

CLUSTERS IN THE WORKS OF THE 20TH CENTURY TURKISH COMPOSERS*

M. Erdem ÇÖLOĞLU

Prof. Dr., Mimar Sinan Fine Arts University, Istanbul State Conservatory

Composition and Orchestral Conducting Department, Istanbul, Turkey

ORCID: <https://orcid.org/0000-0001-8486-3548>

erdemcologlu@gmail.com, mesut.erdem.cologlu@msgsu.edu.tr

Received: August 06, 2023

Accepted: October 16, 2023

Published: October 31, 2023

Suggested Citation:

Çöloğlu, M. E. (2023). Clusters in the works of the 20th century Turkish composers. *International Journal of New Trends in Arts, Sports & Science Education (IJTASE)*, 12(4), 325-341.



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Abstract

Modernism significantly changed the musical language of previous centuries in a short time. The innovative approaches and techniques brought by modernism also affected the development of polyphonic Turkish music, which has its roots in the same decades. Many of Turkish composers, starting from the Turkish Five drew on new techniques and experiments in their works, and composed works in a broad artistic scope and different ends as merging Turkish musical culture with the European music or experiencing pure modernist aesthetics in its entirety. The Turkish Five's effort of combining the cultural background with the language of the age reached to some unique qualities which take these technical-aesthetic innovations beyond the level of simple emulation. The second and third generation composers pursued this approach with different pursuits, sometimes by continuing the traditionalist approach, sometimes with very avant-garde initiatives, and sometimes by melting traditionalist and innovative approaches in a pot. In this study, Turkish composers' use of cluster structures, one of the most striking innovations of the modernism movement in the context of pitch, will be examined through analyzing works chosen within the historical boundaries of the 20th century, and will be evaluated within the framework of style, design, and purpose diversity.

Keywords: Twentieth century Music, Modernism, Turkish Composers, Clusters.

INTRODUCTION

In every period of art history, artists strive to establish a balance between habits and pursuits. On the one hand, they wish to be comprehensible through use of traditional procedures and conventional solutions as talented craftsmen, and on the other hand, they crave to design an original and interesting work showing their creative aspects and their artistic side. However, starting from the mid-19th century on, the creativity aspect of the artist began to outweigh the craftsmanship aspect (Lynton, 1991: 13-15). This shift gains momentum in the first half of the 20th century, and by the second half of the century, the balance between conventionality and innovation is largely lost with the emergence of a brand-new approach called "Conceptual Art." The bundle of different artistic movements defined as modernism reflects exactly this context. Although its origins are in the first half of the century, this movement, which gained its identity after the Second World War, can be defined in its most general form as the search for renewal in language and expression methods gaining importance to the extent that it surpasses all other approaches (Gombrich, 1997:557). In music, this transformation didn't happen as a sudden quit of all the conventional elements in a decade but resulted in a gradual quest for new techniques and expressions through slow changes and transformations. As evidence to the gradual transformation of the compositional choices, one might refer to the enrichment of the notation system. Although there are many pioneer examples of new playing techniques and non-traditional pitch/rhythm organizations at the beginning of the 20th century, the music notation has largely stayed unchanged until the 50ies. After this decade, the musical writing had begun to include new notational methods and signs to be suitable to new music. For instance, while the first examples of clusters are written within the traditional notation, its spreading use after the Second World War, resulted in the creation of a new sign specific to this

* This article was produced from the unpublished master's thesis of the author: "The Interaction of Contemporary Turkish Composers with the Modernist Perceptions of the 20th Century Music" June 2005, MSGSÜ Social Sciences Institute. Supervisor: Prof. Dr. Özkan Manav.

purpose. The first modernist approaches in music were focused on the pitch and rhythm, now released from the conventional hierarchies, then new approaches to musical form and texture gained momentum in the second half of the century alongside with the unabated experiences on the pitch and rhythm parameters. Cluster structures, microtonality and electronic sounds are among the most striking innovations of modernism in pitch realm that shaped the second half of the century, along with expanded playing techniques.

Sound, the basic building block of the musical language, consists of three different elements: pitch, duration, and timbre. When sound begins to be included in a musical structure as a musical sound, each of the three elements begins to form other basic concepts derived from them. The pitch gives rise to the concepts of melody and harmony, the duration creates the rhythm and the measure, and the timbre forms the concepts such as the loudness, intensity, color, and articulation. None of these concepts are independent or completely unrelated to the others. Even though melody is mostly defined through pitch organization, it is also related to duration and timbre at an almost equal level. The modernist approaches mostly benefit from such implicit relationships. Modernism enriches the musical language by bringing hidden potentials to the fore and benefiting from these potentials in the formation of structure and form. In this context, cluster structures become an important structural element of the modernist language by merging harmonic pitch combinations and timbral effects, by partially blurring the pitch content without completely abandoning it. This new material creates the possibility to use a timbral effect as a harmonic component, or vice versa, a pitch combination acting merely as a rhythmic/textural element.

