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Technical Difficulties and Proposed Solutions of Özkan Manav's "Aman Avcı" Arrangement for Op.41 for Double Bass and Piano

Özkan Manav'ın Op.41 Kontrbas ve Piyano İçin Düzenlemesi olan "Aman Avcı" İsimli Eserinin Teknik Zorlukları ve Çözüm Önerileri

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Öz

When looking at Contemporary Turkish Music, it is noticeable that the works of the second and third generation Turkish composers who came after the Turkish Five have achieved an advanced level of mastery. This research examines "Aman Avcı" for Op.41 Double Bass and Piano, an arrangement of Özkan Manav, one of the third-generation composers. By blending the touches of Western and Turkish music, a unique musical perceptions seen in the composer's works, where pieces from Stravinsky, Saygun and Sciarrio can also be felt. Especially his emphasis on locality in his music is a notable musical perception that stands out in his other works, as in the example of the Azeri folk song "Aman Avcı", which is the subject of this research. In the content of the research, firstly Contemporary Turkish Music composers were mentioned, the life of the composer was explained and by introducing the Op.41 Double Bass and Piano arrangement of "Aman Avcı", technical difficulties of the work were identified. At this point, it is aimed to shed light on the works of the double bass artists who will perform the piece.

Keywords: Manav, double bass, Aman Avcı, folk music

Abstract

Çağdaş Türk Müziği'ne bakıldığında Türk Beşleri'nden sonra gelen ikinci ve üçüncü kuşak Türk bestecilerinin eserlerinin oldukça ileri seviyede bir ustalığa ulaştığı göze çarpmaktadır. Bu araştırma üçüncü kuşak bestecileri arasında yer alan Özkan Manav'ın Op.41 Kontrbas ve Piyano için düzenlemesi olan "Aman Avcı" isimli eserini incelemektedir. Batı müziği ve Türk müziğinin dokunuşlarını harmanlayarak, Stravinsky'den, Saygun'dan, Sciarrio'dan parçaların da hissedilebildiği kendine özgü bir müzik anlayışı bestecinin eserlerinde görülmektedir. Özellikle müziğinde yerelliğe önem vermesi bu araştırmanın konusu bir Azeri türküsü olan "Aman Avcı" eseri örneğinde olduğu gibi diğer eserlerinde de göze çarpan bir anlayıştır. Araştırmanın içeriğinde önce Çağdaş Türk Müziği bestecilerinden bahsedilmiş, bestecinin hayatı anlatılmış ve Op.41 Kontrbas ve Piyano için düzenlemesi olan "Aman Avcı" eseri tanıtılarak, eserin teknik zorlukları tespit edilmiştir. Bu noktada eseri icra edecek kontrbas sanatçılarına çalışmalarında ışık tutması amaçlanmıştır.

Anahtar Kelimeler: Manav, kontrbas, Aman Avcı, halk müziği

Introduction

Contemporary Turkish Music has played an active role in art, especially after the 1960s, with its development that extends to today within the framework of a musical understanding that Turkish composers blend with their cultures and express with local elements become synonymous with the nationalist movement. When looking at world music, Hungarian composer Bela Bartok, Czech composer Antonin Dvorak and Finnish composer Jean Sibelius are among the composers who combine local elements with their national music. These composers aimed to use folk tunes in their works and expressed their music in all its originality on a universal platform (Demirel, 2015, p. 85).

In the early 1900s until the Republican Period, composers who contributed to the field of music in Turkey made great efforts and important studies in the fields of marches, school songs, and light music. It can be said that the basis for the formation of the famous Turkish Five started with these composers. The composers who existed with their art lives before the establishment of the Republic are listed as follows in surname order: Hüseyin Sadettin Arel, Zati Arca, Halit Recep Arman, Seyfeddin Asal, Saffet Atabinen, Ziya Aydınlan, Faik Daim Bey, Kaptanzade Ali Rıza Bey, Macar Tefvik Bey, Mehmet Ali Bey, Ali Rifat Çağatay, Dikran Çuhacıyan, Notacı Hacı Emin Efendi, Muhlis Sabahattin Ezgi, Fuat Koray, Ahmet Yekta Madran, Edgar Manas, Yesarizade Necip Paşa, Mustafa Rahmi Otman, Hulusi Öktem, Mehmet Baha Pars, Ali Sezin, Musa Süreyya, Zeki Üngör, Halil Bedii Yönetken ve İsmail Zühtü (Say, 2019, p. 592-593).

