



RESEARCH ARTICLE

Evaluation of Piano Accompaniments in Uğur Türkmen's Book "10 Folk Songs and 6 Instrumental Songs with Piano Accompaniment for Violin and Piano" Based on Various Variables

Fakı Can Yürük*

Afyon Kocatepe Üniversitesi

ARTICLE INFO	ABSTRACT
Received: Nov 16, 2024	This study was prepared with the aim of providing a detailed analysis of the piano accompaniments in Uğur Türkmen's book "10 Folk Songs and 6 Instrumental Songs with Piano Accompaniment for Violin and Piano." The study evaluates the piano accompaniments of the pieces in the book in terms of musical and technical aspects, dynamic changes, rhythmic motifs, the use of tonality, and the interaction between the piano and the violin, as well as the contributions of this interaction to musical expression. Examining these works from a pianist's perspective is significant as it provides a resource for educators and researchers. The study employs a qualitative research method, specifically a descriptive research model. The piano accompaniments of each piece in the book were analyzed by examining the piano scores. The findings were evaluated and interpreted, and various recommendations were offered for individuals who intend to work on these pieces.
Accepted: Jan 14, 2025	
Keywords Piano Folk Songs Violin	
*Corresponding Author: fakicanyuruk@hotmail.com	

INTRODUCTION

The piano is one of the most powerful instruments for expressing emotions through the language of music. Its wide tonal range and dynamic richness bring depth to musical expression. The piano plays a significant role both as a solo instrument and as an accompaniment. Its unique structure and expressive capabilities make it indispensable for both performers and listeners.

"The piano's versatility in playing various types of music has established it as a universal instrument. This dynamism inspires composers, enhances virtuoso techniques, and enables it to hold a prominent place in concert halls" (Muharremova, 2008, p. 143)

Piano technique encompasses various skills that allow musicians to master the instrument and enhance their artistic expression. A well-established technique, combined with good musicality, enables proficient and quality performance. "Piano technique should never be perceived as merely playing "fast," "agile," or "loud." It is a much broader and comprehensive concept, primarily an artistic expression technique. Elements such as rhythm, dynamics, and articulation are crucial for piano technique" (Gasimova, 2010, p. 100)

Instrumental training involves the process required for individuals to develop musical skills and master the use of an instrument. This training includes technical skills and musical expression, ensuring that students use correct techniques while playing an instrument. Instrumental training

spans from beginner to professional levels, offering different repertoires and technical studies at each stage.

"Instrumental training, conducted either individually or in groups using one or more instruments, aims to nurture and develop individuals through instruments, instilling desired behaviors with musical and educational content" (Sonsel and Tanrıverdi, 2019, p. 577)

One subfield of instrumental training is ensemble playing, which can be considered one of the most gratifying aspects of music. Making music together, where two or more individuals come together and engage in a musical dialogue, fosters an emotional bond. Good communication and attentive listening are critical in ensemble playing.

A key element of ensemble playing is piano accompaniment, one of the most preferred and widely used instruments in accompaniment. "The piano's ability to create harmony makes it an indispensable accompanying instrument" (Eroy and Gürpınar, 2017, p. 2)

According to Koparanoğlu (2023), accompaniment is fundamentally an area that entails making music together. Thus, performing accompanied music significantly enhances musicians in areas such as interpreting pieces, ensemble playing, and stage performance, making music-making more enjoyable. It can be said that musicians participating as soloists or accompanists in accompanied performances gain valuable experience. In this context, the accompanist is as crucial as the soloist, playing a significant role in delivering a high-quality performance (p. 27).

"Accompaniment is defined as supportive sound elements or structures that highlight and enrich the main melody or vocal part of a musical composition, adding depth, meaning, and richness. Accompanied performances with a piano, instrument groups, or large orchestras make music more appealing and enjoyable" (Eroy and Gürpınar, 2017, p. 2)

According to Demirova (2010), the accompanist's primary duty is to listen and follow the soloist. This requires special skills such as hearing, comprehension, and perception. While a solo pianist can play freely based on personal expression, an accompanist must listen to the melody, follow the character of the piece, and reflect the composer's intent without neglecting their approach (p. 258-259).

Piano accompaniment enriches performances by maintaining rhythm, harmony, and dynamics while supporting the solo instrument or vocal. It is not merely about playing the correct notes but also about harmonizing with the performer to convey the music more meaningfully.

"The use of piano accompaniment in teaching songs enhances retention due to the harmony it brings. Singing songs with piano accompaniment facilitates accurate pitch perception, improves auditory skills, and makes songs more enjoyable to perform" (Piji, 2018, p. 19)

Piano accompaniment is a vital element that completes music. Playing with piano accompaniment or in four-hand piano duets is significant for supporting and enriching pianists' musical development. Both techniques require musicians to work collaboratively and listen attentively. Four-hand piano playing involves two pianists sharing the same keyboard, requiring physical coordination and harmony, while piano accompaniment demands synchronization with the soloist. Both are essential in piano education and contribute to developing versatile musicians.

