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Traditional References of the Modern *Ballade* by AkSES

ABSTRACT

The pioneer composers of contemporary classical music in the Republic of Turkey (aka Contemporary Turkish Music) created their first musical compositions by incorporating some of the components of traditional Turkish music — scale, rhythm, motif, and style — and abstracted forms thereof. The *Ballade*, a one-part orchestral piece dating back to 1947, composed by one of the first-generation composers, Necil Kazım Akses, is an example of this approach to composition. Both the concert program notes and various concert criticisms give an idea about the structures of traditional Turkish music in the *Ballade*. However, the *Ballade*, as an example of programmatic music, requires a more detailed analysis, especially in terms of motif and rhythm. In this study, which aims to establish the connection between the composition at hand and primarily traditional Turkish music, I examine the composition in terms of rhythm, motif, scale, and style, and the findings are correlated with the original structures of traditional Turkish music. The findings showed that Akses used rhythmic (*usûl*) abstractions in his work more than the modal (maqam) structures. When examining the modal structure of the work, I also detected that the composer preferred to abstract the motifs exhibited by the maqams, instead of abstracting the maqam structures directly. The study especially reveals Akses's creative approach to motivic abstraction, with the explanation of how the basic motif of *Ballade* was created.

KEYWORDS

Necil Kazım Akses

Ballade

Contemporary

Turkish Music

Maqam

Rhythm

Analysis

Introduction

The first-generation composers of Contemporary Turkish Music of the 20th century acted with the idea of bringing together the many components of traditional Turkish musics (folk and art music) — such as the *usûl* (rhythmic pattern), the *maqam* (modal pattern), scale, timbre, style, and form — and Western classical tuning system, musical instruments, and forms together. This approach determined the position of Necil Kazım Akses (1908-1999), too, and he produced sixty-nine works — mostly for orchestra — (Deniz, 2016: 297), which incorporated some abstractions of traditional Turkish music elements.

Even the titles of Akses's program music compositions, such as *Bir Divandan Gazel*¹ (Ghazal from a Divan) and *Itrî'nin Nevâ Kâr'ı Üzerine Scherzo*² (Scherzo on Itrî's *Nevâ Kâr*), give an idea of the extent of inspiration by traditional Turkish music; there are also absolute music compositions that reveal the composer's connection with traditional Turkish music, such as the 2nd movement of his *Viola Concerto* and the 3rd movement of his *Symphony No. 1*. In these above-mentioned works, although the composer adapted the scales specific to traditional Turkish music to the equal-tempered system and used a polytonal writing style, the atmosphere created by the melodic and rhythmic organization allows the structure of traditional Turkish music to be easily distinguished.

Akses's 1947 composition, *Ballade*, favors these structures of traditional Turkish music. Due to this aspect, as well as its importance to the composer's biography, it holds a special place. *Ballade*, which is a one-part composition written for the grand orchestra and has the feature of being the most performed work of the composer abroad, initiates both the second period of his composing and a period of silence that will last about ten years (İlyasoğlu, 1998: 108, 110). The work was premiered on April 2, 1948, by the Presidential Philharmonic Orchestra under the baton of Ulvi Cemâl Erkin at the opening ceremony of the Ankara State Opera and Theater (*Devlet Opera ve Tiyatrosu*, 1948: 6; *Devlet Tiyatro ve Opera*, 1948: 3). Two years later, it was performed and broadcast on BBC radio London; in the following years, it was performed by various conductors and orchestras in cities such as Edinburgh, Birmingham, London, Brussels, Bucharest, Vienna, Teplice, Prague, and Cairo (Göğüş, 1993: 33).

¹ Link to listen: <https://www.youtube.com/watch?v=mTYoQvkVRE4> (Mouzafphaerre, 2011).

² Link to listen: <https://www.youtube.com/watch?v=M217AwcpnSY> (Arda, 2011).

Gültekin Oransay summarizes the composition with the following sentences in the concert program note he wrote for *Ballade*:

“*Ballade* can be called a narrative of a mood. It involves a deep philosophical thought and examines the symptoms of it in the abstract character it creates. The themes were conveyed through traditional Turkish art music in the first half of the work, and folk music in the second half. *Ballade* is a dance story of a mystical character, who travels through the material world to find real pleasure, then returns to its realm with disappointment” (as cited in Başımeşler, 1993: 67)³.

In his same article, Oransay exemplifies the simultaneous use of art and folk music terms, with the ‘*çeng-i harbî*’ rhythm’, and the ‘*bozlak*’ folk song performed by the Eb Clarinet (as cited in Başımeşler, 1993: 66-67). However, the work, which was introduced as “the new Turkish music” (Ebcioğlu, 1948: 4) after the first performance, contains many more elements of traditional Turkish music.

As a result of the literature review, it has been determined that there is no study — academic or not — of Akses’s *Ballade*, except these concert program notes. This study, as the first piece of analytical research on *Ballade*, first examines the work in terms of motif, rhythm, maqam, and style, to highlight the elements in question, and then, analyzes the connections of the detected structures to traditional Turkish music.

