

# One hand piano literature in Turkey

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## ABSTRACT

The curriculum used in amateur and professional piano education is shaped according to the physical and mental state of the students. Easy access to piano literature that can be used in case of one hand and/or one arm disability is important in terms of contributing to the students and piano instructors. For this reason, it is aimed to determine the works of contemporary Turkish composers in this field. Turkish composers who passed away in 2000 and after and those who live today were investigated; 146 of 198 composers who were identified were contact online, and it was concluded that 69 composers did not compose one hand piano work and 7 composers composed one hand piano work. Scores, program notes, work descriptions and sound recordings related to one hand piano works were obtained from those composers. It was found that 2 of these works were composed for the right hand, 3 for the left hand and 2 for any of them. It is thought that the limited number of contemporary Turkish one hand piano literature will contribute positively to piano literature, music educators, piano students and performer with physical disabilities.

**Keywords:** Physical disability, piano education, one hand piano literature, contemporary Turkish composers, contemporary music.

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## INTRODUCTION

In our country, music education is handled under three categories as general, amateur and professional music education. Piano education in our country is evaluated under amateur and professional categories since it is aimed at creating general music culture for the students encompassing general music education from pre-school to the end of primary education. "Piano education and training is the basis of the music education. Therefore, piano has an important role in professional, amateur and encouraging music education" (Gökbudak, 2013, p. 2).

In our country, there are institutions that provide professional music education such as Fine Arts High Schools, Education Faculties Music Teaching Departments, Fine Arts Faculties Music Departments and Conservatories that provide piano education. In these schools, the piano curriculum in Fine Arts High Schools is taught with the books provided by M.E.B. (Milli Eğitim Bakanlığı [Ministry of National Education]) while in other higher education institutions within the framework of standards set by each university and conservatory.

In general, the process of piano education and

teaching, where individual development is at the forefront, is carried out with the works, pieces and exercises determined by the scholar for the students. Many current piano schools have created their own particular piano training programs. It is the same for Turkey as well. These programs have differed and still differ over developing times. The methods and repertoires used in these programs also differ as well. In the piano literature, there are many methodologies, piano albums and many repertoires written for various levels for use in piano education. It is also observed that the pedagogues discuss this issue and form their own repertoire lists and stages (Gökbudak, 2013).

In addition, Gökbudak made the following statement regarding the staging of works in general:

In piano teaching of Turkish Educational System, there are almost no published studies regarding the selection and staging of works. One of these studies is a seven-year staging exists in the chapter entitled "Guide To Works For The Piano

Teacher” (p. 108) in the work of “The Book of Pianist” by Mithat Fenmen (1947); another study is an eleven-stage study found in Leyla Pamir’s “Contemporary Piano Education” (pp. 36, 78, 189). In addition, piano methods are available and the selection of works is very limited. In a five-stage program of the “Fine Arts High School Piano Lesson Program” prepared by the Ministry of Education in 2006, only the third, fourth and the fifth stage works were listed. There is no study towards on the selection of works found in the Music Education Departments of other Education faculties (except for the exam programs). However, in the piano departments of the conservatories, a series of works in addition to the teaching programs are encountered respectively (Fenmen, 1947, p. 108; Pamir, 1983, pp. 36-78-189; translated by Gökbudak, 2013, p. 5).

In this direction, an eight-stage curriculum has been prepared considering the eight-year education period that starts at Fine Arts High School and continues in the Department of Music Education. It is seen that the methods, albums, works and etudes presented in all stages are selected and sorted by some of the most well-known and famous pieces (Gökbudak, 2013).

It is possible to see some physical disturbances in the students in these educational processes mentioned before. Therefore, the teacher should create a proper literature according to the individual/individuals who experience physical discomfort in piano educational processes. It is thought that the hand and arm disorders are one of the most common ones among these physical disorders. In this respect, Tufan and Eker have included the following explanation when the reasons for the formation of international one hand piano literature are examined:

Hungarian composer and pianist Geza Zichy (1849-1924), who lost his right arm as a result of an accident on a hunting trip, is known as the world’s first one-armed pianist. On the other hand, Austrian pianist Paul Wittgenstein (1887-1961), although he lost his right arm during the First World War, reshaped his career by moving his pianistic life to a different dimension with his piano works like Zichy. His friend, the famous composer Maurice Ravel, also composed a piano concerto for the left for him in 1930. Nicholas McCarthy, born in 1989 without his right hand, stepped into pianistic life with one-handed works at the age of 14 and became the first person to graduate from the 132-year-old Royal College of Music as a left-handed pianist (Tufan and Çağlak, 2016, p. 476).