"Piano accompaniment and four-hand piano allow pianists to explore various musical styles and compositions, promoting flexibility and versatility. There are works originally written for four-hand piano, as well as arrangements of solo piano pieces or pieces adapted from other instruments for four-hand piano" (Karanis and Albuz, 2023, p. 424)

Yıldız's book *Çanakkale'de Gezinti: Dört El Piyano* is considered valuable for its applicability in education. Yıldız (2024), describes the works within the book as educational, useful, student-oriented, and scientific (p. x).

Piano accompaniment can be regarded as the ultimate support for the soloist, sometimes highlighting the soloist and other times complementing and interpreting their performance. A skilled accompanist must be prepared for every situation the soloist presents and follow them closely, which is an indispensable rule.

“Teaching songs with piano accompaniment makes the teaching process enjoyable and efficient. Accompaniment for school songs with the piano also provides students with an excellent opportunity to familiarize themselves with and appreciate polyphonic music” (Eroy and Gürpınar, 2017, p. 1)

Accompaniment can be provided tonally, modally, or makam-based for any song or folk tune. Tonal accompaniments can vary using simple chords, Alberti bass, broken chords, or dance-style chords.

As with all professional, amateur, or general music education, the importance of educational materials is well-known to all colleagues. Regardless of how advanced technology becomes or how much it is utilized in classroom or school settings, educational materials remain the most crucial aids for educators. These materials enhance the functionality of all developments and changes. The performances and publications of works from the book *10 Folk Songs and 6 Instrumental Songs* for violin and piano by colleagues and students in professional music education institutions gave us the courage to pursue this endeavor (Türkmen, 2020, p. vii).

Who is Uğur Türkmen?

Born in 1971 in Kütahya, Uğur Türkmen completed his primary, middle, and high school education in Kütahya. In 1993, he graduated from the Music Education Department of Uludağ University Faculty of Education. He earned a “Master of Science” degree from Selçuk University in 1996 and a “Doctorate” in Music from Bolu Abant İzzet Baysal University in 2005. Türkmen began his career as a music instructor at Niğde University in 1993 but resigned from his position in 2000 alongside six colleagues. In 2001, he was appointed as a teacher in Kütahya and assigned to Anadolu Fine Arts High School.

In 2006, Türkmen started working as an Assistant Professor in the Music Department of Afyon Kocatepe University State Conservatory. He was promoted to Associate Professor in 2011 and Professor in 2017 at the same university. In 2021, Türkmen joined Çanakkale Onsekiz Mart University State Conservatory.

The courses he teaches include Theory, Solfeggio, Systematic Musicology Studies, Social Psychology, Research Methods in Music, Pedagogical Methods in Music, Social Psychology and Music, Theory and Solfeggio Pedagogy, and Methods of Polyphony in Turkish Music. He has presented papers at national and international scientific conferences and has published articles in professional and peer-reviewed journals, along with books in the fields of music education and musicology. His work in educational music includes numerous pieces such as children's and youth songs, chamber music, and orchestral works.

Some of his collaborative and piano accompaniment books include:

- Zeki Çubuk and Tahsin Kılıç Orchestral and Chamber Music Works
- Chamber Music Works for String Instruments: Duos and Trios
- Orchestral Works for String Instruments
- Children's and Youth Songs with Piano Accompaniment
- 10 Folk Songs and 6 Instrumental Songs with Piano Accompaniment for Violin and Piano
- Songs for Violin and Percussion Instruments

The subject of this study, 10 Folk Songs and 6 Instrumental Songs with Piano Accompaniment for Violin and Piano, was published in 2020. The book's cover and detailed information are provided below.

EXTERNAL DETAILS	
Binding	Paperback
Dimensions	17 x 24 cm.
Page Count	76
INTERNAL DETAILS	
Title	10 Türkü 6 Sözsüz Şarkı (10 Folk Songs and 6 Instrumental Songs)
Author	Uğur Türkmen
Editor	Hüseyin Bülent Akdeniz
Publication Location	Ayrıntı Printing House, Ankara
Publisher	İzge Publishing
Year of Publication	2020
Type	Book
Dedication	To Buğra Çankır and Family



METHOD

This study is a descriptive research conducted using a qualitative research method with a survey model. Additionally, content analysis was utilized.

“Content analysis allows for the summarization, standardization, comparison, or transformation of collected data into another form” (Baş et al., 2014, p. 208) “Widely used in the social sciences, content analysis is defined as a systematic and repeatable technique based on specific coding rules, summarizing certain words of a text—such as books, book chapters, letters, historical documents, newspaper headlines, and articles—into smaller content categories” (Sert et al., 2012, p. 3)

Purpose and Significance

This study aims to explore how the 10 Folk Songs and 6 Instrumental Songs with Piano Accompaniment can be interpreted with violin and piano, and how these pieces can be used for educational and performance purposes. A detailed analysis of the piano accompaniments is conducted to serve as a guide for future studies in piano accompaniment.