Method

This analysis is based on the 1971 edition of the composition published by Ankara State Conservatory. The analysis steps are as follows:

First of all, parts of the composition, which are related to traditional Turkish music in terms of motif, maqam, rhythm, and style, have been identified. Then, each constituent structure of these parts has been reviewed as an ‘Example’; these structures have been described by defining their connections to traditional Turkish music. The charts

³ Translated by the author. The original text in Turkish is as follows:

“*Ballad’e bir ruh halinin anlatımı denebilir. Derin bir felsefe düşünüşünü içine almakta ve yarattığı soyut tipte bunun belirtilerini incelemekte. Tem çalışmalarını bağdanın ilk yarısında geleneksel Türk sanat musikisi, ikinci yarısında halk musikisi havası içinde yürütülmüş. Ballad, mistik bir tipin, gerçek zevki bulmak için maddeler dünyasında dolaştıktan sonra hayal kırıklığına uğrayıp yine ilk çıktığı yere, kendi içine dönüşünün rakla hikâyesidir*” (as cited in Başımeşler, 1993: 67).

The graphic similarity between these motifs can be easily recognized by the following points:

- the first two quarter notes,
- two sixteenth notes, an eighth note, and an eighth rest,
- the last quarter notes again.

Akses, <i>Ballade</i>	
Itrî, <i>Nevâ Kâr</i>	

Figure 1.3: Similarities between the motifs in question

The fact that Akses also composed a *Scherzo* (1969) on Itrî's *Nevâ Kâr* shows that he had done an analytical study of it. From this point of view, it is possible that the creation of this motif of *Ballade* was inspired by *Kâr*, which does not reference any maqam structure. Akses also used the ode (ghazal)⁸, which started with the lyrics *Celîs-i halvetim, vârim, habîbim, mâh-ı tâbânım*⁹, and which he chose from the divan (poetry book) written by Muhibbî¹⁰ (1494-1566) in his 1976 composition titled *Bir Divandan Gazel* (Ghazal from a Divan) for tenor and orchestra. This case shows his interest¹¹ in divan music¹² and divan poetry of the Ottomans.

Hikmet Şimşek (1999: 6) states that although most of the contemporary composers of his period look to traditional folk music for inspiration, Akses was one of the Turkish composers who benefited from 'divan music' the most. Birkan (1999: 20-21) references Akses's works titled *Scherzo on Itrî's Nevâ Kâr* and *Ghazal from a Divan* as clear signs of

⁸ The entire poem can be reached from the following source: Ak, 1987: 551.

⁹ *My resident of solitude, my everything, my beloved, my shining moon.*

¹⁰ Muhibbî is the pen name of Suleiman the Magnificent.

¹¹ The reason for this may be related to the fact that Akses was born in Ottoman culture and his first musical and violin education was based on divan music of Ottoman (see Refiğ, 2012: 27).

¹² Divan music is a traditional art music of the Ottomans, which is called Turkish classical/art music today.

the composer's special interest in divan literature and music. He states that this effect is also seen in *Ballade*, in addition to traditional folk music elements.

"I like divan music, but divan music [Ottoman style] is not meant to be the *Alaturka* [Alla Turca]. Great masters have arisen"^{13,14} (as cited in Gizli, 1989). Akses's expressions and the emphasis on 'great masters' are complemented by the composer's explanation of his *Scherzo*:

"You know, I am a composer who loved divan music; but it is a sin to take this music and make it polyphonic. Its beauty is in its monophonic structure. But I chose *Nevâ Kâr* thinking that something could come from getting inspired by it, and because there were various themes or motifs in it, I attempted to write it in a Scherzo style, in my own notion" (as cited in Özkoç, 2013: 109)¹⁵.

At this point, it is necessary to mention the historical process of Akses's work on Itrî and his *Nevâ Kâr*. The completion date of Akses's Scherzo was 1969, but an interview published in 1945 indicates that Akses had been working on Itrî's work, since 1943-1944:

"I had the opportunity to listen to one of the works of the great Turkish composer Itrî, who lived 300 years ago, and I felt I had an affinity for him. Thus, getting inspired by his *Nevâ Kâr*, I decided to write a symphony, as much as I could, as a tribute from our generation to this artist who was as fantastic as other composers of other lands, within the frame of the techniques of his land. I am about to realize this decision of mine.

So as not to be presumptuous, I wanted to ensure the merit of dedication to Itrî by putting the artistic grandeur of a great poem as a chorus at the end of the symphony. Undoubtedly, you know: This poem is Yahya Kemal Beyatlı's great poem named *Itrî*. My symphony is in

¹³ Translated by the author. The original text in Turkish is as follows:

"Ben, Divan musikisini severim. Ama Divan musikisi demek, alaturka demek değildir. Büyük ustalar çıkmıştır" (as cited in Gizli, 1989).

¹⁴ Akses emphasizes the difference between the Divan music in his own time (Ottoman style) and the later the *Alaturka* style of *gazino* (Turkish night-club) music.

¹⁵ Translated by the author. The original text in Turkish is as follows:

"Biliyorsunuz, ben Divan musikisini seven bir besteciyim; fakat bu musikiyi alıp da çokseslendirmek günahdır. Onun güzelliği teksesliliğindedir; fakat bundan ilham alarak bir şey yapılabilir düşüncesiyle Nevâ Kâr'ı seçtim ve onda muhtelif temler veya motifler bulunduğu için, onu bir tertiple, kendi düşünceme göre, Scherzo havası içinde yazmağa yeltendim" (as cited in Özkoç, 2013: 109).

four movements and it takes approximately over an hour” (as cited in Edibođlu, 1945: 15)¹⁶.

In light of this interview, the following detail about *Nevâ Kâr* provides enlightening information about how the basic motif of the *Ballade* could have been constructed. According to Özalp’s quotation (1992: 13; 2000: 415) from Ruşen Ferit Kam, Akses mentioned that: “When you fold the score of the *Nevâ Kâr* randomly, new counterpoints emerge.”¹⁷ Based on this explanation, it is conceivable that Akses created a 6/4 rhythmic structure by ‘folding’ the first 3 beats of *Nevâ Kar* symmetrically.

