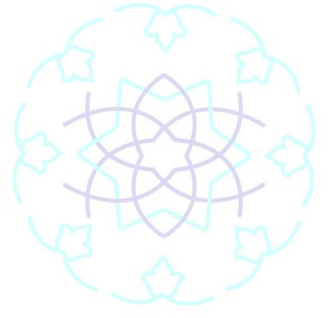




BAÇINI

SANAT DERGİSİ / ART JOURNAL



Yıl / Year: 4, Cilt / Volume: 4, Sayı / Issue: 8
Temmuz / July 2026
Ss. / Pp. 139-167

Yayına Geliş Tarihi / Article Arrival Date
03.07.2026

Yayınlanma Tarihi / The Publication Date
31.07.2026

**THE TRANSFORMATION OF SMALL FORM INTO MUSICAL NARRATIVE IN
İNCİ'NİN KİTABI (INCI'S BOOK)
and
AHMET ADNAN SAYGUN'S COMPOSITIONAL LANGUAGE**

Ayşegül DİNÇ¹

Kerim Baki KALAN²

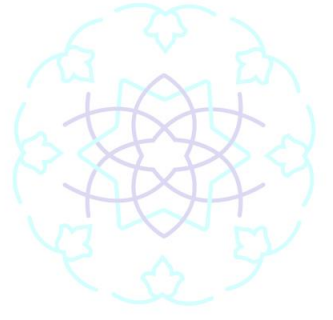
Abstract

Ahmet Adnan Saygun's İnci'nin Kitabı (İnci's Book), Op. 10a, consists of seven short piano pieces that provide a valuable framework for examining the composer's conception of small form and compositional language. Despite their brevity, the pieces reveal a carefully organized musical design through melody, rhythm, modal and makam-related tendencies, harmonic relations, piano texture, register, and dynamics, demonstrating the expressive potential of small-scale forms.

This study investigates the relationship between small form and musical narrative in İnci'nin Kitabı. Adopting a qualitative research design, it employs document analysis, with the score serving as the

¹ Erzincan Binali Yıldırım Üniversitesi, kbkalan@erzincan.edu.tr, ORCID: 0009-0009-8444-3426

² Erzincan Binali Yıldırım Üniversitesi, aysegul3005@gmail.com, ORCID: 0000-0002-4262-196X



primary source of data. A holistic analytical approach is applied to examine form, melodic and rhythmic organization, harmonic structure, modal and makam-based features, register, piano texture, and dynamic planning.

The findings show that all seven pieces are shaped by common compositional principles. Character is constructed through the interaction of formal design, melody, rhythm, register, texture, and dynamics. In ternary forms, musical narrative develops through formal contrast, whereas in single-part pieces it emerges from changes in metre, texture, register, and dynamics. Modal and makam-related elements further enrich the work's timbral and expressive diversity.

İnci'nin Kitabı represents a significant example of Saygun's approach to small form and provides a valuable analytical model for future studies on his piano works and the Republican-era Turkish piano repertoire.

Keywords: Ahmet Adnan Saygun, İnci'nin Kitabı (İnci's Book), Small Form, Musical Narrative, Compositional Language, Piano Music.

‘İNCİ’NİN KİTABI’NDA KÜÇÜK FORMUN MÜZİKAL ANLATIYA DÖNÜŞÜMÜ ve AHMET ADNAN SAYGUN’UN BESTECİLİK DİLİ

Özet

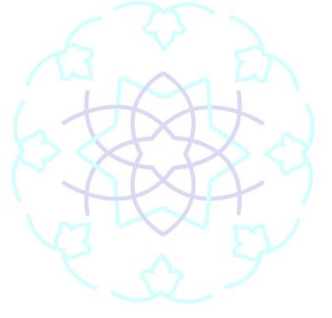
Ahmet Adnan Saygun'un İnci'nin Kitabı, Op. 10a, yedi kısa piyano parçasından oluşmaktadır. Eser, bestecinin küçük form anlayışını ve bestecilik dilini incelemek için elverişli bir örnek sunmaktadır. Sınırlı ölçü sayısına karşın her parça; ezgisel yapı, ritmik örgütlenme, modal ve makam temelli yönelimler, armonik ilişkiler, piyano dokusu ve dinamik planlama bakımından yoğun bir kurgusal bütünlük sergilemektedir. Bu yapı, küçük formun karakter ve atmosfer oluşturmadaki anlatım gücünü ortaya koymaktadır.

Bu çalışma, İnci'nin Kitabı'nda küçük form ile müzikal anlatı arasındaki ilişkiyi incelemektedir. Araştırma nitel yaklaşıma dayanmakta; yöntem olarak doküman analizi benimsenmekte ve temel veri kaynağını eserin notası oluşturmaktadır. Analiz sürecinde form, ezgi, ritim, modal ve makam temelli örgütlenme, armonik yapı, ses alanı kullanımı, piyano dokusu ve dinamik ilişkiler bütüncül bir yaklaşımla ele alınmaktadır.



BAÇINI

SANAT DERGİSİ / ART JOURNAL



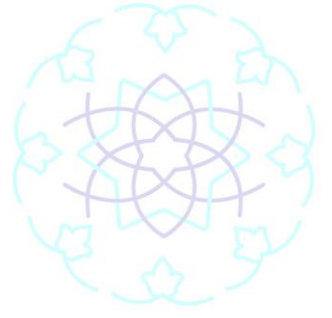
Araştırmanın bulguları, yedi parçanın ortak bestecilik ilkeleri doğrultusunda biçimlendiğini göstermektedir. Form, ezgisel yapı, ritmik örgütlenme, ses alanı, dinamik planlama ve piyano dokusu karakter oluşumunda belirleyici rol oynamaktadır. Üç bölmeli yapılarda karakter gelişimi biçimsel karşıtlıklarla, tek bölmeli parçalarda ise ölçü, doku, ses alanı ve dinamik değişimleriyle sağlanmaktadır. Modal ve makam temelli yönelimler tınısal çeşitliliği desteklemektedir. İnci'nin Kitabı, Saygun'un küçük form anlayışını yansıtan ve form ile müzikal anlatı arasındaki ilişkinin sistematik biçimde izlenebildiği önemli bir piyano eseridir.

Anahtar Kelimeler: Ahmet Adnan Saygun, İnci'nin Kitabı, Küçük Form, Müzikal Anlatı, Bestecilik Dili, Piyano Müziği.



BAÇINI

SANAT DERGİSİ / ART JOURNAL



Introduction

Ahmet Adnan Saygun's compositional language developed within an aesthetic framework that cannot be separated from the search for a national music that accompanied the cultural modernization of the Republic. With the proclamation of the Republic in 1923, culture and the arts acquired a decisive role in the construction of the new nation-state's identity, and music became one of the most visible expressive domains of this process. In the early Republican period, musical thought was shaped by the attempt to reformulate local cultural memory through contemporary compositional techniques and to articulate the national within a universal artistic language. Evaluating the development of polyphonic musical culture in Turkey in relation to Atatürk's understanding of culture, Uçan (2005) defines the main orientations of this process through the principles of "nationality in essence, intelligibility in form, contemporaneity in method, and universality in quality" (p. 174). This framework shows that, in the musical ideal of the Republic, the local and the contemporary were not conceived as mutually exclusive domains, but as constitutive elements brought together within a new compositional language. Ziya Gökalp's conception of national music is also significant as one of the intellectual sources of this search. According to Behar (2008), Gökalp located the source of national music in folk music, while identifying the technical and harmonic resources of Western music as the means of reaching a contemporary musical language. The idea of treating folk melodies through Western musical techniques thus became an aesthetic and ideological point of orientation for the first generation of Republican composers.

