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- I. Solo Recital: Sunday, April 24, 2009, 7:30 p.m., Recital Hall. *Der Hirt auf dem Felsen*, D. 965 (Franz Schubert); *Clarinet Sonata in F minor*, op. 120 (Johannes Brahms), *Contrasts* for violin, clarinet and piano (Béla Bartók)
- II. Solo Recital: Sunday, February 28, 2010, 5:30 p.m., Recital Hall. *Dance Preludes* (Witold Lutoslawski); *Trio* for clarinet, violin and piano (Alexander Arutiunian); *Black Birds, Red Hills* (Libby Larsen); *Bling Bling* (Scott McAlister)
- III. Solo Recital: December 16th, 2010, 6 p.m. Westminster Presbyterian Church, Greensboro, NC. *Quintet* for clarinet and strings, op. 115 (Johannes Brahms).
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- V. D.M.A. Research Project. THE TURKISH CLARINET: ITS HISTORY, AN EXEMPLIFICATION OF ITS PRACTICE BY SERKAN ÇAĞRI, AND A SINGLE CASE-STUDY. This document provides a first glimpse into the world of Turkish clarinet performance. Intended for a Western audience, the work investigates three primary research areas: 1) The history of the Turkish clarinet, 2) An exemplification of its practice by Serkan Çağrı, and 3) A summary of the author's own private study in Istanbul, Turkey. Written text is supplemented with video and audio recordings referenced by track number.

THE TURKISH CLARINET: ITS HISTORY, AN EXEMPLIFICATION
OF ITS PRACTICE BY SERKAN ÇAĞRI, AND
A SINGLE CASE STUDY

by

Boja Kragulj

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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of
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LIST OF TERMS

Atatürk, Mustafa Kemal: (1881–1938), writer, army officer, founder and first President of the Turkey. Notable especially for his successful attempts to define and establish a Turkish culture in the wake of the Ottoman Empire’s collapse.

Janissary bands: In Turkish, identified as either the “meterhane” or “davulhane”. The Ottoman Empire recruited army members throughout Eastern Europe, often taking boys by force from families. These army members formed what the West would later call janissary bands, important because many Western classical composers were exposed to “Ottoman” music through this medium. Janissary bands were traditionally comprised of percussion (including instruments that resemble bass drums, kettle drums, cymbals and bells), brass instruments (similar to trumpets), and zurna (double-reed wind instruments that resemble oboes).

Sultan Mahmud II: ruler of the Ottoman Empire from 1808–1839 who disbanded janissary bands in favor of European style marching bands, a beginning Western influence in the region that would become Turkey.

Giuseppe Donizetti: (1788–1856), Italian composer hired by the Ottoman Empire as master of music. Donizetti’s presence encouraged the influx of Western classical music, and it was Donizetti who ordered G clarinets from Germany to be brought inside Ottoman boundaries.

Muzika-i-Hümayun Mektebi: a school developed in the late nineteenth century for the training of Ottoman palace musicians.

TRT: Turkish Radio Television, the first radio broadcasting system of the newly formed Turkish Republic, founded by Atatürk.

Efendi, Ibrahim: the founder of Turkish clarinet performance.

Fasil: a term that refers both to a nightclub in Turkey and the type of music that is performed there. The clarinet is often a member of fasıl ensembles.

Sükrü Tunar: famed TRT clarinetist known for his improvisatory abilities. His performances inspired the long lineage of Turkish clarinets through Serkan Çağrı.

Makam: a term that refers broadly to microtonal systems throughout the Middle East, Central Asia, Southeastern Europe, the Mediterranean Basin and specifically, Turkey. Makam can refer either to a scalar pattern or more broadly to an entire work that uses makam.

Gam: a more specific term that refers to the scalar pattern of makam made up of eight pitches, or the penta-tetrachords that comprise eight note patterns.

Basic makam types: Çargah, Buselik Basit, Sehnaz, Beyati Basit, Isfahan, Hıçaz, Humayun, Uzzal, Zırgüleli, Hıçaz, Hüseyini, Muhayyer, Gulizer, Neva, Tahir, Arcigar, and Basit Süznak.

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CHAPTER I

INTRODUCTION AND A BRIEF HISTORY OF THE CLARINET IN TURKEY

Introduction

As the Turkish national identity was formed, so was the genre of Turkish clarinet performance. While the clarinet was an important instrument in the West whose performance practice developed within Western Classical music, a unique and separate tradition of clarinet performance developed in Turkey. The clarinet is more celebrated within Turkish culture than perhaps in any other culture in the world today. Turkish clarinet performance is a unique genre for the instrument, the result of Western influence combined with Turkish folk culture. This synthesis has transformed the instrument into a defining “voice” of Turkish popular culture.

Aside from a limited number of theses written in the Turkish language, the topic of the Turkish clarinet is little explored. The following study serves to provide a glimpse into the world of Turkish clarinet performance by addressing three research areas: 1) A brief history of the clarinet in Turkey 2) The life and career of Turkish clarinetist Serkan Çağrı and 3) A single case study of Turkish clarinet performance practices, prefaced by a general, yet brief discussion of Turkish music generally to orient the reader. An examination of these areas provides an introduction to the unique instrument that is the Turkish clarinet.

A Brief History of the Clarinet in Turkey

Because the clarinet occupies a prominent place in modern Turkish culture, an investigation of the instrument's evolution throughout Turkish history is warranted. By using print resources on related topics, the translation of Turkish theses into English, and the author's own research in Turkey, the following section provides a brief overview of the history of the Turkish clarinet as it relates to 1) influences from the West in the Ottoman Empire 2) Atatürk's establishment of the Turkish Republic, Turkish Radio Television (TRT) broadcasts corresponding with the development of clarinet as the new instrument of the 'folk' and 3) the lineage of performers who have popularized Turkish clarinet performance.

***Alla Turca* fashion becomes *Alla Franga* necessity; How the West influenced the East as the Ottoman Empire Fell**

As Catherine Schmidt-Jones writes, "The primary influence of the Ottoman Empire on Western music, including a significant influence on the composers of the First Viennese School, came through the Ottoman military bands.¹ The most lasting effect of this influence has been on the band traditions of Western Europe and the U.S." (Schmidt-Jones 2010, 1). Several authors have pursued this topic to explore how the janissary bands influenced the composition of Western Classical music.² Far less is written,

¹ These Ottoman military bands were known in the West as "janissary" bands, but were in the past Ottoman Empire and Turkey known as *meterhane* or *davulhane*. Scholars often interchangeably use the terms..

² See, for example: Matthew Head. 2002. *Orientalism, Masquerade, and Mozart's Turkish Music*. London: Royal Musical Association.; Paul Christiansen. 2008. *The Turk in the Mirror: Orientalism in Haydn's String Quartet in D minor, Op. 76, No. 2 ("Fifths")*.

however, on the topic of how the West influenced music in the nineteenth century weakened Ottoman state and newly founded Turkish Republic of the twentieth century.

Once the janissaries were disbanded in 1826 by Sultan Mahmud II, ruler of the Ottoman Empire from 1808 until his death in 1839, European style marching bands were developed in their place and these European bands likely included clarinets. Mahmud invited Giuseppe Donizetti (1788–1856) to establish these early bands in the empire (Reisman 2008, 7). Donizetti was likely the first person to bring clarinets from Germany into Turkey. As Emre Araci (2002) reports, there are “...copies of invoices and payments for musical instruments ordered for the court in Constantinople...” These records are currently stored in Topkapı Palace in Istanbul (54). Further research is required to confirm whether or not there is documentation for clarinets in Donizetti’s instrument orders, but based on the writing of Albert Rice, it is known that Donizetti did order G clarinets for the Ottoman palace:

The clarinet d’amour was called various names in printed sources and in music. The earliest known music, Gossec’s 1760 *Missa pro defunctis* (published in 1780 as *Messe des morts*) includes parts for clarinettes G...advertisement[s] impl[y] that the clarinet d’amour was also known under the name of G clarinet...At the Turkish court of Mahmud II from 1828 to 1839, the low G clarinet, called “aşk klârneti” (love clarinet), either the clarinet d’amour or alto clarinet, was introduced by the teacher and composer Giuseppe Donizetti Paşa (Rice 2009, 27).

