



## Development of Flute Works in Turkey from Turkish Republic to Present\*

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### Abstract

**Problem Statement:** This study will giand briefly historical information of the development of Turkish flute repertoire from the Turkish Republic to the present Turkish flute works and their musical development and styles will be examined.

**Purpose of the Study:** The purpose of the study is to mirroring the historical development process of Turkish flute repertoire from the beginning of Turkish Republic to present by analyzing important Turkish flute works.

**Method:** Methods of this study are literature review, interview with composers and works analysis.

**Findings and Results:** In Turkish Republic the first Turkish flute works was composed by talented young composers who were sent cultural centers of Europe for education and after they turn back to Turkey. Solo flute, flute-piano, flute and orchestral works were composed since Turkish Republic were found, also contemporary composers composed works for different groups like for flute-guitar-vibraphone-conga, pieces with accompaniment of electronic music. Necil Kazım Akses's *Sonata for Flute and Piano*, composed in 1933, is composed of three interconnected sections. It has a modal effect rather than being tonal. Sayram Akdil's one of the most performed flute chamber music piece *Music for 3 Flutes and Piano* was composed in 1981. Long flute sounds that enter in regular turns give the movement an unmetered folk song effect. The Mouldy Existence, composed in 1992 by Meliha Doğuduyal, starts with a long flute solo in an improvised manner. There is no measurement in the atonal part. *Deformed Reflections* was composed by Mesruh Savaş and he, thus, hopes to have shown the audience the modern unusual skills of the flute and where music stands today.

**Conclusions and Recommendations:** According to the study results it was seen that at the beginning of Turkish flute repertoire composers aimed to place polyphonic music in Turkey and then different style flute music was composed. As an example contemporary composers used modern techniques and included electronic sounds.

**Keywords:** Flute, Turkish flute repertoire, Turkish composers, pieces analyzing.

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## INTRODUCTION

Although western musical instruments were used in the 1700s by musicians who came to Turkey from Europe, wide use of them started with the establishment of Muzıka-i Humayun (The Ottoman Imperial Military Band) in order to form a military band in western terms by Mahmut II. For example, according to Kösemihal the well known French flutist Pierre Gabriel Buffardin (1690-1768) was in Istanbul in 1713, and Johann Jakob Bach, J.S. Bach's elder brother, came to Istanbul in the same year and studied flute with Buffardin (Kösemihal, 1939). Even though prominent musicians came to Turkey, they did not stay in our country as they did not earn enough to earn a living by making music, and thus western music instruments did not manage to become widespread in our country until the establishment of Muzıka-i Humayun.

The first conductor of Muzıka-i Humayun was Giuseppe Donizetti, who had been a flutist in Napoleon Bonaparte's band, and when he came into office in the palace, he started with teaching his students western style note, and he also reached Muzıka-i Humayun instruments western standards (Özasker, 1997, p. 11).

In 1925, after the foundation of the Republic (1923), some talented youths were sent to cultural centres of Europe for education. Upon coming back, these youths set up the group who were the founders of the new Turkish Music and known as the Turkish Five. The Turkish Five composers are Cemal Reşit Rey, Hasan Ferit Alnar, Ulvi Cemal Erkin, Ahmet Adnan Saygun, Necil Kazım Akses (İlyasoğlu, 2009). When they came back home, they started to form the modern Turkish composition form. The youths who studied composition in Europe came back to Turkey as from 1930, and they started to create samples of modern music (Yuvarlar, 2008). The Turkish Five primarily included melodic, mode, and rhythmical agents of Turkish Folk Music and Traditional Turkish Classical Music in their works.

Methods of this study are literature review, interview with composers and works analysis.

### Flute Pieces and Composers in Turkey from Republic Period to Today<sup>1</sup>

The first Turkish flute pieces were composed of the flute pieces that The Turkish Five, upon returning home, composed by virtue of the education they had obtained.

**Table 1. Turkish five's flute pieces**

Composer Name	Piece Name	Date
Cemal Reşit Rey	• Wind Quintet	1932
	• Poeme – for flute and strings	1934
	• Sazların Sohbeti – for flute, harp, two horn and strings	1957
Necil Kazım Akses	• Sonata – for flute and piano	1933
Ahmet Adnan Saygun	• Wind Quintet	1968

<sup>1</sup> Sources utilized for this list: Antep, E. (2006). *Türk Bestecileri Eser Kataloğu (Turkish Composers Catalog of Works)*. Ankara: Sevda-Cenap And Vakfı Yayınları, Yuvarlak, G. (2008). *Çağdaş Türk Bestecilerinin Flüt Repertuarı ve Çağdaş Türk Flütistler*. Unpublished Master Thesis. Kocaeli: Kocaeli Sosyal Bilimler Enstitüsü.

