

Analysing the musical elements of the Book of Inci for Piano Teaching

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Abstract

The aim of the study is to contribute to the repertoire of piano teaching by conducting a musical analysis of the piano album 'Inci'nin Kitabı'. The research is an example of a case study, one of the qualitative research techniques. Each piece in the research has been evaluated individually according to the elements determined in line with the descriptive analysis. Each piece has been examined primarily in terms of musical elements. Later, the musical expressions, tempo terms and rhythmic elements of the pieces are measured and evaluated. The sources examined in the study and the data obtained from the pieces in Inci's Book have been interpreted with the descriptive analysis method. It has been concluded that Inci's Book, which has been defined as an enjoyable and didactic book in the piano teaching, is an appropriate and beneficial resource for piano students' learning at different levels.

Keywords: Ahmed Adnan Saygun; Inci's Book; music education; piano students' learning; piano teaching.

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1. Introduction

Music education has changed in tandem with Turkey's cultural policies during the Republican Era. Composers selected in accordance with musical advances were sent overseas to pursue compositions and composition teaching, creating the groundwork for today's music education and culture. Ahmet Adnan Saygun, Cemal Resit Rey, Ulvi Cemal Erkin, Hasan Ferit Alnar and Necil Kazim Akses, who are known as the Turkish Five, are among the first-generation Turkish composers. According to Say (1999), the unifying aspect of these composers is that they began with a nationalist perspective and drew from the colours of local music. Later, each of the composers established their own supranational senses and views, educating future generations.

Ahmed Adnan Saygun (1907–1991), a composer, musicologist and ethnomusicologist, has been one of the 20th-century Turkish composers who believed that national music values could be transformed into international music values (Usta, 2018). He received his first music lessons from Ismail Zuhtu at the Ittihat ve Terakki School; studied piano with Hungarian Tevfik Bey in 1922; and began to master harmony and counterpoint on his own. He passed the state examination in 1928 and travelled to Paris, where he studied composition with d'Indy and harmony with Eugene Borrel at Schola Cantorum. He returned home in 1931, and after teaching at the Music Teachers' School, he conducted the Riyaseticumhur Philharmonic Orchestra in 1934, and in 1936, he became a harmony and composition teacher at the Istanbul Municipal Conservatory (Say, 1999).

Saygun has conducted research in the field of ethnomusicology focusing on makam music since the 1930s. Saygun, who compared our traditional makams to Iranian and Greek makams, descended to the origins of Anatolian folk music, evaluated the pentatonic structure seen in Asian folk songs, as well as Hungarian and Finnish folk music, and focused on the development of the makam system beginning with the root of the melody. He also wrote both modal and amodal pieces (Say, 1998). Saygun, who was a member of the Ministry of National Education's Board of Education and Discipline from 1960 to 1965 and of TRT's Board of Directors from 1972 to 1978, most recently taught composition and ethnomusicology at Istanbul Mimar Sinan University State Conservatory (Selanik, 1996).

Folk music and traditional art music are direct active factors in Saygun's creativity, but Saygun approached this issue differently than other Turkish composers. He saw the melody, rhythm and origin of folk music as a musical instrument in the expression of life in general. He attempted to incorporate as much of the modal structure of traditional art music as possible into his pieces (Aydin, 2011).

Saygun generally employed makams as a colour element, but not in the usual course of the traditional art music, but in a completely free manner, and he handled pitch intervals differently, in an equally spaced fashion rather than as they are. Ezgi and polyphony both have very important roles in Saygun's music. He used homophonic and polyphonic scripts meticulously and in a very balanced way. Saygun's good knowledge of the counterpoint technique also plays a major role in this balanced use. In addition, it is possible to frequently come across irregular rhythm and the descending structure of local music in his works (Yuksel, 2006). For Saygun, locality is not a goal, but a tool that functions as a unique model of modernisation (Demirel, 2015).

Saygun's early pieces, which he wrote between 1930 and 1946, were under the influence of French impressionism. The folk music instruments originating from Pentatonism are processed concretely in

his works from the first period (Aydin, 2011), and the characteristics of the Impressionism and Late-Romanticism movements can be seen (Saygin, 2018). In the second stage of his composition, he incorporated Turkish makams as well as folk music elements. He used many modes, ranging from 'various Turkish modes to Western modes such as Dorian' (Aytüre, 2017; Giray, 2002). Saygun's music in his third period, on the other hand, exhibits all the phenomena of modernisation except for tone and electronic technique. Orchestration techniques are at a high level (Ilyasoglu, 2007).

