Yalav-Heckerroth, "A Brief History of Turkish Classical Music."

<sup>120</sup> Aydemir, *Turkish Music Makam Guide*, 24.

<sup>121</sup> Sala, "Guide to Turkish Music."

one octave above the *durak* (on the high tonic). *İnici-çıkıcı makamlar* begin on or around the *güçlü* (dominant).<sup>122</sup> Figure 4 (below) shows the basic *dörtlü* and *beşli* that make up the *makamlar*, which themselves are only a small part of an incredibly complex musical tradition.<sup>123</sup>

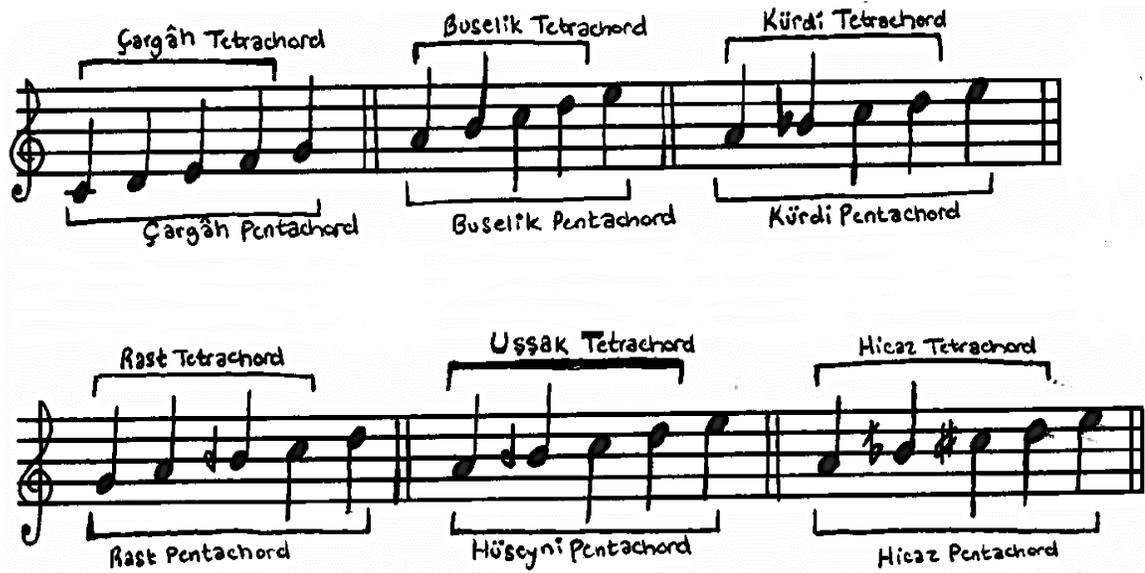


Figure 4 Basic Turkish Tetrachords and Pentachords

It is the unique intervallic structure of each *dörtlü* (tetrachord) and *beşli* (pentachord) that distinguishes them. The interval patterns for the basic *dörtlü* are:

<sup>122</sup> Aydemir, *Turkish Music Makam Guide*, 28.

<sup>123</sup> Aydemir, *Turkish Music Makam Guide*, 25.

<i>Çargâh Dörtlü</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Bakiyye (4 komalar)</i>
	Whole Step	Whole Step	Half Step
<i>Buselik Dörtlü</i>	<i>Tanini (9 komalar)</i>	<i>Bakiyye (4 komalar)</i>	<i>Tanini (9 komalar)</i>
	Whole Step	Half Step	Whole Step
<i>Kürdi Dörtlü</i>	<i>Bakiyye (4 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>
	Half Step	Whole Step	Whole Step
<i>Rast Dörtlü</i>	<i>Tanini (9 komalar)</i>	<i>Kebir (8 komalar)</i>	<i>Sâgir (5 komalar)</i>
	Whole Step	8 commas	5 commas
<i>Uşşak Dörtlü</i>	<i>Kebir (8 komalar)</i>	<i>Sâgir (5 komalar)</i>	<i>Tanini (9 komalar)</i>
	8 commas	5 commas	Whole Step
<i>Hicaz Dörtlü</i>	<i>Sâgir (5 komalar)</i>	A2 (12 or 13 komalar)	<i>Sâgir (5 komalar)</i>
	5 commas	Augmented 2 <sup>nd</sup>	5 commas

Table 5 Basic Turkish Tetrachords

The interval patterns for the basic *beşli* are:

<i>Çargâh Beşli</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Bakiyye (4 komalar)</i>	<i>Tanini (9 komalar)</i>
	Whole Step	Whole Step	Half Step	Whole Step
<i>Buselik Beşli</i>	<i>Tanini (9 komalar)</i>	<i>Bakiyye (4 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>
	Whole Step	Half Step	Whole Step	Whole Step
<i>Kürdi Beşli</i>	<i>Bakiyye (4 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>
	Half Step	Whole Step	Whole Step	Whole Step
<i>Rast Beşli</i>	<i>Tanini (9 komalar)</i>	<i>Kebir (8 komalar)</i>	<i>Sâgir (5 komalar)</i>	<i>Tanini (9 komalar)</i>
	Whole Step	8 commas	5 commas	Whole Step
<i>Hüseyini Beşli</i>	<i>Kebir (8 komalar)</i>	<i>Sâgir (5 komalar)</i>	<i>Tanini (9 komalar)</i>	<i>Tanini (9 komalar)</i>
	8 commas	5 commas	Whole Step	Whole Step
<i>Hicaz Beşli</i>	<i>Sâgir (5 komalar)</i>	A2 (12 or 13 komalar)	<i>Sâgir (5 komalar)</i>	<i>Tanini (9 komalar)</i>
	5 commas	Augmented 2 <sup>nd</sup>	5 commas	Whole Step

Table 6 Basic Turkish Pentachords

The Turks are not the only society to utilize a *makam* system. Indeed, similar systems can be found throughout the Middle East. However, each culture's *makam* system has its own distinctions.<sup>124</sup> It should be noted that this document will only focus on the Turkish system. Following a discussion on the *makamlar*, the *usûl* (or rhythmic frameworks) of Turkish music, as well as traditional Turkish music pedagogy, will be briefly explored. This paper will only serve to introduce the reader to the basic concepts of Turkish music theory and structure and will summarize only rudimentary details of the art.

The *makamlar* can be broadly defined as a modal system, though not in the same sense as that of western Europe. While the western European scale system deals primarily with the tones used, the melodic progression, direction, and intervallic arrangement of the *makamlar* hold greater significance. The pitches that make up a *makam* might be the same pitches that make up several other *makamlar*. According to Dr. Bülent Aksoy, a leading historian on Turkish classical music:

Certain makams may be distinguished by their melodic progression notwithstanding they all employ the same scale. The melodic progression makes it clear how a scale is supposed to be employed. [Particularly important are] the opening tone(s), the final tone, intonations in imperfect cadence; how a musician is supposed to progress between the opening tone and intonations in imperfect cadence [and] between the intonations in imperfect cadence and finalis; which tones are to be used more or less frequently [and] which tones are never to be touched; [and] whether the progression is ascending or descending, or both. Melodic progression may still require more detailed knowledge, namely crucial tones of a makam, particularly the intonations in suspended cadence, flattening or sharpening of the tones by a semitone or by intervals smaller than a semitone while descending or ascending, intonations in suspended cadence and in some transpositions, asymmetrical extensions, performance conventions

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<sup>124</sup> Turkish Cultural Foundation, "Turkish Classical Music: Makams."

peculiar only to certain makams, [and] to what tones the fourths and fifths in the structure of makams may be transposed constitute other aspects of melodic progression. In compound makams (composed of two or more separate makams) all these characteristics of the melodic progression become even more complex.<sup>125</sup>

This is not to say that these factors play no part in the scale system of the West, but in the *makamlar*, they are fundamental.<sup>126</sup> This can be likened to the Western scalar system, in which the notes of a major scale are the same as those used in that scale's relative natural minor. In Western music, the distance between pitches will differ depending on their context. The interval of a perfect fifth, for instance, will be slightly different if played according to equal temperament than it would be if played according to just intonation. Although this difference in tuning of the fifth will produce two different pitches, they are considered to be the same note in Western music; this would not necessarily be the case in Turkish music.

Additionally, the notes added as the *makam* extends in either direction are considered part of the same *makam*. Though these would typically be the same notes found elsewhere in the *makam*, this is not always the case. As Dr. Aksoy appropriately summarizes:

It is possible that [a *makam*] may use extensions more than once, meaning that the extensions are not always symmetrical, in other words, the tones employed in the first octave do not always coincide. This kind of alteration, which should be regarded as a characteristic aspect of makam music, attests to the fact that scale as a principle determinant of makam in this particular case is given up.<sup>127</sup>

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<sup>125</sup> Bülent Aksoy, "Turkish Classical Music: The Makam Phenomenon in Ottoman Turkish Music," Turkish Music Portal (Turkish Cultural Foundation) <<http://www.turkishmusicportal.org/en/types-of-turkish-music/turkish-classical-music-the-makam-phenomenon-in-ottoman-turkish-music>> (accessed March 4, 2019).

<sup>126</sup> Turkish Cultural Foundation, "Turkish Classical Music: Makams."

<sup>127</sup> Aksoy, "Turkish Classical Music."

Western classical music has a quite limited set of scales relative to the number of Turkish *makamlar*. There is no obvious theoretical boundary to the number of *makamlar* in Turkish music, with some scholars even stating that the number of *makamlar* is infinite.<sup>128</sup> Regardless, over 500 *makamlar* can be identified,<sup>129</sup> with many no longer in use and more still being classified as purely theoretical *makamlar*.<sup>130</sup> Figure 5 (below) shows examples of several *makamlar*.

Handwritten musical notation for three Turkish Makamlar: Rast, Suzidilara/Mahur, and Zavil/Nikriz. The notation includes treble clefs, notes, and rests, with various intervals and chords labeled. Rast is labeled with "Rast Pentachord" and "Rast Makam w/ Acem Flavor". Suzidilara and Mahur are labeled with "Çargâh Tetrachord" and "Çargâh Pentachord". Zavil and Nikriz are labeled with "Nikriz Pentachord" and "Rast Tetrachord". A legend indicates that a sharp sign (#) represents the Rast Tetrachord and a flat sign (b) represents the Buselik Tetrachord.

continued

Figure 5 Examples of *Makamlar*

<sup>128</sup> Aydemir, *Turkish Music Makam Guide*, 7.

<sup>129</sup> Çelik, "Classical Turkish Music."

<sup>130</sup> Turkish Cultural Foundation, "Turkish Classical Music: Makams."

Figure 5 continued

Segâh Müstear

Segâh Pentachord Hicaz Tetrachord Müstear Pentachord Hicaz Tetrachord

Hicazkâr

Hicaz Tetrachord Hicaz Pentachord

d) b) = Hicaz Pentachord  
b) e) = Buselik Pentachord

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Zirgüleli Suznâk

Hicaz Pentachord Hicaz Tetrachord

b) e) = Buselik Pentachord  
b) d) = Hicaz Pentachord

Basit Suznâk

Rast Pentachord Hicaz Tetrachord

b) = Buselik Pentachord  
d) = Rast Pentachord

Buselik

Buselik Pentachord

b) e) = Kürdi Tetrachord  
#) #) = Hicaz Tetrachord

The types of cadences that exist in Turkish music correspond quite well with those used in the Western tradition. A full or final cadence (*Tam Karar*) is used at the conclusion of a *taksim* or composition and ends on the *durak*. This is similar to a Western authentic cadence and is found at the end of every *makam*. Similarly, a half cadence (*Yarım Karar*) in Turkish music ends on the *güçlü*. However, unlike a Western dominant, the *güçlü* does not have to be the fifth scale degree. The location of the *güçlü* in a *makam* is always located where the *dörtlü* and *beşli* that make up the *makam* intersect. The third scale degree sometimes has a dominant function, usually when it is part of an extended *makam*. Typically, however, it is the fourth or fifth scale degree that functions as the dominant. A suspended cadence (*Asma Karar*) ends on the second, sixth, or third scale degree, except when the third scale degree has a dominant function. The seventh scale degree in both Turkish and Western music is called the leading tone (*yeden*). There are two types of *yeden*—a *yarım sesli yeden*, which falls a half step (4–5 *koma*) below the *durak*, and a *tam sesli yeden*, which is a whole step (9 *koma*) below the *durak*. The eighth scale degree, one octave above the *durak*, is known as the high tonic and cannot end a final cadence. Instead, it occurs in suspended or half cadences, depending on how the *makam* extends past the high tonic. New *makamlar* can be created by changing any aspect of a *makam*, from its *seyir* to its final cadence.

*Makamlar* can be divided into three types: simple (*basit*), transposed (*sed*), and compound (*birlesik*).<sup>131</sup> *Basit Makamlar* are those *makamlar* that are the foundation of all

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<sup>131</sup> Turkish Cultural Foundation, “Turkish Classical Music: Makams.”

traditional Turkish music, and the *makamlar* from which other *makamlar* are derived.

One example of a *basit makam* is the *Uşşak makam*.<sup>132</sup>

The *Uşşak makam* (shown below in Figure 6)<sup>133</sup> is composed of the *Uşşak dörtlü* followed by the *Bûselik beşli*. The *durak* is *dügâh* (A) and the *güçlü* in this *makam* occurs on the fourth scale degree, as this is the point of overlap between the *dörtlü* and *beşli*. In this case, that would be *nevâ* (D). The *Uşşak makam* follows a *çıkıcı seyir*, and its closest equivalent in the Western classical tradition is the Aeolian mode, or natural minor scale.<sup>134</sup>



Figure 6 *Uşşak makam*

<sup>132</sup> Turkish Cultural Foundation, “Turkish Classical Music: Makams.”

<sup>133</sup> Aydemir, *Turkish Music Makam Guide*, 108.

<sup>134</sup> Thomas Mikosch, *Makamlar: The Musical Scales of Turkey* (Morrisville, NC: Lulu Press, Inc., 2017), 30.

As shown in Figure 6 (above), the *Uşşak dörtlü* includes one tone that is foreign to Western music—*segâh*, or a B lowered by one eighth tone. In practice, however, this is often played a couple of eighth-tones lower than written.<sup>135</sup> The reason for this is that in performance, “*komas* are interpreted as floating, unfixed notes, generally played higher than written when ascending and lower when descending. This is called the ‘ascending-descending attraction’.”<sup>136</sup>

All of these characteristics are necessary for this *makam* to be classified as the *Uşşak makam*. For example, this same *perde* set following an *inici seyir* would become the *Beyâtî makam*, shown in Figure 7 (below).<sup>137</sup>



Figure 7 *Beyâtî makam*

<sup>135</sup> Mikosch, *Makamlar*, 30.

<sup>136</sup> Aydemir, *Turkish Music Makam Guide*, 24–25.

<sup>137</sup> Aydemir, *Turkish Music Makam Guide*, 111.

If the *seyir* remained the same, but the *durak* were moved to *Râst* (G), it would become the *Acem'li Râst makam*, shown in Figure 8 (below).<sup>138</sup>

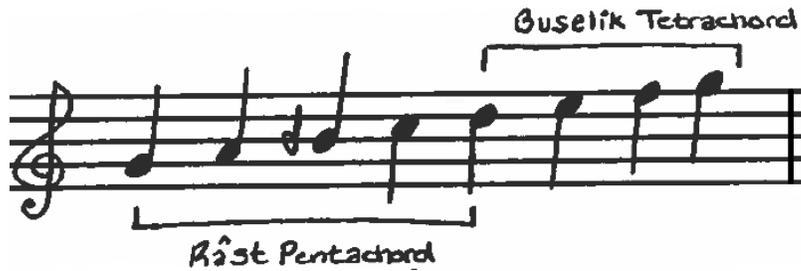


Figure 8 *Acem'li Râst makam*

*Sed makamlar* are formed when a *makam* is transposed to begin on another *durak*. *Birlesik makamlar* are created when a *makam* is altered in some way; it might be extended below the basic *durak* or above the high tonic or experience a change in its *seyir*. One *makam* that fits into the category of *sed* and *birlesik makamlar* is the *Sabâ makam*, a compound and transposed *makam*. This is one of the oldest and most frequently employed *makamlar*, often used worldwide in Islamic Calls to Prayer. It is also common in Ottoman classical music.<sup>139</sup>

Shown in Figure 9 (below),<sup>140</sup> the *Sabâ makam* is more complex than the basic *Uşşak makam*. This *makam* comprises three segments: the *Sabâ dörtlü*, the *Hicâz beşli*, and the *Hicâz dörtlü*. Like the *Uşşak makam*, the *durak* is *dügâh* (A), but because of the

<sup>138</sup> Mikosch, *Makamlar*, 30, 54.

<sup>139</sup> Edward J. Hines, "Yeni Makam 3: Suite in One Movement for Solo Cello—Description," Edward Hines Music <[http://www.hinesmusic.com/Cello\\_Sheet\\_Music\\_YM3.html](http://www.hinesmusic.com/Cello_Sheet_Music_YM3.html)> (accessed March 12, 2019).

<sup>140</sup> Aydemir, *Turkish Music Makam Guide*, 196.

extension added to the beginning of this *makam*, the *güçlü* falls on the third scale degree, *Çârgâh* (C). The *seyir* of the *Sabâ Makam* can be either *çıkıcı* or *inici-çıkıcı*.<sup>141</sup>

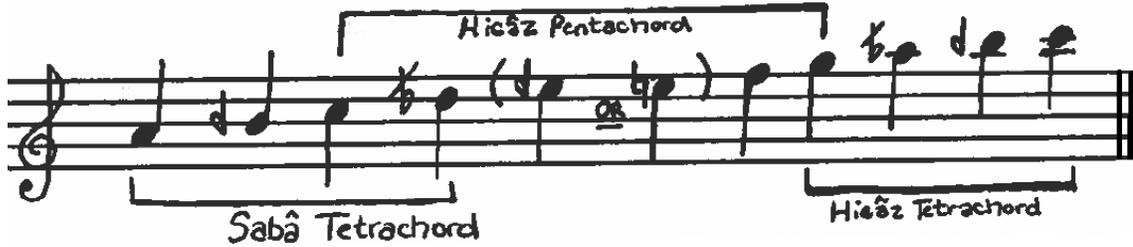


Figure 9 *Sabâ Makam*

Being a compound *makam*, the *Sabâ makam* contains the *Gerçek Çârgâh makam*, itself a transposed *makam*; the *Zîrgûle'li Hicâz makam* transposed to have its *durak* on *Çârgâh* (C) becomes the *Gerçek Çârgâh makam*. The addition of the *Yerindi Sabâ dörtlü* at the start of the *makam* finally transforms it into the *Sabâ makam*. Two microtones are used in this *makam*, *segâh* (B lowered by one eighth tone) and *hicâz* (D lowered by four eighth tones). In practice, *hicâz* is often played a couple of *komalar* higher than written.<sup>142</sup> There is room for some variation in this *makam*. *Şehnaz* (A lowered by four eighth tones) is an optional addition for a slightly different flavor, and *dik hisar* (E lowered by one eighth tone) and *hüseyni* (E) are interchangeable.

<sup>141</sup> Mikosch, *Makamlar*, 50.

