

Three Facets of Fazil Say in His Selected Piano Compositions

by

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ABSTRACT

Beginning around the 1820s, the refinement of the piano mechanism increased the expressiveness of the instrument's sonority and further attracted the composers' attention and curiosity about the instrument. Concentration on piano music became a trend for composers between the mid to late nineteenth century. During this period, the massive output of music for piano and extremely developed keyboard techniques resulted in classical composers searching for fresh ideas. Starting in the twentieth century, composers became increasingly interested in music outside the classical world and new interpretations of meter, harmony, and form. As early as the 1910s, composers included tone clusters generated at keyboard and soon afterwards, began "playing" the internal components of the piano including strings. Concurrently, they blended different styles within a piece according to their cultural and educational background. A prime example of this compositional trend is the classically-trained Turkish pianist-composer Fazil Say (b. 1970). His ability as a pianist reflects his strong classical training as well as a stylistic freedom partly derived from jazz. Say's inspiration is also drawn from his Turkish heritage, as traditional folk elements have helped to shape his compositions. Representing Say's education, passion, and ethnic background, the three elements of classical, jazz, and folk music have become his primary devices within his solo piano compositions.

This brief investigation of Say's life to date and his piano works offers an insight into the correlation between the multi-cultural environments in which he has lived and the formation of his styles. Chapter one, the summary of his life and educational background, illustrates the fact that the three facets within his piano compositions are strongly rooted in his exposure to different environments. The second chapter presents a

clear overview of the development of Say's compositional idiom and a deeper look at selected piano compositions: his transcription of J. S. Bach's Passacaglia in C Minor, BWV 582, *Three Ballads*, *Black Earth*, *Alla Turca Jazz*, and *Paganini Jazz*. The goal is to provide current and future pianists with insight into the expressive performance of one composer's extremely successful hybridization of classical, jazz, and Turkish folk music.

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CHAPTER 1

INTRODUCTION

I. Biography

Born in 1970 in Ankara, the capital city of Turkey, Fazil Say grew up in a family of intellectuals. His grandfather was a mathematician and engineer who received a scholarship to study in Germany. His father, a musicologist who trained in Germany, was also a literary scholar who authored several authoritative music encyclopedias as well as books on music theory and music history.¹ Due to the influences of his family, Say's remarkable talent in both mathematics and music was fostered at an extremely young age; by the age of two, he was able to do basic arithmetic as well as play a Mozart melody on a primitive whistle.² His family recognized this musical ability and began providing him with the finest musical education.

Say's earliest exposure to classical piano training was at the age of three under the tutelage of Mithat Fenmen (1916 – 1982), a famous pianist from Ankara. Fenmen was one of the first-generation Turkish pianists who studied in Europe with great artists such as Alfred Cortot (1877 – 1962) and Nadia Boulanger (1887 – 1979).³ Following his return to Turkey, Fenmen established his own pedagogical methods, by incorporating improvisation, to teach young Turkish musicians. For example, he encouraged students to rely on improvisation rather than the written score at the early stages of learning a piece.⁴ Under Fenmen's guidance, Say was able to explore more freedom within the music,

¹ Esmâ Durugönül, "Fazıl Say: A Turkish Musician in Europe," *European Review* 24, no. 2 (2016): 455

² Ahmet Say, "How did Fazil Say Grow Up," *Sol Haber International*, October 17, 2016, <https://haber.sol.org.tr/yazarlar/ahmet-say/fazil-say-nasil-yetisti-172423>

³ Durugönül, 455.

⁴ *Ibid.*, 455.

expanding his musical imagination. Training with Fenmen not only cultivated Say's improvisational ability, but also inspired his future interpretations and compositional style. In 1983, at the age of thirteen, Say was admitted to the State Conservatory of Ankara to study music.⁵ At the conservatory, he experienced abundant musical resources, studied under renowned scholars, and enhanced his cultural and musical development in both piano and composition.

The year 1986 was a pivotal year for Say as he greatly furthered his education and career. In February of that year, Say met the famous composer Aribert Reimann (b. 1936) and Reimann's colleague, American pianist David Levine (1949 – 1993), who were visiting Ankara as part of a concert tour. After attending Say's conservatory recital, Reimann exclaimed to Levine "You have to listen to him, this guy plays like a devil."⁶ As a result of their newfound respect for Say's playing, the two artists invited him to study with them in Germany. In 1987, he fulfilled his dream and began intensely studying piano under the tutelage of David Levine at Robert Schumann Institute of Music in Dusseldorf and later at the Berlin Conservatory.⁷

While in Germany, Say grew rapidly as an artist. Moreover, attending concerts by prominent musicians such as Alfred Brendel (b. 1931) and Andras Schiff (b. 1953) helped to broaden his performance perspective and vision. The rich cultural tradition of European classical music in Germany provided Say with the ability to support his goal of cultivating a solid historical and theoretical understanding through the examination of

⁵ Durugönül, 455.

⁶ Durugönül, 454.

⁷ Fazil Say, "Biography," Fazil Say Official Website, accessed September 28, 2019, https://fazilsay.com/?page_id=27

first-hand scholarly resources. Starting from the 1930s, the spread of jazz musical culture from the United States formed a strong impact on German classical environment and further influenced future composers' musical language.⁸ Besides the abundant classical sources in Germany, Say was also interested in the unusual rhythmic structures of jazz, which differed so strongly from traditional German classical music. However, in 1993, his formal music training was interrupted by Levine's sudden death. The loss of his beloved teacher and mentor prompted Say to become his own teacher through reading books and scores, as well as attending competitions.

Say's first major success in competition occurred in 1994, when he won the Young Concerts Artists International Auditions in the United States.⁹ This victory provided him the opportunity to perform in and tour through many American cities. While on one of these tours in 1998, he appeared in New York with Kurt Masur (1927 – 2015), conductor of New York Philharmonic. The young pianist received positive reviews from the *New York Times* due to his highly distinguished performance. This New York appearance launched his international career.¹⁰ As a guest artist, he performed with distinguished musicians and spread his musical reputation to countless countries in five continents. In 2002, after a few decades of living abroad, Say made the decision to settle

⁸ Kathryn Smith Bowers, "East Meets West: Contributions of Mátyás Seiber to Jazz in Germany," in *Jazz & the Germans: Essays on the Influence of "hot" American Idioms on the 20th-century German Music*, ed. Michael J. Budds (Hillsdale, NY: Pendragon Press, 2002), 119 – 124.

⁹ Fazil Say, "Biography," Fazil Say Official Website, accessed September 28, 2019, https://fazilsay.com/?page_id=27

¹⁰ Allan Kozinn, "Honoring Bernstein and His American Roots," *New York Times*, July 16, 1998, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/109852642?accountid=4485>.

down in Istanbul with his family where he continued to experience many successes as a performer and composer.

Aside from his successful performing career, Say's imaginative compositions also earned much attention from both professional musicians and amateur music lovers. As a composer, his unique musical language, massively influenced by his variety of interests and education in a myriad of musical styles, as well as his cultural understanding of his home country, helped lead him to become one of the most influential Middle Eastern composers of the late twentieth century.

II. Solo Piano Compositions

As shown in table 1, Fazil Say's compositional period can be chronologically divided according to the places where he studied or worked as followed: Ankara (1984-1987), Dusseldorf (1987-1992), Berlin (1992-1995), New York (1996-2001), and Istanbul (2002-present).¹¹

Table 1. Fazil Say's Compositional Periods to Date

Fazil Say's Compositional Period				
Ankara (1984-1987)	Dusseldorf (1987-1992)	Berlin (1992-1995)	New York (1996-2001)	Istanbul (2002-present)
- mostly piano works. - a few works for solo instrument with piano.	- solo piano - orchestral	- solo piano - concertos - songs	- piano variations - symphony - concertos - solo sonatas - chamber	- solo piano - chamber - concertos - dance music - theatre/ film music - orchestral

He wrote his earliest composition for solo piano in 1984 while he was still a student at the Ankara State Conservatory. During his compositional apprenticeship in Ankara, his works were mostly written in simple musical forms, for a soloist or small group of instruments, and did not receive opus numbers. However, the Ankara period built up the foundation of his compositional technique. During the years spent studying in Germany, he attempted to write music in a variety of styles and genres. His compositional genres spanned from small lieder, ballads, and character pieces to large structure works, such as sonatas, symphonies, and theatre works. In the Berlin period, Say's passion for jazz

¹¹ Fazil Say, "Biography," Fazil Say Official Website, accessed September 28, 2019, https://fazilsay.com/?page_id=27

music inspired the creation of his most widespread jazz-style piano works, *Alla Turca Jazz* (1993) and *Paganini Jazz* (1995). His ambition revealed itself, not only in the size of his compositions, but also in the ways in which he delicately weaved jazz elements and Turkish folk music, all the while remaining inside a classical foundation. Among all of his compositions, his solo piano works were the most highly regarded because of their naturalness and imagination.