Saygun composed the first Turkish opera 'Ozsoy', the first Turkish ballet 'A Forest Tale' and the 'Yunus Emre' oratorio, which is the first Turkish oratorio (Kiran, 2005). The pieces he wrote between 1942, when he composed the Yunus Emre Oratorio, and 1958, when he performed the Second String Quartet, are the products of a period in which linear writing and a modal understanding of harmony were fused (Yuksel, 2006). Saygun's compositions include folk tales, epics and Islamic hymns, as well as folk melodies. The publishing rights of some of his pieces belong to SACEM, and some of them are owned by Southern Music Publishing Co. (New York) and Peer Musikverlag (Hamburg) (Ilyasoglu, 1998).

1.1. *Inci's Book*

Ahmed Adnan Saygun wrote the piano teaching album 'Inci's Book' in 1934 in Ankara. Saygun, who began his musical career as a piano student, primarily composed for the piano, although he also composed for orchestra, choir, and chamber music. His work 'Inci's Book' is in the form of a suite composed of seven small pieces, most of which do not last even a minute, written for piano (Kiran, 2005). The album is the very first methodologically written source that can be used in initial piano teaching in terms of getting to know Turkish composers. It has been a beneficial resource for piano students' learning at different levels and a great contribution to Turkish music education. The first edition was published in 1952 (Unal Akbulut & Askin, 2019).

Saygun dedicated this album to Madam Eugene Borrel, who trained him in Paris. The album has been first published by the 'Ses Tel Birligi' publications and then by Southern Music Publishing House (Kiran, 2005). It was staged as a ballet in Istanbul in February 1945 (Araci, 1999). The album was later adapted for the orchestra by the composer, and it was first performed on April 12, 1948, by the Presidential Symphony Orchestra, led by George Weldon. The album was later adapted for two guitars by guitarist Sigfried Behrend and performed at the 7th Istanbul Guitar Festival in 1989 (Kiran, 2005). Nearly two decades after its composition, *Inci's Book* became popular among piano teachers and was listed among the 'best teaching pieces and collections for young pianists' by the Piano Quarterly Newsletter (Araci, 1999).

Although *Inci's Book* is his first book, it exemplifies how Saygun employs folk elements in music education and piano teaching (Karadagli, 2020). The pieces in the album represent different aspects of the world of children. Therefore, while studying the pieces, the imagination of the student can be used to provide a narrative (Brooks, 2015).

The part in the album acts as an enjoyable and didactic album for piano students' learning. Two examples from the piano literature can be given for this album. First one is the piano album titled *Children's Corner* by Debussy, an album that can be similar in nature. Parts of a child's life are tried to be portrayed from a child's point of view and imagination in this album, as in the preceding. In terms of the piano teaching approach, the second example is Bartok's solo piano compositions for *Children and Mikrokosmos* (Altay, 2014). Composers attempted to familiarise students with specific types of musicianship skills in *Mikrokosmos* and *Inci's Book* by utilising structural aspects of their society's

musical culture. They used these elements while considering the aesthetic potential of music, its intrinsic values and non-musical concerns, such as instilling nationalist beliefs in future generations (Karadal, 2020).

The album has earned a position in the international piano literature and performing the album's parts is a little more difficult than it appears (Gokbudak, 2013). The pieces on the album were composed in the Bach tradition, utilising modal and maqam harmony. Horizontal polyphony technique and pentatonic melodies are frequently used in the album. In some pieces, chromatic double voices are used, and the number of measures in the piece varies. In some chords (whether written as a broken chord or pedal), the hands must be opened more than an octave. The melody and company are written for both hands (Bas, 2020).

The album is a valuable resource for promoting irregular rhythms. Dynamics and articulations are carefully marked on the album, but no pedal marks or finger numbers are shown. Although the metronome counts of the pieces are specified, the tempo can be adjusted according to the level of the student (Brooks, 2015).

1.2. Problem Status

Instrument education has an important place in music education. Music education and piano teaching are complementary and integrating elements (Metem, 2004). Regular studies with an educator who guides the piano teaching process correctly and the resources utilised are the effective elements of the education.

Starting from the initial methods in piano teaching, methodological and periodic training has been adopted in all schools. The sections that students who will play the piano will learn are included in the repertoire used in piano students' learning. The aim of these pieces is to guide the student by having them work in harmony with the instrument, as well as to teach them how to play the piano (Unal Akbulut & Askin, 2019). The repertoire created for the instrument and the works to be selected from this repertoire are of great importance in the development of the objectives. Because the students will be able to acquire the desired behaviours by performing these pieces, they should be able to use the theoretical information needed to analyse the works in various forms in a way that can contribute to the interpretation of the played works, and even the student should be able to reflect this information in their interpretation (Bulut, 2008).

Analysing the pieces learned during the piano teaching process as thoroughly as possible on the axis of technical and musical disciplines would improve students' engagement with the keyboard (Bagceci, 2003). 'Knowing the general aspects of the piece in terms of musical elements and the patterns that complement them will assist the student in understanding the musical ideas in that piece and performing easy analyses' (Ercan, 2008, p. 73). The process of working on a piece varies from student to student. Depending on the student's skill and character, a piece may necessitate a different reading and a fresh look at it. A good teacher should make interpretation of a piece of music an interesting and creative process (Agayeva, 2016). Thus, analysing a studied etude or piece and revealing its general and detailed features positively affects the piano student's attitude towards the piece or etude. It is useful to make analyses by making comparisons, identifying different features and making inferences during the piano teaching process (Kurtuldu, 2009).

