

# Three Turkish Composers as an Example of Turkish Contemporary Piano Literature in Piano Education

Eda Nergiz<sup>1</sup>, Şirin Akbulut Demirci<sup>2\*</sup>

1. Department of Music Education, Faculty of Education, Uludag University Bursa, Turkey

2. Department of Music Education, Faculty of Education, Uludag University Bursa, Turkey

\*E-mail of the corresponding author: [akbulut.sirin@gmail.com](mailto:akbulut.sirin@gmail.com), [sirin@sirinakbulut.com](mailto:sirin@sirinakbulut.com), [sakbulut@uludag.edu.tr](mailto:sakbulut@uludag.edu.tr)

## Abstract

This study, for the sake of catching up with these developments, aiming to analyze the changes with samples from our country's composers within the piano literature, one of the field of music literature, is a descriptive content analysis. Descriptive content analysis, one of the methods of qualitative research, have been used in the study and information about pieces has been supported with the findings obtained from the personal interviews with the composers. As a result of the research carried out, 69 chamber music pieces composed by three composers and solo piano pieces have been listed. Audio – visual data, information about movements – style and piece's program notes belonging to eighteen solo piano pieces which were composed for solo piano after 2000 have been obtained. In the findings obtained in the end of this study, it is seen that the composers influenced by the movements, styles and techniques such as Turkish Five, Kemal İlerici Harmony, modality, tetrachords, triple harmony, pre baroque music, baroque period music, classical period music, romantic period music, jazz music, impressionist movement, polychords, atonality, chromatism, septet and nine – up chords, modality, tonality, contemporary piano techniques and instrumental musical theatre. It is considered that data, which is thought to reflect contemporary music in Turkey, will contribute to the musicians who analyses and interpret the pieces of the literature of contemporary music education. As the findings obtained as a result of the research carried out are in limited number, it is recommended that this study be developed and broadened via various deeper researches.

**Keywords:** Piano, Turkish piano literature, contemporary Turkish composer.

## 1. Introduction

It is considered that factors such as wars that have been fought until today, industrialization, financial depressions and instant political changes have altered the lifestyles of people and their viewpoints concerning life. In this sense, Gul summarizes the importance of education as a way of delivering this changing artistic understanding to future generations, as follows: "Education thought to be the most influential process in changing and shaping and directing societies and individuals, and encompassing the dimensions of science, Art education, which is one of the three basic dimensions, is considered as a process involving the paths of all fields (Gürtuna, 2007; Tanrıverdi, 1997 as cited in Gül&Bozkaya, 2014). However, it is seen that these changes have created the need for expressing these disharmonies and negatives and for that reason, music, one of the self – expression styles of the humankind, have also altered and developed accordingly.

As West Europe based, international art music, having started in Medieval Age and developed in various eras and periods in a linear way, has reached until today by changing with the effects of French Revolution at the end of the 18<sup>th</sup> century, Enlightenment and Industrial Revolution subsequent to it, nation – state model and modern era (Yöre, 2011). This change has ultimately revealed contemporary music containing the 20<sup>th</sup> century when great changes were experienced in science, technology and style of social life and the present 21<sup>st</sup> century.

Thus, according to Say, contemporary music, the philosophy of which is based upon reflecting the pure reality with its negative sides instead of just catching up with the beautiful and harmonic sides of the art, has revealed by shaking of the preceding music in terms of tonal, harmonic, rhythmic, form and timbre aspects (Say, 2010, 469-471). Mimaroglu summarizes this topic as follows:

“Musical language and grammar have been innovated, the use of more than one tonality simultaneously have been applied instead of using just one tonality within a piece, this hasn't been made do with, tonality scheme has been swerved and a free writing (composing) that is based upon the correlation of each of the twelve notes on the chromatic gamut with one another and does not depend on a specific scheme have developed, then, with the aim of replacing the new scheme instead of a demolished one, writing beyond tonality has been rule – bound and as a result of breaking away from tonality, Harmonic rules, rules directing chord progression and chaining up have become invalid.” (Mimaroglu, 1995 as cited in Yöre, 2011).

It is seen that contemporary music has come until today by changing although it has been reacted. In this sense, it is considered as a necessity that updated sources must be more in our country in order that both artists and music educators may follow these changes in the fastest way and transferring this to the next generations as a meaningful heritage. In terms of music education, this necessity has been explained as follows:

“It is considerably useful for the various eras of music to be taught. According to Thomas, there exists both history and life in each musical period. Again, for Thomas, by making use of contemporary music, students can socially make better comments by diminishing the distance between the music of previous periods and contemporary music, scrutinize and make sense of the properties of music of previous period.” (Rico, 2012, 6 – 7).