As of the end of 2018 (see table 2), Say had composed nearly twenty pieces for solo piano. A few works were in preparation for publication. He wrote mainly transcriptions and original works. As in the early medieval period, transcriptions were initially associated with another word, “arrangement,” which applied to either a composition with some degree of editorial work or a piece directly transferred from one medium to another.¹² In the nineteenth century, the quantity and artistic quality of piano transcriptions reached a peak due to the popularity of piano recitals. To attract an audience’s attention, composer-pianists such as Sigismond Thalberg (1812 – 1871) and Franz Liszt (1811 – 1886) adapted themes chosen from famous opera or art-songs and expanded them into virtuosic, fantasy-like showpieces.¹³ For instance, in Thalberg’s *Fantasia on Rossini’s Moïse* Op. 33 (1832), the famous Moses’ prayer-aria, “Dal tuo stellate soglio,” from *Moïse et Pharaon* by Gioachino Rossini (1792 – 1868) was adapted

¹² Ter Ellingson, “Transcription (i),” *Grove Music Online*, accessed September 15, 2019, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028268?rskey=VSstN0>

¹³ Charles Suttoni, “Piano fantasies and transcriptions,” *Grove Music Online*, accessed September 16, 2019, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000005677?rskey=zHGxeK>

by Thalberg and combined with virtuosic piano techniques such as consecutive parallel octaves as well as fast, brilliant running-note passages for both hands. *Reminiscences de Norma*, S. 394 (1841) by F. Liszt was another example, with thematic materials chosen from Vincenzo Bellini's *Norma* (1831) which were dramatized and beautifully uplifted through Liszt's management of diverse keyboard techniques such as complex arpeggiations, scales, and three-handed effects.

Table 2. List of Published Solo Piano Compositions up to 2018

Composition Titles	Opus	Year	Type
Four Dances of Nasreddin Hodja	Op. 1	1990	Original
Fantasy Pieces	Op. 2	1993	Original
Alla Turca Jazz	Op. 5b	1993	Trans.
Paganini Jazz	Op. 5c	1995	Trans.
Cadenzas (for Piano Concertos K. 457 and K. 537 by W. A. Mozart)	Op. 19	1995 - 2004	Trans.
Three Ballads	Op. 12	1995 - 2005	Original
Black Earth	Op. 8	1997	Original
Cadenza (for Beethoven piano concerto No. 3, First Movement)	Op. 10	2001	Trans.
Summertime Variations	Op. 20	2005	Trans.
Passacaglia, BWV 582 by J. S. Bach	Op. 15	2005	Trans.
Fantasia and Fugue G minor, BWV 542 by J. S. Bach	Op. 24	2007	Trans.
Dance		2012	Orig.
Nietzsche and Wagner	Op. 49	2013	Trans.
Ses	Op. 40b	2012, arr. 2014	*
Bodrum Jazz fantasy	Op. 41b	2012	*
Gezi Park 2 (Sonata for Piano)	Op. 52	2014	Orig.
Yürüyen Köşk (Rhapsody for Piano)	Op. 72a	2017	Orig.
Troy Sonata	Op. 78	2018	Orig.

* Transcriptions of his original works for other instruments

Taking the concept of transcriptions from a classical foundation, Say approached his piano transcription series in two ways: (1) to transfer a composition from one

instrumentation to another and (2) to elaborate or recompose the piece based on its original version with or without changing the instrumentation. His transcriptions of Bach's Passacaglia BWV 582 and Fantasia and Fugue BWV 542 are both examples of the first category. Although these pieces mainly followed the original organ score, Say explored the timbral possibilities of the piano by arranging the original organ voices across the whole range of the keyboard. Examples of Say's second approach to transcription include Mozart's rondo "Alla Turca" from his Piano Sonata K. 331, Paganini's theme from Twenty-four Caprices Op. 1, and Gershwin's aria, "Summertime," from the opera *Porgy and Bess*. In Say's transcription entitled *Alla Turca Jazz*, he borrows phrases from Mozart's rondo "Alla Turca" and combines them with jazz techniques, such as syncopated rhythm, ragtime accompaniment, and improvisatory style. Through the rapid alternation between classical and jazz, these pieces were able to create dramatic effects when performed on stage.

Aside from his piano transcription series, Say's original piano compositions displayed a variety of genres, from short character pieces and fantasy-like works, all the way into multi-movement sonatas. However, these pieces had one thing in common; many compositional ideas, such as the rhythmic patterns, modes, and imitation of traditional instrumental sounds, came from the culture of his mother country, Turkey. Furthermore, Say blended these ideas with the twentieth-century compositional technique and jazz elements. His earliest published original works for solo piano, titled *Four Dances of Nasreddin Hodja* Op. 1 and *Fantasy Pieces* Op. 2, were both comprised of four short, dance-like pieces. In addition, each piece in *Nasreddin Hodja* Op. 1 featured a specific traditional Turkish long-short rhythmic pattern, called *usul*. In *Fantasy Pieces*

Op. 2, he blended the Turkish mode, *saba makam*, and rhythmic patterns with jazz syncopations and contemporary compositional technique to enhance the character of each piece. *Three Ballads* Op. 12 consists of three simply textured works, each representing a distinct style. The first ballad, “Nazim,” is written almost completely on the white keys with a repetitive rhythmic pattern reminiscent of the modal effect of Turkish classical music. The second ballad displays a more western classical style due to the use of tonal harmony, simple melody/accompaniment texture, and typical western harmonic progressions. The last one, with more dramatic rhythmic and musical expression, reveals the influence of Say’s improvisatory style. In addition to the textural components, the title of these three pieces makes strong association to Turkish literature: the first ballad titled “Nazim,” is inspired by the well-known Turkish Communist writer Nazim Hikmet (1902 – 1963), whose unique compositional style led to the romantic revolution of contemporary Turkish literature. The titles of the other two ballads, “Kumru,” (Dove) and “Sevenlere Dair,” (For Lovers), came from a 1030 Arab treatise on love entitled *The Ring of the Dove*. In 1997, he successfully experimented with the sonority of the piano through his work *Black Earth*. He attempted to mimic the sound of the *saz*, a traditional Turkish plucked string instrument, by employing “prepared piano.” Say applied this technique by damping specific piano strings with the fingers of one hand before striking the keys with the other, to create sounds ranging from fully resonant to dry and mechanical plucking. As illustrated through other features such as romantic aria-like singing style and jazz-inspired elements, Say’s ability to combine different styles in his works strengthened his existing compositional style while also revealing his imaginative compositional power.

III. The Compositional Styles

Fazil Say's life, educational background, and compositions firmly reflect certain cultural relationships between "East" and "West." The correlation between Turkish music and Western classical music can be traced back to the eighteenth century, when the rhythms and instruments of the Ottoman Janissary military band were seen as fascinating exotic elements from the European perspective and were adapted in pieces by western classical composers. On the other hand, the European classical music system played a significant role in the westernization of Turkish music after the Republic of Turkey was established in 1923. Therefore, as a result of being raised and educated under these multi-cultural environments, Say's compositional style reflects these hybrid qualities. His Turkish heritage, German classical training, and passion for jazz music form the three facets of his compositional style.

As an international composer-pianist, Fazil Say's styles are frequently mentioned in newspapers and articles. Some notices mention his sizable following in Turkey: "He composes music in which classical influences and Turkish folk and jazz elements blend and fills halls and arenas with his concerts with thousands of spectators – a phenomenon which is hard to imagine in this form in Europe."¹⁴ Due to the broad and complex natures of his influences—classical foundation, jazz elements, and Turkish folklore—further explanation is required.

The word "classical" here represents the developmental history of the European-based art music tradition, including its style, theory, tonality, and performance practice. The strong classical foundations within Say's compositions derive not only from his

¹⁴ Durugönül, 454.

familial and educational environment, but also from personal concerns about the development of classical music in the context of the twenty-first century. According to Say, the rapid progression of technologies, such as transportation, Internet, and smart devices, modern inventions strongly impact the dissemination of classical music. In this century, he feels, classical performers are able to reach wider and broader resources easily through the Internet and other modern media platforms. However, this universal access of information accelerates the breaking of barriers between authoritative piano schools, further emphasizing cosmopolitanism in piano style.¹⁵ Young pianists may see Lang Lang (b. 1982) on YouTube and imitate his mannerisms to a degree never before seen. This style of playing has become internationally acclaimed, but often lacks the most cherished part of classical music interpretation – individuality. The increasing popularity of the cosmopolitan style has given rise to Say’s motivation to go in the opposite direction by composing music which shows his distinct musical language. In his compositions, classical heritage helps create the structure upon which his creative ideas can grow. Many classical concepts, ideas, materials and structures are collected, internalized and finally utilized in his compositions as the fundamental support toward the path of his variable musical language. For instance, when utilizing ideas like transcriptions and other classical free forms, such as variation, fantasy, and cadenza, Say is able to reinterpret pieces by his classical ancestors, Johann Sebastian Bach (1685 – 1750), Wolfgang Amadeus Mozart (1756 – 1791), Ludwig van Beethoven (1770 – 1827),

¹⁵ Perter J. Rabinowitz, “The Secret Behind the Wall: A Conversation with Fazil Say,” *Fanfare - the Magazine for Serious Record Collectors* 22, no. 2 (Nov, 1998): 152.
<http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1254924?accountid=4485>.

and Niccolò Paganini (1782 – 1840), without strict limits of their original models. This process creates possibilities which are compatible with his personal taste as well as the western classical tradition. As a result, some of his compositions still remain in classical traditions while others blend with jazz and Turkish folk elements and reveal hybrid qualities.

Another of Say's concerns is the decline of classical-music audiences. He mentions in an interview: "I'm worried about that classical music audiences are too old and the classical music begins to lose attraction from younger generation due to the lack of fresh and fascinating ideas."¹⁶ For this reason he experiments with different stylistic elements and fresh sonorities. Say's use of jazz elements is strongly inspired by the style of Scott Joplin (1868 – 1917) and especially, the piano rags. Often defined as "classic ragtime," this music features duple meters, syncopated melodic line, and steady, non-syncopated bass accompaniment, which moves at half the speed of the melody with heavily accented first and third beats in low bass, and unaccented second and fourth beats in a higher keyboard register (in 4/4 time signature).¹⁷ Other materials, such as syncopated jazz rhythms, *superimposition* (a polyrhythm technique where two different rhythmic patterns appear simultaneously and against each other), blues scales, prototypical harmonic progressions, and quasi-improvisatory melodic expression, recall the works from composers such as George Gershwin (1898 – 1937), Aaron Copland (1900 – 1990), and Leonard Bernstein (1918 – 1990).