<sup>142</sup> *ibid.*

“*Makam*...is a complex phenomenon, especially in Turkish music...[resulting] from the variety and instability of the elements that shape its very structure.”<sup>143</sup> As stated earlier, some *makamlar* exist only in theory. Similarly, a theoretical description of any given *makam* may be different from the way the *makam* is expressed in practice. Conversely, theoretical conceptualization of *makamlar* may have limitations that do not exist in performance. Given their extensive and relatively complex nature, some aspects of *makamlar* have not yet been studied or classified. Bülent argues that theorization of *makamlar* should begin not from attempting to classify them according to the “demands of the tonal system but from the actual makam practice in order to arrive at a more flexible concept of [the] tonal system”<sup>144</sup> and bring the theory into practice.

The *çesni*, or flavor, of a set of tones also influences its *makam* classification. *Çesni* is a term that can be described as the melodic class of a *makam*. Therefore, the *çeşnis* are determined by the *perdes* they employ, and it is *çeşnis* that distinguish *makamlar*. “The tetrachords and pentachords create the skeleton of the *makam*. The notes on this skeleton (pitches and *çeşnis*) reflect the spirit of the *makam*.”<sup>145</sup> This idea might be illustrated as such: *Perdes* (pitches) → *Çeşnis* (flavors) → *Makamlar* (modes)

A *makam*'s *çesni* really results from a history of modulation and borrowing of tetrachords, pentachords, and trichords that, through centuries of use, have become the convention. As Dr. Aksoy states:

Such genera add colour and give identity to a certain makam as well as make it easier to distinguish it from a makam which displays parallel

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<sup>143</sup> Aksoy, “Turkish Classical Music.”

<sup>144</sup> *ibid.*

<sup>145</sup> Aydemir, *Turkish Music Makam Guide*, 8.

melodic contours. For example, the makam bayatî employs hicaz genera on the tone neva (D) and nikriz genera on çargâh (C) before it takes steps towards the final tone. These distinctive flavours makes bayatî distinguishable from makam ussak. The genera included subsequently in the structure of a makam may add new scales to the existing scales.<sup>146</sup>

It is also possible for a piece of music to add single borrowed tones to the *makam* in use, which appear not as a modulation, but as a short ornamental divergence from the *makam*'s typical progression. This practice has received little scholarly attention. Additionally, the character of a *makam* is dependent on factors such as its traditional use in repertoire and the way performers execute it in practice, such as through ornamentation and style. It is for this reason that successful improvisation in Turkish music, itself an essential aspect of the art, requires a solid understanding of the *makamlar*.

Though the set of *makamlar* most frequently used today is almost identical to that set used in the 1800s, we must recognize that the *makamlar* are in a constant state of flux. Throughout the history of the system, *makamlar* have come in and out of implementation. New *makamlar* have been generated and existing ones have acquired new names, scale fragments, *seyirs*, and patterns.<sup>147</sup> New *makamlar* can be created by changing any aspect of a makam, from its *seyir* to its final cadence. For example:

Kürdilihicazkâr, a relatively new makam created as late as the mid-nineteenth century, became diversified and more complex within a century and today [is] used in several versions...The makams that appear in simpler structures in the seventeenth century have become enriched with new genera and with melodic progressions from the mid-eighteenth century onwards and acquired new scales.<sup>148</sup>

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<sup>146</sup> Aksoy, "Turkish Classical Music."

<sup>147</sup> *ibid.*

<sup>148</sup> *ibid.*

The ever-changing nature of the *makamlar*, as well as Turkish music in a broader sense, is indicative of compounding contributions of successive generations. As many composers have done throughout history, composers of Turkish music sought to achieve musical expression via the creation of new musical ideas and techniques. This too led to the creation of new *makamlar*.<sup>149</sup> Composers of Western classical music have on many occasions composed works considered impossible to perform at the time of completion, leading to performers and instrument developers finding ways to make performance of the works not only possible, but often relatively simple in modern times. Historically, the most influential composers have been those who introduced new and exciting ideas to their musical tradition.

As Hines states, “makams are a highly organized approach to pitch interpretation which lead to a variety of colors and sensations unfamiliar to Western ears.”<sup>150</sup> The longstanding tradition of evolution, inter-cultural borrowing, and increasing complexity in Turkish music are a clear indication that further development and collaboration between musicians trained in Turkish music and Western classical music can lead to the creation of even more great works for the clarinet and push the existing boundaries of performance practice and instrumental capabilities.

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<sup>149</sup> Aksoy, “Turkish Classical Music.”

<sup>150</sup> Hines, “The Yeni Makam Series.”

### *Usûl and Texture*

One aspect of Turkish music that does not influence *makamlar* is the piece's *usûl*, or rhythmic framework. While they exist together within a piece of music, any *makam* can be placed within any *usûl*. Moreover, a lack of strict metric requirements is not uncommon in traditional Turkish performance.<sup>151</sup> When one is used however, the *usûl* encompasses all rhythmic patterns that occur as a result of the metric division of a piece. There are 80 *usûl* commonly used in Turkish music, several of which are shown in Figure 10 (below).<sup>152</sup> The letters beside each note represent the type of drumming technique that is to be used for that note. These include *düm*, *tek*, *te-ke*, and *ta-hek*. The techniques communicate to the percussionist the sound they should try to achieve, and this is done by playing different parts of the drum, using different parts of the hand, or perhaps with a different instrument. For example, the sounds of the three quarter notes that are comprised in the *Semai usûl* would be *düm–tek–tek*. Where the letter T is followed by the letter K, such as in the *Aksak usûl*, the T refers to *te*, rather than *tek*. Therefore, the pattern of the *Aksak usûl* would be (following the appropriate rhythm) *düm–te–ke–düm–tek–tek*. Where the letter T precedes the letter H (for example, in the *Fahte usûl*), the desired resulting timbre is *ta-hek*, with the performer striking the drum with both hands simultaneously on the *hek* syllable. The sounds used in the *usûl* are just as important as the rhythm. The rhythm may be further subdivided, so long as the rhythmic framework and placement of each sound follow the *usûl* pattern. For example, a pattern of six eighths

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<sup>151</sup> Aksoy, "Turkish Classical Music."

<sup>152</sup> Aydemir, *Turkish Music Makam Guide*, 211.

notes following the sound pattern *düm–düm–tek–tek–tek–tek* would still be classified in the *Semai usûl*.

The image displays ten examples of Semaî usûl, each represented by a musical staff with a treble clef and a 4/4 time signature. The examples are:

- Semai**: 3/4 time signature, notes: D, T, T.
- Sofyan**: 4/4 time signature, notes: D, T, K.
- Türk Aksağı**: 5/8 time signature, notes: T.
- Yürük Semaî**: 6/8 time signature, notes: T, T, T.
- Düyek**: 8/8 time signature, notes: T, T, T.
- Aksak**: 9/8 time signature, notes: K, T, T.
- Oynak**: 9/8 time signature, notes: T, T, T, T.
- Evfer**: 9/8 time signature, notes: K, T, T.
- Raks Aksağı**: 10/8 time signature, notes: T, T.
- Aksak Semaî**: 10/8 time signature, notes: K, T, T.
- Fahte**: 20/4 time signature, notes: T, T, T, H, K, K.
- Çenber**: 24/4 time signature, notes: K, T, T, T, H, K, K.
- Devr-i Kebir**: 28/4 time signature, notes: T, T, T, T, H, K, K.

continued

Figure 10 Examples of *Usûl*

Figure 10 continued

The image displays four musical staves, each representing a different piece of Turkish art music. Each staff is written on a five-line treble clef with a 3/2 time signature and a 4/4 meter. The notes are decorated with various ornaments, and the rhythm is indicated by letters T, K, and H below the notes.

- Hafif:** The first staff shows a melody with notes decorated with ornaments. The rhythm is indicated by letters T, K, and H below the notes.
- Muhammes:** The second staff shows a melody with notes decorated with ornaments. The rhythm is indicated by letters K, T, T, K, T, K, H, K, K below the notes.
- Berefşan:** The third staff shows a melody with notes decorated with ornaments. The rhythm is indicated by letters T, T, T, H, K, K below the notes.
- Havi:** The fourth staff shows a melody with notes decorated with ornaments. The rhythm is indicated by letters K, K, K, K, K, K, T, K, K below the notes.

The concept of *usûl* becomes especially important when we remember that traditionally, Turkish art music (*Türk Sanat Müziği*) was strictly homophonic, so the complexity and variation of a piece's melodic and rhythmic structure were key.<sup>153,154</sup> No harmonic theory fits into the *makam* system. However, different textures can be accomplished heterophonically through differences in ornamentation and improvisation

<sup>153</sup> Çelik, "Classical Turkish Music."

<sup>154</sup> Sala, "Guide to Turkish Music."

between musicians, slight alterations to timing, variations in vocal technique, and dynamic fluctuation.<sup>155</sup>

### *Pedagogy*

Knowledge of the *makamlar* and Turkish musical practice in general have historically been passed down via a method known as *meshk*. Not entirely unlike pedagogy in the Western classical tradition, this method focused on the master-apprentice relationship. If a master musician accepted a student, they would then pass their repertoire, knowledge, and technical and artistic expertise on to them. *Meshk* is a fully aural and oral means of transmission. Bolat offers the following example of how a lesson might progress:

[The] teacher sings or plays a piece [and] the student(s) repeat it until they learn the melody or the song [*şarki*]. Normally [they would repeat it a] maximum of 15 times. If a student cannot learn a piece in 15 repetition[s], the teacher would advise him/her to go and find another teacher. With this, they assure that they get the best musicians to transmit their knowledge to the next generation.<sup>156</sup>

True mastery of traditional Turkish music and the *makam* system requires that the tradition is passed down via study with a master.<sup>157</sup>

Another factor contributing to the necessity of individual study with a master in the art of *makamlar* to gain proficiency is the fact that ornamentation styles vary between instruments. Ornaments that may be appropriate while playing the clarinet might not be

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<sup>155</sup> Veysel Sala, “What is Difference and Similarities between Turkish, Arabic and Persian Music [sic.]?” Sala (February 19, 2018) <<https://salamuzik.com/blogs/news/differences-similarities-between-turkish-arabic-persian-music>> (accessed March 13, 2019).

<sup>156</sup> Bolat, “Turkish Music.”

<sup>157</sup> Aydemir, *Turkish Music Makam Guide*, 13.

for the *tanbur* (a six-stringed instrument), for instance. After imitating the ornamentation style of the master, a will begin to develop their own style. As Aydemir states:

At times I play these ornaments, which I have learned and copied from my teachers as well as great masters who I took as my guides, according to my own taste. In this way, a style emerges which is uniquely my own. Accordingly, I have notated these ornaments in only a very few of the pieces...By much listening and imitation, one may learn much about the *çeşnis, tanbur* style and the interpretation of Turkish musical compositions.<sup>158</sup>

Conservatories such as the State Turkish Music Conservatory of İstanbul teach Turkish *makams* and traditional music via the *meshk* method.<sup>159,160</sup>

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<sup>158</sup> Aydemir, *Turkish Music Makam Guide*, 10.

<sup>159</sup> Bolat, "Turkish Music."

<sup>160</sup> Aydemir, *Turkish Music Makam Guide*, 13–14.

## Chapter 5. The Clarinet in Turkey: Arrival, Performance, and Repertoire

### *The G Clarinet and Albert System*

Before the clarinet's arrival in Turkey, the *sipsi*, a single-reed instrument common in Aegean folk music, held much greater significance. Though the exact origin of the *sipsi* is unknown, single-reed instruments have existed since the Egyptian *memet*, developed around 2700 B.C. Though smaller than the European *chalumeau* (the direct predecessor of the clarinet), both were single-reed woodwind instruments with cylindrical bores that sounded lower than their small sizes might suggest. The *sipsi* had a more nasal and piercing timbre than the *chalumeau*, which had a lower, mellower sound.

The clarinet was first introduced to Turkey by way of Germany, when Sultan Mahmud II (1785–1839) invited Giuseppe Donizetti (1788–1856) to the palace to establish Western-style bands. These bands included clarinets, and since the instruments were from Germany, they used the Albert System. The *clarinette d'amour*, pitched in G, became especially popular, and G clarinets were present in rural Turkey as early as 1860.<sup>161</sup> This eventually led to the country's almost exclusive use of the Albert-System G clarinet in the early twentieth century and all but replaced the *sipsi* in folk music performance. The Albert-System G clarinet is also often referred to as the "Turkish

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<sup>161</sup> Boja Kragulj, "The Turkish Clarinet: Its History, an Exemplification of its Practice by Serkan Çağrı, and a Single Case Study," DMA Dissertation, University of North Carolina at Greensboro, 2011, 3–5.

Clarinet.” Even today, with more than 55 Turkish conservatories teaching classical Western music, the G clarinet retains its importance in folk music, jazz, and popular music.<sup>162</sup>

At the start of the 20<sup>th</sup> century, the Albert system, also known as the “simple system,” was the only clarinet in widespread use besides the Boehm system. The Albert system, created by Eugène Albert around 1850 and based on Müller’s developments, has two key levers on the lower joint, as opposed to the four present on the Boehm-system clarinet. The Albert system also lacks levers to connect the rings of the top and bottom joints.<sup>163</sup> There were two models of the Albert system clarinet—the thirteen-key model and the fourteen-key model. The latter was popular in England and Belgium and was the type of clarinet played by Henry Lazarus. The Oehler system used in Germany developed from the same origins as Albert system, so the two share many similarities.<sup>164</sup> The Albert system has had a lasting impact on Turkey due to the musical exchanges common between Germany and Turkey. The Albert system aids in the production of the Turkish folk sound as well. The minimalist keywork on the instrument and fewer number of key rings allows for greater flexibility on the part of the player. Glissandos and microtones are much easier to perform.

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<sup>162</sup> Veysel Sala, “G Clarinet,” Sala <<https://salamuzik.com/collections/g-clarinet>> (accessed March 13, 2019).

<sup>163</sup> Ralph V. Ritchie, “The Mechanism of—The Clarinet,” *The Instrumentalist* (May 1961), in *Woodwind Anthology: A Compendium of Articles from The Instrumentalist on the Woodwind Instruments* (Evanston, IL: The Instrumentalist Company, 1980), 480.

<sup>164</sup> Jerry Kirkbride, “Part 2: Clarinet,” in *Teaching Woodwinds: A Method and Resource Handbook for Music Educators*, edited by William Dietz (New York: Schirmer Books - Simon and Schuster Macmillan, 1998), 94.

In December of 2018, I received a Turkish Albert-system G clarinet as a gift from my husband to assist me in my studies. As I learned to play my new clarinet, I experienced two main challenges: learning the new Albert-system fingerings and covering the tone holes. To assist clarinetists new to the Albert system, I developed a fingering chart comparing basic fingerings for Boehm- and Albert-system clarinets. This chart can be found in Appendix C. The more difficult challenge for me was adjusting to the greater distance between tone holes, which made it difficult for me to reach them and keep them covered while playing. In Turkey, children often begin on B-flat clarinets for this reason, switching to G clarinets when they are able to cover all the tone holes.<sup>165</sup> The following figures show both the top and bottom joints for both my Boehm-system B-flat clarinet and my Albert-system G clarinet side by side for comparison. The obvious size difference between the two instruments, as well as the distinct key systems can be seen. In both photographs, I aligned the top tone hole of each instrument so that the reader can more clearly observe the significant difference in spacing.

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<sup>165</sup> Kragulj, “The Turkish Clarinet,” 4.



Figure 11 Top joints of my Albert-system G clarinet (left) and my Boehm-system B-flat clarinet (right)



Figure 12 Bottom joints of my Albert-system G clarinet (left) and my Boehm-system B-flat clarinet (right)

## *Repertoire*

The first notated music for the clarinet in a Turkish ensemble came in 1826 with the founding of an Ottoman military band. When the Ankara State Conservatory was founded in 1936, a multitude of Western instruments began to be taught, including the clarinet. However, the material written for the clarinet by Turkish composers remains a largely unknown segment of our repertoire in the West. According to Turkish musicologist Halil Bedi Yönetken (1899–1968), the music of Turkey “owns all the necessary conditions required to reach an international contemporary character. Especially our folk music owns the qualities to be the unique source for the new Turkish Classical Music,”<sup>166</sup> and this is most certainly the case.

The educational opportunities and pedagogical value of these pieces alone make them a valuable asset to clarinet repertoire. *Makam*-based music and pieces which incorporate aspects of the *makam* system not only offer exposure to a unique style and sound, but also introduce Western musicians to microtones that are widely left out of our classical music. Although the quarter and eighth tones used in traditional Turkish music may pose a challenge to clarinetists, their production is possible with practice, and will overall be beneficial towards artistic and professional development. The intricacies of Turkish music teach pitch sensitivity, nuance, tone control, and independence, as a student searches for the best fingerings to attain these pitches on their instrument.<sup>167</sup>

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<sup>166</sup> Helvaci, “Contemporary Turkish Composers – Turkish Five,” 2633.

<sup>167</sup> Hines, “The Yeni Makam Series.”

Additionally, the polyrhythmic tendencies of many Turkish pieces, the implementation of rarely-used meters, and the frequent rhythmic fluctuation offer a unique opportunity for students to develop rhythmic accuracy.

Along with its pedagogical value, the expansion of Western classical clarinet repertoire to include Turkish music will result in a diversification of the canon that will appeal both to performers and audiences. Many modern composers still incorporate *makamlar* and Anatolian folk songs into their works, creating a beautiful style and sound that is still quite unfamiliar to Western musicians and audiences.

### *Performance and Accessibility*

Though there are over 100 works available, accessing them remains difficult for performers, especially outside of Turkey. Harun Keskin interviewed two Turkish composers of clarinet concerti, three clarinet instructors at Turkish conservatories, and six professional Turkish clarinet performers. From this research, Keskin concluded that Turkish classical clarinet music is rarely performed, resulting in recordings of the pieces being hard to find.<sup>168</sup> According to Dr. Özer, Turkish clarinet music has not yet been catalogued and sheet music is difficult to obtain. Additionally, my research revealed that not a lot has been written about Turkish clarinet music. The majority of what I did discover is written in the Turkish language, which makes the search for information pertaining to these pieces especially difficult for non-Turkish musicians.

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<sup>168</sup> Harun Keskin, “Çağdaş Türk Klarnet Edebiyatının Durumu: Sanatçılar, Eğitimciler ve Besteciler Yönünden Değerlendirilmesi” [The State of Contemporary Turkish Clarinet Literature: Assessments by Performers, Educators, and Composers], *İdil Journal of Art and Language* 6.30 (2017): 824.

This is not the only reason that Turkish classical clarinet music is performed far less frequently than would be desired. According to Keskin, Turkish students do not often express a strong desire to play Turkish pieces or new music. Instructors are slow to assign these works to students unprompted, favoring those works that are an established part of the canon. While the canon contains incredible works that by all means should be taught, it is my belief that Turkish works should supplement these pieces as part of students' education. They offer opportunities for students learn extended techniques and improve their understanding of rhythm and intonation. While it is not a well-known or strongly-established segment of the clarinet repertoire, it is performed more frequently in Turkey than elsewhere.<sup>169</sup> The most frequently performed of these works in Turkey are the clarinet concerti by Istekihan Taviloğlu (1945–2006) and Turgay Erdener (b. 1957) and Saygun's *Horon*.

Two musicians who demonstrate a great deal of enthusiasm for Turkish music for the clarinet are clarinetist Emirhan Tuğa and pianist Edzo Bos. They recently performed a recital made up entirely of contemporary compositions for clarinet and piano written by Turkish composers.<sup>170</sup> Tuga states that his inspiration to put together such a program was his performance of *Horon* for clarinet and piano, by Ahmet Adnan Saygun during his years as a conservatory student. Seeing this as the only Turkish piece in his collection prompted the following questions: "Why aren't the works of our national composers played more in recitals and included in programs? Do our composers have other works

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<sup>169</sup> Keskin, "Çağdaş Türk Klarnet Edebiyatının Durumu," 824, 837.