From this point of view, there is a need to compile one-

hand piano works, etudes and/or exercises for students with one hand and/or one arm or to create new works related to this field. Looking at the eight-stage curriculum prepared by Gökbudak (2013); it is seen that there are method names including separate exercises for the right and left hands especially in the initial ones (for example; Piano Time 1-2, Beyer op.101). In addition to these exercises for the right and left hand, it is observed that the concept of “Left Hand” is more prominent than the right hand which is common in the international piano literature. This issue is explained by Çağlak as follow:

The works composed under the name of the left hand in the literature of one hand piano works can be studied with the right hand as well. However, the finger numbers of these works should be re-arranged for the right hand properly. Some composers have written finger numbers for both the left and the right hand in order to offer an alternative when composing or arranging one hand piano works. Schumann’s Op.124 B flat Major Romance is a good example of assigning separate finger numbers for both hands (Eker, 2015, p. 14-15).

It is striking that the term “Left Hand” is frequently included in this international one hand piano literature. Accordingly, in the piano works written for one hand, which hand is more suitable in terms of piano performance is explained as follows:

... one hand piano works are mostly composed for the left hand. The main reason for this is that “The Left Hand” is better for solo playing – especially if you think that traditional classical and romantic music is built mostly upon the left hand. In its simplest form, there is an accompaniment with melody that is not in the foreground. In fact, it was created for the so-called left hand: the thumb of the left hand creates the melody while the other four fingers functions within the accompaniment figures (Piano Music for the Left Hand Alone; translated by Tufan and Çağlak, 2016, p. 476).

Looking at the academic studies on one hand piano literature; Tuğba Çağlak’s Master thesis entitled as “The Availability of One Hand Works in Music Teaching Program Piano Lessons” and its related article entitled as “Expert Views on the Availability of One Hand Works in Music Teaching Program Piano Lessons” by Enver Tufan and Tuğba Çağlak were obtained. In the article of Tufan and Çağlak, a repertoire was prepared under the titles of works, etudes and exercises aimed at using one hand repertoire in the piano lessons in music teaching departments; they were grouped according to Bachelor’s 2nd, 3rd and 4th year grade levels. It is aimed to examine the views of 3 selected faculty members upon this

subject; the data was collected with a criteria list and semi-structured interview form adopting qualitative working method and were analysed with content analysis. It was concluded that faculty members fully participated in the criteria in the evaluation items (Tufan and Çağlak, 2016, p. 487).

Mehtap Aydiner's thesis entitled as "Physical Disorders Encountered in the Piano Education Process and Measures to be Taken in the Departments of Music Education for the Prevention of These Disorders" (Aydiner, 2004) aims to determine the opinions of faculty members in music teaching departments about the measures to be taken against physical disorders in piano education process. In this study using the survey method, according to the views obtained from the instructor solution suggestions for the mentioned health problems are presented.

Ercan's (2010) doctorate thesis entitled as "Prevention of Pianistic Injuries: Performing Arts Medicine, Physiological Knowledge, Supportive Techniques and Personal Attitude. A Survey with Turkish Pianists" aimed to demonstrate the possibility of injury and preventive behaviour of Turkish pianists. In this thesis, which is a descriptive study, 60 pianists were interviewed and opinions were getting from 3 physical therapists. As a result of the interviews, it is thought that many professional pianists have an insufficient awareness of physical problems related to playing the piano, health problems and preventive behaviours. As a result of the interview, many professional pianists face physical problems related to piano playing, health problems and are thought to have insufficient awareness of these problems related to preventive behaviour. The results were reached that piano teachers should have basic knowledge about the prevention of physical problems and instrument-playing apparatus related to these problems, that preventive courses should be given to the students in order to educate the students about these problems and they should start cooperation with medicine faculties under the roof of the university.

If we trace one hand piano literature in addition to academic studies; the works of J. S. Bach, Carl Philipp Emanuel Bach, R. Schumann, F. Chopin, Max Reger, J. Haydn, W. A. Mozart, G. Donizetti, F. Mendelssohn, R. Wagner, Adolph Henselt, Edvard Grieg, Giacomo Puccini, together with Alexander Scriabin's transcribed works, it is found that there are one hand piano works composed by F. T. Richter, C. P. Emanuel Bach, E. Marxsen, L. Köhler, A. Ruthardt, F. Hummel, A. Nepomuceno, M. E. Bauer, E. L. Von Knorr, K. J. Weber, S. Beneking, F. Spindler, A. Hollaender, G. Zichy, L. Birkedal-Barfod, A. Foote, C. W. Krogmann, L. Godowsky, A. Scriabin, M. Reger, F. Bridge, L. Chouquet, R. Niemann, M. M. Ponce, E. Schullhoff and D. Lipatti (Tufan and Çağlak, 2016, pp. 479-481).

Looking at the etudes and exercises composed for one hand, Hermann Berens, Paul Wittgenstein (School for the Left Hand Exercises) and Isidor Philipp's exercise

books are found in accordance. Besides these studies, the transcribed etudes composed by L. V. Beethoven, J. N. Hummel'in, F. Mendelssohn, F. Chopin, J. Brahms, A. Rubinstein, R. Kreutzer, C. Czerny, G. Meyerbeer, together with J. C. Kessler and C. Saint-Saens', L. Birkedal-Barfod's, M. Moszkowski's one hand etudes and those of G. Zichy and R. Schumann are found respectively (Tufan and Çağlak, 2016, pp. 481-483).