The study is significant for several reasons: It ensures the transmission of the pieces in the book to future generations and the preservation of this cultural heritage. It offers a unique accompaniment experience. It highlights the educational potential of these works. It provides insights into how such

compositions can be interpreted with an innovative approach. It serves as a resource for anyone interested in this field.

FINDINGS AND INTERPRETATION

This section contains detailed analyses of the 10 Folk Songs and 6 Instrumental Songs.

AÇIL EY ÖMRÜMÜN VARI

Anonim
Düzenleme: Uğur TÜRKMEN

Hızlı

Keman

Pişano

Figure 1. Sheet Music of Açıl Ey Ömrümün Varı with Piano Accompaniment

Table 1. Analysis of Açıl Ey Ömrümün Varı

Tonality/Mode	Hicaz/A Hicaz Scale
Time Signature	2/4
Tempo	Fast
Region	Not specified on the score (Folk song from Mersin)
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, crescendo, decrescendo, ritardando
Musical Symbols in Piano Accompaniment	Eighth rest, sixteenth rest, repeat sign (reprise)
Note Values Used in Piano Accompaniment	Half, quarter, eighth, dotted eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	Small Octave: A; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: G; First Octave: D
Techniques (Right Hand)	Double notes, chords, transitions between lower and upper fingers, hand position changes
Techniques (Left Hand)	Double notes, chords, octaves, hand position changes
Level of Pianistic Skill	Left hand involves eighth and quarter notes, chords, and octaves (easy level). Right hand includes sixteenth double notes and dynamic movements (advanced level).
Arranger	Uğur Türkmen

Based on the findings in Table 1, it is observed that the folk song belongs to the Mersin region and is a fast-paced piece in 2/4 time. The use of musical expressions such as forte and mezzo forte as well as musical symbols like rests and repeat signs is noted. The piano accompaniment spans approximately two octaves for the right hand and about one and a half octaves for the left hand. Techniques such as double notes, chords, octaves, and hand position changes are employed in both hands. While the left hand is written at a simpler and easier pianistic level, the right hand is more complex and challenging.

ÇÖMÜDÜM

Hızlı Anonim
Düzenleme: Uğur TÜRKMEN

Figure 2. Sheet Music of Çömüdüm with Piano Accompaniment

Table 2. Analysis of Çömüdüm

Tonality/Mode	Hicaz/D Hicaz Scale
Time Signature	9/8
Tempo	Fast
Region	Not specified on the score (Folk song from Kütahya)
Musical Expressions in Piano Accompaniment	Piano, mezzo forte, forte, crescendo, decrescendo, ritardando
Musical Symbols in Piano Accompaniment	Repeat sign (reprise), senyo, legato ties
Note Values Used in Piano Accompaniment	Quarter, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	First Octave: C; Third Octave: D
Range of Piano Accompaniment (Left Hand)	Great Octave: D; Small Octave: B
Techniques (Right Hand)	Upper finger transitions, lower finger transitions, hand position changes, descending chromatic and half-scale movements
Techniques (Left Hand)	Chords, hand position changes
Level of Pianistic Skill	The left hand includes eighth, sixteenth, and quarter notes with chords (intermediate level). The right hand features sixteenth, eighth, and quarter notes with fluid, continuous movements (advanced level).
Arranger	Uğur Türkmen

Based on the findings in Table 2, it is observed that the folk song belongs to the Kütahya region, is in 9/8 time, and has a fast tempo. The use of musical expressions such as forte, mezzo forte, and piano, as well as musical symbols like senyo, repeat signs, and legato ties, is noted. The piano accompaniment spans approximately two octaves for the right hand and about one and a half octaves for the left hand. Techniques in the left hand include chords and hand position changes, while the right hand employs upper and lower finger transitions, hand position changes, and descending chromatic movements. The right-hand part features a fluid and continuous advanced-level passage, whereas the left-hand part is of intermediate pianistic level.

HAYDİ GÜZELİM

Hızlı **Anonim**
Düzenleme: Uğur TÜRKMEN

Figure 3. Sheet Music of Haydi Güzelim with Piano Accompaniment

Table 3. Analysis of Haydi Güzelim

Tonality/Mode	Segah / B Segah Scale
Time Signature	9/8
Tempo	Fast
Region	Not specified on the score (Folk song from Dinar-Afyonkarahisar)
Musical Expressions in Piano Accompaniment	Piano, mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Repeat sign (reprise), legato ties, staccato
Note Values Used in Piano Accompaniment	Quarter, dotted quarter, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	Small Octave: B; Third Octave: G
Range of Piano Accompaniment (Left Hand)	Great Octave: A; First Octave: C
Techniques (Right Hand)	Upper and lower finger transitions, hand position changes, double notes, chords, octaves
Techniques (Left Hand)	Double notes, hand position changes
Level of Pianistic Skill	The right hand involves quarter, eighth, and sixteenth notes, chords, and dynamic movements (advanced level). The left hand includes quarter, eighth, and sixteenth notes (easy level).
Arranger	Uğur Türkmen

Based on the findings in Table 3, it is observed that the folk song belongs to the Dinar-Afyonkarahisar region, is in 9/8 time, and has a fast tempo. The use of musical expressions such as forte, mezzo forte, and piano, along with musical symbols like staccato, repeat signs, and legato ties, is evident. The piano accompaniment spans approximately two and a half octaves for the right hand and about one and a half octaves for the left hand. The left hand employs techniques such as double notes and hand position changes, while the right hand features upper and lower finger transitions, hand position

changes, double notes, chords, and octaves. The right-hand part is fluid and challenging, requiring an advanced pianistic level, whereas the left-hand part is simpler and suited for an easier pianistic level.