It is highly probable that the rhythmic structure of the ‘basic motif’ in question was created through the following three steps:

- 1) Forming a 6/4 structure by folding the first 3 beats of *Nevâ Kâr* and obtaining a horizontal symmetry,
- 2) Making the structure into a monophonic rhythmic pattern,
- 3) Modifying the 4th beat.

¹⁶ Translated by the author. The original text in Turkish is as follows:

“Bundan 300 sene evvel yaşıyan büyük Türk san’atkârı Itrî’nin bir eserini sık sık dinlemek fırsatını bulup, ona yakınlık duydum. Ve onu tanıma isteđini kuvvetlendirmeye çalıştım. Böylece, zamanında kendi aleminin tekniđi içinde diđer alemlerin büyük bestekârları kadar büyük olan bu san’atkâra neslimizin bir kadirşinaslıđı olmak üzere, gücümün yettiđi kadar, yine onun “Nevvakâr”ından ilham alarak ve ona ithaf edilmek üzere bir senfoni yazmayı düşündüm. Bu kararımı gerçekleştirmek üzereyim.

Belki kendini bilmezlik olur diye, büyük bir şiirin san’at azametini senfoninin sonuna koro halinde koymakla Itrî’ye ithafın liyakatını sağlamak istedim. Şüphesiz bilirsiniz: Bu şiir Yahya Kemal Beyatlı’nın “Itrî” adlı büyük şiiridir. Benim senfoni, dört kısımlıdır, takriben bir saatten fazla sürmektedir” (as cited in Edibođlu, 1945: 15).

¹⁷ Translated by the author. The original sentence in Turkish is as follows:

“Nevâ Kâr’ın notasını rastgele katladıkça yeni yeni kontrpuanlar ortaya çıkıyor” (as cited in Özalp, 1992: 13; 2000: 415).



Figure 1.4: The steps of creating the basic rhythmic structure of *Ballade*

The rhythmic structure of the example, which is 6/4, also indirectly contains a connection with traditional Turkish music and shows similarity with the contour of the *Yürük Semâî usûl*. Arel describes the ‘second extent’ of this 6-beat *usûl* with the following scheme:

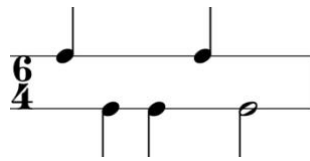


Figure 1.5: The scheme of *Yürük Semâî usûl* (Arel, 1968: 35)

However, while the mentioned rhythm is divided into two as ‘3+3’ in traditional Turkish music with the consideration of strong beats (Ezgi, 1935: 6; Rauf Yekta Bey, 1986: 103; Karadeniz, n.d.: 39), the basic motif of *Ballade* is divided into three as ‘2+2+2’. Focusing on the second type of division in question and considering the date of composition of the work (1947), there is a strong possibility that Akses might have associated the 6/4 structure of the basic motif in his work with *Yürük Semâî usûl*. The book named *Türk Mûsikîsi Nazariyatı Dersleri* (Lessons in Turkish Music Theory) by the composer and musicologist Hüseyin Sâdeddin Arel, who was also a close friend and father-in-law of Akses, was published in 1968. However, the chapters of this book which consisted of the notes of the lectures Arel gave at the Istanbul Municipal Conservatory between 1943 and 1948, had been previously published in the early issues (including the first one) of *Musiki Mecmuası* (Music Magazine) in 1948. Remarkably, this date is close to the completion year of the *Ballade*. In this book, Arel (1968: 35) states that the *Yürük Semâî usûl* is formed by

the combination of two *Semâî* (3/4) or three *Nim Sofyan* (2/4), and indicates both types are found in repertoires.

Arel (1968: 36) also states that sometimes in the compositions in *Yürük Semâî usûl*, there are measures which consist of three half notes, and it is customary to beat these measures as the third extent of the *Semâî usûl* (3/2). He gives the following example:

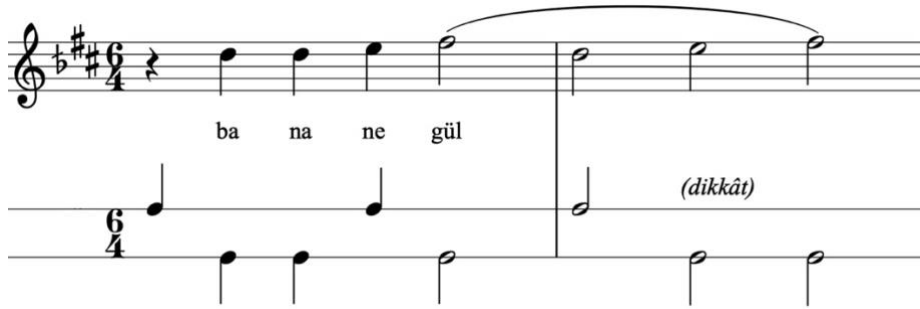


Figure 1.6: Kassamzâde Mehmed Efendi, *Nikriz Nakış Yürük Semâî*, mm.7-8 (Arel, 1968: 36)

Akses also includes both types of division, as in Arel's example.

