

“Turkish Five”: Their Contributions to Contemporary Piano Music and Piano Education in Turkey

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First musicians using polyphony and homophony in their compositions can be seen during the 19th century in Turkey. These talented amateur composers, who worked in simple forms, such as marches or educational music, were not actually professional composers but either orchestral or choral directors. Later, during the Republic period (after 1923), “Turkish Five” emerged. “Turkish Five” consisted of professional composers who were educated in Europe and learned western musical forms. These musicians, according to their birth years, are Cemal Reşit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), Ulvi Cemal Erkin (1906-1972), Ahmet Adnan Saygun (1907-1991) and Necil Kazım Akses (1908-1999). “Turkish Five” achieved important accomplishments and did significant contributions to Turkish contemporary music in 30-40 years with their efforts. While doing this, they used over 500-year old musical legacy of the West. At the beginning, these musicians used Turkish folk tunes and their rhythmic and modal system, however, later, they began to use “impressionism”, “neo-classicism” and finally “atonalism” in their music. In the current study, the contributions of “Turkish Five” to contemporary Turkish piano music and their approaches to piano education were examined via literature review. After an extensive research with the literature on the topic, the researcher has interviewed with six piano teachers from different music institutions in Turkey (including two schools of fine arts, two conservatories and two music teacher training schools). During these interviews, the contributions of the “Turkish Five” were examined based on “relativity” and “local to global” principles in education, and the researcher has searched for the ways to use more of their music in piano education through the interviews. Therefore, the main purpose of the study was to discover ways to implement more of the music by “Turkish Five” in piano education in Turkey and to find solutions for the existing problems in the use of such music.

Keywords: contemporary piano music, “Turkish Five”, piano education in Turkey

Introduction

“Turkish Five” is the name that was given to the first Turkish contemporary music composers who chose the composition as a profession in establishment period of Turkish Republic¹. According to their birth years, these musicians were Cemal Reşit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), Ulvi Cemal Erkin

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¹ This period begins on October 29, 1923, and still continues on present day. Since the foundation of the Republic, Western classical music has been given more importance in Turkey, and many “firsts” in musical area was achieved during the early years of this period. Meantime, the 500-year musical tradition in the West was modeled, and a modern perception in musical life was created in only 30 to 40 years.

(1906-1972), Ahmet Adnan Saygun (1907-1991) and Necil Kazım Akses (1908-1999). These composers were born during the early 1900s. After the time of Ottoman Empire was over and the new Republic of Turkey was founded, a new strategy was accepted in musical life. Based on this policy, the intention was to mix monophonically structured Turkish music with Western tonality and to create a new type of Turkish music with this Western-polyphonic perspective. With the change of musical policy, these five talented composers were sent abroad by the government, and upon their return to Turkey, they brought Western musical ideas which they later mixed with Turkish traditional/modal music and produced a new type of music. The “Turkish Five” accomplished this within 40 years in Turkey, while Europe developed such culture in 500 years.

Music Education in Turkey

Music education is divided into three types in Turkey: (1) general music education; (2) amateur music education; and (3) professional music education. General music education begins in preschool, and during the first eight years of schooling, it is a mandatory subject of the curriculum. The goal of music education at this level is to develop basic musical behaviors. Amateur music education is usually used in out-side-of-school activities at private organizations, private music schools, libraries, public education houses or for local festivals.

Professional music education is given to individuals who want to be trained as professional musicians. At the university level, professional music education is provided in the following main areas: (1) to train composers or performers at conservatories; (2) to train same types of musicians as in conservatories and music scholars (e.g., musicologists) at schools of fine arts; (3) to train musical instrument makers at conservatories and at music teacher training schools; and (4) to train military band musicians at Ankara State Conservatory and at Military Music School in Ankara. In Turkey, there are currently 24 conservatories, 23 colleges of fine arts (at the university level) and 23 music teacher training schools. Music teacher training schools train music teachers for public schools. Music teachers are individuals who are the musician-educators teaching students general music and musical knowledge at public schools (Akbulut, 2009).

Brief History of Music Education in Turkey

Music education was first offered at schools in the 13th century (during the Ottoman Empire period) at “Tabılhane”, where military music instruction was provided. In time, “Mehterhane” took place for military music education and “Enderun” (school at the palace) became the place for music instruction at the palace. Later, such instruction continued at Muzika-i Humayun (the music school of the palace) and Guiseppe Donizetti was assigned as the director during the 18th century. Also, the first school of art was opened in İstanbul, called “Sanayı-i Nefise Mektebi” in 1883. Other than visual arts, musical training (to train performers) was also offered at this school. The name of this school was changed into “Academy of Fine Arts” in 1927, during the Republic period. As another music institution, “Dar-ül Elhan” was also formed in 1917, and western music education was first offered in 1924. The same year, “Musiki Muallim Mektebi” (Music Teacher Training School) was opened in Ankara, the new capital of the Republic of Turkey. At this school, not only music teachers but professional players for Turkey’s first symphony orchestra “Riyaset-i Cumhur Musiki Heyeti” were also trained. The year 1936 was important because of the foundation of “Ankara State Conservatory”, where only want-to-be professional musicians began attending. In 1937, “Musiki Muallim Mektebi” was renamed as “Gazi Terbiye Enstitüsü”. In time, more music teacher training schools followed “Gazi Terbiye Enstitüsü”. Currently, 23 music teacher training schools exist in Turkey. Centralized curriculum prepared and

approved by YÖK (Yükseköğretim Kurulu)² (Higher Education Council) is used at these institutions.

The recent curriculum was used at music teacher training schools added as an appendix. Piano, as a part of this curriculum, is offered for seven semesters, and the course Piano Pedagogy is available for the eighth semester. According to the curriculum, each course is taught for one hour per week, and it is one credit, however, the hours and the content of these courses vary in different schools based on the curriculum prepared by YÖK. The main reasons for the different applications of the centralized curriculum in different music teacher training schools are the student body, number of piano faculty and facilities.

“Turkish Five”

All composers known as “Turkish Five” were born during the early 1900s. They were the first Turkish musicians who were sent abroad by the government. The founder of the Republic of Turkey, Mustafa Kemal Atatürk (1881-1938), abolished the dervish lodges³, where religious music was also performed. Atatürk’s musical policy was to embrace and process contemporary European methods to mix with Turkish traditional music and to create a new musical genre that fits into the new concept of the foundation goals of the young Turkish state. For this purpose, five musicians were selected and sent abroad with the support from the government. After they came back to Turkey, they used their knowledge to include western practices into Turkish folk songs and created a new type of music.

Cemal Resit Rey. He was born in 1904 in İstanbul. Rey and his family settled into Paris when he was young. During his high school years in Paris, he studied music with Marguerite Long. Between the years 1914-1920 (during the World War I), he went to Switzerland to attend Geneva Conservatory to continue his musical education. After the war, he returned to Paris, where he studied piano with Marguerite Long, composition with Raoul Laparra, partition and conductorship with Henri Defosse, and music aesthetic with Gabriel Faure. After going back to Turkey in 1923, he settled in İstanbul, where he taught at the conservatory as a professor and established the City Orchestra.

Although he composed in French style until 1930, as an outcome of his education in Paris, Rey created his own style after 1950 through mixing Turkish and Western musical styles. His piano works are as follows: “Vals”, 1912; “Sarı Zeybek, Dance Portion for Piano”, 1926; “Scène Turques, Six Pieces on Anatolian Folk Songs” (Heuge publisher, Paris), 1928; “Güz Hatıraları/Fall Souvenirs, Suite for Piano”, “Sonatina”, 1928; “Paysages de Soleil, Six Pieces on Anatolian Folk Dances”, 1930-1931; “Sonata”, 1936; “Pelerinages Dans la Ville Qui N’est Plus que Souvenir (As Remained in Souvenir Rambles on a City) (Ankara State Conservatory Publications)”, 1940-1941; “Fantezi/Fantasy”, 1948; “İki Parça/Two Pieces”, 1959; “On Halk Şarkısı/Ten Folk Songs (A Piano Adaptation of Choral Songs, Ankara State Conservatory Publications)”, 1967; “Improvisation”, 1983; “Piano Concerto No.1”, 1946; “Variations on ‘Katibim’ for Piano and Orchestra”, 1953; “Variations on An Old İstanbul Folk Song ‘Katibim’”, 1961-1962; “Kromatik Konçerto/Chromatic Concerto ‘For Piano and Orchestra’”, 1932; “Piyano ve Orkestra için Konçerto No.2/Concerto for Piano and Orchestra No.2”, 1978; “Dört El Piyano için Sonat/Piano

² Higher education has been reestablished academically, institutionally, and administrative-wise with the 2547 Higher Education Act that became effective in 1981. With this legislation, all higher education institutions were assembled under the roof of YÖK (Yükseköğretim Kurulu) (Higher Education Council); academies became universities; education institutes became colleges of education; and conservatories and vocational two-year schools became parts of universities. Therefore, YÖK is the only institution that is responsible for all higher education institutions with the authorization of the acts No. 130 ve No. 131 in the constitution (Retrieved from http://www.yok.gov.tr/content/blogcategory/204/40/lang.tr_TR/).

