

Harmonic analysis of the ensemble and singing pieces from Erdal Tugcular as an educational music composer

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Abstract

Considered as one of Turkish new generation composers, Erdal Tugcular is today's one of the strongest representatives of the folklorism in our Polyphonic Contemporary Turkish Music based on the Turkish Five. Musical pieces of Tugcular which are frequently heard in various national and international concert programs are of value and significance with their educational function at various levels of music education.

This study harmonically analyses the pieces composed for Ensembles and Singing by Erdal Tugcular who has produced compositions in various styles and forms. For this purpose, "Osmanım" folk song composed for Singing with piano accompaniment and the polyphonic "Road tunes" piece composed for Ensemble were selected as samples among the compositions of Tugcular for Ensemble and Singing. The musical works selected are studied in terms of harmonic patterns and rules used in polyphonic singing.

It is believed that the results of the study will contribute in the vocalization- rendition quality of the pieces analyzed and the realization of their educational functions.

Keywords: Erdal Tugcular, ensemble pieces, singing pieces, harmonic analysis.

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1. Introduction

Harmony is an art and science. It occurs as a result of the simultaneous use of sounds as a family and teaches the chord construction and progression, its values, duties and types. Harmony is the basis of music. It is a necessary and important aspect of music that every composer must know in general and every musician must know well. However, an aspect of harmony is that it requires being performed rather than being known; in other words, it is necessary to learn harmony during the course of practice. Harmony knowledge not learned as a practice is like a language that cannot be spoken or written despite knowing all its rules and lots of its words. Therefore, the aspect we must know well and for which we must be prepared is both to know and to perform harmony simultaneously. It would be advisable to prioritize performing it” (İlerici, 1974, citing: Sevgi, 2005).

Polyphony, which is a pattern technique, is one of the prominent, if not the only, criteria in the progress of a music genre. However, in spite of this consensus on polyphony, there are naturally different paths taken in terms of the methods of polyphony (Gedikli, 1999, citing: Albuz, 2011).

Albuz (2011) presents the list related to the sorting of the present day’s traditional Turkish music polyphonic essays as follows:

- Essays made with harmony triad system
- Essays made depending on the traditional Turkish art music’s tone system
- Essays made with harmony quartet system
- Combined essays made without depending on a certain system and using different Western composition techniques

Bayraktar (1988) explains the techniques required for the harmony studies as follows (Albuz, 2011):

1. Being familiar with and internalizing the tradition, in other words, knowing well the technical structure of traditional music and being able to correctly analyze traditional music in terms of harmony,
2. Being familiar with and internalizing international classical music, in other words, knowing well the technical characteristics of the universal music, aesthetical values and having a good command of harmony techniques.

It is possible to categorize the Turkish music polyphony approaches into 4 groups. These can be listed as harmonies in trio systems, harmonies in quartet systems, harmonies made with the sound system of our traditional music and harmonies made with combinations (Albuz, 2011).

Sun defines educational music as a branch of general composition as “Composition studies carried out to bring educational music repertoire to the formal music education within a process starting from preschool education and continuing till the end of the higher education” (Bilgin, Şaktanli, 2010).

Makam (mode) harmony used in the Turkish music is a special form of harmony used by many Turkish composers since Turkish music tunes’ stable-unstable and ascending-descending characteristics and thus their musical characters are different from the tonal music. Unlike the tonal harmony, the chords in the Turkish Music Harmony are constructed with the superimposition of the 1st, 4th and 5th degrees of a scale. The tonic-dominant relationship established between the 1st and 5th degrees in the tonal harmony is established between the 1st and 3rd degrees in the makam harmony.