It is clear that the basic motif is divided as 2+2+2, but Akses diversified this pattern as 3+3 divisions, beginning from the 6th measure of the work. As we can see in Figure 1.7, the composer uses the division of 2+2+2 in the Bassoon II, Violoncello, and Contrabass staves, and the division of 3+3 in the English Horn, Bassoon I, and Viola staves 'simultaneously'; in this manner, he abstracts the *Yürük Semâî usûl* in question within a 'polyrhythmic' structure¹⁸:

¹⁸ For one of the many examples that can be shown regarding the relationship between the rhythmic pattern of *Ballade* and *Yürük Semâî usûl*, see Appendix A.

Figure 1.7: Akses, *Ballade*, mm.6-8 (Akses, 1971: 3)

Apart from the example given by Arel, the second type division of *Yürük Semâî* is frequently encountered in many compositions¹⁹. In this case, it is possible to evaluate the rhythmic structure at the beginning of *Ballade* as an abstraction of *Yürük Semâî usûl*. Thus, we can see that the structure examined in 'Example No. 1' contains references to traditional Turkish music, not only due to its motivic kinship with *Nevâ Kâr*, but also because of the division, encountered in *Yürük Semâî usûl*.

Example No. 2: m.44

The work also has sections that present maqam structures of traditional Turkish music with both the melodic contour and the scale characteristics directly. This kind of use is first seen in the 44th measure of the work in the Horn II and Viola staves:

Figure 2.1: Akses, *Ballade*, m.44 (Viola) (Akses, 1971: 15)

¹⁹ As an example of the division in question; it can be given that measure 7, 16, 34 and 43 of Hamamîzâde İsmail Dede Efendi's *Mâhur Yürük Semâî* (Salgar, 2004: 215-216); and measure 4, 7, 19 and 22 of Zekâî Dede Efendi's *Hicazkâr Yürük Semâî* (Altınbilek, Kırım and Gözkân, 2010: 176).

It is clear that the motif consists of the notes of the *Sabâ* maqam scale in the key of A:



Figure 2.2: *Sabâ* maqam scale adapted to the equal temperament²⁰

The scale of the *Sabâ* maqam provides the [●2◎2●1●1●3●1●2●1●] scale formula²¹, when expressed in a type of step, in which each half-interval is accepted as one unit. The structure in the example can also be evaluated as an abstraction, in which the second, seventh and eighth degrees of the scale are not included.

The first-generation composers of Contemporary Turkish Music, who grew up in the 1930s, preferred to use the ‘maqam’ as a way to surpass tonal harmony, and each composer chose a path according to their own style, inspired by traditional Turkish music (Başgmezler, 1993: 51). Necil Kâzım Akses also used the maqam structures, beginning with his earliest works, but he started to signalize the ‘Akses style’, especially in his symphonic works, in the 1940s. This style has an ‘amodal’ character, in addition to its maqam features. Therefore, it is possible to state that, in Akses’s music, the themes are based on maqam, but abstracted by the amodality. Akses explains this concept as the following: “Amodal does not mean it is not modal. It starts from a specific mode or maqam but moves forward, without allowing its dominance” (as cited in Başgmezler, 1993: 51; Aydın, 1999: 30)²².

In this example, although the *Sabâ* maqam structure is in the key of A, the orchestra also plays the notes F and C simultaneously (see Appendix A). In this way, the structure is heard as a part of the F Major triad and exemplifies that the tonic of the maqam is ‘not allowed to dominate’, as stated by Akses. It would be appropriate to consider this type of multi-axis or polytonal usage as a characteristic of the composer.

²⁰ The half (semibreve) note symbolizes the tonic, and notes which the motif does not contain are shown in gray.

²¹ The symbol “◎” in the scale formula denotes the tonic, and the symbols “●” refer to the other degrees of the scale. And the numbers between them are the equivalents of the intervals between the notes in the type step.

²² Translated by the author. The original text in Turkish is as follows:

“Amodal, modal değildir anlamına gelmez. Belirli bir mod, makamdan yola çıkılır, fakat bu makamın egemenliğine izin verilmeden yürünür” (as cited in Başgmezler, 1993: 51; Aydın, 1999: 30).



Figure 3.3: Tanbûrî Cemil Bey, *Nevâ Peşrev*, mm.9-10 (TRT, 2006: 161)

Example No. 4: mm.115-118

The usage of the *usûl* can be distinctly observed in *Ballade*. The first of these is ‘*Çeng-i Harbî*’, which is one of the 10-beat *usûls* of traditional Turkish music. This structure continues between the 151st and 162nd measures of the work uninterruptedly, and repeats between mm.370-461.

Arel (1968: 41) defines the *Çeng-i Harbî usûl* as consisting of two *Nim Sofyan* (2/4) and two *Semâî* (3/4), and describes the second extent of this *usûl* as follows:

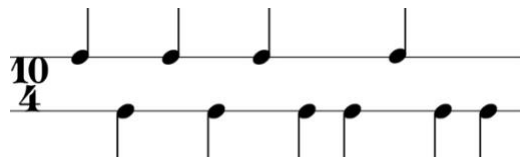


Figure 4.1: The scheme of *Çeng-i Harbî usûl* (Arel, 1968: 41)

It is apparent that Akses also used the structure in question regularly:



Figure 4.2: Akses, *Ballade*, mm.115-122 (Timpani) (Akses, 1971: 41-42)

According to Oransay, the *Çeng-i Harbî usûl*, which means spear war, symbolizes the warrior character created through the ‘quest’ within the semantic context of the work (as cited in Başımeşler, 1993: 66). Therefore, this passage also provides a ‘*mehter*’ emphasis with its unique rhythmic character.

Example No. 5: mm.163-223

There is also a reference to the Western Music tradition in *Ballade*: The theme of *Dies Irae*.