Saygun's compositional outlook gains meaning within this historical framework through his effort to make Anatolian musical culture audible within contemporary compositional thought. Folk music is one of the fundamental aesthetic sources that guide the formation of musical structure in Saygun's work. In his article 'Gelenek, milliyet ve Musiki' [Tradition, Nationality and Music], Saygun emphasizes that tradition is an undeniable concept that has already permeated the subconscious of the individual and, by extension, of society, manifesting itself in

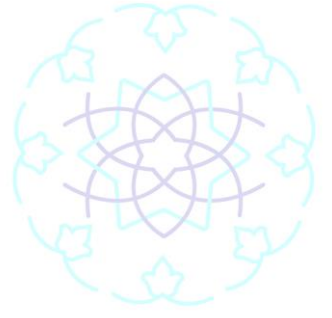
THE TRANSFORMATION OF SMALL FORM INTO MUSICAL NARRATIVE IN İNCİ'NİN 142
KİTABI (INCI'S BOOK) and AHMET ADNAN SAYGUN'S COMPOSITIONAL LANGUAGE

Yıl / Year: 4, Cilt / Volume: 4, Sayı / Issue: 8
Temmuz / July 2026



BAÇINI

SANAT DERGİSİ / ART JOURNAL



every form of expression. He also dwells on the question of a universal quality integrated with the national spirit (as cited in Ulu, 2003). One of the statements that most clearly reveals Ahmed Adnan Saygun's understanding of makam shows that he regarded makam not as an autonomous end, but as an aesthetic element in the compositional process. His explanation that he considered makam as a means of colour and expression, that he therefore used it freely within the Western tempered system, and that this allowed him to make use of all Western instruments, including the piano, reflects one of the central principles of his compositional approach (Güvenç, 1982, p. 65, as cited in Karadeniz, 2020, p. 1). In line with this view, Saygun's works contain various reflections of makam and usûl characteristics specific to Turkish music. Yet these elements do not appear in their original forms as found in traditional musical practice; rather, they emerge as structures transformed and reinterpreted within a contemporary compositional idiom. In other words, traditional musical material is not transferred directly, but abstracted and incorporated into a new musical language (Karadeniz, 2020, p. 1).

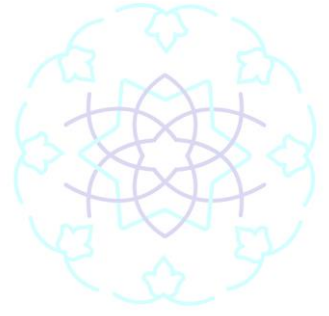
Melodic organization, modal structure, rhythmic character, harmonic relations, and piano writing emerge as complementary layers of this aesthetic whole. The composer's musical language can likewise be read through the formal and narrative organization produced by the interaction of these layers. In this respect, small-scale piano works offer distinctive examples through which the composer's compositional thinking can be observed in condensed form. The formal balance, character formation, and narrative continuity established within limited musical material bring into focus the distinguishing features of Saygun's compositional thought.

Tracing the marks of a compositional language through large-scale works may, of course, offer rich interpretive possibilities because of the abundance of available material. Small-scale works, however, present compositional thought in a more condensed form within a restricted temporal span and limited musical material. A smaller formal scale does not mean that musical discourse becomes simpler; on the contrary, for a narrative to be established within a limited duration, the relations among melodic, rhythmic, harmonic, and textural elements must be organized more economically and with greater concentration. Small-scale structures may



BAÇINI

SANAT DERGİSİ / ART JOURNAL



therefore be understood as compositional domains in which detail, nuance, and formal density come to the fore, and in which musical thought seeks to achieve the greatest expressive effect with the least material. In the literature, these features are explained through compactness, laconicism, the compression of layers of meaning, and the tendency to create a broad expressive field within a limited volume (Varakuta & Kupina, 2021). In such works, melodic organization, rhythmic continuity, modal relations, harmonic tendencies, and textural choices all function as structural components in the establishment of formal unity. Because the relationship among character, narrative, and form is largely shaped through the interaction of these components, small-scale works become an important analytical domain for reading a composer's compositional thought. Small form therefore offers a powerful analytical framework for examining the structural relations and musical narrative strategies that constitute Saygun's compositional understanding. Within this aesthetic framework, İnci'nin Kitabı (İnci's Book) is one of the works that makes it possible to consider Saygun's small-scale piano writing and compositional thinking together.

Among Saygun's early compositions, İnci'nin Kitabı (İnci's Book) was written for piano in 1934 and dedicated to Ms. Borrel, with whom the composer had studied counterpoint in Paris. Saygun later arranged the work for orchestra. The first performance of the orchestral version took place on 12 April 1948 in Ankara, with the Presidential Symphony Orchestra conducted by George Weldon. In subsequent years, the work came to be among the piano albums frequently performed in school concerts (Aydm, 2011, p. 124).

Although the seven sections that constitute the work are built upon independent characters, they form a structure unified by a shared compositional idea. The narrative world suggested by the titles is grounded not in a descriptive plot imposed from outside the music, but in the internal dynamics of melodic organization, rhythmic character, modal relations, harmonic tendencies, and piano writing. Existing evaluations of İnci's Book indicate that the work is one of the early examples of Saygun's treatment of traditional musical material. The influence of folk music becomes visible not through directly quoted melodies, but through the reworking of



BAÇINI

SANAT DERGİSİ / ART JOURNAL



pentatonic and modal structures within the composer's own compositional idiom. In this context, İnci, the first piece of the album, is considered one of the sections in which this approach can be observed (Altay as cited in Yöre, 2010, pp. 62-63). In fact, each section opens a different character domain while also revealing the structural relations that shape Saygun's compositional language. With these features, İnci's Book offers a suitable analytical ground for examining the transformation of small form into musical narrative and the operation of compositional language within that narrative. Consisting of seven sections, the work brings together independent pieces shaped around different characters and narrative ideas within a shared compositional understanding. While the titles provide a conceptual frame for the musical narrative, character is constructed through melodic organization, rhythmic structure, modal relations, harmonic tendencies, and piano writing. The work therefore constitutes a holistic example in which the expressive possibilities of small form and the structural relations that make up Saygun's compositional language can be evaluated on the same analytical plane.

This study examines the transformation of small form into musical narrative in Ahmet Adnan Saygun's İnci's Book and the structural relationship that this transformation establishes with the composer's compositional language. The central focus of the research is the question of which compositional strategies construct musical narrative in small-scale piano writing. Accordingly, the sections of the work are examined in terms of the interaction among melodic organization, rhythmic structure, modal relations, harmonic tendencies, piano texture, and formal design; the functions of these elements in the formation of character and in the structuring of musical narrative are then identified. In this way, the study aims to make visible, through İnci's Book, the relationship between Saygun's understanding of small form and his compositional language, and to evaluate how this relationship is reflected in the formation of musical narrative.

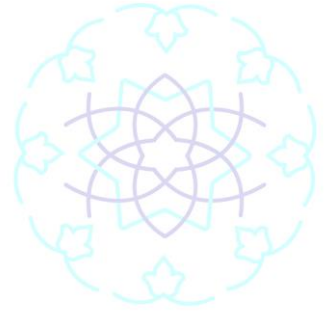
Method

This research is a qualitative musicological study that aims to reveal how the concept of small form is transformed into musical narrative and how compositional language is formed in Ahmet Adnan Saygun's İnci's Book. The original score of the work constitutes the primary



BAÇINI

SANAT DERGİSİ / ART JOURNAL



object of analysis, and the analytical process is conducted directly through the musical text. Accordingly, the study is structured within a qualitative research framework based on document and content analysis.