After the establishment of the Republic, there was a tremendous breakthrough in the field of musical art. Mustafa Kemal Atatürk, undertaking this modernization movement wholeheartedly, stated that our own National Music would arise only from the new formation to be discovered by combining our Folk music and Western music. It can be said that Atatürk initiated a modernization process in the direction of recreating the national music of Turkey and the Turkish people, which he supported with the desire of modernization, as in other fields. In this process, Mustafa Kemal Atatürk was not too late for the first breakthrough and was instrumental in establishing the Music Teachers' School (1924) and the Ankara State Conservatory (1936). Atatürk's great ideology was driven by the idea of sending the best composers and performers to the best music schools abroad for educational purposes. It has been an important move to promise at least European standards of music to future generations in Turkey (Sarıcan, 2021, p.2).

After the year of 1920, the search for experimental music failed due to the deep scars left after the war, and the composers aimed to reuse the melody within the context of spiritual style (Kaygısız, 1999, p. 341).

The "Turkish Five", who present traditional Turkish melodies with a cultural understanding and a nationalist approach, are accepted as the first-generation composers in the history of Turkish music, and it is seen that they have made a significant contribution to our music and future generations with their education abroad.

The works of Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferid Alnar, Ahmet Adnan Saygun and Necil Kazım Akses have gained an important place in Turkish music and world music literature with their unique perceptions and the formation of folkloric melodies within the framework of makam and rhythmic structures.

Composer Özkan Manav, the subject of the research, was a student of A. A. Saygun, one of the Turkish Five. He also worked on composition with İlhan Usmanbaş, a second-generation composer who was a student of Saygun. In his works, the composer inspired by Saygun's understanding of makam, Lutoslawski's handling of folk tunes, and sometimes Stravinsky's insight into instrumental technique and Sciarrio's writing pen. He is among Turkey's third-generation composers with inheriting and combining all the styles of his taste in his own style (Say, 2019, p. 614).

In this study, the composer's life was touched upon, and his arrangement "Aman Avcı" for Op.41 Double Bass and Piano was discussed from a technical point of view, and alternative ways of performing were presented by determining the playing challenges.

1. Purpose of the Research

This study aims to give a better understanding of Özkan Manav's Op.41 Arrangement for Double Bass and Piano for "Aman Avcı", to provide an analytical perspective and to guide the students and artists who will study this work.

1.1. Importance of the Research

This study is considered important in terms of being a reference for the students and teachers who will study the work.

1.2. Limitations of the Research

This study is limited to the work and technical analysis of the double bass part.

2. Method

2.1. Model of the Research

The research is a qualitative study in the general survey model and carried out by the method of review and source scanning.

2.2. Data Collection and Analysis

The work analysis aspect of this research was carried out with the "content analysis" method. The study was interpreted and evaluated by examining the work on the studied sample and determining its difficulties.

3. Findings and Comments

3.1. Findings and Comments on Özkan Manav's Life

Born in Mersin on 20 May 1967, the composer started piano lessons with Hülya Saydam with the support of his mother, who was a ballerina. At that time, as his composition experiments were occurring, he entered the composition department of Mimar Sinan University State Conservatory after high school and became a student of Ercivan Saydam and Ahmet Adnan Saygun. In 1994, he received his Master of Arts degree from İlhan Usmanbaş's composition class and then completed his Proficiency in Art studies. He completed his composition studies at Boston University in the United States with Lucas Foss and Marjorie Merryman and got his doctorate in musical arts (DMA) in 1999 (İlyasoğlu, 2007, p. 295).

Although his compositions did not have the chance to be performed in Turkey at the time, the world of imaginary freedom created by the belief he had in his music brought him success abroad. His work *Sforzando* was deemed worthy of being performed by one of the best orchestras in Europe, the Bavarian Radio Symphony Orchestra (Dergimiz, 2006, p.10). This work received the first prize in the Nejat Eczacıbaşı 2nd National Composition Competition in 1998, the second prize in the BMW Musica Viva Composition Competition in Munich in the same year, and the Deutsche Welle Composition Award in Cologne in 2002.

Manav expresses all these achievements as follows: "I remember my pulse jumping to around 120 when my brother translated the fax message from Germany to me. These achievements have positively affected my love of producing"(Dergimiz, 2006, p. 11). Although the composer is one of the composers who can keep our culture alive in his works, he focuses on a structure that emerged especially after 1945, combining the traditional structure of music that is synonymous with the classical form with contemporary music, and where mostly by showing the talents of instruments, natural sounds are sought after in orchestral tone with much more importance (Kaygısız, 2017, p. 342). Especially the third-generation composers prefer an approach that all melodies, rhythms, and harmonies can be used with their own styles if needed.

Özkan Manav returned to İstanbul in 1999 to continue his duty at the Mimar Sinan University State Conservatory and started teaching in the Department of Composition Art Branch. He is currently the Head of the Composition and Orchestra Conducting Department at the same institution and continues to serve as a

board member in many national and international composition competitions.