In his book “Turkish Music and Harmony in terms of Composition”, the composer and Musicologist Kemal İlerici systematizes the musical characters of the Turkish music modes and the harmony structures and rules that must be used in such music. The quartet system harmony also called as “Kemal İlerici system” is different from the tonal harmony as described in the above paragraph in terms of chord progressions and chord structure. The chord is created with the superimposition of the 1st, 4th and 5th degrees of the mode. The stable-unstable chord progression is mostly between the 1st and 3rd degrees. İlerici describes the modes one by one along with their characteristics and defines the harmony differences arising from the characteristics of the modes. Kemal İlerici predicates the quartet system harmony on the Huseyni scale, which he considers as the main scale, and the mode of this scale while suggesting the following reasons:

“Selecting a sample scale and a main scale and examining it will help us when revealing the secrets of the tonal secrets of any music. Thus, we have selected this scale as the main scale as a result of our long-term researches. With the help of Huseyni mode scale which is our main scale, we will be able to do the following as you can see as you study the book:

- We can produce all Turkish scales from the Huseyni mode,
- It incorporates all of our intervals in addition to its variations,
- We can solve all our melodic and harmonic problems related to our musing with the Huseyni mode,
- It is a mirror of the character of our nation; our nation enjoys and likes it while performing most of our *Uzun Hava* and *Kırık Hava*” (İlerici, 1981).

This study is intended for a descriptive field research which aims at putting forth the harmonic system and patterns used in the harmony compositions for Ensemble and Singing of Tugcular as the educational music composer in addition to the distinctive characteristics of such compositions. For this purpose, during the course of the study, the polyphonic folk songs *Road Tunes* and *Osmanım* composed by Tugcular for Ensemble and Singing have been analyzed in terms of their harmony characteristics and their detailed analyses were reported.

2. Erdal Tugcular as an educational music composer

Tugcular graduated from Gazi University, Gazi Faculty of Education, Music Department in 1983. In 1986, he was assigned as a Research Assistant in *Bağlama* and Folk Music field to the same department. He was conferred upon Proficiency in Art in 1991 and Master’s Degree in 1992. He studied Turkish Music and Harmony with Ertuğrul Bayraktar and Educational Music Composition with Muammer Sun. He served as a commission member in the writing of the book “Turkish Folklore Music Instrumentology” in the organization of the Ministry of Culture, General Directorate of Fine Arts.

He carried out various studies related to the polyphonic use and training of *Bağlama*. Aside from his exercises, etudes and essays for solo *bağlama*, his works include several compositions for *bağlama* duet, *bağlama* quartet folk music orchestras, chorus, string instruments orchestra, symphonic orchestra and some chamber music ensembles; albums “Polyphonic Folk Songs Repertoire for *Bağlama* and Folk Music Ensembles”, “11 Pieces for the Piano, the Color of Folk Music” and his books with Ali Sevgi “Solfeggio with Folk Melodies” and “Folk Songs for Singing with Piano Accompaniment”.

His symphonic compositions include “Reflections from Seven” played by the Presidential Symphony Orchestra in 2000 and “Symphonic Poem” awarded the second prize in the symphonic composition competition of Nejat Eczacıbaşı Izmir Culture and Art Association (İKSEV). His compositions have been

performed at numerous concerts at home and abroad and published in many CDs and cassettes. The musical play named *TURKUYEM* has been performed by Ankara State Opera and Ballet since 2009.

Still an academic member of Gazi University, Faculty of Education, Department of Fine Arts, Department of Music Education, he teaches "*Bağlama*, Turkish Folk Music, Turkish Music Harmony and Educational Music Composition for Undergraduate, Graduate and Doctorate degrees.

3. Findings and interpretation

This section includes the harmony analyses of the folk songs *Road tunes* composed for Ensemble and *Osmanim* composed for Singing with piano accompaniment by Erdal Tugcular.

3.1. The Road Tunes (*The Cold Water of the Plateau Folk Song*)

This folk song was compiled on 08.05.1971 by Nida Tufekçi, a folklore expert and a *bağlama* artist. The folk song was compiled from Çavuşlu village, Görele town, Giresun city in the Black Sea Region and its source person is Ömer Akpınar. The folk song *The Cold Water of the Plateu* is recorded with the Turkish Radio and Television Corporation Turkish Folk Music Note Archive as the musical piece no. 0164. The makam of the folk song is Hicaz makam and its key is A.