In order to understand the new music which has importance within music education and especially artistic generations, the understanding of the movements affecting the new music and various styles revealing in itself while developing is of prime importance. Yöre has put in order the movements which have been shaped by the philosophies revealed by the contemporary society and have different aspects as follows: Impressionist Music, Expressionist Music, Electronic Music, Musical Primitivism, Neo Classical Music, Serial Music, Microtonal Music, Jazz Effective Music, Functional Music, Aleatoric Music, Neo – Romantic Music, Computer Music, Minimal Music, Poly – stylistic Music, New Simplicity, New Complexity, Musical Historicism and Rock Effective Music (Yöre, 2011, 6 – 12).

Although all these movements have affected composers and artists, meaning within our music has been respectively carried to more individual dimensions. Now, apart from the known movements, we are confronted with the self – creation style of the composer as an important dimension, too. As for the new techniques revealed with the movements, it is seen that they have revealed in the way of a different usage of regular instruments or using different instruments.

It is known that today, innovations pursued within music carry the aim of obtaining unique, authentic, different and disharmonious sounds. For that reason, it is seen that new techniques and new usage forms have developed within the instruments that have been used till that day. As these new techniques are solely expressed with a new notation and writing style, this innovation has caused the change in written sense, too. Feridunoğlu utters this change as such:

“Composers such as B. Bartok, Prokofyev, and Stravinsky have carried the piano to a quite new dimension by using it like percussion instruments. Today, the different techniques the notation of which is written graphically and in which the piano is played with elbow or by clenching the hand or, apart from ivories, by pulling with finger like harp in the inner part of the piano where its strings are drawn.” (Feridunoğlu, 2011, 207).

Say explains one of the precursors of the innovations that are made with the aim of obtaining different sounds as follows: “...Another approach has been the usage of traditional instruments in a different way with the aim of discovering new timbres. In 1940s, American John Cage tended to new timbres by placing various objects on the piano strings.” (Say, 2009, 123).

As within the piano, it is seen that these pursuits for new timbres, various philosophical movements and changing art concept have been developing as directly proportionate to the industrialization of the existing society and the educational level of the society. For that reason, it is seen that the changes start from the educational life of the society and the pieces which our country’s composers have produced within the scope of piano literature have been studied.

### 1.1 The Problem of the Study

In this study, the pieces of today’s 3 Turkish composers within the scope of piano literature which have not been handled in many sources related to music as a whole and which have been among contemporary art music and the question “How have various philosophies, movements and styles alongside today’s contemporary musical concept reflected on the solo piano samples within Turkish piano literature?” have been studied.

### 1.2 The Aim of the Study

This study is a descriptive content analyse which one intended for determining the situation and the description of today’s Turkish piano literature has been aimed by analysing solo piano pieces which today’s three Turkish composers have produced within the frame of piano literature.

### 1.3 Method

In this study within which descriptive content analyse – among the qualitative research methods – have been used, data have been obtained by scanning written and online sources and making personal interviews. With the aim of reflecting Contemporary Turkish Piano Music, data belonging to the composers’ pieces that include those in the year of 2000 and later have been collected. Three composers have been analysed and composers have been contacted via e – mail or talking on the

phone. 12 of the composers' 28 solo piano pieces have been selected as sample and their musical properties have been researched.

## 2. Findings

### 2.1. The List of Pieces of the Sample Group Composers of Contemporary Turkish Piano Literature

In this part, on the basis of the problem of the study, all the solo piano pieces and chamber music pieces with piano have been listed. In this study, based upon "Catalogue of Turkish Composers' Pieces" by Ersin Antep (Antep, 2006, 317-365-544), a total of 3 composers have been analysed and all of the composers have been reached via e – mail and one of the composers has been reached via phone talk. Data belonging to the composers' pieces that include those in the year of 2000 and following have been collected. The list has been prepared in accordance with the findings obtained in consequence of research done and the table including the composers and the pieces is below:

Table 1. The List of Solo Piano and Chamber Music Works of Turkish Contemporary Composers