3.2. Works of Özkan Manav

The order of the works written by the composer by year is as follows:¹

Solo Instrument Works:

- Partita (viola), 1992
- Taksim (clarinet), 2005
- Soygun'la Yüz Yüze: Töresel Musiki'den Beş Parça Üzerine Çoğaltmalar (violin), 2005
- Güvercinler (harp), 2010
- Horon (violin), 2011
- Üç İmge (violin), 2020

Piano:

- Bölüm 1 (1994), Bölüm 2 (1998), Bölüm 3 (2001), Bölüm 4 (2001), Bölüm 5 (2006), Bölüm 6 (2009),
- Bulutsu Zerrecikler (2013).

Choir:

- Kaşık Havası, 1990
- Dök Zülfünü Meydana Gel (polyphonic arrangement), 1991
- Allam alam (Folk song from Kars – for choir and percussion), 1994
- Kız sen geldin Çerkeş'ten (polyphonic arrangement), 2001
- Onlar ki (vocal octet), 2018
- Arkam Sensin Kalam Sensin Dağlar Hey, 2018

Singing and Piano:

- Nazım Hikmet Şarkıları (baritone and piano), 1997-1998

Piano Four Hands:

- İki Anadolu Ezgisi, 2015-2016

Chamber Music:

- Artvin Oyunu (brass quintet), 1991
- Sonat (violin and piano), 1992

¹ http://ozkanmanav.com/yapitlar/_lang=TR (Date Accessed: 04.03.2022)

- Müzikli Şiirler (six musicians and speaker), 1995-1996
- Gezintiler (two oboes, two clarinets and alto saxophone), 1996-1997
- Laçın (violin, cello and piano), 2003
- Beş Klarnet için Dört Parça, 2003-2004
- Yansımalar (accordion and piano), 2004-2005
- Üç Türkü (cello and piano), 2008-2009
- Güzel Atlar Ülkesi (string quartet), 2010
- Yaylı Dörtlü, 2012
- Beş Anadolu Ezgisi (violin and piano), 2013
- Bilmem Şu Feleğin Bende Nesi Var (violin, viola and piano), 2013
- Gölgenin Topografyası (flute and piano), 2014
- Rüzgarın Gölgesi, (flute and piano), 2014
- Toprağın Fısıldadığı (violin, cello and piano), 2014
- Ludis Modalis (violin, cello and piano), 2016
- Horon (double bass and piano), 2016
- Aman Avcı (double bass and piano), 2016

Chamber Ensemble:

- Sinfonietta (wind instruments, timpani and xylophone), 1989-1990
- Senfonik Danslar (7 percussionists), 1999-2000
- Yansımalar (piano and nine singers), 2006
- Kır Görünümleri: Kış (fourteen string instruments), 2007
- Uzun Hava (eight wind and two string instruments), 2011
- ...konuştuk, avuçlarımızda su sesleri...(chamber ensemble), 2019

Orchestra:

- Sempozyum, 1991
- Andante lugubre, 1993
- Sforzandolar, 1997-1998
- Karya Güncesi, 2001
- Portamento lento, 2002
- Dört Türkü, 2010
- Haydar Haydar, 2015
- Çoğul, 2020

3.3. Özkan Manav's Musical Style

Manav is one of the composers who internalized the harmonic language understanding used in the music of the 20th century, combined the baroque and classical music styles and compositions seen in the old centuries, and aimed to improve himself by reflecting this synthesis in his works (Oto, 2012, p. 6). The chromaticism in his works, which oscillates between tonality and atonality within the tonal maqam

framework, can be felt through a minimalist approach. The composer's work titled "Bölümler" (Movements) is an example of this (Özkişi, 2013, p. 2072).

It can be observed that the influence on the composer's works was in the style of Saygun, Bartok, and Stravinsky after 1980. After the 1990s, his search for a new timbre in his works and his examination of the compositions of musicians such as Ligeti, Ives, and Carter seem to lead to a new idea to create a new timbre.

It can be said that Ahmet Adnan Saygun's Contemporary Music understanding of the Turkish Five is to show the depth of music with folk elements and modal series (Demir, 2021, p. 50). It can be observed in most of Manav's works that he was influenced by Saygun's understanding of music (Saygun's Symphony No.1 and String Quartet are examples). The use of maqam, which is heard more in the composer's late works, emerges in a framework where maqam crumbs can be felt both on the main theme and on a rhythmic expression without damaging the tonal atmosphere (Özkişi, 2013, p. 2089). The composer's effort to incorporate maqam into modern music by fusing these maqam fragments and dynamics with atonality from time to time, as also seen in Aman Avcı, is clearly seen in his work titled Bölümler (Özkişi, 2013, p. 2078). We can see that the composer, with a modernist approach, gives importance to the locality in his works, turning maqam into irony and telling it in a playful way on rhythmic motifs with a writing style that will preserve their timbre in solo and accompaniment parts (Özkişi, 2013, p. 2079).