¹⁶ Rabinowitz, "Conversation with Fazil Say," 155-156.

¹⁷ Frank Tirro, *Jazz: A History* (New York: Norton, 1993), 22-23

The use of folk elements derives from eighteenth-century composers such as Joseph Haydn (1732 – 1809) and nineteenth-century classical composers such as Frédéric Chopin (1810 – 1849), Antonín Dvořák (1841 – 1904) and Edvard Grieg (1843 – 1907), extending all the way to Béla Bartók (1881 – 1945) in the twentieth century. The evidence shows that folk elements not only serve as a tool to express particular national identities, but also contribute to the diversification of musical style. Say's compositions frequently reflect the inspiration of his Turkish musical identity; the folk elements he uses are mainly taken from Turkish classical and folk music. The former emerged and developed through the court of the Ottoman empire, from 1389 to 1918, while the latter represented the street style that closely connected to the daily life. Aside from differing performance venues, both Turkish classical and folk music generally arose from the same sources and frequently influenced each other. They share the same musical systems, such as the melody types called *makam*, the rhythmic patterns, *usul*, and similar instruments, although they are referred to by different names in Turkish classical and Turkish folk contexts. A long-necked, plucked string instrument exists in Turkish classical music with the name *tanbur*, while it is called *saz* or *baglama* in Turkish folk music. For Say, all these elements serve as inspiration. Through the intertwining of western and eastern elements, his works reflect a unique and personal signature.

CHAPTER 2

A PERFORMANCE GUIDE

I. Transcription of J. S. Bach: Passacaglia BWV 582 in C minor

The preface to the score of this Bach transcription mentions that: “Fazil Say has from the age of six begun each day with the performance of a keyboard work by J. S. Bach.”¹⁸ The statement clearly reveals the intimate relationship Say has with Bach. Moreover, it also partially explains why he chooses to reinterpret Bach’s pieces on the modern piano - to show his respect for both the composer and his influential works. However, people may question why he chooses the organ passacaglia out of all Bach’s other works. One possible reason is that since Bach included almost no dynamics or expressional constraints in his compositions, performers are able to interpret the piece freely and add personal ideas. In addition, inspired by the abundant tonal colors created by the organ, Say decided to imitate the organ sonority by exploring more possibilities for colors on the modern piano.

The earliest source of the word “passacaglia” originates from early seventeenth-century Spain as *pasacalle*, which refers to short, improvised sections between the strophes of a song.¹⁹ In 1627, the Italian composer Frescobaldi redefined the term by creating the new form of continuous variations over a bass that may itself be subject to considerable variation.²⁰ His model was then adopted by later composers and formed a

¹⁸ Fazil Say, *Transcription of J. S. Bach: Passacaglia BWV 582* (Mainz, Germany: Schott Music, 2007), 3.

¹⁹ Alexander Silbiger, “Passacaglia,” *Grove Music Online*, accessed October 12, 2019. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021024>.

²⁰ *Ibid.*

typical style of passacaglia. The definition of passacaglia in the nineteenth and twentieth centuries refers to a set of ground-bass or ostinato variations with a serious character.²¹

Due to the fame and recognition of Bach's pieces, as well as the complex artistic ideas found within them, Say sought to adhere to the character of the original creation by merely modifying Bach's original work. He did so with subtle modifications, such as the usage of octaves in ostinato bass or the contrapuntal upper voices to enrich the sonority. Also, because of the different mechanisms and sound projections between the two instruments, inevitably, the piano version needed to make certain adjustments to imitate the original instrumental sound of the organ. For example, the original setting of the piece is for two manuals (hands) and pedals (feet) working simultaneously. However, on the modern piano, performers are required to cover the dense organ texture with only their two hands. Therefore, Say must omit some relatively less important ornaments or decrease the length of certain notes in order to maintain the structural balance of the piece. This piece can be regarded as a respectful tribute to Bach, as well as a challenge of experimenting with diverse tone colors through the modern piano.

Performance Guide

Due to Say's approach to this Bach transcription, the musical and textural content of the original is mostly maintained. Regarding Bach's Passacaglia BWV 582, musical scholars have inconsistent opinions about the structural division due to different perspectives. Some scholars have proposed that the passacaglia is a single, unified work,

²¹ Alexander Silbiger, "Passacaglia," *Grove Music Online*, accessed October 12, 2019. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021024>.

due to the use of a single title, *Passacaglia*. Others have suggested that the piece is a two-section work because the passacaglia section is immediately followed by a fugue section, with others believing that the piece can be divided into five portions (three on the passacaglia and two on the fugue) by taking a deeper look at the passacaglia and fugue sections.²² Although scholars have diverse opinions on the division of the structure, their perspectives are not contradictory. Based on the viewpoints mentioned above, the structure can be summarized as five subdivisions under two large sections. In addition, due to Say’s approach to this Bach transcription, the musical and textural context are mostly maintained as in the original form. Therefore, the structural analysis of Bach’s passacaglia also fits in Say’s Bach transcription. (see table 3.)

Table 3. Structure of Fazil Say’s Transcription. Reproduced in Rumsey, page 3.

Title	Passacaglia				
Section	Passacaglia			Fugue	
Subdivision	1	2	3	1	2
Measure	1 – 80	80 – 128	128 - 168	168 - 285	285 - 292
Theme	1 – 10	11 – 16	17 – 21	22 – 33	N/A

Before moving forward to Say’s composition, the basic mechanisms of both instruments must be understood. Since the piece is a transcription of a piece for organ, the understanding of sound projection of both organ and piano, as well as how they

²² David Rumsey, “Baroque Articles: The Symbols of the Bach Passacaglia,” David Rumsey Personal Website, accessed October 1, 2019, <http://www.davidrumsey.ch/Passacaglia.pdf>

differ, will help performers to consider why Say modifies certain elements in the transcription. (see table 4.)

Table 4. Comparison of Organ and Piano

	Pipe Organ	Piano
Keyboard	Two or more (link to pipes) + Pedal	One (attach to hammer)
Sound Project.	Air moving through pipes	Hammer strike the strings
Maintain the Sound	Easily	Hard
Sound Adjust.	Stop knobs	Pedals

Although organ and piano are categorized as keyboard instruments, the differing mechanisms result in a vastly different levels of sound projection, quality, and value. These differences motivated Say to use his imagination to portray his ideal organ sound through the modern piano. For example, when comparing the beginning ostinato settings of both composers, Bach announces the main ostinato theme with the pedal solo; however, in order to create the continuous low organ sound, Say utilizes octaves to triple the voices in the low register. In addition, the Baroque dance called the passacaglia is serious in character and usually, though not always, in slow triple meter. (see examples 1 and 2)

Example 3. Fazil Say: Passacaglia, mm. 8 – 10, homophonic texture. J. S. Bach
 PASSACAGLIA BWV 582 in C minor, piano transcription by Fazil Say, copyright ©
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From ostinato four to ten, the ostinatos all appear in the bass line. In addition, the upper voices gradually become more and more complex, as lots of imitations, sequences, and voices overlap. The complex texture gradually accumulates volume and builds up the exciting atmosphere until ostinato eleven, which is marked *fortissimo* with the right hand playing sequential descending scales, when the accumulation of energy created from previous ostinatos finally explodes. Starting from ostinato eleven to sixteen, some thematic ideas appear in the bass, others are revealed in the upper voices, and even more are disguised within the texture. Due to the unstable qualities of the theme, the six variations can be organized as a group.

In ostinato eighteen, Say decreases the value of each note in the ostinato theme, which was differed from J. S. Bach's original organ version. Busy sixteenth-note triplets on the manuals and in the pedals emulate the complex texture in Bach's original organ

setting. In order to cover the important structure within the organ setting, Say disguises the ostinato notes within the left-hand running passage. (downbeat of first and fourth beat) (see example 4.)

Example 4. Fazil Say Passacaglia, mm. 137 – 140, with ostinato notes circled. J. S. Bach PASSACAGLIA BWV 582 in C minor, piano transcription by Fazil Say, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

The image displays a piano transcription of the Passacaglia section from J.S. Bach's BWV 582, specifically measures 137 through 140. The score is written for piano and is in C minor, 3/4 time. It consists of two systems of music. The first system covers measures 137 and 138, and the second system covers measures 139 and 140. The left hand features a continuous running passage of eighth notes, while the right hand plays a melody with various ornaments and triplets. Several notes in the left hand are circled in red, indicating the ostinato notes mentioned in the text. These circled notes occur on the downbeats of the first and fourth beats in each measure. The circled notes are: G3 (measure 137), F3 (measure 138), G3 (measure 139), and F3 (measure 140).

The passacaglia section ends at m. 168 (ostinato 21) in a C minor tonic chord. At the same time, the tonic chord also functions as the beginning note of the fugue section. As mentioned before, the passacaglia and fugue section share the same theme, so the relation between two sections are highly significant. Unlike the standard Prelude and Fugue, which has a clear separation between the two, the separation of passacaglia and fugue is based on different musical styles.

II. *Three Ballads*

The term “Ballad” has been used in the European literary tradition since the late middle ages to refer to a short popular or traditional song that normally frames a narrative element.²⁴ In Say’s *Three Ballads*, he maintains the narrative song quality and associates all three subtitles with Turkish literary. He also showcases the ballads as instrumental character pieces, a trend which flourished in the nineteenth-century. The similar compositional techniques within the three pieces include the use of ternary song form, titles associated with Turkish literature, and the evocation of specific emotions or atmospheres. Although the three pieces share several features, the distinction between them is shown through the particular emotions indicated by the Turkish titles and the differing compositional styles.