When the flute pieces of the Turkish five are examined, it is seen that they featured chamber music pieces and Necil Kazım Akses were composed by the first flute sonata in that period. Three composers of the period have included the flute in his five works.

**Table 2. Same generation composers with Turkish five and their flute pieces**

Composer Name	Piece Name	Date
Nuri Sami Koral	• Quartet No.I – for flute and strings	1946
	• Quartet No. 2- for flute and strings	1942
	• Quartet No.3- for wind	1948
	• Quartet with flute N.5	1969
Kemal İlerici	• Benim Kızlarım – for flute	1967
Ekrem Zeki Ün	• Yunus’un Mezarında – for flute and piano	1933
	• Sonata – for flute and piano	
	• Rhapsody – for flute and strings	1938
	• Concerto – for flute and strings	1972
	• Dinle Neyden.	1978
Faik Canselen	• Oyun Havası – for flute	1939
	• Little Suite – for two flutes	1967
	• Yiğitleme “ Tamzara” – for flute, string quintet and piano	1939
Ahmet Samim Bilgen	• Kadınlar mı, Erkekler mi? – for flute, clarinet, 2 violins, cello, piano	1932
Mithat Fenmen	• Quartet – for flute, oboe, clarinet and bassoon	1938
	• Trio – for soprano, clarinet, flute	1938

When these composers’ works are examined, it can be seen that compositions of flute pieces and flute concerto started in addition to chamber music pieces. Six composers composed 16 pieces and most of these pieces for quartet.

**Table 3. Turkish composers born between 1910-1950 and their flute pieces**

Composer Name	Piece Name	Date
Sabahattin Kalender	• Quintet - for piano, flute and strings	1983
İlhan Usmanbaş	• Boşluğa Atlayış - for solo violin and flute, English horn, piano, contrabass,	1965
	• 12 Küçük Parça (12 Little Pieces)- for 3 flute, 2 oboe, violin, percussion,	1975
	• FL-75 – for flute	1938
	• Bach’ın Küçük Prelüdları (Little Preludes of Bach)- for flute, oboe, clarinet, horn, bassoon, org, violin	

Ertuğrul Oğuz Fırat	• İneğe Övgü Op. 23 – for voice, piano, flute, oboe, bassoon, org and viola • Tohumun Kıvılcımları Op. 60 – for contrabass and quintet for percussion and wind • Uyumsuzluğun Uyum Odakları Op. 63 – for flute, oboe, clarinet, bassoon • Devrici Ortamda Sazların Cumhuriyeti Op. 15 – for flute, violin, piano • Kalabalık Beyin Sormakla Çoğalmış Op. 83 – Göynük/Sonata for flute and org • Gerçek Simge Oyun Op. 53 – for flute, cello, two piano, yalkın ır ( traditional instrument) and coro • Yivcil Morun Seslenişi 3 Op. 74 – for flute and piano	1965 1980 1981 1961 1991-92 1977-78 1971-84
Necdet Levent	• Beş Parça (Five Pieces) Op.13 – for flute and chamber orchestra • Suite Op. 21 – for solo flute and string orchestra • İkili ( Duet) Op. 24 – for flute and viola • Nostalji Op. 31 – for flute and piano • Pieces for Flute with Piano Accompaniment Op. 38	1978 1988 1989 1983-92 1993
İlhan Mimaroglu	• Triple Talk – for flute, violin, cello	1991
Cenan Akın	• Yaylada – for flute	1988
Muammer Sun	• Serpintiler – 16 pieces for woodwind quintet	1965-76
Cengiz Tanç	• Lirik concerto – for flute, oboe and strings	1983
Kemal Sünder	• Sonatin Op. 18 - for flute and piano	1977
İlhan Baran	• Four Pieces for Two Flute • Demet Süiti – for flute, oboe, clarinet, horn, bassoon	1971 1973
Yalçın Tura	• Surname – for flute, oboe, viola, violin, cello, percussion • Trio – for flute, clarinet, bassoon.	1959
Çetin Işıközlü	• Prelude and Sing “Anlatamıyorum” – for soprano, tenor, flute, oboe, horn, viola, violin and piano	1968
Turgut Aldemir	• Düşünceler- Wind Quintet	1994
Necati Gedikli	• Beşil – Wind Quintet	1971
Sayram Akdil	• Müzik (Music) – for three flute and piano	1981
Ahmet Yürür	• Fareli Köyün Kavalcısı (Pied Piper) – for flute, guitar, mandolin, cembalo, percussion, cello, contrabass	1990
İstemihan Tavioloğlu	• Suite Op. 9 – for flute, clarinet, string orchestra	1982