In his works, the composer aims to reveal the methods of Turkish Music in a rhythmic structure, and he is adept at handling this idea in an abstract form, which is also seen in the works of his teacher, İlhan Usmanbaş. In his work called Proliferations on Five Pieces from 'Modal Music,' Manav maintains the dramatic expression with a modernist approach and argues that cadence can give the same effect with a plain expression, and it seems that he set out from the same idea in his orchestral and piano works. The point of view of using Traditional Music as an instrument is essential here (Özkişi, 2009, p. 83).

İlhan Usmanbaş used the concepts of randomness (aleatori) and seriality in his works in a period when he abandoned the use of 12-tone music and switched to new ideas and a writing style where he could be freer. His works named music for Cello and Violin and 5 Etudes for Violin and Piano are concrete examples of these concepts (Demir, 2021, p. 75). Cluster chords in Manav's music actually reflect his writing with a structure resembling sound blocks in Usmanbaş's works (Çöloğlu, 2015, p.10).

The mentioned randomness can also be expressed as leaving the music to the interpreter in the sense of chance, and it is known that John Cage attaches great importance to this style. Usmanbaş clearly shows that it is not difficult to freely use the concept of sequential and randomness in his successful works such as Shadows and Immortal Sea (Demir, 2021, p.90). This concept that liberates the performer is also noticeable in the works of Penderecki and Ligeti (Orhon, 2017, p. 86). For example, in Manav's piece titled Kır Görünümleri: Kış, his music, which contains diversity and contrast, is shaped by graphical definitions within the framework of improvisation (Orhon, 2017, p. 84-85).

These indeterminate sections that Manav uses in his works can be seen in his works titled Sforzando and Portamento lento. These works can be seen as an attempt to develop modern music on string, wind and percussion instruments with the inclusion of new instrument techniques. In the 20th-century composers' works, the glissando technique is a technique they want to use, especially on wind instruments. Another technique, the tremolo technique, was included with a textural knitting task and was expressed as sound shifts with a playing style close to the threshold on string instruments, as observed in the composer's Sforzandos (Çöloğlu, 2015, p. 216-219). The Bartok Pizzicato technique, also used in strings, is a technique used to express the timbre of percussion instruments and is seen in the work Portamento lento. In his work Gezinti, the composer showed that the chirping of birds could be obtained from the key sound of a wind instrument and the sound produced when empty air is blown while using a wind instrument in order to feel nature (Çöloğlu, 2015, p. 245). It is also seen that the composer uses whispering and speaking voice techniques in the vocal part of piece number 3 from Nazım Hikmet Songs (Çöloğlu, 2015, p. 255).

Manav, who uses these two concepts in his works apart from the traditional understanding, has produced successful compositions following the footsteps of his teacher Usmanbaş in terms of presenting his compositions within the framework of naturalness with the idea of liberation of the performer. The composer is of the opinion that he uses modal micropolyphony in the world of polyphonic music, and perhaps he

mentions in an interview that he had his first impressions of world music and that this work is called "Plurgical" (Sanattan Yansımalar, 2020).

In his works, the composer presents the methods in Turkish Music in a rhythmic structure and is adept at addressing this idea in the abstract form in the works of his teacher İlhan Usmanbaş. It is seen that the composer wanted to blend Turkish Folk Music, Turkish makams, and Contemporary Music (Oto, 2012, p. 23).

In an interview on this subject, the composer says:

Considering what kind of opportunities the Turkish Music makams can offer, for one thing, there are different harmonic series than Western music series. There are different musical features and characteristic melodic structures, and there may be an abstraction of the musical features of these melodic structures. Results that can appeal to the hearing of a Turkish music composer may not emerge. That is also a natural thing because we have to ignore commas. Secondly, and perhaps more importantly, if you try to move the sound relations in a Bestenigar makam beyond the traditional understanding, you will now be out of that makam, and there is a very serious abstraction. In this respect, a result that may not be approved by a composer or listener who is familiar with Classical Turkish Music may emerge. Nevertheless, where I found it and my position as a composer is a position of contemporary music composer. In that sense, I do not feel any discomfort about it. In other words, I am not claiming to compose Classical Turkish Music. I write away in a field of music that I define as International Art Music. That is why I inevitably belong to a different tradition. I use the name of International Art Music because it is the continuation of the music we call Western Classical Music. But it is such a genre of music that in the 20th century there was no classic left or Western. This music has become a kind of world music (Oto, 2012, p.24).