The most striking intervention of modernism into the 19th century musical language could be seen in the pitch organization, namely the search for unexperienced relationships between pitches, ignoring the basic foundations of tonality. Cope summarized these foundations with three basic concepts in his book *Techniques of the Contemporary Composer*: “(1) *Key* defines the vocabulary of tonality's pitch material. [...] (2) *Consonance* (relaxation) and *dissonance* (tension) permeate tonal relationships. [...] (3) *Hierarchical relationships* pervade most tonal music” (Cope, 1997: 12). According to Cope, these three bases are critical to defining a sound medium as tonal; it is somehow controversial to talk about tonality at the point where these foundations are dissolved. This is exactly the process observed in European music starting from the first quarter of the 20th century. Leon Dallin, in his book *Techniques of Twentieth Century Music*, described the process of dissolving tonality as follows:

“By the end of the romantic era chromatic tones were employed to such an extent they rivaled the tones of the scale in importance and frequency of use, though selective scales and tonality had not yet been abandoned. Increased chromaticism coupled with free and frequent modulation led to a greatly expanded concept of tonality” (1989:44).

The three basic concepts defined by Cope began to lose their importance towards the end of the 19th century, resulting a move towards the edges of tonality. The intense chromatic use in the works of Wagner and Strauss, which expands the tonal relations, and Debussy's non-hierarchical tonal language and color-based chord progressions are the signals of this dissolution. Finally, with the "atonality", which Schönberg first introduced in the sense of “non-tonal” before defining it meaningless, the tonal tension-resolution order had collapsed. Continuing the previous quote, Dallin describes the consequences of the disappearance of tonal order as follows: “The duodecuple scale provides maximum freedom in melodic invention, but the unifying force of selective scales and tonality are lost in the bargain” (1989:44). The author suggests that composers have developed three alternatives to continue their production in this new sound medium:

The first way is simply to deny the importance of tonality – to renounce it as a desirable quality. Music with no tonal center is called *atonal*. [...] Though free atonality is possible, atonal music more often is based on a *note series* or *tone row* which provides both a systematic way of achieving atonality and a unifying device to take the place of tonality. *Twelve-tone* or *serial* music, as music based on a series or row is called, represents the second twentieth-century approach to musical organization. [...] The third approach has no common name, but it is abundantly represented in early and conservative twentieth-century compositions. In this approach tonality is a significant factor, but the concept of tonality differs

from that of previous periods in that no hierarchy is recognized among the twelve tones with the single exception of the tonic. (1989:45-46)

While composers' searches in the first decades of the 20th century were focused on going beyond the framework drawn by tonality, in the years following the Second World War, composers turned to searches that investigated the timbre content of the pitch and blurred the boundaries between pitch and timbre. While some of the composers of this period, such as Boulez, preferred to stay out of such a search by focusing on a Webern-style serialism, others, especially American composers, and those focusing on *musique concrète*, turned to initiatives that would completely remove the boundaries between pitch and timbre. With the influence of the rapid development in the field of electronic music, the production of these composers gained momentum in Europe and America, especially after the 1960s. The clusters became prevalent in this period and seen as an important component of the new musical language along with electronic sounds, indeterminism process, and extended playing techniques.

The birth of the Turkish polyphonic music repertoire coincides with the years when the roots of modernism were laid, or more precisely, when radical searches against the traditional understanding of tonality, meter and rhythm grew stronger. There seems to be a striking contradiction at this point: the aim of the first Turkish composers was primarily to prioritize the Turkish culture and to develop a new polyphonic music school based on this culture.¹ This approach, which can be perceived as a traditionalist attitude, shows itself as a part of a revolutionary transformation, when the dynamics of the period are taken into consideration. According to Norbert Lynton (1991), one of the very first steps on the way to the modernism lies in the 19th century romantics, by their quest and aspiration for traditions other than the European ones:

“Until the emergence of Romanticism, art, whatever the freedoms it granted itself, was viewed in relation to a kind of core tradition originating in the Mediterranean, which is even today described in some circles as the 'cradle of civilization'. [...] There were other traditions that could be tried. [...] The sudden proliferation of traditions to be followed and the increasing importance of the languages to be used, albeit to varying degrees, were clear in architecture and decorative arts” (1991:14).

The relationship that polyphonic Turkish music established with tradition at the beginning of the 20th century inevitably brings about such a search. The openness of romanticism to other traditions changes the attitude of artists, and even traditionalists begin to seek a broader subject and narrative environment than tradition can provide (Lynton, 1991:14). This search also shaped the efforts of the first Turkish polyphonic music composers to use elements of Turkish and European musical cultures together. This interaction between two diverse music tradition yielded some unexpected outcomes such as clusters, which are not elements of either the European tonal music tradition or the Turkish musical culture. The clusters, along with many other modernist techniques, are observed among the composition materials preferred by many Turkish composers, starting from the Turkish Fives.

CLUSTERS

Clusters can be seen as the result of two different innovative steps in 20th century music: The first is the change in chords being an effective expression tool on their own rather than an element of the purely harmonic structure, and the second is the use of seconds outside of traditional triads. David Cope defines clusters as follows:

“[...] Such groups of seconds are distinct from compilations of other intervals in that they create knots of sound with as few as two intervals. Successive addition of seconds establishes blocks of sound that act and react in very different ways from the chords discussed to this point [...]. Such clusters form a unique vertical structure in that many of the inner pitches cease to be individually important. The larger the cluster, the less importance each internal note has” (1997, s. 50-51).

¹ “The members of the group, who completed their education in Paris, Vienna, and Prague, when they returned to Turkey, created a Turkish style in composition for the first time and enabled the emergence of Contemporary Turkish Music. “Fives” primarily included melodic, maqam and rhythmic instruments of Turkish folk and traditional art music in their works” (Aydin, 2004: 23).