The analytical process is not confined to a single technique; rather, a holistic approach to musical analysis is adopted in keeping with the multilayered structure of the work. Formal organization, motif and phrase structures, thematic development, melodic construction, rhythmic organization, harmonic structure, tonal-centre relations, modal and makam-related associations, the technical features of piano writing, and expressive character are considered not as independent variables, but as complementary components of the same musical discourse. In this way, the study seeks to show the levels at which the structural choices shaping Saygun's compositional language contribute to musical narrative.

The analyses are conducted according to the same analytical principles for each of the seven sections of İnci's Book. First, the formal design of each piece is identified; its melodic, rhythmic, and harmonic organization is then examined; finally, the relationship between these structural features and the narrative character of the work is evaluated. The similarities and differences observed among the sections are considered comparatively, allowing the study to interpret how the concept of small form is diversified across the work as a whole and through which musical elements the continuities that shape Saygun's compositional language are established.

Findings

The construction of musical narrative in İnci'nin Kitabı (İnci's Book)

Consisting of seven short piano pieces, İnci's Book possesses an expressive potential that extends beyond a didactic album or a sequence of character pieces. In the existing literature, İnci's Book has generally been discussed within the context of piano education, with emphasis on its formal structure, technical features, and basic musical elements (Gürler, 2022, pp. 427-430). The present study, however, focuses not on classifying these technical and formal elements,



BAÇINI

SANAT DERGİSİ / ART JOURNAL



but on how they structure character, atmosphere, motion, humour, lyrical expression, and a sense of closure within small form. Accordingly, each piece is considered together with its formal features, the imagistic world suggested by its title, and the way in which that world is constructed through musical structure. In the analysis, melodic structure, rhythmic organization, register use, accompaniment texture, modal or makam-related colours, dynamic relations, and processes of repetition and change are treated as basic components of musical narrative. The study discusses the possible connections between the rhythmic, textural, registral, and dynamic relations observable in the score and the character domains suggested by the titles. This approach makes it possible to evaluate İnci's Book as a holistic example of compositional practice in which Saygun's ways of producing meaning, character, and atmosphere within small form can be traced. This aspect of the album is also significant in relation to Saygun's engagement with folk-music sources and his approach to modality and pentatonism. Altay (2014, p. 4) considers İnci's Book one of the composer's early examples reflecting his understanding of pentatonism and modality and, because of its didactic character as a collection of seven short pieces, places it within the same pedagogical tradition as Children's Corner, For Children, and Mikrokosmos. Similarly, Özaltunoğlu (2010, pp. 45-46), taking the section titles and their ordering as a basis, states that the work displays a programmatic design and forms an integrated narrative structure centred on the everyday life of the child figure named İnci. Server Acim's view, cited in the same study, likewise relates İnci's Book to Mikrokosmos, Ma mère l'Oye, and Children's Corner, emphasizing the album's programmatic and suite-like character as a work intended for children (Özaltunoğlu, 2010, p. 126).

In this study, these evaluations are taken into account as a theoretical background; however, the analyses are carried out directly on the basis of the score. The aim is not to reproduce existing interpretations, but to reveal, within a score-based analytical framework, the capacity of the musical relations established within small form to generate narrative. The following table summarizes the basic musical features, expressive character, principal musical devices, and narrative orientations of each piece in the album as evaluated within the interpretive

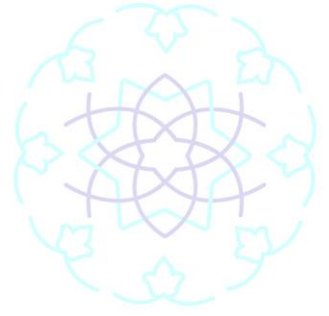


framework developed in this study. Transformations at the level of measures, formal structure, and details concerning character formation are discussed in the subsections devoted to each piece in line with score-based analyses.

Table 1. Basic musical data, character domain, and narrative function in İnci'nin Kitabı (İnci's Book)¹

Piece	Tonal/modal orientation	Basic character domain	Principal musical devices	Narrative orientation
İnci (Calme) A-B-A 4/4	Simple centeredness open to modal/pentatonic associations	Simple, clear, inward-looking	Simple melody, continuous accompaniment, register change, p-pp contrast	To introduce the child figure at the centre of the album; to prepare the threshold of the narrative world
Afacan Kedi (Mischievous Cat) Giacoso A-B-A ¹ 2/2	Animated structure supported by pentatonic/modal associations	Animated, agile, playful	Ostinato figure, hand changes, rhythmic continuity, crescendo-forte effect	To transform energy, motion, and sudden changes of direction into musical behaviour
Masal (Fairy Tale) Misterioso A-B-A 3/4, 5/8	Drone-like pedal sonority; variable modal colour related to pentatonic, Aeolian, and Dorian tendencies	Mysterious, dreamlike, atmospheric	Modal colour, drone-like pedal effect, metric change, pp-ppp recession	To create the impression of a transition from real time to dream time; to support the fairy-tale atmosphere
Kocaman Bebek (Big Doll) Animato A-B-A ¹ 2/4	Voluminous timbre strengthened through the lower register and central sound area	Large, humorous, exaggerated	Lower register, forte-p contrast, accented rhythmic gestures, broad texture	To strengthen childlike exaggeration and humorous characterization belonging to the world of toys

The information presented in the table is based primarily on a detailed examination of the score. Gürler's (2022) evaluations were used in forming the classifications concerning tempo, dynamics, metre, and formal features; Altay's (2014) observations were used in explanations of modal and makam-oriented tendencies. These data have been reevaluated within the score-based analysis carried out in the present study and presented in a holistic framework.



Piece	Tonal/modal orientation	Basic character domain	Principal musical devices	Narrative orientation
Oyun (A Joke) Animato; Largo from m. 18 onward One-part short form 3/4, 4/4, 2/4	Variable centre and domain of motion defined by metric changes	Variable, surprising, interrupted	Metric changes, short motifs, repetition- change, Largo close	To evoke the unexpected, stop-and-go, direction- changing nature of play
Ninni (Lullaby) Tranquillo One-part short form 4/4	Simple modal/melod ic centredness; rocking accompanim ent ground	Lyrical, calm, rocking	Melodic primacy, regular accompaniment, p-pp dynamics, repetition	To prepare the functions of calming, transition to night, and lulling to sleep in the album
Rüya (Dream) Calme One-part short form 4/4	Modal colour that may be associated with the evocation of the Karcıgar makam	Ambiguous, inward, open to dissolution	Dynamic fluctuation, register contrast, metric transition, ritardando	To close the album not with a definitive ending, but with a sense of ambiguity and fading away

The relationship between the formal features and expressive character summarized in Table 1 can be observed more clearly in the detailed analyses of the pieces. In this study, form is understood as a structural principle that organizes musical narrative. In pieces with a ternary structure, the A sections establish the basic features of the character, while the B sections redirect this structure through differentiations in rhythm, register, texture, timbre, and dynamics. Return sections do not simply repeat the initial material; rather, they present it again within a context transformed by the preceding processes. In one-part pieces, a comparable function is fulfilled not through an independent middle section, but through internal breaks created by changes in metre, tempo, dynamics, register, and texture. In this respect, small form is considered one of the fundamental organizational principles guiding the development of musical narrative and the formation of character (see Table 2).