Examining the pieces of this period, we see that the composers frequently included the flute. 17 composers composed flute pieces mostly for chamber music. As well as there are some flute pieces for solo flute, flute and piano, flute and orchestra.

**Table 4. Turkish composers born after 1950 and their flute pieces**

Composer Name	Piece Name	Date
Selman Ada	• Üç Avrasyalı (Three Eurasian) – for flute and piano	1994
	• İki Konser Prelüdü (Two Prelude) – for flute, viola, harp	2002
	• Der Eurhythmus – for flute and piano	2003
	• Üç Erotik Dans (Three Erotic Dances) – for flute, viola, harp	2004
	• Czardas – for flute, viola, harp	2005
	• South America Suite – for flute, viola, harp	2005
Mete Sakpınar	• Çığ – for flute, violin, viola, cello, piano and percussion	1994
	• Delidolu – for flute	1993
	• Fantezi (Fantasy) – for eight flute	1983
	• Swingle Turtle – for flute, violin, trumpet, cello, piano, percussion	1994
	• Hyperflute – Flute with electronic audio tape	1994
Turgay Erdener	• Yeşil Düşler (Green Dreams) – for flute and strings	1995
Betin Güneş	• Ayayva Op. 28 – for harp, flute, viola	1992
	• Yunus Op. 27 – for flute and piano	1991
	• Parameter Op. 23– for flute	1991
	• Bahçe (Garden) Op. 49 – for flute and piano	1997
	• Tona Op. 53	1998
• Adi Faun Op. 100	1991	
Aydın Karlıbel	• Hayal (Imagination)– for flute	1996
	• Quintessence for flute and Bassoon	2000
Mehmet Aktuğ	• Tetrakord – for flute, oboe, horn, bassoon	1982
	• Dümteke – for flute, clarinet, bassoon, trombone, violin, contrabas and two percussion	1985
	• Bahçe (Garden) – for flute, guitar, vibraphone and percussion	1987
	• Dümtektekdümtek- for flute, oboe, bass clarinet, bassoon, piano, violin, viola, cello and percussion	1992
Meliha Doğuduyal	• Quintet – for woodwind	1987
	• The Mouldy Existence – for flute and Piano	1992
Nihan Atlı	• Sextet- for flute, oboe, clarinet, violin, viola and cello	1990
Perihan Önder	• Dört Parça (Four Pieces) – for flute, percussion and piano	1989
Sıdıka Özdil	• Anadolu'dan Üç Görüntü - wind quintet	1987
	• Resistance for a Dream- for wind	1990
Erdal Tuğcular	• Yine Dertli Dertli – for clarinet, flute, horn, bağlama (folk instrument with three double strings), string orchestra	1998
	• Muğla Suite – 2 oboe, 2 flute and strings	2004
Kamran İnce	• Talya'nın Dalgaları – for flute, clarinet, percussion, piano, violin, cello	1989
	• Son Bir Dans (Last One Dance) – for flute, mib clarinet, bass clarinet, bassoon and percussion	1991
	• Kemerler – for flute, clarinet, trumpet, synthesizer, violin, cello	1994
	• Bölünmüş – for flute, clarinet, percussion, piano, violin, cello	1998
Server Acim	• Sextet Op.3 – for flute, oboe, clarinet, bassoon, horn, contrabas	1988
	• Beş Çeşitleme (Five Variations) Op. 14 - for flute and piano.	
Tevfik Akbaşlı	• Aramızda – for flute, viola, harp	2004
Deniz İnci	• Side'de Gün Doğuşu (Sunrise in Side) – for flute, alto saxophone, piano, two percussion	1988
	• Bak! (Look)- for flute, oboe, clarinet, bassoon, percussion and piano	1991