It is expected that the effect of Turkish piano pieces, which are a part of their culture, will be more dominating than pieces with similar nature in Western Music on the development of interpretation skills of Turkish piano students (Bulut, 2008). It is extremely important for piano students' learning to get

acquainted with pieces consisting of modal or modal scales and timbres close to their own local music, as well as tonal works of Western Music. In this way, it will be easier for them to internalise the instrument they have learned, and their ability to interpret will increase while their repertoire is growing. It is important for the student working in the field of instruments to get to know the composers of their country at a young age or in the first years of learning to play the instrument (Unal Akbulut & Askin, 2019).

Polyphonic Turkish Music pieces are given less weight in piano teaching in Turkey compared to the Classical Western Music pieces. In Turkey, many albums for children and teens are unknown (Bas, 2020). In the study, it is aimed to examine the musical features of Inci's Book which is used by the researchers at the graduate level as a subject within the anthology of postgraduate theses and publications on polyphonic Turkish Music composers (Ece, 2007), and their works as well as the most widely used and worldwide accepted book for piano support education among the works of Ahmet Adnan Saygun, whose life, works and piano works are the most researched and the piano works of the 'Turkish Fives' (Akbulut, 2011; Kasap, 1999).

There are important differences between Contemporary Turkish Music piano pieces and Classical Western Music piano pieces in terms of technique, interpretation and musical understanding. In this respect, it may not be possible to achieve the desired result in the performance of piano pieces based on Turkish music, which differs from Classical Western Music-based education and knowledge. Analysing the piano pieces based on Turkish Music in terms of interpretation and technique is of great importance when it comes to achieving the desired goal, while performing the works in question in accordance with the National Turkish Music (Karabeyoglu, 2006). It is thought that the analysis of the musical elements in the works in Inci's Book will be beneficial in terms of having piano students perform polyphonic Turkish Music pieces more consciously and creating a resource for piano educators' repertoire.

2. Method and Materials

2.1. Research model

A case study based on the descriptive model was utilised in the study to examine the musical elements of the pieces in 'Inci's Book'. 'The case study is an empirical research method that studies a current phenomenon in its own context and is used in situations where the boundaries between the phenomenon and the context of the phenomenon are not clear and there are more than one data source' (Kuzu, 2013a, p. 39). The pieces within the scope of the study have been examined in terms of musical elements, musical expressions, tempo terms and rhythmic features.

2.2. Population and Sample

The population of the study is 12 pieces written by Ahmed Adnan Saygun for piano. The sample of the study has been determined by criterion sampling, one of the purposive sampling methods. Criterion sampling is the sample consisting of persons, events, objects or situations that meet the determined criteria (Buyukozturk et al., 2008). The criterion of the sampling method is that the album that constitutes the study data is suitable for supporting piano teaching and is a globally accepted album. The sample group of the study has been determined as Inci's Book, which includes seven works

determined by this criterion. The album examined in the study is based on the edition published by the Southern Music Publishing Company (New York).

2.3. Data Collection and Analysis

In the study, the literature on the subject has been scanned with document analysis since it has a descriptive purpose of an existing situation. ‘Document analysis can be defined as the collection of written and visual materials’ (Sonmez & Gulderen-Alacapinar, 2019, p. 109). The selected study problem is important in determining which documents can be used as data sources (Yildirim & Simsek, 2006).

In the study, the relevant literature has been examined and musical elements have been determined for the analysis of the pieces in the study. According to Bulur (2019), the piece is divided into relatively simple and small parts; the structural elements are determined; and the functions of these elements are found to be able to conduct analysis. In this context, the works are handled in four dimensions. Each piece has been examined primarily in terms of musical elements (character, tempo, form, piano technique, sound field, key knowledge and difficulty level). Later, the musical expressions, tempo terms and rhythmic features of the pieces are evaluated based on measure. Rhythmic features have been analysed under the titles of rhythmic values (measure counts, audible and silent duration values) and rhythm pattern.

The research data has been analysed utilising the ‘descriptive analysis’ method. ‘The data obtained in the descriptive analysis are summarised and interpreted according to the previously determined themes or the dimensions revealed by the study questions. Direct quotations are frequently used in descriptive analysis to interpret and present the findings to the reader. The descriptions made are explained, interpreted, cause-effect relationships are examined, and some conclusions are reached’ (Yildirim & Simsek, 2006, p. 224). ‘Descriptive analysis consists of four stages: creating a framework for analysis, processing data according to the thematic framework, identifying and interpreting findings’ (Kuzu, 2013, p. 154). Each piece in the study has been evaluated separately according to the elements determined in accordance with the descriptive analysis and interpreted with the tables developed by the researcher.