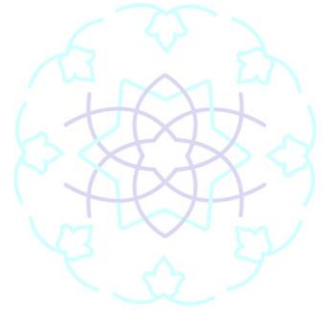
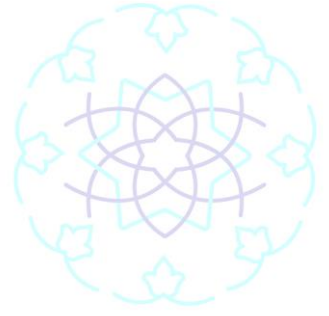


Table 2. The relationship between formal sections and characteristic changes

Piece	Character function of formal sections
İnci A-B-A	The A section establishes a simple, balanced, and clear character domain. The B section creates a more dreamlike, distant, and inward contrast through the upper register and pp dynamic. The return to A reframes the initial simple character and carries the piece toward a calm close.
Afacan Kedi (Mischievous Cat) A-B-A ¹	The A section forms the rhythmic core of motion and the playful domain of energy. The B section diversifies this energy through different registers and hand distributions, creating a temporary counter-domain. The A ¹ return, which becomes distinct from measure 18 onward, rearticulates the initial idea of motion and completes the playful character by intensifying it through the colour changes in measures 22-25 and the closing tendency in measures 26-31.
Masal (Fairy Tale) A-B-A	The A section prepares the static/modal atmosphere and the sense of fairy-tale time. The B section creates narrative intensification through the transition to 5/8 metre, crescendo, and the expression con passione. The final A section serves the dissolution of the fairy-tale atmosphere by reintroducing the initial material in a more distant, blurred, and inward timbral domain.
Kocaman Bebek (Big Doll) A-B-A ¹ (character returns become distinct in interwoven blocks.	Measures 1-8 establish the strong, voluminous, and humorous main character. Measures 9-21 create a softer, legato, and inward counter-domain through p and pp dynamics. Measures 22-25 make the main character briefly visible again, like a reminiscence; measures 26-46 extend the second character and sustain the calmer domain. The powerful final gesture in measures 47-48 completes the piece by bringing the exaggerated and large character to the fore once more.
Oyun (A Joke) (One-part short form)	Formal contrast emerges not through an independent B section, but through metric changes, the displacement of short motifs, and the transition to a Largo character from measure 18 onward. Character change in the piece is therefore established through sudden breaks and sectional transformations within a one-part structure.
Ninni (Lullaby) (One-part short form)	Formal continuity is established through the simple melodic line and regular accompaniment structure. The small internal variation in measures 9-12 gives the narrative a slight fluctuation without disrupting the lyrical character. Measures 13-16 bring the calm atmosphere of the opening into focus again and carry the piece toward a soft close.
Rüya (Dream) (One-part short form)	Formal density moves toward closure through brief dynamic/register fluctuations and through the metric change and ritardando in measures 9-11. Character change can therefore be associated less with a large-scale formal contrast than with processes of intensification and dissolution.



Measure-level sections
A: mm. 1-8; B: mm. 9-14; A': mm. 15-20
A: mm. 1-9; B: mm. 10-17; A': mm. 18-31
A: mm. 1-18; B: mm. 19-32; A': mm. 33-44
Main/strong character: mm. 1-8; second/calm character: mm. 9-21; brief return of main character: mm. 22-25; extended return of second character: mm. 26-46; final gesture: mm. 47-48
Internal sections: mm. 1-3 opening motion; mm. 4-5 first metric/textural break; mm. 6-17 field of motivic circulation and repetition-change; mm. 18-20 Largo close
Internal sections: mm. 1-4 basic lyrical phrase; mm. 5-8 lighter/pp repetition field; mm. 9-12 internal variation; mm. 13-16 return and closure
Internal sections: mm. 1-4 basic atmosphere; mm. 5-8 intensification; mm. 9-11 dissolution and closure

İnci: simple melodic line and character construction

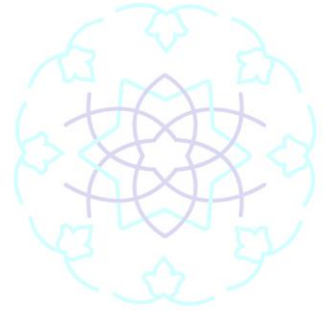
The opening piece of the album, İnci, may be regarded as a simple yet highly functional miniature that demonstrates how character presentation can be established within small form. The piece introduces its character through a simple melodic line, balanced phrase structure, continuous accompaniment, and a limited yet effective piano texture. In formal terms, it may be understood as an A-B-A structure: the A section establishes the basic character domain, the B section introduces a timbral and registral contrast to this domain, and the return to A reframes the initial simplicity. İnci may therefore be considered not only the opening piece of the album, but also a threshold that prepares the narrative world of the entire work. Its calm, measured, and clear character places the listener directly, yet without exaggeration, within the album's world of childhood.

Measures 1-8 constitute the basic A section of the piece and establish its fundamental character domain. While the simple melodic line in the right hand proceeds through regular phrase units, the uninterrupted quaver motion in the left hand gives continuity and grounding to the melody. As Gürler also notes, the regular quaver motion in the left hand in İnci functions as the basic rhythmic structure of the accompaniment texture throughout most of the piece (Gürler, 2022, p. 431). It is especially significant that the melodic material in this first section avoids exaggeration. The figure of İnci is introduced not through a showy gesture, but through small



BAÇINI

SANAT DERGİSİ / ART JOURNAL



intervallic relations, regular breaths, and balanced phrases. This points to a mode of writing that turns the simplicity of a child's perception into a musical aesthetic principle. The simplicity of measures 1-8 can therefore be read as one of the principal means of character construction.

Measures 9-14 form the B section of the piece and produce the clearest shift in colour in narrative terms. In particular, the presentation of the melodic material in the upper register with the pp dynamic in measure 10 suddenly carries the previously established simple character into a more distant, transparent, and dreamlike domain.

The reappearance of the same melodic idea in the upper register and at the pp dynamic transfers the expressive domain established in the first section to a different timbral dimension. Thus, while the melodic material preserves its structural identity, it gains a more transparent, distant, and inward-looking expressive quality through changes in register and dynamics. This interpretation is also consistent with Özaltunoğlu's assessment that the timbral differentiation created by the pp dynamic and the upper octaves in measures 10-14 gives the character of İnci a more dreamlike expression (Özaltunoğlu, 2010, p. 50). In this respect, the section does not so much introduce new melodic material as reveal a different expressive layer of the character through the timbral and dynamic transformation of existing material.

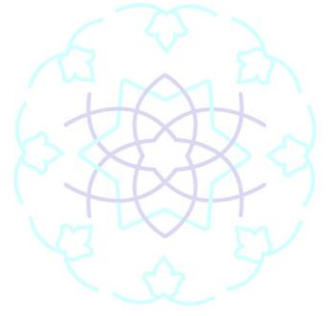
Register change functions in this section as one of the principal musical means through which expressive character comes into focus. The transfer of the melodic line to the upper register transforms the timbral perception of the same material, replacing the more direct expression of the first section with a more transparent and inward-looking narrative quality. Thus, without resorting to a new melodic idea or a pronounced dramatic contrast, the expressive domain associated with the character expands; narrative continuity is maintained within the small form, while the perception of character gains a different dimension.