Rice’s research corresponds with that of authors writing in Turkey; the clarinet formally entered the Ottoman palace in the 1820s (Çağrı 2006, 36 and Şen 2008, 8–9), although the G clarinet did not become a commonly used instrument until the late nineteenth or early twentieth century (Çağrı 2006, 37). Because these G clarinets were made in

Germany they were likely Albert system instruments. To this day, Albert system G clarinets are used in Turkish performance and are still ordered from Germany.³

As early as 1827, numerous Turkish students traveled to Paris to study music (Araci 2002, 51). One of Klosé's students, "Francesca" arrived in the Ottoman palace, circa 1850, to teach Böehm system clarinet (Şen 2008, 8), although today the Böehm clarinet is used primarily for Western classical performance and to train very young students whose hands are too small to cover tone holes on a G clarinet.⁴ While a student at the Notist Group in Istanbul, I met a six-year old boy who was taking lessons with Serkan Çağrı on Böehm instrument: Serkan explained that the student would eventually play a G clarinet and that it was more important to develop his ability to hear at this point in his studies.

In addition to introducing the G clarinet, Donizetti popularized Western Classical Music in the late nineteenth-century Ottoman state by first forming an ensemble *Muzika-i-Hümayun* to perform Western and Ottoman classical music followed by the collaborative development of the *Muzika-i-Hümayun Mektebi*, a school for the training of palace musicians (Woodard 1999, 14–15). Following the trends of the palace musical culture, Western Classical opera performance eventually became commonplace; operas by Rossini, Verdi, and Gaetano Donizetti were all premiered in Turkey shortly after their European debut, with their original scoring for orchestra with clarinets: these operas included Verdi's *Il Trovatore*, *Un Ballo in Maschera*, *Rigoletto* and Gaetano Donizetti's *Lucrezia Borgia* (Reisman 2008, 7-12).

³ Serkan Çağrı. 2010. Interview by author. Istanbul, Turkey. July 5.

⁴ Serkan Çağrı. 2010. Interview by author. Istanbul, Turkey. July 10.

As Classical clarinet performance found its beginnings in Turkey, so a new tradition of Turkish folk clarinet performance also began. These distinct approaches to clarinet performance emerged almost simultaneously at the end of the nineteenth century. Early attempts to incorporate the clarinet as an instrument of Turkish folk music were not highly successful, primarily because it is more difficult to produce microtonal pitches on the clarinet as opposed to a string instrument with frets. The clarinet did, however, quickly gain acceptance for use in villages outside palatial borders; as early as 1860, the G clarinet was present in the countryside of modern day Turkey (Şen 2008, 9).

Atatürk's establishment of the Turkish Republic, TRT, and the clarinet as the new instrument of the 'folk'

Once the Ottoman Empire officially ended its reign at the beginning of the twentieth century, new borders were drawn and the Turkish people declared their independence as a republic in 1923. Under the leadership of Mustafa Kemal (1881–1938) Atatürk, the Turkish culture was newly defined as that which belonged to its citizens; the citizens of Turkey were, however, a diverse people with a diverse musical past. As Macfie (1998) identifies, residing within the borders of the newly founded Turkish republic were, for example, Greeks (209–210), Kurds (211–213), Armenians (214–218), Arabs (219–223), and Jews (34–35). Atatürk knew Constantiople as a cosmopolitan and multi-cultural city long before he became the president of Turkey; it was his dream to propagate a multi-cultural tradition for the nation of Turkey at-large (Kinross 1964, 22).

Atatürk worked to establish a new Turkish national identity through the unification of Western ideals and the retention of all folk culture that fell within the

country's newly formed borders. "...Attempts at redefining and reconstructing the folk and folk culture are to be seen as the main tenets of the process of constructing the category of nation" (Degirmenci 2006, 51).

In order to achieve a new culture of music, monophonic Ottoman music education was outlawed in both public and private schools as early as 1927 and was banned from radio broadcast in 1935. This allowed for the expansion and diversification of ensemble instrumentation. While the modal system of Ottoman music was retained, Atatürk actively recruited Western artists to advise the development of new Turkish cultural centers including schools of music: Paul Hindemith arrived in 1935 to open the Ankara School of Music (Degirmenci 2006, 57–58) and Béla Bartók arrived soon after to complete research and begin cataloguing folk melodies (Woodard 1999, 10).⁵

By quickly closing Ottoman institutions and establishing democratic educational institutions in their place, including schools for the study of fine arts and music, Atatürk carried out a powerful plan for the establishment of a new musical Turkish identity (Reisman 2008, 14 and 19). Ziya Gökalp, political social scientist and advisor to Atatürk, said the following about Turkey's newly formed musical identity: "Our national music...is to be born from a synthesis of our folk music and Western music. Our folk music provides us with a rich treasury of melodies. By collecting them and arranging them on the basis of Western musical techniques, we shall have both a national and modern music." (Gökalp 1959, 300) Atatürk defined all that fell within the newly formed borders of Turkey as "Turkish". From its beginnings, therefore, the Turkish folk culture

⁵ Bartók's collections were published in book form as *Turkish Folk Music from Asia Minor*, edited by Benjamin Suchoff. Princeton University Press, 1976.

was multi-cultural: a conglomeration of many folk musical cultures became a unique Turkish musical culture.

The Turkish national identity was in effect resurrected and newly assembled from the multi-national remains not of the Ottoman elite, but of the folk culture that co-existed during Ottoman decentralized reign and was sustained during the Empire's slow collapse. The influx of technology from the West upon establishment of the Republic was an important means by which a Turkish national identity was synthesized: the clarinet was introduced to the Turkish public via radio and television broadcasts concomitant with governmental effort to define the national musical culture. These early broadcasts were an important means by which a Turkish identity began to be created.

The establishment of Turkish Radio with first the Ankara station founded in 1927 followed by a second Istanbul station founded in 1949 allowed the broadcast of folk songs collected by Bartok and other scholars. It was TRT broadcasts that brought Turkish clarinet performance to a wide audience (Çağrı 2006, 36), popularizing the performance genre and initiating the placement of the clarinet as a defining instrument of Turkish popular culture.

The father of Turkish clarinet performance is Ibrahim Efendi: it is not known where or when Efendi was born—he passed away in Baghdad in 1925 (Çağrı 2006, 36). Efendi was the first to successfully apply the Turkish *maqam* system using microtones on the clarinet. Although Efendi did not perform on TRT, he caught the attention of Mesut Cemil, the chief executive of TRT music broadcasting who subsequently hired Turkish clarinetist Şükrü Tunar to perform in Istanbul (Çağrı 2006, 37). Tunar's performances on

TRT radio, nationally broadcast, inspire clarinetists through the present day. With the ability to manipulate pitch, the clarinet joined the ranks of popular string-folk instruments in Turkey, appearing with a variety of n my studies with Serkan Çağrı, he helped me compile a list of clarinetists to outline the lineage of Turkish clarinet performance⁶: this list is critical in that it shows the consistent use of clarinet in radio broadcasts beginning in the 1920's through today.⁷

The popular evolution of Turkish clarinet performance is likely linked to its widespread dissemination via media sources—the instrument found its beginnings with the rise of the new Turkish state and was popularized through a medium that dispersed the newly defined musical culture of Turkey, TRT. Atatürk's goals for the new republic was an abandonment of the Ottoman past in favor of a merged Western and newly defined Turkish folk culture. The Turkish folk culture is diverse and includes as many cultural traditions as the nationalities that comprise it—Armenian, Greek, Middle Eastern, etc. Because the clarinet never belonged to the classical music of the Ottoman Empire, it was an ideal instrument with which to showcase Turkey's new Folk-West merge that began in the 1920s:

To create the best synthesis for Turkey's culture, Atatürk underlined the need for the utilization of all available elements in the national heritage, excluding most of the Ottoman elements. Included were ancient indigenous cultures...Atatürk [stressed] the folk arts of the countryside calling them the wellspring of Turkish creativity (Reisman 2009, 46).

⁶ See Appendix A. Information has been provided for each performer as known. Further research is needed to document information on each performer's life and contribution to the field of Turkish clarinet performance.

⁷ Serkan Çağrı. Interview by author. Istanbul, Turkey. July 10.

Turkish clarinet performance was born and grew simultaneously with the birth and development of the Turkish nation; an instrument important to Western Classical traditions developed a unique voice in Turkey. It as though the clarinet is Turkey's voice, speaking something about the creation of a new culture through retention of the past with an amalgamation of Western influence.