3. Results






3.1. Findings of the first sub-problem

In this section, the data on the musical elements, musical expressions, tempo terms, rhythmic values and rhythm patterns of the works in Inci’s Book are presented in tables.

Table 1

Findings on the musical elements of the pieces in Inci's Book

	Character	Tempo	Form	Piano technique	Sound field	Clef info	Level of advancement
Inci	Calme	 =106	A B A (a+a ¹) II:b+b ¹ :II (a+a ¹)	Legato	Small A-G3	Treble Clef	Moderate
Playful Kitten	Giocoso	 =112	A B A ¹ (a+a) (b) (a+c)	Legato	Small G-A3	Treble Clef	Moderate

A Tale	Misterioso	 =40	A B A II:a+a ¹ :II b II:a+a ¹ :II	Legato	Small A-A2	Treble Clef - Bass Clef in last 4 measures	Moderate
The Giant Puppet	Animato	 =116	A B A ¹ (a+a) (b+b) (a ¹ II:b ¹ :II:b:II)	Legato, Accent	Contra b \flat -C2	Treble and Bass Clef	Moderate
A Joke	Animato	 =69	A (a+a ¹ +a)	Legato	Big A- F2	Treble and Bass clef	Moderate
Lullaby	Tranquillo	 =69	A II:a+a ¹ :II	Legato	Small A-B2	Treble and Bass Clef	Easy
A Dream	Calme	 =40	A II:a+b:II	Legato, Accent	Big E- F2	Treble and Bass Clef	Moderate

According to Table 1, it is seen that there are various musical characters in the pieces in Inci's Book. Two pieces have been composed in calme and animato, and other works in giocoso, misterioso and tranquillo characters. The pieces titled Tale, Lullaby and A Dream are slow tempo; Inci is medium tempo; and Playful Kitten, The Giant Puppet and A Joke are fast tempo when looked at the tempo values according to the metronome signs.

When the form analysis of the pieces is examined, it is seen that the works named Inci, Playful Kitten, A Tale and The Giant Puppet consist of three-part song forms. The pieces titled A Joke, Lullaby and A Dream consist of one-part song form. All the pieces include the legato technique when the pieces are examined in terms of basic piano techniques. In addition to the use of legato, the use of accents is also seen in the pieces titled The Giant Puppet and A Dream.

The pieces play within a five-octave sound boundary between the contra B \flat notes and the A3 note. A Tale was written in 15 octaves; Lullaby in 16 octaves; A Joke in 20 octaves; Inci in 21 octaves; and the Playful Kitten, The Giant Puppet and A Dream in a 23-octave sound field. It is seen that only the Treble Clef is used in the right and left hands of Inci and Playful Kitten, while the treble and Bass Clefs are used in other pieces when the clef information of the pieces is examined. The key of F is used for the first time in The Giant Puppet, and the deep sounds of the piano are used more than in the other pieces. It is seen that although the pieces are easy in terms of sight-reading feature of piano teaching, they have unique difficulties when the difficulty levels of the pieces in the album is examined.

Especially in terms of musicality, understanding the characters of the works and being able to hear the tones predicted by the characters at the right tempo, making the nuance, tempo and rhythm changes without interruption and maintaining the balance between the two hands in writing melody and company can be challenging for beginner piano students. Therefore, it can be stated that the pieces are suitable for the level of students who can apply basic skills in piano teaching.

Table 2

Findings related to measures including musical expressions (nuances) of works in Inci's Book

	Inci	Playful Kitten	A Tale	The Giant Puppet	A Joke	Lullaby	A Dream
Nuance	Measure counts						
Piano pianissimo (ppp)			38-44				
Pianissimo (pp)	10-14		33-38	14-21	15-20	5-8, 13-16	5
Piano (p)	1-9, 15-20	7-10,15-17	1-32	9-14,26-46		1-4, 9-12	2, 5
Mezzo forte (mf)							1, 3-4, 6
Forte (f)		1-6, 11-14, 18-31		1-8, 22-25			1, 7-11
Fortissimo (ff)				47-48			
Crescendo (cresc.)		10, 17	19		10		3, 6
Decrescendo (decrec.)			25		14		1, 4, 9
Total number of measures	20	31	44	48	20	16	11

According to Table 2, it is observed that various nuances from piano pianissimo to fortissimo are utilised in the pieces in Inci's Book. Accordingly, the nuance expressions specified in the measurements of the works are mostly used for piano in 91 measures and fortissimo in at least 2 measures. Only pianissimo is used in the piece titled A Joke. In the pieces titled Inci, The Giant Puppet and Lullaby, crescendo and decrescendo are not present.