HİCAZ EZGİ

Orta hızda Uğur TÜRKMEN

Figure 4. Sheet Music of Hicaz Ezgi with Piano Accompaniment

Table 4. Analysis of Hicaz Ezgi

Tonality/Mode	Hicaz / A Hicaz Scale
Time Signature	4/4
Tempo	Moderate
Region	Not specified
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Repeat sign (reprise), sixteenth rest, eighth rest, whole rest
Note Values Used in Piano Accompaniment	Quarter, eighth, sixteenth, syncopation
Range of Piano Accompaniment (Right Hand)	First Octave: C; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: A; Small Octave: A
Techniques (Right Hand)	Hand position changes, double notes, chords
Techniques (Left Hand)	Hand position changes
Level of Pianistic Skill	The right hand features eighth, sixteenth, and syncopated notes, along with double notes and chords (intermediate level). The left hand includes quarter and eighth notes (easy level).
Arranger	Uğur Türkmen

Based on the findings in Table 4, it is observed that the piece is composed by the arranger, is in 4/4 time, and has a moderate tempo. Musical expressions such as forte and mezzo forte are utilized, along with musical symbols including repeat signs, eighth rests, sixteenth rests, whole rests, and syncopated notes. The piano accompaniment spans approximately one and a half octaves for the right hand and about one octave for the left hand. Techniques in the left hand involve hand position changes, while the right hand includes hand position changes, double notes, and chords. The right hand presents an intermediate-level part, whereas the left hand is written at an easier pianistic level.

İL VANLIM

Anonim
Düzenleme: Uğur TÜRKMEN

Hızlı

Keman

Piyano

mf

Figure 5. Sheet Music of İlvanlım with Piano Accompaniment

Table 5. Analysis of İlvanlım

Tonality/Mode	Kürdi / A Kürdi Scale
Time Signature	2/4
Tempo	Fast
Region	Not specified on the score (Folk song from Çorum)
Musical Expressions in Piano Accompaniment	Piano, mezzo forte, forte, crescendo, decrescendo, ritardando
Musical Symbols in Piano Accompaniment	Ties, repeat signs (reprise), eighth rests, quarter rests
Note Values Used in Piano Accompaniment	Quarter, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	Small Octave: A; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: F; First Octave: F
Techniques (Right Hand)	Upper and lower finger transitions, hand position changes, double notes, chords, octaves
Techniques (Left Hand)	Upper and lower finger transitions, hand position changes, double notes, chords, octaves
Level of Pianistic Skill	Both hands feature quarter, eighth, and sixteenth notes, double notes, chords, octaves, syncopated notes, and dynamic movements. The right and left hand parts include rich, flowing chords and double notes, making both parts challenging and advanced in pianistic level.
Arranger	Uğur Türkmen

Based on the findings in Table 5, it is observed that the folk song belongs to the Çorum region, is in 2/4 time, and has a fast tempo. Musical expressions such as forte, mezzo forte, and piano are employed, alongside musical symbols including repeat signs, ties, and quarter and eighth rests. The piano accompaniment spans two octaves for both the right hand and the left hand. Techniques in both hands include upper and lower finger transitions, hand position changes, double notes, chords, and octaves. The presence of fluid and harmonically rich passages with chords and octaves in both

the right and left hands indicates that the piece requires an advanced level of pianistic skill for accompaniment.

ŞU KARŞIKI DAĞDA KAR VAR DUMAN YOK

Anonim
Düzenleme: Uğur TÜRKMEN

Orta hızda

Figure 6. Sheet Music of Şu Karşiki Dağda Kar Var Duman Yok with Piano Accompaniment

Table 6. Analysis of Şu Karşiki Dağda Kar Var Duman Yok

Tonality/Mode	Eviç / F# Eviç Scale
Time Signature	4/4
Tempo	Moderate
Region	Not specified on the score (Folk song from Hatay)
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Eighth rests, quarter rests
Note Values Used in Piano Accompaniment	Whole, half, quarter, dotted quarter, dotted eighth, eighth, sixteenth, syncopation
Range of Piano Accompaniment (Right Hand)	Small Octave: A; Second Octave: D
Range of Piano Accompaniment (Left Hand)	Great Octave: F; First Octave: D
Techniques (Right Hand)	Upper and lower finger transitions, hand position changes, double notes
Techniques (Left Hand)	Upper and lower finger transitions, hand position changes, double notes, chords, octaves
Level of Pianistic Skill	The right hand features whole, half, quarter, eighth, sixteenth notes, double notes, syncopated notes, and dynamic movements, making it an advanced-level part. The left hand includes half, quarter, eighth, and sixteenth notes, double notes, chords, and octaves, presenting an intermediate-level part.
Arranger	Uğur Türkmen

Based on the findings in Table 6, it is observed that the folk song belongs to the Hatay region, is in 4/4 time, and has a moderate tempo. Musical expressions such as forte and mezzo forte are used, alongside musical symbols like quarter and eighth rests. The piano accompaniment spans one and a half octaves for both the right hand and the left hand. Techniques in both hands include upper and lower finger transitions, hand position changes, double notes, chords, and octaves. The right hand features continuous double notes and a fluid part, while the left hand includes chords and octaves.