<sup>170</sup> ICC Report, "'Modern Turkish Composers of Clarinet and Piano Works' by Emirhan Tuga," *Musiki Dergisi*, 27 Feb. 2016 <[http://www.musikidergisi.com/haber-4454-emirhan\\_tugadan\\_\\_cagdas\\_turk\\_bestecileri\\_klarinet\\_ve\\_piano\\_eserleri.html](http://www.musikidergisi.com/haber-4454-emirhan_tugadan__cagdas_turk_bestecileri_klarinet_ve_piano_eserleri.html)> (accessed April 18, 2019).

for clarinet and piano that I haven't come across yet?"<sup>171</sup> In many ways, his experience is similar to my own. My inspiration to further pursue Turkish clarinet repertoire began when as an undergraduate student, the only Turkish-inspired piece of music I had in my collection was *Yeni Makam 4*, by Edward J. Hines. Similarly, I began to ask myself over the years why I had not come into contact with music by Turkish composers.

Tuğa also struggled to obtain enough music for such a recital, an obstacle which which I am all too familiar, as I encountered the same difficulty in programming my lecture recital. Of his search for Turkish clarinet works, he stated:

I had to do research and reach out for works of our contemporary composers to prepare a selected program consisting of only clarinet and piano pieces. At the end of my research over several years, I had a rich collection extending from 'The Turkish Five' to contemporary composers. I had the opportunity to personally meet and work together with several Turkish composers, some even participated at rehearsals. Meliha Doğuduyal and Evrim Demirel, two of the contemporary Turkish composers, composed pieces especially for this project. Premiere performances of these works have been presented in our special concerts.<sup>172</sup>

Another significant reason Turkish classical clarinet music is still so unknown is the fact that according to Keskin, even in Turkey, it is severely underperformed. National orchestras fail to program Turkish works, especially clarinet concerti, and conservatories teach few, if any, classical clarinet works of Turkish origin.<sup>173</sup> As Tuğa aptly observed:

Recognition of national music of a given country and its contemporary composers is directly proportional to how well the compatriot performers, orchestras and state institutions embrace these works and by eventual engagement of well-known soloists and orchestras for the performances of these works. A successful example of such promotion is Finland's efforts

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<sup>171</sup> Emirhan Tuğa and Şefik Kahramankaptan, "Turkish Recital: Turkish Clarinet Music—About," TurkishRecital.com <<https://turkishrecital.com/about/>> (accessed March 12, 2019).

<sup>172</sup> *ibid.*

<sup>173</sup> Keskin, "Çağdaş Türk Klarnet Edebiyatının Durumu," 824.

to popularize the *Violin Concerto* of its national composer Jean Sibelius. Unfortunately, works of the composers that emerged with the encouragement of Mustafa Kemal Atatürk (1881–1938), the founder and first president of Republic of Turkey, in search of universalization have not become internationally well-known as desired.<sup>174</sup>

There are, however, several prominent musicians who have worked to promote Turkish music, including composer and pianist Fazıl Say, who has himself contributed to the clarinet repertoire. In fact, Say composed his 2011 *Khayyam* concerto for renowned German clarinetist Sabine Meyer (b. 1959). Cellist Yo-Yo Ma has performed Saygun's works on his recitals and some conductors, including Hikmet Şimşek, Gürey Aykal, and Rengim Gökmen, have also done their part to program works by Turkish composers.<sup>175</sup> Conservatory instructors are generally in agreement that, though new works are increasingly being composed and the repertoire is continuously growing and evolving, this is occurring at too slow a pace. As new works are added to the repertoire, they are often added to conservatory curricula only when they have been embraced internationally.<sup>176</sup> This is yet further evidence of the necessity for this repertoire to be more widely performed.

The small number of Turkish composers I discovered who are also clarinetists could also factor into the small amount of literature being written for the clarinet. The first clarinet concerto composed by a Turkish composer was that of İstemihan Taviloğlu in 1979. Taviloğlu had studied the clarinet for some time as a conservatory student. After the premier of this concerto, other composers followed suit, with Turgay Erdener, Betin

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<sup>174</sup> Tuğa and Kahramankaptan, "Turkish Recital."

<sup>175</sup> *ibid.*

<sup>176</sup> Keskin, "Çağdaş Türk Klarnet Edebiyatının Durumu," 839.

Güneş (b. 1957), Hasan Niyazi Tura (b. 1982), Özge Gülbey Usta, Fazıl Say and Evrim Demirel all composing their own clarinet concerti. Still, symphony orchestras rarely program these works. If they were performed more frequently, perhaps composers would be less hesitant to write such works for the clarinet. Additionally, no Turkish clarinet étude or method books have been written, and the number of small-scale works that might be more popular among students, such as sonatas, is small.

Educators also demonstrate a tendency to teach works they studied as students more frequently than newly-composed pieces, hence the popularity and performance frequency of the Taviloğlu concerto and Saygun's *Horon*. Instructors should be well-versed in new music in order to share great new works with their pupils.<sup>177</sup> Harun Keskin summarizes this point as follows:

1979'da ilk defa seslendirilen bir klarnet konçertosunun yaklaşık 40 yıl sonra hala en çok tanınan, çalınan, öğretilen ve sevilen eser olması öncelikle bu eserin başarısını göstermektedir. Ancak klarnet eğitiminde bu eserin ve diğer kültleşmiş eserlerin yanına yeni eserlerin müfredata eklenmesi; ileride klarnet sanatçısı olacak öğrencilerin şimdiden bu edebiyatı iyi tanınmasına ve tanıtmasına temel olacaktır.<sup>178</sup>

The fact that a clarinet concerto which was performed for the first time in 1979 is still the most recognized, performed, taught, and popular work after about 40 years shows the success of this work. However, the addition of new works to the curriculum in the education of future professional clarinetists, in addition to this work and other canonical works, will serve as a basis for the recognition and introduction of this literature.<sup>179</sup>

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<sup>177</sup> Keskin, "Çağdaş Türk Klarnet Edebiyatının Durumu," 841–843.

<sup>178</sup> Keskin, "Çağdaş Türk Klarnet Edebiyatının Durumu," 845.

<sup>179</sup> *ibid.* (My translation)

Chapter 6. Performance Guide to *Yeni Makam 4*, by Edward J. Hines, and *Sezisler* and *Horon*, by Ahmet Adnan Saygun

This chapter will delve deeper into three pieces of Turkish clarinet repertoire—*Yeni Makam 4*, by American composer Edward J. Hines, and *Sezisler* (Intuitions) and *Horon* by Turkish composer and member of the *Türk Beşleri* (Turkish Five) Ahmet Adnan Saygun. These are the pieces which were the focus of my lecture recital; as such, the aim of this performance guide is to aid Western clarinetists in learning the aforementioned pieces, inspire them to introduce Turkish and Turkish-inspired repertoire to their collections, and demonstrate that these pieces are valuable additions to the canon.

*Yeni Makam 4 for Clarinet and Piano, by Edward J. Hines*

Edward J. Hines is an American composer who recognized the rich artform that exists in Turkey and the possibilities it can afford to Western music. According to Hines, “When I discovered what [the Ottomans] had culturally, I said, ‘People have to hear this’.”<sup>180</sup> Hines is today one of the biggest proponents for the integration of Turkish musical aspects into Western performance. In a note to the performers of his works,

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<sup>180</sup> Richie Davis, “Variations on a Turkish Theme: Anatolian Music Inspires Wendell Teacher/Composer,” *Edward Hines Music* <<http://www.hinesmusic.com/NewFeature.html>> (accessed March 12, 2019).

Hines expresses his appreciation for their support in his “effort to bring the sounds of the Near East to Western musicians.”<sup>181</sup>

Between 1985 and 1986, Hines traveled to İstanbul on a Fulbright grant to “study the theories of Turkish classical and folk music and then to use those findings in newly composed Western-style works.”<sup>182</sup> He does this through the use and alteration of folk tunes, integration of *makamlar*, and by adding new pitches to his works that may not exist in the *makamlar* on which they are based. In Turkey, Hines studied with Ahmet Adnan Saygun, the member of the Turkish Five now referred to as the “grand old man of Turkish music.”<sup>183</sup> In many ways, Hines’s music is similar to that of Saygun. Both have produced original works that implement a relatively balanced union of Turkish and Western traits.

In my opinion, the works of Edward J. Hines should be performed more often. They are perfect pieces for young musicians being introduced to microtones and extended techniques and are masterfully crafted to reflect both Western and Turkish styles. *Yeni Makam 4* for clarinet and percussion is one such piece, and, as previously mentioned, the impetus for my interest in Turkish music for the clarinet. In *Yeni Makam 4*, Edward J. Hines, Hines “explores the ancient modal theories of makams from a Western perspective...[using] Turkish music as a starting point.”<sup>184</sup> In the score, Hines offers the following as his objective for composing the piece:

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<sup>181</sup> Edward J. Hines, *Yeni Makam 4: Clarinet and Percussion Duo*, 1995 (Wendell, MA: Edward Hines Music, 1995), 8. [clarinet part]

<sup>182</sup> Hines, “An American in Istanbul.”

<sup>183</sup> The Times, “Ahmet Adnan Saygun,” 12.

<sup>184</sup> Hines, “An American in Istanbul.”

The objective of *Yeni Makam 4* is to familiarize the performer with the art of makam and its synthesis with Western composition. The four movements borrow and expand on makams typically found in Turkish classical and folk music...*Yeni Makam 4* contains pitches characteristic of certain makams, which also function as the theoretical principle for the invention of new pitches.<sup>185</sup>

Hines includes detailed instructions to both the clarinetist and the percussionist in this piece for each movement. These include specifications regarding instrumentation and technique for the percussionist and fingerings and style for the clarinetist. Each movement of *Yeni Makam 4* requires the clarinetist to alter at least one pitch by an interval smaller than a half step. In offering fingerings and technical recommendations, he aids Western clarinetists in learning to play these unfamiliar notes, as well as familiarizing them with the style. Therefore, this is an ideal introductory piece for students new to Turkish music. It is a beautiful, fun, and inspiring piece that works just as well in professional performance as it does as a pedagogical tool for student musicians.

Cellist Oreet Ranon describes the *Yeni Makam* series thusly:

The nature of the classical Turkish modes used in the composition of these pieces is such that the sounds are unusual to many Western ears. Intervals of the quarter-tone and eighth-tone are characteristic, along with expressive slides/glissandi between certain notes. The result is marvelously stylized Eastern/Western classical music that is unique and different...The whole point of *Yeni Makam* is to bring these old traditions in a new context to Western performers.<sup>186</sup>

Hines developed his own notation style for quarter- and eighth- tones, as he adapted them for Western musicians. This differs slightly from the set of symbols used in the notation of Turkish *makamlar*, as Hines utilizes slightly different tone divisions in his

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<sup>185</sup> Hines, *Yeni Makam 4*, i. [score]

<sup>186</sup> Hines, "An American in Istanbul."

attempt to make the works more accessible to non-Turkish musicians. Hines's accidental symbols, along with those used for notes in the Turkish twenty-four-note system, are shown in Figure 13 (below).<sup>187</sup>

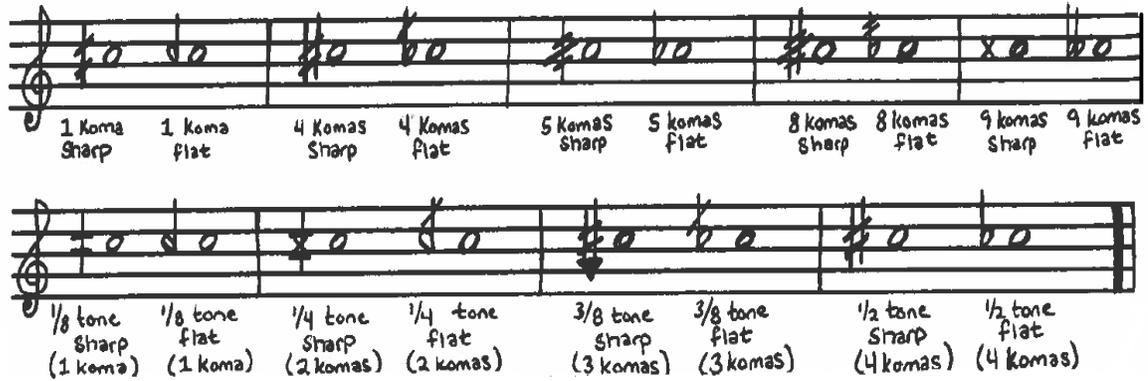


Figure 13 Accidental Notation Used in Turkish 24-Note System and *Yeni Makam* Series by Edward J. Hines

Though Hines has done much to facilitate Western musicians' approach to Turkish style and tones, I faced several challenges while learning the piece, both in preparation for my junior recital in 2013 and this year, as I returned to the work for inclusion on my lecture recital. While I stand by many of the decisions I made in 2013, my preparation at that time was hindered by my inexperience as a performer (this was my first recital) and my general ignorance of the clarinet, having seriously studied the instrument in a private lesson setting for three years. Therefore, as I reviewed the choices I made for my first performance of the work, I found many solutions that greatly

<sup>187</sup> Hines, "What are Makams? Part 2."

facilitated my ability to perform the techniques required. I will address these solutions here.

*Yeni Makam 4* is not a technically difficult piece for the clarinetist or the percussionist. It is very repetitive and, as stated, the composer offers an abundance of assistance to the Western performer approaching Turkish tones and forms for the first time. It is an ideal introductory piece for the young musician interested in expanding their repertoire to include simple extended techniques and world music. The simplicity and repetition in the percussion part also make it an excellent piece to acquaint students with performing solos with accompaniment. Though it offers some unique challenges to even professional-level musicians, these difficulties arise mainly from unfamiliarity with the fingerings and tones called for by the composer. The work remains suitable for first- and second-year college students, as well as some advanced high schoolers. Some extended techniques, changes in tone color, and especially rhythmic complexity and meter changes present additional challenges to less experienced musicians. Young performers should have developed a strong grasp of additive rhythms and mixed meters before attempting this work.

The first movement, “Taksim (Improvisation),” the clarinetist is instructed to play “very expressively [and] cantabile...with a flexible embouchure and a whispery tone,”<sup>188</sup> with rubato at a tempo of 50 beats per minute. Trills, glissandi, and grace notes dominate the movement. The majority of the movement is in 5/4, but alternates between this time signature and 4/4 for a few bars. This movement utilizes the *Uşşak makam*. The key

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<sup>188</sup> Hines, *Yeni Makam 4*, 1. [score]

signature given contains B-flat, E-flat, and D-quarter-tone-flat, with C as the tonic. Hines likens this to an altered Western C minor scale and informs the performer that the D-quarter-tone-flat should be conceptualized as a leaning tone to the tonic.



Figure 14 Edward J. Hines, *Yeni Makam 4*, I. Taksim (Improvisation) Scale<sup>189</sup>

To aid the clarinetist, he also gives his preferred fingering for the microtone. This fingering is shown in Figure 15 (below).<sup>190</sup>

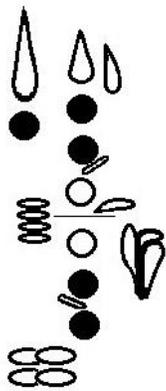


Figure 15 Fingering for D-Quarter-Tone-Flat in *Yeni Makam 4*, I. Taksim (Improvisation)

<sup>189</sup> Hines, *Yeni Makam 4*, ii. [score]

<sup>190</sup> *ibid.*

In learning this movement, I found that using the following fingering for the majority of the E-flats made moving between E-flat and D-quarter-tone-flat much simpler and greatly aided me in achieving the glissandos:

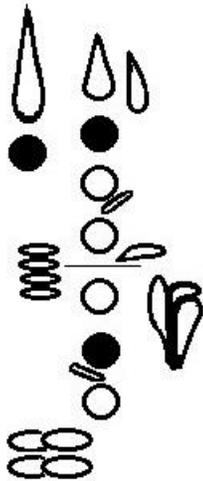


Figure 16 E-flat fingering for Hines, Mvt. I

The clarinetist should trill with the middle finger on the left hand to trill from D-quarter-tone-flat to E-flat. Additionally, both A-flat and A-quarter-tone-flat occur in trills and as grace notes throughout. As Hines suggests, simply adding the second highest right-hand side key to the previous note will achieve the desired outcome in both instances.



Figure 17 Hines, *Yeni Makam 4*, Mvt. I, mm. 5–9<sup>191</sup>

The percussion player receives even more detailed instructions from Hines regarding instrumentation and technique. Overall, the piece is built around three percussion sounds used in Turkish and Middle Eastern music—*düm* (a lower-pitched sound made by hitting the middle of the drum head), *tek* (a higher-pitched sound made by striking the drum head closer to the rim), and *zill* (tremolo *def*, or tambourine, sound).<sup>192</sup> It should be noted that although *def* is the Turkish term used to refer to the tambourine-like instrument called for, most percussionists will know it as a *daf*. Notes are marked with a D, T, or Z to indicate how and with which instrument the note should be played, as seen in Figure 18 (below).

<sup>191</sup> Hines, *Yeni Makam 4*, 1. [score]

<sup>192</sup> Hines, *Yeni Makam 4*, ii–iii. [score]

Very Expressively; Cantabile; Tempo Rubato (♩ = ca. 50)

Def: Zills  
Dum:

*pp* D D Z D D

4

Figure 18 Hines, *Yeni Makam 4*, Mvt. I, mm. 1–7<sup>193</sup>

In movement two, “Bir Karpuzmuş (It Was a Watermelon, I’m Told),” the *makam* remains very similar, with the only change being from A-flat to A-natural. This movement is a variation on the folk song *Karpuz Kestim* (I Cut a Watermelon).<sup>194</sup> It is lively, repetitive, and dance-like, with a tempo marking of 160 beats per minute. The same rhythmic motif is repeated by the percussionist for most of the movement and the clarinet plays within a limited range.

<sup>193</sup> Hines, *Yeni Makam 4*, 1. [percussion part]

<sup>194</sup> Hines, *Yeni Makam 4*, iii. [score]



Figure 19 Hines, *Yeni Makam 4*, Mvt. II, mm. 8–19<sup>195</sup>

The biggest challenge the clarinetist will face in this movement is the performance of the clarion-register D-quarter-tone-flat. Hines suggests that the performer bend these notes down with their embouchure. However, the fast tempo of the movement make this difficult. The solution I found to be the easiest, especially if the clarinetist approaching this piece is less experienced, is to instead slide a piece of rubber tubing or a pencil grip over the left C-natural key and play the D-quarter-tone-flat with the left C-sharp key. The addition of the tubing to the C-natural key will prevent the C-sharp key from fully depressing, closing the tone hole only slightly and resulting in a lowered D. Photographs of this solution are included here.