The title of the first piece, “Nazim,” is in remembrance of the influential Turkish writer, Nazim Hikmet, who suffered most of his life under censorship, publication bans and imprisonment due to his communist body of writings.²⁵ Many compositional techniques, such as a highly repetitive melody and accompaniment, all white-key modal sonority, and an endless drone sound strongly imply Say’s depiction of the endless pain suffered by Hikmet. The titles of the second “Kumru” (Dove) and third ballad “Sevenlere Dair,” (For Lovers) are derived from an eleventh-century treatise written about Arab love which translates to *The Ring of the Dove. On Love and Lover*. The connection between

²⁴ James Porter, Jeremy Barlow, Graham Johnson, Eric Sama, and Nicholas Temperley, “Ballad,” Grove Music Online, accessed October 1, 2019. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001879>.

²⁵ Fazil Say, *Three Ballads for Piano* (Mainz, Germany: Schott Music, 2007), 2.

both titles with the oriental tradition of the minnesang also implies the expression of love. The second ballad, “Kumru,” translated as “dove” in Turkish, is a piece dedicated to his daughter also named Kumru. Several elements, such as the tonal harmonic language and romantic melodic-accompaniment relations, indicate the classical influences and origins of the piece. Furthermore, the usage of walking tempo and the song-like setting of the piece beautifully resemble a father’s tone of speech to his daughter. According to Say’s public statement about the last ballad, “Sevenlere Dair,” he wanted to explain love as being a source of joy and sadness.²⁶ Therefore, two distinct sections with different tempo markings are alternated to express the different feelings within love. In addition, Say combines the Turkish modal system with several of his frequently utilized jazz elements such as ii – V – I harmonic progressions, syncopated rhythms, and superimposition. Due to Say’s use of extensive and differing compositional techniques, “Three Ballads” is a prime example of his dynamism as a composer.

“Nazim”

“Nazim” can be divided into three sections, A – B – A’, with a four-bar introduction and a three-bar postlude. The communistic idea of minimalism is fully illustrated by the use of many simple and plain elements. For example, the use of all white-key notes with the focus on a single A throughout the piece indicates the sonority of Aeolian mode (a natural minor scale). The four-bar introduction introduces the habanera rhythm through playing up and down the note A in different low registers. The unharmonized, focal note

²⁶ Fazil Say, pianist, “Fazil Say: Say Plays Say,” recorded October 2013, Naïve N-5400, 2014, streaming audio, accessed April 19, 2019, Naxos Music Library.

A in different low registers creates a resonant drone sound with an expression of loneliness and darkness. (see example 6.)

Example 6. Fazil Say: *Three Ballads No. 1* “Nazim,” mm. 1 – 4, the focus on the single note A. Fazil Say *THREE BALLADS*, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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The image shows a musical score for a piano piece. It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom, both in common time (C). The right-hand staff contains a melodic line with a repetitive rhythmic pattern of quarter notes and eighth notes, often beamed together. The left-hand staff contains a drone accompaniment consisting of a single, low-pitched note (A) sustained across four measures. The word "ten." is written above the first three notes of the drone in the left hand. Below the first four notes of the drone, the notation "8b - - - 1" is written, indicating an octave below the bass clef. The overall mood is somber and resonant due to the low register and repetitive nature of the drone.

Following the introduction, this repetitive drone sound becomes the background accompaniment of the right-hand melody in the A section. The right-hand melody is constructed by consecutive chords moving primarily in step-wise motion. In addition, the rhythmic pattern of the melody repeats in one- or two- bar units. Due to the repeated step-wise motion melody and the endless drone sound in the bass, there is almost no harmonic function in the A section. This sound effect implies the static and unwavering pain suffered by Nazim. Compared to the A section, the B section is more expressive due to the variety of colors created by contrasting dynamics, harmonic progressions, and faster rhythms. In this section, the phrases are mostly organized in four-bar units with the left-hand repeated in two-bar units. This is mirrored in the right-hand, but with slight variance in the second time. Many rubato effects are enhanced by the repeated usage of crescendo and decrescendo combination. (see example 7.)

Example 7. Fazil Say: *Three Ballads* No. 1 “Nazim,” mm. 29 – 36, phrase structures of B section. Fazil Say *THREE BALLADS*, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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The musical score consists of two systems of staves. The first system covers measures 29-32, and the second system covers measures 33-36. The right-hand staff (treble clef) contains a melodic line with grace notes and dynamic markings: *pp*, *ppp*, and *p*. The left-hand staff (bass clef) contains a rhythmic accompaniment with dynamic markings: *p*, *dolcissimo*, and *più f³*. Red boxes highlight specific harmonic units in both hands. The harmonic progression is labeled as *i*, *ii*, *i*, *ii* in A minor.

In addition, due to the two-bar unit, the harmony is always alternating between two chords, creating the feeling of hesitation until the last phrase in the B section, which has a clear harmonic progression V – i – ii – V. The A' section is mostly the repeat of A section with some differences in dynamic expression and register selection.

“Kumru” (Dove)

This eighty-measure piece can be divided into three main sections, A – B – A', but these are based on three eight-bar thematic ideas, themes I, II and III. (see table 5) The A section contains two themes, theme I and II, both in lyrical style. Moreover, theme I is repeated once in a higher register with a softer indication before the theme II begins. In the B section, theme I is recalled once more before introducing the new material. Following the return of theme I, the new thematic idea, theme III, is placed after an eight-

bar transitional period and repeated an octave higher in a softer dynamic. The recapitulation section is introduced when theme I reappears in measure 56. In this section, the second theme is repeated in a higher register with the indication of the sound of “music box.”

Table 5. Structure of “Kumru”

Section	Theme	Measure
A	I	mm. 1 – 8
	I	mm. 8 – 16
	II	mm. 16 – 24
B	I	mm. 24 – 32
	Trans.	mm. 32 – 40
	III	mm. 40 – 48
	III	mm. 48 – 56
A’	I	mm. 56 – 63
	II	mm. 64 – 71
	II	mm. 72 – 79, m. 80 (prolongation)

Due to the song-like texture throughout the piece, with a lyrical right-hand melody and a repetitive broken-chord accompaniment, a performer would need to imagine they are accompanying a singer. One possible method to practice the flexible flow of phrasing would be for a performer to sing the right-hand melody while the left-hand accompanies. Since voice is the most natural way to produce sound, singing out the melody before playing it on the keyboard is an efficient way to find the natural fluctuation of the phrase. Another possible way to figure out the appropriate shaping of the phrase would be through the melodic contour and the harmonic progression. Take theme I for example;

the melodic contour in the first two bars, ascends by leaps from scale degrees 1 to 7 and then descends all the way down to 1. One can imply the natural flow by using slight crescendos when the melody moves upward and decrescendos when it moves down. The concept can be applied to the rest of the theme and the whole piece. (see example 8.)

Example 8. Fazil Say: *Three Ballads No. 2* “Kumru,” mm. 1 – 4, melodic contour.
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The image shows a musical score for the first four measures of 'Kumru'. The tempo is 'Andante moderato'. The melody is in treble clef, starting on a whole note G4 (scale degree 1), moving to D5 (5), then a leap to B5 (7), followed by a descending line: A5 (6), G5 (5), F5 (4), G5 (5), E5 (1), G5 (3), A5 (4), B5 (5). The bass line consists of a steady eighth-note accompaniment. Performance markings include 'mp' and 'dolce'. A red line above the staff traces the melodic contour with scale degrees. Blue arrows indicate the upward and downward directions of the melody.

The second theme consists of sequential harmonic progressions around the circle of fifths, which implies slightly different colors in each sequence and creates several layers of sound. (see example 9.)

Example 9. Fazil Say: *Three Ballads No. 2* “Kumru,” mm. 16 – 20, circle of fifths.
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The image shows a musical score for measures 16-20. The tempo is 'espressivo'. The melody is in treble clef. Red circles highlight the notes of the harmonic progression: D7, G7, C7, F7, B7, E7, A. The bass line consists of a steady eighth-note accompaniment. Performance markings include 'espressivo'.

Since the piece is dedicated to his daughter, many compositional techniques, such as the use of walking tempo, middle to high register of the keyboard, soft and expressive touch of the keys, may be designed to evoke a father's tender voice to his beloved daughter.

“Sevenlere Dair” (For Lovers)

In this piece, Say applied the Turkish modal idea on the modern piano and combined it with jazz-like syncopated rhythms and harmonic progressions. Due to the combination of these elements, the sonority of this piece is indefinable, sometimes it sounds like European classical music, sometimes like Turkish folk, and sometimes like jazz. It is practically impossible to copy the exact sound of the Turkish mode on the piano because of the difference between the microtones of the makam and the western tempered system.²⁷ For example, in western music, an octave is divided into twelve equal steps while in makam, a whole step is divided into nine equal steps.²⁸ According to the subdivision between each step, makam consists of microtone sonority, which is impossible to demonstrate on the piano. Therefore, the use of B minor tonality is the closest scale to imitate the Turkish *Hüseyni* mode, a specific makam frequently used in Turkish classical and folk music. (see example 10.)

²⁷ Murat Aydemir and Erman Dirikcan, *Turkish Music Makam Guide* (Beşiktaş, İstanbul: Pan Yayıncılık, 2010), 23.

²⁸ Aydemir and Dirikcan, 23.

Example 10. Turkish Makam, *Hüseyni* Mode. Reproduced in Aydemir and Dirikcan, page 126.