This indicates that the right hand demands a higher level of pianistic skill, making it more challenging, while the left hand is at an intermediate level.

KUYU BAŞINDA BAKIR

Anonim
Düzenleme: Uğur TÜRKMEN

Orta hızda

Figure 7. Sheet Music of Kuyu Başında Bakır with Piano Accompaniment

Table 7. Analysis of Kuyu Başında Bakır

Tonality/Mode	Segah / B Segah Scale
Time Signature	9/8
Tempo	Moderate
Region	Not specified on the score (Folk song from Hatay)
Musical Expressions in Piano Accompaniment	Mezzo forte, piano, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Repeat sign (reprise), eighth rests
Note Values Used in Piano Accompaniment	Quarter, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	First Octave: D; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: G; Small Octave: D
Techniques (Right Hand)	Upper and lower finger transitions, hand position changes, double notes, chords
Techniques (Left Hand)	Upper finger transitions
Level of Pianistic Skill	The right hand features quarter, eighth, and sixteenth notes, double notes, and dynamic movements, making it an advanced-level part. The left hand consists of quarter and eighth notes with a repetitive and calmer structure, indicating an easier pianistic level.
Arranger	Uğur Türkmen

Based on the findings in Table 7, it is observed that the folk song belongs to the Hatay region, is in 9/8 time, and has a moderate tempo. Musical expressions such as mezzo forte, piano, crescendo, and decrescendo are used, along with musical symbols like repeat signs (reprise) and eighth rests. The piano accompaniment spans one and a half octaves for both the right hand and the left hand. Techniques in both hands include upper and lower finger transitions, hand position changes, double notes, and chords. The right hand features continuous double notes, indicating a challenging and

advanced pianistic level. In contrast, the left hand includes repetitive and identical passages, making it easier and less demanding in terms of pianistic skill.

MADIMAK

Orta hızda Anonim
Düzenleme: Uğur TÜRKMEN

Figure 8. Sheet Music of Madımak with Piano Accompaniment

Table 8. Analysis of Madımak

Tonality/Mode	Uşak / D Uşak Scale
Time Signature	4/4 (Sebare)
Tempo	Moderate
Region	Not specified on the score (Folk song from Sivas)
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Eighth rests, quarter rests
Note Values Used in Piano Accompaniment	Whole, half, quarter, dotted quarter, eighth, dotted eighth, sixteenth, syncopation
Range of Piano Accompaniment (Right Hand)	First Octave: C; Second Octave: C
Range of Piano Accompaniment (Left Hand)	Great Octave: D; First Octave: D
Techniques (Right Hand)	Upper and lower finger transitions, hand position changes
Techniques (Left Hand)	Double notes, octaves, upper and lower finger transitions, hand position changes
Level of Pianistic Skill	The right hand features whole, quarter, dotted quarter, eighth, and sixteenth notes with fluid movements, indicating an intermediate level. The left hand includes half, quarter, eighth, and sixteenth notes, double notes, and octaves, making it advanced in level.
Arranger	Uğur Türkmen

Based on the findings in Table 8, it is observed that the folk song belongs to the Sivas region, is in 4/4 (Sebare) time, and has a moderate tempo. Musical expressions such as mezzo forte, forte, crescendo, and decrescendo are employed, along with musical symbols like eighth rests and quarter rests. The piano accompaniment spans one octave for the right hand and two octaves for the left hand.

Techniques in the right hand include upper and lower finger transitions and hand position changes. In the left hand, passages with double notes, octaves, upper and lower finger transitions, and hand position changes are prominent. The right hand demonstrates an intermediate pianistic level, while the left hand, with its complex passages and technical demands, is observed to have an advanced pianistic level.