THE NAME / SURNAME OF THE COMPOSER	SOLO PIANO PIECES	CHAMBER MUSIC PIECES WITH PIANO
ATTILA KADRI ŞENDİL (1975-...)	<ol style="list-style-type: none"> <li>1. Paris Return (2000)</li> <li>2. "I Feel on Top of the World" (2000)</li> <li>3. Beyond the Words (2003)</li> <li>4. "Transfer A" (2003)</li> <li>5. Five Days (2004) (Online Interview, 17.12.2014)</li> <li>6. "For Sale, Solo Piano, 4'30''", Other, Original Piece, January -2009.</li> <li>7. "Transfer B, Solo Piano, 6'", Other, Original Piece, January-2003. <a href="http://aves.akdeniz.edu.tr/aksendil/yayinlar">http://aves.akdeniz.edu.tr/aksendil/yayinlar</a> (access 09.11.2016)</li> </ol>	<ol style="list-style-type: none"> <li>1. A Small Memory "For Bassoon and Piano" (1993)</li> <li>2. Evren "For Clarinet and Piano" (2001)</li> <li>3. "88" "For Flute, Clarinet and Piano" (2001) (Online Interview, 17.12.2014)</li> <li>4. "The Spirit of Time: Resistance, Clarinet, Violin and Piano, 4'", Chamber Music, Original Piece, January -2014.</li> <li>5. "Easy Pieces for Clarinet and Piano", Other, Original Piece, January-2012.</li> <li>6. "The Spirit of Time: M- Message, 2010-2011, Bassoon Concerto (bassoon-piano adaptation), 20'", Chamber Music, Original Piece, January-2011.</li> <li>7. "The Spirit of Time: Unfaithful, Horn, Mezzo-Soprano and Piano, 9'", Chamber Music, Original Piece, January-2011 (rearrangement 2016)."</li> <li>8. "Broken Pieces of Glass Are Sharp, Violin and Piano, 3'30''", Chamber Music, Original Music, January-2011.</li> <li>9. "Dance of the Little Girl, Little Dancing Girl, For Orff Instruments and Piano, 3'", Other, Original Piece, January-2009.</li> <li>10. "As Is, Clarinet, Cello ve Piano, 5'23''", Chamber Music, Original Music, January-2007</li> <li>11. "My First Concerto: Magical Piano, Story and Music (Piano pieces with a midi orchestra prepared for encouraging little kids to play the piano)", Other, Original Piece, January-2007.</li> <li>12. "A Set of Composition, Piano and Computer Supported Simultaneous Voice Processing, 5'40''", Electronic Music, Original Piece, January-2004.</li> <li>13. "Gypsy No. 1, Clarinet and Piyano, 3'30''", Chamber Music, Original Piece, January-2002.</li> <li>14. "A Study for Percussion Instruments and Piano, 7 musicians, 5'30''", Chamber Music, Original Piece, January-1995. <a href="http://aves.akdeniz.edu.tr/aksendil/yayinlar">http://aves.akdeniz.edu.tr/aksendil/yayinlar</a> (access 09.11.2016)</li> </ol>
EBRU GÜNER CANBEY (1974-...)	<ol style="list-style-type: none"> <li>1. Nightmare (Kabus) (2003)</li> <li>2. Pazartesi Sabahı (12 Ton) (1995)</li> <li>3. Pasaport (Atonal) (1996)</li> <li>4. Çelişki (Polimodal) (1997)</li> <li>5. Prometheus Dansı (Polimodal) (1998)</li> <li>6. "Vide" (2000)</li> <li>7. "Egg-Rag" (2001)</li> <li>8. "Magnetic Blue/B" (2002)</li> <li>9. "Boşluk" (2003)</li> <li>10. "Si" (2012)</li> <li>11. Füg No:1 (Piyano)- 15.03.2013</li> <li>12. Envansiyon No:1 (Piyano)- 15.03.2013</li> </ol>	<ol style="list-style-type: none"> <li>1. Bengim-rengi (Keman, Piyano) (1990)</li> <li>2. Kybele (Keman, Piyano) (1996)</li> <li>3. Kar Küreyicilerinin Şarkısı (Mezzosoprano, Piyano) (1997)</li> <li>4. Geşanın Hüzünü (Flüt, Piyano) (1998)</li> <li>5. "Hala" (Bariton-Piyano)- 30.03.2016</li> <li>6. "Özlem" (Bariton-Piyano)- 30.03.2016</li> <li>7. "İzmir" (Piyano ve Karma Orkestra) 2016</li> <li>8. "Babam ve Ben/Aksak Semaî (Yangın, Erhu, Pipa, Bendir, Piyano)- 2013</li> <li>9. "Defne'ye Ninni" Annemin Şiirleri 2. Albüm (Mezzo Sop-Piyano)- 2013</li> <li>10. "Pazartesi Sabahı" (Kontrbas-Piyano)- 2012</li> <li>11. Tern Trio: (I-Adagio) Keman-Viyolonsel-Piyano- 2016</li> <li>12. Tern Trio: (II-Allegro) Keman-Viyolonsel-Piyano- 2016</li> </ol>