Hüseyni scale

Table 6. Structure of Fazil Say: *Three Ballads* No. 3 “Sevenlere Dair”

Section	Theme	Measure
A	I	mm. 3 – 6
	Ia	mm. 7 – 10
	II	mm. 11 – 14
	IIa	mm. 15 – 18
	I	mm. 19 – 22 m. 23 (trans.)
B	III	mm. 24 – 32
	IV	mm. 34 – 43
	III	mm. 46 – 54
A'	I	mm. 57 – 60
	II	mm. 61 – 64
		mm. 65 – 68 (postlude)

The piece begins with two-bar introduction featuring the repetition of a syncopated rhythmic pattern emphasizing the tonic and dominant note: B and F-sharp, respectively. The soft, hollow sound created by the piling up of tonic and dominant sonorities enhances the mysterious feeling of this introduction. The “andante” A section contains five four-bar phrases displaying two different thematic ideas, theme I and II. One distinct feature of these four-bar phrases is that they all end in ii – V – I harmony progression, a

common element in Say's jazz style works. Moreover, the different combinations of syncopated rhythms which appears throughout the piece imply the influence of jazz music. Another feature is that he uses different keyboard register to display the repeated theme, a technique helps enhance the change of tone colors dramatically.

According to Say's statement in the preface of his album, the "allegro" B section depicts the dialogue between lovers.²⁹ Say took materials from the transitional bar, measure 23, as developmental ideas and elaborated them in the B section. For example, the left-hand rhythmic pattern (sixteenth notes + syncopated eighth notes in the right hand) is slightly altered and transformed in the B section as motivic elements moving up and down the keyboard. The right-hand three-note motive, D – E – F-sharp, appears once in every measure alternating between high and low registers. The constantly moving left-hand rhythmic pattern and right-hand motive vividly evoke the intonation of a conversation between lovers.

²⁹ Fazil Say, pianist, "Fazil Say: Say Plays Say," recorded October 2013, Naïve N-5400, 2014, streaming audio, accessed April 19, 2019, Naxos Music Library.

III. *Black Earth*

Fazil Say's *Black Earth* is also referred to as "Kara Toprak," due to it being inspired by this popular Turkish song. The composer of the song, Âsik Veysel (1894 – 1973), was one of the last generation of Turkish minstrels and highly regarded Turkish folk poet.³⁰ Veysel went blind in his childhood following an attack of smallpox. Not allowing his visual impairment to destroy his passions, he began to learn *saz*, a Turkish plucked string instrument, and study poetry.³¹ His enthusiasm for composing and playing music became his biggest asset for the expression of his inner voice. Within his songs, the lyrics and melodies focus on depicting sonorities of darkness, sadness, and loneliness due to his tragic life experience. "Kara Toprak," a piece evoking the loneliness and loss that incessantly plagued his life, is a distinct example of Veysel's typical style.³² Inspired by this dark song, Say re-appropriated many Turkish folk elements, placing them into a new setting: through the western classical piano. The most creative aspect of *Black Earth* is Say's utilization of the extended piano technique, prepared piano, to depict the sonority of the *saz*. In order to imitate the plucked string sound effect, selected piano strings were to be muted to decrease the resonance of the strings. Moreover, due to Say's compositional hybridization, elements from different styles such as romantic, jazz and folklore create a variety of sound effects entwined throughout the piece.

Performance Guide

According to their different tempo indications and the distinct styles, the sections of *Black Earth* can be classified as such: A – B – C – B' – A'. The concentration of

³⁰ Fazil Say, *Black Earth* (Mainz, Germany: Schott Music, 2007), 3.

³¹ *Ibid.*, 3.

³² *Ibid.*, 3.

improvisatory style throughout the entire piece results in the absence of measure marking. (see table 7.)

Table 7. Structure of *Black Earth*

Section	Tempo	Style
A	Lento (Quasi improvvisazione)	Improvisatory, folk-like
B	Largo doloroso	Romantic, jazz, improvisatory
C	Allegro – Drammatico	Steady tempo, syncopated rhythm
B'	Largo doloroso	Romantic, jazz, folk, improvisatory
A'	Largo	Improvisatory, folk-like

The piece begins with the low register unison of three-note motive, G-sharp – A – B, with the first two notes functioning as passing embellishments to the long, hollow resonance created by B and F-sharp. After the long resonance of the perfect fifth interval, the three-note motif is then immediately repeated again to reinforce the cold and despondent atmosphere. Since the first two notes, G-sharp and A, serve in a passing function to the tonic note, performers are able to create direction by using slight crescendos to emphasize the destination note. Moreover, performers also need to have absolute unity between their hands to show the reflection of the sounds across registers, simulating the darkness encompassing Veysel's life that is reflected in his pieces. (see example 11.)

Example 11. Fazil Say: *Black Earth*, A Section, the twice-repeated motif. Fazil Say BLACK EARTH, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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The image shows a musical score for a piano piece. The title is "Lento (Quasi improvvisazione)". The score is in 2/4 time and features a key signature of one sharp (F#). The first system shows a three-note motif in the right hand, circled in blue and labeled "Three-note motive" in red. This motif is repeated in the second system. The dynamics are marked as "quasi f" for the first occurrence and "f" for the second. The piece alternates between "p" (piano) and "f" (forte) dynamics. The score includes a "lunga" marking and a "sempre con sord." instruction.

After the twice-repeated announcement, the three-note motive becomes the sign of notice before the entrance of the saz-like prepared piano sound. The alternation between the sound of standard piano and prepared piano creates two vastly different timbres, implying the sound of a Turkish minstrel and his instrument. However, on the score, the composer only provides a general blueprint of the sound with the use of “con sordino,” which means “with the use of mute.” (see example 12.) In order to create the appropriate sonority, performers must understand how the *saz* produces sound. According to Eliot Bates’s book *Music in Turkey: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2011), 15. *sazs* are either played with one-inch-long flexible pick called *tezene*, or with the fingertips or fingernails.³³ Therefore, the main purpose of using prepared piano setting, covering specific strings with the left hand, is to decrease the

³³ Eliot Bates, *Music in Turkey: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2011), 15.

drastic vibration of modern piano strings and imitate the plucking indicative of the *saz*. In order to avoid a completely dead sound and accomplish the dry, slightly resonant sound of the *saz*, performers must control both the pressure applied to the strings as well as find the specific location on the concert piano ideal for this type of muting.

Example 12. Fazil Say: *Black Earth*, A Section, the general instruction of the *saz* effect. Fazil Say BLACK EARTH, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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- *) Bağlama effect: To obtain a “con sordino” sound, press the strings with the left hand, while playing the notes with the right hand.
 Bağlama-Effekt: Saiten mit der linken Hand hinter dem Steg abdämpfen, rechte Hand spielt auf den Tasten.
 L'effet de sourdine, imitant un bağlama: appuyez la main gauche sur les cordes du piano.
 Bağlama efekti: Sağ el ile tuşlarda çalarken, sol el ile tellere basturarak bir çesit sürdin elde etmek için o bölgeyi kapatarak çalınız.

In the B section, the romantic sonority is created by the tonal harmonic function and the typical melodic/accompaniment relations; whereas the jazz feeling is built by the freedom of improvisatory style and the use of ii – V – I harmonic progression. When performing this section, the performer must keep several things in mind. First of all, although this section maintains the improvisatory style from the previous section, performers need to follow the specific rhythmic and expressional indications provided in the score. Secondly, several short motives are constantly repeated for dramatic effect, and

performers must follow the existing tempo and interpretational pathways set up by the composer. (see example 13.)

Example 13. Fazil Say: *Black Earth*, B section, rhythmic and expressional indications. Fazil Say BLACK EARTH, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

The image shows a musical score for the B section of 'Black Earth' by Fazil Say. The score is in 6/8 time and consists of two systems. The first system is marked 'Largo doloroso' and 'mp'. It features a melodic line in the right hand with fingerings 1, 2, 3, 4, 1, 2 and a bass line with a 7th fret pedal. The second system is marked '(Presto) rit. a tempo' and 'p'. It features a more rhythmic right hand with triplets and a bass line with a 7th fret pedal. Dynamic markings include 'dolce', 'pp', 'sim.', 'più f', and 'p'. Performance instructions like 'accel.' and 'rit.' are also present.

The C section indicates both a faster speed as well as dramatic expression by using the marking “allegro assai – drammatico.” This section features a variety of syncopations in both hands and the use of a two-bar phrase structure. Due to the two-bar phrase structure, many elements, such as harmony and rhythm, are repeated or imitated in a two-bar unit. Thus, in order to enrich the different expression of similar content, Say slightly

modifies the compositional elements, such as different keyboard registers, rhythms, or dynamics within the repeated two-bar unit. (see example 14.)

Example 14. Fazil Say: *Black Earth*, C section, the two-bar phrase structure. Fazil Say *BLACK EARTH*, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

Allegro assai – Drammatico

B minor: $\overset{8b}{i}$ iv i iv i

iv i iv

The musical materials and the improvisatory style in the B' section are mostly taken from the original B section. However, Say alters several of the compositional ideas from the B section, creating a multi-faceted character in the B' section. The first difference between the two sections is the unity of structure. The B section is treated as one large, singular phrase which has no break in flow, while in B' section, the structural unity is broken by the use of fermatas in between phrases. The second difference in the B' section is the return of prepared piano sonority which previously appeared only in A section. Say takes the constantly repeated short motives from B section and reuses them first on the

standard piano and then on prepared piano without interruption. Performers need to practice the preparation of switching between the performing position of standard piano and prepared piano. (see example 15.)