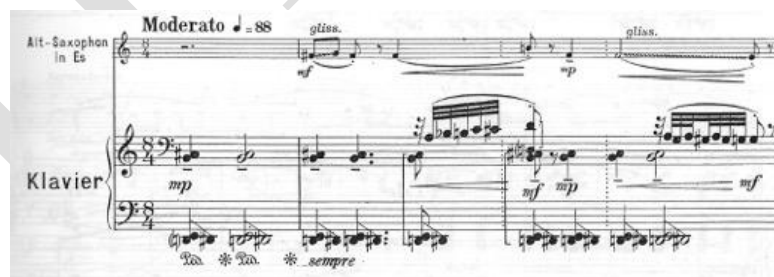
Cope underlines, especially in his first sentence, that the effect obtained by stacking seconds is very different from the effect obtained by stacking thirds or fourths, which means that the cluster could only be obtained through stacking seconds. Persichetti points out the difference between chords by seconds and clusters: “These are not true chords by seconds, in part because of their generally consistent spacing but mainly because of the lack of defined inner voice movement” (1962:126). According to Dallin, a cluster should consist of at least three consecutive seconds (1989:95). Based on these definitions, although there are some cases that the word ‘cluster’ would be controversial, a chord consisting of at least three seconds placed on top of each other and lacking inner voicing lines might be defined as a cluster. Clusters, apart from their non-triadic structure, often get their innovative value from the function of the pitch within the chord: a chordal pitch chord keeps its autonomous identity and traceability in chordal progression, while in a cluster it becomes largely anonymous.

The substantial and diversified use of clusters in the 20th century music reveals the shift of the chord’s role in the compositional process, a shift from being a harmonic component to a pure color or effect. Clusters can exhibit various characteristics: Clusters can be formed by clustering around one or more of the sounds of a chord, diatonic or chromatically, derived from the whole tone sequence. Clusters with or without clear boundaries, 3- or 4-notes clusters, white- or black-keys clusters, clusters containing all the sounds in the area covered by the arm on the keyboard, are derivatives of such structures that exhibit different features.

Clusters were used as a new form of doubling, a new harmonic color, by the leading composers of the modernist period such as Stravinsky and Bartók. In many of the examples from the second half of the century, the mass effects created by clusters were considered as one of the founding elements of the composition. Clusters have been an important tool, especially in the music of Xenakis, Penderecki, Ligeti and Lutoslawski. On the other hand, the inclusion of micro-intervals into the musical language, which came to the fore with Alois Hába's string quartets, brought about the formation of more intense clusters in which such intervals were also used. Similar micro-interval clusters might also be observed in the works of Penderecki and Ligeti.

CLUSTERS IN THE WORKS BY TURKISH COMPOSERS

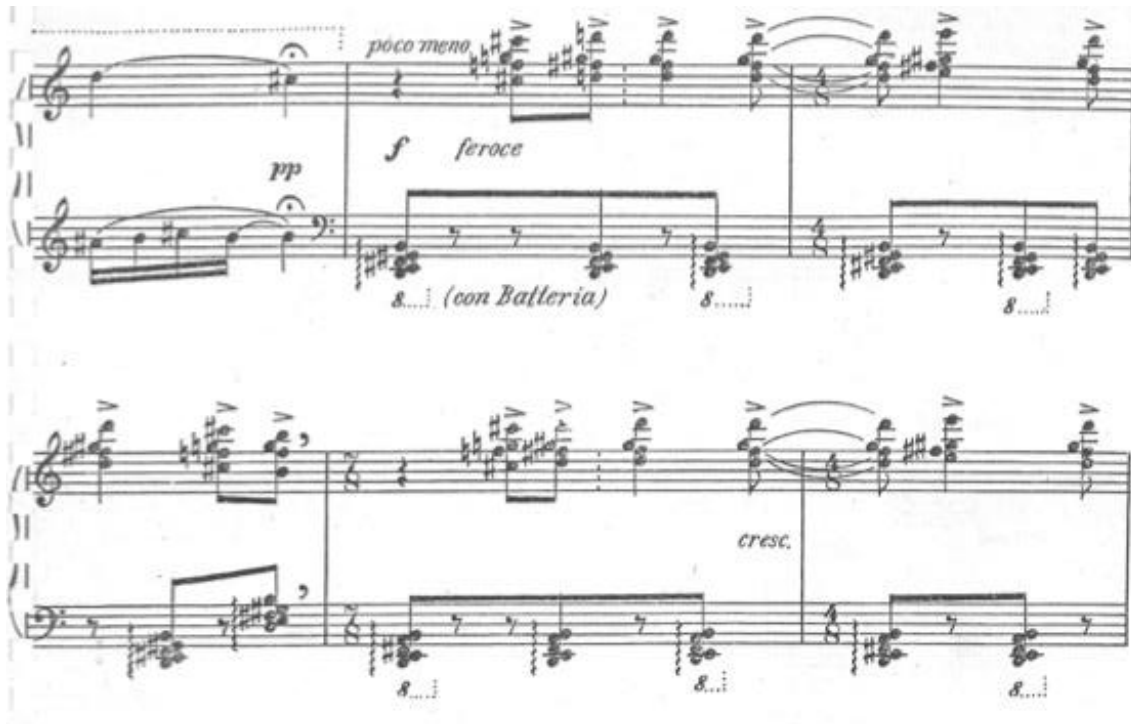
Clusters, with their diversified uses, have frequently appeared in the music of Turkish composers. One of the first examples (perhaps the first) of clusters is observed in Akses' work *Allegro Feroce*, written for alto saxophone and piano in 1928 (Ex. 1). In the opening section of the piece, the 3-notes chromatic cluster in the left hand of the piano is strengthened by a major 2nd placed above it. Although this use could not be defined as a genuine cluster due to the perfect 5th interval between groups, it creates a hybrid effect by blurring the chordal structure.