CHAPTER II

THE TURKISH CLARINET AS EXEMPLIFIED BY THE LIFE AND CAREER OF SERKAN ÇAĞRI

The Turkish clarinet's distinct timbre and microtonal inflections are stylistically unique in the large general field that is clarinet performance. It is therefore disappointing that the Turkish style is drastically underexposed in Western Europe and the United States. Western musicians take pride in their knowledge and amalgamation of styles; thus, the clarinet community is in need of exposure to Turkish clarinet performance. It is difficult, however, to understand the genre without direct exposure to its performers and their sounds. In an attempt to better understand the instrument, I traveled to Istanbul to take private lessons and experience Turkish clarinetistry directly. Walking down Istiklal street, a busy avenue of commerce, clarinet street performances are commonplace as are *fasil* “night-club” performances that feature the clarinet.⁸

The Turkish clarinet can be heard in a variety of performance venues, from bar to stage—the instrument traverses many performing venues and is widely recognized in Turkey. The instrument's performance belongs to amateurs and professionals alike.⁹

⁸ See DVD Example 1 and 2.

⁹ Street performers might not be termed “professional musicians” in that they are often not professionally trained, but many of these performers earn money by playing, as do *fasil* performers. The Turkish clarinet is still an instrument that is, for the most part, handed down from father to son, or teacher to student, outside a University or Conservatory system.

Despite Turkey's inheritance of the instrument from the West, and the general trend, especially in Istanbul, to fuse Turkish music with jazz Balkan, and Greek melodies, the instrument and its performers retain identities as unique performers of a unique style. The following examines the performing style and career of Serkan Çağrı, perhaps Turkey's most famed clarinetist. Çağrı is, in Turkey, a clarinetist of celebrity status; his popular status is more that of rock star than anyone in the West knows as clarinetist. His name is spoken in homes throughout Turkey and he is recognized in public. While a description of his life and career is provided in prose, audio-video examples are also provided to give the reader a direct and immediate experience of the instrument and Çağrı's performance of it.

Serkan Çağrı's Life and Career: Portrait of a Turkish Clarinetist



Figure 1: Serkan in performance



Figure 2: Serkan in performance

Serkan Çağrı is one of Turkey's most celebrated performers: his career continues the lineage of clarinet performance that began in the early years of TRT and is evidence of the instrument's popularity and widespread acceptance in Turkey. Çağrı has recorded

over thirty albums, three of which are solo CDs, and the remainder of which are collaborative projects with musicians in Turkey and Eastern Europe.

Born in 1976 in the Keşan district of Edirne, Turkey, Çağrı learned to play the clarinet first from his father and then by listening, watching, and imitating both what he heard around him and on radio and television broadcasts. Because Çağrı was the first clarinetist in Turkey to earn a Master's degree in Turkish clarinet performance,¹⁰ marking the official entry of Turkish clarinet performance in higher education, he symbolizes a pedagogical pillar in the history of the field. What was exclusively a system of 'folk' learning has become a part of Turkey's university system—the instrument's growing popularity and significance for the country from the 1920s until the present day warranted this inclusion. One can now earn a master's or doctoral degree in Turkish clarinet performance from two institutions of higher education in Turkey, including Haliç University and Istanbul Technical University. Of course one can also study Western Classical clarinet performance in Turkey's conservatory system, and Turkish and classical clarinet performers do not study together nor do performers typically study both styles of performance at an advanced level.¹¹

From a young age Çağrı was successful in his attempts to study the instrument: at thirteen he began winning prizes for performance, marking the development of a style that was uniquely his own. In interviews, Çağrı is careful to point out that he learned to play

¹⁰ There are currently only three men who hold graduate degrees in Turkish clarinet performance. After Çağrı, Mert Can Selçuk and Onur Aydemir also earned degrees. There will be new graduates of Turkish clarinet performance in future now that the degree has become available.

¹¹ Nazım Tunçer. 2010. Interview with the author. Istanbul, Turkey. July 5.

by listening to his father and imitating radio performers; his ability is therefore a continuation and development of a traditional style. He cites Şükrü Tunar as prominently influencing his understanding of improvisation and ornamentation.¹²

Çağrı began his undergraduate education at the State Turkish Music Conservatory of Ege University in 1995 and completed the degree at the State Turkish Music Conservatory of Istanbul Technical University in 1998. After graduating, he was hired to teach clarinet at the same University for a period of three years. He continued teaching and earned his master's degree in Turkish clarinet performance from the Department of Social Sciences Institute of Haliç University in 2006, completing a thesis that detailed the tuning requirements of Turkish clarinet performance.¹³ He is currently finishing a doctoral degree in Turkish clarinet performance and will likely hold the first doctoral degree issued in the field.

Throughout his graduate studies, Çağrı has pursued his performing career and his popularity has increased exponentially. As the instrument is malleable and capable of success in multiple performance venues, Çağrı has collaborated with musicians from the Balkan Jazz Project and *Rumeli Band*; he has additionally collaborated with musicians from Germany and Switzerland. While in Turkey I traveled with Çağrı to watch him perform with international artists. Despite different tuning systems, different sound

¹² Serkan Çağrı. 2010. Interview with the author. Istanbul, Turkey. July 5.

¹³ Serkan Çağrı. "Historical Development of Clarinet in Europe and Turkey, a Study of the conformity of clarinet types in Turkish music performance in terms of note fields and finger position." Haliç University Social Sciences Institute, Turkish Music Division, 2006.

concepts and variable technique, Çağrı was able to alter his performing style to create successful concerts.

Çağrı is a versatile artist and his flexibility as a clarinetist, in addition to his ability to create the microtonal Turkish system on the clarinet, defines his style. Specifically, his ability to create the Turkish microtonal system, highly complex and intricate, and to improvise freely within this complex system, allows him to adapt to other styles of clarinet performance.¹⁴ This adaptability made an impression on me as a Western Classical clarinetist. While I am capable of performing with international musicians who also study Western Classical performance, I perform from a score with limited differences in tuning among musicians. The Turkish system of clarinet performance is as adaptable as it is intricate—this characteristic may additionally describe the instrument’s popularity in Turkey, a country that has always been a crossroads for many cultures.

The Clarinet and its Rock-Star Status

It may be difficult for Western Classical performers to appreciate how popular the clarinet is in Turkey. One might draw a parallel between Benny Goodman in the United States in the mid 1930s and Serkan Çağrı in Turkey to understand the impact clarinet performance has had on Turkish popular culture. Interestingly, in an interview with Çağrı, the performer mentioned that Benny Goodman may have visited Turkey sometime in the first half of the twentieth century¹⁵: stories have been passed down of Goodman’s

¹⁴ See DVD video examples 3 and 4.

¹⁵ Serkan Çağrı. 2010. Interview with the author. Istanbul, Turkey. July 18.

visit from Mustafa Kındıralı, a performer who became known as the “Turkish Benny Goodman.” (Ellingham, ed. 1999, 401) This visit may have occurred during one of Goodman’s many European tours. Certainly the influx of jazz influenced Turkish music.¹⁶

Like jazz, Turkish clarinet performance has retained its mass popular appeal despite its entry into national universities and conservatories of Turkey. The clarinet’s popularity in Turkey has grown steadily but exponentially in the last five years and as a result, Çağrı’s career has catapulted him to the height of popularity: he travels with an entourage and his own band and his face is recognized throughout the country.¹⁷

While in Turkey, I accompanied Çağrı to two of his local performances that occurred outside Istanbul, one of which was a duo performance featuring Çağrı and clarinetist Stavros Pazarentsis of Greece. Two aspects of this performance surprised me: first, the venue, number of attendees, and environment of the performance were that of a rock concert. With personal experience playing in concert or recital halls exclusively, it was odd to experience a clarinet performance outdoors in a soccer stadium, on a large platform stage equipped with colored lights and various sound equipment, a full band to back up the clarinet soloists (including violin, electric bass guitar, percussion, electric keyboards and a female vocalist) and bodyguards to protect the performers onstage. At one point in the performance, several men jumped onto the stage to hug the clarinetists and were quickly removed by Çağrı’s management and security. I viewed this concert from the side of the stage, watching both the audience and the performers and found

¹⁶ See DVD video example 5.