<sup>195</sup> Hines, *Yeni Makam 4*, 3. [score]



Figure 20 Modified pen grip for performance of D-quarter-tone-flat in Hines, Mvt. II; first, cut slit in pen grip (left); second, fold pen grip to increase thickness



Figure 21 Modified pen grip on left-hand C-natural key



Figure 22 Modified pen grip on left-hand C-natural key (photo 2)

The third movement, “Harem Havası (Harem Air)” utilizes the *Sabâ makam* (refer back to Figure 9) and the *Düyek usûl*.<sup>196</sup> The tempo marking is 50 beats per minute and the performer is instructed to play “mysteriously [with a] whispery, airy tone with a flexible embouchure.”<sup>197</sup> If the clarinetist chose to use my D-quarter-tone-flat solution in movement two, they must remember to remove the tubing or grip before continuing to the final two movements. The accidentals required in movement three are B-quarter-tone-flat and D-quarter-tone-flat, Hines suggests the following fingering for B-quarter-tone-flat:

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<sup>196</sup> Hines, *Yeni Makam 4*, iii. [score]

<sup>197</sup> Hines, *Yeni Makam 4*, 4. [clarinet part]

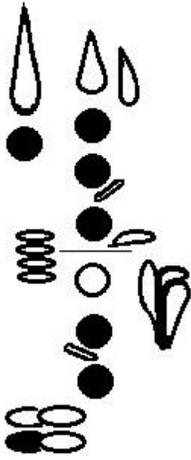


Figure 23 B-quarter-tone-flat fingering for Hines, Mvt III

This fingering works well, but on my clarinet, the addition of the right-hand B-natural key made it more difficult to make the note sound. In much of the movement, therefore, I chose to use Hines's suggested fingering without the addition of that key and use my embouchure to bend the note lower. Because the tempo is slow, this is not difficult. Additionally, the removal of that key from this fingering makes it much easier to play the sixteenth-note runs that move between both microtones, since their fingerings are so similar. The percussionist in this movement is instructed to play a *bandur*. However, my percussionist was unable to identify such an instrument. What he did have was a *bendir*, a frame drum historically used in Sufi ceremonies that is similar in size to the instrument specified by Hines. As the Arabic *tar* to which it is compared is smaller, we elected to use the *bendir*. An additional factor that distinguishes the *bendir* from the *tar* that influenced our choice is that the *bendir* contains snares, giving the instrument a buzzing sound.

Mysteriously (♩ = 50) *Whispery, airy tone with a flexible embouchure.*

Clarinet

Bandur: Tek  
Düm

*p*

D TT T T DTD T TT

4

Figure 24 Hines, *Yeni Makam 4*, Mvt. III, mm. 1–6<sup>198</sup>

Düyek

Figure 25 *Düyek Usûl*

<sup>198</sup> Hines, *Yeni Makam 4*, 6. [score]

As previously mentioned, an *usûl* can be subdivided. The percussion part in this movement is a perfect example of this. This movement uses the *Düyek usûl* (see Figure 25 above). Though this rhythm and the percussion rhythm shown in Figure 24 (above) may not seem to match at first glance, the subdivisions demonstrated in the Hines fit perfectly into the rhythm of the *Düyek usûl*. The first three *tek* notes (two sixteenths and an eighth) can be combined to create one quarter-note *tek*. Once this is done, the rhythm of the first three notes of the *Düyek usûl* are evident. The *düm-tek-düm* rhythm following this (two sixteenths and an eighth) can be combined to create one quarter-note *düm*. Similarly, the final three *tek* notes (one eighth and two sixteenths) can be merged, resulting in a quarter-note *tek*, completing the pattern of the *Düyek usûl*.

The final movement of *Yeni Makam 4* is “Dan Dun Davulu (The Dan Dun Drum).” It is in 7/8 with the eighth note equal to 210 beats per minute. Between sections in the clarion and altissimo registers are two chalumeau register sections where the clarinetist is instructed to play with a “whispery, airy tone.”<sup>199</sup> The movement calls for the use of a *davul* drum. The microtone used in this movement is B lowered by a quarter tone. I achieved this quarter tone in the lower clarion register with the following fingering:

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<sup>199</sup> Hines, *Yeni Makam 4*, 6–7. [clarinet part]

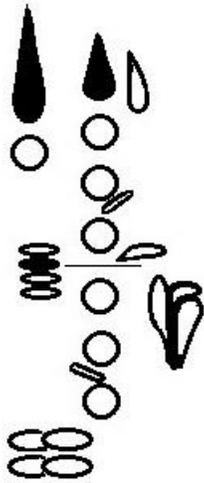


Figure 26 Low clarinet B-quarter-tone-flat fingering for Hines, Mvt. IV

This fingering works well in the opening measures of the movement, as well as beginning at measure 28 where the opening theme returns. However, in cases where the quick tempo makes this difficult, I play a B-natural and lower the pitch with my embouchure. For the high clarinet-register B-quarter-tone-flat, I simply play a B-natural with the addition of the left ring finger.

The image shows a musical score for two instruments: Clarinet and Davul/Düm. The Clarinet part is written in a treble clef with a key signature of one flat and a 7/8 time signature. It begins with a 'U' symbol above the staff. The Davul/Düm part is written in a bass clef with a 7/8 time signature and includes rhythmic notation: *f* D TT D TT D TTDT. The score is divided into three systems, with measures 4 and 8 marked by square boxes. The Davul/Düm part features complex rhythmic patterns and changes in meter.

Figure 27 Hines, *Yeni Makam 4*, Mvt. IV, mm. 1–11<sup>200</sup>

*Sezisler (Intuitions) for Clarinet Duet*, by Ahmet Adnan Saygun

Ahmet Adnan Saygun did not compose many works for the clarinet, but those he did write make excellent additions to the clarinet repertoire. *Sezisler (Intuitions)*, a clarinet duet, is one such piece. The work consists of five short movements. The first, “Moderato (♩ = ca. 60) Rubato,” begins with a soft, lyrical theme in the first clarinet, which is interrupted in measure two with a *forte* interjection by the second clarinet. The two voices trade off thematic material throughout the movement. Complex rhythms such

<sup>200</sup> Hines, *Yeni Makam 4*, 9. [score]

as quintuplets feature in the movement, though often the more complex rhythms do not occur simultaneously in each voice.

Moderato (♩ = ca. 60) Rubato I

A. ADNAN SAYGUN  
Op. 4

The musical score is for two Clarinets in Bb, labeled I and II. It consists of three systems of two staves each. The first system shows Clarinet I playing a melodic line starting in measure 1, marked *p*. Clarinet II is silent until measure 7, where it enters with a complex rhythmic pattern marked *f*. The second system continues the melodic line for Clarinet I and the rhythmic pattern for Clarinet II. The third system features a triplet in Clarinet I marked *cresc. ed accel.* and a quintuplet in Clarinet II. The score is titled "Moderato (♩ = ca. 60) Rubato I" and is by A. Adnan Saygun, Op. 4.

Figure 28 Saygun, *Sezisler*, Mvt. I, mm. 1–8<sup>201</sup>

A short *accelerando* occurs from measures 6 to 10, before a one-measure *ritardando* and return to Tempo I. Again at Tempo I, the first clarinet begins alone with a melodic line

<sup>201</sup> Ahmet Adnan Saygun, *Sezisler* (Intuitions) (New York: Southern Music Publishing Company, Inc., 1957), 2.

similar to that at the beginning of the piece. The movement concludes with the clarinetists sustaining a perfect fifth.

Movement two, “Calmo (♩ = ca. 56) Rubato,” begins with the second clarinet alone, interrupted sporadically by the first clarinet. This movement does not have bar lines. The rhythmic complexity increases in this movement, though difficult rhythmic material still does not occur simultaneously in both parts. This movement ends with a sustained perfect fourth.

Figure 29 Saygun, *Sezisler*, Mvt. II Opening<sup>202</sup>

<sup>202</sup> Saygun, *Sezisler* (Intuitions), 3.

Movement three, “(♩ = ca. 76) Rubato,” further increases rhythmic difficulty. In this movement, clarinet two begins alone, with a melodic line composed mostly of triplets. The first clarinet enters with its own solo line featuring rapid grace-note runs and trilled quarter-note triplets. When the two voices begin to play together, contrasting rhythmic motifs are juxtaposed. This continues until the second clarinet lands on a forte-piano whole note, over which the first clarinet plays a descending run *a piacere*. The movement ends with a sustained major second.

The image displays a musical score for the opening of the third movement of 'Sezisler' by Saygun. It is organized into three systems of staves. The first system features a piano (p) melody with a series of triplets. The second system shows a forte (ff) accompaniment with trills (tr) and triplets. The third system includes a mezzo-forte (mf) section with a circled passage and further triplets. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Figure 30 Saygun, *Sezisler*, Mvt. III Opening<sup>203</sup>

Movement four, “Lento (♩ = ca. 48) Rubato,” begins with the first clarinet alone, but the second voice enters on beat three. Duple against triple rhythms feature throughout the movement in various manifestations and the movement concludes with a sustained tritone.

<sup>203</sup> Saygun, *Sezisler* (Intuitions), 4.



Figure 31 Saygun, *Sezisler*, Mvt. IV End<sup>204</sup>

Movement five, “Andantino (♩ = ca. 54),” opens with a long solo in the second clarinet part, which should be played with some freedom. This melodic line ends on a sustained note, over which the first clarinet begins their *rubato* solo.

<sup>204</sup> Saygun, *Sezisler* (Intuitions), 6.

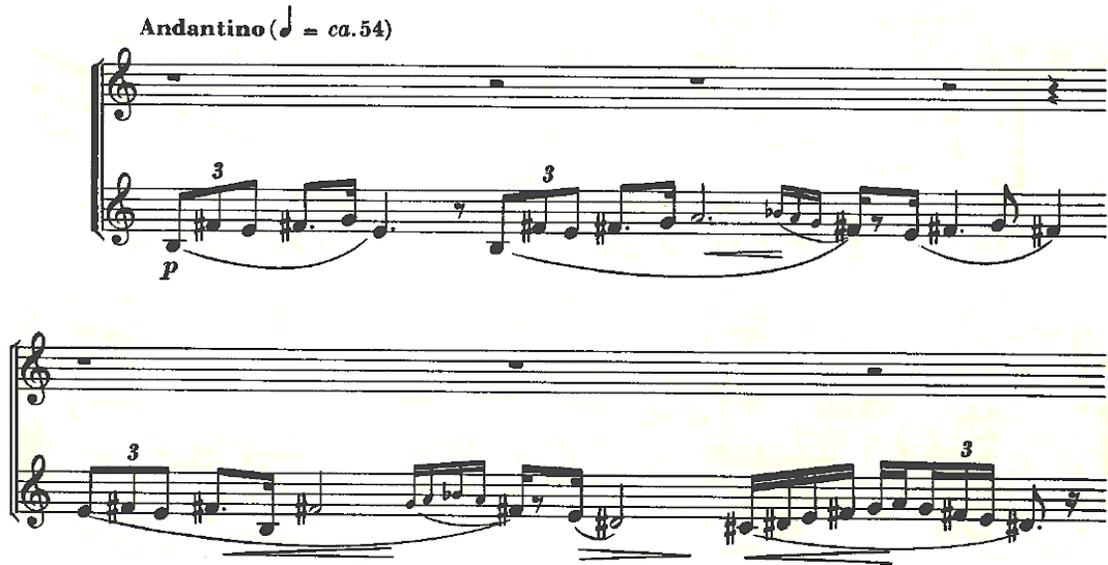


Figure 32 Saygun, *Sezisler*, Mvt. V Opening<sup>205</sup>

The two parts then begin to play together, and a very complex rhythmic moment occurs between the two voices in the sixth staff (see Figure 33 below). This moment in particular proved challenging. The way the first part is written, it appears that all nine thirty-second notes should be played evenly. However, when viewed along with the second part, it becomes unclear, as while this occurs in the first part, the rhythm of the second part is three sixteenth notes followed by a thirty-second note triplet. The way the notes are aligned suggest that first clarinetist plays two thirty-second notes for each sixteenth note in the second part. If this is the case, there become two possibilities for performing the final three notes. As we rehearsed, we struggled to decide whether the

<sup>205</sup> Saygun, *Sezisler* (Intuitions), 6.

final three thirty-second notes should continue at the same duration as those that preceded them, as the first part would suggest, be played faster for a total duration of one second-part sixteenth note, or whether each part should play their rhythm as written within a quarter-note duration, lining up again in the following beat. After listening to a recording, we decided to play the final three notes of the run together as it appears in the second part, ensuring that we remain together for the remainder of the run. Unlike the other four movements, which end on a sustained chord, this movement concludes with a sustained low C played by the second clarinet alone.



Figure 33 Saygun, *Sezisler*, Mvt. V Excerpt<sup>206</sup>

The rhythmic complexity of this piece makes it ideal for developing the rhythmic capabilities and understanding of students. Additionally, the alternation between dissonances and consonances and the sustained chords at the end of each movement develop students' pitch accuracy and understanding of just intonation. This piece is suitable for graduate and undergraduate college students.

<sup>206</sup> Saygun, *Sezisler* (Intuitions), 7.

*Horon for Clarinet and Piano, by Ahmet Adnan Saygun*

A *horon* is a type of quick folk dance typically played on the *kemençe*. At times, it may be accompanied by percussion or played on folk wind instruments. A *horon* characteristically features mixed meters and meters in 7 and 9.<sup>207</sup>

*Horon* for clarinet and piano originated as part of a suite for violin and piano by Saygun entitled *Demet* (Bouquet) (1955). The composer arranged the *horon* section of this piece for solo piano before arranging it once more as a stand-alone piece for clarinet and piano in 1964. From my research, it appears that *Horon* for clarinet and piano has become one of the most popular Turkish classical works for clarinet. This piece is also an *aksak*, a type of folk dance that utilizes a 2+3 rhythmic pattern.<sup>208</sup> This can manifest as a composition in 5 (2+3), 7 (2+2+3), 8 (2+3+3), and/or 9 (2+2+2+3).<sup>209</sup>

The piece begins with an unaccompanied clarinet solo at a tempo of one measure equals 56 beats per minute.

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<sup>207</sup> Turkish Cultural Foundation, "Turkish Folk Music: Forms."

<sup>208</sup> *ibid.*

<sup>209</sup> Edward J. Hines, "Aksak for Piano: About this Work," *Edward Hines Music* <<http://www.hinesmusic.com/AksakPiano.html>> (accessed March 5, 2019).

Molto vivo (♩ = 56)

B♭ Clarinet

Piano

*ff*

*p*

Figure 34 Saygun, *Horon* Opening<sup>210</sup>

Polyrhythmic passages and frequent metric alteration make this a challenging piece, but one that has much educational value, in addition to being a lively and entertaining piece to perform. Each part individually is not very difficult. However, my accompanist and I struggled to play together. Rehearsing slowly made it even more difficult, as the polyrhythmic passages are easiest when felt in one.

<sup>210</sup> Ahmet Adnan Saygun, *Horon* (New York: Southern Music Publishing Company, Inc., 1964), 2.

The image displays a musical score for 'Horon Excerpt 1' by Zeynep Saygun. The score is written for a single melodic line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into three systems. The first system begins with a circled number '3' above the staff. The melodic line features three groups of septuplets, each marked with a '9' above the notes. The piano accompaniment consists of chords and rhythmic patterns. The first system includes the instruction 'cresc. molto' under the first septuplet and 'p subito cresc. molto' under the piano accompaniment. The second system continues the melodic and piano parts. The third system begins with a circled number '4' above the staff. The piano part in this system features some chords with accents (>) and slurs. The score concludes with a circled number '5' on the right side of the page.

Figure 35 Saygun, *Horon Excerpt 1*<sup>211</sup>

In my individual practice of this piece, I worked extensively with a metronome playing steady septuplets with a different tone on beat one. This greatly aided me in

<sup>211</sup> Saygun, *Horon*, 4–5.

playing my part along with the underlying piano rhythm while still hearing a clear distinction on beat one of each measure. However, much rehearsal is still required with the pianist to correctly align the rhythms in each part.

Figure 36 Saygun, *Horon* Excerpt 2<sup>212</sup>

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<sup>212</sup> Saygun, *Horon*, 6.

The image displays a musical score for 'Horon End' by Saygun. It consists of two systems of music, each with a piano (treble clef) and bass (bass clef) staff. The key signature is two sharps (F# and C#). The first system includes a piano staff with a melodic line marked with a fermata and a bass staff with a rhythmic accompaniment. The second system features a piano staff with a melodic line marked 'senza rallentare' and a bass staff with a rhythmic accompaniment marked 'secco'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'fff'.

Figure 37 Saygun, *Horon End*<sup>213</sup>

Many of the most difficult moments in *Horon* are shown in the figures above. This piece is short, but much more challenging than it first appears. It is appropriate for graduate and advanced undergraduate college students.

<sup>213</sup> Saygun, *Horon*, 11.

## Chapter 7. Conclusion

Turkish classical clarinet repertoire comprises many great works that in my opinion should be more well-known to Western musicians. Since the arrival of the clarinet in Turkey, it has been a popular instrument and over 100 classical works have been written for the clarinet by Turkish composers.

However, classical clarinet music by Turkish composers remains unknown and difficult to obtain in the West. With the founding of the Republic of Turkey, it was hoped that the blending of the Western classical style with traditional Turkish folk music and modes would bring global recognition to the vibrant musical culture in Turkey. Several performers, composers, and orchestras have been working to create and promote Turkish works, and while this is improving the situation, much effort is still required to supplement Western repertoire with Turkish pieces.

### *Suggestions for Further Study*

It is my hope that this research will serve as a foundation upon which further exploration of Turkish classical works for clarinet can be conducted. These works should be catalogued and made internationally accessible. Additionally, more works should be written by contemporary composers. As I progress in my career, I look forward to further promoting Turkish clarinet works through performance of more of the works listed herein

and the commission of new pieces. I will learn and record more of the pieces listed in this document in order to disseminate this music to a wider audience and bring this repertoire to the attention of Western performers and teachers. I will also travel to Turkey again in the future and speak with more Turkish performers and composers. Preliminary findings have revealed over 100 classical Turkish clarinet works, but further study is needed for the author to discern the difficulty of this music. A pedagogical list of these pieces, along with appropriate grade levels, is forthcoming. Additionally, I will share Turkish pieces with my students, as they can function as excellent educational literature for clarinetists at every stage of their development. By doing so, I hope to spark a love of Turkish classical clarinet music in my students and ensure that these works continue to be studied and performed by future generations of musicians.