3.1.1. Harmonic analysis

The musical piece is harmonized for a quartet ensemble, it is composed of 43 measures and its meter is (2+3)5/8. The first measure of the composition starts with the 1st degree with its quartet removed. The second measure is the 5th Degree chord and the fourth note of the chord is used in the bass part. The first beat of the third measure continues with the 5th degree with the quartet in the bass removed and the last beat is the 1st degree with its quartet removed. The measures 4, 5, 6 and 7 continues in bass-alto unison and monophonic. The measures 8 and 9 are the 5th degree chord and the fourth note of the chord is taken in the bass part. The measure 10 is the 4th Degree with its chord quartet in the bass and as a septet chord. The same chord is used without a septet in the second beat of the measure, 11th and 12th measures.

Basically, the first beat of the 13th measure is the 7th Degree chord and its second beat is the 5th Degree chord at the bass. The 14th measure consists of the 7th degree chord. The 15th measure consists of 2-1 delay and the 1st degree chord. In the 16th measure, the 1st degree used in the first beat progresses to the 7th degree in the second beat. Following the 2-1 delay in the first beat, the second beat of the 17th Measure and the first beat of the 18th measure are the first degree chord. The second beat of the Measure 18 is the basic 7th Degree. The Measure 19 is the 1st degree chord with 2-1 delay. In the 20th measure, the 4th Degree chord is used. The first beat of the Measure 21 is the basic 7th degree chord and its second beat is the 5th degree chord with the quartet at the bass.

The Measure 22 consists of the 7th degree chord. The measure 23 consists of the 1st degree chord with 2-1 delay. Again, the Measure 24 consists of the 1st degree chord with 2-1 delay and the Measure 25 is the 1st degree chord. In the measures 26-27-28-29-30-31-32 and 33, neighbor tones and non-chord tones are used, and it consists of the 7th degree chord. Beginning from the measure 34, the work passes to Huseyni makam in A. The penta chord of the Measure 34 is altered, it is the 5th degree chord and the quartet is taken in the bass. The Measure 35 is altered, it is the 5th degree chord and the quintet is taken in the bass.

The Measures 36 and 37 consist of the 6th degree chord where neighbor tones are used. The first beat of the 38th measure is the 6th degree chord and its second beat is the 7th degree chord. The 1st degree chord is used in the measures 39, 40, 41 and the ending part consisting of two measures, however, there is a 2-1 delay in the Measure 39.

3.2. *Osmanım folk song*

This folk song was recorded with the Turkish Radio and Television Corporation Turkish Folk Music Note Archive as the musical piece no. 3417 on 19.04.1990. It was compiled by Ozay Gonlum, a folklore expert and a *bağlama* artist. The folk song was compiled from Tavas town, Denizli city of the Aegean Region. The source person of the folk song is Ahmet Gonlum. The folk song is in Karcigar makam and it passes to Huseyni makam. It is in D key.

3.2.1. *Harmonic analysis*

The musical piece was composed for piano-singing; since it was composed in the mid register, it can be sung by all parties and it consists of 35 measures. The meter of the first four measures is (2+2+2+3) 9/4 and the song continues in 4/4 meter till the end. The first four measures of the composition is piano accompaniment with no singing. The first two beats of the first measure of the composition is the 7th degree dominant in the bass, there are no chords used, though. The third beat is the 7th degree chord and it progresses to the fourth beat with the 1st degree. The fifth and the sixth beats are the 1st degree with its quintet removed. In the seventh beat, there are no chords used like in the first beat and it gives the impression of the 7th degree. The eighth and ninth beats are basic 7th degree. In the first two beats of the second measure, the left hand plays octave two-beat D while the right hand plays solo melody. While there are no chords here, it can be said that these two beats are in stable nature. The third beat of the second measure is the 7th degree chord with its quintet removed and it progresses to the fourth beat with a fifth in the 3rd degree bass. The beats 5-6-7-8 and 9 are the 1st degree chord.