3.4. Findings and Comments on the General Analysis of Özkan Manav's "Aman Avcı" Arrangement for Op.41 for Double Bass and Piano

Aman Avcı, an Azeri folk song, is traditionally known and loved in Turkey's Iğdır and Kars regions. The lyrics are as follows:

Oh hunter do not shoot me

I am the child, oh the doe of this mountain

The doe of it, also injured

The hunter has shot oh my child I am injured

Aman Avcı, composed by Özkan Manav in 2016, is written in the Nihavend makam, one of the most used makams in Turkish Music. The rhythm of the work is Yürük Semai. It is said that the Nihavend Makam is the most suitable one among the makam lines, which can be easily performed with Western instruments, and is associated with the G minor scale in Western Classical Music: <http://www.hazimgokcen.net/turk-sanat-muzigi/nihavent-makami/> (Date Accessed: 04.03.2022)

The representation of the Nihavend makam on the staff is as follows:

Figure 1.

Nihavend Makam Line²



² Source: <http://www.drarifsanlimusikidernegi.com/nihavend-makami/> (Date Accessed: 04.03.2022)

Özkan Manav's 2019 "Aman Avcı" arrangement for Op.41 Double Bass and Piano is especially noteworthy because it gives a melodic chance to the double bass, an instrument that is difficult to play due to its structure. Another interesting feature of this folk song, which is a part of our culture, is that it was written for the lowest-pitched of the string instruments. In this context, the fact that Özkan Manav's work may be intriguing to be performed by double bass performers also emerges. Considering the authenticity of the folk song, the presentation of melodies within the framework of locality by the timbre of the double bass imitating instruments like Turkish tambur, duduk, and mey when appropriate is one of the most important points of the work. In one of his writings, the composer says:

The sounds of natural events and living things are the most dominant, the most effective, the most powerful with the emotion and the most moving and, of course, the first sounds to be imitated by the first human. The associations created by these sounds and the rhythmical formations in nature undoubtedly determined the first way of expression in music (Manav, 1993, p. 15).

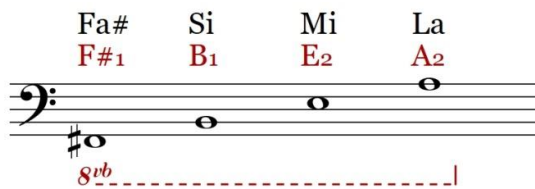
As can be understood from Manav's writing, it can be said that the composer attaches importance to including nature and living things in the form of reflection in the melody in his works.

3.4.1. Tuning

The tuning system of the double bass instrument in this work is called solo tuning. This form of tuning is used by the famous double bass virtuosos Karl Ditters von Dittersdorf, Johann Baptist Vanhal, Domenico Dragonetti, Giovanni Bottesini and Serge Koussevitzky, who lived until the 1950s, in order to obtain one pitch above in their works, and are often used in the double bass repertoire in double bass – piano accompaniment. The tuning of the piece is stated as in Figure 2:

Figure 2.

Double Bass Solo Tune



3.5. Findings and Comments on the Technical Analysis of Özkan Manav's "Aman Avcı" Arrangement for Op.41 for Double Bass and Piano

Written in a contemporary style, the work has notation explanations that the performer should pay attention to. It is thought that these explanations may guide the performer as to what kind of sound they should make from the instrument. During the review, these notations may not be seen in the measures covered since the measures that are considered to be technical difficulties of the work are included during the examination. For the convenience of the performer, it is included below for additional information.

The specified notations are as follows:

Figure 3.

Aman Avcı Notational Marks

notational remarks / notasyon açıklamaları

- mic. tr* microtonal trill (with quarter-tones) / mikrotonal tril (çeyrek perdelerle)
- ↓ finger percussion, finger slap (*quasi pizzicato*) / parmağı tele vurarak, hafifçe çarparak (*quasi pizzicato*)
- gradual displacement of the bow / kademeli yay pozisyonu değişimi
- ∞ *diminuendo al nulla* / diminuendo into complete silence / tüm sessizliğe ulaşan diminuendo

quarter-tones / çeyrek perdeler

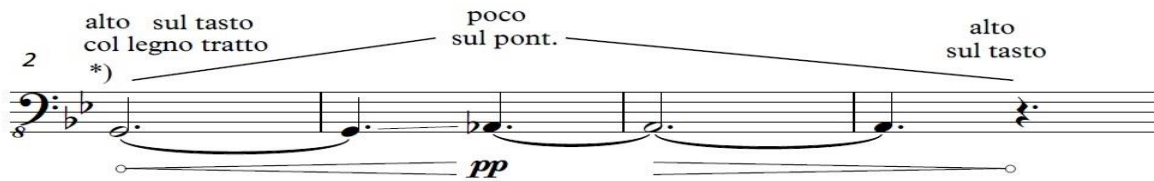
- ♭ quarter flat / çeyrek pes
- ♭♭ three-quarter flat / üç çeyrek pes
- ♯ quarter sharp / çeyrek tiz
- ♯♯ three-quarter sharp / üç çeyrek tiz

Source: Manav, 2016.