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## Appendix A. Glossary

Alphabetical Order for Composite of Letters of Both the Turkish and English Alphabets:

A B C Ç D E F G Ğ H I İ J K L M N O Ö P Q R S Ş T U Ü V W X Y Z

### A

*Aksak*—literally “limping,” a metric framework applied to some Turkish folk dance music that comprises a 2+3 rhythmic pattern; could be in 5 (2+3), 7 (2+2+3), 8 (2+3+3), and/or 9 (2+2+2+3); *Aksak usûl*—an *usûl* in 9 with rhythmic pattern 2+2+2+3 (*düm-te-ke-düm-tek-tek*) (♩ + ♪ ♪ + ♩ + ♩ ♪); e.g. *Horon*, by Ahmet Adnan Saygun

*Anatolia*—the large portion of modern-day Turkey located on the Asian continent; also known as Asia Minor

*Asia Minor*—see: *Anatolia*

*Asik Minstrel*—Traveling singers whose songs are foreign to the locations where they are performed and are influenced by their travels

*Asma Karar*—Suspended cadence in Turkish music, which can end on second, sixth, or third scale degree

### B

*Bâb-ı Âlî Baskını*—also, Raid on the Sublime Porte; the 1913 Ottoman Empire coup d'état, in which Ismail Enver Bey and Muhammad Talaat Bey led members of the Committee of Union and Progress in a raid of central government buildings, assassinating Nazım Pasha (Minister of the Navy) and forcing Kâmil Pasha (Grand Vizier) to resign

*Bandur*—see: *bendir*

*Bendir*—Frame drum, similar in some ways to the Arabic *tar*, but containing snares, which give it a buzzy sound; used in Sufi ceremonies

*Bolahenk*—Type of *ney* with a range that serves as the standard for *makam* and *makam*-based composition notation; the original key in which a *makam* or *makam*-based composition is written; one of the most common transpositions

*Bolahenk Mabeyn*—Theoretical transposition of a *makam* or *makam*-based composition five and a half steps below the original key

## C

*Chalumeau*—Single-reed woodwind instrument with a cylindrical bore and 8 tone holes that overblows at the 12<sup>th</sup>; direct predecessor to the clarinet; known to be extant by 1600s, but possibly invented as far back as 1100

*Clarinette d'amour*—large 18<sup>th</sup>-century clarinet pitched in G with a small bore and a globular bell that was especially well-received in Turkey; replaced by G soprano clarinet in Turkish music

*Cümbüş*—Turkish fretless, plucked 12-string instrument with an adjustable neck developed by Zeynel Abidin Cümbüş (1881–1947) in 1930; similar to the *ud* and meant to be played as part of an ensemble

## C

*Çeşni*—“Flavor” created by combining pitches, which in turn is used to create various *makamlar*; must be listened to and imitated to internalize and utilize them; familiarity is necessary to audibly identify the *makam* of a piece of music

*Çığırta*—Small Turkish Folk shepherd’s flute made of a bone from an eagle’s wing; 7–9 tone holes; range of almost one octave; rarely used today (I was unable to determine the time period during which this instrument originated.)

*Çifte*—Traditional Turkish Folk woodwind instrument that consists of two reed pipes (one melody pipe and one drone pipe) tied together and played simultaneously; single, attached reed at the end of each pipe; 5–6 tone holes; reedy, clarinet-like tone; possibly invented as early as 3000 B.C.

## D

*Daf*—see: *def*

*Darbuka*—Turkish goblet drum with the edge of the drum head exposed to give the performer easier access to it; typically played only with hands, but can be played with the fingers by one hand and a thin stick (*çubuk*) by the other; extant in Babylonia by 1100 B.C.

*Davul*—Large, two-sided Turkish bass drum carried on the shoulder

*Davut*—Type of *ney* with a range five whole steps below that of a *bolahenk ney*; uncommon transposition of a *makam* or *makam*-based composition five whole steps below its original key

*Def*—Type of Turkish tambourine, typically known as *daf*

*Dervish*—Member of the Sufi Muslim *Mevlevi* order known for whirling rituals that began in the 1100s

*Düm*—Used to indicate desired drum timbres in percussion parts and *usûl*; lower in pitch than *tek* and produced by striking middle of the drum head

## **F**

*Fasil*—Secular Turkish musical genre that heavily features the clarinet; heavily improvised and is both instrumental and vocal; “semi-classical...differing mainly in balance of program, style and atmosphere”; also, a form in Ottoman classical music with movements played continuously; sometimes refers to pop and folk songs in “oriental” and “arabesque” styles

## **G**

*Gayda*—Turkish bagpipe made of animal skin with a single melody pipe and a long drone pipe; earliest evidence of bagpipes from Hittite civilization around 1000 B.C.

*Gazel*—Vocal improvisation

## **H**

*High Tonic*—One octave above the *durak*; eighth scale degree; used to end suspended or half cadence; cannot be used to end a final cadence

*Horon*—Quick Turkish folk dance typically played on the *kemençe*, though also played on wind instruments and accompanied by percussion; features mixed meters in 7 and 9; also a piece for clarinet and piano by Ahmet Adnan Saygun

## **K**

*Kamış*—Double reed used for traditional Turkish woodwind instruments

*Kanun*—Turkish string instrument, typically played with other instruments; a type of plucked box zither

*Kaval*—Along with *zurna*, one of the most popular Turkish Folk instruments; large shepherd's flute made of wood; chromatic tuning; 3-octave range; 8 tone holes and additional small holes at end; invented by ca. 3000 B.C.

*Kemençe*—Bowed Turkish three-string instrument played sitting upright in the lap; a *horon* is typically played on the *kemençe*

*Kıskaç*—Clip placed on reeds of some traditional Turkish double-reed woodwind instruments; aids in tuning and prevents pitch alteration

*Kız Neyi*—Type of *ney* with a range two and a half steps below that of a *bolahenk ney*; common transposition of a *makam* or *makam*-based composition two and a half steps below its original key

*Kirik Hava*—“Broken air”; Turkish folk music with a clearly defined metric and rhythmic structure; can be vocal or instrumental

*Koma*—Turkish estimation of the *Pythagorean comma*; one eighth of a whole tone

*Komalar*—Plural of *koma*

*Küçük Mansur*—A small *miskal*

## L

*Longa*—Turkish musical form; instrumental piece in 2/4 consisting of several verses, each followed by a refrain; often, final verse is in 3/4

*Lülik*—Leather valve on the single wood pipe of a *tulum* that seals the pipe, allowing the *tulum* player to breathe

## M

*Makam*—Turkish musical mode, composed of at least one tetrachord and one pentachord, distinguished by pitches employed, *seyir*, and *çeşni*

*Makamlar*—Plural of *makam*; Turkish modal system

*Mansur*—Type of *ney* with a range three and a half steps below that of a *bolahenk ney*; common transposition of a *makam* or *makam*-based composition three and a half steps below its original key

*Mansur Mabeyn*—Theoretical transposition of a *makam* or *makam*-based composition three whole steps below its original key

*Maqamat*—Arabic modal system, which divides the octave into twenty-four evenly-dispersed tones

*Mehterân*—Ottoman military band (or Janissary band); had a significant influence on 18th-century western European composers such as Grétry, Haydn, Mozart, and Beethoven, who designated such works using the phrase “*alla turca*”

*Memet*—Ancient Egyptian single-reed instrument developed around 2700 B.C, consisting of two reed pipes played simultaneously, with one functioning as a drone pipe

*Meshk*—Master-student relationship; most effective process for teaching *makamlar* and traditional Turkish music (completely oral and aural); “the exercises, repetition and practice done to learn a discipline”<sup>214</sup>

*Mevlevi*—Sufi Muslim order known for whirling practice in religious ceremonies; see also: *Dervish*

*Mey*—Traditional Turkish Folk double-reed (with *kıskaç*) woodwind instrument; typically made of plum, walnut, or beech wood; 8 tone holes; one-octave range; low-pitched, mellow tone; in existence by ca. 1350–1450

*Miskal*—Turkish multi-bored flute (or pan flute) that was established in Anatolia by 1700 at the latest, though similar instruments have existed since before 3000 B.C.; used in secular music and played both indoors and outdoors (when played indoors, typically the only wind instrument played, or played along with the *ney*; played along with the *zurna* when used outdoors); *Sah Mansur* is a type of large *miskal*, while *Küçük Mansur* is a type of small *miskal*

*Müstahsen*—Type of *ney* with a range one and a half steps below that of a *bolahenk ney*; uncommon transposition of a *makam* or *makam*-based composition one and a half steps below its original key

## N

*Ney*—“Principal wind instrument in Turkish classical music”<sup>215</sup> with 7 tone holes, a

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<sup>214</sup> Aydemir, *Turkish Music Makam Guide*, 13.

<sup>215</sup> Turkish Cultural Foundation, “Instruments: Ney or Nar.”

mouthpiece made of buffalo horn, and silver rings on both ends to prevent cracking; invented ca. 3000 B.C; names for the many *ney* sizes (*Bolahenk*, *Davut*, *Sah*, *Mansur*, *Kizneyi*, *Müstahsen*, *Sipürde*) are also used to denote transpositions

## P

*Perde*—Pitch; also, fret on an instrument

*Pythagorean Comma*—23.46 cents, or approximately one eighth of a whole tone; the interval between two enharmonically equivalent tones in Western music (e.g. C# and Db)

## S

*Seyir*—Course, or melodic progression of a *makam*; can be ascending, descending, or both

*Shawm*—European double-reed woodwind instrument descended from the *zurna*, developed ca. 1100; related to and eventually replaced by the oboe

*Sipsi*—Single-reed woodwind instrument typically made of reed with 5–6 tone holes and a range of 1.5 octaves that is common in Aegean folk music; similar to the *chalumeau* (ancestor of the clarinet) and largely replaced by the clarinet; origin unknown, though single-reed instruments have existed since the Egyptian *memet* (c. 2700 B.C.)

*Süppürde*—Type of *ney* with a range one whole step below that of a *bolahenk ney*; common transposition of a *makam* or *makam*-based composition one whole step below its original key

*Süppürde Mabeyn*—Theoretical transposition of a *makam* or *makam*-based composition one half step below its original key

## Ş

*Şah*—Type of *ney* with a range four and a half steps below that of a *bolahenk ney*; uncommon transposition of a *makam* or *makam*-based composition four and a half steps below its original key

*Şah Mabeyn*—Theoretical transposition of a *makam* or *makam*-based composition four whole steps below its original key

*Şah Mansur*—A large *miskal*

*Şarkı*—Song

## **T**

*Ta-Hek*—Used to indicate desired drum timbres in percussion parts and *usûl*; *ta* and *hek* syllables always occur together in this grouping and the performer should strike the drum with both hands simultaneously on the *hek* syllable

*Tahir-Buselik Longa*—*Longa* that utilizes the *Tahir-Buselik makam*

*Taksim*—Instrumental improvisation

*Tam Karar*—Turkish full or final cadence, ending on the *durak*; occurs at the conclusion of a *taksim* or composition

*Tam Sesli Yeden*—type of *yeden* a whole step (9 *komalar*) below the tonic

*Tanbur*—Also, *Mızraplı Tanbur*; long-necked, plucked string instrument (typically 7 strings) with frets that is held horizontally across the lap while played; used in Turkish Art Music

*Tanini*—Whole step; 9 *komalar*

*Tar*—Arabic frame drum

*Te-Ke*—Used to indicate desired drum timbres in percussion parts and *usûl*; *te* and *ke* syllables always occur together in this grouping and indicate short, high-pitched drum strikes

*Tek*—Used to indicate desired drum timbres in percussion parts and *usûl*; higher in pitch than *düm* and produced by striking the drum head closer to the rim

*Tulum*—Traditional Turkish bagpipe used in Folk Music; made of animal skin and includes a *çifte* and another wood pipe with a *lülük*, which are tuned to play in unison; 5 tone holes on each pipe; one pipe for melody, while the other provides the drone; earliest evidence of bagpipes from Hittite civilization around 1000 B.C.

*Türk Beşleri*—The Turkish Five, a group comprising Cemal Reşit Rey (1904–1985), Ulvi Cemal Erkin (1906–1972), Hasan Ferit Alnar (1906–1978), Necil Kazım Akses (1908–1999), and Ahmet Adnan Saygun (1907–1991) that is credited with the integration of the Western musical tradition in Turkey and the composition of a new Turkish classical style drawing from both Western and Turkish traditions

*Türk Sanat Müziği*—Turkish Art Music

*Türkü Singer*—Local, anonymous singers who exercise freedom to modify music and lyrics

## U

*Ud*—Short-necked, plucked 11- or 13-string instrument with no frets that is the direct predecessor to the European lute; in existence since the 800s B.C., though similar instruments have existed since before 3000 B.C.

*Usûl*—Metric structure or rhythmic framework of a piece

*Uzun Hava*—“Long air”; Turkish folk songs with no strict or consistent rhythm, though their structure is influenced by traditional rules; vocal pieces distinguished by lyrical content

## Y

*Yarım Karar*—Turkish half cadence, ending on the dominant

*Yarım Sesli Yeden*—Type of *yeden* a half step (4–5 *komalar*) below the tonic

*Yaylı Tanbur*—Long-necked, bowed string instrument with frets and sympathetic strings that is held vertically in lap while played; used in Turkish Art Music

*Yeden*—Leading tone in Turkish music, occurring on the seventh scale degree; two types: *yarım sesli yeden*, *tam sesli yeden*

*Yıldız*—Type of *ney* with a range two whole steps below that of a *bolahenk ney*; uncommon transposition of a *makam* or *makam*-based composition two whole steps below its original key

## Z

*Zill*—Used to indicate that a beat should be played *tremolo* in the *def* part for *Yeni Makam 4*, by Edward J. Hines

*Zurna*—One of the most popular Traditional Turkish Folk instruments; a double-reed woodwind instrument typically made of apricot or plum wood with a range of more than an octave; reed can be played horizontally or vertically, depending on region; 8 tone holes and additional small holes on the bell; loud, high-pitched, buzzy timbre; most likely developed by Hittites in *Anatolia* between 2000 and 1200 B.C.; direct ancestor of the *shawm*

Appendix B. Clarinet Compositions by Members of the Turkish Five

**Akses, Necil Kazım**

*Allegro Feroce* (1930) for Alto Saxophone (and Clarinet) and Piano

\*Alto saxophone doubles with clarinet, though saxophone part can be transposed and played on clarinet

**Alnar, Hasan Ferit**

Did not compose solo or chamber works for clarinet.

**Erkin, Ulvi Cemal**

Did not compose solo or chamber works for clarinet.

**Rey, Cemal Reşit**

*Üflemeli çalgılar kenteti* (1932) for Flute, Oboe, Clarinet, Bassoon, and Horn

**Saygun, Ahmet Adnan**

*Sezisler* (Intuitions) (1933) for Clarinet Duet

*Vurma Sazlı Kuvartet* (Percussion Quartet) (1933) for Clarinet, Saxophone, Piano, and Percussion

*Horon* (1964) for Clarinet and Piano

*Suite* (1966) for Oboe, Clarinet, and Harp

*Wind Quintet* (1968) for Flute, Oboe, Clarinet, Bassoon, and Horn

*Trio* (1975) for Oboe, Clarinet, and Piano

## Appendix C. Comparative Fingering Chart for Boehm- and Albert-System Clarinets

A fingering chart comparing the fingerings for the Boehm and Albert systems can be seen in Tables 7–9 (below).<sup>216</sup> Not all fingerings are listed for each note; I have only included some of the primary fingerings for simplicity of comparison. It is important to remember that the fingerings shown for each note below only refer to the system. Obviously, the fingerings depicted will not produce the same tone if, for example, the Boehm-system clarinet is pitched in B-flat and the Albert-system clarinet is pitched in G. Additionally, the fingerings shown below worked well on my own Turkish Albert-system G clarinet, but their effectiveness will vary depending on the instrument. As with Boehm-system instruments, some Albert-system clarinets have more keys than others.

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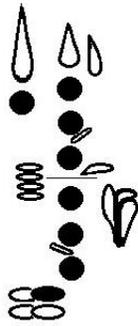
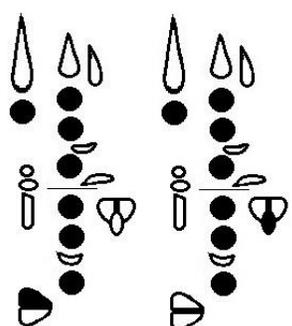
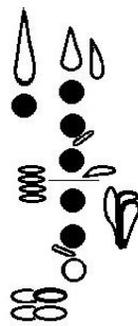
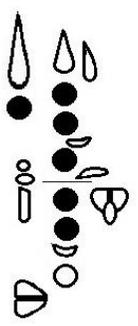
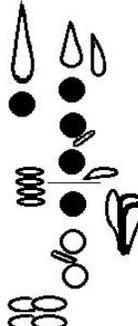
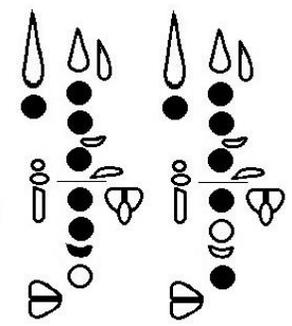
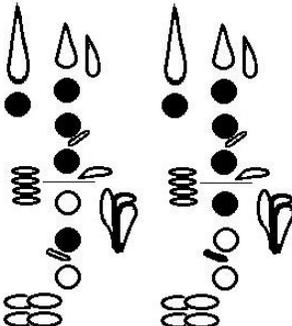
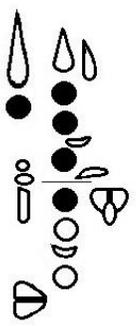
<sup>216</sup> Mark Charette, “Clarinet Fingering Charts,” *The Woodwind Fingering Guide* <<https://www.wfg.woodwind.org/clarinet/>> (accessed April 17, 2019).

Note	Boehm Fingering	Albert Fingering
Chalumeau E (low)		
Chalumeau F (low)		
Chalumeau F# / Gb (low)		
Chalumeau G		

continued

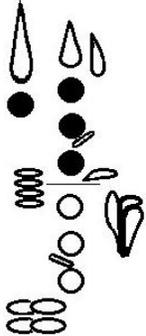
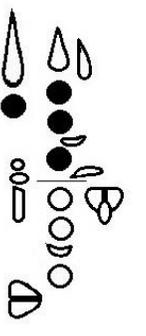
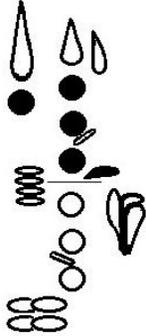
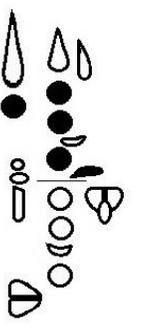
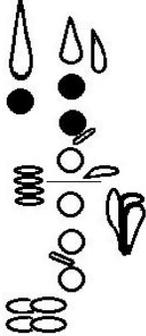
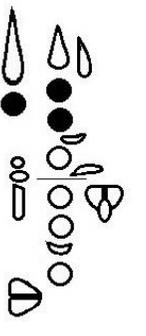
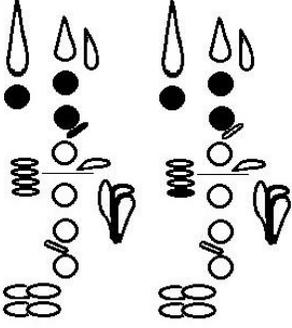
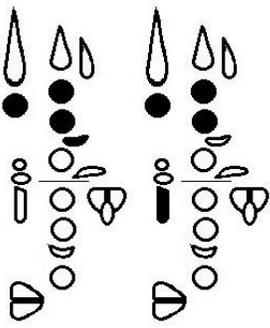
Table 7 Boehm and Albert System Fingering Comparison Chart—Chalumeau Register

Table 7 continued

Note	Boehm Fingering	Albert Fingering
Chalumeau G# / Ab	 <p>Diagram showing the Boehm fingering for the Chalumeau G# / Ab note. It features a single vertical line of fingerings with a wavy line indicating the embouchure position.</p>	 <p>Diagram showing the Albert fingering for the Chalumeau G# / Ab note. It features two vertical lines of fingerings, with the second line starting from the second finger.</p>
Chalumeau A	 <p>Diagram showing the Boehm fingering for the Chalumeau A note. It features a single vertical line of fingerings with a wavy line indicating the embouchure position.</p>	 <p>Diagram showing the Albert fingering for the Chalumeau A note. It features a single vertical line of fingerings.</p>
Chalumeau A# / Bb	 <p>Diagram showing the Boehm fingering for the Chalumeau A# / Bb note. It features a single vertical line of fingerings with a wavy line indicating the embouchure position.</p>	 <p>Diagram showing the Albert fingering for the Chalumeau A# / Bb note. It features two vertical lines of fingerings, with the second line starting from the second finger.</p>
Chalumeau B	 <p>Diagram showing the Boehm fingering for the Chalumeau B note. It features two vertical lines of fingerings, with a wavy line indicating the embouchure position.</p>	 <p>Diagram showing the Albert fingering for the Chalumeau B note. It features a single vertical line of fingerings.</p>

continued

Table 7 continued

Note	Boehm Fingering	Albert Fingering
Chalumeau C		
Chalumeau C# / Db		
Chalumeau D		
Chalumeau D# / Eb		