In addition, a collection of six books by Melody Bober entitled as "Grand One-hand Solos for Piano" (2012) contains one hand pieces composed in small forms by him and organized in easy-to-difficult ranging. Each book consists of 8 works: 4 for right and 4 for left hand. It is stated that 4th book is for early intermediate together with the 5th one; and the 6th book is suitable for late-intermediate students.

Pianist Donald L. Patterson's 1999 book "One Handed: A Guide to Piano Music for One Hand" whose one arm was injured in an accident, contains an introductory section listing and describing right and left hand music, a section that consists of transcribed music for one hand, a section that consists of one hand piano together with other instruments, the section of anthology of one hand piano works and conclusion section with discography (Petterson, 1999).

When the literature is reached, it is thought that the extent to which piano works of contemporary Turkish composers are included in the literature in this field should be investigated. It is thought that, determining the works of contemporary Turkish composers in this field and the creation of one hand piano literature of these Turkish composers will contribute positively to piano educators and music students who get amateur and/or professional music education with physical disabilities.

## Aim

In this study, it is aimed to identify the works of contemporary Turkish composers in terms of one hand piano literature and to create resources for those who want or need to use this literature in educational process.

## METHODOLOGY

In this study, a survey method is adopted. Field survey studies are a type of research conducted in order to determine the current situation. In this kind of research, the sampling process is kept quite in large (Çepni, 2012, p. 75).

In accordance with the aim of the study, the data were obtained by using the Literature Review method. Articles, documents, maps, pictures, photographs, audio-visual works etc. should be collected and examined due to the subject. Here now, according to the specific systematics of these obtained documents, the event of collecting and examining process is called a literature review (Çepni,

2012, p. 153).

### Universe and sample of the research

In the study, “the entire Turkish piano literature” is determined as the universe. Located in this literature “one hand piano literature in Turkey”, constitute the sampling of this study.

### Data collection tools

In accordance with the purpose of the study, on the basis of Evin İlyasoğlu’s “71 Turkish composers” (2007), Ersin Antep’s “The Turkish Composers’ Catalogue of Works” (2006), and M. Özgü Bulut’s master thesis entitled as “Rhythmic Elements Used by Young Turkish Composers in the Compositional Process” (2007) together with Dr. Nejat Eczacıbaşı National Composition Competition Finalists’ List of 2000 and after (Dr. Nejat Eczacıbaşı National Composition Competition, 2016), a total of 122 composers that are still alive or passed in 2000 and after have been named. The mail addresses of 31 composers could not have been reached. 91 composers were reached by e-mail; 47 of them declared that there is no one hand piano work composed, 5 of them answered that there are one hand piano works and 39 of them have never responded to the correspondence.

In addition, a list of names of lecturers in the composition departments of State conservatories providing education in Turkey has been established. 76 teaching members were identified who are active in composition departments of Ankara University State Conservatory, 9th September University State Conservatory, Hacettepe University State Conservatory, Mersin University State Conservatory, Uludağ University State Conservatory, Mediterranean University Antalya State Conservatory, İstanbul University İstanbul State Conservatory, Mimar Sinan University of Fine Arts İstanbul State Conservatory Ankara; an e-mail were sent to 55 of them, 22 lecturers answered that there is no one hand piano works of them, 2 lecturers answered that there are one hand piano works that are composed and there was no response from 31 of them.

A total of 198 names of composers and composition faculty members were reached by means of data collection tools. E-mail addresses of 146 of them have been identified; they were informed about this study via e-mail. 69 of them answered that there is no one hand piano work of them, there were no reply from 70 of them and 7 of them answered that there is one hand piano work composed.

### Data collection and analysis

7 composers who responded positively that there was

one hand piano work of them agreed to participate in the study. Scores, program notes and their sound recordings of one hand piano works were requested from those composers. 2 of them sent the scores of the works and program notes/work descriptions; 1 of them sent the score of the work, work description and its performing note; 1 of them sent the score of the work together with its audio recording; 1 of them sent the score of the work, program note, its harmonic and form analysis explanation together with the work’s audio recording; 2 of them sent the scores of the works, work descriptions/program notes and their audio recordings.

In this article, 6 of the 7 works reached have work descriptions (program note, performance note and etc.) and their image samples, and 1 work has both work’s description-work’s image sample and a note of an academic presentation. It is seen that the work’s note of an academic presentation mentioned above contains more detailed information than the works of other 6 composers. Since the data obtained in the research was considered to be presented without any restriction, it was thought that each work’s information should be transferred without any change; for this reason, all the data obtained from the composers are included in their original form.

The findings were listed as “visualisation of the work”, “work description/program note”, “realization note/performing note”.