Semih Koruyucu	• Music for Flute and Piano	1991
Hasan Uçarsu	• Monolog – for flute, clarinet, violin, cello, percussion, piano • “...zamansal çelişkilerle geçmişin özlediği kent: İstanbul...” – for flute and piano	1994 2003
Mehmet Nemutlu	• Dört Parça (Four Pieces) – for flute and piano • Parçalar (Pieces)- for flute and prepared piano • 12- Ses Parçaları; Duolar (12 Pieces; Duos) – for flute and bassoon	1989 1989 1989-90
Özkan Manav	• Sinfonietta- for winds, tympani and xylophone	1990
Muhiddin Dürrüoğlu-Demiriz	• Contact – for flute and piano	1988-89
Fazıl Say:	• Preludes – for flute and piano	1985
Burhan Önder	• Söyleşi – for two flute	1984
Ebru Güner	• Geşanın Hüznü (The Grief of a Geisha ) – for flute and piano	1998
Nuriye Esra Kınıklı	• Psikenin Öğütleri – for mezzosoprano, flute, kanun, tambourine, 2 violin, viola, cello • Yankılar – 2 flute, bass clarinet, 2 crystal cup, woodblocks	2003 2004
Onur Türkmen	• Smile and the Other Things – for flute, clarinet, bassoon, violin, cello, piano, percussion • Yaz Yağmuru (Summer Rain) – for flute, clarinet, piano, violin, viola, cello	2002 2004
Selen Gülün	• The Mechanism – for flute, clarinet, bassoon, percussion, piano, violin, cello	2002
Atilla Kadri Şendil	• Bis – for flute and Clarinet • Derbeder – for flute, oboe, clarinet and bassoon • 88 – for flute, clarinet, bassoon and piano	1995 1995 2003
Gökçe Altay	• Dünya'nın En Tuhaf Mahluku – for narrator, flute, oboe, horn, piano, vibraphone, percussion, electronic type.	
Sonat Mutver	• Sonata for flute, oboe, harp and string quartet “Pastoral” • Baroque Concerto for flute, Violin, Cello, cloven and string orchestra	2002 2000
Can Aksel Akın	• Four Pieces for Flute • Fantasy for St. Barbara – for flute and org • Suite for flute and cello • 3 Duets for flute and oboe • Ashı ile Kerem Üçlemesi – for mezzosoprano, flute, clarinet, oboe	1999 2002 2003 1998 2001
Mustafa Bor	• Seven Discourses – for woodwind quintet	2002
Mesruh Savaş	• Üç Japon Söylencesi (3 Japanese Myths) – Suite for flute and piano • Woodwind quintet – • Deformed Reflections for flute, piano and electronics • Hamsi in Chicago - for flute and piano	2005 2000 2009 2010
Çiğdem AYTEPE	• Konuşmalar (Speeches) – for flute, trombone, cello and piano	2000
Ayşegül Kostak - Toksoy	• Flash – for flute, violin and cello, • Dedikodu (Gossip) – for flute, clarinet, bassoon, tympani, suspended cymbal, 2 violin and 2 cello • Yağmurda Sokakta... (Street in the Rain ...) – for flute, horn, violin and piano.	
Onur Dülger	• Trio for woodwind Part 2 – for flute, clarinet, bassoon • Trio for woodwind Part 1 – for flute, clarinet, bassoon	2001 2001

Onur Özmen	• Yalnız Bir Su Sineğinin Düşleri – for flute and piano	2000
	• “P, R, S, L, and 7.4” – for flute, oboe, clarinet, trumpet, tympani and bassoon	2000
	• Düşçe - for two flute and piano	2000
Hasan Niyazi Tura	• Variations for “Uzun İnce Bir Yoldayım” of Aşık Veysel Şatıroğlu – for flute and piano	2004
Yiğit Kolat	• Ninni (Lullaby) – for flute and celesta	2004

When the young generation composers who composed flute pieces after 1950 are examined, we see that they outnumber the previous generations and that the number of flute pieces increased. Chamber music pieces predominate among the flute pieces in this period. Composers chose to write pieces of minor forms in which many instruments are used instead of writing in classical period forms such as sonata and concerto. Chamber music pieces contain various instrument groups as well as classical 5 wind instruments. In some pieces not only acoustic instruments were used, but some electronic devices like Electronic Audiotapes were added. Furthermore, our composers, too, started to use avant-garde flute techniques which were widespread worldwide.