³ Dervish lodges are the places as dervish convents, the sect members sheltered in, prayed and conducted rituals (Retrieved from <http://tr.wikipedia.org/wiki/Tekke>).

Sonata for Four Hands”, 1924; “Oniki Prelüd ve Füg/Twelve Preludes and Fugues For Two Pianos”, 1969.

Ulvi Cemal Erkin. He was born in 1906 in İstanbul. He was sent to Paris to pursue his musical education at the Paris Conservatory in 1925 by the Ministry of National Education. At the conservatory, he took piano lessons with Jean Batalla, Isidor Philipp and Camille Decreus, studied harmony with Jean Gallon and counterpoint with Noel Gallon, took composition courses from Jean Gollon and Nadia Boulanger at Ecole Normale de Musique. After five years of training at the Paris Conservatory, he returned to Turkey, and he was assigned as a teacher to Musiki Muallim Mektebi. His piano works are as follows: “Beş Damla/Five Drops”, 1931; “Çocuklar için Yedi Kolay Parça/Seven Simple Pieces for Children”, 1931; “Duyuşlar/Perceptions”, 1937; “Sonat/Sonata”, 1946; “Altı Prelüd/Six Preludes”, 1965-1967; “Piyano Konçertosu/Piano Concerto”, 1942; “Dört El İki Piyano için Piyano Konçertosu/Piano Concerto for Two Pianos Four Hands”, 1951; “Piyano ve Orkestra için Senfoni Konçertosu/Symphony Concerto for Piano and Orchestra”, 1966.

Hasan Ferit Alnar. He was also born in 1906 in İstanbul. Alnar’s family were mainly interested in Turkish classical music. He was good at playing “kanun” (a zither-like Turkish Classical music instrument). Alnar was sent to Vienna to pursue musical training by Turkish state. He attended Vienna State Music Academy where he studied composition with Joseph Marx and conducting with Oswald Kabasta. Upon his return to Turkey in 1932, he was assigned as the conductor of the İstanbul City Orchestra. Alnar wrote world’s first kanun concerto. His piano works are as follows: “Piyano için Fügler/Fugues for Piano”, 1925-1927; “Piyano için Üç Etüd/Three Etudes for Piano”, 1927; “Piyano Parçaları/Piano Pieces”, 1927-1928; “Oyun Havaları/Dance Music (for Piano)”, 1932; “Sekiz Piyano Parçası/Eight Piano Pieces”, 1935; “Prelüd ve Füg/Prelude and Fugue (for Piano)”, 1961.

Ahmed Adnan Saygun. He was born in 1907 in İzmir. Before he was sent to Paris for his musical training in 1928, Saygun studied with Italian Rosatti and Magyar Tefvik Bey in İzmir. At Ecole Normale de Musique in Paris, he studied piano with Nadia Boulanger. Saygun later attended Schola Cantorum and studied composition with Vincent d’Indy, counterpoint with Paul le Flemile and organ with Edouard Souberbielle. He also studied Gregorian music with Amadee Gastoue, and fugue and harmony with Eugene Barrel. After his return to Turkey in 1931, he began teaching counterpoint. Saygun’s piano works are as follows: “Op. 2 Süit/Suite”, 1931; “Burlaque ‘Single Portition for Piano and Orchestra’”, 1933; “Op. 10 İnci’nin Kitabı/İnci’s Book”, 1934; “Op. 15 Sonatina”, 1938; “Op. 25 Anadolu’dan/From Anatolia”, 1945; “Op. 51 Küçük Şeyler/Little Things”, 1950-1952; “Tema ve Çeşitlemeler/Themes and Variations”, 1950; “Op. 38 Aksak Tartımlar Üzerine On Etüd/Ten Etudes on Irregular Rhythms”, 1964; “Op. 45 Aksak Tartımlar Üzerine Oniki Prelüd/Twelve Preludes on Irregular Rhythms”, 1967; “Op. 47 Aksak Tartımlar Üzerine Onbeş Parça/Fifteen Pieces on Irregular Rhythms”, 1967; “Op. 56 Ballade (İki Piyano/Two Pianos)”, 1975; “Op. 58 Aksak Tartımlar Üzerine On Taslak/Ten Sketches on Irregular Rhythms”, 1976; “Op. 73 Üç Piyano için Şiir/Poem for Three Pianos”, 1986; “Op. 76 İki Piyano için Şiir/Poem for Two Pianos”, 1989; “Op. 77 Piyano Sonatı/Piano Sonata”, 1990; “Op. 34 1 Piyano Konçertosu/Piano Concerto No. 1”, 1957-1958; “Op. 71 2 Piyano Konçertosu/Piano Concerto No. 2”, 1985.

Necil Kazım Akses. He was born in 1908 in İstanbul and died in 1999. After completing his studies with Joseph Marx and Walther Kleinecke at Vienna State Music and Performing Arts Academy in 1926, he pursued his graduate education at Prague Conservatory and studied with Joseph Suk (1874-1935) and Alois Hba (1893-1973). After his return to Turkey in 1948, he became the director at Ankara State Conservatory. Akses’s piano works are as follows: “Prelüd ve Fügler/Preludes and Fugues (for Piano)”, 1929; “Türk İcadı/Turkish Invention; Beş Piyano Parçası/Five Piano Pieces”, 1930; “Sonat/Sonata (for Piano)”, 1930;

“Minyatürler/Miniatures (for Piano)”, 1936; “Eskilerden İki Dans/Two Dances from Old Times”, 1960; “Piyano için On Parça/Ten Pieces for Piano”, 1964.

Purpose of the Study

The purpose of the present study was to examine “Turkish Five” and their contributions to contemporary piano music and piano education in Turkey. For this purpose, the role and importance of the piano music by these composers at music teacher training schools, conservatories and music departments at schools of fine arts were examined. Existing problems were identified through the interviews with randomly-selected piano professors from six different universities. At the end of the study, possible solutions were offered for the challenges in such area.

Methodology and Procedures

As a qualitative type of study, descriptive analysis method was used in the current research. Qualitative research is in-depth analysis of the data⁴. In the current study, the data was collected via individual interviews, and a mixture of semi-structured and unstructured interview techniques were used. Interview technique is the shortest way used to learn individuals’ knowledge, ideas, attitude and behavior and the reasons behind these actions⁵.

The interview questions were prepared based on the literature survey in the area. For the data collection, a total of six piano professors from different universities in Turkey were randomly selected (two state conservatories, two music teacher training schools and two music departments at schools of fine arts). These piano professors who were also serving in administrative level were prioritized as the interviewees because of their both pianist/pedagogue sides and administrative skills. These selected participants were contacted to be informed about the topic and to determine the dates of the meetings. Three of the professors requested having face-to-face interview, while two of them preferred Internet option and answered interview questions via e-mail, and afterwards, the researcher contacted with him/her through the phone to talk more about the responses. Only one of the respondents chose phone for the interview.

The interview questions consisted of seven main sections: (1) “Turkish Five” and the importance of their music in contemporary piano music and piano education in Turkey; (2) the conception of music students towards piano music by “Turkish Five”; (3) how music students know about the piano music by “Turkish Five”; (4) the performed works by “Turkish Five”; (5) contributions by “Turkish Five” on contemporary Turkish music; (6) the reasons of the “Turkish Five’s” piano music not being performed widely; and (7) possible solutions for existing problems that the piano repertoire by “Turkish Five” not being performed widely.

Two of the participants allowed their answers to be recorded on a tape-recorder, while others asked the researcher to take notes. Only one of the professors responded via e-mail. All recorded answers were transcribed carefully, written down and analyzed through content analysis. During this process, QSR (qualitative research software) Nvivo 8.0 computer program was used.

Results

Literature Review

After a wide range of research on the topic, the researcher found the following studies:

⁴ Yıldırım, A., & Şimşek, H. (2003). *Qualitative research methods in social sciences* (3rd ed.). Ankara: Seçkin Publishing.