### RESULTS

According to the purpose of the study, 7 composers who had one hand piano works among the composers that have been reached, 7 works of them were identified. Work’s scores, work descriptions/program notes, realization notes/performing notes, the analysis’ of the works together with their sound recordings were obtained from those 7 works mentioned in this direction. According to the findings, it is found that 5 of these 7 works were composed for one hand solo piano, 1 of them was the third movement of a solo piano work entitled as “Rubato” and 1 one them is a piece written for 2 one hand (that is, four hand work) which constitutes the “indeterminate” section of a chamber music work.

#### Alper Maral’s “*relax-reset-resound*” (2012)

From the composer Alper Maral, the score of one hand piano work and the program note were obtained. The images and description of the work can be seen in Figures 1 and 2.

#### *The program note of the work*

The work is composed thinking of performers by means



Figure 1. The image sample of section I of “relax-reset-resound”.

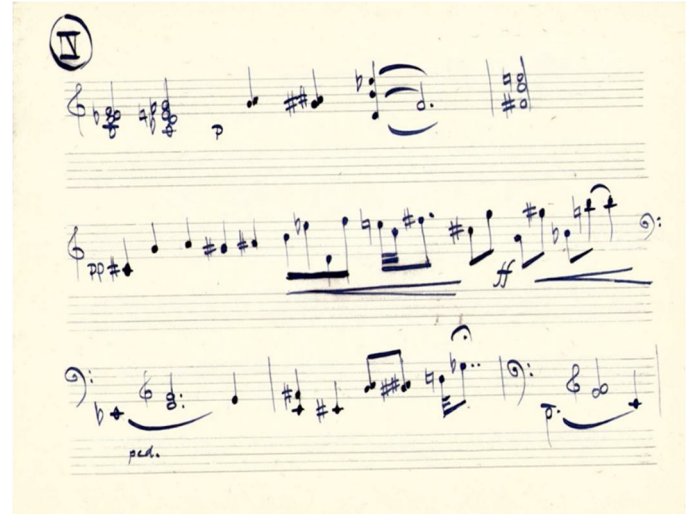


Figure 2. The image sample of section IV of “relax-reset-resound”.

of “disabled”, “crippled”, “handicapped”, etc. who were left outside the circle by some people and it forms the first step of an ever-expanding series of pieces. Its basic proposition is “competence”. Produced from a very limited material (a 12-tone seria used only in its raw form), where one hand is sufficient, the music consists of modest, intimate, but in-depth combinations. This depth is aimed at capturing especially with the timbre and the qualities of the sonority and in this way, a wide range of freedom (dynamics, pedalling, etc.) is left to the performer. While it can be played even by a curious novice, an arrogant and bad-tempered professional with an ego problem will never output the piece’s nature (Maral, 2018).

**Mehmet Nemetlu’s “Bize yalnız oğulları asılmış bir kadının<sup>1</sup>” (To us... solely of a woman whose sons were hanged) for Solo Piano-Right-Hand (from *Israr Musikîleri*) (2011)**

The score, performance notes and the description of the work for solo piano (right-hand) composed by the composer, Mehmet Nemetlu. The composer’s explanation for his work is as follows:

...actually, this piece for piano (right-hand) is not an independent piece. It is included in a collection (an album) entitled as *Israr Musikîleri* (*Pieces of Insistence*). There are five pieces in this collection. Each can be performed as a separate independent piece. Though I considered them to form a single bunch due to their common aspects that bind them all

<sup>1</sup> An excerpt from a poem by İsmet Özel, “Dişlerimiz Arasındaki Ceset” (Erbain, 1987).

together... The list below shows the content of Pieces of Insistence:

“*Israr Musikîleri*” (*Pieces of Insistence*) (for flute, clarinet, violin, violoncello, percussion instrument, piano), 2010-2013 [approx. 42 min.]

*Bize yalnız oğulları asılmış bir kadının* (To us...solely of a woman whose sons were hanged), (solo piano), [5 min.]

*Dinle rüzgârı dinleyen denizi* (Listen to the sea that listens to the wind) (solo violin), [4 min.]

*t'* (solo percussion instrument), [4 min.]

*Kuş elbet konacaktır, gökte durulmaz* (Surely the bird will land, you cannot halt in the sky), (flute, clarinet and violin), [12 min.]

*Ey suu! Oy suu! Tögülme, tögül!* (Oh aqua! Aqua oh my! Do not spill, spill!), (flute, clarinet, violin, violoncello and piano), [17 min.] (Nemetlu, 2020).

An excerpt from the beginning of the piece can be seen in Figure 3.

### Performance notes and footnotes

This piano piece is composed for the right hand alone. Regardless of the clefs being used, all the notes written should sound an octave above.

[1] The metric system is not absolute. Each bar consists of about four beats.

Bar lines (straight or dotted) are not functional, but mostly “decorative”. They divide the phrases into two, or sometimes three parts.

[2] Pedal operations in this piece has a vital importance. Although the general character of the piece does not change throughout, each passage, and each register



**Figure 3.** The of “Bize yalnız oğulları asılmış bir kadının” (To us... solely of a woman whose sons were hanged).

may require different pedallings. For example, the following cases are to some extent dependant on the pedalling options: Immediate appearance (*marcato*) or the subtlety (*sotto voce/ mormorando*) of the ‘melodic line’, obtaining a brighter or a paler type of sound quality, increase or decrease in the density of the flow of the tones. In all these cases and more, the pedalling options are all left to the performer, unless it is indicated as in phrase endings and in fermatas.