Table 3

Findings related to measures including tempo terms of pieces in Inci's Book

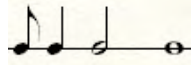
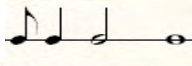
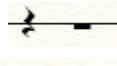
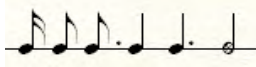
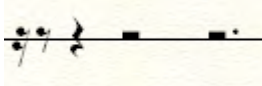
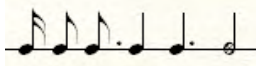
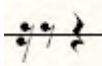
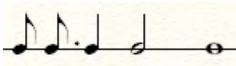
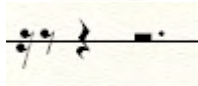
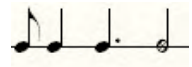
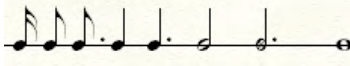

	Inci	Playful Kitten	A Tale	The Giant Puppet	A Joke	Lullaby	A Dream
Tempo term	Measure counts						
Ritardando (rit.)	18			20, 43			10
Rallentando (rall.)			31				
Diminuendo (dim.)			26				
Tempo primo			33	22, 47			
Largo					19-20		

According to Table 3, the tempo terms in the pieces in Inci's Book are included. It is seen that three different tempo terms (rallentando, diminuendo and tempo primo) are used in A Tale. Only ritardando is

used in Inci and A Dream; ritardando and tempo primo are used in The Giant Puppet; and largo terms are used in A Joke. Playful Kitten and Lullaby do not include any tempo terms.

Table 4

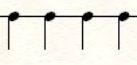
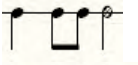
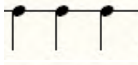
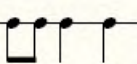
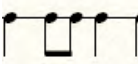
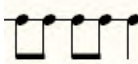
Findings regarding the rhythmic values of the pieces in Inci's Book

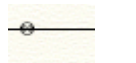
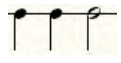
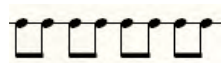
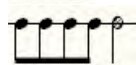
	Measure count	Note values	Rest values
Inci	4/4		-
Playful Kitten	2/2		
A Tale	3/4, 5/8		
The The Giant Puppet	2/4		
A Joke	3/4, 4/4, 2/4		
Lullaby	4/4		-
A Dream	4/4, 3/4		

According to Table 4, it is seen that simple and irregular meters are used when the rhythmic values of the pieces in Inci's Book are examined. More than one measure count is used in the pieces titled A Tale, A Joke and A Dream. An irregular time signature is used in A Tale for the first time. It is seen that the note values (hexadecimal, octal/dotted octal, quaternary/dotted quatrains, binary/dotted quatrains and unity) are mostly used in A Dream when the note values of the pieces are examined and that only octal, quatrains/dotted quatrains and binary values are used in Lullaby. It is determined that the rest values have never been used in the pieces called Inci and Lullaby, but A Tale is the piece that contains rest values (sixteenth, eighth, quatrains, binary and punctuated pause) the most when the rest values of the pieces are examined.

Table 5

Findings on the rhythm patterns used in Inci

	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
Inci 4/4		1, 5, 10, 15		2, 4, 16, 18		3, 17
		6, 11		7, 12		8, 13

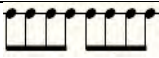
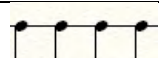
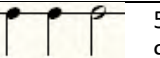

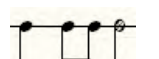

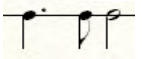
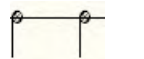
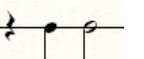
	9, 14, 20		19		1-19
	20				

It is seen that 10 different rhythm patterns are used in Inci when Table 5 is examined. The most used rhythm pattern is the rhythm pattern consisting of 8 eighth notes in 19 measures. This rhythm pattern, which consists of octal notes used as company in the left hand, is performed with the melody in the right hand. The bass clef consists of a G pedal that continues uninterrupted from the beginning of the piece to the end. The whole melody line is based on this G (pedal) sound. This usage style of the bass clef (as it is called in Western Music: pedal sound) corresponds to the concepts of drone and drone sound in Turkish Music (Ozaltunoglu, 2010).

Inci is an example in terms of learning the concept of ‘pedal sound’, which is frequently encountered in the piano repertoire for piano students’ learning around the world (Unal Akbulut & Askin, 2019). The rhythm patterns of four-quarter, one-quarter, two-eighth and one-half rhythms in four measures are the second most used rhythm patterns. In other rhythm patterns, the rhythms are created with whole, half, quarter and eighth values. This indicates that Saygun wrote Inci, one of his early works, in a very simple and classical style (Araci, 2001; Altay, 2014).