⁵ Karasar, N. (2003). *Research methods and techniques* (1st ed.). Ankara: Nobel Publishing.

(1) Master's thesis by Dilek Yönet called "Atatürk Müzik İlkeleri Doğrultusunda, Bugüne Dek Yetmiş Kompozitörümüzün Piyano Edebiyatına Katkılarının İncelenmesi, Sonuçlarının Hangi Aşamada Olduklarının Araştırılması ve Düşüncelerimiz" (In Direction of the Musical Principles of Atatürk, Examination of the Contributions by Turkish Composers on Piano Literature, A Research on the Results and Thoughts), İstanbul, Marmara University, 1987;

(2) Master's thesis by Mehru Ensari "Piyano Başlangıç Öğrencileri İçin Çağdaş Türk Bestecilerinin Eserlerinden Oluşan Bir Antropoloji Oluşturma Denemesi" (An Anthropologic Study of Piano Works by Contemporary Turkish Composers for Beginning Level Piano Students), İstanbul, Marmara University, 1987;

(3) Master's thesis by K. Mete Sungurtekin "Türkiyede Eğitim Fakülteleri Müzik Eğitimi Bölümlerindeki Piyano Eğitiminde Çağdaş Türk Piyano Müziği Eserlerinin Yeri" (The Place of Contemporary Turkish Piano Music at Music Teacher Training Schools), Ankara, Gazi University, 1993;

(4) Master's thesis by Süleyman Emre Elivar "Ulvi Cemal Erkin'in Piyano Yapıtlarındaki Geleneksel Türk Müziği Etkileri" (The Effects of Turkish Traditional Music on Ulvi Cemal Erkin's Piano Works), Ankara, Hacettepe University, 1996;

(5) Master's thesis by Alpay Güldoğan "Ulvi Cemal Erkin'in Piyano Eserleri Aracılığıyla, Geleneksel Müziklerimizden Çağdaş Türk Müzik Sanatına Taşdığı Müzikal Unsurların İncelenmesi" (An Examination of Musical Elements Taken from Traditional Turkish Music to Contemporary Turkish Music through the Piano Works by Ulvi Cemal Erkin), Bursa, Uludağ University, 1999;

(6) Master's thesis by Feyza Sönmezöz "Çağdaş Türk Bestecilerinin Piyano Eserlerinin Eğitim Amaçlı olarak Kullanılabilirliği" (The Use of Piano Works by Contemporary Turkish Composers in Education), İstanbul, Marmara University, 1998;

(7) Master's thesis by Ebru Güner "Çağdaş Türk Bestecilerinin Piyano Eserlerinin Eğitim Amaçlı Olarak Kullanılabilirliği" (The Use of Piano Works by Contemporary Turkish Composers in Education), Ankara, Hacettepe University, 2000;

(8) Master's thesis by Ferit Bulut "Türk Piyano Müziği Eserlerinin Piyano Eğitimi Açısından İncelenmesi" (Examining Turkish Piano Works), Ankara, Gazi University, 2002;

(9) Master's thesis by Seyit Yöre "Alnar'ın Piyano Yapıtlarında Melodik Çizgiye İlişkin Makam Kategorizasyonu" (Makam Categorization in Alnar's Piano Works Regarding Melodic Line), Ankara, Hacettepe University, 2005;

(10) Master's thesis by Ahmet Suat Karahan "Türkiye'deki Müzik Öğretmeni Yetiştiren Kurumların Piyano Öğretimi Sürecinde Kullanılan Klasik Batı Müziği Piyano Etütlerinin Öğrencileri Çağdaş Türk Müziği Piyano Eserlerini Çalmaya Hazırlama Durumu" (The Effects of Western Piano Repertoire on the Preparation of Playing Contemporary Turkish Piano Music at Music Teacher Training Schools), Ankara, Gazi University, 2004;

(11) Doctoral dissertation by Ahmet Suat Karahan "Çağdaş Türk Müziği Piyano Eserlerine Hazırlık Amacıyla Yazılan Etütlerin Öğrencilerin Eserleri Çalma Düzeylerine Etkisinin Belirlenmesi" (Preparatory Etudes for the Contemporary Turkish Piano Music and Their Effects on Students' Level of Playing Contemporary Turkish Piano Pieces), Ankara, Gazi University, 2008.

Based on the review of the studies listed above, no specific research was found on "Turkish Five" and their contributions on contemporary piano music in Turkey, however, studies listed above contain brief information on the subject.

Findings Related to Interviews

The data that were drawn from interviews with six randomly-selected piano professors were divided into seven sections, and each section was examined with content analysis. P4 (P = Participant) and P5 were professors from state conservatories, P3 and P6 were professors from schools of fine arts, and P1 and P2 were professors from music teacher training schools.

Findings related to “Turkish Five” and the importance of their music in contemporary piano music and piano education in Turkey. According to the data in Figure 1, the importance of the piano music by “Turkish Five” is as follows:

(1) The importance of introducing Turkish culture: “Turkish Five” used rich Turkish musical culture in their compositions (melodically and rhythmically). They enriched this material with the use of different new techniques. Thus, these pieces are important for the purpose of introducing Turkish musical culture;

(2) The importance of improving national music education: Participants indicated that “Turkish Five” used folk music materials in their compositions. Therefore, they built a strong base for other Turkish composers regarding the use of character, rhythm and modality in folk music in Turkey;

(3) Reflecting Turkish culture: According to data, stylistically, “Turkish Five” might differ from each other in their piano music but their common musical language (regarding compositional techniques) overlaps other composers from other countries. Their main difference from each other is the way of using folk music and traditional Turkish classical music material, and each composer’s style of creating different type of Turkish-sounding harmony;

(4) Provides performing different repertoire: The piano works by “Turkish Five” provides the opportunity for students to play a different repertoire other than well-known classical/western piano literature;

(5) Enjoyable repertoire: According to the participants, some students enjoy performing this repertoire.

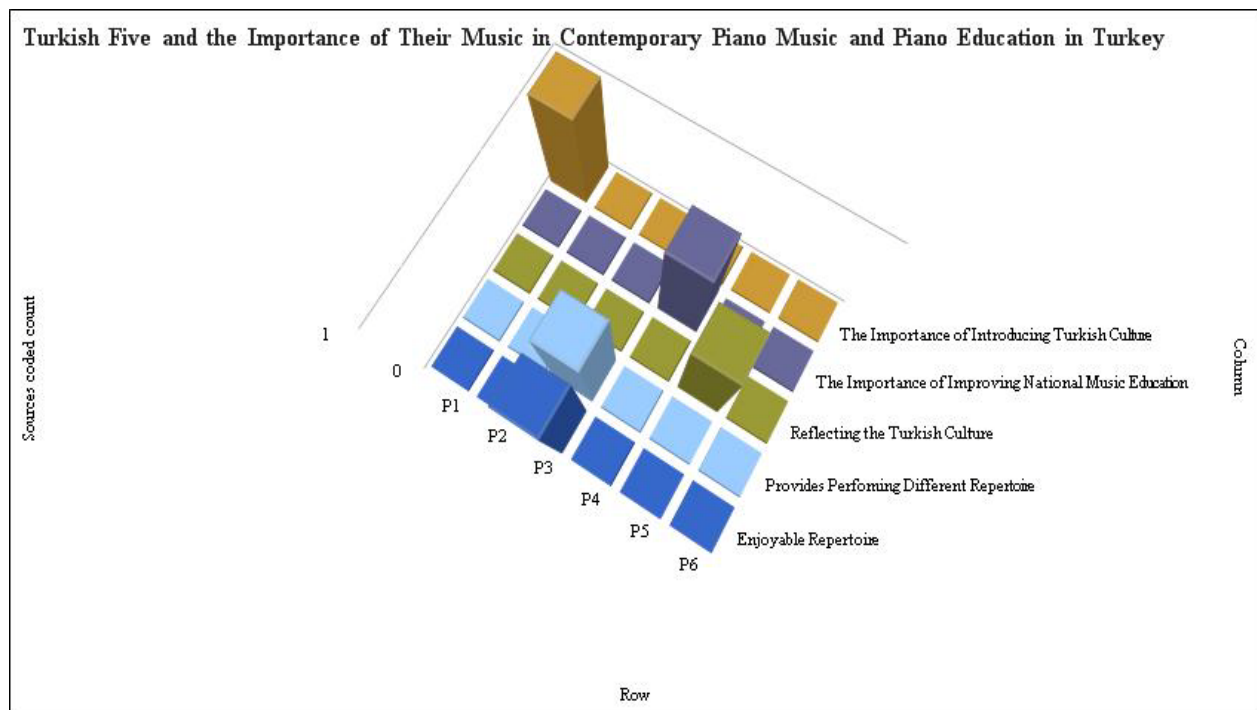


Figure 1. “Turkish Five” and the importance of their music in contemporary piano music and piano education in Turkey.