This motif is also presented by the Timpani as a rhythmic abstraction:



Figure 5.4: Akses, *Ballade*, mm.219-223 (Timpani) (Akses, 1971: 56)

Example No. 6: mm.224-229

Another maqam abstraction is seen between 224th and 229th measures in the Flute I, Oboe I and Violin I-II staves. The basic motif of the example is formed by repeating two consecutive ‘cells’²⁵ (a and b):

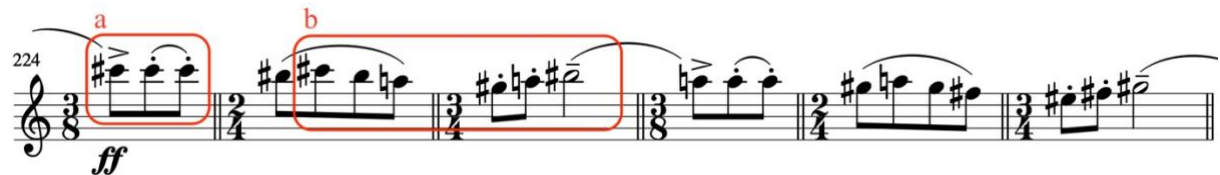


Figure 6.1: Akses, *Ballade*, mm.224-229 (Flute I) (Akses, 1971: 57-58)

This musical phrase in G# is formed through these measures in this example, and likewise, repeats through the following six measures. The structure, which forms the [●1●2●1●3●1●] scale formula, is similar to the scales of the ‘*Hicaz*’ maqam (Arel, 1968: 21-23; Karadeniz, n.d.: 104-106; Özkan, 2006: 164-178) family.

Therefore, it is clear that the structure in question points to the scale of the *Hicaz* maqam in G#:



Figure 6.2: *Hicaz* maqam scale adapted to the equal temperament²⁶

²⁵ “Cell: a small rhythmic and melodic design that can be isolated, or can make up one part of a thematic context” (as cited in Nattiez, 1990: 156). “It is the smallest indivisible unit; the cell is distinct from the motif, which can be divided; the cell can, itself, be used as a developmental motif” (as cited in Nattiez, 1990: 158).

²⁶ The half (semibreve) note symbolizes the tonic, and notes which the motif does not contain are shown in gray.

The structure moves with different maqams of the *Hicaz* family until the 314th measure. These differences are provided by changes in the sixth and seventh degrees of the scale in addition to the tonic change; thus, the structure creates transitions between *Hicaz*, *Uzzâl*, and *Zirgüleli Hicaz* maqams. At this point, it is possible to evaluate this scale as a conventional *Hicaz* maqam scale. Because in this part of the work the composer does not even use the whole scale, he uses the ‘augmented second’ interval through different tonics, and in this way, abstracts the maqam and creates a modal atmosphere.

The course of the melody can be encountered in the repertoire of traditional Turkish music. For instance, ‘the cells’ in question are similar to the motif of the *Bektâşî Nefesi*²⁷ in ‘*Hicazî Uşşak*’ maqam:

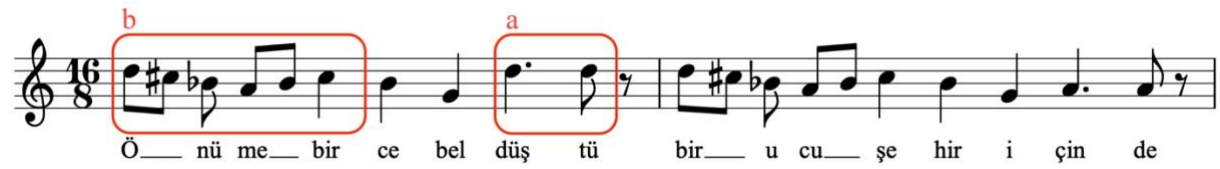


Figure 6.3: *Hicazî Uşşak makamında Nefes*, mm.1-2 (Rauf Yekta, 1933: 221; Gölpınarlı, 1992: 347)

The fact that F# and C# notes are seen in the orchestra staves, while the maqam is moving in G#, reduces the dominance of the tonic (see Appendix B). As a feature of the Akses style, this type of use is an example of the composer’s method of abstraction. In addition to that, the rhythmic pattern of this example is also in the form of the ‘*Şarkı Devr-i Revânî*’ *usûl* explained earlier.

Example No. 7: mm.370-462

Another example that can be considered as an instance of maqam abstraction starts at the 370th measure in the Eb Clarinet staff. The 15-beat rhythmic pattern of this example, which forms a long episode close to the finale of the composition, is also part of the *Çengi Harbî usûl* explained in ‘Example No. 4’. However, the feature of this episode is that the melody line of the Eb Clarinet moves in a ‘free-rhythmic’ character, such as ‘*uzun hava*’ or ‘*bozlak*’, and not as an explicit rhythmic structure. The initial measures of the example are as follows:

²⁷ Link to listen: <https://www.youtube.com/watch?v=TPRuPjx6jcQ> (Uğur, 2014).