Table 6

Findings on the rhythm patterns used in Playful Kitten

	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
Playful Kitten 2/2		1-30		3,7,18,20,22		5,9,11,24,26,27,29
		6,10,17,21,25,31		12		13, 15,
		14		16		28

According to Table 6, nine different rhythm patterns are used in Playful Kitten. The most used rhythm pattern is the rhythm pattern consisting of 8 eighth notes in 30 measures. This rhythm pattern, which consists of eight notes, is used as an ostinato motif in the left hand, sometimes only in the right hand, and sometimes in both hands, and it makes its impact felt throughout the piece. This rhythm pattern, which alternates between the right and left hands and is occasionally played jointly, adds dynamism and vitality to the piece while also reminding the audience of the movements of a Playful Kitten, which inspired the piece's title. Finger rotations are used while playing this rhythm pattern. Sonmezoz (2004) recommends these rotations in Playful Kitten to apply the technique of changing hand position and forearm rotations in piano teaching.

According to Karadagli (2020), Saygun uses this ostinato pattern as the main idea of the piece. The Playful Kitten is like an indicator of Saygun's pentatonic understanding. Saygun's interest in patterns and

counterpoint movements, no matter how simple, is demonstrated by an ostinato pattern provided in the first measure, which supplies melodic material for the whole piece (Brooks, 2015).

Rhythm patterns consisting of two-eighth used in seven measures, one-half and one-whole notes used in six measures are the second and third rhythm patterns that are used the most. The rhythm pattern consisting of one-whole note is in different measures and at the end of the piece. With this rhythm pattern, the key is switched to G at the end of the piece, and the piece ends with the fifth of the piece instead of the fundamental frequency.

Table 7

Findings on the rhythm patterns used in A Tale


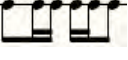
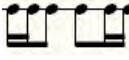

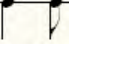


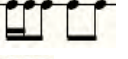
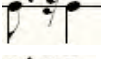


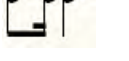


	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
A Tale 3/4		2, 34		3, 6,7,10, 11,14,15,18,35, 38, 39		4, 8
		5, 9, 17, 37,		1-18, 33-40		12, 16, 40
5/8		36		13		
		19,20,22,26, 28, 30		21		23,24,25
		19-31, 41-44		31, 41		32

It is seen that the piece titled A Tale is written with simple and irregular meters, and 14 different rhythm patterns were used in it when Table 7 is examined. In the 3/4 measure counts, a quarter and a half rhythm pattern are used at most in 26 measures. In this rhythm pattern, chromatic dichotomous, triphonic and quadrangular patterns are used. These patterns are examples of pedal usage that can be associated with the 'drone' phenomenon in folk music.

A Tale (Altay, 2014), which is an example of the approach to folk music in terms of its melodic character, is the section that has the most impressionist music features among the sections in the album (Ozaltunoglu, 2010). The short-long playing style in a quarter and a half rhythm pattern in the 3/4 measure counts changes into a quarter and dotted stanza when the 5/8 measure count is switched, but the playing style remains constant. This rhythm pattern, which is most frequently used in the number of 5/8 measure counts, is mostly seen in 17 measures. In the second rhythm pattern, which consists of two-quarters and two-sixteenth used in six measures in the number of 5/8 measure counts, the sounds that are extended with an extension bond are used. It is seen that hexadecimals in three measures and trios in three measures are used. Throughout the album, both irregular meters and more complex rhythm patterns are featured in A Tale for the first time. It can be stated that this situation will be challenging for piano students' learning. Gokbudak (2013) also states that A Tale is a tricky piece that will challenge the piano student in terms of performance.

Table 8

Findings on the rhythm patterns used in The Giant Puppet

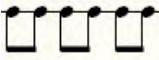


	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
The Giant Puppet 2/4		1,5,22,44,46		2,6,23		3,7,24
		4, 8,9-21, 25-46		9,12,15,18, 26,29,32,35,38,41		10,16,27,33,39
		11,17,28,34,40		13,19,30,36,42,47		14,31
		9-21, 26-46		20,21,43-46		37
		43		48		

According to Table 8, it is observed that 14 different rhythm patterns are used in The Giant Puppet. The most used rhythm patterns among the 2/4 measure counts are the rhythm pattern consisting of two-eighth and one-quarter in 37 measures, and the other is the rhythm pattern consisting of 2 quatrains in 34 measures. These rhythm patterns, which are used in the left hand in most of the piece, are played with a lyrical expression in the right hand and exemplify the drone-pedal phenomenon seen in the other pieces of the album. In other words, the rhythm patterns used in measures 9–21 and 26–46 are examples of rhythm patterns that support calm and serene musical expression.