In order to study the development process of flute repertoire, the pieces *Sonata for Flute and Piano* (1933) by Necil Kazım Akses (1908-1999), *Music for 3 Flutes and Piano* (1981) by Sayram Akdil (1940), *The Mouldly Existence* (1992) by Meliha Doğuduyal (1959) and *Deformed Reflections* (2009) by Mesruh Savaş (1978) were chosen. As for the reasons for choosing these pieces; *Sonata for Flute and Piano* is one of the first flute pieces composed in the Republic period. *Music for 3 Flutes and Piano* was composed for chamber music, contains Turkish melodies and is one of the most performed pieces. In her piece *The Mouldly Existence*, Meliha Doğuduyal used avant-garde techniques in flute and piano. Mesruh Savaş used electronic records in his piece *Deformed Reflections*, composed in 2009.

### Flute Works Analyzing

#### *Necil Kazım Akses and Sonata for Flute and Piano (1933)*

The youngest among The Turkish Five, Necil Kazım Akses, was born in Istanbul on May 6, 1908.

In his works he generally used grand forms and orchestral writing, but he also produced very original works in small forms and for solo instruments. Modal pattern in his works gradually developed towards techniques beyond tonality and modality and expanded. The works Necil Kazım Akses wrote until the 1940s – mostly piano accompanied solos and flute, piano sonata was composed in this period - were indicators of the desire to create a new atonal style. Turkish composers brought up in the 1930s chose to use ‘mode’ as a suitable way to go beyond the regime of harmony.

Necil Kazım Akses used mode element by some means or other as from his early works; however, it was only after 1940 that he started to make the ‘Akses style’ explicit, especially with his symphonic works (Başgözler, 1993).

His *Sonata for Flute and Piano*, composed in 1933, is composed of three interconnected sections. The 5/4 time sonata starts with piano septuplets and flute

enters with trill. The piece becomes 6/4 time after the 2. measurement and number of scales changes frequently. It has a modal effect rather than being tonal. The first part, “Allegro moderato” is followed by the second part, which is “Allegro ma non troppo” beat of 7/8 clunky rhythm. The third part, “Allegro assai” clunky rhythm of 9/8 time at a very fast tempo and it is the part in which the flute can indicate its technique.

*Sayram Akdil and Music for 3 Flutes and Piano (1981)*

Sayram Akdil was born in Nicosia (Cyprus) on May 7, 1940. From an early age, he grew up in a polyphonic musical environment, and he obtained his first music knowledge.

In his compositions, he used the mode and rhythmical elements of Turkish Folk and Turkish traditional art music as basis for melodic and harmonic structure and combines them with contemporary methods (İlyasoğlu, 2007:172).

Sayram Akdil’s one of the most performed flute chamber music piece *Music for 3 Flutes and Piano* was composed in 1981. The tempo in the first movement is quite slow. Long flute sounds that enter in regular turns give the movement an unmetred folk song effect. The first movement, composed in canon style is in E minor tone. The second movement begins attacca. The movement at a medium tempo starts with the upbeat melody of the 3rd flute. Solos are equally distributed among flutes. There is no piano in the third movement. The piece slows down and sounds like improvisation. The fourth movement starts with the entry of the piano. After the canonical opening, the tune in the second movement is heard f# key. The specialty of the cadence in the fourth movement is that the composer offers three ways in which the cadence can be played. Cadence can be played with only the second flute, the first or the third flute or can be distributed among the three flutes alternately at certain organ points.

*Meliha Doğuduyal and The Mouldy Existence (1992)*

Meliha Doğuduyal spent her childhood in an environment full of music, and she started music at a very young age. Doğuduyal values the intellectual and aesthetic integrity that a composer creates with his/her epoch. She uses data from varied musical cultures and expressions of different styles such as folk, jazz and improvisation all together in her experiments in free form and electronic field (İlyasoğlu, 2007:230-231).

The Mouldy Existence, composed in 1992, starts with a long flute solo in an improvised manner. There is no measurement in the atonal part. Afterwards, a dialogue consisting of long sounds and clunky rhythms starts between the flute and the piano. In the  $\frac{3}{4}$  part where the piano plays the melody, tempo speeds, gets excited with the triplets. After the passage of the piano, the flute plays a second cadence. The composer uses avant-garde techniques in the rest of the piece. Towards the end, the clunky rhythm dialogue between the piano and the flute at the beginning is repeated in a similar fashion. Piano picks up the flute’s triplets starting *fff* and ending *p*. It ends with the fortissimo attack of the flute and piano.