Özkan Manav's work "Aman Avcı" begins with Largo cantabile (at the slowest tempo, as if singing) and with con affetto (with passion) at a tempo of 6/8. In silence, eighth notes take place in the piano part, appearing first in the first beat and in other measures, in the second and fifth beats. It can be thought that the composer created an atmosphere in which the touches of the piano resemble water drops in their measures.

Figure 4.

Measurements Between 2-54.



Source: Manav, 2016.

The double bass part starts with a timbre that can be obtained by a glissando³ technique from the G note in the second measure to the A Flat and by lightly rubbing the bow against the string. At this point, it is seen that the composer wanted to make a wooden whisper heard by using the pitch of the voice vaguely. This whisper continues until the 21st measure. The phrases "alto sul tasto"⁴ and "poco sul ponticello"⁵ in these measures are placed to describe that the bow will move vertically from one point to another while on the string. In the composer's thought, these phrases do not belong to timbre, but belong to the string regions

³Glissando: A technique that allows to obtain sounds one after the other by quickly passing the finger over the strings on string instruments and over the keys on the on the piano.

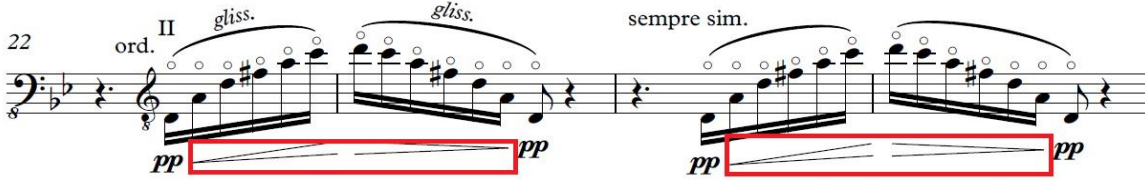
⁴Sul tasto: A technique of using the bow just above the neck, on the fingerboard on string instruments.

⁵Sul ponticello: A technique of using the bow near the bridge on string instruments.

used. With the *alto sul tasto* expression, it is suggested to use a bow position to move on the finger board with the *poco sul ponticello* technique, which is relatively close to the bridge. The correct execution of these motifs is important for the performers to reach the desired music. It is shown with the red line in the below.

Figure 5.

Aman Avcı Measurements Between 22-25.



Source: Manav, 2016.

The glissandos seen in the 22nd and 23rd measures appear in the double bass part in the not yet intensified tone of the piece. Technically, the scales with the flageolet notes here can be imagined as chirps, and the notes must be well located in order to obtain a clean sound in these measures. A shifting movement on the string starting from the note D reaches the same sound that is an octave higher. The difficulty here is that the C sound that just comes before the octave D note may disappear before it can be heard in glissando. The suggestion to play may be to detect these flageolet⁶ sounds and to perform them in a way that can be heard with the finger number that the performer can feel comfortable with. It is thought that these measurements were written only for an effect, and the desired interpretation can be reached as a result of the expressions of the crescendo⁷ and decrescendo⁸ instructions seen in these notes at the right time. It is thought that such criteria, which are frequently seen in the works of G. Bottesini, which has an important place in the double bass repertoire in terms of strengthening these motifs, may be useful before the study.

The similarly written motifs in the 36th measure and after are important in terms of making the work interesting. From a technical point of view, using the bow on the part of strings close to the bridge can meet the composer's desire to obtain a metallic sound. The notes C and E seen in the link here should be interpreted in a very fast tempo using the finger numbers preferred by the performer. Finger numbers should be written on demand because it is thought that each double bass player can feel comfortable with their instrument with different finger numbers. The recommended finger numbers can be seen below.

Figure 6.

Aman Avcı Measurement 36.



Source: Manav, 2016.

⁶Flageolet: Natural harmonic sounds produced by gently touching the fingers on a certain place on a string instrument and stopping the vibration of string.

⁷Crescendo: The gradual intensification of the sound to reach its climax in a musical work written for voice or instrument.

⁸Decrescendo: Gradually dimming and easing of the sound power.