The rhythm patterns used in measures 1–8 in the beginning, 22–25 in the middle and 47th at the end are played with a strong and powerful effect, one octave apart on both hands. The rhythm patterns used enable two different musical characters to be heard in the piece. According to Erkilic (2011), the rhythm structure of the piece resembles the plectrum beats of the baglama, a folk music instrument that resembles the rhythm structure of folk songs. In the context of the characteristics of the rhythmic structure of The Giant Puppet, Ozaltunoglu (2010) stated that it is a piece in which the influence of Turkish Folk Music is intensely integrated and Saygun's implementation method of Turkish Music can be observed most clearly.

Table 9

Findings on the rhythm patterns used in A Joke

	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
A Joke 3/4		1-3,8,9, 15-17		5,18		5

	6,10, 12		6		8
	11		10		11
	12		14		14
4/4	4		4		7
	7		19,20		19
	20	2/4	13		13

It is seen that 3 different measure counts and 21 different rhythm patterns are used in A Joke when Table 9 is examined. In the piece, the use of patterns are as follows: in the number of 3/4 measure counts, six eighth in maximum eight measures; three measures dotted quarter and three eighth; in two measures, dotted eighth; sixteenth rest; half rhythm pattern; quarter rhythm pattern in two measures in the number of 4/4 measure count. Other rhythm patterns are used once in the piece. While the rhythm patterns are played one after the other until the 1–18th measure, the character structure suddenly changes as of the two-beat note in the 18th measure. The moving melodic line played in both the right and left hands and the rhythm patterns consisting of quarters and eighths in motion do not evoke a play, as if reviving the name of the piece. The rhythm patterns consisting of dotted eighths in the fourth and fifth measures written in 3/4 and 4/4 measure counts are the indication of the first sudden changes in the piece.

Table 10

Findings on the rhythm patterns used in Lullaby

	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
Lullaby 4/4		1, 2,5,6,9,10,13, 14		3,7,11,15		4,12
		8,16		1-8, 13-16		9,11
		10		12		

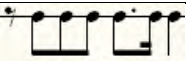
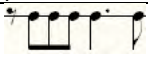
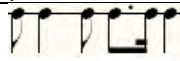





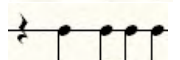

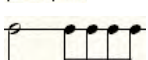
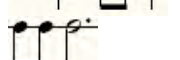
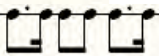

According to Table 10, eight different rhythm patterns are used in the piece called Lullaby. After the dynamic and surprising effect of the previous piece, there is a calm, simple aura present in the piece. The easy-to-listen, familiar melody begins with a rhythm pattern consisting of six-eighths and one-quarter used in eight measures. Apart from the four-eighths and one-half rhythm patterns in the 4th

and 12th measures, the simple and repeated rhythm patterns on the right hand consist of eighths and quarters.

The lyrical melody line formed on these rhythm patterns in the right hand is accompanied by a left hand remaining in the background. The most frequently used rhythm pattern in 12 measures in 1–8 and 13–16 measures consist of four quarters. This rhythm pattern, which is used only in the left hand, accompanies ostinato the melody in the right hand. In the rhythm patterns used between the 9th and 12th measures, a new melody is born that accompanies the melody in the right hand instead of the ostinato. According to Ozaltunoglu (2011), this lullaby melody created by Saygun completely fits with the dynamics of our folk culture and leaves the impression of an anonymous lullaby. It has been evaluated that Saygun's knowledge gained because of his field research and compilation studies in Anatolia allows him to better analyse the special characters of this form and to apply the same approach.

Table 11

Findings on the rhythm patterns used in A Dream

	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts	Rhythm patterns	Measure counts
A Dream 4/4		1,2,5,6		3,7		4,8
		8,10		1-4,11		1-6,8
		5		5,6		6
		7		7		11
3/4		9		9		

According to Table 11, there are 14 rhythm patterns in total, with 2 different measure counts in A Dream. The piece, which consists of 11 measures, is the shortest piece in the album, but in terms of rhythmic writing, it is not as simple as the pieces written in simple measure. In the part written with the measure count of 4/4 in the piece, the rhythm pattern of four-quarter in seven measures and one-whole in five measures are mostly used. The first four measures of these rhythm patterns used in the introduction of the piece are accompanied by quarter notes and broken chords larger than an octave and the pedal sound in the bass clef. The pedal sound is transferred to dotted half by using a quarter and dotted dichotomous rhythm pattern in measures 5 and 6.

The rhythm patterns used in measures 1, 2, 5, 6, 3, 7, 4 and 8 communicate the gloomy melody line in the piece. In the piece, there is only one measure in the 9th measure in the measure counts of 3/4. A rhythm pattern is used that continues the melody line consisting of one-dotted eighth, one-sixteenth, one-sixteenth, two-eighth, one-dotted eighth and one-sixteenth. The rhythm pattern, which consists of dotted-half and quarters used only in the right hand in the 10th measure, acts as a bridge as if to eliminate the intense emotion in the piece, distributing the intensity of emotion and the piece ends with

whole in the right hand, two-eighths in the left hand and the dotted-half rhythm pattern in the 11th measure.