	<ol style="list-style-type: none"><li>13. Envansiyon No:2 (Piyano)- 15.03.2013</li><li>14. Envansiyon No: 3 (Piyano)- 15.03.2013</li><li>15. Envansiyon No:4 (Piyano)- 15.03.2013</li><li>16. Füg No.2 (Piyano)- 14.04.2011</li></ol> (Online Interview, 17.12.2016)	<ol style="list-style-type: none"><li>13. Noch Nicht Zu Ende/ Bitmeyecek (Viyloncel-Piyano)- 2010</li><li>14. Han Istemi (Sop-Piyano) Annemin Şiirleri 2. Albüm- 2010</li><li>15. Üç Ege Türküsü: Çökertme (Trio) 2016</li><li>16. Üç Ege Türküsü: Beyaz Geyme (Trio) 2016</li><li>17. Üç Ege Türküsü: Kalenin Bedenleri (Trio) 2016</li></ol> (Online Interview, 17.12.2016)
TOLGA ZAFER ÖZDEMİR (1975-...)	<ol style="list-style-type: none"><li>1. Four Small Stages (Thumbnails) (2012) piano</li><li>2. Ex Oriente Lux (2010) piano</li><li>3. Crown Dream of a Clown (2001) Piano</li><li>4. Little Bitty (1999) Piano</li><li>5. Mesopotamia Suit (1996) Piano</li></ol> (Online Interview, 11.11.2016)	<ol style="list-style-type: none"><li>1. Chaopolis (2012) for piano, violin and horn</li><li>2. Circular Etudes (2011) for mixed ensemble</li><li>3. Ace (2009) for mixed ensemble</li><li>4. Affordable Escape (2009) for alto saxophone, violin and piano</li><li>5. Selma and Her Shadow (2007) for string quartet, piano and soprano, filmscore</li><li>6. Shades of Mediterranean (2004) for mixed ensemble</li><li>7. Mom! A spider came out of my ear! (2003) for mixed ensemble</li><li>8. Bitter Delight (2003) for mixed ensemble</li><li>9. A Ship in the stormy sea (2000) for two pianos and two synths</li><li>10. Motorway (2000)</li></ol> (Online Interview, 11.11.2016)

## 2.2 Sample Group Composers of Contemporary Turkish Piano Literature and Their Pieces

In the direction of data obtained by interviews with composers via online and phone and by scanning written and online sources; these three composers' brief autobiographies, visuals and piece explanations / programme notes belonging to a specific part of their solo piano pieces are set out below:

### 2.2.1. Atilla Kadri Şendil: Autobiography and Pieces

He was born in İzmir in 1975. He graduated from Dokuz Eylül University İzmir State Conservatoire Clarinet Art Department in 1997. He took his first composition courses from Mehmet Aktuğ. He continued his after – graduation composition studies for two years with Paul Mefano, a composition teacher at Paris Conservatoire (CSNM), and Allain Gaussien, a composition teacher at 18<sup>th</sup> Municipality Conservatoire. Also, he took composition courses from Eduardo Flores Abad and Prof. Dr. Hasan Uçarsu. Şendil, who got accepted into ITU/MIAM as a full scholarship student, completed his studies of master's degree there in the field of composition with Prof. Dr. Kamran İnce, Prof. Dr. Pieter Snapper and Prof. Rouben de Latour. Şendil, who went to the USA to do his doctorate upon the invitation of Prof. Dr. Kamran İnce, completed his doctorate in the field of composition at University of Memphis in December, 2009 and returned homeland and took office in Akdeniz University Antalya State Conservatoire in September, 2010. He was granted the Memphis University Smit Composition Award in 2006. His piece named *Shuttle* was granted the second prize in the Composition / Arrangement for String Quartet organized by Adıyaman University State Conservatoire in April, 2011. His piece named *The Spirit of Time: Two – Faced* was granted the second prize in the second prize Composition Contest for String Orchestra organized by Başkent University in October, 2011. His piece named *Broken Pieces of Glass Are Sharp* was granted the first prize in National Composition Contest of Gift for Our Republic, Piano and Violin Pieces organized mutually by Ankara Kızılay Rotary Club and BESOM (Union of Composers, Conductors and Musicologists) in March, 2012. Finally, he was granted the third prize (together with nine participants) with his study named “Easy Pieces For Clarinet and Piano” in the “Artiste en Herbe” Luxemburg 2013 – the Second International Composition Contest held with the participation of 227composers from 17 countries and mutually organized by Luxembourg Ministry of Culture and SACEM (Society of Authors, Composers and Editors of Music). Şendil still works as the Head of Art Major of Composition and Conducting at Akdeniz University Antalya State Conservatoire (A. K. Şendil, interview via internet, 17.12.2014).

*Paris Return I (2000)*: The piece has the feature of the first piece that he composed after the composer's education in Paris. In the period when the composer composed this piece, he drifted with the tide of the book “*The Harmony of Kemal İlerici*”<sup>1</sup> and generally tried to form all his opinions in the piece with quartets and quintets. The composer's composition teacher in France

<sup>1</sup> Kemal İLERİCİ: (1910-1986) He developed a harmony system named “Quartet Harmony” appropriate to modes and folk ballads from Traditional Turkish Music. Having a book named “Turkish Music and Harmony In Terms Of Composing” in which he explained this system, İlerici developed a microtonal technique of polyphony (based on secondary frets) in the detail of 53 comas per octave. Having produced various pieces in accordance with this unique technique, İlerici affected second generation Turkish composers. [https://tr.wikipedia.org/wiki/Kemal\\_İlerici](https://tr.wikipedia.org/wiki/Kemal_İlerici) (access 02 October 2016).

evaluated this piece as the composer's first significant one. The composer indicated that he hadn't made any preparation before he composed this piece and he continued to work on it by just playing the piano after he had brainstormed.