¹⁷ Nazım Tunçer. 2010. Interview with the author. Istanbul, Turkey. July 17.

myself wondering for the duration of the performance how ‘that’ was a clarinet, a clarinet with which I could play the Mozart *Concerto*, could practice my scales, and was yet being used for a drastically different and beautiful purpose. After the concert I was told to wait inside Çağrı’s van as he came off stage with Pazarentsis: they went directly from the stage to the van and we were led by police escort through the crowd and back onto the highway.

I was secondarily impressed by the merging of distinct and multi-cultural musical styles in Çağrı’s performances: in the performance with Pazarentsis, the concert consisted of both Turkish and Greek tunes. As I watched the performers also rehearse, I learned that they were happy to make intonation, ornamentation, and stylistic adjustments for the better success of performance. I witnessed Çağrı’s continued versatility at a recording of his program at the TRT broadcasting station in Istanbul. For the past three years, Çağrı has regularly hosted his own TRT programs including *Düyanın Türküsü* and *Serkan Çağrı ile Bir Nefes*, both of which feature Turkish clarinet performance as a regular part of each show.¹⁸ While the broadcasts feature Turkish music, it is not uncommon for musicians from other nations to be hosted by Çağrı on the program and the clarinetist always participates and performs with this diverse number of musicians. The clarinet is therefore a regular feature of all Turkish homes via TRT and it serves as a type of instrumental ambassador between Turkey and culturally diverse experiences for the

¹⁸ Nazım Tunçer. 2010. Interview with the author. Istanbul, Turkey. July 11. See DVD Video track 6.

nation as a whole.¹⁹ When I went out to dinner with Çağrı and his family, fans of his television program regularly approached Çağrı to give their thanks for the program.

Turkish Traditional Meets Turkish Pop

As evidenced by the wide variety of Çağrı's recording projects, he is highly adaptable as an artist. He is both capable of promoting the retention of traditional Turkish music and performance as well as appealing to the mass of popular culture. Perhaps because Turkey is a relatively new nation, extant only since 1923, the culture of traditional music and pop genres seem to be more closely interwoven: the clarinet is an important instrument in both folk and pop music and its popularity might be the result of its ability to make this transition between traditional and pop genres. A comparison of Çağrı's albums demonstrates the instrument's adaptability as well as the performer's ability to express a variety of styles. Audio samples of each album are included in supplemental materials and tracks are referenced in footnotes within sections.

Ne fe sim "My Breath"

This 2005 release by Çağrı on the Akustik label is on its own an example of the Turkish clarinet's diversity as it features jazz-inspired tracks, a Macedonian folk-song, traditional Turkish Taksimî "Improvisation" without accompaniment, and orchestrally-backed tracks written by Çağrı himself. The album is an example of why the clarinet maintains a broad fan base in Turkey: there is certainly a track or two that would appeal to every musical taste.²⁰ From the included tracks, inclusion of *Klarnet Taksimî*, inspired

¹⁹ See DVD Video track 3.

²⁰ See Audio tracks 1–4.

by famed TRT artist and great improviser Şükrü Tunar, is Çağrı's recognition of the clarinet's past and his desire to continue the tradition of solo improvisation.²¹ Performed by clarinet alone, the listener hears the instrument's remarkable ability to bend pitch, perform microtonal makam, sing through phrases as a vocalist might, and to manipulate time and the listening experience. This *taksim* contrasts with the tempered piano accompaniment of the *Maziden* track that precedes it, demonstrating use of the clarinet in a tempered and tonal context with microtonal inflection. Çağrı performs and records with a variety of instrumental accompaniment, indicative of the performer's adaptability.

Iğde Kokulum (Âla)

The 2008 release of Çağrı's Sony album, *Âla* is a testament to the continued popularity of the clarinet Turkey. Although the instrument had steadily gained in popular status since the 1930s, the release of *Âla* marks an important point both for Çağrı's career and the life of the instrument in Turkey: As *Âla* achieved record-breaking sales in Turkey, an observable competitiveness emerged between Serkan and other clarinetists, most notably Hüsnü Şelendirici, well known to the media. A viewing of the video that accompanied the *Âla* track "Iğde Kokulum" ("My perfumed one") might help the reader understand the broad mass-appeal and interest in Çağrı's career. Çağrı is not unique in that he appeals to the masses as a musician, nor is he necessarily unique in that he appeals to the masses as a clarinetist. What *is* unique is that a clarinet performer, be it Çağrı or Şelendirici, has assumed a role of unprecedented mass popularity in the Turkish state—

²¹ Serkan Çağrı. 2010. Interview with the author. Istanbul, Turkey. July 18.

the instrument belongs to the mainstream pop culture. The *Iğde Kokulum* video represents well the pop phenomenon that is the Turkish clarinet.²²

As the video scene opens with a line of women putting on makeup in a nightclub environment, Serkan arrives with his band. In a purely instrumental track of clarinet solo, brass, percussion, and saxophone with some brief vocalization that mimics the arguing between the “perfumed one[s]” (*igde kokulum*), the music is up-tempo and visually enhanced with video that looks like it belongs to a rock or pop-singer, not a clarinetist. And yet, Çağrı is clearly the star of the track, surrounded by beautiful women and backed instrumentally by members of his band. Carefree, dancing, and acting as both ensemble member and solo star, the music is entertaining and tells a story without words in its depiction of an environment. In this medium, Çağrı takes on the status of solo-vocalist, an odd role for a clarinetist-at-large, but no longer unusual in Turkey: with the release of the *Ala* album, Çağrı gained as much exposure as many of Turkey’s well known solo vocalists.

It was not the *Iğde Kokulum* track alone that enhanced Çağrı’s visibility; the CD as a whole was designed to appeal to a diverse segment of the music buying public. Tracks such as “Nihavent Orient”, and “Concerto de aranjuez” sound like they might belong more generally in the category of world music instead of specifically Turkish music.²³ Because many of the tracks were written by Çağrı, we know the resultant effect of the album’s sound was intentional: in an interview, Çağrı explained his rationalization. Because Turkey and specifically Istanbul, Turkey’s musical capital, exists at a cross-road

²² See DVD video track 7.

²³ See Audio tracks 5 and 6.

of cultural influence, and because the clarinet is such a prominent instrument in the Turkish nation, it inspired Çağrı to think of music that would be appreciated by listeners in the Middle East and Balkans as well as his native Turkey.

I first heard Çağrı's playing while on a trip to visit family in Bosnia in 2007. Sitting in a distant relative's living room, watching a small television, I witnessed a broadcast of Çağrı's weekly TRT program. After listening to him speak of his desire to represent Turkey with the clarinet, I remembered my first exposure to his playing through the TRT broadcast and believe that he has in many ways achieved his goal—he is a clarinetist acting as musical and cultural representative of Turkey. Of course, his popularity and ability to perform a diverse body of repertoire and styles made this achievement possible. This is not to say, however, that Çağrı is unaware of his musical past and the role past artists have played in his career success. Capable of both a pop and traditional style of performance, Çağrı's latest album was a dedication to TRT's first famous clarinetist, Sükrü Tunar.

Remembering the past: *Sükrü Tunar Eserleriyle*

Just as the *Igde Kokulum* video was telling of the clarinet and clarinetists' popularity in Turkey, the subsequent release of a CD dedicated to Sükrü Tunar is equally telling of the clarinet's persistent prominence in Turkish society dating as far back as the 1930s. In an album of old folk songs that features both voice and clarinet, Çağrı demonstrates Tunar's famed ability to blend with vocalists and improvise or embellish as a soloist. Despite the album's emphasis on music of the past and a performer of the past, its distribution was as successful as that of *Âla*. The first CD of the album features folk

songs for voice accompanied by clarinet whereas the second CD features the same folk songs with Çağrı performing the vocal lines.²⁴

As the *Nefes Nefesim* and *Âla* albums demonstrate, the Turkish clarinet is both unique and adaptable, but as *Sükrü Tunar Eserleriyle* demonstrates, the Turkish clarinet, in the capable hands of Çağrı, can display the complex microtonal melodies of Turkish folk music as well as any singer can: as can be seen in my lessons with Çağrı, this is very difficult to accomplish on the instrument. Because vocal text is so important in the musical culture of Turkey, Çağrı's ability to mimic the human voice on the clarinet may be another reason for the instrument's extreme popularity. Çağrı often performs folk melodies on his TRT programs; nationally broadcast, one can imagine the entire country singing along.