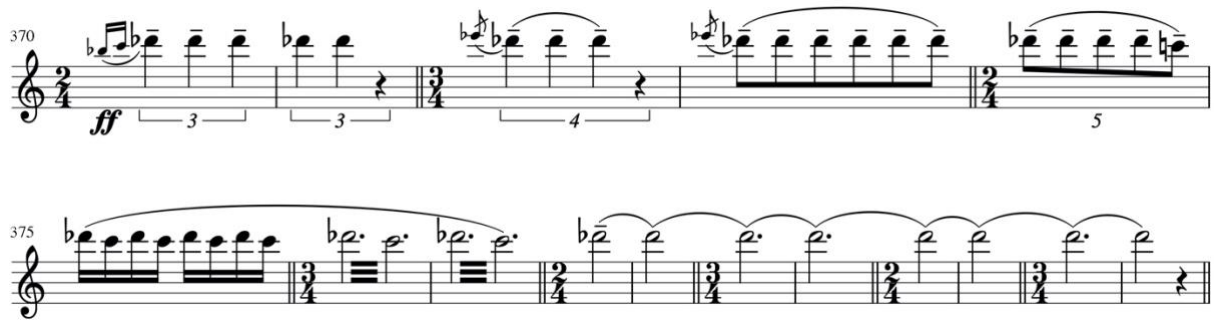


Figure 7.1: Akses, *Ballade*, mm.370-385 (Eb Clarinet) (Akses, 1971: 89-91)

The final measures, in which the free-rhythmic solo reaches the tonic (A#), are as follows:



Figure 7.2: Akses, *Ballade*, mm.448-463 (Eb Clarinet) (Akses, 1971: 103-106)

The focused melodic structure gains meaning with the abstraction of a maqam brought by the atmosphere of the 'bozlak' it contains. This melodic structure, as Oransay (as cited in Başımeşler, 1993: 67) has stated, is an adaptation of traditional folk song which started with the lyrics *Hem okudum hem yazdım*^{28,29} set to the free rhythm.

Considering the scale and melodic contour characteristics of the melodic structure, a reference to *Muhayyer Kürdî* maqam in axis A# emerges. The pitches of D_{b6} and E_{b6}, which are the highest notes of the section (see Figure 7.1), correspond to the 'Tiz Çargâh' (C₆)³⁰ and the 'Tiz Nevâ' (D₆) frets (pitches) of the *Muhayyer Kürdî* maqam, which is a 'Dügâh' (A₄) centered maqam. As a result of its descending melodic contour, this maqam stays on the 'Muhayyer' (A₅), then 'Hüseynî' (E₅), and finally 'Dügâh' (A₄) frets³¹ (pitches),

²⁸ I have both read and written.

²⁹ Link to listen: <https://www.youtube.com/watch?v=XutbxRrBSNg> (Odeon Türkiye, 2016). The score of this folk song can be accessed from the following source: Turhan, 1999: 211.

³⁰ In scientific pitch notation, a specific octave is indicated by a numerical subscript number after the note name, and the middle C (the fourth C key from left on a standard 88-key piano keyboard) is designated C₄.

³¹ These central frets are described as "central identifier frets" by Bayraktarkatal and Güray (in press: 12).

respectively (Karadeniz, n.d.: 100). The equivalents of these pitches in the example are the notes B_{b5}, F₅, and A_{#4}, respectively. The measures of the stays in these three ‘central pitches’ can be seen in the table below.

Measure	Central pitch - Written	Central pitch - Concert	Central fret (in Maqam scale)
395-401 404-405 408-411 426-427 449-452	B _{b5}	D _{b6}	<i>Muhayyer</i>
419-423 431-436	F ₅	A _{b5}	<i>Hüseynî</i>
440-441 443 461-462	A _{#4}	C _{#5}	<i>Dügâh</i>

Table 1. Distribution table of the fret (pitch) centered stays by E_b clarinet solo in accordance with the *Muhayyer Kürdî* maqam structure

In the *Muhayyer Kürdî* maqam, first the *Muhayyer* maqam is performed, then, while going to the tonic, the *Kürdî* maqam is indicated using the *Kürdî* fret (Arel, 1968: 117-118; Karadeniz, n.d.: 145). In accordance with this description, we can see from the 454th measure of Figure 7.2 that the *Segâh* fret (B_{#4} in score) has been converted to the *Kürdî* fret (B₄ in score). Moreover, the axis of the structure (C# as absolute) is also supported by the orchestra (see Appendix C).

Another feature of this example is that it is referred to the traditional folk music for the first time in *Ballade*. In other words, there is some indication that the ‘classical Turkish music’ tradition is not recognized by the composer separately from the Turkish folk music tradition. The composer — who describes the ‘Modern Turkish Music’ as benefiting from ‘folklore and historical Turkish music’ sources (*Modern Türk musikisinin mânası*, 1950: 3) — describes the tradition, which is handled as a whole within its melodic and rhythmic patterns, as stream that flows into Contemporary Turkish Music:

“Today, the works of our well-known composers in and out of the country have generally taken their inspiration from the folk music pulsating at the heart of the country and from

old Turkish art music. And they have formed examples of new Turkish music by using the language of international expression of our time” (Akses, 1950: 4)³².

Similarly, Tura evaluates these two branches of the same music culture together:

“One of the mistakes that need to be corrected is the notion that the authentic Turkish [classical] music is traditional folk music. Essentially, folk music is not different from Turkish [classical] music. It consists of performing Turkish [classical] music according to native attitudes among the public. Its tone system is based on maqams, *usûls*, and there are many more other commonalities (...) The claim that *Fasil* music is the music of a handful of ‘intellectuals’ around the Palace [of Ottoman State] is nonsense, so is the claim that the people have another music completely separate from it” (Tura, 1986: 47)³³.