## Paris Dönüşü

♩. 52-56 I attila kadri şendil 1975



Figure 1. Paris Return (Measure 1)  
(According to data of the online interview Attila Kadri Şendil on 17.12.2014)

*I Feel on Top of the World (2000)*: Within this piece, the composer, upon an opinion he came up with, progressed by extemporising from the top on down and grounded on an instinctive progress rather than a technical one. Traditional harmony was not used within the piece and the composer tried to create a language for himself by starting with the chords in cycle – situation. The composer blended the augment chords which he later discovered he loved them with the tonal ones and tried to partly place the augment duets.

## Kendimi çok iyi hissediyorum

ad libitum solo piyano attila kadri şendil 1975



Figure 2. I Feel on Top of the World (Measure 1) (According to data of the online interview Attila Kadri Şendil on 17.12.2014)

*Beyond the Words (2003)*: As in his another piece, I Feel on Top of the World, the composer was influenced by the do minor of Chopin and tried to imitate the romantic texture. In the piece where there is an extemporising progress in the beginning, there are bursts within tonality. It is seen that the thought of enhancing contrast by giving up softness is dominant and besides, the theme gradually resolves and something gets out of it.

♩. 46-50 Kelimelerin Ötesinde attila kadri şendil 1975



Figure 3. Beyond the Words (Measures 1-4)  
(According to data of the online interview Attila Kadri Şendil on 17.12.2014)

*Transfer A (2003)*: The piece is the one which the composer composed after he had seen the subway station in Paris. He indicated that his piece was composed, in the period he was reading Umberto Eco's "Open Work", by getting influenced by both that subway station and that book. In the parts intersecting in separate line in this piece, the player may continue or skip where he wants to. However, the player has to stop by each pause and continue in a reasonable way in terms of number. In this piece, which has a flexible form, the composer erased his own way. There are harmonies based on triples in this piece

dependent on the instinct of the player. However, modal harmony may have been partly used.



Figure 4. Transfer A (First 8 Measure)

(According to data of the online interview Attila Kadri Şendil on 17.12.2014)

*Five Days (2004)*: The composer defined this piece of him as his most precise piece technically. It is a piece which the composer produced within “The Project of the 1<sup>st</sup> Piano Studio” at MIAM. This is a project which is a three – week process and which includes the compositions gregariously composed by allocating two hours a day from Monday to Friday in the first week, composing the partitions of those compositions in the second week and after that, the vocalization of them in the third week. The piece took its name from these five days when it was composed. In the piece, as harmony, modal tetrachords turn around all the chords. The composer qualifies this piece as the one which he composed by recognizing himself most.

17.05.2004



Figure 5. Five Days (Measures 1-5)

(According to data of the online interview Attila Kadri Şendil on 17.12.2014)

### 2.2.2. Ebru Güner Canbey: Autobiography and Pieces

At Hacettepe University Conservatoire Composition and Conductorship Department, she studied Composition with İstemihan Taviloğlu, 20<sup>th</sup> Century Music with İlhan Baran and piano with Kamuran Gündemir; graduated with the bachelor degree (1997) and completed his master’s degree in the same institution. In 2003, she graduated from the programme of Artistic Proficiency of Dokuz Eylül University Composition and Conducting and became assistant professor. Her pieces were vocalised by domestic and foreign orchestra and chamber music groups, she was awarded in the composition contest “Nursery Rhymes” which Ankara Metropolitan Municipality held in 1994. Since 1999, she has been lecturing courses such as Composition, Orchestration, New Music Techniques and Musical Movements of 20<sup>th</sup> Century at Dokuz Eylül Conservatoire. She works as the Head of Art Major of Composition and Conductorship at the same institution. (E.G. Canbey, online interview, 15.12.2014).

*“Empty” (2003)*: According to the composer’s explanation, “empty” is an expression used for representing the “place” that expresses “a person or a feeling that is detached from life”. Although the piece does not begin or end on the axis of a tonal key signature or any tonality, it creates an “impressionist” influence as a result of the free usage of septet and nine – up chords within it alongside included chord progressions similar to jazz tones. This piece, composed in the form of a song, tries to tell of a quiet and feeling – empty heart knitted with pastel colours.

Boş/luk

EBRU GÜNER

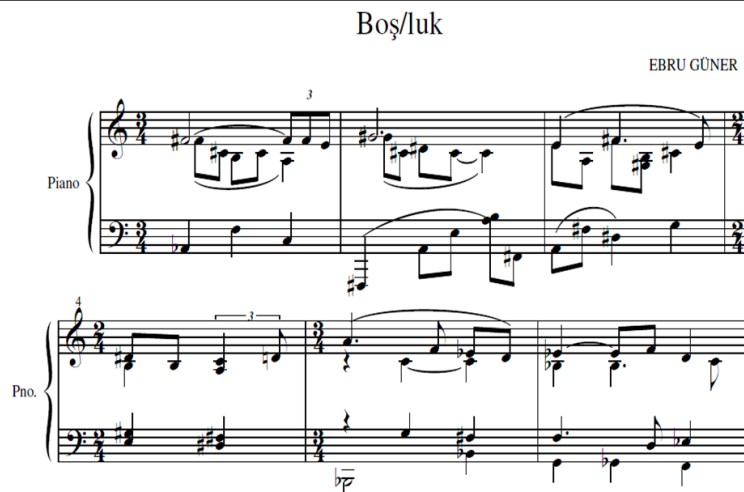


Figure 6. Empty (Measures 1-6)  
(According to data of the online interview Ebru Güner Canbey on 15.12.2014)

“Magnetic Blue/B” (2002): This piece composed for solo piano was formed with polychords. Right and left hand partition include different chords and it was tried to provide a combination of these two chords by creating rather a dissonance influence. As for rhythm, while left hand partition repeats the same rhythmic figure throughout the piece, right hand partition is predicated on three different rhythm groups.