4. Conclusion, Discussion, and Further Studies

Inci's Book offers a successful Turkish–Western Music synthesis due to Saygun's folk melodies and the transparent texture of these pieces for children. The harmonic skills that Saygun uses in piano music reveal how important simple pieces are in stylistic development (Woodard, 1999). The works depict moments of a child's life by bringing together Western and Turkish Music and presenting pentatonic and modal melodies in simple forms.

Considering the musical elements in Inci's Book, it can be said that there are various musical characters in the pieces, and thus it is seen as an opportunity for piano students' learning to experience different musical characters with practice. It has been determined that the pieces are written in slow, medium and fast tempos within a 2–3 octave sound field; the pieces titled Inci, Playful Kitten, A Tale and The Giant Puppet consist of three-part song forms; and the pieces titled A Joke, Lullaby and A Dream consist of one-part song form. When the pieces are examined in terms of fundamental techniques of piano teaching, it is observed that the pieces allow the acquisition of legato technique. In addition to the legato technique, the use of accents is also seen in the pieces titled The Giant Puppet and A Dream. In a similar study conducted by Kupana (2015), it has been stated that Inci's Book can be highly effective in acquiring students the legato technique.

According to the clef information of the pieces, it is observed that only the treble clef is used in the right and left hands in Inci and the Playful Cat, while the treble and bass clefs are used in the other works, and the bass clef is used for the first time in The Giant Puppet. It has been determined that the pieces are short and easy in aspect of sight-reading when the difficulty levels of the pieces is examined. Lullaby is the easiest piece to play in the album. This finding of the study coincides with the finding that Lullaby is an easy level in the studies of Aydiner (2010) and Kupana (2015). Since the pieces in the album have their own difficulties, it can be said that they are more suitable for the level of piano students who mastered fundamental skills in piano teaching.

Nuances are used in a wide range from piano pianissimo to fortissimo in the pieces, and the dynamic possibilities of the modern piano are utilised to the fullest. Kupana (2015) also stated that the pieces in the album are rich in terms of musical dynamics. It has been determined that only pianissimo is used in A Joke and that crescendo and decrescendo are not included in the works of Inci, The Giant Puppet and Lullaby. Sonmezoz (2004), in his study, in which he tries to measure the usability of piano works of contemporary Turkish composers for piano teaching, suggests the pieces titled 'Inci', 'Lullaby' and 'A Dream' for piano students' learning, to develop nuance technique. The finding of the study on the nuances in the album supports the findings of other studies. Therefore, it can be stated that the pieces in the album will be useful in terms of gaining and applying musical expressions in piano teaching.

It has been determined that three different tempo terms (rallentando, diminuendo and tempo primo) are used in A Tale; only ritardando in Inci and A Dream; ritardando and tempo primo in The Giant Puppet; and largo in A Joke when the tempo terms in the works are examined. Playful Kitten and Lullaby do not have any tempo indication. It is observed that simple and irregular meters are used in the pieces when the pieces are examined in terms of their rhythmic values. More than one measure count is used

in the pieces titled A Tale, A Joke and A Dream. The irregular time signature first appears in A Tale. Yildiz (2019) described A Tale as a valuable resource to promote irregular rhythms.

Only eighth, quarter and whole notes are determined to be used in the work titled Lullaby, while sixteenth, eighth, dotted-eighth, quarter, dotted quarter and whole values are used in the pieces titled A Tale, The Giant Puppet and A Dream when the note values of the pieces are examined. Rest values are determined not to be used at all in the pieces titled Inci and Lullaby, while the rest values (sixteenth, eighth, quarter, whole and dotted half rest) are mostly used in A Tale when the rest values of the pieces are examined.

A total of 10 different rhythm patterns are determined to be used in Inci when the rhythm patterns used in the works are examined separately based on the piece. It is seen that the rhythmic values and rhythm patterns used in Inci are plain. According to the statement of Araci (2001), who supports this finding of the research, Inci, which is one of Saygun's early works and as an indicator of his versatile and synthesiser approach to both Classical Western Music and Folk Music, was written in a very simple and classical style (Altay, 2014). In other pieces, there are 9 different rhythm patterns in Playful Kitten, 14 different in A Tale and The Giant Puppet, 21 different in A Joke, 8 different in Lullaby and 13 different rhythm patterns in A Dream.

In conclusion, Inci's Book is a useful resource for beginner and intermediate piano students, as the pieces are suitable for use in music education. It covers the skills of musical expressions and elements that piano students need to acquire and develop. It will be beneficial for the students to analyse the works they will perform in the process of instrument training and for the educators to guide them in this regard. It is crucial for piano students at all levels to have knowledge of Contemporary Turkish Music composers and piano pieces including Turkish music rhythms and melodies and to perform these pieces. From this point of view, it can be suggested that piano educators create a rich repertoire that is open to development and use it effectively within the scope of instrument training.

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