Example No. 8: mm.462-464

Following the 15-beat rhythm, the *Çeng-i Harbî usûl* of the previous example, a new rhythmic pattern appears in the composition: the *Devr-i Tûran usûl*, which is characterized by the division 2+2+3. The *usûl*, which is performed 4 times between the measures 462 to 473, also changes the texture of the composition to ‘Molto sostenuto’ beginning from the first beat:

The image shows a musical score for Viola, measures 460-467. The score is written in 3/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Molto sostenuto' with a quarter note equal to 40 (♩ = 40). The score starts with a dynamic marking of *dim.* and a fermata over the first measure. The second measure is marked *mf* and *lamentando*. The score features a 15-beat rhythmic pattern (2+2+3) and includes a triplet of eighth notes in the fifth measure. The score ends with a double bar line and a repeat sign.

Figure 8: Akses, *Ballade*, mm.460-467 (Viola) (Akses, 1971: 106-107)

³² Translated by the author. The original text in Turkish is as follows:

“Bugün, muhtelif tesadüflere dayanarak memleket içinde ve dışında tanınmış bestecilerimizin eserleri, genel olarak ilhamlarını, memleket nabzında atan halk musikisinden ve eski Türk sanat musikisinden almış ve zamanımızın milletlerarası ifade tekniği ile dilleneren yeni bir Türk musikisinin örneklerini teşkil etmiştir” (Akses, 1950: 4).

³³ Translated by the author. The original text in Turkish is as follows:

“Düzeltilmesi gereken yanlışlardan biri de, gerçek Türk Mûsikîsinin Halk Mûsikîsinden ibâret olduğu görüşüdür. Halk Mûsikîsi, aslında, Türk Mûsikîsinden farklı, başka bir mûsikî değildir. Türk Mûsikîsinin, halk arasında, mahalli şivelere, tavırlara göre icra’ından ibârettir. Dayandığı ses sistemi, makamları, usulleri ve daha pek çok şeyi müsterektir, birdir. (...) Fasil Mûsikîsinin, Saray ve Saray çevresindeki bir avuç “aydın”ın Mûsikîsi olduğu, halkınsa, ondan tamamen ayrı, başka bir mûsikîye sahip bulunduğu iddiası, tamamen safsatadan ibârettir” (Tura, 1986: 47).

This *usûl* functions as a transition between before the example in question and after. In the previous section (see Example No. 7), the 15-beat and dynamic *Çeng-i Harbî usûl* was used for as long as 92 measures. However, in the final measures of the work, the atmosphere created by the main theme, which has the 6-beat rhythm (*Yürük Semâî usûl*) and calm character at the beginning (see Example No. 1), is repeated. At this point, the 7-beat *Devr-i Tûran usûl* is used to modulate the rhythmic and thematic transition between these two characters.

Conclusion and Assessment

Findings obtained in the previous part of the article reveal that *Ballade* contains four *usûls*, three motifs, three maqams, and two styles from traditional Turkish music. However, one motif is from the Western (classical) music tradition. Each of these structures is shown in the table below, along with the measure and the number of the example, in which it is examined:

Type of Content	Name of Content	Measure	Example
<i>Usûl</i>	<i>Yürük Semâî</i>	1-94, 474-492	1
	<i>Çeng-i Harbî</i>	115-162, 370-461	4, 7
	<i>Şarkı Devr-i Revânı</i>	163-213, 224-310	5, 6
	<i>Devr-i Tûran</i>	462-473	8
Motif	<i>Nevâ Kâr</i>	1-60, 81-94, 474-492	1
	<i>Bektâşî Nefesi</i>	224-304	6
	Descending	56-57, 72-73	3
	<i>Dies Irae</i>	163-223	5
Maqam	<i>Sabâ</i>	44	2
	<i>Hicaz</i>	224-314	6
	<i>Muhayyer Kürdî</i>	370-462	7
Style	<i>Mehter</i>	115-162	4
	<i>Bozlak</i>	370-462	7

Table 2. Contents of the *Ballade* with measure and example numbers from traditional Turkish music and Western classical music

The distribution chart of the mentioned structures of measures throughout the composition is as follows³⁴:

³⁴ The abbreviations in charts are as follows: *Yürük Semâî* (YS), *Çeng-i Harbî* (ÇH), *Şarkı Devr-i Revânı* (ŞDR), *Devr-i Tûran* (DT), *Nevâ Kâr* (NK), *Bektâşî Nefesi* (BN), Descending [motif] (D), *Dies Irae* (DI), *Sabâ* (S), *Hicaz* (H), *Muhayyer Kürdî* (MK), *Mehter* (M), and *Bozlak* (B).

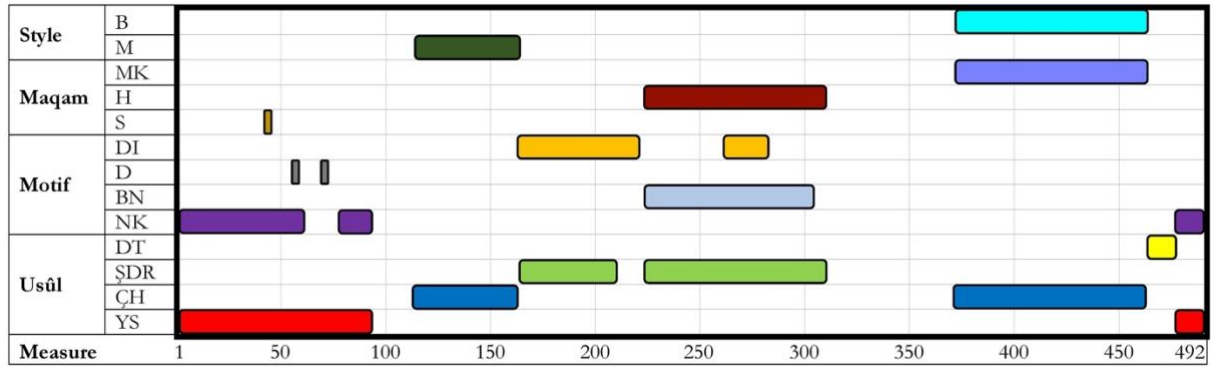


Chart 1. Distribution chart of traditional references to measures throughout the work