Although the linear motion is mostly perceptible, music should always progress as if it is in “a dense cloud of sounds”. Full or half pedal changes at the end of the phrases or under the fermatas should be executed with such sudden strokes, so that the performer allows the “sound cloud” to leak a bit into the moment of suspension under the fermata.

[3] Fermatas are free of the rhythmic value of the rests above which they are placed. The actual duration of suspension under the fermata depends upon the length, density, and intensity of the previous phrase, and its register, its final figures and articulation.

[4] A quintuplet with last two notes omitted. The omitted notes can be completed later or can be left incomplete. (Since there is not a definite, fixed metric system used in this piece, this situation is not uncommon throughout the piece. In some cases, the incomplete values can be placed between full beats as in b. 49 and so.)

[5] A septuplet with the first two notes used only.

[6] A very short breath or pause.

[7] Half-pedal trill.

[8] The final suspension after the fermata (the double-fermata) should be in absolute silence. (Nemutlu, 2020).

### **Semih Korucu’s “Kelebek Düşleri XIII” (Butterfly Dreams XIII), (2016)**

It is reached the score of one hand piano piece

composed by Semih Korucu. The composer of the work has given the following explanation:

These are the diaries written under *Butterfly Dreams* heading. Unfortunately, the life of the butterfly lasts a day. That’s where the pieces start to be shaped. There is no such a thing called future for them. The future and the past are happening in this period. And so many things depend on that. Each piece is composed and finished on that day. In reality the music is completed in a sitting. In this case you have to ignore the mind-processing (Korucu, 2018).

The work’s image sample can be seen in Figure 4.

### **Timuçin Şahin’s indeterminate part of the piece “path further” (2010)**

It is reached the score of one hand piano piece composed by Timuçin Şahin and and its audio recording.

The work is actually composed for 4 hands; in this movement we face 2 one-hand processes. The work’s image sample is given below. The audio recording of the piece was taken by Timuçin Şahin during its performance by Orchestra League of Composers in Merkin Hall, New York within the piece entitled “Nothing Bad Can Happen” in April 2014 (Şahin, 2018).

The work’s image sample can be seen in Figure 5.

### **Tolga Zafer Özdemir’s 3rd Movement of “Dört Küçük Sahne (Thumbnails)” [“Four Little Scenes” (Thumbnails)], (2012)**

The third movement of the piece entitled as *Dört Küçük Sahne (Four Little Scenes)* is composed for one hand piano by composer Tolga Zafer Özdemir. The score and the program note of the piece have been reached from the composer. The image sample, the work’s description and the program note are given below respectively.

The work’s image sample can be seen in Figure 6.

### **Work’s program note (ca. 45 seconds)**

In the third movement of the work, two hands are considered as two different characters. The left hand continues to play while the right hand is giving water to the pianist. As if the pianist herself/himself was drinking water, she/he corrects the stool, re-replaces the notes and gets ready for the fourth movement but she/he can see that her/his left hand is still going on. By hitting her/him on the hand, they warn her/him, the left hand looks at the right hand, they get along and they move on the fourth movement. In a short, this work is thought to be an instrumental musical theatre, which emerged in Germany

## Kelebek Düşleri XIII

Semih Korucu



**Figure 4.** The image sample of “Kelebek Düşleri XIII” (*Butterfly Dreams XIII*).



**Figure 6.** The image sample of the 3rd movement of “Dört Küçük Sahne (Thumbnails)” (*Four Little Scenes [Thumbnails]*).

in 1960's and shined in England afterwards, a miniature that exposes a small theatre between pianist's hands (Özdemir, 2014).

### Performing note of the work

The right hand lifts slowly up from the piano into the air,  
Makes stretching and tensioning movements,  
Then she/he reaches into the full glass standing on the side of the piano,  
It gives a glass of water to the pianist.  
She/he leaves the glass in the same manner of simplicity,  
It shuffles the pages of the work.  
It places the sheets of the score of the fourth movement side by side,  
It clicks on the left hand that is playing on its own,

### path further

Timucin Sahin



**Figure 5.** The image sample of “path further”.

The left hand stops playing,  
It looks one to the right hand and one at the note it points to.

Fingers look at each other,  
Agreeing each other they shake the hands,  
The right hand counts to three,  
Moves to the fourth movement (Özdemir, 2014).

### Yiğit Can Eyüboğlu's '13', (2013)

The composer Yiğit Can Eyüboğlu's score of composition for one hand piano, its program note and audio recording and detailed form and harmonic analysis of composing process were obtained. Program notes and the explanation of the work together with its description are below. All program notes and the explanation of the work are derived from the composer. Program notes and explanation of the work together with its description are below. The image sample can be seen in Figure 7.