MANİSA TÜRKÜSÜ

Orta hızda

Naci GÜNDEM
Düzenleme: Uğur TÜRKMEN

Figure 9. Sheet Music of Manisa Türküsü with Piano Accompaniment

Table 9. Analysis of Manisa Türküsü

Tonality/Mode	Kürdi / D Kürdi Scale
Time Signature	2/4, 4/4, 5/4
Tempo	Moderate
Region	Naci Gündem (Manisa Türküsü)
Musical Expressions in Piano Accompaniment	Mezzo piano, mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Eighth rests, repeat signs (reprise), dolap sign, time signature changes
Note Values Used in Piano Accompaniment	Whole, dotted whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth, sixteenth, thirty-second, syncopation
Range of Piano Accompaniment (Right Hand)	Small Octave: A; Third Octave: C
Range of Piano Accompaniment (Left Hand)	Great Octave: D; First Octave: D
Techniques (Right Hand)	Upper and lower finger transitions, double notes, chords, hand position changes
Techniques (Left Hand)	Chords, octaves, upper and lower finger transitions, hand position changes
Level of Pianistic Skill	The right hand features whole, half, quarter, eighth, sixteenth, and thirty-second notes, double notes, syncopations, time signature changes, and dynamic movements, indicating an advanced level. The left hand includes half, quarter, eighth, sixteenth notes, chords, and octaves, making it an intermediate level.
Arranger	Uğur Türkmen

Based on the findings in Table 9, it is observed that the folk song was composed by Naci Gündem as a tribute to the Manisa region and carries melodic characteristics similar to the region's traditional songs. The piece includes time signature changes such as 2/4, 4/4, and 5/4 and is performed at a moderate tempo. Musical expressions such as mezzo piano, mezzo forte, forte, crescendo, and decrescendo are used, alongside musical symbols like eighth rests, repeat signs (reprise), dolap signs, and time signature changes. The piano accompaniment spans two and a half octaves for the right hand and two octaves for the left hand. In the right hand, techniques include whole, dotted whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth, sixteenth, and thirty-second note passages, syncopations, time signature changes, dynamic movements, upper and lower finger transitions, and hand position changes. The left hand features half, quarter, eighth, and sixteenth notes, chords, octaves, lower finger transitions, and hand position changes. The right hand, with its continuous passages of double notes, sixteenth and thirty-second notes, and dynamic movements, demonstrates a challenging and advanced pianistic level. In contrast, the left hand, with its chords, octaves, and comparatively simpler note patterns, is observed to have an intermediate pianistic level.

SARILI YAZMA

Orta hızda Anonim
Düzenleme: Uğur TÜRKMEN

Keman

Piyo

mf

Figure 10. Sheet Music of Sarılı Yazma with Piano Accompaniment

Table 10. Analysis Sarılı Yazma

Tonality/Mode	Hicaz / A Hicaz Scale
Time Signature	9/8, 7/8
Tempo	Moderate
Region	Not specified on the score (Folk song from Kütahya)
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Quarter rests, eighth rests, repeat signs (reprise), time signature changes, senyo (return to the start)
Note Values Used in Piano Accompaniment	Quarter, dotted quarter, eighth, dotted eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	First Octave: G; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: G; Small Octave: A
Techniques (Right Hand)	Upper finger transitions, double notes, chords, hand position changes

Techniques (Left Hand)	Upper and lower finger transitions, chords, hand position changes
Level of Pianistic Skill	The right hand includes quarter, dotted quarter, eighth, dotted eighth, sixteenth notes, double notes, chords, time signature changes, and dynamic movements, indicating an intermediate level. The left hand, with similar note values, chords, and transitions, also reflects an intermediate pianistic level.
Arranger	Uğur Türkmen

Based on the findings in Table 10, it is observed that the folk song originates from the Kütahya region and is written in 9/8 and 7/8 time signatures with a moderate tempo. Musical expressions such as mezzo forte, forte, crescendo, and decrescendo are utilized, alongside musical symbols like quarter rests, eighth rests, repeat signs (reprise), time signature changes, and senyo signs (return to the start). The piano accompaniment spans one octave for both the right hand and the left hand. The right hand includes passages with quarter, dotted quarter, eighth, dotted eighth, and sixteenth notes, as well as time signature changes and dynamic movements. The left hand features similar note values, chords, and transitions, indicating consistent technical demands on both hands. Both hands are observed to have intermediate pianistic levels.

ACEP SENİ SEVMESEYDİM

Orta hızda Uğur TÜRKMEN

The image shows a musical score for 'Acep Seni Sevmeseydim'. The top staff is for Keman (Violin) and the bottom staff is for Piyano (Piano). The Keman part is in 10/8 time, starting with a mezzo-forte (mf) dynamic. The Piyano part is in 10/8 time, featuring chords and single notes. The music is in G major (one sharp). The score is attributed to Uğur Türkmen and is marked 'Orta hızda' (Moderate tempo).

Figure 11. Sheet Music of Acep Seni Sevmeseydim with Piano Accompaniment

Table 11. Analysis of Acep Seni Sevmeseydim

Tonality/Mode	Muhayyer Kürdi
Time Signature	10/8
Tempo	Moderate
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Quarter rests, eighth rests, repeat signs (reprise), dolap, legato ties, ties
Note Values Used in Piano Accompaniment	Quarter, dotted quarter, eighth
Range of Piano Accompaniment (Right Hand)	Small Octave: B; Second Octave: C

Range of Piano Accompaniment (Left Hand)	Great Octave: G; First Octave: C
Techniques (Right Hand)	Upper finger transitions, double notes, chords, hand position changes
Techniques (Left Hand)	Upper finger transitions, octaves, chords, hand position changes
Level of Pianistic Skill	The right hand features quarter, dotted quarter, eighth notes, double notes, and chords, reflecting an intermediate level. The left hand includes quarter, dotted quarter, eighth notes, and chords, also indicating an intermediate level.