Findings related to the conception of music students towards piano music by “Turkish Five”. According to the data in Figure 2, four responses were gathered regarding the conception of music students towards piano music by “Turkish Five”: (1) the lack of interest by the students towards performing such repertoire; (2) the lack of familiarity by students regarding this piano music; (3) the fear of playing such works due to its difficulties such as difficulty in sight-reading because of irregular rhythmic structure; and (4) disliking and being distant to such repertoire.

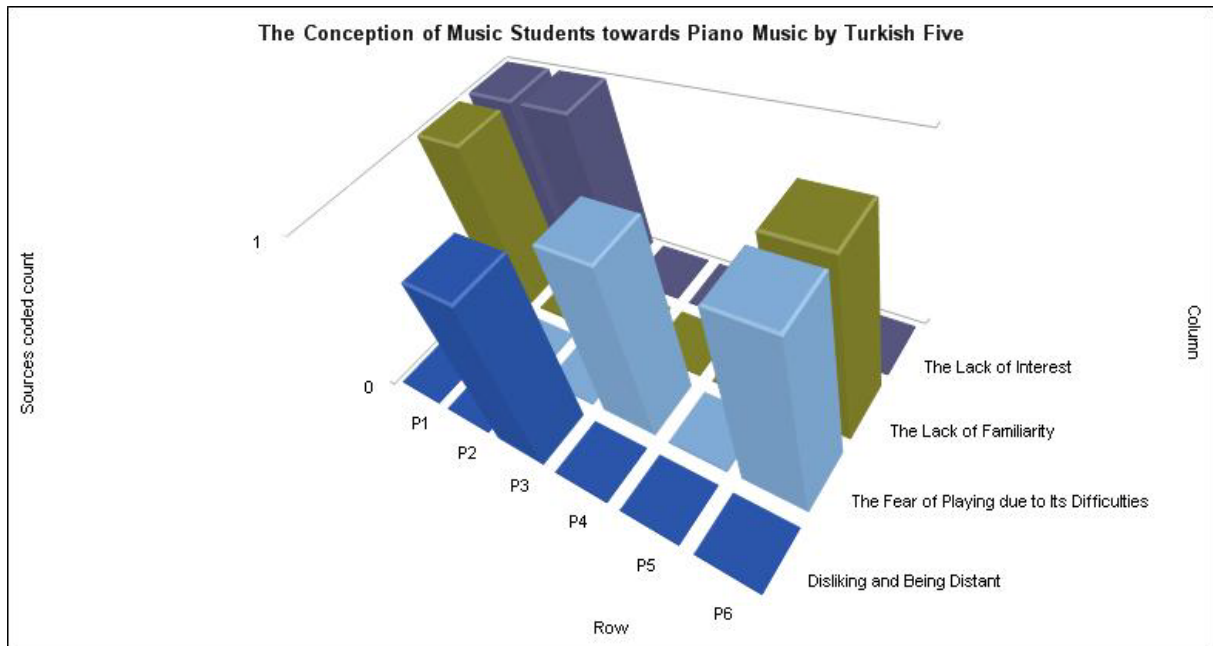


Figure 2. The conception of music students towards piano music by “Turkish Five”.

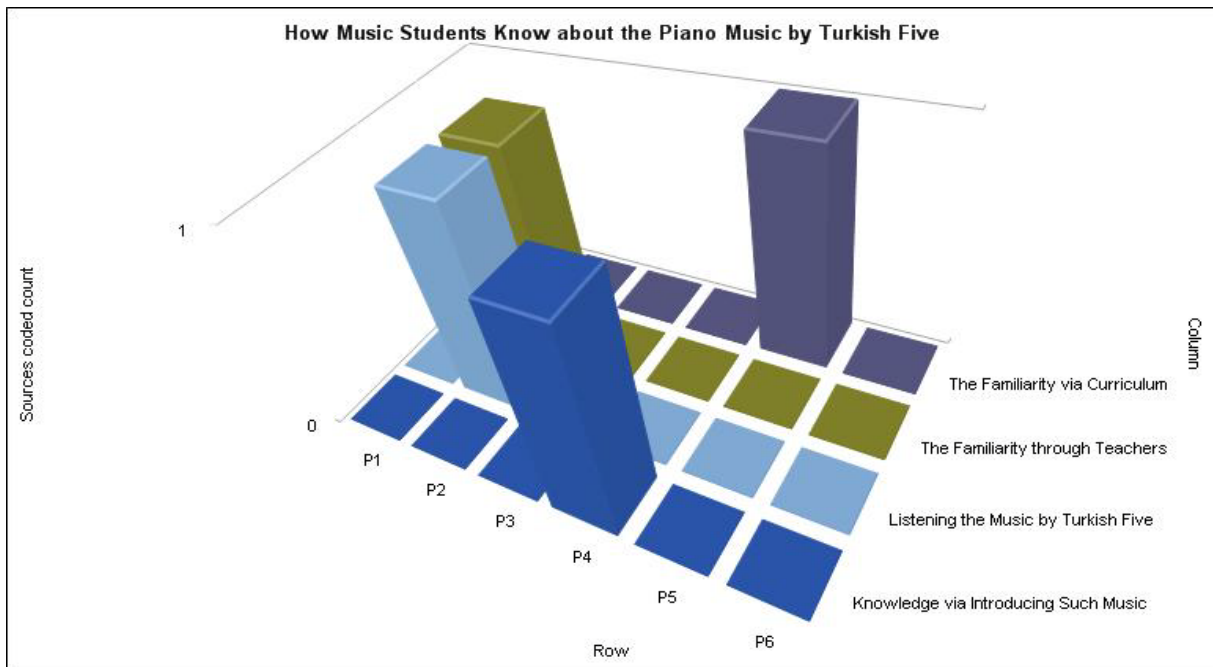


Figure 3. How music students know about the piano music by “Turkish Five”.

Findings related to how music students know about the piano music by “Turkish Five”. According to Figure 3, P1 and P5 stated that their students were familiar to the piano works by “Turkish Five” because of the curriculum that they used. They indicated that their students were expected to perform at least one Turkish piano piece every semester. The data also showed that these piano teachers introduced this repertoire and their students listened to the piano music by “Turkish Five” at concerts or on recordings.

Findings related to the performed works by “Turkish Five”. According to the Figure 4, performed piano works by Cemal Reşit Rey are “Variations on ‘Katibim’” (1961-1962), “Ten Folk Songs” (1967), “Sonatine” (1928), “Sonata” (1936) and “Scene Turques” (1928). Results showed that “Scene Turques” (1928) is the most frequently performed work by Rey.