Example 15. Fazil Say: *Black Earth, B'* section. Fazil Say BLACK EARTH, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

The image displays two systems of musical notation for a piano piece. The first system is marked **Largo doloroso** and **accel. (Allegro)**. It features a treble clef staff with a forte (**f**) dynamic and a bass clef staff with a piano (**pp**) dynamic. A blue arrow points to a section labeled **prepared *** in the treble staff. The second system is marked **Largo** and **accel. (Allegro)**. It includes a **rit. ---** marking and a **subito sf** dynamic. A blue arrow points to a section labeled **prepared** in the treble staff. Two red circles highlight specific notes in the treble staff of the second system. The notation includes various rhythmic values, slurs, and dynamic markings such as **f**, **pp**, **espressivo**, and **rit. ---**.

IV. *Alla Turca Jazz*

According to Eva Badura-Skoda, *Alla Turca* is a term describing the music used by Turkish military bands. The character of these bands is very much defined by instrumentation including piccolos and Turkish percussion instruments such as cymbals, triangles and drums. The term can also be used to describe music imitating the effect of these Turkish bands.³⁴ Beginning in the second half of the eighteenth century, European composers started to acquire the Turkish *Alla Turca* style, using it in their compositions, and eventually starting a trend of its usage. Turkish bands played everywhere on the street corners in major European cities such as Vienna and they were considered exotic and sometimes hostile. But Mozart featured Turkish music in his opera, *Die Entführung aus dem Serail* (1782) with more sympathy toward Turks.

In 1784, W. A. Mozart followed this style and named his last movement of Piano Sonata K. 331 as rondo “Alla Turca” with distinct features of the Turkish stylistic qualities, such as scale runs, striking interval leaps, simple harmonies and sudden changes in dynamics. During the late eighteenth and early nineteenth centuries, pianos were often built with the Janissary stop, a pedal that operated a drumstick to strike the underside of the soundboard, in order to imitate the sound effect of the big bass drum from Janissary military band. In Mozart’s rondo “Alla Turca,” the sound effect created by the Janissary stop often served as an embellishment and reinforcement of the marching rhythm. (see example 16., section b) Several centuries later, Fazil Say, as a native

³⁴ Eva Badura-Skoda, “Turca, alla,” Grove Music Online, accessed October 3, 2019. <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028593>.

Turkish composer, gave Mozart’s classical, omnipresent melody a fresh treatment. In his 1993 transcription, jazz elements such as ragtime accompaniment and improvisatory right-hand melody are placed between the original classical context. Through the immediate switch and juxtaposition between styles, Say increases the possibility of interpretation of the piece. This freedom has further inspired gifted young pianists to create their own versions and showcase them as encore pieces in their concerts.

Performance Guide

Mozart’s original rondo is structured as, a – b – c – b – a – b – coda, with the time signature as 2/4, but Say borrowed periods (eight bars) and phrases (two to four bars) from the original work and arranged the piece as A – B – C – A - B with 4/4 as time signature. (See example 16. and table 8.)

Example 16. Excerpts from W. A. Mozart’s Piano Sonata K. 331, rondo “Alla Turca.”

Section a, mm. 1 – 4, 8 – 12.
(Theme I)



Table 8. Structure of *Alla Turca Jazz* by Fazil Say

Alla Turca Jazz				
Section	Measure	Mozart's orig.	Say's jazz Var.	Modulation
A (mm. 1 – 24)	1 - 8	a - Theme I		a Minor
	9 - 16		Jazz style of 1 - 8	
	16 - 17	a -Theme II (fragments)		C Major
	17 - 18		Jazz style of 16 - 17	
	18 - 19	a -Theme II (fragments)		
	19 - 20		Jazz style of 18 - 19	
	20 - 24		= mm. 12 - 16	
B (mm. 24 – 29)	24 - 28		Jazz style of b	A Major
C (mm. 29 – 41)	29 - 33	c		f-sharp
	33 - 41		Jazz style of c	Minor
A (mm. 41 – 65)	(same as section A above)			a Minor ↓ C Major ↓ a Minor
B (mm. 65 - 70)	(same as section B above)			A Major

In Say's *Alla Turca Jazz*, section A contains two eight-bar periods with similar content, but differences in style. Each of the two periods is constructed of two four-bar phrases: antecedent and consequent. The first period, which is made up of Mozart's original composition, presents a distinctly classical style with simple melodic texture and clear rhythmic pulses. Following the elegant first phrase, the second phrase, from mm. 9 – 16, displays a contrasting jazz feeling by utilizing typical ragtime accompaniment, virtuosic and syncopated right-hand melody, and blues scales. Starting from the last beat of measure 16, the dramatic effect is enhanced by the increasing interchange between styles. Instead of borrowing the whole period, fragments from Mozart's original work are

set in turns with Say’s jazz variant and continue for several measures. Moreover, by using the rapid alternation of dynamic markings and keyboard registers during the change of styles, the contrasting characteristics of the piece are further intensified. (see example 17.)

Example 17. Fazil Say: *Alla Turca Jazz*, mm. 15 – 20, rapid alternation of dynamic markings and keyboard registers. Fazil Say *ALLA TURCA JAZZ*, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

The image shows a musical score for piano, measures 15 through 20. The score is written for the right hand in treble clef and the left hand in bass clef. The right hand part is characterized by rapid, rhythmic patterns. The left hand part consists of a steady bass line. The score includes several dynamic markings: *np* (pianissimo), *f* (forte), *mp* (mezzo-piano), and *f* (forte). There are also keyboard register markings: *8va* and *(8va)*. Blue arrows labeled "register" point to the *8va* markings. The dynamic markings are enclosed in red boxes. The word "dynamic" is written in red above the first *f* marking.

A similar technique can also be found in section C which utilizes extreme dynamic changes in order to differentiate the styles. Unlike other sections which consist of contrasting styles, section B is an eight-bar jazz disguise under Mozart’s original melodic skeleton. With the inspiration of the three-note melodic motif, A – B – C-sharp, coming from Mozart’s rondo “Alla Turca” section b, Say creates various jazz melodic combinations with syncopations and tremolo to reinforce the vivid jazz character of the piece.

Due to Say’s designation of many contrasting materials within the piece, performers need to be aware of not only the stylistic differences between classical and jazz, but also the immediate changes of dynamics and keyboard range. Generally, the contrasting styles

can be easily revealed by the different interpretations of the touch of the keys, left-hand accompaniment, right-hand melody, articulations and dynamics. For example, mm. 1 – 8 and mm. 9 – 16 from section A, although the first phrase is borrowed from Mozart, Say does not follow the exact articulation of Mozart's original version. However, the detailed indication of articulations in the first phrase, such as slurs and staccato markings, refers to a more classical interpretation compared to the second phrase. Therefore, a lighter touch of the keys and the sensitive finger control of dynamics and articulations within the phrase are necessary. The second phrase, in contrast, without the restrained of systematic indications of articulations, strongly displays the freedom of jazz performance practice. In order to create the jazzy feeling, a freer, less controlled and more direct touch of the keys is needed. The touch of the keys, the non-stop staccato eighth-note accompaniment which reinforces the meter with a regular rotation between low bass and mid-range intervals, and the syncopated, improvisatory right-hand melody help to create a forward-moving momentum. (see example 18.)

Example 18. Fazil Say: *Alla Turca Jazz*, mm. 1 – 2, 9 – 10, comparison of the first two phrases in section A. Fazil Say *ALLA TURCA JAZZ*, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.
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The image displays two musical staves for piano accompaniment in 4/4 time. The first staff (mm. 1-2) starts with a piano (*p*) dynamic and a first ending bracket. The piano part features a sequence of chords: G4, F#4, E4, D4, C4, B3, A3, G3. A red box highlights the first six notes. The dynamic markings *cresc.* and *f* are shown. The second staff (mm. 9-10) starts with a mezzo-piano (*mp*) dynamic and is labeled "Swinging and Jazzy". The piano part features a sequence of chords: G4, F#4, E4, D4, C4, B3, A3, G3. A red box highlights the first six notes. A red arrow points from the text "diff. articulations" to the first note of the second phrase.

V. Paganini Jazz

After the publication of Paganini's Twenty-four Caprices for violin Op. 1 in 1807, the theme from the last caprice immediately captured composers' attention due to the simplistic harmony, unity in rhythm, and expressive virtuosity. Due to these qualities, this theme not only motivated composers' creative ideas but also provided composers with sufficient space for personal expression. With the technical limitations between instrument and composition being broken, this theme has continued to be one of the most popular pieces for composers to adapt, and they have done so far a variety of instruments. Among the abundant repertoire based on N. Paganini's theme, piano composers throughout history such as Johannes Brahms (1833 – 1897), Sergei Rachmaninoff (1873 – 1943), Witold Lutoslawski (1913 – 1994), Robert Muczynski (1929 – 2010), and Lowell Liebermann (b. 1961) each recall the attractive theme and further elaborate it using their own distinctive styles.

Fazil Say's *Paganini Jazz* consists of the main theme and six variations, plus three alternate variations which allows performers to be creative and "compose" their own versions. Within the piece, several jazz styles such as ragtime, blues, and swing are introduced through the use of improvisatory passages, distinctive syncopated rhythms, and blues scales. Through the collision of classical and jazz idea, Say's adaptation creates fascinating musical effects and represents a significant contribution to the Paganini repertoire.