Based on the findings in Table 11, it is observed that the song is in 10/8 time and has a moderate tempo. Musical expressions such as mezzo forte, forte, crescendo, and decrescendo are used, alongside musical symbols like quarter rests, eighth rests, repeat signs (reprise), dolap, legato ties, and ties. The piano accompaniment spans one octave for the right hand and one and a half octaves for the left hand. Techniques in the right hand include quarter, dotted quarter, and eighth notes, dynamic movements, upper finger transitions, double notes, and chords. The left hand features quarter, dotted quarter, and eighth notes, upper finger transitions, octaves, chords, and hand position changes. Despite the presence of double notes and chords in both hands, the moderate tempo of the piece suggests that the pianistic skill level for both the right and left hands is intermediate.

HASRET

Orta hızda Uğur TÜRKMEN

Figure 12. Sheet Music of Hasret with Piano Accompaniment

Table 12. Analysis of Hasret

Tonality/Mode	Kürdi
Time Signature	6/8
Tempo	Moderate
Musical Expressions in Piano Accompaniment	Mezzo piano, mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Quarter rests, eighth rests, repeat signs (reprise)
Note Values Used in Piano Accompaniment	Quarter, dotted quarter, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	Small Octave: F; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: D; Small Octave: A

Techniques (Right Hand)	Upper finger transitions, chords, hand position changes
Techniques (Left Hand)	Lower finger transitions, upper finger transitions, chords, octaves
Level of Pianistic Skill	The right hand includes quarter, dotted quarter, eighth, sixteenth notes, and chords, reflecting an intermediate level. The left hand includes dotted quarter and eighth notes, chords, and octaves, also demonstrating an intermediate level.

Based on the findings in Table 12, it is observed that the song is in 6/8 time and has a moderate tempo. Musical expressions such as mezzo piano, mezzo forte, forte, crescendo, and decrescendo are utilized, alongside musical symbols like quarter rests, eighth rests and repeat signs (reprise). The piano accompaniment spans two and a half octaves for the right hand and one octave for the left hand. The right hand features quarter, dotted quarter, eighth, and sixteenth notes, dynamic movements, upper finger transitions, and chords. The left hand includes dotted quarter and eighth notes, lower and upper finger transitions, octaves, and chords. Despite the presence of chords and flowing movements in the right hand, the moderate tempo indicates an intermediate pianistic level for this part. Similarly, the left hand, with its more stable dotted quarter passages, octaves, and chords at a moderate tempo, also demonstrates an intermediate level of pianistic difficulty.

SEN SÖYLEDİĞİN ZAMANDA

Orta hızda (V) $\frac{4}{4}$ Uğur TÜRKMEN

Figure 13. Sheet Music of Sen Söylediğin Zamanda with Piano Accompaniment

Table 13. Analysis of Sen Söylediğin Zamanda

Tonality/Mode	E-flat Major
Time Signature	4/4
Tempo	Moderate
Musical Expressions in Piano Accompaniment	Piano, mezzo forte, mezzo piano, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Quarter rests, eighth rests, repeat signs (reprise), legato ties
Note Values Used in Piano Accompaniment	Quarter, half, dotted half, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	Small Octave: B; Third Octave: C
Range of Piano Accompaniment (Left Hand)	Great Octave: A; First Octave: C

Techniques (Right Hand)	Upper finger transitions, chords, double notes, hand position changes
Techniques (Left Hand)	Lower finger transitions, upper finger transitions
Level of Pianistic Skill	The right hand features quarter, eighth, and sixteenth notes, chords, and double notes, indicating an intermediate level. The left hand includes half, dotted half, and quarter notes, reflecting an easier pianistic level.

Based on the findings in Table 13, it is observed that the song is in 4/4 time and has a moderate tempo. Musical expressions such as piano, mezzo forte, mezzo piano, crescendo, and decrescendo are utilized, alongside musical symbols like quarter rests, eighth rests, repeat signs (reprise), and legato ties. The piano accompaniment spans two octaves for the right hand and one octave for the left hand. The right hand features quarter, eighth, and sixteenth notes, upper finger transitions, chords, double notes, hand position changes, and dynamic movements. The left hand includes dotted half, half, and quarter notes, along with lower and upper finger transitions. The right hand's continuous quarter and eighth note passages with chords and double notes, combined with the moderate tempo, suggest an intermediate pianistic level. On the other hand, the left hand, with its simpler and more stable rhythms such as dotted half and half notes, reflects an easier pianistic level despite the moderate tempo.