### Work's program note

The work was composed at the request of the Belgian pianist Gabriel Hollander, whom he met during his student years in Germany. It is mainly based on Scriabin's Prelude and Nocturne for the left hand. In his work, the composer used a mode derived from the five-note collection that he took from Scriabin. The work starts with these five notes and ends with same note-collection and throughout the work these notes and their overtones are projected in different ways. The form of the work is in ABA ternary order that has an introduction section at the beginning. The material of the A part that starts in the introduction section constitutes of chords. In the A part, the mode derived from the five notes of Scriabin is presented with arpeggios and melodic construction. The musical material of B part is original and has a counterpoint texture. The second arrival of the A parts, the composer, as a reaction to prohibition and



**Figure 7.** The image sample of “‘13’-yalnız sol el için” (‘13’-only for left hand).

interference in art, a section of “silence” has been included. In addition to avoiding the usage of the right hand during the realization of the work, we see that different techniques such as pedal pizzicato in B part, pizzicato on the string, playing with hitting or scratching the string with mallets, scratching the string windings with a plastic tool are also applied. These techniques are indicated with a non-standard notation (Eyüboğlu, 2018).

### **Explanation of the work**

‘13’-yalnız sol el için (‘13’-only for left hand) was commissioned by the request of Belgian pianist Gabriel Hollander. He stated that the program he was preparing was starting with Alexander Scriabin’s Op.9 Prelude and Nocturne for the left hand. As a final piece of his concert, he was also planning to play a completely new music for the left hand alone. However the conditions were listed below:

Only left hand shall perform,  
Both feet can be used,  
It shall be composed with inspiration of Scriabin’s *Op.9 Prelude and Nocturne*,  
The right hand can only be used to turn the pages or give various tools to the left hand,  
Any additional tools may be used provided that the left hand or both feet are used, for example a drum and etc.  
The pianist can stand up,  
Prepared piano may have been used.

Upon these circumstances, firstly I analysed, played and thought upon the Scriabin’s *Op.9 Prelude and Nocturne* piece previously mentioned. I concentrate over the following points:

Typical motivic elements that are used in the

works composed for the left hand in the piano literature,

To make pianists thinking and developing the ability of their left hands,  
What can be done with the left hand only,  
How do I associate the music that I will compose to that of Scriabin’s.

#### 1. ‘13’ and Scriabin.

The piece entitled as ‘13’ is based on a mode formed by combination of two motives in Scriabin’s *Nocturne* and as a texture the opposition of *Prelude*’s texture was used. For example: The melodic part is designed harmonic while the harmonic part is melodic in construction.

Vibrating strings throughout the piece (Five notes used in the mode) can be seen in Figure 8.

These five notes dominate the entire compositional process of the work. They are prepared by pressing the middle pedal of the piano before starting to play. A specific tool is placed on the rear of the middle pedal of the instrument to keep it pressed continuously. These five notes are those that exist in the five-note mode of *Nocturne*. They vibrate all the time throughout the piece. The first bar number of ‘13’ is 13. The primary theme of Scriabin’s *Prelude* lasts in 12 bars, and in the 13th bar the ‘13’ starts as an idea. As a thought it is designed as a continuation of Scriabin. Three materials are mainly used in the work:

- a) A mode that is quoted from Scriabin
- b) The material that is constructed entirely by myself
- c) The first material and the inner mechanism of the piano For numbered lists

The whole scheme of the form can be seen in Figure 9.

#### 2. Mode created

Two motives from Scriabin’s *Nocturne* mentioned before:

Three-note motive can be seen in Figure 10.

Five-note motive can be seen in Figure 11.

Created mode can be seen in Figure 12.

#### 3. Structure

The work consists of five sections as mentioned in “‘13’ and Scriabin”:

- 1) Vertical (Chordal + Figure)
- 2) Horizontal (Arpeggio + Melody)
- 3) Horizontal (Counterpoint)





Figure 8. Vibrating strings throughout the piece (Five notes used in the mode).



Figure 10. Three-note motive.

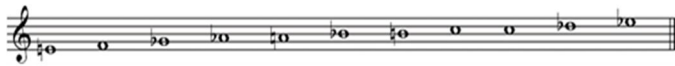


Figure 12. Created mode.

- 4) Vertical + Horizontal (The chords of the 1st material + Melody and New Techniques)
- 5) Horizontal (Arpeggio + Melody) [Subtracted state of the 2nd material]

3.1. Section I: Vertical (Chordal + Figure)

The first section consists of 31 bars. It has an organization like Introduction-A-B-C-BC in itself. The idea is based on the motive of Figure 10:

A: The notes in this motive are firstly heard as chords and then it is heard melodically from low-register to high in order, according to their positions behind the 3rd Pedal. The first three bars intended to be like the introduction of the notes. Then comes section A, which consist of four-bars in length segments. Here, in every four measures, the number of notes and chords is reduced:  
 First four bars: Four notes, four chords  
 Second four bars: Three notes, three chords  
 Third four bars: Two notes, two chords  
 Fourth four bars: a single note  
 Thus, an idea was conceived as in Figure 13.