*Mesruh Savaş and Deformed Reflections (2009)*

Mesruh Savaş was born in Kircaali in 1978. Assistant Prof. Mesruh Savaş, is currently a faculty member at Uludağ University State Conservatory, and as well as being a composer and conducting academic studies, he continues with his studies in the fields of sound design, electronic and electro-acoustic music (Özgeçmiş, 2007).

*Deformed Reflections* was composed for Sibel Ayhan and Aylin Çakıcı in 2009. The piece came out primarily as a result of the composer's desire to use new flute sounds and advanced flute techniques that are not used very often. Composer, thus, hopes to have shown the audience the modern unusual skills of the flute and where music stands today. The piece was initially written for flute and piano; later, however, because of aesthetic reasons and perhaps partly due to composer's instinctive dissatisfaction with for new sounds and colours, electronic sounds were also added. These electronic sounds are composed of flute sounds that the composer recorded or obtained from other sources, or even cited from the recordings of well known flute pieces. However, these sounds were either altered or completely turned into different sounds by using digital sound processing methods. Thus, in most cases resonances that are impossible to be played by the flute alone were obtained. Still, the main purpose of the piece was to make these three sound sources sound like a single intertwined instrument, a complementary body rather than presenting a trio of flute, piano and electronic sounds (Savaş, 2011).

Performance notes are provided at the first page of the piece, which was composed for flute, piano and electronic sounds. Explanations on the other techniques are also displayed on the note. The piece starts at a slow calm tempo at 50 in a recitative tone. Tempo alters in itself, and it ends *molto calmo e morendo*. The new flute techniques used in the piece are: flutterzunge, closed, semi open, open mouthpiece positions; glissando, very slow to fast trill, gradually slowing trill, sing while playing, "slap" with key sound, harmonic notes, "bisbigliando, tone colour trill", hollow tones, key click trill, pizzicato, tongue ram.

## CONCLUSION

In conclusion, flute was used in Turkey in Ottoman Period in the 1700s by musicians from Europe. The earliest flute pieces were composed by the Turkish Five only after the foundation of the Republic. These pieces are mostly chamber music pieces. These composers were followed by composers of especially their own generation, the next generation and young generation who composed many flute pieces. Most of the pieces are chamber music pieces, yet along with the classical 5 wind instruments, they composed pieces for varied instrument groups such as flute, 2 guitar, vibraphone, Kongo.

As for the development process, Necil Kazım Akses's *Sonata* that was composed is a classical form, but it consists of 3 parts that are connected to each other. Themes are based on mode, and they are on an abstract level. Sayram Akdil's piece *Music for 3 Flute and Piano* has a tonal structure. Turkish effect and melodies are felt. *The Mouldy Existence*, composed in 1992, does not have a tonal structure. It

has an improvisational tone rather than a certain melody, and avant-garde techniques were used in it.

Today, the point Turkish flute pieces have reached is the same as those worldwide. Electro-acoustic pieces are composed by using electronic sounds as well as avant-garde techniques.

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## Cumhuriyet'ten Günümüze Türkiye'de Flüt Eserlerinin Gelişimi\*

### Özet

**Problem Durumu:** Çalışmanın problemi “Cumhuriyetten günümüze flüt eserleri hangi besteciler tarafından bestelenmiş ve hangi özellikleri taşımaktadır?” şeklinde belirlenmiştir.

**Araştırmanın Amacı:** Bu çalışmanın amacı tarihi gelişim sürecinde Türk besteciler tarafından bestelenmiş flüt repertuarını belirlemek ve bu repertuar içerisinde örneklem grubu oluşturarak analiz etmektir.

**Yöntem:** Çalışmada kaynak tarama, besteciler ile görüşme ve eser analizi yöntemi kullanılmıştır. Eser analizi için Necil Kazım Akses (1908-1999)'in Flüt ve Piyano için Sonat (1933), Sayram Akdil (1940-)'in 3 Flüt ve Piyano için Müzik (1981), Meliha Doğuduyal (1959-)'in The Mouldly Existence(1992) ve Mesruh Savaş (1978-)'in Biçimsiz Yansımalar (2009) eseri flüt repertuarının gelişimi sürecine örnek olarak seçilmiştir.