Çağrı's performing style and recording career are representative of the larger genre of Turkish clarinet performance. While his live performances demonstrate a malleable and sometimes international style, this flexibility is part of what makes Turkish clarinet performance unique—it is a flexibility requisite for the performance of microtonal makam. And it is this flexibility that allows the instrument to participate in both folk and pop genres just as a vocalist might. As the listener can hear in Çağrı's recordings, the Turkish clarinetist is at home in a variety of stylistic settings, it is an instrumental cornerstone of Turkish musical culture. Çağrı's career exemplifies the status of the clarinet in Turkey.

²⁴ Listen to audio tracks 7–12 for audio from the *Sükrü Tunar Eserleriyle* album.

CHAPTER III

A BRIEF INTRODUCTION TO TURKISH MUSIC

Although the uninformed listener can enjoy Çağrı's performing style, some knowledge of Turkish music generally informs both the reader's appreciation of Çağrı's performance and the development of my lessons in Istanbul (Chapter V).

A complete introduction to the variety of music that might be called Turkish is as complicated as it is to define the music of any culture. Because the Turkish state was formed in 1923 from the rubble of the collapsed Ottoman Empire, an empire that absorbed many cultures, Turkish music is as complex as the many nationalities that comprise it. It is an impossible task to describe all types of Turkish music in detail, even as they relate only to clarinet performance. Generally, however, there are some characteristics and categories of Turkish music that might provide the reader some insight.

Music that was performed under the Ottoman rule is commonly referred to as "classical music", whereas all music not related to the empire is generally termed "folk music": even pop genres are frequently folk-based. The delineation between Ottoman classical and Turkish folk music is clear for political reasons: Atatürk outlawed Ottoman classical performances during his early presidency, but there of course remained important unifying elements for all music of the region. This unifying element is that of makam. In fact, the musical tradition of Turkey has much in common with traditions in

the Middle East, Central Asia, Northern Africa, and the Mediterranean Basin because all these traditions are makam- (maqam, or maqamat) based.

Makam, or “gam” as Çağrı often said, refers to the arrangement of a scalar pattern, the resulting intervals, and the system or progression of melodic organization that belongs to the pattern: makam are the building blocks of Turkish modal and microtonal music and have no true counterpart in the Western Classical tradition. They are not simply scales. Although beyond the scope of this paper, the makam also guide the rules of composition and melodic progression in performance.²⁵ The melodic domain of makam seems to be as diverse, complex, and critical as the harmonic domain of Western Classical music.

It was the Arabs who introduced makam to the region that would become Turkey although scholars recognize the Arabs were previously influenced by their study of Greek modes. This is particularly interesting given that the West often identifies its culture of learning with the Greeks—both East and West lay claim to independent musical roots of either monophonic modality or polyphonic tonality originating geographically, at least in part, in present day Turkey. Musicians native to Turkic lands regularly interacted and exchanged music with Arabian cultures (Touma 1996, 15), strengthening and maintaining the makam tradition.

There is debate as to how many microtones exist in a variety of musical makam cultures due to various differences in intonation and performance practice, but Arabic music is often identified by its use of twenty-four evenly spaced microtones

²⁵ Serkan Çağrı. 2010. Interview with the author. Istanbul, Turkey. July 18.

(quartertones) within the octave. Turkish music, perhaps because it couples Arabic traditions with traditions from the Mediterranean, Southeastern Europe, and Byzantine Empire, is said to have thirty-one or more pitches regularly used, dividing each whole step into as many as five smaller intervals. This is not to say that the octave is regularly divided into such small intervals between whole-steps: different makam make use of different intervals and basic scalar makam patterns utilize only seven to eleven intervals before a return to the “finals”, or starting pitch (Özkan 1932, 46). Patterns of ornamentation often use the smallest microtones available in the system: ornamentation and improvisation is an important component of all makam musical cultures.²⁶ Thirteen basic makam types include the following: Çargâh, Puselik, Kürdi, Rast, Uşşak, Hüseyini, Nevâ, Hicaz, Hümayun, Uzzal, Zengüle, Karcıgar, and Suzinâk (Signell 1977, 33).

Prior to the establishment of the Turkish state, notated music was somewhat rare in Turkey: with the influx of Western traditions came the development of a standard notation for the makam system, a useful attempt, especially for scholars who study Turkish music or those who do not play by ear. The prevailing system of notation and in Turkey belongs to theorists Yekta, Ezgi, and Arel. This system is commonly referred to as that of Ezgi-Arel: relying on Western notation and accidentals, these theorists added accidentals to account for microtones in Turkish music. Figures 3 and 4 display these accidentals:

²⁶ Serkan Çağrı. 2010. Interview with the author.

| | Sharp | Flat | Symbol |
|---|-------|------|--------|
| 1 | ♯ | ♭ | F |
| 4 | ♯ | ♭ | B |
| 5 | ♯ | ♭ | S |
| 8 | ♯ | ♭ | K |
| 9 | × | ♭ | T |

Figure 3: accidentals and their relationship to comma and letter-designators



Figure 4: accidentals represented between one whole step, D to E

As seen in figure 4 above, five utilized pitches within a whole step are accounted for by accidentals. Those pitches represented have letter designators that accompany intervals in the makam: F, B, S, K and T. For the sake of theoretical calculation, however, within each whole step there are nine *commas* present. One Turkish comma, so called because it is closely related to a Pythagorean comma of 23.46001 cents, is equal to 22.641509 cents (Marcus 2007, handout from UCSB). With five whole steps plus two half steps within an octave, the fifty-three comma and corresponding cents value of the Turkish system are calculated as:

| | | |
|---------------------------------|-----------|---------------|
| Non equal-tempered whole step = | 9 commas | 203.77 cents |
| Non equal-tempered half step = | 4 commas | 90.56 cents |
| 5 whole steps X 9 commas = | 45 commas | 1018.87 cents |
| 2 half steps X 4 commas = | 8 commas | |

TOTAL = 53 commas per octave 1200 cents: a consonant octave

While all intervals are mathematically derived, only the octave is of calculable equivalence to that of Western Classical music. To further complicate the Turkish system of notation, accidentals often only approximate pitch—it is up to the performer to be familiar with the sound of each makam. Because the clarinet is not a stringed instrument on which the fingers can be slid to achieve intervallic comma, this makes the performance of Turkish music very difficult: the fingers alone cannot produce the correct pitch. The clarinetist must instead manipulate the embouchure to make microtonal adjustments. While there are fifteen basic makam, there are well over one hundred varieties of transposed and compound makam: tetrachord plus pentachord fragments of basic makam can be combined to form new makam patterns (Signell 1977, 32–33). Even basic makam are made up distinct tetrachord (4) plus pentachord (5) units:

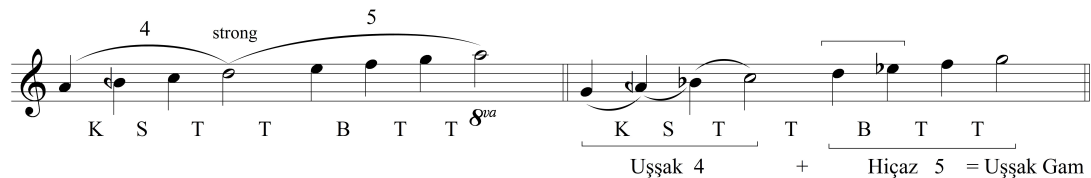


Figure 5: Combination of Uşşak tetrachord and Hicaz pentachord to create the Uşşak Gam

Combination of tetrachords in performance allows the artist to move between makam in complicated patterns that are not accounted for by any theoretical system. Distinct from Western Classical music, Turkish music is a monophonic tradition: it displays single melodic lines and their variation. Although supported by harmonic progressions that create vertical chords often similar to that of Western music, the

complexity of Turkish music exists on a horizontal plane. The melodic line is often heavily ornamented by pitches both within and distinct from Gam patterns—improvisation is expected even when musicians are reading from notation. It is for these reasons that Turkish music is difficult to codify, notate, and describe: it is a musical culture, whether classical, folk or some variation of these, that is highly complex and without a notational system to fully account for that complexity even in the melodic realm. (Signell 1986, 37)

The students of Turkish clarinet performance must therefore be able to listen carefully and adjust the performance based on an aural understanding of Turkish music. For those musicians who grow up in Turkey listening to the division of a whole step into many parts, private lessons often consist of listening to the teacher and imitating what is heard. Successful Turkish clarinetists are able to adapt to a variety of performing styles, a variety of tuning and ornamentation systems, and a variety of repertoire primarily by listening. Because the makam system permeates all forms of Turkish music, however, an introductory study of the clarinet must begin with makam basics. The lessons that follow therefore consist largely of my introduction to the makam tradition as it relates to Turkish clarinet performance.