While the 3rd and 4th measure is played in solo melody with the right hand, the 1st and 2nd measures is one octave higher than the right-hand melody. While the chords are almost the same, there are certain inversion alterations. The quartet in the first two beats of the 3rd measure is removed and it is used as 7th degree. The third beat is the 7th degree chord and it progresses to the fourth beat with the 1st degree. The fifth and the sixth beats can be considered as the 4th degree with multiplied beat quintet. The 7th beat of the 3rd measure is the 7th degree with its quintet removed. The eighth and ninth beats are the 7th degree quartet in the bass. The first two beats of the 4th measure is played as octave two-beat D with the left hand whereas the right hand plays the melody. While there are no chords here, it can be said that these are in stable nature. The 3rd beat of the 4th measure is the 6th degree basic chord and it progresses to the fourth beat using a quartet in the 7th degree bass, and the beats 5-6-7-8-9 are the 1st degree chord.

The meter of the composition is 4/4 beginning from the 5th measure until the last measure and it is in the solo melody part. In the 5th measure, the quintet of the 4th degree is multiplied. The 6th measure is used with the 3rd degree without its quartet. The first two beats of the 7th degree is used as a quartet in the bass and as its quintet removed; its last two beats are in basic position and used with its quartet removed. The first two beats of the 8th measure are basic 1st degree with its septet in use but quintet removed; the third and fourth beats are 7th degree. The measures 9 and 10 are 7th degree in arpeggio with left hand. The 11th measure is the first degree; the beats 3-4 of the measure are used as a pass. The first three beats of the measure 12 is the 1st degree 5-6 and it diminishes to 4-5 in the last beat. The measure 13 is the 1st degree; however, non-chord tones are used in the beats 1 and 2.

The first two beats of the 14th measure is the 7th degree and its last two beats is the 1st degree. The measure 15 is the 1st degree. The first three beats of the measure 16 is the 1st degree 5-6 and it diminishes to 4-5 in the last beat. The first beat of the measure 17 starts with the 1st degree septet and the dominant note is F in the 7th degree chord in the second beat. The beats 3 and 4 are the 1st degree; however, we can say that the signing part in the last beat is the dominant of the 18th measure. The first two beats of the measure 18 is the 7th degree chord and it resolves as the 1st degree chord to the last two beats. There is a 2-1 delay in the third beat of this measure. The measure 19 is the 1st degree. In the 20th measure, the quintet of the 4th degree is multiplied. In the 21st measure, the quartet of the 3rd degree is removed.

The first two beats of the Measure 22 are used as quartet in bass with the quintet removed; while the last two measures is basic with the quartet removed. The first two beats of the Measure 23 is the basic 1st degree with septet used but quartet removed while the 3rd and the 4th beats are the 7th degree. The measures 24-25 are the 7th degree and played as arpeggio with the left hand. The measure 26 is the first degree and the beats 3 and 4 of the measure are used as a passage. The first three beats of the measure 27 are the 1st degree 5-6 whereas it diminishes to 4-5 in the last beat. The measure 28 is the 1st degree; however, non-chord tones are used in the beats 1 and 2. The first two beats of the Measure 29 are the 7th degree and its last two beats are the 1st degree. The measure 30 is the 1st degree. The first three beats of the measure 31 are the 1st degree 5-6 whereas it diminishes to 4-5 in the last beat. The first beat of the measure 32 starts with the 1st degree septet and the dominant note is F in the 7th degree chord in the second beat. The beats 3 and 4 are the 1st degree; however, we can say the singing part in the last beat is the dominant of the measure 33. The first two beats of the measure 33 are the 7th degree chords and it resolves as the 1st degree chord to the last two beats. There is a 2-1 delay in the third beat of this measure. The measure 34 is the 1st degree. The 35th measure is the 1st degree chord and considered as the ending.