**Bulgular:** Türkiye'de batı müziği çalgılarının 1700'lü yıllarda Avrupa'dan Osmanlı İmparatorluğu'na gelmiş müzisyenler tarafından kullanıldığı görülse de yaygın şekilde kullanımları Muzika-i Humayun'un kurulmasıyla başlamıştır. Muzika-i Humayun'da çoksesli Türk müziği çalışmaları sırasında geleneksel çalgıların yanına keman, lavta, gitar, flüt ve viyolonsel gibi Batı çalgıları katılmıştır. Buna karşın Cumhuriyet'in kurulmasına kadar müzik eğitiminin yetersizliği önemli flüt eserlerinin yeterince yazılamamasına neden olmuştur. İlk Türk flüt eserlerini, Cumhuriyetin kurulmasından sonra yetenekli gençlerin Avrupa'nın kültür merkezlerine eğitim almak üzere gönderilmesi ve bu gençlerin aldıkları eğitimin sonucu olarak ülkeye döndükten sonra besteledikleri flüt eserleri oluşturmuştur.

Türk Beşleri'nin flüt eserlerine bakıldığında, o dönemde oda müziği eserlerine ağırlık verdikleri ve Necil Kazım Akses'in ilk flüt sonatını bestelediği görülmektedir. Türk Beşleri ile aynı kuşak besteciler oda müziği eserlerinin yanı sıra solo flüt eserlerinin ve flüt konçertosunun bestelenmeye başlamışlardır. 1910-1950 yılları arasında doğan Türk bestecilerinin eserlerine bakıldığında bestecilerin ve flüt eserlerinin sayısının arttığı, flüt eserlerine sıkça yer verdiği görülmektedir. Bu dönemde çoğunlukla oda müziği eserleri bestelenmiştir. 1950 sonrası genç kuşak flüt eseri yazan bestecilerimiz incelendiğinde sayısal olarak önceki kuşaklardan daha fazla olduğu ve flüt eserlerinin sayısının arttığı görülmektedir. Bu dönem flüt eserlerinde oda müziği eserleri çoğunluktadır. Besteciler sonat, konçerto gibi klasik dönem formlarında eser yazmak yerine birçok enstrümanın kullanıldığı küçük formlarda eser yazmayı tercih etmişlerdir. Dönemin oda müziği eserleri klasik üflemeli çalgılar beşlisinin yanı sıra değişik çalgı gruplarını da içermektedir. Bazı

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eserlerde sadece akustik enstrumanlar kullanılmamış, bu enstrumanlara ek olarak elektronik ses bantı gibi elektronik cihazlar eklenmiştir. Ayrıca dünyada yaygınlaşan çağdaş flüt tekniklerini bestecilerimiz de eserlerinde kullanmaya başlamışlardır. Cumhuriyetten günümüze solo flüt, flüt – piyano, solo flüt ve orkestra eserleri bestelenmiş; günümüz bestecileri ise flüt-iki gitar-vibrafon-konga vb. gibi farklı çalgı grupları ya da elektronik müzik eşlikli eserler de bestelemişlerdir.

Necil Kazım Akses'in 1933 yılında bestelediği flüt ve piyano için sonatı birbirine bağlı üç bölümden oluşmaktadır. 5/4'lük ölçü sayısındaki sonat piyanonun yedilemeleri ile başlar ve flüt triller ile girmektedir. Eser 2. Ölçüden sonra 6/4'lük olmakta ve sık sık ölçü sayısı değişmektedir. Tonal olmaktan çok makamsal etkidedir. "Allegro moderato" hızda olan birinci bölümü "Allegro ma non troppo" temposunda 7/8'lik aksak ritimdeki ikinci bölüm izlemekte olup, "Allegro assai" çok hızlı tempodaki üçüncü bölüm aksak ritimde 9/8'lik ve flütün acelinesini gösterebileceği bir bölümdür.

En çok seslendirilen flüt oda müziği eserlerinden olan Sayram Akdil'in "3 Flüt ve Piyano için Müzik" eseri 1981 yılında bestelenmiştir. Birinci bölüm oldukça yavaş tempodadır. Sırayla giren flütlerin çaldıkları uzun sesler bölüme uzun hava etkisi katmaktadır. Kanon stilinde bestelenmiş birinci bölüm mi minör tonundadır. İkinci bölüme "attaca" ile başlanmaktadır. Orta hızdaki bölüm 3. flütün hareketli ezgisi ile başlar. Sololar flütler arasında dengeli bir şekilde paylaştırılmıştır. Üçüncü bölümde piyano yoktur. Eser ağırlaşır ve doğaçlama havasındadır. Piyanonun girişi ile başlayan dördüncü bölüm kanonik yapıdadır. Dördüncü bölümdeki kadansın özelliği besteci kadansın çalınış biçimi için seslendirenlere üç seçenek sunmaktadır. Kadans yalnız ikinci flüt, birinci veya üçüncü flüt ya da belirgin durak yerlerinde değişmeli olarak üç flüte dağıtılarak da çalınmaktadır.