CHAPTER IV

A SINGLE CASE STUDY OF LESSONS WITH ŞERKAN ÇAĞRI



Figure 6: Serkan and author



Figure 7: Serkan and author

As musicians devoted to the practiced perfection of often a single instrument in the Western Classical tradition, it is easily and frequently the case that we are limited by performance practice in our appreciation and understanding of an instrument. While Western-classically trained clarinetists often experiment in the realm of jazz, klezmer, and extended techniques, many of us fail to consistently recognize that these forms of clarinet performance are not mere variations or extensions of Western Classical technique: these forms of clarinet performance are their own unique and demanding schools for the instrument. Given Western clarinetists' desire to experiment with new

styles of performance, I am surprised that Turkish clarinet performance is grossly underexposed in the Western world. Were it not for my travels in Eastern Europe, I would not have discovered the sonically and culturally unique instrument that is the Turkish clarinet. I was fortunate enough to hear part of Serkan Çağrı's television program while staying in Bosnia and resolved subsequently to learn something more about the man and instrument he played.

I traveled to Istanbul, Turkey to study with Serkan Çağrı for a period of four weeks from July 4 through August 6, 2010, not only to witness the popularity of the instrument evidenced by Çağrı's career, but also to develop an elementary understanding of what Turkish clarinet performance requires. While in Istanbul I had twelve lessons with Çağrı at the Notist School, an institution founded by Çağrı to promote Turkish clarinet performance in the city.

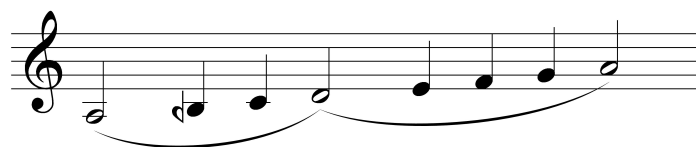
The data supporting my study was captured in audio-visual recordings, a log of lessons, and notes on my experiences and interviews with Çağrı. While I made generalized observations about the instrument and Çağrı's technique in each lesson, including his use of embouchure, finger movement, breath control, vibrato, equipment used, repertoire performed, ornamentation and improvisation, many lessons contained a diverse range of topics that were either related to prior lessons but in need of repetition or were the result of our attempt to get through as much information as possible in a short period of time. I therefore draw conclusions based on my experience as a whole because the instrument was in that month of study, and still is, very new to me. My experiences are that of a Western-classically trained clarinetist and her first encounter of the Turkish

clarinet. The conclusions I draw are therefore seen through the lens of my prior training. I consolidate my lessons through a discussion of the following categories: makam and technical studies, the embouchure and microtones, vibrato, equipment used, finger motion, and ornamentation/improvisation. Each topic is accompanied by a video, cited immediately below topic headings and accessed through supplemental materials accompanying the prose, to provide the reader some audio-visual reference.

Makam and Technical Studies

(video track 8)

The foundation of my studies with Çağrı was a study of makam: in each lesson a new makam was introduced with exercises and etudes that Çağrı wrote specifically for me. I hesitate to compare the study of makam with the study of scales in the Western Classical tradition, but to a limited degree, there are commonalities. Western clarinetists practice scales to develop technical facility while simultaneously, although less commonly perhaps, developing breath control and refining the quality of tone. A study of makam achieves much the same and was an important first step for me as a beginning student so that I could hear intervallic patterns within each makam. Makam studied included Uşşak, Hicaz, Çargah, Buselik, Kürdi, Rast, Hüseyini, Karciğar and Suznak. Figures 8–11 show examples of makam as Çağrı notated them for me:



On the way down,
gliss back to A.

Figure 8: Uşşak makam

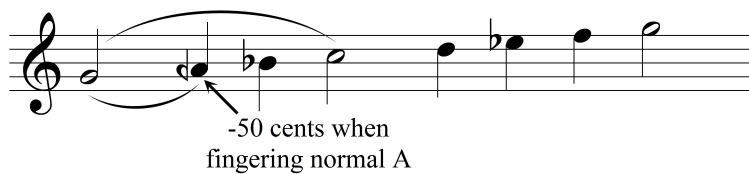
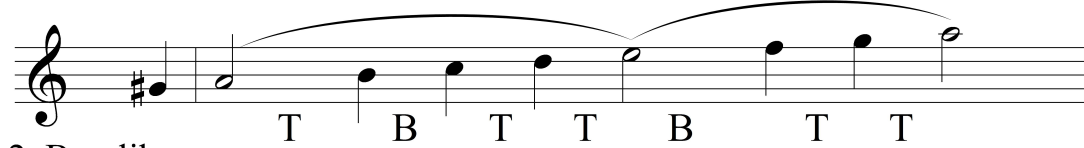


Figure 9: Uşşak Gam transposed to begin on G

| | | |
|-----|--|--------------------|
| 1a) |  | Hiçaz |
| 2b) |  | Humayun |
| 3c) |  | Uşşal |
| 4) |  | Zirgüleli Hiçaz |

Figure 10: The Hiçaz family of makam

1. Buselik



2. Beselik

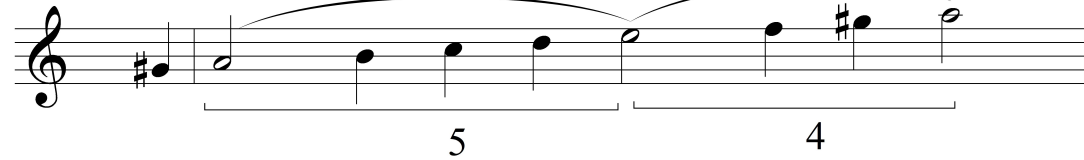


Figure 11: Buselik family of makam, with pentachord and tetrachord bracketed

Çağrı's notation of makam and our performance of makam forced me to begin adjusting my Western performing tendencies to match his: trying to achieve correct intonation in a microtonal system was a challenge for the duration of my study. All makam can be transposed to begin on different pitches: for this reason Çağrı also encouraged me to practice makam patterns as those shown below in figures 12 and 13.



Figure 12: Hiçaz patterns

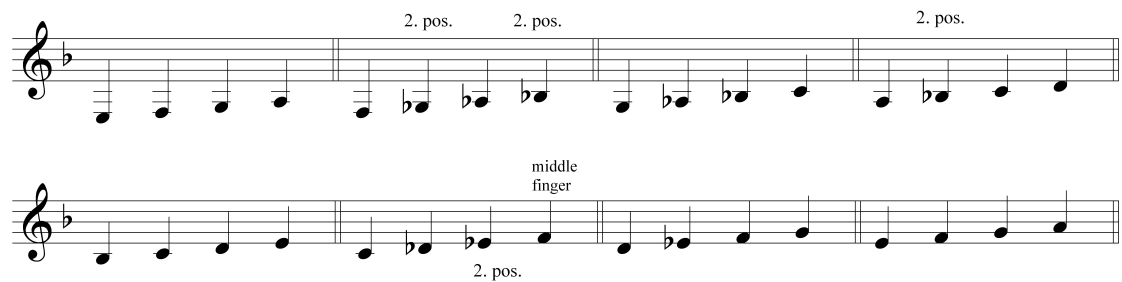


Figure 13: Kürdi patterns

I initially thought these patterns were the equivalent of returning scales practiced in the Western tradition but subsequently realized that returning scales are usually restricted to a single mode with changing intervallic patterns as the clarinetist ascends. Çağrı's patterns preserve the bottom tetrachord of the Hıçaz and Kürdi makam and therefore retain the intervallic pattern of those makam. Familiarity of intervallic makam patterns beginning on various pitches allows the clarinetist to improvise more freely within the makam. These technical exercises were, as are the etudes that follow, intended to develop the ear rather than the visual acuity of reading notation. Once a basic makam pattern was introduced, Çağrı also wrote short etudes that allowed me to practice new material (see figures 14 and 15).