Example 1. Necil Kazım Akses, *Allegro Feroce*
(m.1), 1928, MSGSÜ İDK Library.

Akses' interest in clusters is not limited to this work. Being the composer who is most inclined in innovative techniques and searches among the Turkish Five, Akses searched for a more developed cluster in his *Piano Sonata* dated 1930 (Ex. 2). In the example below, a 4-notes cluster of major 2^{nds} stands out instead of the previous 3-notes cluster of minor 2^{nds}. In this example, a minor 3rd has been placed within the cluster, thus the color of the seconds has been softened a little. In both examples, the

composer's use of clusters is for the purpose of coloring a pedal note, resulting with a pedal having a percussive color.



Example 2. Necil Kazım Akses, *Piano Sonata* (2nd Mvt., mm. 50-55), 1930, MSGSÜ İDK Library

After these very early examples, the cluster-like structures in Saygun's *Twelve Preludes on Aksak Rhythm* attract attention. Somehow like Akses' use, Saygun's cluster-like chords have also the quality of both a chord and a cluster. The clusters in the examples above (Exs. 3-4) are created by superimposing two separate sound clusters. The aim of these and similar chord structures is to create a dense chord with a crowded sound, rather than a sound mass, by cluster loops. In this respect, these two examples are close to Stravinsky and Bartók use of cluster-like chords and can also be described as a "cluster color" dissolved in the chord rather than being a genuine cluster. As seen in Examples 1 to 5, a very limited notation innovation was sufficient for our early composers' use of clusters.



Example 3. Ahmed Adnan Saygun, *Twelve Preludes on Aksak Rhythms* (no. 1, mm. 48-49), 1967, MSGSÜ İDK Library.



The image shows three systems of musical notation for piano. The first system features a treble clef with a melodic line and a bass clef with a cluster accompaniment, marked with a forte dynamic (ff). The second system continues the cluster accompaniment in both hands, marked with piano (p) and pianissimo (ppp). The third system shows a more complex texture with melodic fragments in both hands, also marked with pianissimo (ppp).

Example 4. Ahmed Adnan Saygun, *Twelve Preludes on Aksak Rhythms* (no. 1, mm. 28-41), 1967, MSGSÜ İDK Library.

In the example below, the two major 2^{nds} initially distributed between the two hands of the piano display a cluster appearance. These can also be interpreted as a melodic doubling through clusters in terms of the effect they create. Similar “colors” are used constantly throughout the prelude.²



The image shows a single system of musical notation for piano. It features a treble clef with a melodic line and a bass clef with a cluster accompaniment. The dynamics are marked as piano (p), crescendo (cresc.), and accelerando (accelerando). A tempo marking of quarter note = 36 is indicated at the beginning.

Example 5. Ahmed Adnan Saygun, *Twelve Preludes on Aksak Rhythms* (no. 5, mm. 7-9), 1967, MSGSÜ İDK Library.

İlhan Baran, one of our third-generation composers, frequently used clusters in his *Three Bagatelles* for piano, dated 1959. Although earlier than Saygun’s Preludes, the clusters display a more radical appearance in the work, pointing to a quest that transforms the piano into a percussion instrument (Exs. 6 and 7). In the first prelude the interchange between two contrasting materials, the accompaniment figures designed with clusters, and the melody progressing in octave doublings, forms the first section. The following intermezzo-like section consists solely of the use of clusters (Ex. 6). In some sections of the second prelude, the diverse use of clusters become the basic element that establishes the structure, e.g., in mm. 9-11 (Ex. 7) clusters are used in two different techniques to create the internal contrast of a small section, first as rhythmic spots in different registers of the piano, and then as tremolo between clusters of black and white keys. This design is repeated in the continuation of the prelude, thus assigning to the clusters a structural role in the emerging process of the musical form.

² In the same album, a more intense cluster is observed in the 38th measure of the tenth prelude, in which all the sounds between G and E flat, except A and D, are included in the chord.



Example 6. İlhan Baran, *Three Bagatelles*
(no. 1, mm. 63-68), 1959, MSGSÜ İDK Library.



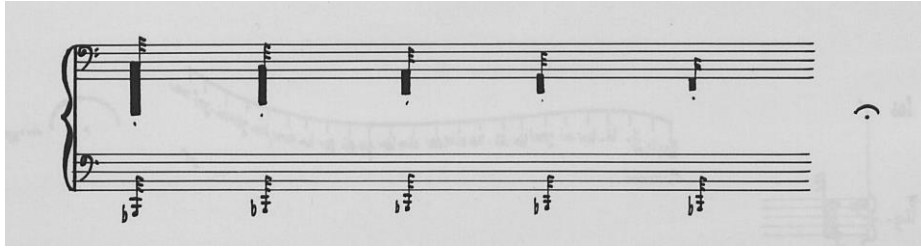
Example 7. İlhan Baran, *Three Bagatelles*
(no. 2, mm. 9-11), 1959, MSGSÜ İDK Library.