In measures 15-20, the piece returns to the initial melodic and textural domain, that is, to the A character. The return of the p dynamic in measure 15 reconnects the piece with the clear ground of the opening. The ritardando in measure 18 indicates that the musical motion turns toward closure through a natural slowing down. The ending in measures 19-20 creates the



BAÇINI

SANAT DERGİSİ / ART JOURNAL



impression not of a sharp dramatic conclusion, but of a small thought being completed. İnci may therefore be evaluated as an opening miniature that reveals different aspects of character through repetition, register change, and dynamic contrast, while never losing its formal simplicity.

Afacan Kedi (Mischievous Cat): rhythmic motion and the musical organization of energy

Afacan Kedi is one of the pieces in the album in which the idea of motion is most directly transformed into musical material. The playfulness, agility, and sudden changes of direction implied by the title are articulated through continuous rhythmic motion, ostinato-like figures, motifs passing between the hands, and dynamic contrasts. In formal terms, the piece may be read as an A-B-A¹ structure: the A section establishes the rhythmic core of motion, the B section diversifies this kinetic energy, and the A¹ return intensifies the initial playful character and carries it toward closure. Here, character emerges not through long-breathed melodic development, but through the uninterrupted circulation of short rhythmic cells and their reappearance in different contexts. The piece can therefore be read as a vivid example of how energy may be organized within small form.

Measures 1-9 form the A section of the piece and establish its basic energy domain. In particular, the animated figure heard in the left hand in measures 1-2 constitutes the rhythmic core of the piece and forms the basis of the rhythmic motion that extends throughout the work. Gürler (2022) states that the ostinato effect in Afacan Kedi supports the sense of motion and liveliness associated with the title of the piece (p. 431). In the present study, however, the same structure is understood not merely as technical or rhythmic continuity, but as the transformation of the title's idea of "mischievousness" into musical behaviour. From the very first measures, the music produces not a steady gait but an impulsive, restless sense of motion.

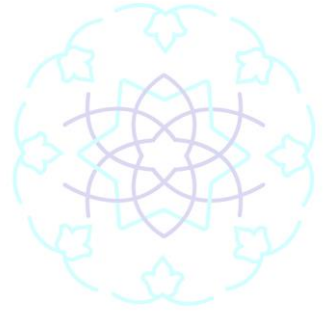
With the entry of the right hand in measures 3-6, a reciprocal relation of motion is established between the two hands. At this point, the figure in the left hand does not remain a fixed background; instead, it shares the piece's energy with the melodic motion in the right hand. This responsive structure between the hands resembles reciprocal moves within a game. Just as





BAÇINI

SANAT DERGİSİ / ART JOURNAL



a cat's sudden shifts from one point to another create an unpredictable chain of movement, the circulation of motifs through changes of hand gives the piece a similar agility.

The transition to the p dynamic in measures 7-9 does not bring the motion at the end of the A section to a complete halt; rather, it causes the energy to withdraw temporarily. This withdrawal may be understood as a moment of hiding or as a brief pause within the game. Yet the pause is not static. It prepares a motion that will regain strength through the crescendo in measure 10 and the f effect in measure 11. Within short form, Saygun thus organizes not only motion itself, but also its processes of tension and release.

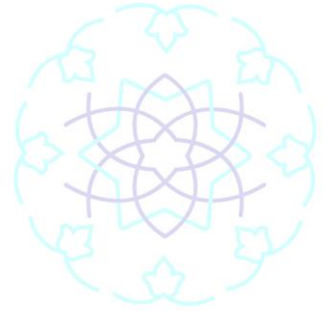
Measures 10-17, functioning as the B section, preserve the continuity of the rhythmic figure while giving the piece lively internal motion through the circulation of melodic material across different registers and hand distributions. In this section, repetition functions as an organizing principle that allows motion to open in different directions. Each return of the same rhythmic-motivic idea places it in another position, with another emphasis or another level of energy. Continuity in small form is therefore achieved not only by preserving the same material, but by keeping that material in motion.

In measures 18-31, the initial idea of motion comes into focus again through the A¹ return. This return, however, is not a simple repetition. Especially in measures 22-25, the presentation of the figure in different sound areas and with subtle colour changes intensifies the rhythmic energy as the piece approaches its ending. In measures 26-29, the reciprocal circulation of motifs between the hands assumes a more summarizing function. The piece seems here to review its own play material one final time. In measures 30-31, the motion turns toward closure and ends with a short, clear final gesture. Afacan Kedi may therefore be evaluated as a condensed musical narrative showing how a playful character can be constructed through rhythmic continuity, motivic circulation, and exchanges between the hands.



BAÇINI

SANAT DERGİSİ / ART JOURNAL



Masal (Fairy Tale): modal colour and narrative atmosphere

Masal stands out as one of the pieces in İnci's Book in which the function of establishing atmosphere is most clearly foregrounded. The narrative of the piece appears to be shaped less by a distinct plot than by modal colour, a drone-like pedal effect, timbral ambiguity, and metric change. In formal terms, the piece may be considered within an A-B-A structure: the A section prepares a static and modal atmosphere, the B section creates narrative tension through metric change and intensified expression, and the final A section reintroduces the initial material in a more distant and open-ended timbral domain. Altay draws attention in Masal to a sustained pedal sonority that may be associated with the dem/drone phenomenon in folk music, to its variable modal structure, and to occasional pentatonic, Aeolian, and Dorian tendencies (Altay, 2014, p. 5). Gürler also notes that 3/4 and 5/8 metres are used in Masal and that the irregular metre appears in the album for the first time in this piece (Gürler, 2022, p. 430). These observations indicate that the limited musical material used within small form can establish a strong relationship between formal unity and narrative atmosphere.

Measures 1-18, as the A section of the piece, prepare the fairy-tale atmosphere through a static accompaniment pattern and modal colour. The accompaniment heard especially in measures 1-2 establishes the atmosphere of the piece before the melodic narrative has fully begun. This opening places the listener not in a clearly defined tonal space, but in a sound domain whose direction has not yet been fixed. In this respect, the opening may be likened to the way a storyteller in the oral fairy-tale tradition blurs the boundary between real time and dream time with the phrase "once upon a time." The ground established before the melody begins brings into focus the narrative character of the piece, which moves outside everyday time.

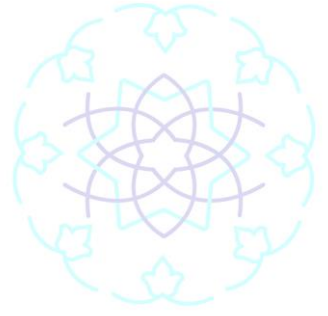
In measures 3-18, the melodic line in the right hand creates a simple yet temporally expansive sense of narrative. The continuity in the left hand gives this melodic line a drone-like pedal sonority. Here the accompaniment functions not merely as support for the melody, but as the timbral environment in which the narrative seems to be suspended. The unhurried progress of the melodic line may create in the listener a sense of waiting and curiosity, as though a





BAÇINI

SANAT DERGİSİ / ART JOURNAL

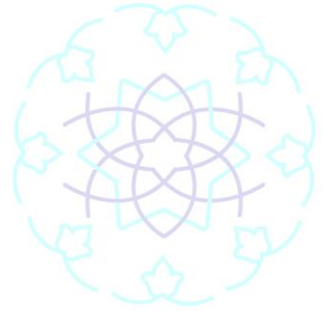


storyteller were slowly choosing each word. For this reason, musical time in measures 3-18 may be heard as an atmosphere expanding around the narrative.