The measures 43 and 44 appear with low-pitched crochets of makam style while preserving the rhythmic structure of the piece, and it can be thought that these motifs add an intriguing mood to the piece through trills.⁹ The point to be considered in these scales is the following: it is necessary to make the trills by playing a half-tone as a rhythmic reflection on the G clef, starting with the C note and ending with a preferred G flat in a makam. For an effective expression, it is important to make crescendos and decrescendos in a timely manner to increase expressiveness. Performing low-pitched crochets both with an effect similar to glissando and in rhythm is the technical challenge of these measures, and using a metronome in terms of playing suggestions can be beneficial improvising a command on rhythm.

Figure 7.

Aman Avcı Measurements Between 43-44.



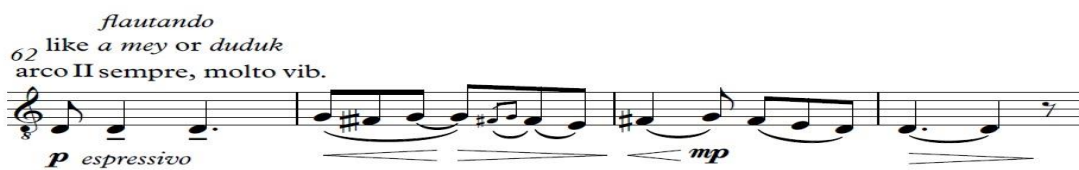
Source: Manav, 2016.

The main melody of the folk song Aman Avcı is encountered in the double bass part in measure 62. The composer intends to achieve at one as if he were playing a mey¹⁰ or a duduk¹¹ while revealing this melody he wrote for the double bass, and he clearly emphasizes his intentions on the note. From a technical point of view, vibrato in the left hand is very important in order to emulate the tone of traditional Turkish instruments. At this point, it is important to perform the vibration¹² on the string as similar as possible (similar to the vibrato seen in the original wind instruments) in order for the double bass to approach the desired timbre.

It is thought that the desired sound color can be achieved if a more emphatic and vibrating expression can be added to the D note that the solo starts with, in order to make it resemble mey and duduk. It is thought that the vibrato studies to be done in the direction of advice and being able to listen to these traditional instruments in their own style may be beneficial for the performer.

Figure 8.

Aman Avcı Measurements Between 62-65.



Source: Manav, 2016.

In the measures 116, 117 and later, it is clearly seen that the composer wanted to handle the double bass with a tone resembling a tambur.¹³ The playing techniques to be made in these scales are to show a very

⁹Trill: A technique practiced by playing a full or semitone upper or lower note one after the other and vibrating. Short trills are shown as "tr." and long trills are shown with a line shape similar to a saw blade.

¹⁰Mey: It is a kind of small zurna with no bells, low-pitched sound and double reed native to Erzurum and Kars regions. It has a sound range of about one octave.

¹¹Duduk: It is considered the ancestor of wind instruments. Duduk, which was used for communication purposes in the past, has changed over time and has turned into a musical instrument with an open bottom end and fret holes.

¹²Vibrato: In order to increase the expressive power of string instruments, it is provided by the oscillation of the left hand from the writ on the strings. In wind instruments, the sound fluctuates through the lips.

¹³Tambur: One of the main string instruments of Classical Turkish Music. It has seven strings and covers a width exceeding three octaves. It was Tamburi Cemil Bey who paved the way for playing with the bow.

small part of the bow used while performing the motifs, preferably using the extreme point without disturbing the rhythmic structure. It is thought that the composer here used an expression similar to the taksim¹⁴ seen in Turkish music. Since the technical difficulty is that the bow used in the right hand can be bounced in a very controlled way, it is thought that the multiplication exercises together with the eighth note on the string as a solution proposal will provide convenience for the performer.

Figure 9.

Aman Avcı Measurements Between 116-117.



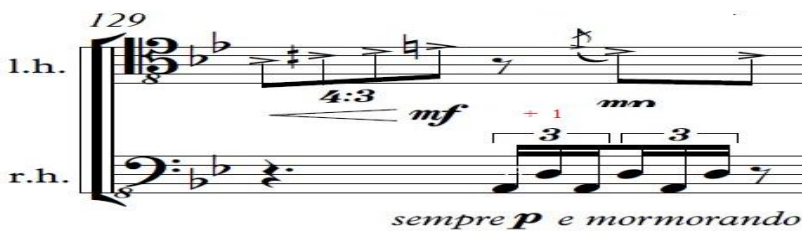
Source: Manav, 2016.

The motifs from the 129th to the 133rd measures are those that are expressed by comparing the timbre of the double bass to the tone of the tambur. It is seen that the solo continues in the style of taksim with the pizzicato technique at these scales. The phrase Mormorando is important here to reveal an effective sound. As seen on the upper part of the double bass in measure 129, it would be more accurate for the ease of playing to use the tip of the bow so that the performer can control the bow while playing the melody. As a technical suggestion for an effective sound, it is thought that staccato bow exercises can be effective before the performance, like warm-up exercises.