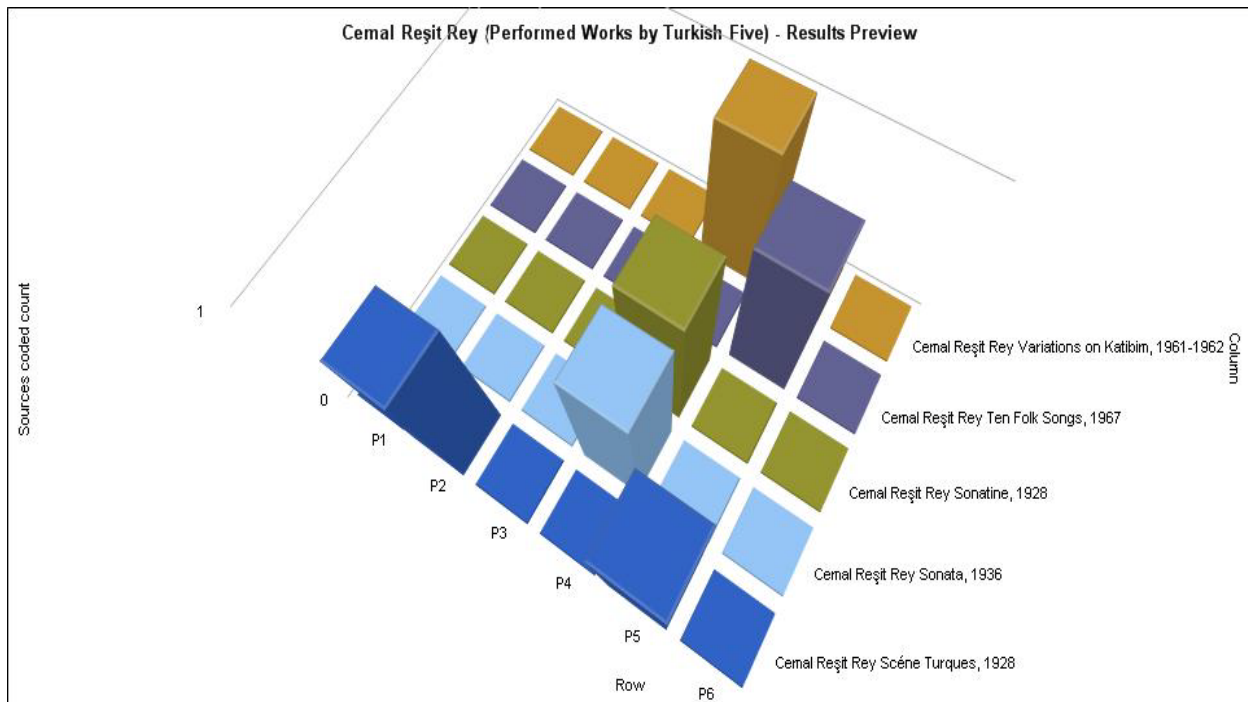


Figure 4. Performed works by Cemal Reşit Rey.

Based on the data in Figure 5, piano pieces performed by Ulvi Cemal Erkin are “Symphony Concertante for Piano and Orchestra” (1966), “Sonata” (1946), “Six Preludes” (1965-1967), “Seven Easy Pieces for Children” (1931), “Five Drops” (1931) and “Duyuşlar” (1937). “Five Drops” and “Duyuşlar” have an equal high frequency.

According to the data in Figure 6, performed piano works by Hasan Ferit Alnar are “Piano Pieces” (1927-1928), and with the highest frequency “Eight Piano Pieces” (1935) and “Dance Music” (1932).

Figure 7 shows that the performed works by Ahmet Adnan Saygun are “Twelve Preludes on Irregular Rhythms” (1967), “Ten Etudes on Irregular Rhythms” (1964), “Sonatina” (1938), “Piano Sonata” (1945), “Piano Concerto No. 2” (1985), “Piano Concerto No. 1” (1957-1958), “İnci’s Book” (1934), “From Anatolia” (1945) and “Ten Sketches on Irregular Rhythms” (1976).

Based on the data in Figure 8, piano works performed by Necil Kazım Akses are “Two Dances from History” (1960), and with highest frequency “Ten Pieces for Piano” (1964), “Piano Sonata” (1930), “Miniatures” (1936) and “Five Pieces for Piano” (1930).

Figure 9 shows that comparing all the “Turkish Five” regarding their most frequently performed piano works, they are listed as “İnci’s Book” by Ahmet Adnan Saygun, “Five Drops” and “Duyuşlar” by Ulvi Cemal Erkin.

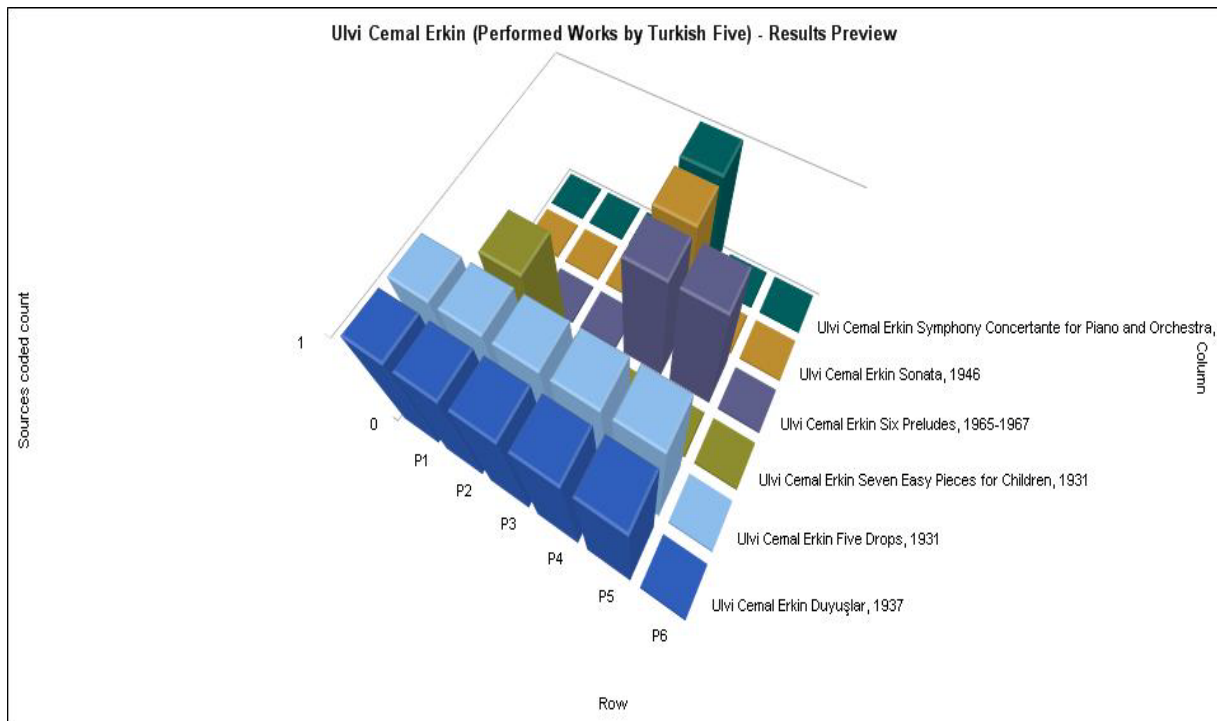


Figure 5. Performed works by Ulvi Cemal Erkin.

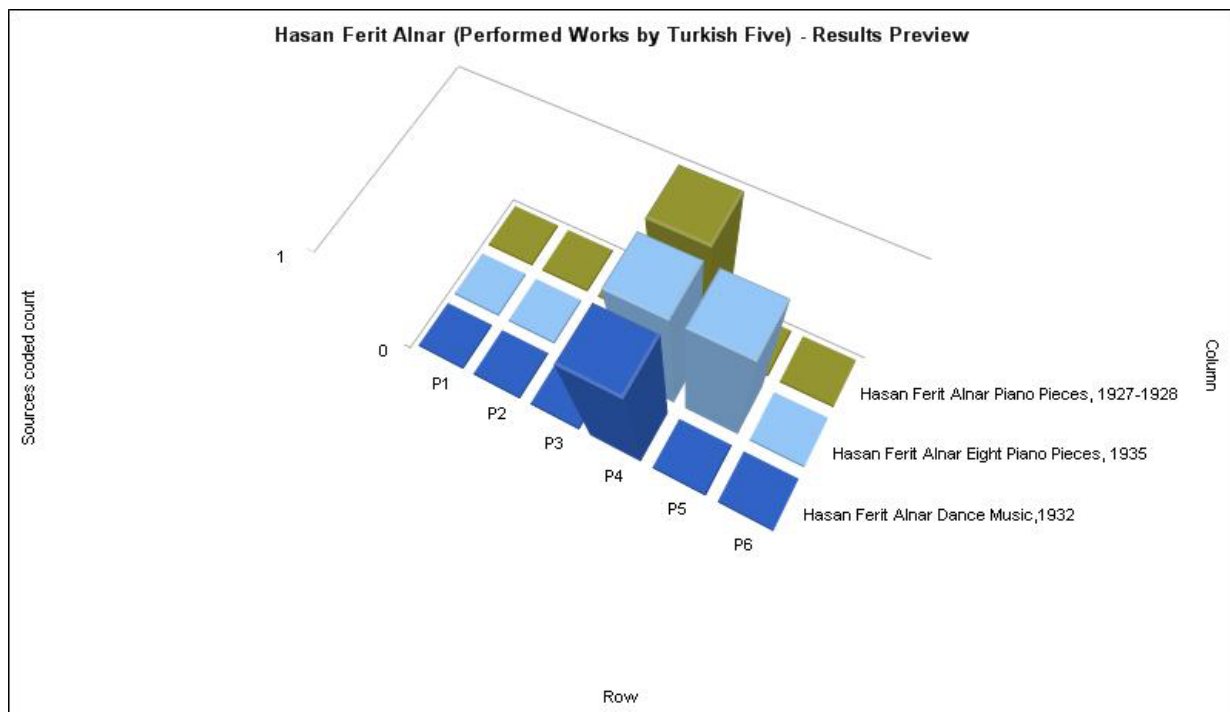


Figure 6. Performed works by Hasan Ferit Alnar.