Measures 19-32 constitute the B section of the piece and the point of narrative intensification. The transition to 5/8 metre in measure 19 and the indication *cresc. e con passione* animate the static narrative domain of the preceding section. As a formal contrast, this change also transforms the listener's perception of time. The flow that had previously sounded regular and broadly breathed now becomes more flexible, more inward, and more tense. This section suggests a moment in the fairy tale when events change direction and the narrator lowers and intensifies the voice, drawing the listener toward the centre of the narrative.

Between measures 19 and 25, the rhythmic flow tightens and the harmonic colour acquires a more intense and tense quality. Here modal ambiguity supports the fantastic character of the narrative. Rather than reaching a definite point of resolution, the music moves among different possibilities of colour. This motion corresponds to the atmosphere of the fairy-tale world, which departs from ordinary reality while remaining coherent within itself. The *diminuendo* beginning in measure 26 and the *rallentando* in measure 31 show that this intensification is turning toward dissolution. The tension established in the middle section is therefore resolved not through a dramatic explosion, but through a timbral withdrawal.

In measures 33-44, the final A section brings back the initial material in a softer timbral domain. The *pp* and then *ppp* dynamics contribute to the fairy tale's return to an atmosphere that becomes more distant, blurred, and inward. This return resembles the gradual lowering of a storyteller's voice at the end of a tale; the listener is no longer inside the event itself, but within the impression it leaves behind. The closing in measures 41-44, especially through the sense of expansion and suspension in the final measures, completes the fairy-tale narrative with an impression left in abeyance. Thus, in Masal, form, modal colour, metric change, and texture come together to develop a small-scale dramaturgy of atmosphere.



Kocaman Bebek (Big Doll): musical humour and characterization

Kocaman Bebek is one of the pieces in the album in which characterization is brought into focus through register use, rhythmic emphasis, dynamic contrast, and textural density. The word kocaman in the title points not only to physical largeness, but also to the way objects may exceed their actual proportions in a child's imagination. In this context, the musical structure gives auditory form to a sense of volume through broad timbral domains, the weight of the lower register, pronounced accents, and dynamic contrasts. In the A-B-A¹ formal structure of the piece, character development is shaped not so much through thematic contrast as through transitions among different expressive domains. The strong and clearly defined character established in the first section contrasts with a softer and more balanced expression in the middle section, while the return section presents the initial character again within a differentiated context that carries the effects of the preceding processes. Gürler states that the rhythmic structures in measures 1-8, 22-25, and 47 create a strong and effective character in this piece, whereas the structures in measures 9-21 and 26-46 form a calmer expressive domain (Gürler, 2022, p. 433). This contrast provides an important basis for explaining the piece's humorous characterization.

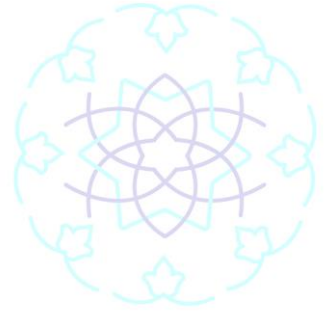
The forte opening in measures 1-8 directly presents the strong A character and the clearly defined structure of the piece. The powerful rhythmic motion created by the two hands immediately makes audible the voluminous figure implied by the title. The animato character does not reduce the piece to a heavy and static march; on the contrary, it creates a humorous effect, as though a large object had unexpectedly gained motion. This may be imagined through the concrete image of a toy that appears larger than it is in the eyes of a child, being moved around the room or wobbling unsteadily when carried. Accents and broad texture reinforce this sense of childlike exaggeration.

In measures 9-21, the character changes noticeably; with the p and pp dynamics, a softer, legato, and more inward B domain emerges. In this section, the accompaniment in the lower register does not entirely remove the voluminous character of the piece. Rather, it seems to place that character within a calmer, almost rocking motion. It is as if the 'huge' doll has been set down



BAÇINI

SANAT DERGİSİ / ART JOURNAL



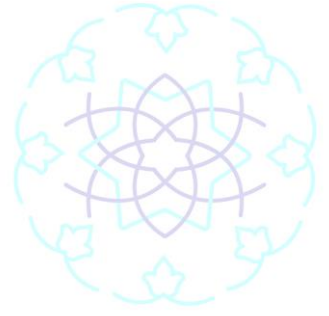
for a moment or has begun to sway gently after the noisy movement of the game. This contrast strengthens the humorous aspect of the piece, since the difference between the strong, large opening gesture and the softer middle character creates the effect of a childlike change of scene.

The poco ritardando in measure 20 and the sense of prolongation in measure 21 show that this intermediate character is moving toward closure. The return of the forte character in measures 22-25 then brings the humorous logic of contrast into focus once again. This brief return may be considered an A reminiscence in which the main character becomes visible again. The strong gesture of the first section is heard once more; however, the listener can now perceive it not merely as an expression of largeness, but as one of the piece's character games. This return creates a narrative effect similar to the toy being set in motion again or the child reviving the game.

From measure 21 onward, the transition to a texture with softer dynamics and a broader register functions much like an expanded return of the calm expressive domain. Between measures 26 and 42, the more pronounced use of the lower register renders the image of the 'huge' concrete through sound space. Here the lower region of the piano does not merely provide a change of colour; it also produces a sense of weight, volume, and gravity. Repeated accompaniment patterns and melodic motions support the figure's large, heavy, yet toy-like and innocent character. For this reason, the humorous effect may be said to derive less from the external meaning of the title than from the sense of proportion created by texture and register.

The motion preparing the close in measures 43-46 is completed by the final ff gesture in measures 47-48. This powerful ending recalls the voluminous character established at the beginning of the piece and concludes the work with a sense of childlike exaggeration. Yet this exaggeration does not carry dramatic weight; rather, it sounds as though it belongs to the enlarged, charming, and comic reality of the toy world. Thus, in Kocaman Bebek, humour appears to be produced not only by the meaning of the title, but also through register contrasts, sudden dynamic changes, rhythmic emphases, and character transformations within small form.

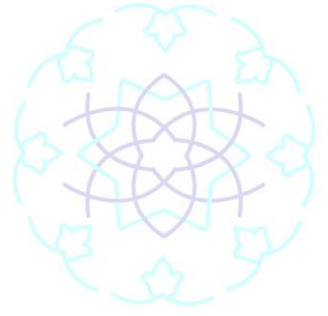




Oyun (A Joke): motion, repetition, and motivic organization

Oyun is a piece in which motion, repetition, interruption, and surprise come to the fore within short form. The title may be understood as referring not only to children's play, but also to the playful treatment of the musical material itself. In Gürler's study, three different metres - 3/4, 4/4, and 2/4 - are identified for Oyun/A Joke, and the use of twenty-one different rhythmic patterns is noted (Gürler, 2022, pp. 430-434). Gürler also points out that the character structure changes suddenly from the two-beat note in measure 18 onward (Gürler, 2022, p. 434). These observations are important for explaining the narrative dimension of the piece, since variability and unexpected turns appear more decisive than continuity in Oyun. Evaluated formally as a one-part short form, the piece establishes character change not through an independent B section, but through internal sectionalization created by changes in metre, the displacement of short motifs, and the transition to the Largo character from measure 18 onward. Its formal structure therefore operates not through a fixed formal scheme, but through sudden breaks and brief changes of direction appropriate to the idea of play.

Measures 1-3 create the opening domain of motion in the piece. The figure beginning in the right hand soon changes direction and creates a sense of continuous movement from the very first measures. The motion here is heard not as a straight run or a regular dance, but as a flow of play made up of short gestures. Small behaviours such as a child passing a toy from hand to hand, reaching for an object and then giving up, or suddenly changing direction in a game find their musical equivalent in the short-lived yet lively circulation of motifs. In measures 4-5, the change of metre and the interrupted structure create an unexpected pause within the flow of play. These pauses are important for the narrative character of the piece because play is not always made up of continuous motion. It also includes waiting, surprise, sudden changes of decision, and beginning again. The structure Saygun establishes through metric changes and short pauses appears to transform precisely this kind of behaviour into music.