Figure 14: Etude using all Hıçaz types

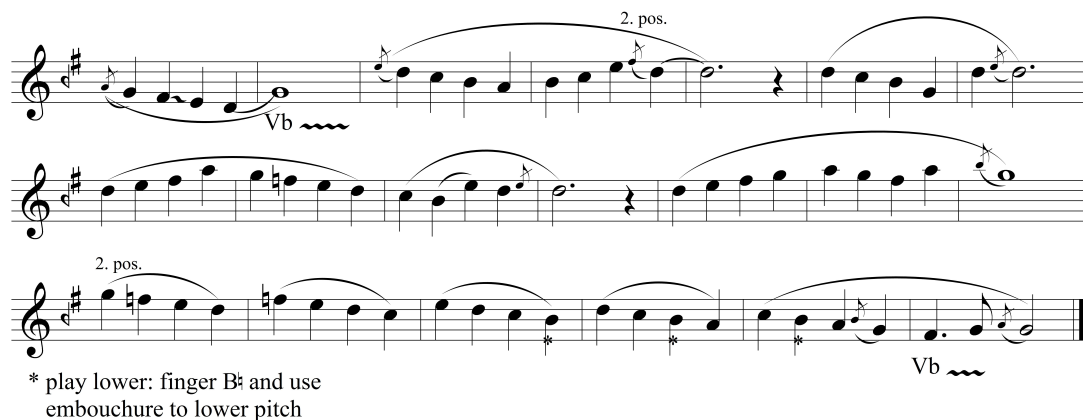


Figure 15: Rast Etude

I was not surprised by the use of an etude based on makam because it is similar to the Western tradition of assigning etudes in a particular key. More telling was that Çağrı composed and wrote each example for me during the course of the lesson, taking time to devise a musical exercise specific to my study and inserting ornaments, glissandi, and vibrato markings. This on-the-spot composition that he produced in every lesson demonstrates the creativity of the Turkish performer, not always restricted to the page, free to ornament and improvise.

The Lip Factor: microtones and embouchure flexibility

(video track 9 and 10)

Of greatest import and distinction from Western Classical clarinet performance is the use of the embouchure to create microtonal variation. Although the Turkish clarinet is pitched in the key of G and some instruments feature minute differences in tuning from

Western instruments,²⁷ the Turkish clarinet is essentially a classical clarinet. One can, for example, play the Mozart *Clarinet Concerto*, K. 622 on the instrument and students of the Notist School in Istanbul do study classical performance on the same G clarinet as they study Turkish performance. It is, therefore, the performer and his manipulation of embouchure (in addition to equipment, discussed below) that primarily allow for the bending of pitch essential in the performance of songs that use microtonal makam including ornamentation and improvisation.

DVD video track 9 shows the opening minutes of my first lesson with Serkan in which he warms-up on a plastic B-flat Boehm system clarinet. The listener can hear him transition from standard classical articulation and sound production into the Turkish style. Because I was worried that I could not perform Turkish music as a classically-trained clarinetist, Çağrı was demonstrating some technique and Turkish style on the Boehm system that was familiar to me.

Çağrı's initial introduction of microtonal glissandi is the most important lesson of Turkish clarinet performance: The performer must be capable of controlling the pitch to either create makam pitches that are a part of the Turkish "scalar" system, or for the sake of moving between notes of the makam in ornamentation. As I try to mimic Çağrı's descent from G4 to F4, he motions with his hand that there are "two down" or two "comma[s]" between the pitches G and F. As later lessons would confirm, Çağrı is able to produce whole step glissandi through the full range of the clarinet, but he is also able

²⁷ The Serkan Çağrı model clarinet, produced currently by Hammerschmidt in Germany, is the only G clarinet that utilizes slight variations in placement of tone holes and keywork to enhance performance in the Turkish style. The instruments' keywork and tuning is otherwise the same as Albert system clarinets pitched in A or Bb.

to sustain microtonal pitches on the instrument between the semitones used in Western classical music. This control is the result of extreme embouchure flexibility, strength, and an ear that perceives the intricate patterns of makam, in addition to the use of an open mouthpiece and very soft reed. Mouthpieces are typically opened using sand paper and a flat surface, while a razor blade is used to carve the inside of the mouthpiece giving more “buzz” in the sound. During the lesson, I switched from my classical mouthpiece to the Vandoren B45 that came with the Çağrı Hammerschmidt model I had purchased: while I was more easily able to produce the microtonal “comma” Çağrı requested, it was clear that production of microtones required more than a different mouthpiece and reed combination.²⁸

The Use of Vibrato

(video track 11)

In addition to my first lessons in microtonal creation, Serkan also introduced the use of vibrato in Turkish clarinet performance, which is in itself a technique. Turkish clarinetists always try to imitate the human voice. Çağrı emphasized the dynamic quality of vibrato, that its speed should never be even in Turkish clarinet performance, always moving from slow to fast or fast to slow. In addition to pitch manipulation, vibrato is therefore a critical component of his technique (see video 10). After hearing my attempts to create vibrato, Çağrı proposed that I should try to slow the vibrato down. He also suggested I imagine the air circulating from my nose, past the chin, and then around the

²⁸ See Chapter IV for a discussion of “comma” which Çağrı references frequently in lessons.

back of the head in a vertical diameter: to make this point he referenced how one can make sound by running one's fingers along the edge of a water filled glass. In this way, the creation of vibrato should feel circular in the head. The lips should be kept soft to facilitate this circular air motion.

From lessons and discussions on this topic I learned that while vibrato might occasionally be used by the Western clarinetist to enhance tone-quality or to finesse a phrase, it is always used by Turkish performers and is an integral part of the Turkish technique. It is simply not acceptable to play the Turkish clarinet without vibrato and with a vibrato style that is as variable and malleable as that of the human voice. Because the mouthpiece is very open and used with a soft reed, the effect of vibrato is enhanced.

Finger Motion

(video track 10 and 11)

While most microtonal variety in Turkish performance is created through embouchure flexibility, finger motion also facilitates the manipulation of pitch, particularly as it relates to glissandi. In Turkish music, it is very common to slide from one pitch into the next, particularly when a melodic line is descending. Some half-holing of keys and sliding of fingers to the left and right of the instrument also occurs.

My impression of Çağrı's finger motion was, first, that it is quite different than that of a Western Classical clarinetist. While we seem to pop fingers on and off the clarinet on a single plane of motion, the Turkish clarinetist is very aware of and uses both the on-off motion and a more up-down motion, creating a circular pattern while the fingers stay close to the keys.

As Western Classical clarinetists also know, the way the fingers come off and are placed on keys affects the sound; Çağrı seemed to make good use of this information and takes it to another level, allowing him to play fast grace notes and even ghost some pitches. The highly refined conjunction of embouchure manipulation and finger motion may contribute to the overall effect of the Turkish sound. A viewing of video example 21 shows the intricate, although sometimes so refined as to be imperceptible, motions of Çağrı's hands. Video track 13, in which you will hear the notation below (see figure 16), allows the listener to compare my finger motion with Çağrı's. Although the viewer cannot see Çağrı's hands in the footage, he/she can see mine. Coupled with Çağrı's ability to manipulate the embouchure and use vibrato, his style is still drastically different than mine.

1. pos. - normal fingering



*half-hole E for F
bend at knuckle to your left

Figure 16: Hiçaz etude written by Çağrı, video track 13

Ornamentation and Improvisation

(video track 10 and 12)

Perhaps because the complexity of Turkish music exists in the horizontal, melodic realm, ornamentation and improvisation are essential features of the art form. Students of the Turkish clarinet are expected to listen and produce ornamentation to enhance notation. These embellishments are not limited to the ends of phrases but are instead used liberally throughout. My study of repertoire with Çağrı involved some study and notation of ornamentation, although his primary students do not notate ornaments—they are expected to just listen and appropriately apply them. Common ornament types, in evidence in figure 17 (accompanied by video track 10), might include upper and lower neighbor notes, turns, and glissandi.