Baran did not use clusters only in his piano works; clusters in the string instruments also draws attention. A salient example might be found in the middle section of his orchestral piece, *Töresel Çeşitlemeler* (Modal Variations, composed between 1970 and 1980 and dedicated to Saygun), where a cluster formed by interlocked major 2^{nds} in the first and second violin groups covers the whole section. Composer's instrumentation, by adding 2^{nds} consecutively, makes the formation of the cluster traceable (See score, measure 377-399).

Clusters might also be found in the works of some other third-generation composers, as Turgut Aldemir. In his orchestral music titled *Gerçek ve Ötesi* (Truth and Beyond, 1972), there is a use of cluster divided into black and white keys on the piano. With reference to the organization of the two large sections, the first through traditionalist melodic figures on a very long pedal note, and the second through modernist techniques, including widespread use of clusters, one might suggest a narrative design, pairing traditionalist with 'Truth' and modernist with 'Beyond'. At the end of the work, a cluster glissando performed with the palms of the hands and a giant cluster, probably performed by placing both arms on the keys, are placed. The block of sound at this point seems to point to the traditional concept of climax with an innovative articulation. (See score pages 9 and 23).

Although Baran is considered a composer who prefers to bring together traditional and modernist elements, as seen in the *Three Bagatelles*, he sometimes came closer to modernist preferences than many

(“Mısrâyim”, p. 18), 1970, MSGSÜ İDK Library.



Example 9. İlhan Usmanbaş, *Bakışsız bir Kedi Kara*
 (“Mısrâyim”, p. 19), 1970, MSGSÜ İDK Library.

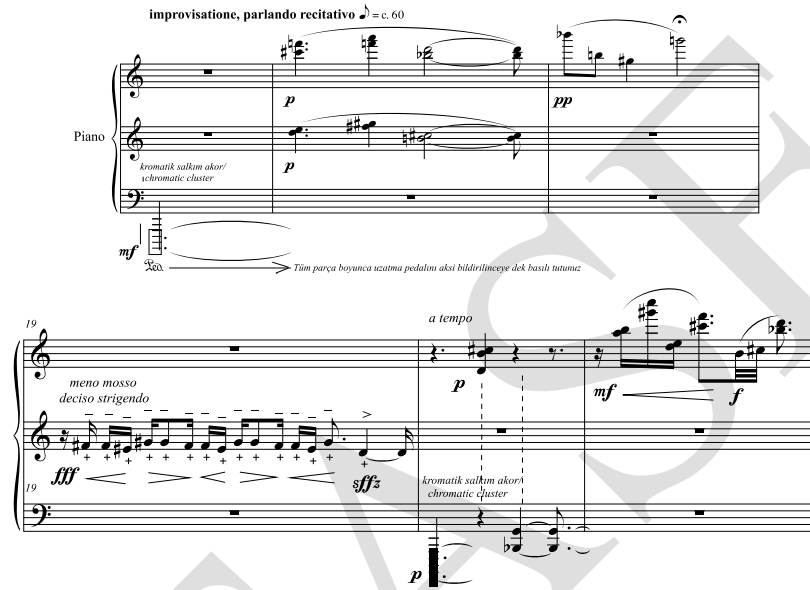
Cengiz Tanç, a third-generation composer, also frequently used clusters in his piano works. The first piece of *Three Meditations* is a remarkable example of how clusters evolve from a simple idea to sound masses, from single 2^{nds} to a full cluster. At the beginning of the piece, a melodic cell consisting of minor 2^{nds} (E – F – G flat) turns into a miniature scale cluster with the accumulation of sounds. The second material is a cluster-like chord that appears in the following measure, consisting of minor 2^{nds}, major 2^{nds}, and a major 3rd interval (A – B flat – C – D flat – F – G). The piece progresses through the development of these two cluster structures. This type of cluster is quite different from Usmanbaş's design quoted above. Contrary to the percussive effect in Usmanbaş, Tanç's cluster structures sway between traditional chords and effective clusters, approaching the former at some points and the latter at others. In the 28th measure of the piece (Ex. 10) the idea of a cluster starts as a two-note core and expands gradually, turning into a cluster of black keys in the 30th measure, and finally, in the 35th measure, into a large sound mass covering all the keys in the low-register of the piano. This transformation might also be observed in the notation: the cluster structures shown with conventional notation in the 28th measure, become notated through a new, 20th century symbol in the 30th and 35th measures.



Example 10. Cengiz Tanç, *Three Méditations*
 (No. 1, mm. 28-35), 1975, MSGSÜ İDK Library.

As students of both the first- and the second-generation Turkish composers, composers born between 1950 and 1970, tended to bring together different aesthetics that sometimes conflict with each other. Consequently, they continued to use clusters as well as the other modernist techniques. The second movement of Hasan Uçarsu's piano work, *Bir Yaz Yolculuğundan Artakalanlar* (A Summer Journey's Remains), contains rich examples of clusters. The movement begins with a chromatic cluster in the low register of the piano which lasts almost throughout the movement, acting as a kind of background (Ex. 11). Chromatic clusters with a similar structure were also used in the 20th and 32nd bars. (Ex. 11 and 12). In addition to these large clusters in the section, smaller and not fully chromatic clusters were also located in the 35th, 36th, and 38th measures (Ex. 12).