In measures 6-17, the material regains motion and the motivic circulation becomes more clearly defined. In this section, the relationship between the two hands evokes the interactive quality of play. The responsive structure of the motifs sounds as if a brief exchange has emerged between two small units of motion. In measures 9-14, the motivic structure enters a more intense circulation. While the crescendo in measure 10 increases the inner energy of the piece, the metric changes and directional shifts of short figures support the unpredictability of play. Repetition is not a static recurrence; each return contains a small difference, displacement, or change of direction. Thus, in *Oyun*, form is established through the constant repositioning of small motifs. This resembles the nature of children's games: the same action continues with a small difference, a new gesture, or an unexpected response at each repetition.

The pp dynamic in measures 15-17 creates a lighter play domain in which the energy withdraws. This withdrawal, however, does not mean that the piece has become entirely calm; on the contrary, it prepares the final surprise. The transition to the *Largo* character in measures 18-20 creates a sharp contrast with the previous animated structure. This closing suggests the game's unexpected slowing down, its sudden stopping, or the child's attention shifting to something else. *Oyun* may therefore be evaluated as a piece that organizes the childlike motion arising from the relation between repetition and change within small form through sudden pauses and character transformations.

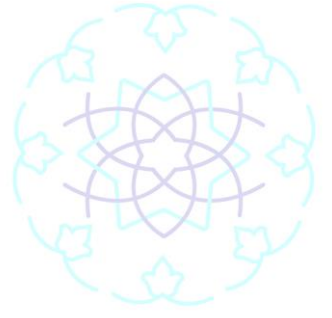
Ninni (Lullaby): lyrical expression and a simplified musical language

Ninni may be read as the piece that assumes the function of lyrical expression, simplicity, and calming within the album. After the effects of motion, humour, play, and surprise in the preceding sections, Ninni establishes a more balanced, rocking, and inward-looking narrative domain. In the piece, which is evaluated formally as a one-part short form, character transformations emerge not through sharp contrasts but through repetition, dynamic refinement, and brief internal variation. Gürler notes that, after the dynamic and surprising effect of *Oyun*, a calm and simple atmosphere appears in Ninni, with the melody heard in the right hand over a background left-hand accompaniment (Gürler, 2022, pp. 434-435). In the view of Atakan Sarı



BAÇINI

SANAT DERGİSİ / ART JOURNAL



cited in Özaltunoğlu's thesis, the minimalist and repetitive structure of Ninni is also related to the album's world of childhood and to the composer's intuitive/didactic approach (Özaltunoğlu, 2010, p. 119).

In measures 1-4, the melodic line in the right hand establishes the basic lyrical phrase and character of the piece. The regular accompaniment in the left hand supports the rocking sensation characteristic of the lullaby genre. Here the accompaniment does not come to the fore; rather, it allows the melodic line to be heard calmly and continuously. In a sense, it resembles the steady, gentle rocking of a cradle. The melody rises above this motion like a natural and unforced utterance. The p dynamic also contributes to the inward, gentle, and intimate quality of this simplicity. The transition to the pp dynamic in measures 5-8 allows the first phrase to be repeated with a more distant and lighter timbre. At this point, the music acquires a more private and inward quality. The sense of pause in measure 8 strengthens the effects of breathing, waiting, and calming that are characteristic of lullaby singing. In this section, repetition is heard not as a mechanical formal device, but as a rocking continuity connected to the function of lulling to sleep.

In measures 9-12, the melodic domain expands slightly and the accompaniment in the left hand acquires a more animated line. This middle passage functions as a small internal variation within the one-part structure. It preserves the basic calm of Ninni while creating a slight emotional fluctuation within that calm. It may be compared to a lullaby singer raising the voice only slightly and then softening it again. In this way, without falling into absolute stasis, the piece opens a small space of development within lyrical expression.

In measures 13-16, the calm atmosphere of the opening comes into focus again. The pp dynamic and the sense of pause in the final measures carry the piece toward a soft close. The ending resembles the gradual fading of sound and the cessation of motion within its own natural rocking. Thus Ninni appears to construct lyricism within small form not through exaggerated sentimentality, but through simple melody, regular accompaniment, measured repetition, and a



BAÇINI

SANAT DERGİSİ / ART JOURNAL



sense of rocking. In the album's narrative, the piece functions as a calming threshold that prepares the child's passage from the outer world toward sleep.

Rüya (Dream): ambiguity, colour, and the sense of closure

The final piece of the album, Rüya, is not merely an independent miniature, but a condensed narrative that assumes the closing function of the entire work. Despite its brevity, the piece creates an ambiguous, inward, and open-ended atmosphere through harmonic colour, register contrast, dynamic variability, pedal-based and broken textures, and metric transitions. In Rüya, evaluated formally as a one-part short form, character change is not articulated through large-scale thematic contrast. Rather, it unfolds through the establishment of atmosphere in measures 1-4, its intensification in measures 5-8, and its movement toward dissolution in measures 9-11. Gürler states that Rüya is the shortest piece in the album, that it contains 4/4 and 3/4 metres, and that its rhythmic writing is not as simple as that of the pieces in simple metre (Gürler, 2022, p. 435). Altay, for his part, states that the makam Karcıgar resonates in Rüya, the final section of the album (Altay, 2014, p. 5). These two observations support both the piece's brief yet concentrated structure and its special closing position in terms of modal/makam-related colour.

In measures 1-4, the basic dream atmosphere of the piece is established. Despite the calm character, the use of dynamic changes such as *f*, *mf*, and *p* within short intervals creates a state of calm marked by inner tension. The relationship between the broken and fragmentary melodic structure in the right hand and the deeper registral support in the left hand evokes the multilayered nature of dreams. Here, the musical narrative is not perceived as a clearly defined and easily traceable melodic phrase; rather, it seems to proceed primarily through changes of colour and intensity. It is as though images pass through one another before becoming fully distinct, briefly appearing and then disappearing again.

The ambiguity of this first section is important for the closing function of the piece. Whereas more identifiable images such as character, play, fairy tale, humour, and lullaby come to the fore in the earlier sections of the album, in Rüya these images are no longer directly





BAÇINI

SANAT DERGİSİ / ART JOURNAL



represented; rather, what is heard is the inner residue they leave behind. For this reason, Rüya does not initiate a new event at the end of the album; instead, it seems to gather the previously established world of childhood once more at the boundary between consciousness and the unconscious, wakefulness and sleep, sound and silence.

Measures 5-8 constitute the brief yet most intense developmental domain of the piece. The pp effect in measure 5, the crescendo in measure 6, and the intensification reaching the f level in measure 7 show that the dream atmosphere becomes momentarily clearer and stronger. In this section, both register and harmonic colour acquire a more dramatic quality. Yet this dramatization does not turn into extended development, because the piece immediately directs its intensity toward dissolution within its short form. This may be likened to an image in a dream becoming very clear for a moment and then rapidly dispersing. The image exists, and may even dominate briefly, but it does not acquire lasting reality.