Figure 9. The form scheme of the work.



Figure 11. Five-note motive.

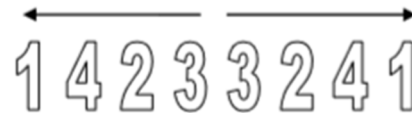
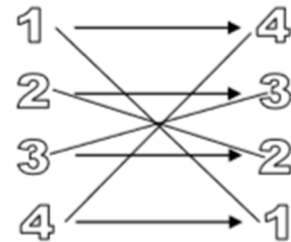


Figure 13. The fiction of the chords.

B: It is heard as an expansion of the motive in figure 10. Especially, it was tried not to overlap the pitches that are tied with the 3rd pedal.  
 C: The pitches of the 3rd pedal are brought to the end, accented and figures placed as ffz.

3.2. Section II: Horizontal (Arpeggio + Melody)

The Second Section has a construction like A-AB. It consists of 8 + 16 = 24 bars. There are three materials in this section:

Harmonic structure that moves with continuous arpeggio Subordinate Figure (Nebenstimme = N)for numbered lists

The Subordinate melodies are shown with accented figures in the work. Only subordinate figures are exposed in part A of the second section. In order to make the

figure more audible additional accents were added. The A part takes a total of 8 bars.

The Subordinate figures of the work can be seen in Figure 14.

Main melody (Hauptstimme = H)

The Main Melody in AB part takes throughout 16 bars and continues till a cluster made on low-register zone's white keys. The Main Melody is presented with its octave and additional accents were added. The Subordinate Figures accompanies the Main Melody in AB part.

The main melody of the work and the subordinate figures that accompanies to it can be seen in Figure 15.

Additional Material: Cluster.

The first cluster is located in the second section. These clusters are thought to be disturbing and bombing the music in progress.

3.3. Section III: Horizontal (Counterpoint)

In this section, there is a melody inspired by the Turkish Folk Music, a Counterpoint, and a Cluster which intervenes continuously. It is total of 9 bars. Continuous pp, f and p dynamics were used throughout the section, except for the Cluster, as shown in Figure 16.

The purpose of determining the dynamics and writing the counterpoint in this way is to create three-line perception even though there are only two lines in progress. The melodic line is indicated with accents.

Section III, the melody that is used can be seen in Figure 17.

There are two different modes used in this melody can be seen in Figure 18.

The melody can be divided into A (a1, a2, a3) and B (b1, b2) and Coda (a2). In the A section the 1st mode is used, while in the B section the 2nd Mode is used and in the Coda the 1st Mode is used once again respectively.

3.4. Section IV: Vertical + Horizontal

The 4th Section is a kind of summery and repletion of the 1st and 3rd sections. The two sections were combined and various effects were added. The materials used here are as follow:

- 1) Notes in the figure of Scriabin shown in Figure 11
- 2) Right and left pedal pizzicatos
- 3) Pizzicato and harmonics on the strings
- 4) Rubbing a metal object on the string
- 5) Rotting the knuckles of A0 string with a plastic object

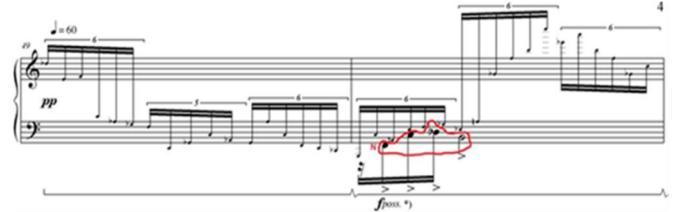


Figure 14. The Subordinate figures of the work.



Figure 15. The main melody of the work and the subordinate figures that accompanies to it.



Figure 16. Section III – from the counterpoint section.



Figure 17. Section III, the melody that is used.



Figure 18. The two modes that are used in the work.

A pattern is formed for these five materials. It can be seen in Figure 19.

This pattern comes four times during the 4th Section.

Octave Notes: Example of Figure 11's notes of the motive

Melody: From the status of the melody and counterpoint that is composed in single line of the 3rd Section

### 3.5. Section V

This section starts the same as the end of 2nd section. Its continuation is same as the second section. Only with a single difference. Some notes, bars are excluded. The missing notes and bars emerged as a reaction to the putsches to the art.. It is the result of 3rd Section's 'bombardment'. As '13' starts, it ends with the five-note chord quoted from Scriabin. Actually it does not end.



**Figure 19.** The followed path while processing the materials.

## DISCUSSION

From the Turkish composers reached for the purpose of the research, it was identified that 5 composers' one hand piano works only for one hand, one composer's work for two player one hand, and also one composer's work is for one hand and was composed for only one movement of a larger solo piano piece.

The compositional process of the obtained seven works for the right hand and/or left hand is in Table 1. As shown in Table 1, it is seen that two works are composed for the right hand alone while three pieces are composed for the left hand alone and two pieces are suitable for both hands.