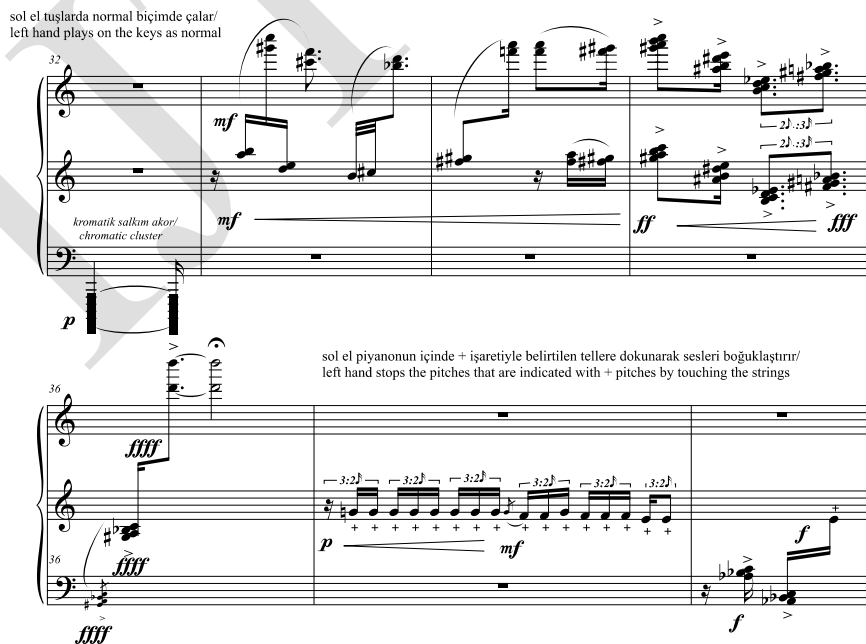
improvisatione, parlando recitativo = c. 60



Tüm parça boyunca uzatma pedalını aksı bildirileneğe dek basılı tutunuz

Example 11. Hasan Uçarsu, *Bir Yaz Yolculuğundan Artakalanlar* (“Batık Kent: Aperlai”, mm. 1-3 and 19-21), 1995, Composer's personal archive.

sol el tuşlarda normal biçimde çalar/
left hand plays on the keys as normal

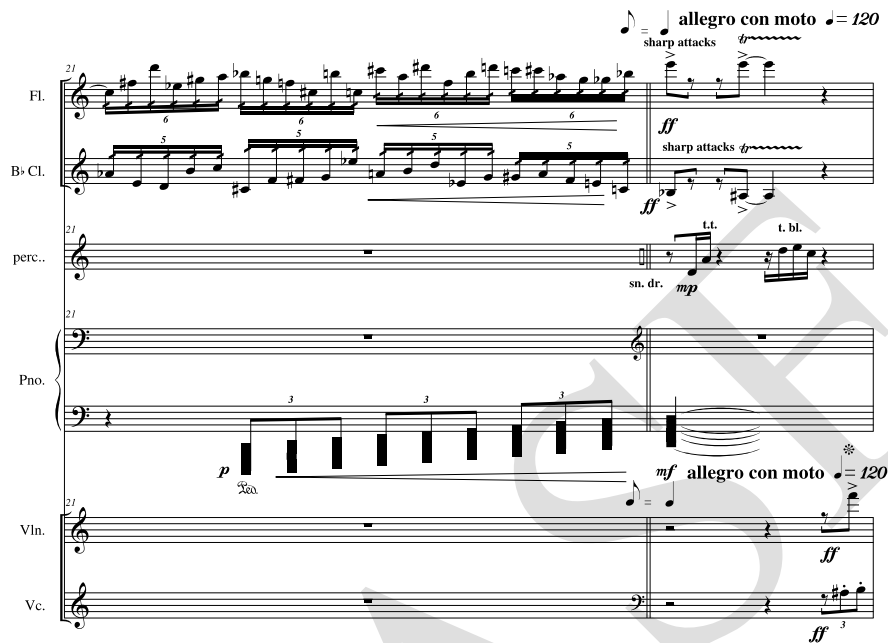


sol el piyanonun içinde + işaretyle belirtilen tellere dokunarak sesleri boğuklaştırır/
left hand stops the pitches that are indicated with + pitches by touching the strings

Example 12. Hasan Uçarsu, *Bir Yaz Yolculuğundan Artakalanlar*

(“Batuk Kent: Aperlai”, mm. 32-38), 1995, Composer's personal archive.

Another work of him, *Monolog* (Monologue), contains clusters o with unclear boundaries, performed with the palm of the hand (Ex. 13). Here, the impulse emerging from clusters reaches an arriving point at 22nd measure where a new section begins, thus assigning to the cluster progression a role of sectional articulation.



Fl. *allegro con moto* ♩ = 120
sharp attacks *ff*

B♭ Cl. *ff*
sharp attacks *ff*

perc. *mp*
sn. dr. t. bl.

Pno. *p*
mf *allegro con moto* ♩ = 120

Vln. *ff*

Vc. *ff*

Example 13. Hasan Uçarsu, *Monolog*
(mm. 21-22), 1994, Composer's personal archive.