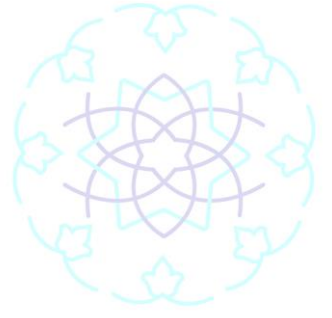
Measures 9-11 establish the album's sense of closure. The shift to 3/4 metre in measure 9 briefly alters the piece's temporal perception and creates the effect of a transition toward final dissolution. This metric change gives concrete form to dream time's departure from regular flow. The return to 4/4 in measure 10 and the ritardando indication show that the musical motion is slowing and turning toward closure. Here time seems to grow heavier at a moment close to waking; sounds no longer advance so much as begin to fade away.

The ending in measure 11 creates a sense of closure that dissolves and fades in accordance with the dream image. This closure may be understood not as the ending of a story with a full stop, but as the dispersal of images in the mind before they can be clearly distinguished upon waking. Thus Rüya does not merely conclude İnci's Book; it seems to complete the world of childhood established throughout the album by carrying it into a more abstract, colour-based, and inward plane. In this way, small form is heard as a process of dissolution, indeterminacy, and withdrawal into silence.



BAÇINI

SANAT DERGİSİ / ART JOURNAL



Conclusion

This study has examined Ahmet Adnan Saygun's piano album *İnci's Book* on the basis of the structural relationship between the transformation of small form into musical narrative and compositional language. The score analyses conducted in the study show that each section has a distinctive compositional design that shapes its own character domain, atmosphere, and narrative logic. In this respect, within the limited time and material offered by small form, Saygun brings together musical components such as melodic organization, rhythmic structure, modal tendencies, harmonic relations, piano texture, register use, and dynamic planning in accordance with a holistic understanding of narrative.

The findings reveal that although the seven pieces comprising the album are formally built upon independent characters, they are unified by a shared aesthetic understanding and compositional idea. Simplicity and balance in *İnci*, motion and agility in *Afacan Kedi* (Mischievous Cat), atmosphere and dreamlike quality in *Masal* (Fairy Tale), humorous characterization in *Kocaman Bebek* (Big Doll), unexpected changes of direction in *Oyun* (A Joke), lyrical tranquillity in *Ninni* (Lullaby), and ambiguity and dissolution in *Rüya* (Dream) create distinct narrative domains. Nevertheless, these characters may be evaluated not as disconnected musical tableaux, but as complementary pieces that reveal the different expressive possibilities of the same compositional understanding. The compositional approach sustained throughout the album makes it possible to trace shared principles in Saygun's musical language.

The analyses conducted within the scope of the study show that the construction of the melodic line, the continuity of rhythmic motion, the use of modal colours, harmonic tendencies, register changes, dynamic planning, and transformations in piano texture function in each section as structural elements that contribute directly to character formation. Thus, the titles provide a conceptual framework that facilitates the interpretation of the narrative, while character and atmosphere are shaped largely through the music's own internal dynamics.

Another point emphasized by the research is that small form, beyond being a genre often evaluated only from pedagogical or technical perspectives, offers a field of inquiry in which



BAÇINI

SANAT DERGİSİ / ART JOURNAL



compositional thought can be observed in condensed form. In İnci's Book, formal economy does not restrict expressive possibilities; on the contrary, it enables melodic, rhythmic, harmonic, and textural relations to be organized more concentratively and functionally. The balance established within limited musical material in each section reveals the narrative capacity of small form and demonstrates Saygun's ability to create strong character and atmosphere with minimal material.

The findings also yield significant conclusions regarding Saygun's compositional language. Throughout İnci's Book, modal and pentatonic associations, rhythmic variety, the economical use of motifs, a balanced sense of form, and piano-specific writing techniques recur within a particular aesthetic unity. The modal sensibility nourished by traditional musical culture is reshaped within a contemporary compositional understanding; in this way, local musical heritage acquires new functions within the composer's original musical language. This approach shows that Saygun's compositional understanding, developed in relation to Republican ideology, is sustained in the same intellectual and aesthetic continuity in his short piano pieces.

In conclusion, İnci's Book is a distinctive piano album in which the dense expressive possibilities of small form and the structural relations that constitute Saygun's compositional language can be observed on the same aesthetic plane. The work shows that the boundaries between character and form, narrative and structure, traditional musical heritage and contemporary compositional understanding, and pedagogical purpose and artistic production can converge without excluding one another. In this respect, the album may be considered one of the important examples not only of Saygun's early piano output, but also of the Turkish piano repertoire of the Republican period as read through small form. This study is expected to contribute to musicological research on the small-scale Turkish piano repertoire, especially Saygun's other piano works, by encouraging further evaluation of the relations between form and musical narrative.



BAÇİNİ

SANAT DERGİSİ / ART JOURNAL



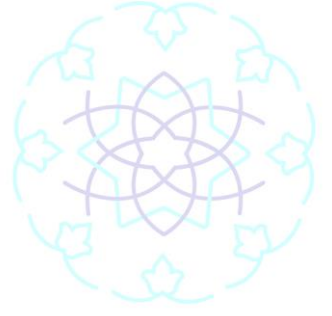
References

- Altay, G. (2014). Türk halk müziği kaynaklarından çağdaş piyano müziğine: Ahmed Adnan Saygun. *Akademik Bakış Dergisi*, 40.
- Aydın, Y. (2011). *Türk Beşleri*. Müzik Ansiklopedisi Yayınları.
- Behar, C. (2008). *Musikiden müziğe Osmanlı/Türk müziği: Gelenek ve modernlik*. Yapı Kredi Yayınları.
- Gürler, D. A. (2022). Analysing the musical elements of the Book of Inci for piano teaching. *Cypriot Journal of Educational Sciences*, 17(2), 422–439. <https://doi.org/10.18844/cjes.v17i2.6829>
- Karadeniz, İ. (2020). *Saygun müziğinde makam soyutlamaları: Piyano Konçertosu, Op. 34* (Tez No. 651383) [Doktora tezi, Hacettepe Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/>
- Özaltunoğlu, M. O. (2010). *Ahmed Adnan Saygun ve "İnci'nin Kitabı" Op. 10* (Tez No. 254380) [Yüksek lisans tezi, Cumhuriyet Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/>
- Uçan, A. (2005). *İnsan ve müzik, insan ve sanat eğitimi*. Evrensel Müzikevi.
- Ulu, E. (2003). *Kültürlerarası hümanizmanın müzikteki simgesi çağdaş iki oratoryo: A. Adnan Saygun'un Yunus Emre ve Michael Tippett'in A Child of Our Time oratoryolarının yapı, stil ve içerik yönlerinden karşılaştırmalı incelenmesi* (Tez No. 137067) [Doktora tezi, Mimar Sinan Güzel Sanatlar Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/>
- Varakuta, M., & Kupina, D. (2021). Concepts "monumental" and "miniature" in art: History and modernity. *Studia Universitatis Babeş-Bolyai Musica*, 66(1). <https://doi.org/10.24193/subbmusica.2021.1.07>



BAÇİNİ

SANAT DERGİSİ / ART JOURNAL



Yöre, S. (2010). *Ahmed Adnan Saygun'un çoksesli müzikte/Türk çoksesli müziği'nde ulusalcılık görüş ve yönlerinin değerlendirilmesi* (Tez No. 249977) [Doktora tezi, Selçuk Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi. <https://tez.yok.gov.tr/UlusalTezMerkezi/>

THE TRANSFORMATION OF SMALL FORM INTO MUSICAL NARRATIVE IN İNCİ'NİN 167
KİTABI (INCI'S BOOK) and AHMET ADNAN SAYGUN'S COMPOSITIONAL LANGUAGE

Yıl / Year: 4, Cilt / Volume: 4, Sayı / Issue: 8
Temmuz / July 2026