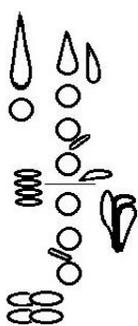
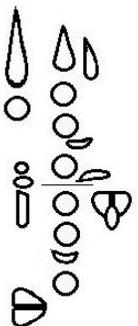
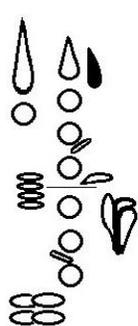
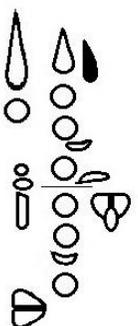
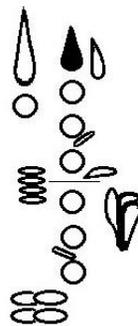
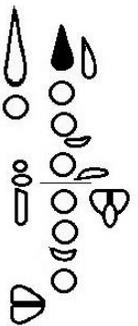
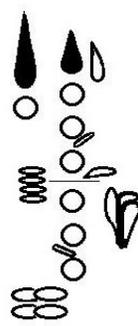
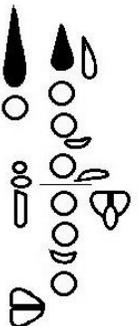
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Table 7 continued

Note	Boehm Fingering	Albert Fingering
Chalumeau E (high)		
Chalumeau F (high)		
Chalumeau F# / Gb (high)		

continued

Table 7 continued

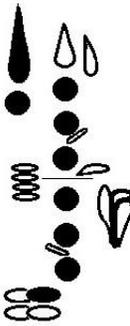
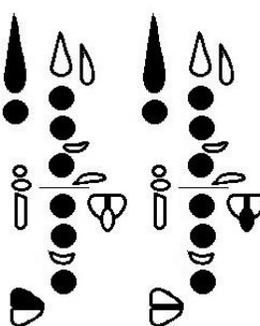
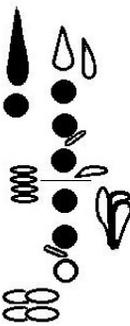
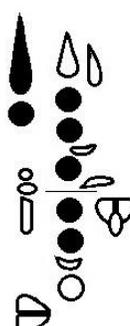
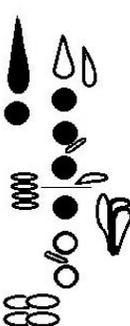
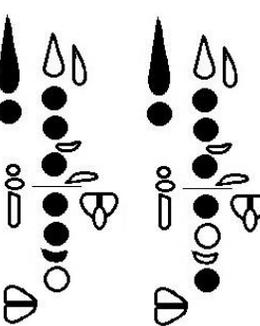
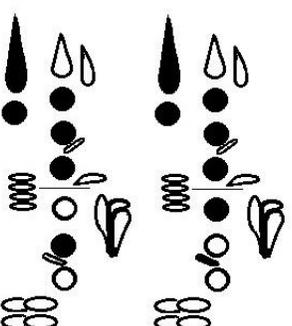
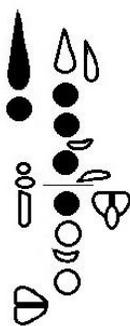
Note	Boehm Fingering	Albert Fingering
Throat Tone G	 <p>Diagram showing Boehm fingering for G. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>	 <p>Diagram showing Albert fingering for G. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>
Throat Tone G# / Ab	 <p>Diagram showing Boehm fingering for G# / Ab. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>	 <p>Diagram showing Albert fingering for G# / Ab. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>
Throat Tone A	 <p>Diagram showing Boehm fingering for A. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>	 <p>Diagram showing Albert fingering for A. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>
Throat Tone A# / Bb	 <p>Diagram showing Boehm fingering for A# / Bb. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>	 <p>Diagram showing Albert fingering for A# / Bb. The left hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand has fingers 1, 2, 3, 4 on keys 1, 2, 3, 4. The right hand thumb is on the trigger key.</p>

Note	Boehm Fingering	Albert Fingering
Clarion B (low)		
Clarion C (low)		
Clarion C# / Db		
Clarion D		

continued

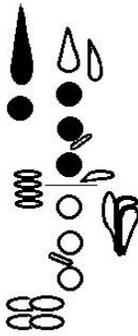
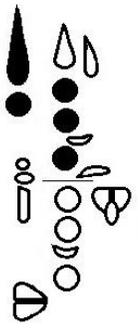
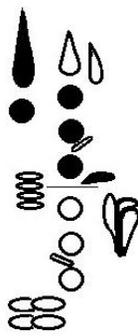
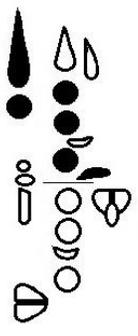
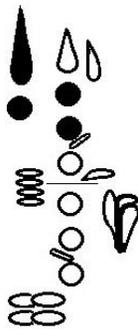
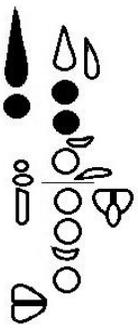
Table 8 Boehm and Albert System Fingering Comparison Chart—Clarion Register

Table 8 continued

Note	Boehm Fingering	Albert Fingering
Clarion D# / Eb	 <p>Diagram showing the Boehm fingering for the Clarion note D# / Eb. It features a vertical column of keys with specific fingerings: index for the top key, middle for the second, ring for the third, and thumb for the fourth. The lower keys have various combinations of fingers and the thumb.</p>	 <p>Diagram showing the Albert fingering for the Clarion note D# / Eb. It features two vertical columns of keys. The left column has index, middle, ring, and thumb. The right column has index, middle, ring, and thumb. The lower keys have various combinations of fingers and the thumb.</p>
Clarion E	 <p>Diagram showing the Boehm fingering for the Clarion note E. It features a vertical column of keys with specific fingerings: index for the top key, middle for the second, ring for the third, and thumb for the fourth. The lower keys have various combinations of fingers and the thumb.</p>	 <p>Diagram showing the Albert fingering for the Clarion note E. It features a vertical column of keys with specific fingerings: index for the top key, middle for the second, ring for the third, and thumb for the fourth. The lower keys have various combinations of fingers and the thumb.</p>
Clarion F	 <p>Diagram showing the Boehm fingering for the Clarion note F. It features a vertical column of keys with specific fingerings: index for the top key, middle for the second, ring for the third, and thumb for the fourth. The lower keys have various combinations of fingers and the thumb.</p>	 <p>Diagram showing the Albert fingering for the Clarion note F. It features two vertical columns of keys. The left column has index, middle, ring, and thumb. The right column has index, middle, ring, and thumb. The lower keys have various combinations of fingers and the thumb.</p>
Clarion F# / Gb	 <p>Diagram showing the Boehm fingering for the Clarion note F# / Gb. It features two vertical columns of keys. The left column has index, middle, ring, and thumb. The right column has index, middle, ring, and thumb. The lower keys have various combinations of fingers and the thumb.</p>	 <p>Diagram showing the Albert fingering for the Clarion note F# / Gb. It features a vertical column of keys with specific fingerings: index for the top key, middle for the second, ring for the third, and thumb for the fourth. The lower keys have various combinations of fingers and the thumb.</p>

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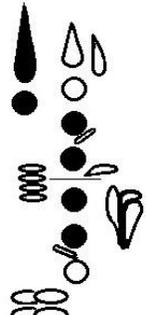
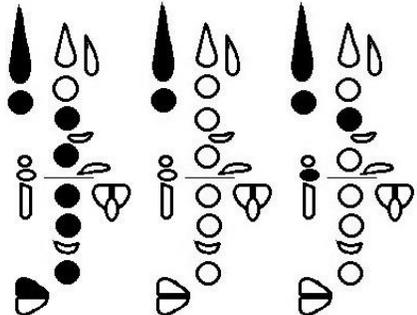
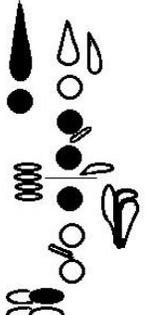
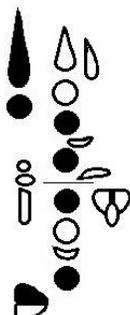
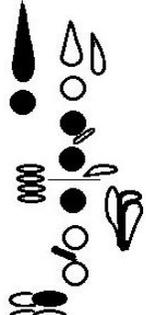
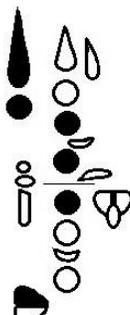
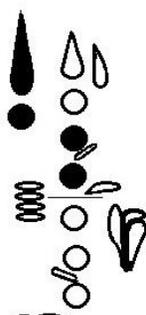
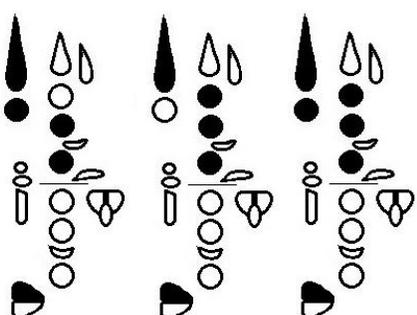
Table 8 continued

Note	Boehm Fingering	Albert Fingering
Clarion G	 <p>Diagram showing the Boehm fingering for the note G on a clarinet. The left hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the bottom keys. The right hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the top keys. The right thumb is positioned on the right-hand side of the instrument.</p>	 <p>Diagram showing the Albert fingering for the note G on a clarinet. The left hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the bottom keys. The right hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the top keys. The right thumb is positioned on the left-hand side of the instrument.</p>
Clarion G# / Ab	 <p>Diagram showing the Boehm fingering for the notes G# and Ab on a clarinet. The left hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the bottom keys. The right hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the top keys. The right thumb is positioned on the right-hand side of the instrument.</p>	 <p>Diagram showing the Albert fingering for the notes G# and Ab on a clarinet. The left hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the bottom keys. The right hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the top keys. The right thumb is positioned on the left-hand side of the instrument.</p>
Clarion A	 <p>Diagram showing the Boehm fingering for the note A on a clarinet. The left hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the bottom keys. The right hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the top keys. The right thumb is positioned on the right-hand side of the instrument.</p>	 <p>Diagram showing the Albert fingering for the note A on a clarinet. The left hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the bottom keys. The right hand fingers are: index (1), middle (2), ring (3), and thumb (4) on the top keys. The right thumb is positioned on the left-hand side of the instrument.</p>

continued

Table 8 continued

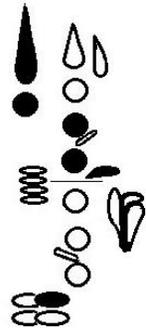
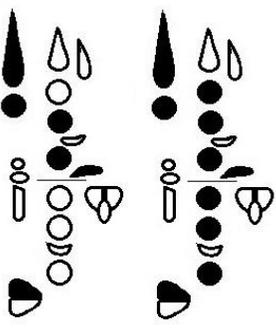
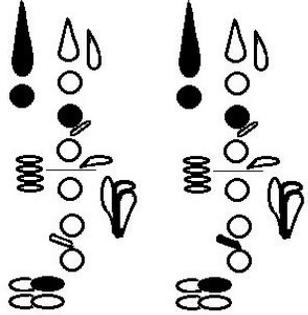
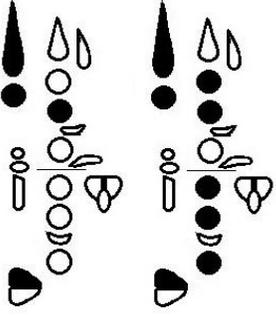
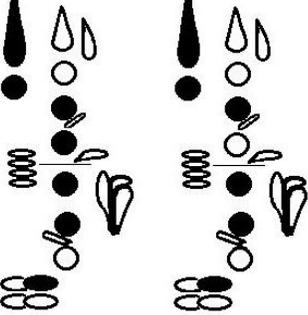
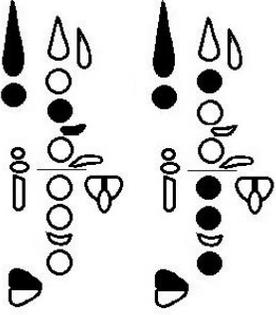
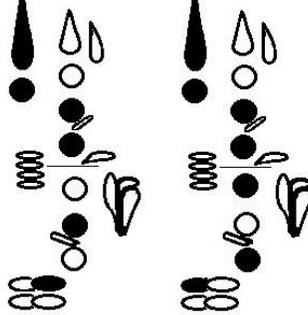
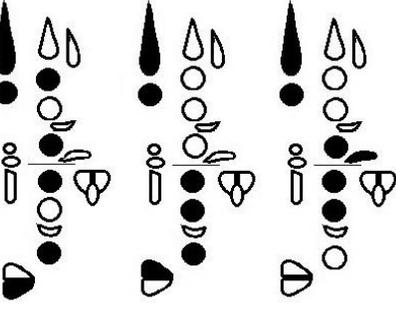
Note	Boehm Fingering	Albert Fingering
Clarion A# / Bb		
Clarion B (high)		
Clarion C (high)		

Note	Boehm Fingering	Albert Fingering
Altissimo C# / Db		
Altissimo D		
Altissimo D# / Eb		
Altissimo E		

continued

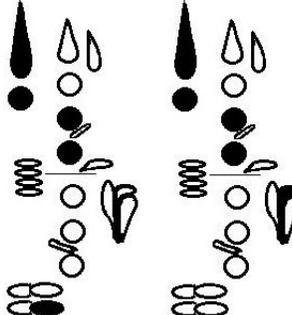
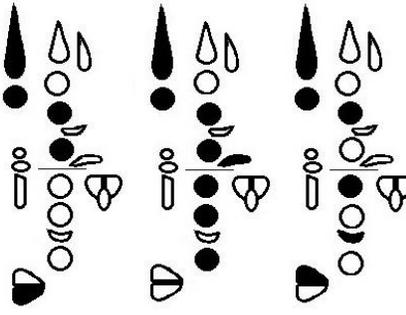
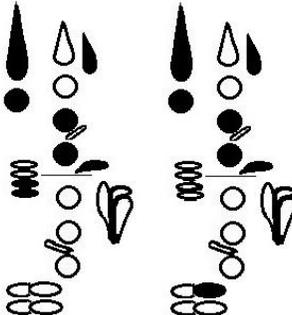
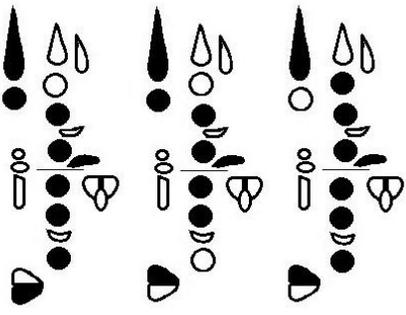
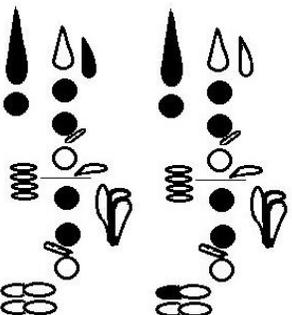
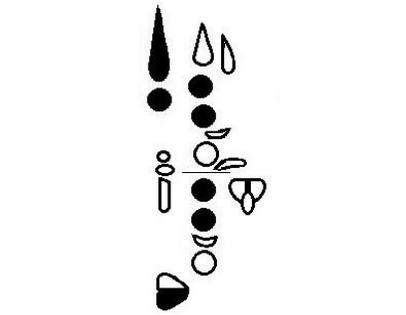
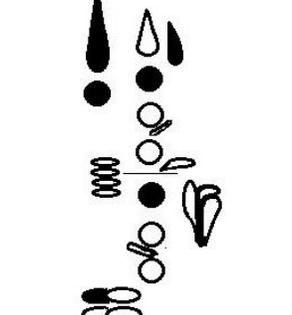
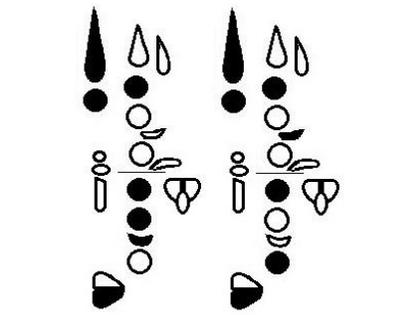
Table 9 Boehm and Albert System Fingering Comparison Chart—Altissimo Register

Table 9 continued

Note	Boehm Fingering	Albert Fingering
<p>Altissimo</p> <p>F</p>		
<p>Altissimo</p> <p>F# / Gb</p>		
<p>Altissimo</p> <p>G</p>		
<p>Altissimo</p> <p>G# / Ab</p>		

continued

Table 9 continued

Note	Boehm Fingering	Albert Fingering
<p>Altissimo A</p>	 <p>Two diagrams showing Boehm fingering for Altissimo A. Each diagram shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>	 <p>Three diagrams showing Albert fingering for Altissimo A. Each diagram shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>
<p>Altissimo A# / Bb</p>	 <p>Two diagrams showing Boehm fingering for Altissimo A# / Bb. Each diagram shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>	 <p>Three diagrams showing Albert fingering for Altissimo A# / Bb. Each diagram shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>
<p>Altissimo B</p>	 <p>Two diagrams showing Boehm fingering for Altissimo B. Each diagram shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>	 <p>One diagram showing Albert fingering for Altissimo B. It shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>
<p>Altissimo C</p>	 <p>One diagram showing Boehm fingering for Altissimo C. It shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>	 <p>Two diagrams showing Albert fingering for Altissimo C. Each diagram shows a vertical column of notes with fingerings (black dots) and breath keys (wavy lines). The notes are arranged in a descending sequence from top to bottom.</p>

## Appendix D. List of Turkish Classical Clarinet Repertoire and Selected Discography

The following is a noncomprehensive list of Turkish classical clarinet repertoire. The list includes pieces for solo clarinet, pieces for clarinet and piano, clarinet concerti, and chamber works from duets to octets that include the clarinet. Pieces for chamber ensembles larger than octets are excluded from this list. Information regarding the acquisition of the pieces listed below, as well as recordings, can be found in Appendix E.