Performance Guide

Structurally, Say adopts Paganini's theme and elaborates it through variation form: a technique also utilized by his forerunners. Along with the theme, Say designates nine

distinctive variations (six primary variations with three optional variations to substitute or add as desired) with a variety of jazz elements. Inspired by the concept of aleatoric music, a style in which chance and indeterminate elements are left to the performers' discretion, Say's variations offer space for performers to decide their order as they see fit. The tonal plan of the variation inherits the concept of unity from the western classical tradition; variations mostly stay at the tonic key, A minor, with the expectation being Variation V, which starts in the parallel major key, and returns to A minor at the end. Due to the simple structure and tonality, the jazz-style expression within the piece is mainly expressed through a mixture of different scales: harmonic minor, melodic minor, and hexatonic blues scale. For example, the mixture of a hexatonic blues scale and the harmonic minor scale is fully utilized in this piece as a developmental material. The usage of unusual time signatures such as 15/8, 7/8, and 9/8 breaks the typical strong/weak beat relation and further enhances the freedom of jazz improvisatory style. (see example 19.)

Example. 19 Fazil Say: *Paganini Jazz*, Var. II, m. 40, the mixture of a hexatonic blues scale and the harmonic minor scale. Fazil Say PAPANINI JAZZ, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved. Used by permission of European American Music Distributors Company, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

Theme: Based on the original Paganini theme, Say preserves the classical trope of simply stating the musical theme. Within the eight-bar theme, the right hand carries the entire melody, while the left hand only provides several notes in octaves as the harmonic reinforcement. Harmonically, the first four measures alternate between the tonic and dominant chords, followed by a harmonic sequence (circle of fifths), finally landing back on the tonic chord at m. 8. However, the subtle jazz nuances are revealed not only by the use of syncopated rhythm in m. 2 and m. 4, but also by the blues scale note E-flat in measure 8. (see example 20) From a performer's perspective, these jazz decorations help create different layers to this simple theme, and also distinguish Say's style. For example, the two syncopations in m. 2 and m. 4, emphasized by the sforzando markings in the left-hand octaves, forms a strong $i - V - i$ structure. Additionally, this harmonic structure is reinforced by the use of extreme ranges of the keyboard. Therefore, the strong rhythmic pulse of the syncopation is more important than the tonic – dominant notes of the original theme and the running ornaments in between. (see example 20.) Through recognizing the different layers of the theme, performers are able to have a clear plan for phrasing and the creation of a variety of tone colors.

walking up in the left hand, which imitates the plucked string sound of jazz bass accompaniment.

Var. II: As in Variation I, the phrase structure in Variation II is comprised of three eight-bar phrases, but the time signature switches from 4/4 to 2/2 (cut time), indicating the change of rhythmic pulse from quarter note to half note. Starting from the second phrase, mm. 33 – 41, the mixture of time signatures, 2/2, 9/8, 7/8 to 15/8, breaks the duple rhythmic pulse set from the beginning and creates the illusion of an improvisatory style through the use of ascending blues scale. (see example 21.)

Example 21. Var. II, mm. 37 – 40, the mixture of time signatures. Fazil Say
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8va

37

sf *sf* *sf* *sf*

hexatonic blues scale +
harmonic-passing-tone

8va

40

gliss.

Var. III: Within the structure of four eight-bar phrases, Variation III maintains the same duple rhythmic pulse as the beginning of Variation II. However, starting in the third phrase, mm. 50 – 65, Say utilizes a technique called *superimposition* to break up the pulse, but still remain the unity of the phrase structure. (see example 22.)

Example 22. Var. III, mm. 50 – 53, “Superimposition.” Fazil Say PAGANINI JAZZ, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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The musical score for Example 22, Variation III, measures 50-53, illustrates the technique of superimposition. The right hand maintains a duple rhythmic pulse of 4+4, while the left hand uses a complex pattern of 2+3+3 and 3+3+2. The score includes dynamics like 'stacc.' and 'ff', and various articulation marks like accents and slurs. Blue arrows point to specific notes in the bass line.

In example 22, the interplay between the two-bar left-hand structure (2+3+3 / 3+3+2) and the right-hand duple rhythmic pattern (4+4 / 4+4) creates a hesitant feeling before suddenly unifying both hands by setting the last two beats of every other measure in straight rhythm. By using this technique in this variation, Say creates unity in the eight-bar structure.

Var. IV: Variation IV indicates a free and improvisatory style without the limitation of bar lines or assigned time signatures. In fact, Say only gives a general indication of dynamics and expression markings, which offers performers flexibility in their own interpretations. Harmonically, musical tension is created through the emphasis of the note

D-sharp or E-flat, which in the first line functions as part of the French augmented sixth chord while in the second line serves as a chromatic passing note of the hexatonic blues scale. The tension then releases with the return to the tonic chord. (see example 23.) The use of one pitch played continuously over changing harmonies, another typical technique in jazz improvisation, results in a constantly shifting function of the repeated note.

Example 23. Var. IV, the shifting function of the repeated note. Fazil Say PAGANINI JAZZ, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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The image shows a musical score for Variation IV, Andante, in two systems. The first system (measures 1-2) is marked 'Ad Libitum' and 'pp'. The right hand (RH) has a melodic line with several notes circled in red and labeled 'Harmonic function'. The left hand (LH) has a bass line with a circled red note labeled 'Fr+6'. The second system (measures 3-4) is marked 'mf cantabile'. The right hand has a melodic line with several notes circled in red and labeled 'Chromatic P.'. The left hand has a bass line with a circled red note labeled 'V7' and another circled red note labeled 'i'. The score includes dynamic markings like 'una corda ped. molto', 'pp', and 'ppp', and performance instructions like '5' and '8va'.

Var. V: In Variation V, the somber mood created by the previous variation suddenly becomes more optimistic due to the switch from A minor to A major. Harmonically, Variation V features the frequent use of ii – V – i harmonic progressions at the end of the phrases. Examples can be found in mm. 28 – 29, mm. 32 – 33, mm. 35 – 40. (see

example 24.) Due to the tension and flexible harmonic transformation of the ii – V – i pattern, it is often utilized by jazz performers as a fundamental source of elaboration.

Example 24. Var. V, mm. 34 – 39, ii – V – i harmonic progression. Fazil Say
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 Canadian agent for Schott Music GmbH & Co. KG, Mainz, Germany.

34

F-sharp m: i ii7 V7 i

37

ii7 V7 i Am: ii4/3 V7

Var. VI: Based on the four-bar phrase structure, Variation VI begins with a rough character as a result of its dynamic indication as well as its strong, syncopated rhythmic pulse. After four-bar transition which introduces the rhythm, the second four-bar phrase, mm. 53 – 56, displays Say’s delicate management of materials under the repeated ii – V – i progression. Through the addition of different rhythmic materials and blues scale notes, Say creates different shades of style between each measure without losing the integrity of the phrase. (see example 25.)

Example 25. Var. VI, mm. 53 – 56, the repeated ii – V – i progression. Fazil Say
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53 *8va* *8vb* *8vb* *8vb*

A minor: i *ii7* *V7* *i* *ii7* *V7*

add blues scale note

55 *8vb* *i*

altered rhythm

Optional Var. I: This variation consists of four eight-bar phrases with an extra one-measure transition at the end. The utilization of rhythm is relatively simple in that all of the rhythmic patterns are based on two kinds of rhythms, quarter notes and swing rhythm (triple quarter + triple eighth). Contrary to the plain use of rhythm, the richer and fresh harmonic effect is created through the use of extended harmony, such as 9th, 11th or 13th note of the chord.

Optional Var. II: Here, Say implies further interpretational and improvisatory freedom through the expressional indication “andante improvisatione” and the lack of any time signature. In addition, by giving the left-hand a harmonic framework based on the circle of fifths progression from the main theme, performers are able to apply their

personal interpretation by improvising embellishments within the harmonic framework, much like a solo within a jazz ensemble. (see example 26.)

Example 26. Optional Variation II, harmonic framework based on the circle of fifths. Fazil Say PAGANINI JAZZ, copyright © 2007 Schott Music GmbH & Co. KG, Mainz, Germany, All Rights Reserved.

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The musical score is presented in three systems, each with a grand staff (treble and bass clefs).
 - **System 1 (Measures 7-8):** Measure 7 begins with a G chord in the bass. The right hand has a melodic line with eighth-note patterns. Measure 8 continues this pattern. A red arrow labeled "circle of fifths" points from G to C.
 - **System 2 (Measures 9-10):** Measure 9 starts with a C chord in the bass. The right hand continues the melodic line. Measure 10 features a melodic line with a dynamic marking of *mf*. A red arrow labeled "circle of fifths" points from C to F.
 - **System 3 (Measures 11-12):** Measure 11 starts with a B chord in the bass. The right hand has a melodic line with a dynamic marking of *mp*. Measure 12 starts with an E chord in the bass. A red arrow labeled "circle of fifths" points from E to A.
 - **Measure 13:** The piece concludes with an A chord in the bass.

Optional Var. III: The final optional variation is based on three four-bar phrases with two extra introductory measures. In the introduction, the variation begins with a dominant chord of the tonic key, A minor, and the left-hand stays in the dominant note for two bars while the right hand is ascending through chromatic parallel chords, from E

all the way to A at the beginning of measure 3. Then starting there, the texture resembles a typical ragtime character, featuring the duple meter and syncopated rhythm in the right hand against the straight stride accompaniment in the left hand. In measure 7, another use of *superimposition* breaks the rhythmic structure of the measure and creates this variation's rhythmic complexity.

Due to this piece's flexibility in form, as well as its freedom for interpretation, performers have space to explore and experiment with different possibilities. First of all, because of the unity of the key plan, performers are able to adjust the performance order of the variations. For example, the improvisatory character of Optional Variation II is similar to Variation IV, which makes it a possible selection to substitute one for the other. In addition, if performers intend to display a variety of jazz styles, it is possible to insert or combine optional variations among the standard variations.