In the first movement of the *Sonata for Violin and Piano* by Özkan Manav, another composer of the same generation, the use of 3- and 4-notes chromatic clusters in the piano could be observed (Ex. 14). Although the sound density of clusters resembles the use of early composers, it seems closer to the effect of sound blocks in Usmanbaş than to the doublings in Saygun's Preludes (see Ex. 3-5). In the continuation of the same section, the tremolo-like use of two intertwined 3-notes cells (D – E – F, and D sharp – F sharp – G) creates a moving cluster effect (Ex. 15).



mf *paterico* *f*

Example 14. Özkan Manav, *Sonata for Violin and Piano*
(1st Mvt., mm. 13-14), 1992, Composer's personal archive.

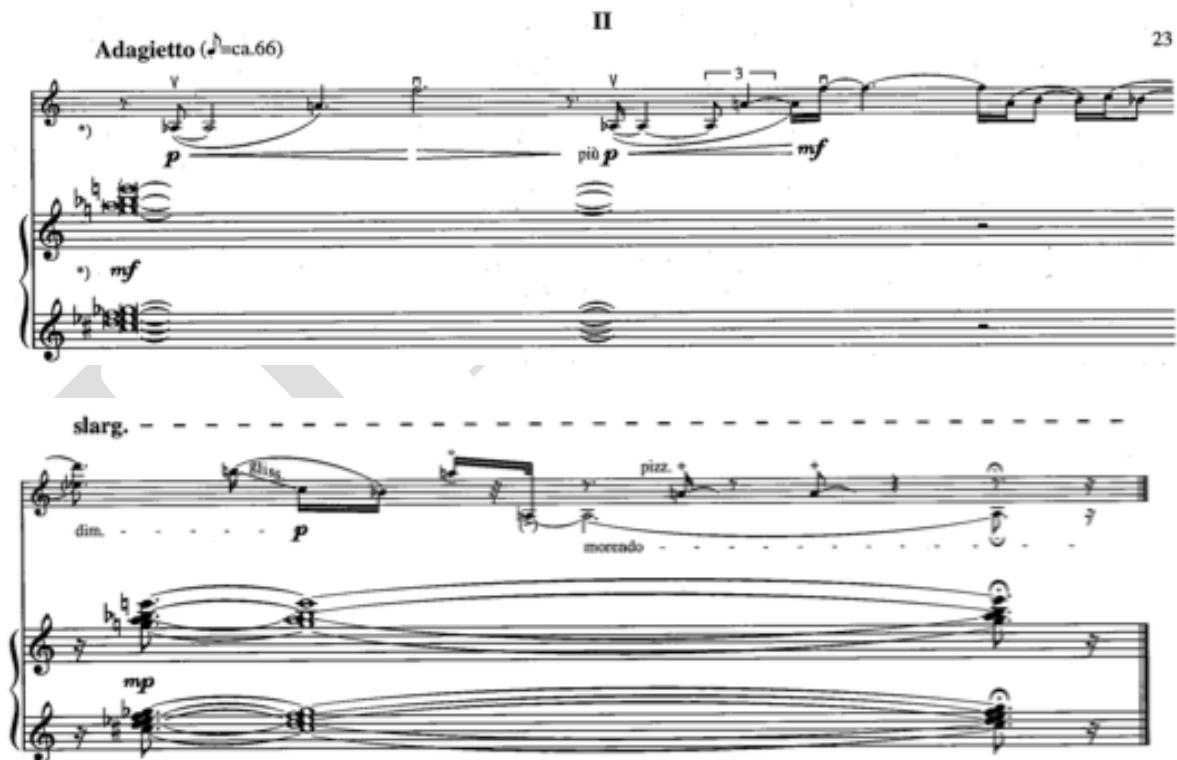


Example 15: Özkan Manav, *Sonata for Violin and Piano* (1st Mvt., mm. 96-98), 1992, Composer's personal archive.

The preference of clusters as harmonic elements, indicating a special pitch content rather than an effective tool, could also be observed in the second movement of the work. The first and last chords of the movement are the same cluster (Ex. 16), which assign it a quasi-tonic role as in a tonal medium. However, this role stays within the scope of a pure imagination as the centrality of this chord arises from the design of the section, not from reference to an external system. At the end of the last section of the work, there is a purely effective cluster that stands apart from the general usage in music (See score, p. 63).

II

Adagietto (♩ = ca. 66) 23



A musical score for violin and piano, consisting of four staves. The top staff is for the violin, with dynamics ranging from piano (p) to mezzo-forte (mf). The lower three staves are for the piano, featuring dense textures with clusters. The music is in a minor key and 3/4 time. The score includes markings for 'slarg.', 'dim.', 'pizz.', and 'morendo'.

Example 16. Özkan Manav, *Sonata for Violin and Piano* (2nd Mvt., first and last lines), 1992, Composer's personal archive.



The image shows three staves of handwritten musical notation. The top staff has a treble clef and contains a melodic line with lyrics: 'Mi La Mi', 'Mi Sib', 'Sib Sib', 'La'. The middle staff has a treble clef and contains a more complex melodic line with lyrics: 'Si Fa Si Fa', 'Di Di', 'Re Re', 'Mi Mi', 'Mi Fa# Si Fa#', 'Si'. The bottom staff has a bass clef and contains a complex chordal structure with lyrics: 'Mi Fa#', 'Si', 'Sib La', 'Sib', 'Mi Sib', 'Fa# Mi Fa# Mi', 'ped', 'ped', 'ped', 'ped', 'ped', 'ped'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'ped' (pedal).