<b>Solo Clarinet</b>	
<b>Composer</b>	<b>Piece</b>
Zeynep Gedizlioğlu (b. 1977)	<i>Seslenişler / Rufe</i> (2004)
Özkan Manav (b. 1967)	<i>Taksim (Taksim)</i> (2005)
İlhan Mimaroglu (1926–2012)	<i>Monologue I</i> (1973)
Mehmet Can Özer (b. 1981)	<i>Clarinet Concerto</i> (2010) *For Clarinet, Tape, and Live Electronics
Taylan Susam (b. 1986)	<i>for jürg frey</i> (2006)
Mehmet Ali Uzunselvi (1980)	<i>Yandan</i> (2001)

Table 10 Turkish Classical Repertoire for Solo Clarinet

<b>Clarinet and Piano</b>	
<b>Composer</b>	<b>Piece</b>
Selman Ada (b. 1953)	<i>Cazibe Valsi</i> , Op. 15 (1999)
	<i>Drei Byzantinische Tänze</i> , Op. 30 (2003)
Necil Kazım Akses (1908–1999)	<i>Allegro Feroce</i> (1930) *Clarinet doubles alto saxophone
Evrin Demirel (b. 1977)	<i>Molto Reflexivo</i> (2008) *Bass clarinet and piano
	<i>Molto Reflexivo No. 2</i> (2018)
Meliha Doğuduyal (b. 1959)	<i>Hasret</i> (“Longing”) (2015)
Emre Dündar (b. 1972)	<i>Derbeder</i> (1996)
Turgay Erdener (b. 1957)	<i>Beş Özgür Parça</i> (1987)
Erberk Eryılmaz (b. 1989)	<i>Burlesco</i> (2005)
	<i>Miniatures Set No. 2</i> (2009)
	<i>Miniatures Set No. 3</i> (2011)
	*Optional Darbuka part for pianist in one movement
Ertuğrul Oğuz Fırat (1923–2014)	<i>Anadolu Mayası</i> , Op. 17 (1963, rev. 1981)
	<i>Eğlenceler</i> (“Amusements”), Op. 4 (1954–1955)
	<i>Yivcil Morun Seslenişi</i> , Op. 74 (1984)
Betin Güneş (b. 1957)	<i>ARENA</i> , Op. 62 (2000)
	<i>In memoriam...Klarinet ve Piyano sonat</i> , Op. 22 (1989)
	<i>Türk fantazisi</i> , Op. 21 (1989)
Ömer Zülfü Livaneli (b. 1946)	<i>Karli Kayın Ormanında</i> (2005–2008) *arr. Utku Aşuroğlu (b. 1986)
İlhan Mimaroğlu (1926–2012)	<i>Deformations</i> (1961)
Önder Özkoç (b. 1978)	<i>Rondo</i> (2003)
Mesruh Savaş (b. 1978)	<i>Üç Minyatür</i> (“Three Miniatures”) (2005)
Fazıl Say (b. 1970)	<i>Sonata for Clarinet and Piano</i> , Op. 42 (2012)
Ahmet Adnan Saygun (1907–1991)	<i>Horon</i> (1964)
Tarkan Songür (b. 1968)	<i>anadolu esintileri</i> (“Anatolian Breeze”) (2006)
Babür Tongur (b. 1955)	<i>Clarinet Sonata</i> (2008)
Emirhan Tuğra (b. 1970)	<i>Hi-Caz Mandra</i>
İlhan Usmanbaş (b. 1921)	<i>Klarnet ve Piyano için Müzik</i> (1994)
	<i>Üç Sonatin</i> (“3 Sonatines”) (1960)
Özge Gülbey Usta (b. ?)	<i>The Legend Of The Simurg (Phoenix)</i> (2016)

Table 11 Turkish Classical Repertoire for Clarinet and Piano

<b>Clarinet Concerti</b>		
<b>Composer</b>	<b>Piece</b>	<b>Notes</b>
Selman Ada (b. 1953)	<i>Rapsodi, Op. 51</i> (2011)	
Evrin Demirel (b. 1977)	<i>Clarinet Concerto</i>	
Turgay Erdener (b. 1957)	<i>Clarinet Concerto</i> (1995)	
Erberk Eryılmaz (b. 1989)	<i>Concerto</i> (2014)	For Cl, Ensemble, and Imaginary Folk Dancers
	<i>Miniatures Set No. 1</i> (2008)	Cl and Chamber Orchestra
	<i>Miniatures Set No. 2</i> (2009)	Cl and Chamber Orchestra
	<i>Miniatures Set No. 3</i> (2011)	Cl and Chamber Orchestra
	<i>Thracian Airs of Besime Sultan</i>	Or Cl, 2 Vln, Vla, Vlc, Perc
Ertuğrul Oğuz Fırat (1923–2014)	<i>Coşku Basamakları, Op. 94</i> (2001–2002)	Triple Concerto for Cl, Bsn, BTuba
	<i>Yivcil Morun Seslenişi, Op. 58</i> (1980)	
Betin Güneş (b. 1957)	<i>Clarinet Concerto</i>	
Ali Hoca (b. ?)	<i>Kizkumu</i> (2010)	
Fazıl Say (b. 1970)	<i>Khayyam</i> (2011)	
Mehmet Erhan Tanman (b. 1989)	<i>Concerto</i> (2014)	
İstemihan Taviloğlu (1945–2006)	<i>Clarinet Concerto, Op. 12</i> (1979)	
	<i>Suite, Op. 9</i> (1982)	Fl, Cl, and String Orchestra
Hasan Niyazi Tura (b. 1982)	<i>Clarinet Concerto</i>	
Özge Gülbey Usta (b. ?)	<i>Klarnete Atıf</i>	
	<i>Rondo</i>	Cl, Bsn, Orchestra

Table 12 Turkish Clarinet Concerti

<b>Duets with Clarinet</b>		
<b>Composer</b>	<b>Piece</b>	<b>Instrumentation</b>
Utku Aşuroğlu (b. 1986)	<i>For Example</i> (2012)	Cl, Vla
Melih Doğuduyal (b. 1959)	<i>Abime</i> (2008)	Cl, Vlc
	<i>Cosmofobia</i> (2004)	BCl, Org
Zeynep Gedizlioğlu (b. 1977)	<i>Dengesiz Denklemler</i> (“Unbalanced Equations”) (2006)	Cl, Vlc
Edward J. Hines (b. 1951)	<i>Yeni Makam 4</i> (1995)	Cl, Perc
İlhan Mimaroglu (1926–2012)	<i>Monologlar</i> (“Monologues”) (1997)	Cl, Vla
Ahmet Adnan Saygun (1907–1991)	<i>Sezisler</i> (“Intuitions”), Op. 4 (1933)	2 Cl
Atilla Kadri Şendil (b. 1975)	<i>Bis</i> (1995)	Fl, Cl
İlhan Usmanbaş (b. 1921)	<i>Bas Klarnet X Bas Klarnet</i> (1976)	2 BCl
	<i>Üç Parça</i> (1956)	Cl, Vlc
Ekrem Zeki Ün (1910–1987)	<i>Söyleşi</i> (“Conversation”) (1977)	Ob, Cl

Table 13 Turkish Classical Repertoire for Clarinet and One Other Instrument

<b>Trios</b>		
<b>Composer</b>	<b>Piece</b>	<b>Instrumentation</b>
Utku Aşuroğlu (b. 1986)	<i>Vivaldi</i> (2011)	Cl, Vlc, Pno
Evrin Demirel (b. 1977)	<i>“The Porcelain Rabbit” (Music for Theatre)</i> (2009)	Vln, Cl/BCl, Perc
	<i>Saz Semaisi No. 1</i> (2004)	EbCl, Vln, Pno
Meliha Doğuduyal (b. 1959)	<i>In Darkness</i> (2001)	Soprano, Cl, Pno
Armağan Durdağ (b. 1981)	<i>Taylan, Op. 14</i> (2014)	Cl, Vlc, Pno
Onur Dülger (b. 1980)	<i>Trio for Woodwinds, Part 1</i> (2001)	Fl, Cl, Bsn
	<i>Trio for Woodwinds, Part 2</i> (2001)	Fl, Cl, Bsn
Emre Dünder (b. 1972)	<i>Trio</i> (1996)	Ob, Cl, Bsn
Erberk Eryılmaz (b. 1989)	<i>Miniatures Set No. 1</i> (2008)	Cl, Vln, Pno
Mithat Fenmen (1916–1982)	<i>Trio</i> (1938)	Soprano, Cl, Pno
Ertuğrul Oğuz Fırat (1923–2014)	<i>Trio No. 2, Op. 2: Üçlü Sonat (“Trio Sonata”)</i> (1953–1954)	Cl, Vln, Pno
	<i>Trio No. 5, Op. 75: Bağımsız Çağırular Ardıışı</i> (1985)	Cl, Vla, Pno
Zeynep Gedizlioğlu (b. 1977)	<i>Four Pieces</i> (2001)	Ob, Cl, Bsn
Betin Güneş (b. 1957)	<i>Antakya Çarşıları, Op. 34</i> (1993)	Cl, Vln, Pno
	<i>MuSe-Be, Op. 43</i>	Cl, Vln, Pno
Mehmet Nemutlu (b. 1966)	<i>İshak’ın Meseli</i> (2004–2005)	Cl, Hn, Hp
Mesruh Savaş (b. 1978)	<i>Üç Dans (“Three Dances”)</i> (2003)	Cl, Vln, Pno
Ahmet Adnan Saygun (1907–1991)	<i>Trio, Op. 37</i> (1966)	Ob, Cl, Hp
	<i>Trio, Op. 55</i> (1975)	Ob, Cl, Pno
Mehmet Erhan Tanman (b. 1989)	<i>A Phone Call</i> (2009)	Cl, DB, Vib
Yalçın Tura (b. 1934)	<i>Trio</i>	Fl, Cl, Bsn
Ekrem Zeki Ün (1910–1987)	<i>Trio</i> (1952)	Ob, Cl, Pno

Table 14 Turkish Classical Repertoire for Clarinet and Two Other Instruments

<b>Quartets</b>		
<b>Composer</b>	<b>Piece</b>	<b>Instrumentation</b>
Can Aksel Akın (b. 1977)	<i>Aslı ile Kerem Üçlemesi</i> (2001)	Mezzo-soprano, Fl, Cl, Ob
Evrin Demirel (b. 1977)	<i>The Lake</i> (2007, revised 2013)	Soprano, Cl, Vla, Pno
Muhiddin Dürriüođlu Demiriz (b. 1969)	<i>Varioactivité</i> (1997)	4 Cl
Armađan Durdađ (b. 1981)	<i>Irony of the Full Moon, Op. 6</i> (2011)	BCl, Hn, Vln, Pno
Mithat Fenmen (1916–1982)	<i>Kuartet</i> (1938)	Fl, Ob, Cl, Bsn
Ertuđrul Ođuz Fırat (1923–2014)	<i>Uyumsuzluđun Uyum Odakları, Op. 63</i> (1981)	Fl, Ob, Cl, Bsn
Ahmet Adnan Saygun (1907–1991)	<i>Percussion Quartet, Op. 8</i> (1933)	Cl, ASax, Perc, Pno
Atilla Kadri Őendil (b. 1975)	<i>88</i> (2003)	Fl, Cl, Bsn, Pno
	<i>Derbeder</i> (1995)	Fl, Ob, Cl, Bsn
Hasan Uçarsu (b. 1965)	<i>Gizemli Parçalar</i> (“Mystic Fragments”) (1995)	Mezzo Soprano, Cl, Vla, Perc
İlhan UsmanbaŐ (b. 1921)	<i>Monoritmica</i> (1980)	4 Cl
Özge Gülbey Usta (b. ?)	<i>Rüzgar</i>	Fl, Ob, Cl, Bsn

Table 15 Turkish Classical Repertoire for Clarinet and Three Other Instruments

Quintets		
Composer	Piece	Instrumentation
Selman Ada (b. 1953)	<i>Karçiğar Oyun Havası 2, Op. 20</i> (2001)	Fl, Ob, Cl, Bsn, Hn
	<i>Süit</i>	Fl, Ob, Cl, Bsn, Hn
Utku Aşuroğlu (b. 1986)	<i>Sforzati</i> (2013)	Fl, BCl, Vln, Vlc, Pno
İlhan Baran (b. 1934)	<i>Demet</i> (“Miracles”) (1973)	Fl, Ob, Cl, Bsn, Hn
Evrin Demirel (b. 1977)	<i>Kwintolen (Beshleme)</i> (2009)	Ob, Cl, ASax, BCl, Bsn
	<i>Saz Semaisi No. 2</i> (2006)	EbCl, Vln, Vlc, Hp, Pno
Meliha Doğuduyal (b. 1959)	<i>Wind Quintet</i> (1987)	Fl, Ob, Cl, Bsn, Hn
Armağan Durdağ (b. 1981)	<i>Refractions, Op. 5</i> (2010–2011)	Cl, Vln, Vla, Vlc, Pno
Necati Gedikli (b. 1944)	<i>Beşil, Op. 9</i> (1971)	Fl, Ob, Cl, Bsn, Hn
Zeynep Gedizlioğlu (b. 1977)	<i>Yol</i> (“Pathway”) (2006)	Cl, Vln, Vlc, Vib, Pno
Kamran İnce (b. 1960)	<i>Son Bir Dans</i> (“One Last Dance”) (1991)	Fl, EbCl, BCl, Bsn, Perc
Özkan Manav (b. 1967)	<i>Beş Klarnet için Dört Parça</i> (“4 Pieces for 5 Clarinets”)	5 Cl
	<i>Gezintiler</i> (“Wanderings”) (1996–97, rev. 1998, 2004)	2 Ob, 2 Cl, ASax
Sıdika Özdil (b. 1960)	<i>Resistance for a Dream</i> (1990)	Fl, Ob, Cl, Bsn, Hn
Cemal Reşit Rey (1904–1985)	<i>Üflemeli çalgılar kenteti</i> (1932)	Fl, Ob, Cl, Bsn, Hn
Fazıl Say (b. 1970)	<i>Alevi Dedeleri Rakı Masasında, Op. 35</i> (2012)	Fl, Ob, Cl, Bsn, Hn
Ahmet Adnan Saygun (1907–1991)	<i>Wind Quintet, Op. 46</i> (1968)	Fl, Ob, Cl, Bsn, Hn
İlteriş Sun (b. 1961)	<i>Üflemeli Çalgılar için Kentet</i> (1984)	Fl, Ob, Cl, Bsn, Hn
Muammer Sun (b. 1932)	<i>Serpinti</i>	Fl, Ob, Cl, Bsn, Hn
Cengiz Tanç (1933–1997)	<i>Beşil</i> (1968)	Fl, Ob, Cl, Bsn, Hn

continued

Figure 38 Turkish Classical Repertoire for Clarinet and Four Other Instruments

Figure 38 continued

Babür Tongur (b. 1955)	<i>Birdus Petroleum</i> (Quintet No. 2) (2011)	Ob, Cl, ASax, BCl, Bsn
	<i>Nuclear Child Games</i> (Quintet No. 1) (1995)	Ob, Cl, ASax, BCl, Bsn
	<i>Swirling</i> (Quintet No. 3) (2011)	Ob, Cl, ASax, BCl, Bsn
Hasan Uçarsu (b. 1965)	<i>Bosna Ormanlarından Rüzgarlar</i> (“Winds from the Bosnian Woods”) (2008)	Fl, Ob, Cl, Bsn, Hn
	<i>Eski İstanbul’un Arka Sokaklarında</i> (“On the Back Streets of the Old Istanbul”) (2001)	Cl, Vln, Vlc, Hp, Perc
İlhan Usmanbaş (b. 1921)	<i>Kentet</i> (1949)	Cl, 2 Vln, Vla, Vlc
Özge Gülbey Usta (b. ?)	<i>Geçit Töreni</i>	Fl, Ob, Cl, Bsn, Hn
	<i>Yaşam</i>	Fl, Ob, Cl, Bsn, Hn

<b>Sextets</b>		
<b>Composer</b>	<b>Piece</b>	<b>Instrumentation</b>
Server Acim	<i>Sextet</i> , Op. 3 (1988)	Fl, Ob, Cl, Bsn, Hrn, DB
Nihan Atlığ (b. 1960)	<i>Sextet</i> (1990)	Fl, Ob, Cl, Vln, Vla, Vlc
Ahmet Samim Bilgen (1910–2005)	<i>Kadınlar mı, Erkekler mi?</i> (“Women or Men?”) [Operetta] (1932)	Fl, Cl, 2 Vln, Vlc, Pno
Armağan Durdağ (b. 1981)	<i>Dreams by the Lake of the Pure Mind</i> , Op. 4 (2010)	Fl, Cl, Vln, Vlc, Mar, Pno
Selen Gülün (b. 1972)	<i>The Mechanism</i> (2002)	Fl, Cl, Bsn, Vln, Vlc, Perc
Deniz İnci	<i>Bak!</i> (“Look!”) (1991)	Fl, Ob, Cl, Bsn, Perc, Pno
Kamran İnce (b. 1960)	<i>Bölünmüş</i> (1998)	Fl, Cl, Vln, Vlc, Perc, Pno
	<i>Kemerler</i> (1994)	Fl, Cl, Tpt, Vln, Vlc, Synth
	<i>Talya’nın Dalgaları</i> (1989)	Fl, Cl, Vln, Vlc, Perc, Pno
Nuriye Esra Kınıklı	<i>Yankılar</i> (2004)	2 Fl, BCl, 2 Crystal Cups, WdBl
Onur Özmen	<i>P, R, S, L, and 7.4</i> (2000)	Fl, Ob, Cl, Bsn, Tpt, Timp
Onur Türkmen (b. 1972)	<i>Yaz Yağmuru</i> (“Summer Rain”) (2004)	Fl, Cl, Vln, Vla, Vlc, Pno
Hasan Uçarsu (b. 1965)	<i>Monologues</i> (1994)	Fl, Cl, Vln, Vla, Perc, Pno

Table 16 Turkish Classical Repertoire for Clarinet and Five Other Instruments

<b>Septets</b>		
<b>Composer</b>	<b>Piece</b>	<b>Instrumentation</b>
Utku Aşuroğlu (b. 1986)	<i>Mouches Volantes</i> (2014)	Fl, BCl, Vln, Vla, Vlc, Perc, Pno
Armağan Durdağ (b. 1981)	<i>The Muse of Silence</i> , Op. 3 (2009)	Fl, Cl, Vln, Vlc, Mar, Perc, Pno
Erberk Eryılmaz (b. 1989)	<i>Dances of the Yoğurt Maker</i> (2014)	Fl, Cl, 2 Vln, Vla, Vlc, Perc
Mehmet Nemutlu (b. 1966)	<i>Göre</i> (“According to”) for 7 instruments (1991)	7 instruments, incl. BCl
İlhan Usmanbaş (b. 1921)	<i>Bach’ın Küçük Prelüdlere</i> (“Little Preludes of Bach”)	Fl, Ob, Cl, Hn, Bsn, Org, Vln

Table 17 Turkish Classical Repertoire for Clarinet and Six Other Instruments

<b>Octets</b>		
<b>Composer</b>	<b>Piece</b>	<b>Instrumentation</b>
Mehmet Aktuğ (1959–2009)	<i>Dümteke</i> (1985)	Fl, Cl, Bsn, Trbn, Vln, DB, 2 Perc (1985)
Evrin Demirel (b. 1977)	<i>Studies</i> (1997)	2 Fl, 2 Ob, 2 Cl, 2 Bsn

Table 18 Turkish Classical Repertoire for Clarinet and Seven Other Instruments

## Appendix E. Piece Availability and Selected Discography, Listed by Composer

The following is a noncomprehensive list of information regarding the acquisition of Turkish classical clarinet repertoire, along with CDs and links to recordings of these compositions.