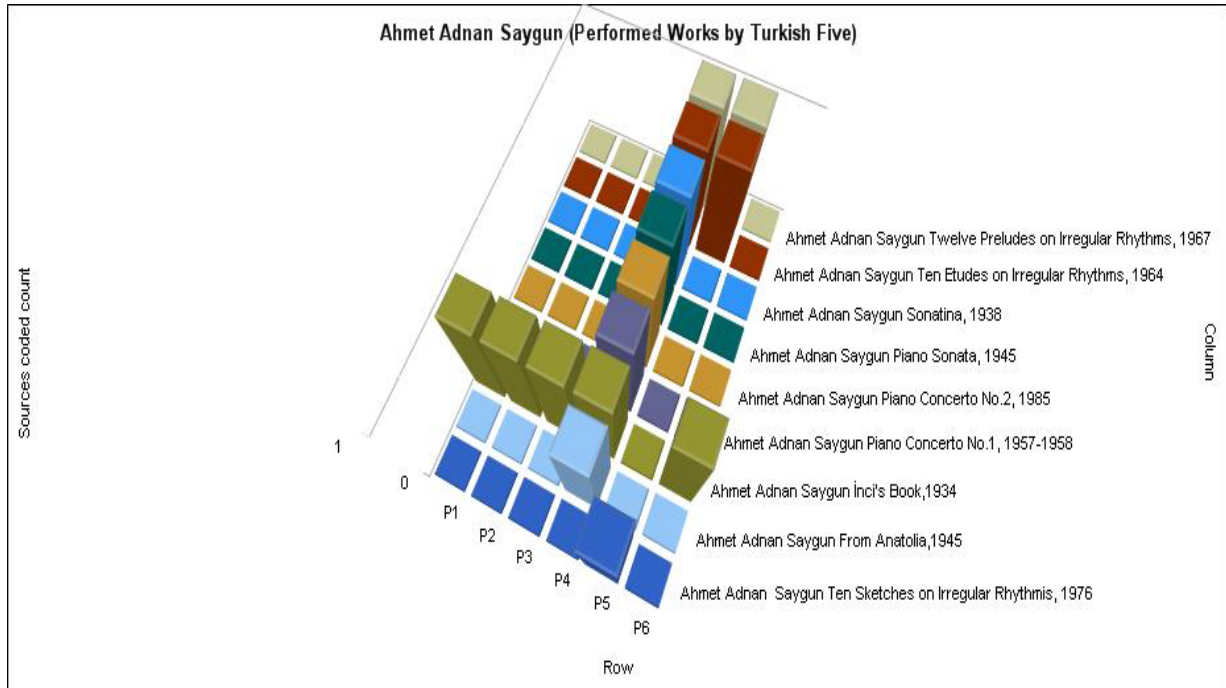


Figure 7. Performed works by Ahmet Adnan Saygun.

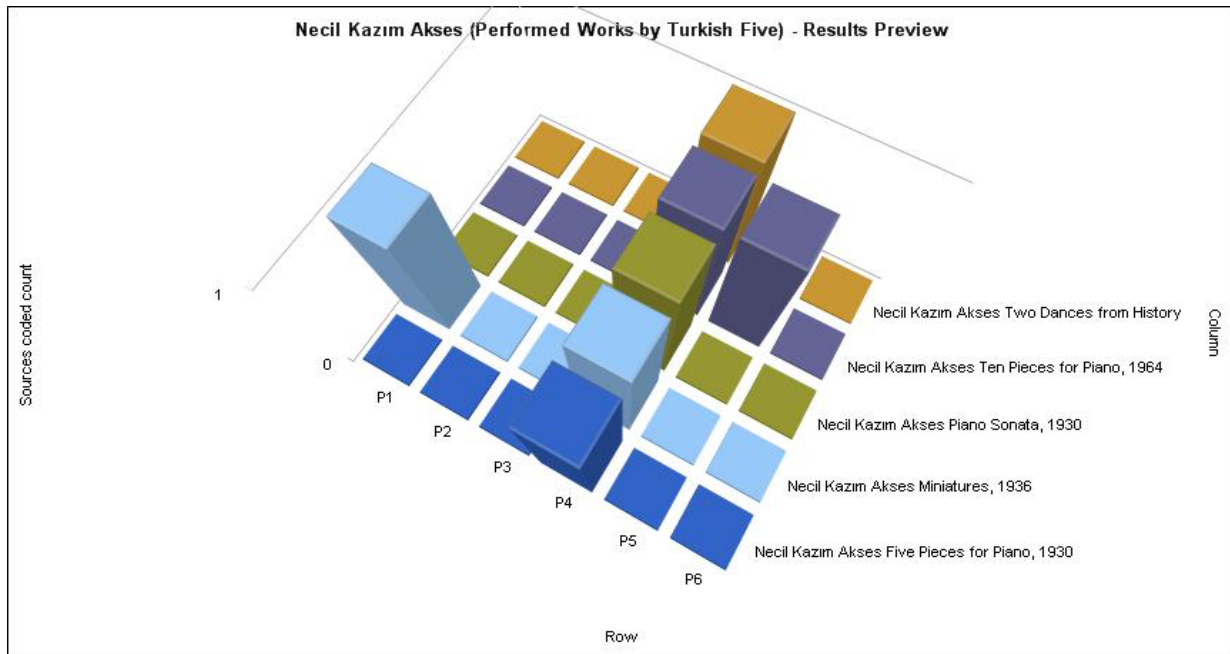


Figure 8. Performed works by Necil Kazım Akses.

Findings related to contributions of “Turkish Five” on contemporary Turkish music. These findings are showing in Figure 10 as follows:

- (1) Understanding Westernized Turkish folk music: Students can understand westernized Turkish folk music by performing the music of “Turkish Five”;
- (2) Familiar themes: The piano repertoire by “Turkish Five” contains familiar themes not only for students

but also for most Turkish audiences. Due to this advantage, students are easy when they perform such music. They also perform this repertoire to have attention by the listeners;

(3) Development of the piano repertoire: Performing the piano repertoire by “Turkish Five” gives the opportunity to students to play different contemporary pieces;

(4) Better performances: Although the piano music by “Turkish Five” has some challenges regarding the rhythmic structure, Turkish students perform such music with better musicality.

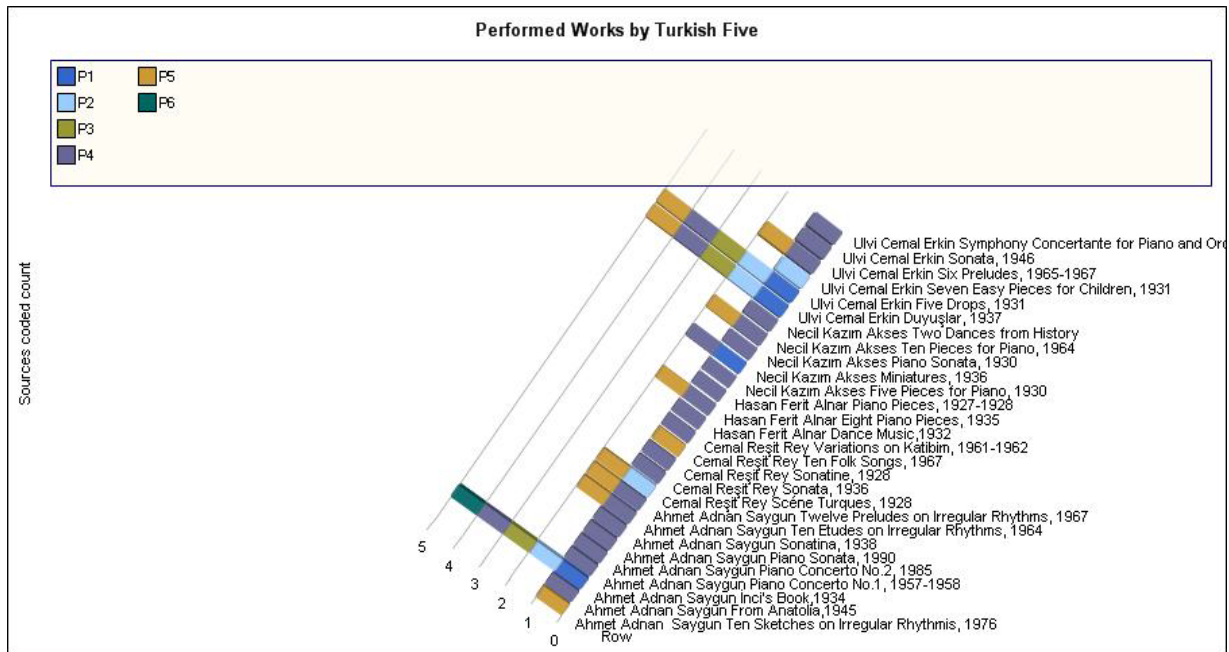


Figure 9. Performed works by “Turkish Five”.