### Magnetic-Blue polychord

Largo ♩ = 48

Ebru GÜNER CANBEY

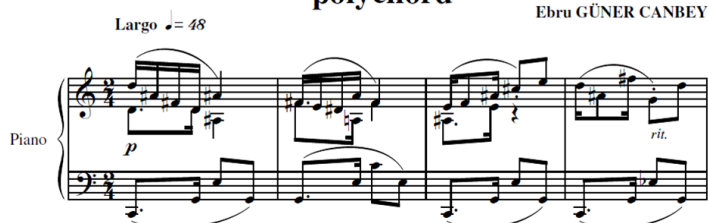


Figure 7. Magnetic-Blue/B (Measures 1-4)  
(According to data of the online interview Ebru Güner Canbey on 15.12.2014)

“Si” (2012): Si, composed in e minor tonality for solo piano, took this name because of the main motive’s being formed with this note. The piece, composed in the form of two – partition song as “ABA”, includes chromatic progresses and parallel usages of septet and nine – up chords. Partition A, beginning with Larghetto tempo, gets movement with sixteenth note accompaniment partition in the middle part and it is again noticed in the company of triplets in the place where there is a return to Partition A. The composer expressed that her starting point and source of inspiration was “Envansion On A Note (Si)” partaking in the third act and second stage of Wozzeck Opera which she analyzed for her artistic proficiency thesis in the period when she composed the piece.

### Si

Ebru GÜNER CANBEY

Larghetto ♩ = 54



Figure 8. Si (Measures 1-4)  
(According to data of the online interview Ebru Güner Canbey on 15.12.2014)

*Envansions (Solo Piano – Revision Following 2000)*: These are 4 envansions composed for illustrating the composition of envansion, one of the topics of Counterpoint course of Composition Art Branch.

*Envansion 1:*

## Envansion 1

Ebru GÜNER CANBEY



Figure 9. Envansion I (Measures 1-2)  
(According to data of the online interview Ebru Güner Canbey on 22.11.2016)

*Envansion 2:*

## Envansion II

Ebru GÜNER CANBEY



Figure 10. Envansion II (Measures 1-2)  
(According to data of the online interview Ebru Güner Canbey on 22.11.2016)

*Envansion 3:*

## Envansion III

Ebru GÜNER CANBEY



Figure 11. Envansion III (Measures 1-6)  
(According to data of the online interview Ebru Güner Canbey on 22.11.2016)

*Envansion 4:*

## Envansion IV

Ebru GÜNER CANBEY



Figure 12. Envansion IV (Measures 1-5)  
(According to data of the online interview Ebru Güner Canbey on 22.11.2016)



*Fugues (Solo Piano – Revision Following 2000)*

These are 2 fugue studies composed for illustrating within the Fugue Course of Composition Art Branch.

*Fugue 1:*

## FÜG 1

Ebru GÜNER CANBEY

Andante  $\text{♩} = 72$



Figure 13. Fugue I (Measures 1-6)  
(According to data of the online interview Ebru Güner Canbey on 22.11.2016)

*Fugue 2:*

## FÜG 2

Ebru GÜNER CANBEY

Moderato  $\text{♩} = 88$



Figure 14. Fugue II (Measures 1-7)  
(According to data of the online interview Ebru Güner Canbey on 22.11.2016)

### 2.2.3. Tolga Zafer Özdemir: Autobiography and Pieces

He started his education by studying piano and theory with Faris Akarsu. Later on, he completed MA programme of Composition at MIAM with Fernando Benadon and İlhan Usmanbaş. He studied with Kamran İnce throughout his doctorate at University of Memphis and spent his post doctorate on Mediterranean coast. Özdemir, having adopted absorbing many cultures simultaneously, looks for the meaning, which he searches through the notes, within a “combined – cultured” music rather than “polyphonic music”. Özdemir, characterising himself as an aficionado rather than a composer, has broadened his seeking towards the following topics: “Antique Middle – East Music Theory – Musical comprehension and theory in Mesopotamian tablets, “Tritonet” – A musical compass and calculator, The Ellipse of Quintets” – the balance of strengths over a circle of biquinaries instead of single quintets, “Harmonic Chaos Theory” – on harmonics and time. He has been lecturing at Bilgi University Music Department since 2009.<sup>1</sup> The composer has made the following explanation about his pieces:

“I generally think modal, I do not have a seeking of a special technique; if it befits, I use then, for instance there are clusterchords in the end of “Crowndream of a Clown and in the beginning of the last part of ExOrienteLux, there is drawing inside of the piano.”