Figure 17: Ornamentation

The practice of ornamentation and improvisation seems to be allied with the practice of composition for Çağrı and for many of his students as well: the teacher writes much of the music he performs and it was not uncommon for me to sit with his students as they devised new melodies. Despite my uncomfortable new association with the instrument while I was in Turkey, I did begin experimenting with improvisation while waiting for Çağrı to arrive for a lesson. After overhearing my Hıçaz musings from outside, he encouraged me to write my own melody, the result of which follows:



Figure 18: Boja's melody

Although I made an honest attempt to incorporate some ornamentation, even including markings for vibrato, the listener will hear in video track 12 that there remained lingering differences between my and Çağrı's approach to the clarinet. With embouchure manipulation, vibrato, finger motion and equipment accounted for, it is clear that Turkish clarinet performance is not a variety of Western classical technique: Çağrı and I play the same instrument, and yet it does not sound like we do. Turkish clarinet performance requires an entirely different approach to the instrument, an approach from which Western performers might gain new perspectives on their own practice of the instrument.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

An understanding of the Turkish clarinet's history, its rise to popular status in the musical culture of Turkey provides the reader a glimpse into the unique world of Turkish clarinet performance. The clarinet is a defining instrument of Turkish culture, unusual because its popular practice and birth began with the founding of the Turkish nation. Beginning with the Ottoman Empire's decline and Atatürk's establishment of a new Turkish culture, the clarinet was introduced and has maintained a growing popularity. Serkan Çağrı's career is evidence of the instrument's popular status and its unique place in the musical culture of Turkey. As his recordings demonstrate, the instrument is used in a variety of musical settings, moving freely between more traditional Turkish folk music and modern pop. My lessons with Çağrı further show the instrument's unique place in the world of clarinet performance, highlighting the subtleties of Turkish clarinet performance as distinct from practices of the Western Classical tradition.

While knowledge of the Turkish clarinet, its history, sounds and performers, is in itself interesting, the question remains what benefit a reader of the Western Classical tradition might derive from knowledge of the Turkish clarinet and its performance practices. My experience with the instrument allows me to apply some of what I learned to Western clarinet performance.

First, Turkish clarinet performance requires a highly flexible embouchure. Çağrı and his students are capable of bending the pitch over one whole tone even in the lowest register of the clarinet. Within this whole tone, they can alter the pitch to account for five

or more divisions between one pitch and the next, in any order. While I cannot say with certainty how this achieved, I do know they use the embouchure as a very flexible generator of sound. I contrast this with my general impression of Western performance and pedagogy in which the student is taught to maintain a consistent embouchure. I question how our performance practice might be enhanced or just altered if we were capable of the same level of embouchure manipulation as a Turkish performer. While Turkish clarinetists aim to imitate the human voice as literally as possible, we claim to do the same in the Western tradition. How would we play if we could accurately reproduce the portamento of the human voice or violin? Can we employ vibrato as a more prominent feature of our Western clarinet practice?

Turkish clarinet performance additionally makes use of ornamentation and encourages improvisation and composition. It is expected that Turkish clarinetists not only read notation, but also embellish notation. Çağrı and his students have developed an acute ability to listen, imitate, and then improvise. While of course the Western Classical tradition has some restrictions on ornamentation, there is no reason we should study etudes and scales exclusively from pre-printed sources. Why do we rarely write our own exercises or our own melodies?

Whether it be finger motion or the use of amplification systems, Turkish clarinetists are pushing the limits of what the instrument can achieve, demonstrating a performance practice that is entirely distinct from that of the Western Classical clarinet tradition. While composers of contemporary Western music continue to expand repertoire

for the instrument, knowledge of Turkish clarinet performance and repertory might generate new compositional ideas in addition to inspiring performers.

Because there are few print resources in the English language on the Turkish clarinet, including its history, performers, or practice, further research is needed in each of these areas. There are records stored in Topkapı palace that detail instrument orders in the late nineteenth and twentieth centuries: these records have not been thoroughly examined. The stylistic evolution of Turkish clarinet performance also needs to be explored, particularly as it relates to the establishment of conservatory systems in Turkey. The relationship of Turkish clarinet performance to the clarinet performance practices of surrounding nations in Eastern Europe should be considered. And most importantly, the Turkish clarinet should be recognized and studied by the international clarinet community as a unique and valuable instrument and style of performance.

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APPENDIX A: LINEAGE OF TURKISH CLARINET PERFORMERS

Circa 1900-1950

| | |
|----------------------------|---|
| Salih Orak | First clarinetist to perform on TRT radio in Ankara |
| Sükrü Tunar (1907-1962) | The first clarinetist to join the Istanbul TRT radio orchestra; also a popular composer |
| Hamdi Tokay | Followed Tunar's pioneer performances on TRT radio |
| Nuri Gun | “ “ |
| Ruhi Gunal | Turkish clarinet artist popularized in radio performances other than TRT |
| Tevfik Oksar | Radio artist |
| Mustafa Kandıralı (1930-) | The most popular clarinetist to perform since the invention of the Turkish clarinet style; known through widespread radio broadcasts, particularly during holiday seasons during the 1970s and 1980s. A direct descendent of Sükrü Tunar. |
| Mehmet Ayar | Radio artist |
| Seyfettin Sigmaz | Radio artist |
| Suleyman Sen | Radio artist |
| Turhan Askin | The first clarinetist to perform in the Turkish ministry of culture |
| Barbaros Erkose | TRT artist and the first Turkish clarinetist to become simultaneously known for his presence on the international jazz scene |

Circa 1950-1980

| | |
|-------------------|---|
| Ahmet Kusgoz | Radio artist |
| Naci Gocmen | Radio artist |
| Ismail Bergamali | Performances can today still be heard on Turkish radio stations |
| Turgay Ozufler | First clarinetist to record a substantial number of albums |
| Alaattin Gozetlik | Radio artist |

Circa 1980-2010

| | |
|--------------------|--|
| Sukru Kabaci | TRT performer and clarinetist for several bands in Turkey |
| Goksel Kabaci | Radio artist and band member |
| Salih Caglar | Radio artist |
| Durmus Kisaoglu | Radio artist |
| Burlen Altinbas | First clarinetists to perform on more albums since Turgay Ozufler |
| Serkan Çağrı | First clarinetist (of three currently: The other two include Mert Can Selçuk and Onur Aydemir) to earn a graduate degree in Turkish clarinet performance, but also known as a current popular performer in Turkey. Çağrı and Senlendirici rival one another for fame in Turkey today |
| Goksun Cavadar | Current clarinetist with the Turkish ministry of culture orchestra |
| Hüsnü Şenlendirici | Perhaps Turkey's most popular clarinetist, making regular television and magazine appearances |

APPENDIX B: LETTERS OF CLEARANCE

To: Boja Kragulj
202 Crestland Ave.
Grensboro
NC USA
27401

Sony Music Entertainment gives permission for Boja Kragulj to use the following CD tracks from Serkan Çağrı's albums *Şükrü Tunar Eserleyiyle* and *Âlâ* including the video from *Âlâ*, igde kokulum accessed on youtube. For complete, see list of cleared items per your request. Boja Kragulj may use these tracks in complete form for her doctorate and projects related to this topic after doctorate. For questions please write Sony Music in Turkey.

From the album *Şükrü Tunar Eserleyiyle; Serkan Çağrı:*

CD 2
Adnanın Yeşil Çamları
Uşşak Oyun Havası
Söyleyemem Derdimi
Aşkın İçimde Yara
Seni Görmeseydim
Gel Sevgilim
Hicaz Oyun Havası
Hülyaya Bürünmüş
Geçti Sevdalırla Ömrüm
Gurbet Elde Her Akşam
Öyle Çektim Ki Cefa
Bir Zamanlar Maziye Bak

From the album *Âlâ, Serkan Çağrı:*

Rüya
Gönül
Nihavent Orient
Marl
igde kokulum (audio file and video, accessed on YouTube at <http://www.youtube.com/watch?v=689R0N8pe54&feature=fvsj>)
Kadifeden
Concierto de aranjuez
Viomata
Radio Prizren
Resim
Yalnızam
Tek-i Ala

From,

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Sony Music Türkiye Ticaret A.Ş. □ Oteller Sokak No:1/5 Tepebaşı 34430
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To: Miss Boja Kragulj
202 Crestland Avenue
Greensboro, NC 27401
USA

We write this letter to grant permission to Miss Boja for using all songs on Serkan's album *Ne Fe Sim* under copyright of Akustik label for her doctoral project and for writing after doctorate until a period 6 years after the date of letter. Akustik Muzik will extend the permission if need beyond this date. Miss Boja has exclusive permission to use song tracks in their complete sound play in the project writing for doctorate and future writings until year 2016.

With sincerely,

Akustik Muzik
Boğazkesen C. No. 44/5
Beyoğlu, İstanbul
Turkey

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