CHAPTER 3

CONCLUSION

Composers in the twenty-first century each have their unique approaches to exploring “new” modes of classical expression. An examination of Fazil Say’s selected piano compositions reveals three cultural correlations: his Turkish cultural heritage, German classical training, and passion for American jazz music. Within his pieces, these elements find new definitions through his unique compositional style. In his transcription of Bach Passacaglia BWV 582, the diverse tone quality of the organ finds a new interpretation through the eighty-eight keys of the modern piano. In addition, Say’s imagination brought a new jazz look to the omnipresent classical melodies in Mozart’s rondo “Alla Turca” and Paganini’s theme of Caprice. Furthermore, in Say’s *Three Ballads* and *Black Earth*, he is able to vividly realize the traditional Turkish sonority through the modern piano.

Starting in the late 1990s, Say’s piano compositions and performing styles have been frequently reviewed by highly respected music critics in leading newspapers, which has helped build his international reputation. However, his highly individualistic style sometimes draws criticism from musical journalists. In Anthony Tommasini’s *New York Times* review of Say’s recital in the Metropolitan Museum of Art, he stated that: “To appreciate Mr. Say, you have to accept his exaggerated mannerisms and quirks at the piano, which included conducting phrases whenever a hand was free and humming audibly during lyrical stretches.”³⁵ Though these comments seem negative, they do not

³⁵ Anthony Tommasini, "A Muscular Performance to Ring through Museum Halls," *New York Times*, April 23, 2012, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1705791482?accountid=4485>.

actually address the sound of Say's performances. Moreover, some people have questioned the validity of his role as a composer and the originality of his piano compositions due to his reuse of pre-existing materials. Again, Say's artistry as a performer is not central to the criticism. In a *Gramophone* review of Say's recorded performance of Beethoven's Piano Concerto No. 3 in C Minor, Op. 37 by Bryce Morrison, he mentioned the following:

Say's first entry is boldly assertive and from then on, he sweeps all before him with an assured virtuoso brilliance, a salty and invigorating alternative to more staid readings. His cadenza erupts in a blaze of fireworks before a curious, music-box end. The central *Largo*, though occasionally brusque, is never less than musicianly and there are many spine-tingling moments in the finale.³⁶

In any case, Fazil Say is a unique voice in the world of piano performance. In the twentieth- and twenty-first-centuries, there are many examples of artists with brilliantly polished techniques or pieces consisting of newly invented ideas which fail to resonate with listeners. Say has found a following who appreciate the originality of his pieces, which reflect his exposure to a multitude of cultural environments, and his creative ways of bringing a personalized style to these pre-existing materials. Although the material itself may not be completely unique, his unique musical process of interweaving these ideas under his individual interpretation reveals his strong musical power in the twenty-first century. Ultimately, his piano compositions attract the attention of thousands and have gained popularity among many internationally acclaimed pianists.

³⁶ Bryce Morrison, review of *Beethoven: Piano Concerto No. 3 & Piano Sonatas No. 14 and No. 32*, performed by Fazil Say (piano) and Gianandrea Noseda (conductor), *Gramophone*, July 2014.

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APPENDIX A

WORKS OF FAZIL SAY THROUGH 2018

Stage Works

Theatre Music

7000 Yillik Uçan Hali (2010 – 2011)

Ballet Music

Patara (2005)

Orchestral Music (including String Orchestra)

Orchestra

Symphony No. 1, Op. 28: Istanbul Symphony (2008 – 2009)

Symphony No. 2, Op. 38: Mesopotamia Symphony (2011 – 2012)

Symphony No. 3, Op. 43: Universe (2012)

Overture for Orchestra, Op. 56 (2014)

Symphonic Dances, Op. 64 (2015)

Rhapsody for Orchestra: Kapalı Çarşı, Op. 65 (2015 – 2016)

String Orchestra

Chamber Symphony, Op. 62 (2015)

Solo Instrument(s) with Orchestra

Alla Turca Jazz – for piano and orchestra (2003)

Silk Road Piano Concerto, Op. 4 – for piano and string orchestra (1994)

Two Romantic Ballads – for piano and string orchestra (1995)

Silence of Anatolia Piano Concerto, Op. 11 – for piano and orchestra (2001)

Thinking Einstein, Op. 16 – for piano and orchestra (2005)

Nirvana Burning, Op. 30 – for piano and orchestra (2010)

Water, Op. 45 – for piano and orchestra (2012)

Gezi Park I, Op. 48 – for two pianos and orchestra (2013)

Violin Concerto: 1001 Nights in the Harem, Op. 25 (2007)

Khayyam, Op. 36 – for clarinet and orchestra (2011)

Trumpet Concerto, Op. 31 (2010)

Hezarfen, Op. 39 – concerto for ney flute and orchestra (2011 – 2012)

Preludes, Op. 63 – for saxophone quartet and string orchestra with percussion (2015)

Ballad, Op. 67 – for alto saxophone and orchestra (2016)

Chamber Music

One Instrument

Cleopatra, Op. 34 – for solo violin (2010)

Two Instruments

Preludes – for flute and piano (1995)

Black Hymns – for violin and piano (1987)

Sonata, Op. 7 – for violin and piano (1997)

Fur Elise Jazz – for violin and piano (2008)

Princess of Lykia, Op. 26 – for two guitars (2009)

Sonata, Op. 42 – for clarinet and piano (2012)

Dört S, ehir, Op. 41 – for cello and piano (2012)

Sonata for cello and piano by P. Hindemith – Reconstruction by Fazil Say (2013)

Suite, Op. 55 – for alto saxophone and piano (2014)

Three Instruments

Space Jump, Op. 46 - for violin, violoncello and piano (2013)

Variations, Op. 32 – for two pianos and percussion (2010)

Four Instruments

String Quartet, Op. 29 (2010)

Five Instruments

Alevi Dedeler rakı masasında, Op. 35 - for wind quintet (flute, oboe, clarinet, horn and bassoon)

Six Instruments

Alla Turca Jazz – for six cellos

Vocal Music

Voice and Piano

Vier Lieder, Op. 37 – for mezzo soprano and piano (2011)

Voice(s) and Instrument

Patara (2005) - Quartet for soprano (or violin / viola), ney flute (or alto flute / recorder), piano and percussion)

Ses, Op. 40, (2012)

(for piano, percussion, coloratura soprano, lyric soprano and mezzo soprano)

Sait Faik, Op. 51, (2014)

(for three narrators, two mezzo-sopranos, Turkish instruments, piano and string quartet)

Voice and Orchestra

Der Panther, Op. 37 - Song for lyric soprano and orchestra (2012)

Goethe – Lieder, Op. 44 - for soprano and string orchestra with percussion (2012)

Gezi Park 3, Op. 54 - for mezzo-soprano, piano and string orchestra (2014)

Hermiyas, Op. 53 - for narrator, mezzo soprano, children's voice, piano and orchestra (2014)

Voice(s), Choir and Ensemble

The Bells, Op. 50 - for soprano, mezzo soprano, mixed choir, piano and percussion (2014)

Nazim Oratorio, Op. 9 - for narrator, mezzo soprano, baritone, children's voice, piano, mixed choir and orchestra (2001/2012)

Fenerbahce Symphony, Op. 23 - for soprano, baritone, mixed choir, piano and orchestra (2007)

Sait Faik, Op. 51 - for piano, string quartet, Turkish instruments, vocal soloists and narrators (2014)

APPENDIX B
PERMISSION AGREEMENT OF USING EXCERPTS
FROM FAZIL SAY'S PIANO WORKS

October 23, 2019

Yen-Wei Chen
Arizona State University
Department of Music

RE: Piano Works by Fazil Say:
o Alla Turca Jazz
o Paganini Jazz
o Three Ballads
o Black Earth
o Bach: Passacaglia BWV 582 in C minor

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(continued)

Yen-Wei Chen
Arizona State University
Department of Music
October 24, 2019
Page 2

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Piano transcription by Fazil Say
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Accepted and agreed to this 24th
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By: Yen-wei Chen
Yen-Wei Chen

APPENDIX C
AUTOBIOGRAPHICAL STATEMENT

AUTOBIOGRAPHICAL STATEMENT

Taiwanese pianist Yen-Wei Chen received his Bachelor of Music degree in Piano Performance from Taipei National University of the Arts in Taipei, Taiwan in 2013. In the same year, He finished the mandatory military service as a Corporal in the Army Band and moved to the United States the year after. Yen-Wei graduated from the Indiana University Jacobs School of Music in 2016 with a Master's degree in Piano Performance. In November 2019, he was awarded a Doctor of Musical Arts degree in Piano Performance from Arizona State University.

Yen-Wei served as a Teaching Assistant at Arizona State University from 2016 to 2018. In fall 2018, he received a one-year contract from Arizona State University as a Faculty Associate, where he was responsible for teaching applied piano lessons for undergraduate piano minor students.

As the winner of the 2011 Young Artists Piano Concerto Competition in Taiwan, Yen-Wei has kept an active performing career in Taiwan, Europe and the United States, and has been invited to perform in several concert halls such as: National Taiwan Symphony Orchestra Concert Hall (Taiwan), National Concert Hall (Taiwan), Indiana University Auer Hall, Arizona State University Katzin Concert Hall, ASU Kerr Cultural Center (Scottsdale, AZ).

On October 16, 2019, Yen-Wei performed a selection of Fazil Say's piano compositions, including his transcription of J. S. Bach's *Passacaglia in C Minor*, BWV 582, *Three Ballads*, *Black Earth*, *Alla Turca Jazz*, and *Paganini Jazz* in a doctoral lecture recital at Arizona State University Katzin Concert Hall.