Key:

### **Composer**

Composer contact information

*Piece*

- Sheet Music Information
- o Recordings and CDs

### **Ada, Selman**

*Cazibe Valsi*, Op. 15

- Universal Edition (labeled *eğitim amaçlı* [for educational purposes])

*Drei Byzantinische Tänze*, Op. 30

- Strube Verlag

*Karçiğar Oyun Havası 2*, Op. 20

- Strube Verlag

*Rapsodi*, Op. 51

- o <https://youtu.be/PWCRhln9Zzo>

### **Akses, Necil Kazım**

*Allegro Feroce*

- Sheet Music Plus (Strube Verlag)
- Stretta Music (Universal Edition)
- o Tuğ, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670,

2018. (Available from CD Baby)

- <https://turkishrecital.com>
- <https://youtu.be/ramGa084LFI>

### **Aşuroğlu, Utku**

Contact composer directly: <http://www.utkuasuroglu.com/contact/>

#### *Mouches Volantes*

- Edition Gravis (Verlag GmbH)
- <https://youtu.be/f4v9fEhg6Ms>

### **Baran, İlhan**

#### *Demet* (“Miracles”)

- Istanbul Wind Ensemble. *Türk Bestecileri Serisi, Vol. 2: Baran, Say, Uçarsu, Tura*. Ada Müzik 2018. (Available from Amazon, Spotify, iTunes)

### **Demirel, Evrim**

Contact composer directly: <https://www.evrindemirel.com/contact>

#### *Molto Reflexivo*

- Tuğa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- <https://youtu.be/ramGa084LFI>

#### *Saz Semaisi No. 1*

- <https://youtu.be/bo9qZJ4ycjM>

#### *Saz Semaisi No. 2*

- <https://youtu.be/TNLxfHj60oM>

### **Demiriz, Muhiddin Dürrüoğlu**

Contact composer directly: [demiriz@worldonline.be](mailto:demiriz@worldonline.be)

### **Doğuduyal, Meliha**

Contact composer directly: <http://melihadoguduyal.com/contact.html>

Composer’s website: <http://melihadoguduyal.com/>

#### *Abime*

- <https://soundcloud.com/meliha-doguduyal/abime-2008-clarinet-cello>

### *Hasret*

- Donemus (<https://webshop.donemus.com/action/front/sheetmusic/16840>)
- Tuğa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- <https://youtu.be/6DhFlmua6Dg>

### *In Darkness*

- <https://soundcloud.com/meliha-doguduyal/in-darkness-2002>

## **Durdağ, Armağan**

Contact composer directly: <http://armagandurdag.com/contact-2/>

Composer's website: <http://armagandurdag.com/>

### *Dreams by the Lake of the Pure Mind, Op. 4*

- [http://armagandurdag.com/wp-content/uploads/2017/10/Armagan-Durdag\\_Dreams-By-The-Lake-Of-The-Pure-Mind\\_SCORE.pdf](http://armagandurdag.com/wp-content/uploads/2017/10/Armagan-Durdag_Dreams-By-The-Lake-Of-The-Pure-Mind_SCORE.pdf)
- <https://youtu.be/5TrdSjL-454>

### *Refractions, Op. 5*

- [http://armagandurdag.com/wp-content/uploads/2017/10/Armagan-Durdag\\_Refractions\\_SCORE.pdf](http://armagandurdag.com/wp-content/uploads/2017/10/Armagan-Durdag_Refractions_SCORE.pdf)
- <https://youtu.be/ixD7QjQeMhU>

### *Taylan, Op. 14*

- <http://armagandurdag.com/wp-content/uploads/2017/10/Armagan-Durdag-Taylan-SCORE.pdf>
- <https://youtu.be/TavNmPLsyXM>

## **Dündar, Emre**

Contact composer directly: [emre@emre-dundar.com](mailto:emre@emre-dundar.com)

Composer's website: <https://emre-dundar.com/>

## **Erdener, Turgay**

Contact composer directly: [turgay.erdener@gmail.com](mailto:turgay.erdener@gmail.com)

### *Clarinet Concerto*

- <https://youtu.be/MIMy8lwGxrA>

## **Eryılmaz, Erberk**

Contact composer directly: [eryilmazmusic@gmail.com](mailto:eryilmazmusic@gmail.com)

Sheet music can be purchased from composer: <https://www.erberkeryilmaz.com>

### *Concerto*

- <https://soundcloud.com/erberk-eryilmaz/concerto-for-solo-wind-instrument-ensemble-and-imaginary-folk-dancers>

### *Dances of the Yoğurt Maker*

- <https://youtu.be/7zZ31B2MyPs>

### *Miniatures Set No. 2*

- For viola and ensemble: <https://youtu.be/t2r36a9SkcQ>

### *Miniatures Set No. 3*

- For viola and ensemble: <https://youtu.be/TIF2WqADMhA>

### *Thracian Airs of Besime Sultan*

- <https://youtu.be/4yjQ58aDeTo>

## **Fırat, Ertuğrul Oğuz**

Composer's website: <http://www.ertugruloguzfirat.com/>

Some sheet music may be available from Seesaw Music.

### *Eğlenceler ("Amusements"), Op. 4 (1954–1955)*

- Ulutaş, Gültekin and Darya Yılmaz Fırat. *Ertuğrul Oğuz Fırat (EOF)—Anadolu Mayası*. A.K. Müzik AK914-2, 2009. (Available from Deezer, Discogs, Zihni)

### *Anadolu Mayası, Op. 17 (1963, rev. 1981)*

- Ulutaş, Gültekin and Darya Yılmaz Fırat. *Ertuğrul Oğuz Fırat (EOF)—Anadolu Mayası*. A.K. Müzik AK914-2, 2009. (Available from Deezer, Discogs, Zihni)

### *Yivcil Morun Seslenişi, Op. 74 (1984)*

- Ulutaş, Gültekin and Darya Yılmaz Fırat. *Ertuğrul Oğuz Fırat (EOF)—Anadolu Mayası*. A.K. Müzik AK914-2, 2009. (Available from Deezer, Discogs, Zihni)
- <https://youtu.be/bdPDRmLGAF0>

## **Gedikli, Necati**

Contact composer directly: [necati.gedikli@deu.edu.tr](mailto:necati.gedikli@deu.edu.tr)

### **Gedizliođlu, Zeynep**

Contact composer directly: [zeynep.gedizlioglu@gmail.com](mailto:zeynep.gedizlioglu@gmail.com)

Composer's website: [www.zeynepgedizlioglu.com/](http://www.zeynepgedizlioglu.com/)

*Dengesiz Denklemler* ("Unbalanced Equations")

- Gedizliođlu, Zeynep. *Kesik*. Col Legno WWE1CD40405, 2012. (Available from Presto Classical)

*Yol* ("Pathway")

- Gedizliođlu, Zeynep. *Kesik*. Col Legno WWE1CD40405, 2012. (Available from Presto Classical)

### **Güneş, Betin**

Contact composer directly: <https://betingunes.jimdo.com/english/contact/>

Sheet music can be purchased from composer: <https://betingunes.jimdo.com/>

*In memoriam... Klarinet ve Piyano Sonat*, Op. 22

- Güneş, Betin, et al. *Betin Güneş: Kompositionen*. Köln: MMS, 1992. (Available from composer)

*Türk fantazisi*, Op. 21

- Güneş, Betin, et al. *Betin Güneş: Kompositionen*. Köln: MMS, 1992. (Available from composer)
- Tuđa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- <https://youtu.be/ramGa084LFI>

### **Hines, Edward J.**

Contact composer directly: <http://www.hinesmusic.com/ContactEHM.html>

Composer's website: <http://www.hinesmusic.com/>

Audio excerpts: [http://www.hinesmusic.com/Audio/YM4\\_Sample.mp3](http://www.hinesmusic.com/Audio/YM4_Sample.mp3)

Yeni Makam 4 (1995)

- Edward Hines Music ([http://www.hinesmusic.com/Clarinet-Percussion\\_YM4.html](http://www.hinesmusic.com/Clarinet-Percussion_YM4.html))
- Hines, Edward J. *An American in Istanbul: The Yeni Makam Series of Composer*

*Edward J. Hines—Works Based on Turkish Classical and Folk Music.*  
Edward Hines Music 805055779921, 1999. (Available from Edward  
Hines Music, CD Baby, Spotify, Deezer)

- [http://www.hinesmusic.com/Clarinet-Percussion\\_YM4.html](http://www.hinesmusic.com/Clarinet-Percussion_YM4.html)

### **Hoca, Ali**

*Kizkumu*

- <https://youtu.be/vzs3HBzWzwU>

### **Livaneli, Ömer Zülfü**

*Karli Kayin Ormaninda* (arr. Utku Aşuroğlu)

- [info@editiongravis.de](mailto:info@editiongravis.de)
- Tuğa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- <https://youtu.be/ramGa084LFI>

### **Manav, Özkan**

Contact composer directly: [ozkan@ozkanmanav.com](mailto:ozkan@ozkanmanav.com)

Excerpts from compositions: <http://ozkanmanav.com/extracts/>

*Taqsim (Taksim)*

- [https://youtu.be/\\_3K2mfDjleQ](https://youtu.be/_3K2mfDjleQ) (Video contains full score)
- [https://youtu.be/kM\\_zFIGmB\\_0](https://youtu.be/kM_zFIGmB_0)
- [https://youtu.be/\\_3K2mfDjleQ](https://youtu.be/_3K2mfDjleQ)
- <https://soundcloud.com/user-455269921/ozkan-manav-taksim>

### **Mimaroğlu, İlhan**

Some recordings may be available from Finnadar Records.

*Deformations*

- Seesaw Music

*Monologue I*

- Subito Music (Seesaw Music)
- Finnadar Records

### **Nemutlu, Mehmet**

Contact composer at Mimar Sinan Fine Arts University

*Göre* (“According to”) *for 7 Instruments*

- Uçarsu, Hasan, Özkan Manav, and Mehmet Nemutlu. *Üç Çağdaş Besteci* [Three Contemporary Composers]. Unkapanı-İstanbul: Kalan Müzik 1834008526, 2008. (Available from Hepsiburada, Amazon Music, Spotify, Deezer, iTunes)
- <https://youtu.be/fhpoMJZTn3w>

*İshak'ın Meseli*

- <https://soundcloud.com/user-455269921/mehmet-nemutlu-ishakin-meseli>

**Özer, Mehmet Can**

Contact composer directly: [music@yasar.edu.tr](mailto:music@yasar.edu.tr)

*Clarinet Concerto*

- <https://soundcloud.com/musma-musicmastersonair2/musma-composer-2010-mehmet-can-zer-clarinet-concerto-for-cl-tape-live-electronics>

**Özkoç, Önder**

For sheet music, contact composer directly: [onozkoc@gmail.com](mailto:onozkoc@gmail.com)

*Rondo*

- Tuğa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- <https://youtu.be/ramGa084LFI>

**Savaş, Mesruh**

Contact composer directly: <https://mesruhsavas.wordpress.com/contract/> [sic.]

Composer's website: <https://mesruhsavas.wordpress.com/>

*Üç Dans* (“Three Dances”)

- SM
- Savaş Mesruh. “Selected Chamber Works.” Digital Album, 2013. (Available from composer's website, Bandcamp)

*Üç Minyatür* (“Three Miniatures”)

- <https://mesruhsavas.wordpress.com/sounds/chamber/>

**Say, Fazıl**

*Alevi Dedeleri Rakı Masasında*, Op. 35

- Schott Music
- Istanbul Wind Ensemble. *Türk Bestecileri Serisi, Vol. 2: Baran, Say, Uçarsu, Tura*. Ada Müzik 2018. (Available from Amazon, Spotify, iTunes)
- LutosAir Quintet. *Canto for Winds*. NFM ACD234, 2017. (Available from Amazon, Arkiv Music, Deezer)
- <https://soundcloud.com/zoarensemble/sets/fazil-say-alevi-dedeler-rak>
- <https://youtu.be/DmFeUEmT9kY>
- Mvt. I: <https://youtu.be/pMLujnUNOjc>
- Mvt. II: <https://youtu.be/e1MRk3KbALg>
- Mvt. III: <https://youtu.be/moJ4o6ZhsIE>
- Mvt. IV: <https://youtu.be/0o5MSaTQ75g>

*Khayyam*

- Schott Music
- <https://youtu.be/m2B2wtCYNfc>
- <https://vimeo.com/28754398>

*Sonata*, Op. 42

- Schott Music

**Saygun, Ahmet Adnan**

*Horon*

- Sheet Music Plus (PeerMusic Classical)
- Music Shop Europe
- Tuğa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- <https://youtu.be/ramGa084LFI>

*Sezisler* (“Intuitions”), Op. 4

- Sheet Music Plus (PeerMusic Classical)
- Music & Arts (PeerMusic Classical)
- Music Shop Europe
- Nageotte, Nicolas and Bruno Bonansea. *No Parking*. Disques Triton: TRI331205, 2017. (Available from Disques Triton, Amazon Music, Apple Music)
- Mvt. I: <https://youtu.be/9Lzpzv3AaE>
- Mvt. II: <https://youtu.be/5xJfoWdu-7M>
- Mvt. III: <https://youtu.be/sFLs5xx9bsw>
- Mvt. IV: <https://youtu.be/TDTIwQRTj6I>
- Mvt. V: <https://youtu.be/ug0ZgmNp1f4>

### *Trio, Op. 55*

- Stretta Music (Peer Musikverlag)
- o <https://youtu.be/bCMQbeFhCes>
- o [https://youtu.be/\\_dRwojiIZTw](https://youtu.be/_dRwojiIZTw)

### *Wind Quintet, Op. 46*

- Sheet Music Plus (PeerMusic Classical)
- Music Shop Europe
- o Mvt. I: <https://youtu.be/vtpBRjJNOnA>
- o Mvt. II: <https://youtu.be/hTeSRKbxZs4>
- o Mvt. III: <https://youtu.be/dKtMurGEJ0c>

### **Songür, Tarkan**

Contact composer directly: [http://www.free-scores.com/free-sheet-music.php?compositeur=tsongur&juste\\_message=1](http://www.free-scores.com/free-sheet-music.php?compositeur=tsongur&juste_message=1)

### *anadolu esintileri* (“Anatolian Breeze”)

- <http://www.free-scores.com/download-sheet-music.php?pdf=58883#play>
- o <http://www.free-scores.com/download-sheet-music.php?pdf=58883#play> (MIDI)

### **Sun, Muammer**

#### *Serpinti*

- WorldCat

### **Susam, Taylan**

Contact composer directly: [taylan@brown.edu](mailto:taylan@brown.edu)

#### *for jürg frey*

- [https://www.wandelweiser.de/\\_taylan-susam/catalogue.html](https://www.wandelweiser.de/_taylan-susam/catalogue.html)  
([info@wandelweiser.de](mailto:info@wandelweiser.de))

### **Tanman, Mehmet Erhan**

Sheet music, excerpts, and audio excerpts available from composer:  
<https://tanman.musicaneo.com/>

### **Taviloğlu, İstemihan**

#### *Clarinet Concerto, Op. 12*

- o [https://youtu.be/zy7DJB\\_nHJo](https://youtu.be/zy7DJB_nHJo)
- o <https://youtu.be/fCFCqxcBNe8>

- <https://youtu.be/zmPs2jUIEzs>

### **Tongur, Babür**

Contact composer directly: [baburtongur@gmail.com](mailto:baburtongur@gmail.com), [tongurmusic@gmail.com](mailto:tongurmusic@gmail.com)

Composer's website: <https://baburtongur.blogspot.com/>

Audio excerpts and links to recordings available from composer:

<https://baburtongur.blogspot.com/p/sample.html>

#### *Birdus Petroleum* (Quintet No. 2)

- <https://goo.gl/XNTCJx> (Akropolis Reed Quintet)
- <https://youtu.be/E78ejG6yZY0>

#### *Nuclear Child Games* (Quintet No. 1)

- <http://bit.ly/2OhKwIY> (Akropolis Reed Quintet)
- Akropolis Reed Quintet. *High Speed Reed*. CD Baby, 2012. (Available from Akropolis Reed Quintet at <https://akropolisquintet.org/>, CD Baby, Amazon Music, Apple Music, Meridian Winds)
- <https://youtu.be/gJyONzoITf0>
- <https://soundcloud.com/akropolisreedquintet/sets/debut-album-preview-in-cd>

### **Tuğa, Emirhan**

Composer's website: [www.emirhantuga.com](http://www.emirhantuga.com)

Contact composer directly: [emirhantuga@yahoo.com](mailto:emirhantuga@yahoo.com)

Sheet music can be purchased from composer: <https://turkishrecital.com/contact/>

#### *Hi-Caz Mandra*

- Tuğa, Emirhan and Edzo Bos. *Turkish Recital*. Antre Music 7110935962670, 2018. (Available from CD Baby)
- <https://turkishrecital.com>
- Tuğa, Emirhan and Yuka Tada. *Ayışığı* [Moonlight]. A. K. Müzik AK1007-2, 2010. (Available from Discogs, Deezer, Spotify)
- <https://youtu.be/ramGa084LFI>

### **Tura, Hasan Niyazi**

Clarinet Concerto

- SM
- <https://youtu.be/m4Oew9J3N0A>
- <https://youtu.be/b38jyBkndU>
- Mvt. I: <https://youtu.be/zSahth966XE>
- Mvt. II: [https://youtu.be/B\\_xx6szToCg](https://youtu.be/B_xx6szToCg)

### **Uçarsu, Hasan**

Contact composer directly: ucarsu@gmail.com

Composer's website: <http://www.hasanucarsu.com/tr/nota.asp>

Excerpts from compositions: <http://www.hasanucarsu.com/tr/nota.asp>

Audio excerpts: <http://www.hasanucarsu.com/tr/sesdosyalari.asp>

*Bosna Ormanlarından Rüzgarlar* (“Winds from the Bosnian Woods”)

- Uçarsu, Hasan, Özkan Manav, and Mehmet Nemutlu. *Üç Çağdaş Besteci [Three Contemporary Composers]*. Unkapanı-İstanbul: Kalan Müzik 1834008526, 2008. (Available from Hepsiburada, Amazon Music, Spotify, Deezer, iTunes)
- <https://youtu.be/Q79zCoKa1go>

*Eski İstanbul'un Arka Sokaklarında* (“On the Back Streets of the Old Istanbul”)

- [https://youtu.be/\\_jIYWkBBjec](https://youtu.be/_jIYWkBBjec)

*Gizemli Parçalar* (“Mystic Fragments”)

- Uçarsu, Hasan, Özkan Manav, and Mehmet Nemutlu. *Üç Çağdaş Besteci [Three Contemporary Composers]*. Unkapanı-İstanbul: Kalan Müzik 1834008526, 2008. (Available from Hepsiburada, Amazon Music, Spotify, Deezer, iTunes)
- *Gizemli Parçalar*: <https://youtu.be/Sv1FNTty7IA>
- *Gizemli Parçalar I*: <https://youtu.be/m1PyYh6C9NA>
- *Gizemli Parçalar II*: <https://youtu.be/bZqMwVbU3-o>

Usmanbaş, İlhan

Composer's website: <http://ilhanusmanbasarchive.com/>

*Üç Sonatin* (“3 Sonatines”)

- Tuğ̃a, Emirhan and Yuka Tada. *Ayısıđı* [Moonlight]. A. K. Müzik AK1007-2, 2010. (Available from Discogs, Deezer, Spotify)
- <https://soundcloud.com/emirhantuga/ilhan-usmanbas-3-sonatin>
- Mvt. I: <https://youtu.be/IFJaaElhGIE>
- Mvt. II: <https://vimeo.com/12523338>
- Mvt. III: <https://youtu.be/3vply4wjRoY>

**Usta, Özge Gülbey**

Contact composer directly: [music@yasar.edu.tr](mailto:music@yasar.edu.tr)

*Klarnete Atf*

- Mvt. I: <https://youtu.be/tPYSoauhyfk>

**Ün, Ekrem Zeki**

*Söyleşi* (“Conversation”)

- WorldCat