4. Conclusion and discussion

As a result of the harmonic analyses of his two compositions, it is seen that Erdal Tugcular, considered one of the prominent representatives of the folklorism nationalism, uses the Turkish music harmony to a great extent in his *Road Tunes* and *Osmanım*. It is particularly believed that the folk songs were composed based completely on makam harmony. On the other hand, during the verbal interview made with him, Tugcular (2015) states that he benefited from the authentic timbres of the folkloric instruments in his makam compositions and the harmonization of the folkloric melodies and further argues that “the timbres in the different tuning structures of especially *bağlama*, the timbres in the *Kemanca* of the Black Sea Region and the *Kabak Kemane* are the foundations of the Turkish music harmony that completely matches up with the quartet harmony system methodized by Kemal İlerici”.

In conclusion, it can be said that the makam harmony with its internal consistent structure is not only important in the harmonization of the folkloric melodies for our new generation composers but also highly significant in the production of new and authentic musical pieces. On the other hand, since the harmonic analyses conducted on the two composition of Tugcular as an Educational Music Composer will contribute in the students in the rendition and performance of these compositions, it is believed that it would be helpful to conduct the harmonic analyses of the other compositions of Tugcular in different styles and forms. From this point of view, it is believed that the musical works of Tugcular hold significant value in the modernization of the Turkish national music within its own makam structure and its preserving its own recognized position as a part of the universal music in terms of their contributions in the artistic performance and the music education.

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Appendix 1.

Yol Havası

Giresun-Görece Türküsü

Düzenleme:
Erdal TUĞCULAR

Ağır ve konuşur gibi

Soprano

Alto

Tenor

Bas

2ses V V 2ses - ünison

6

120

S.

A.

T.

B.

V IV

11

S.

A.

T.

B.

IV 2ses V 2ses VII 2ses I

16

S. *mf*

A. *mf*

T. *mf*

B. *mf*

2ses VII V 2ses VII V 2ses VII

21

S.

A.

T.

B.

2ses V 2ses VII 2ses I I 2ses

26

S.

A.

T.

B.

2ses

31

S.
A.
T.
B.

V

35

S.
A.
T.
B.

I VI VII

39

Bitişte atlanacak \oplus \otimes *BITİRMELİK*

S.
A.
T.
B.

I 2ses I 2ses

Appendix 2.



Osmanım
Denizli Türküsü

Erdal TUĞCULAR

Andante (♩ = 96) (2+2+2+3)

mf



I VII VII

III I I

I IV VII VII

IV VII I I

5

f Os - ma - ni - min men - di - li sa - man - da sa - ri - si
 Su - suz de - re - ler - de gül - ler - de bi - ter - mi

mf

IV I

9

of - of of - of *mf* Os - ma - ni - ma
 Os - man - sız ev -

f *mf*

VII 2ses I I

13

kıy - dı - lar ge - ce ya - ri - sı Os - ma - ni - ma
 ler - de du - man tü - ter - mi Os - man - sız ev -

I I VII I I 2ses I

17

kıy - dı - lar ge - ce ya - ri - sı
 ler - de du - man tü - ter - mi.

I VII I VII 2ses I I I I I

20
f Os - ma - ni - ma kı - yan - lar kah - pe - yi - di he - pi - si
 Dün - ya ma - li - ni ney - le - yim Os - ma - ni - mi tu - tar - mı

24
 of - of of - of *mf* Os - ma - nim Os -

28
 ma - nim zey - bek Os - ma - nim Os - ma - ni - ma

32
 kı - yan - lar ol - sun düş - ma - nim.

Chord symbols: IV, VII, 2ses, I, I, VII, I, I, 2ses, I, VII, I, 2ses, 2ses, rit.