Example 18. Ertuğrul Oğuz Fırat, *Six Movements for Piano* (5th Mvt., first three staves), 1997, MSGSÜ İDK Library

As one might easily observe, many of the previous examples consist of the piano clusters, solo or being part in a small ensemble. Indeed, the keyboard instruments are the most suitable instrument group for clusters.⁶ However, clusters can also be used in orchestra, large ensembles or in choir by writing a separate voice for each part. The first movement of Usmanbaş's *Parçalanın Sinfonietta* (Disintegrating Sinfonietta), is a prominent example about the clusters in orchestra, and includes many different types of clusters in different registers and instrument groups. The 4th-notes cluster at 49th measure is a diatonic cluster which every note is assigned to a different 2-violin sub-group. After having established this cluster, Usmanbaş begins to move the notes through stepwise movement one by one, thus obtaining a slightly changed cluster in every step. Such a use creates a moving cluster, whose sounds and therefore "color" change through a vibration-like movement (See score, 1st movement, mm. 49-57). In the 64th measure, another cluster consisting of mixed seconds appears. Contrary to the percussive and "fading" character of the piano clusters, this chord is used as a sustained silent scream, which is not characteristic in Usmanbaş, and subsequently becomes a background filler to the wind instruments. In the piano part, clusters were also used for effective purposes (See score, 1st movement, mm. 64-72). The 12-tone chord in 92nd measure, with its cluster-like timbre, is a salient example of the distribution of notes to the string group in different octaves (See score, 1st movement, mm. 91-94).⁷ At the end of the movement, a 12-note cluster appears, again spreading over a wide register. This wide chord consists of cluster-like sub-chord groups (See score, 1st movement, mm. 196-202). Finally, the chord in the violins in the 145th measure is a cluster constructed by overlapping two identical tetrachords (B – C – D – E flat, and E – F – G – A flat) (Ex. 19). At the beginning of the measure, the same tetrachord is used for violas (F sharp – G – A – B flat). Most of the clusters in this music are shaped by the sound content of the core chosen

⁶ The harp can also be used in the same way, with its limited number of voices.

⁷ Similar chords are also found in Manav's orchestral music.

as the building block of the work. Thus, the clusters in *Parçalanan Sinfonietta* should be interpreted as clusters having harmonic/structural functions rather than purely effective ones, without leaving their coloristic and effective features out.



Example 19. İlhan Usmanbaş, *Parçalanan Sinfonietta*
(1st Mvt, m. 145), 1968, MSGSÜ İDK Library.

Conclusion

Although a single modernist technique was evaluated in this study, and despite the limited number of works chosen from a limited number of composers, the above analyses will help to form a general picture of the attitude of Turkish composers towards modernist approaches. These composers have been interested in cluster structures and sound masses that have become widespread in Europe and America since the 1950s, handled them for different compositional and aesthetic purposes, and managed to make them a natural part of their original musical languages. Turkish composers' relations to modernism have developed on a different path than Western composers, yet these techniques have found a place in Contemporary Turkish music for both traditionalist approaches and modernist/ avant-garde purposes. In Europe modernism emerged after a musical language that had been active for three centuries, therefore it has the dynamics of both a denial and acceptance of historical continuity. The departing point for the first-generation Turkish composers was not the same; the modernist techniques for them were a possibility for the creation of a new Turkish music based on Western musical idioms on one

hand, and Turkish cultural heritage on the other. The first works of this new Turkish music roughly coincided with the first modernist attempt of their Western counterparts. Joining a cultural and artistic medium passing through different historical and artistic paths caused the simultaneous existence of various aesthetic understandings in the productions of Turkish composers, particularly in the works of the first two generations. It can be argued that the searches and approaches of modernism in the Turkish Five emerged not as a reaction to the elements of the tonal language, but as a tendency to benefit from the materials offered by our folk and traditional music. Therefore, early cluster examples can be seen as modernist techniques that are a by-product of another goal, rather than the direct result of a modernist aesthetic. However, in the second half of the century, the Turkish Five and some of their successors expanded their traditional preferences to a certain extent under the influence of the more radical modernist attempt of the second generation.

The traditionalist approach established as a stylistic norm through the first decades of new Turkish music was prioritizing folk sources over modernist techniques. This approach was abandoned by a certain number of second-generation composers, who followed the production processes of their Western counterparts. After some early works, these composers began to turn towards the current practices of their contemporaries for a more direct and intentional conception of modernism. Like the first generation, the second generation also became aware of the contemporary music of their age through education opportunities abroad. However, unlike the first generation, these opportunities were self-supported, and they received their education by their means. The fact that Usmanbaş, Arel, and Mimaroglu turned to more "civilian" music may be related to this situation. In short, it can be claimed that the real wave of modernism in contemporary Turkish music started with the second generation. Parallel to this, the use of clusters began to show variety both technically and aesthetically. After the 1960s, the various use of clusters for various compositional purposes enriched the works of Turkish composers. Particularly, Usmanbaş's works present a wide diversity of the clusters' possible use in effective, structural, textural, and even harmonic design.

In the following generations, the number of composers interested in modernist approaches increased. Having seen both the traditionalist style of the first-generation and the modernist approach of Usmanbaş, Arel, Fırat, and Mimaroglu, the following generations have had a more flexible approach toward different styles and techniques. These composers have also benefited from the technology of the second half of the century, which expanded and accelerated the communication possibilities to the limits, of the period in which they live. In the works of these composers, clusters are sometimes combined with a traditional texture, sometimes resulted on a search for a more radical and free innovation.

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