In Taksim, these pizzicatos do not continue incessantly, so there is a need for a sound that can be produced by hitting hard the fingerboard of the instrument with the fingers of the left hand. And the tremolo bar written together with the sub-part of the double bass performed by the performer also adds an exciting atmosphere to the piece with their fingers, as seen in the stringed and plectrum instruments. The recommendation to the performer to move the thumb and index finger of the left hand together on the playing technique triads can be useful for an effective performance of the piece. It can be seen in the below with the red fingering numbers.

Figure 10.

Aman Avcı Measurement 129.



Source: Manav, 2016.

Figure 11.

Aman Avcı Measurements Between 133-135.

¹⁴Taksim: Improvisation with a solo instrument in Turkish Music is performed independently in terms of rhythm and form but depending on a makam. It has three sections.

133 pizz. ord. vib. mf 4:3 mf 5:3

Source: Manav, 2016.

Motifs between measures 133 and 135 are performed by using the technique of utilizing the bow's tip. In the lower party, the pizzicatos continue in the left hand, and the work comes to an end in an increasingly quiet atmosphere.

Conclusion and Recommendations

Results

Özkan Manav is one of our composers who has made significant contributions to Turkish music with his composition and teaching aspects, and has proven his musical understanding to Turkey and the world by blending his own national essence with the music styles he influenced in his works.

While the majority of the composer's repertoire consists of solo instrumental, choral, chamber music, orchestral, chamber ensemble and piano works, his work "Aman Avcı", which is his arrangement Op.41 for Double Bass and Piano, is very valuable for double bass literature. In his work, the composer wanted to combine an Azeri folk song with the timbre of the double bass, and by paying attention to be different from double bass and piano works written until today, he created a work that can show the sound and technical differences with the motifs of Turkish instruments and Turkish makams.

In the research, the technical difficulties of the work "Aman Avcı", his arrangement Op.41 for Double Bass and Piano, were examined and the composer's place in the history of music was explained in detail with the findings obtained.

From the beginning of the piece to the 22nd measure, the finger transitions (glissando) contain passages that require the correct bow position in the direction of sul tasto and sul ponticello. The detected playing difficulties are solved by giving alternative bow positioning in the specified measures. The necessity of acquiring the correct sound of flageolet notes and sounding them without losing the sounds is another difficulty identified in the 22nd and later measures. It is thought that the technical difficulty seen here can be solved with the example of Giovanni Bottesini's works, which can be useful for finger numbers left to the choice of the performer and also for the clarity of these passages.

In the 36th measure, the motifs, which also contain technical difficulties, are related to the use of finger numbers, and it is thought that they can be solved by leaving the performer's choice in terms of technical control.

The technical difficulty of the motifs seen in measures 43 and 44 is to play rhythmically in a makam style. Metronome exercises can be useful for an effective sound.

Another motif with technical difficulties in the part where the piece develops is the measures in which the double bass imitates the mey, duduk and, tambur instruments, because these unique timbres are expected from the double bass's fingerboard. Listening to these traditional Turkish instruments from their virtuosos can be a solution in order to achieve the closest sound to the timbre desired by the composer, and it is important to work on the fingerboard of the double bass, especially their vibrato techniques, in order to achieve the closest performance as possible.

After the 116th measure, the difficulty of controlling the bow over the melody was determined, and it was solved with exercises to be done at the end of the bow on the string. The technical difficulty seen after the 129th measures is the difficulty of left- and right-hand masteries during the taksim. The necessity of

performing the lower part with the left hand at the same time is resolved in the direction of the performer bouncing the bow with the left hand in the right place and leaving the fingers used in the right hand to the preference of the performer. As a result, the passage with technical difficulties in the work was examined and evaluated from a musical and technical point of view. For the left-hand finger numbers written and for the bow technique, the most accurate holding technique was aimed, and the suggestions about the solutions were included in the content of the research. At this point, it is aimed to reach the most beautiful performance of the work.

Suggestions

Özkan Manav's "Aman Avcı" Arrangement for Op.41 for Double Bass and Piano, is a work that requires virtuosity when considering the notations used in modern music performance and from the point of view of the double bass technique. It can be an important gain for the double bass repertoire to include this piece as well as other double bass and piano pieces in organizations such as exams, competitions, and master classes held around the world in terms of its technical difficulties, visual appeal, and containing the traditional folk melody. Examining the work in question before the mentioned activities will shed light on the performers in case of a need for preliminary work in terms of solving the technical difficulty. Similar studies can be done to guide the performers technically for other double bass piano pieces.

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Publication Ethics

The author declares that all ethical principles and rules were followed in data collection, analysis and reporting processes.

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