1992 yılında Meliha Doğuduyal tarafından bestelenen "The Mouldy Existence" flütün doğaçlama havasındaki uzun bir solosu ile başlamaktadır. Atonal olan bölümde ölçü sayısı da yoktur. Daha sonra flüt ve piyano arasında uzun seslerden ve aksak ritimlerden oluşan diyalogu ile eser devam etmektedir. Piyanonun ezgiyi duyurduğu ¾ lük bölümde tempo hızlanıp, üçlemeler ile heyecanlanmaktadır. Piyanonun atlamalı pasajından sonra flüt ikinci bir kadansı seslendirmektedir. Eserin devamında, besteci çağdaş teknikler kullanmıştır. Sona yaklaşıldığında piyano ve flütün baştaki aksak ritimli diyalogu benzer bir şekilde tekrarlanmaktadır.

Mesruh Savaş'ın Biçimsiz Yansımaları, 2009 yılında Sibel Ayhan ve Aylin Çakıcı için bestelenmiştir. Eser öncelikle bestecinin yeni flüt sesleri ve çok sık kullanılmayan çağdaş flüt tekniklerini kullanma isteğiyle ortaya çıkmıştır. Böylece besteci dinleyiciye de flütün alışılmışın dışında, modern becerilerini ve müziğin geldiği son noktalardan birini göstermiş olmayı beklemektedir. İlk olarak flüt ve piyano için yazdığı esere, daha sonra estetik sebeplerden ve belki biraz da bestecilerin yeni seslere, renklere olan içgüdüsel doyumsuzluğundan elektronik sesler de ilave etmiştir. Bu elektronik sesler, çoğunlukla bestecinin kaydettiği ya da diğer kaynaklardan edindiği, hatta ünlü flüt eserlerinin kayıtlarından alıntılıdığı flüt seslerinden meydana gelmektedir. Ancak bu sesler dijital ses işleme yöntemleri ile başkalaştırılmış ya da tamamen başka seslere dönüştürülmüştür. Böylece çoğu durumda akış içinde flütün tek başına çalması imkânsız olan tınılar elde edilmiştir. Yine de eserdeki temel amaç flüt, piyano ve elektronik seslerden oluşan bir trio

sunmaktan çok, bu üç ses kaynağını, iç içe geçmiş tek bir çalgı, birbirini tamamlayan bir bütün olarak duyurmaktır.

**Sonuç ve Öneriler:** Türkiye’de ilk flüt eserlerini Cumhuriyet’in kurulmasından sonra Türk Beşleri bestelemiştir. Bu eserler çoğunlukla oda müziği eserleridir. Bu bestecileri aynı kuşak besteciler başta olmak üzere sonraki kuşak ve genç kuşak besteciler izlemiş ve pek çok flüt eseri bestelemiştir. Eserlerin çoğu oda müziği eserleridir ancak klasik üflemeli çalgılar beşlisinin yanı sıra besteciler farklı çalgı grupları için de eserler bestelemiştir.

Gelişim sürecine bakıldığında 1933 yılında bestelenen Necil Kazım Akses’in sonatı klasik bir formda olup eser birbirine bağlı 3 bölümden oluşmaktadır. Temalar makama dayanır, bu temalar soyut düzeydedir. Sayram Akdil’in “3 Flüt ve Piyano için Müzik” eserinde tonal bir yapı vardır. Türk ezgileri etkisi hissedilmektedir. 1992 yılında bestelenen The Mouldy Existence eserinde tonal yapı yerini atonaliteye ve serbest ritmik yapıya bırakmıştır. Belirli bir ezgiden çok doğaçlama havasındadır ve çağdaş teknikler kullanılmıştır.

Araştırma sonucunda görülmektedir ki, çağdaş Türk flüt eserleri büyük ölçüde dünya standartlarına ulaşmakta, ulusal ve uluslararası alanda dinleyicileri ile buluşmaktadır. Bu eserlerin çoğalarak yaygınlaşmasında ise bestecilerimizin desteklenmesinin önemi büyüktür.

**Anahtar Sözcükler:** Flüt, Türk flüt repertuarı, Türk besteciler, eser analizi.