Due to the intensive use of the *usûl*, the time signature is frequently changing during the composition. The usage of seven different time signatures in a wide range from 3/8 to 6/4 requires creating a second distribution chart that focused on the duration of the *Ballade*, which lasts about twenty-two minutes. The chart below clearly shows the time values of the traditional structures heard³⁵:

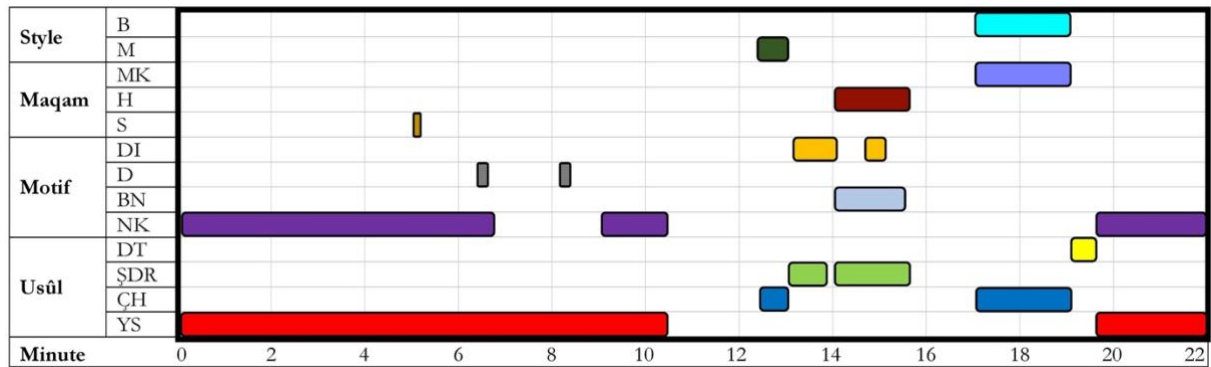


Chart 2. Distribution chart of traditional references, with respect to duration throughout the work

Each example discussed in detail in this study can be summarized as follows:

- **Example No. 1:** The basic motif derived from Itrî's *Nevâ Kâr* is, interestingly, performed with the second rhythmic pattern of the *Yürük Semâî usûl*.
- **Example No. 2:** The *Sabâ* maqam scale, which is written in adaptation to the equal-tempered system, is also abstracted by skipping the second degree.

³⁵ The performance of the RTB Symphony Orchestra under the baton of Daniel Sternefeld (Arda, 2012) was used in the establishment of the chart.

- **Example No. 3:** In the composition, a descending motif frequently found in the traditional repertoire is given twice.
- **Example No. 4:** The usage of the *Çeng-i Harbî usûl* with a violent atmosphere creates the 'mehter' ambience, required by the programmatic content of the music.
- **Example No. 5:** The *Dies Irae* theme, which belongs to the Requiem tradition of Western music, is performed with a rhythmic pattern of traditional Turkish music: the *Şarkı Devr-i Revânî usûl*.
- **Example No. 6:** A new motif in the *Hicâz* maqam presented with the previous *usûl* is also a variation of another traditional motif: *Bektâşî Nefesi*.
- **Example No. 7:** A 'bozlak' air in the maqam *Muhayyer Kürdî*, which is concurrent with the *Çeng-i Harbî usûl*, is exhibited in a free rhythm similar to the traditional usage.
- **Example No. 8:** In order to smooth the changeover from the 15-beat rhythmic pattern to the 6-beat rhythmic pattern, a new 7-beat *usûl* is employed as a 'transition': *Devr-i Tûran*.

The table and charts show that the connection of *Ballade* with traditional Turkish music was most intensely established through rhythmic structures (*usûls*). Then, motif, maqam, and attitude structures were identified. Rather than using maqam structures concretely or abstractly, the composer tended to make use of the motifs exhibited in traditional Turkish music before and preferred to include specific motivic contours in his work directly. The steps explained in 'Example No. 1' (see Figure 1.4), which were likely followed in order to create the basic motif of *Ballade*, reveal how creative the composer is in terms of 'motivic abstraction'. However, it is also remarkable that when it comes to rhythm and style, the composer used elements of traditional Turkish music almost exactly (see Figure 4.2). It is possible to assess this type of preference as Akses's composing approach.

All these implications reveal that this one-part orchestral work has considerable content in terms of elements of traditional Turkish music. As a valuable work of the Modern/Contemporary Turkish Music repertoire, *Ballade* exemplifies how components of traditional Turkish music such as maqam, *usûl*, motif, and style can be positioned within a modern structure.

Reflecting this intensive use in the concert program notes will also enable this programmatic music to be understood more clearly by the audience.

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APPENDIX A: Akses, *Ballade*, mm.42-44 (Akses, 1971: 15)

Fl. I
Ott.
I
Ob.
II
I
Clar.
II
I
Fag.
II
for the 'Example No. 1'
I
Cor.
II
I
Trbe
II
I
Trbn.
II
Timp.
Tam-Tam
T.rul.
I
Vni
II
Vle
Vcl.
C.B.
for the 'Example No. 2'