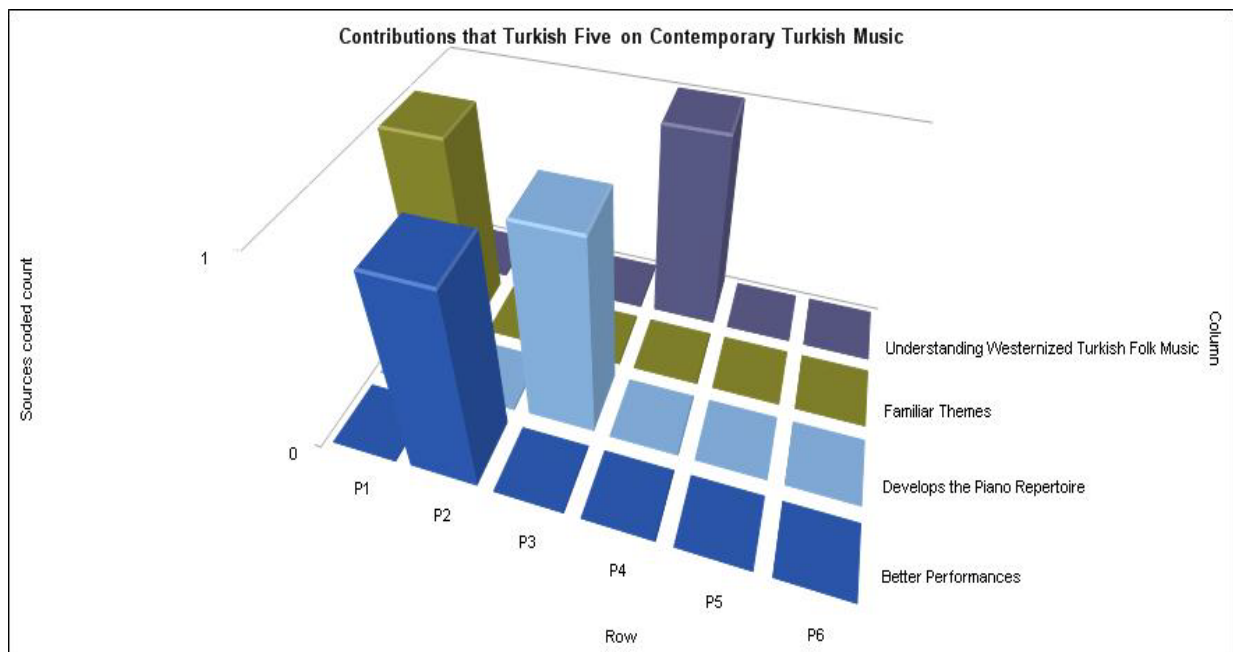


Figure 10. Contributions of “Turkish Five” on contemporary Turkish music.

Findings related to the reasons of the piano music by “Turkish Five” not being performed widely.

As seen in Figure 11, four reasons were found regarding the piano music by “Turkish Five” not being performed widely as follows: (1) the difficulty level of finding scores as sheet music or as recordings; (2) the rich piano repertoire (in general); thus, lack of time for piano students not to be able to play such repertoire; (3) the difficulty level of sight-reading of this music due to its rhythmic and melodic/thematic structure; and (4) lack of motivation and encouragement by professors to their students to perform such repertoire.

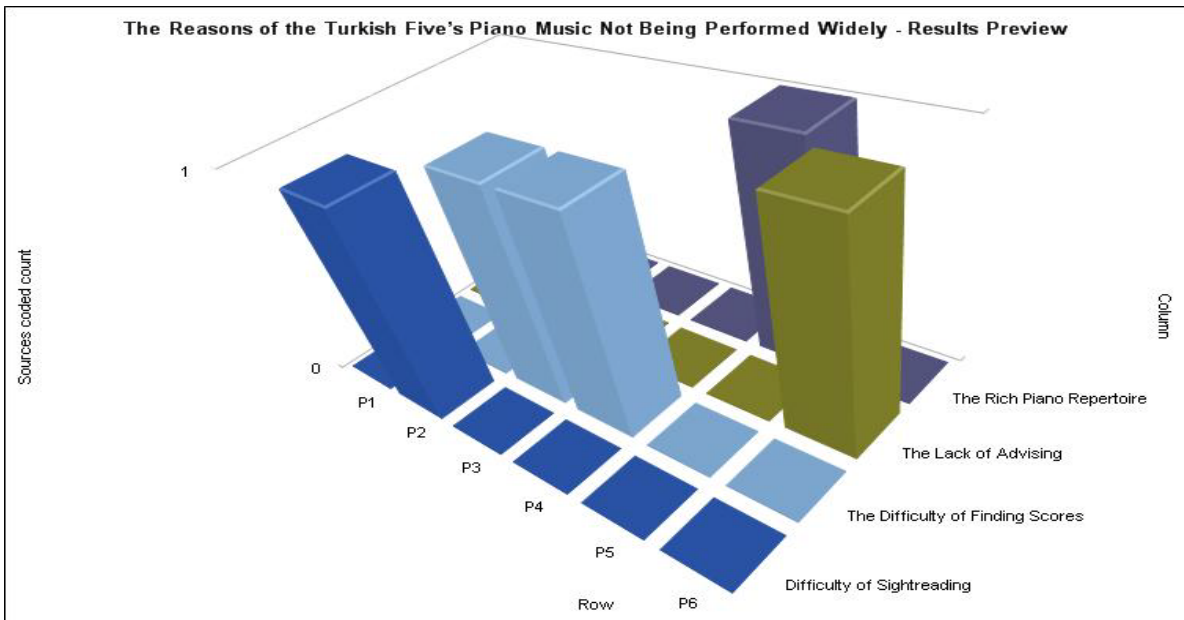


Figure 11. The reasons of the piano music by “Turkish Five” not being performed widely.

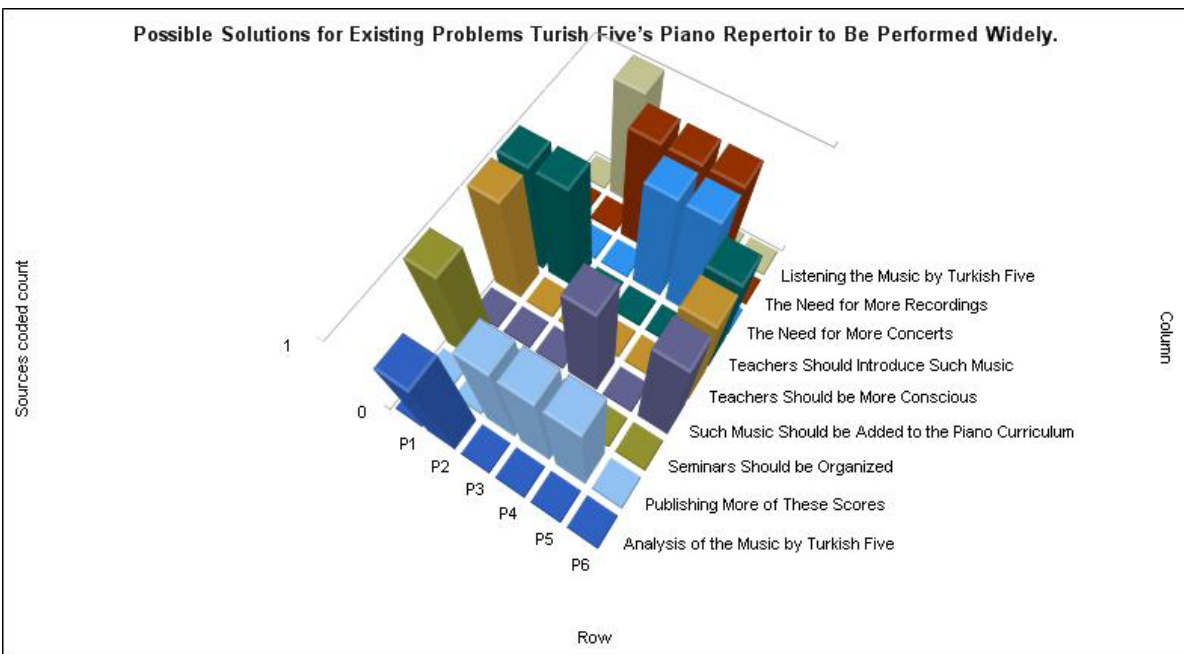


Figure 12. Possible solutions for existing problems that the piano repertoire by “Turkish Five” not being performed widely.