Among the works obtained in accordance with the findings, one of them is Alper Maral's "relax-reset-

Whereas the pitches are sustaining the sound projection once they are attached to the 3rd pedal!! (Eyüboğlu, 2018).

### Erden Bilgen's "Oyun" ("Game"), (2018)

The composer Erden Bilgen' score, audio recording and short description of his piano work for one hand were reached. The description and the score of the work are given in Figure 20.

The composer of the work has given the following explanation:

The parts with C sharp are in Hedjaz, and the parts where C sharp turns into C natural are in Nikriz maqams. The B section starts within the upbeat of the eighth bar second beat, and the in the seventh bar from the end the Coda section starts respectively (Bilgen, 2018).

Piano (sağ el için)

### Oyun

Erden Bilgen  
1950 - -----

Allegro ♩ = 70

**Figure 20.** The image sample of "Game" (Oyun).

resound" in which it is seen that there is usage of 12-tone technique, and free areas are left for the interpretation (considering that there is no time signature). It is written on a single staff and contains clef changes. Thus, the performer can perform this work with G and F clefs. It is thought that the work can be performed in medium difficulty level, which enables the development of musicality with its simplicity.

Mehmet Nemutlu's "Bize yalnız oğulları asılmış bir kadının" (To us... solely of a woman whose sons were hanged) is composed only for the right hand alone; it is a work that can be thought to be difficult for performing in terms of absence of measurement system, the continuous interpretation of the melody – an octave above register, and the intense usage of the pedal.

Semih Korucu's composition entitled as *Kelebek*

**Table 1.** Distribution of works by right hand and left hand.

	Right hand	Left hand	Suitable for playing with each hands
Relax-reset-resound			X
“Bize yalnız oğulları asılmış bir kadının”, (“To us... solely of a woman whose sons were hanged”)	X		
Kelebek Düşleri XIII, (Butterfly Dreams XIII)		X	
Path further		primo	X
		secondo	X
“Dört Küçük Sahne (Thumbnails)” Eserinin Üçüncü Bölüm, [The Third Movements of “Four Little Scenes (Thumbnails)”]		X	
13-yalnız sol el için, (13-only for left hand)		X	
Oyun, (Game)	X		

*Düşleri XIII (Butterfly Dreams XIII)* is written for the left hand. Composer bases his philosophy on writing and completing the work similar to that of the butterfly life. With the usage of the pedal, the left hand is allowed to jump to different registers. It is thought that the chord usage is intense and simple rhythmic patterns are used throughout the work creating a medium level for performers.

Timuçin Şahin’s work entitled as “*path further*” is composed for a person who has two one-hand. In this work, it is seen that there are no note value attached to the note heads and no time signature as well. This piece in atonal structure is thought to be a work that can be performed for the development of musical unity at the beginning level for both staves. Both staves are suitable for any of the both hands.

Tolga Z. Özdemir’s movement of the “*Dört Küçük Sahne*”-3. *Bölüm: Rubato (Four Little Scenes-3rd movement: Rubato)* is inspired by the instrumental music theatre. In addition to composing the work for the left hand, it is seen that the right hand is actively involved during the performance of the work. According to this, it can be concluded that one hand works are not only the reason caused by the physical disturbances but may also be the result of aesthetic-artistic concerns. This movement of the work may be considered suitable for the intermediate level of performance.

Yiğit Can Eyüboğlu’s work entitled as ‘13’, is composed for the left hand alone, and as the composer points out, it is a work that is comprised of modality derived from five notes quoted from Scriabin’s Nocturne in ABA form. Extended techniques such as pedal pizzicato, pizzicato on the string, playing with mallets hitting and rubbing the strings, scratching the string windings with a plastic object are applied throughout the piece. These techniques are indicated in non-standardized notation and it is seen that an important part of the literature takes place as “Modern Piano Techniques” (Demirci, 2016). It is thought that the work can be classified as difficult in

terms of the level of performance.

Erden Bilgen’s piece entitled as “*Oyun*” (*Game*), in the sense of a melodic meaning Hedjaz and Nikriz maqams were used creating a maqams’ structure, and it is observed that there is change between  $\frac{3}{4}$  and  $\frac{2}{4}$  time signatures. This work appears to have been written on a single clef and is thought to be of medium difficulty.

It is seen that among the motivations constituting today’s one hand Turkish piano literature, the works that emerged with aesthetic and artistic concerns are also seen when all the works collected are taken into consideration besides the works created for pianists-piano students-amateur musicians with physical disabilities. It is observed that modern piano techniques take significant place while looking at the techniques used in the works. In addition, the use of non-tonal systems such as atonality and modality in the process of composing, being free in the measurement of bars, the contemporary piano interpretation that takes place at contemporary music one hand piano literature cares significant importance.

It is recommended that a limited number of works in this literature should be developed further in the following years and academic studies on the usability of these works in piano education should be expanded.

### Limitations

This study is limited to one hand piano works by Turkish composers who passed away in 2000 and after and who are still living today.

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