<sup>1</sup> Tolga Zafer ÖZDEMİR: <http://tolgazaferozdemir.com/kim/biyografi/> (access 10 November 2015).

*CrownDream of a Clown*: The piece, composed in 2002, is open to surprises in terms of the pattern of the melody.

**Crown Dream of a Clown** Tolga Özdemir



Figure 15. *Crown Dream of a Clown* (Measures 1-6)  
(According to data of the online interview Tolga Zafer Özdemir on 23.12.2014)

*ExOrienteLux* (2010): This is the piano reduction of the composer's modern dance piece named Grandpa Lycia and there are only certain parts in it.

**Karşılama** Tolga Zafer Özdemir

**Allegro Vivace**

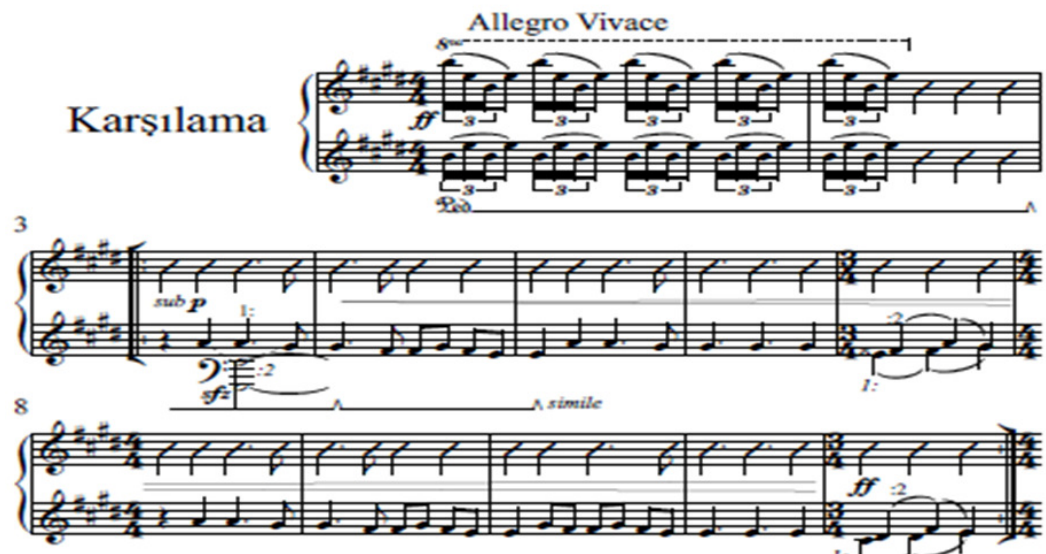


Figure 16. *ExOrienteLux* (Measure 1-12)  
(According to data of the online interview Tolga Zafer Özdemir on 23.12.2014)

*Four Small Stages (Thumbnails) (2012)*: In its third part, it is thought as two characters whose hands are different. While the left hand continues playing, the right hand makes the pianist drink water. As if the pianist drinks water by himself, he fixes the taboret, replaces the notes and waits readily for the fourth part, but he sees that the left hand still continues playing. He warns it by hitting on the hand, left hand looks at the right one and they hold with each other and skip to the fourth part. This piece, considered as instrumental musical theatre having emerged in Germany in 1960s and later boomed in England, is of miniature dimension and shortly, the hands of the pianist display a piece of theatre between each other. This is the composer's last piece and within it, different modes come in a circled way through both hands and combine somewhere in the end. There is no visual data belonging to the piece (According to data of the online interview Tolga Zafer Özdemir on 23.12.2014).

**Dört küçük sahne**  
- I -

Tolga Zafer Özdemir  
(2012 Aralık)




Figure 17. Four Small Stages (Thumbnails) (Measures 1-5)  
(According to data of the online interview Tolga Zafer Özdemir on 23.12.2014)

### 3. Conclusion

In this study, how art concept shaped by social and sociological events until today has initially shaped general music concept and subsequently piano music has been handled, Ersin Antep's *Catalogue of Turkish Composers' Pieces* has been grounded on with the aim of detecting the studies carried out within the field of piano literature in our country, the composers have been contacted via e – mail and phone talk and data have been supported by written and online sources. In the direction of obtained findings, composers and their pieces of solo piano and chamber music with piano have been tabulated. Later, reached as a result of correspondence via e – mail, data belonging to composers' pieces including the year 2000 and later have been collected. After that, short autobiography data belonging to the composers have been given with audio visual findings belonging to 18 solo piano pieces obtained.

As a result of all these researches having been done, the number of composers, solo piano pieces and chamber music pieces with piano has been tabulated.