Findings related to possible solutions for existing problems that piano repertoire of “Turkish Five” are not being performed widely. The results in Figure 12 showed the following solutions for existing problems that the piano repertoire of “Turkish Five” are not being performed widely: (1) the need for more recordings; (2) publishing more of these scores; (3) teachers should introduce such music; (4) the need for more concerts; (5) such music should be added to the piano curriculum; (6) teachers should be more conscious; (7) seminars should be organized; (8) analysis of the music by “Turkish Five” is need; and (9) listening more piano music by “Turkish Five”.

Conclusions and Recommendations

The following results were revealed regarding “Turkish Five” and the importance of their music on contemporary piano music and piano education in Turkey:

- (1) The piano music by “Turkish Five” is important, because it reflects Turkish Culture;
- (2) Such music symbolizes national identity and culture, and helps improving such qualities in music education;
- (3) Such music provides different and enjoyable repertoire for piano students.

The results also showed that westernized Turkish folk music and classical Turkish music help students perform this repertoire better because of the familiar tunes.

The results showed that: (1) four out of nineteen piano works by Cemal Reşit Rey; (2) six out of eight piano works by Ulvi Cemal Erkin; (3) three out of six piano works by Hasan Ferit Alnar; (4) nine out of seventeen piano works by Ahmet Adnan Saygun; and (5) five out of seven piano works by Necil Kazım Akses were performed by piano students in Turkey.

Even though some students are familiar with the piano music by “Turkish Five” through their teachers or with listening to this music, the data showed that such repertoire was not performed widely. The main reason for this issue is that finding scores (sheet music) and/or recordings of these pieces are difficult. Another challenge in performing this repertoire is the rich western piano literature that leaves little time to perform the music by “Turkish Five” by music students. Sight-reading of this piano music also creates challenges for students. Particularly, because of the complex rhythmic structure, many piano teachers do not encourage their students to perform such music.

The recommendations for the piano music by “Turkish Five” to be performed more widely are listed as follows:

- (1) Students should listen more of this music. To accomplish this ideal, performers/orchestras should record this repertoire more and give more concerts with the inclusion of these pieces;
- (2) Teachers should be more conscious about introducing such music to their students;
- (3) More of these piano pieces should be added to the piano curriculum;
- (4) Not only piano teachers but also musicologists should analyze the music by “Turkish Five” and advertise this repertoire to musical environment;
- (5) The piano music by “Turkish Five” should be published and distributed to all music schools and piano teachers.

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Appendix

Undergraduate Curriculum of Music Teacher Training Programs (2006)

First semester

	Name of the course	Th	Pr	Cr
A	Ear Training I	2	2	3
A	Piano I	1	0	1
A	Main Instrument I	1	0	1
A	Studio Singing I	1	0	1
A	School Instruments I (Guitar-Bağlama-Recorder)	0	2	1
MB	Introduction to Music Education	3	0	3
GK	Music Culture	2	0	2
GK	Introduction to Philosophy	2	0	2
GK	Turkish I: Writing	2	0	2
GK	Atatürk's Reforms and History of Revolution I	2	0	2
GK	Foreign Language I	3	0	3
Total		19	4	21

Second semester

	Name of the course	Th	Pr	Cr
A	Ear Training II	2	2	3
A	Piano II	1	0	1
A	Main Instrument II	1	0	1
A	Studio Singing II	1	0	1
A	School Instruments II (Guitar-Bağlama-Recorder)	0	2	1
A	Choir I	0	2	1
GK	General Music History I	2	0	2
GK	Turkish II: Speaking	2	0	2
GK	Atatürk's Reforms and History of Revolution II	2	0	2
GK	Foreign Language II	3	0	3
MB	Psychology of Education	3	0	3
Total		17	6	20

Third semester

	Name of the course	Th	Pr	Cr
A	Ear Training III	2	2	3
A	Piano III	1	0	1
A	Main Instrument III	1	0	1
A	Studio Singing III	1	0	1
A	Choir II	2	2	3
A	Harmony Counterpoint-Accompaniment I	2	0	2
A	Traditional Turkish Folk Music I	2	0	2
A	School Instruments (Guitar-Bağlama-Recorder) III	0	2	1
MB	Instructional Methods and Approaches	3	0	3
GK	General Music History II	2	0	2
GK	Computer Skills I	2	2	3
Total		18	8	22

Fourth semester

	Name of the course	Th	Pr	Cr
A	Ear Training IV	2	2	3
A	Piano IV	1	0	1
A	Main Instrument IV	1	0	1
A	Studio Singing IV	1	0	1
A	Choir III	2	2	3
A	Harmony Counterpoint-Accompaniment II	2	0	2
A	Traditional Turkish Folk Music II	0	2	1
A	History of Turkish Music	2	0	2
A	Electronic Keyboard	0	2	1
MB	Guidance Counseling	3	0	3
GK	Computer Skills II	2	2	3
Total		16	10	21

THEIR CONTRIBUTIONS TO CONTEMPORARY PIANO MUSIC AND PIANO EDUCATION 369

Fifth semester

	Name of the course	Th	Pr	Cr
A	Ear Training V	2	0	2
A	Piano V	1	0	1
A	Main Instrument V	1	0	1
A	Harmony Counterpoint-Accompaniment III	2	0	2
A	Choir IV	1	2	2
A	Orchestra/Chamber Ensemble I	1	2	2
A	Traditional Turkish Art Music I	2	0	2
A	Instrument Care and Repair Skills I	0	2	1
A	Accompaniment Skills	0	2	1
A	Repertoire of Educational Music	2	0	2
MB	Instructional Technologies and Production of Materials	2	2	3
GK	Contemporary and Popular Musics	2	0	2
Total		16	10	21

Sixth semester

	Name of the course	Th	Pr	Cr
A	Ear Training VI	2	0	2
A	Piano VI	1	0	1
A	Main Instrument VI	1	0	1
A	Harmony Counterpoint-Accompaniment IV	2	0	2
A	Choir V	1	2	2
A	Orchestra/Chamber Ensemble II	1	2	2
A	Traditional Turkish Art Music II	0	2	1
A	Instrument Care and Repair Skills II	0	2	1
A	Musical Forms	2	0	2
MB	Educational Methods I	2	2	3
MB	Administrative Skills	2	0	2
GK	Aesthetics	0	2	1
Total		14	12	20

Seventh semester

	Name of the course	Th	Pr	Cr
A	Piano VII*	1	0	1
A	Main Instrument VII	1	0	1
A	Choir VI	2	2	3
A	Orchestra/Chamber Ensemble III	1	2	2
A	Turkish Music Arrangement*	0	2	1
MB	School Experience	1	4	3
MB	Educational Methods II	2	2	3
MB	Measurement and Evaluation	3	0	3
MB	Scientific Research Techniques	2	0	2
GK	Practice in Serving for Society**	1	2	2
GK	Games, Dance and Music	0	2	1
Total		14	16	22

Eighth semester

	Name of the course	Th	Pr	Cr
A	Choir VII	0	2	1
A	Orchestra/Chamber Ensemble IV	1	2	2
A	Project-Thesis	0	2	0
A	Approaches in Early Childhood Music Education*	0	2	1
MB	Compositional Skills in Educational Music	2	2	3
MB	Conducting Musical Ensembles	1	2	2
MB	Teaching Experience and Practice	2	6	5
MB	Teaching Piano	1	0	1
MB	Teaching Main Instrument	1	0	1
GK	Turkish History of Education*	2	0	2
Total		10	18	18

Total	Theoric	Practice	Credit	Hours
	124	84	165	208

Notes: A: Major (required) musical courses; MB: Courses on music teacher education; GK: Cultural courses.