Table 2. The Number of Sample Composers of Contemporary Turkish Composers and Their Compositions of Turkish Piano Literature

	The Number of Composers	The Number of Solo Piano Pieces	The Number of Chamber Music Pieces with Piano
f	3	28	41

In accordance with these frequencies obtained, percentages belonging to solo piano pieces and chamber music pieces with piano are available within the graphic below:

## The Percentages Of The Pieces Belonging To Contemporary Turkish Composers According To The Genres

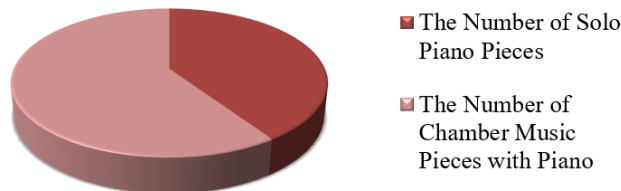


Figure 18. The Percentages of the Compositions of Contemporary Turkish Composers According To the Genres

In accordance with these obtained findings, the information about obtaining data belonging to which grouping from which composer is as follows:

The biography of A.K. Şendil, the notes and recordings of his pieces “Transfer A”, “Five Days”, “Beyond The Words”, “I Feel On Top Of The World” and “Paris Return” have been reached via online interview and the explanations of his pieces have been reached via phone talk; the note, programme note and recording of E.G. Canbey’s piece “Empty”, the notes and the programme notes of her pieces “Nightmare”, “Magnetic Blue”, “Passport” and “Si” have been reached via online interview; T.Z. Özdemir’s programme notes, the notes and recordings of his pieces “Four Small Stages (Thumbnails)”, “ExOrienteLux”, “Crown Dream of a Clown” and “Mesopotamia Suite” have been reached via online interview.

It is seen that, in the world which is getting more globalised day by day but, at the same time, is getting divided and parted, a single style is not adequate within artists’ and composers’ way of expressing their thoughts and feelings. It is seen that this environment has brought about polyphony and individual styles of composers are now mentioned. In the findings obtained in the end of this study, it is seen that the composers, while producing their piano pieces, have inspired by getting influenced by the movements, styles and techniques such as Turkish Five ( T.Z. Özdemir; Mesopotamia), Kemal İlerici Harmony (A.K. Şendil; Paris Return I), modality, tetrachords (A.K. Şendil; Paris Return I, Five Days), triple harmony, pre baroque music, baroque period music, classical period music, romantic period music (A. K. Şendil; Beyond The Words), jazz music, impressionist movement (E.G. Canbey; Empty), polychords (E.G. Canbey; Magnetic Blue / B), atonality (E.G. Canbey; Passport), chromatism (E.G. Canbey; Si), septet and nine – up chords (E.G. Canbey; Si), modality, tonality, contemporary piano techniques (Clusterchords, drawing etc.) and instrumental musical theatre (T.Z. Özdemir; Four Small Stages [Thumbnails]). In this study prepared by basing upon the study problem, contemporary art music, which is rarely come across within the sources in a whole way, has been handled in terms of piano literature. As the findings obtained as a result of the research carried out are in limited number, it is recommended that this study be developed and broadened via various deeper researches. The necessity of telling of the topic handled more often within the academic studies and various sources matters in terms of transferring contemporary music to the music education and artistic generations of the future.

### References

- Antep, E. (2006), *Catalogue of Turkish Composers' Pieces*, Ankara: Sevda Cenap and Music Foundation Publications.
- Feridunoğlu, L. (2004), *Road to Music: The Handbook of the Young Musician*. İstanbul: İnkılap Bookstore Publication Facilities.
- Gül, G., Bozkaya, İ. (2014), “Evaluation of Preschool Teacher Training Program In Terms Of Music Education: Uludağ University Example”, *Kastamonu Educational Journal*, 22(3), 995-1008.
- İlerici, K. [https://tr.wikipedia.org/wiki/Kemal\\_İlerici](https://tr.wikipedia.org/wiki/Kemal_İlerici) (Access 02.10.2016)
- Özdemir, T.Z. <http://Tolgazaferozdemir.Com/Kim/Biyografi/> (Access 10 November 2015).
- Rico, G. *The Manhattanville Music Curriculum Project: E-231 Methods and Materials for General Music*, <https://ginarico.files.wordpress.com/2012/05/Ricommeprevised.Docx> (Access 12 November 2016).
- Say, A. (2009), *The Book Of Music*, Ankara: Publications Of Music Encyclopedia.
- Say, A. (2010), *The History Of Music*, Ankara: Publications Of Music Encyclopedia.
- Yöre, S. (2011), “Contemporary Music: The Main Movements, Techniques of Composition and Primary Composers”, *Ç. Ü. Journal of the Institute of Social Sciences*, 20(3), 1-20.
- Online interview with Ebru Güner Canbey. Date: 15.12.2014
- Online interview with Attila Kadri Şendil. Date: 17.12.2014
- Online interview with Tolga Zafer Özdemir. Date: 23.12.2014