YALAN DÜNYA

Uğur TÜRKMEN

Hızlı

Keman

Piyano

Figure 14. Sheet Music of Yalan Dünya with Piano Accompaniment

Table 14. Analysis of Yalan Dünya

Tonality/Mode	Kürdi
Time Signature	5/8
Tempo	Moderate
Musical Expressions in Piano Accompaniment	Piano, mezzo piano, mezzo forte, forte, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Quarter rests, repeat signs (reprise)
Note Values Used in Piano Accompaniment	Quarter, dotted quarter, eighth, dotted eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	First Octave: D; Second Octave: A
Range of Piano Accompaniment (Left Hand)	Great Octave: E; First Octave: D

Techniques (Right Hand)	Upper and lower finger transitions, chords, double notes, hand position changes
Techniques (Left Hand)	Upper finger transitions, chords
Level of Pianistic Skill	The right hand features quarter, eighth, and sixteenth note passages, chords, and double notes, indicating an advanced level. The left hand includes dotted quarter and quarter notes, large-interval chords, reflecting an intermediate level.

Based on the findings in Table 14, it is observed that the song is in 5/8 time and has a fast tempo. Musical expressions such as piano, mezzo piano, mezzo forte, forte, crescendo, and decrescendo are utilized, alongside musical symbols like quarter rests and repeat signs (reprise). The piano accompaniment spans one and a half octaves for both the right and left hands. The right hand features quarter, eighth, and sixteenth notes, upper and lower finger transitions, chords, double notes, and hand position changes. The left hand includes dotted quarter and quarter notes, upper finger transitions, and chords. The presence of continuous sixteenth and eighth notes in the right hand, along with fluid passages at a fast tempo, indicates an advanced level of pianistic skill. In contrast, the left hand, characterized by dotted quarter and quarter notes and large-interval chords, demonstrates an intermediate level of difficulty due to the fast tempo.

KARA GELDİ KARA GİDER

Orta hızda Uğur TÜRKMEN

Figure 15. Sheet Music of Kara Geldi Kara Gider with Piano Accompaniment

Table 15. Analysis of Kara Geldi Kara Gider

Tonality/Mode	Rast
Time Signature	8/8, 10/8
Tempo	Moderate
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, decrescendo
Musical Symbols in Piano Accompaniment	Quarter notes, eighth notes, full measure rests, repeat signs (reprise)
Note Values Used in Piano Accompaniment	Quarter, eighth
Range of Piano Accompaniment (Right Hand)	Small Octave: G; First Octave: G
Range of Piano Accompaniment (Left Hand)	Great Octave: F; Small Octave: G

Techniques (Right Hand)	Upper finger transitions, chords, double notes, hand position changes
Techniques (Left Hand)	Chords
Level of Pianistic Skill	The right hand includes quarter and eighth notes, chords, and double notes, indicating an intermediate level. The left hand includes quarter notes and chords, reflecting an easier level.

Based on the findings in Table 15, it is observed that the song features variable time signatures, such as 8/8 and 10/8, and is performed at a moderate tempo. Musical expressions such as mezzo forte, forte, and decrescendo are utilized, alongside musical symbols like quarter and eighth notes, full measure rests and repeat signs (reprise). The piano accompaniment spans one octave for both the right and left hands. The right hand features quarter and eighth notes, upper finger transitions, chords, double notes, and hand position changes. The left hand consists of quarter notes and chords. The presence of chords and double notes in eighth and quarter note passages, combined with the moderate tempo, indicates that the right hand requires an intermediate level of pianistic skill. In contrast, the left hand's simpler rhythmic structure with quarter notes and chords suggests an easier pianistic level.

24 KASIM
Köy Öğretmenlerine
I. Bölüm

Uğur TÜRKMEN

Yavaşça

Figure 16. Sheet Music of 24 Kasım (4 Movements) - 1st Movement with Piano Accompaniment

Table 16. Analysis of 24 Kasım (4 Movements) - 1st Movement

Tonality/Mode	E Minor
Time Signature	4/4, 5/8, 4/4, 5/8
Tempo	Slow, fast, moderate, very fast
Musical Expressions in Piano Accompaniment	Mezzo forte, forte, fortissimo, crescendo, decrescendo
Musical Symbols in Piano Accompaniment	Quarter, eighth, full measure rests, repeat signs (reprise)
Note Values Used in Piano Accompaniment	Half, quarter, dotted quarter, eighth, sixteenth
Range of Piano Accompaniment (Right Hand)	Small Octave: G; Third Octave: E

Range of Piano Accompaniment (Left Hand)	Small Octave: G; Third Octave: E
Techniques (Right Hand)	Upper and lower finger transitions, arpeggios, chords, double notes, hand position changes
Techniques (Left Hand)	Upper and lower finger transitions, hand position changes
Level of Pianistic Skill	All movements feature chords, double notes, and half, quarter, dotted quarter, eighth, and sixteenth notes in the right hand, indicating a challenging level. The left hand includes half, quarter, dotted quarter, and eighth notes with flowing passages, suggesting an intermediate level.

Based on the findings in Table 16, the piece was composed as a tribute to village teachers and is written for two violins and piano. It consists of four movements with time signatures of 4/4 and 5/8 across different sections. The tempos for the movements are indicated as slow, fast, moderate, and very fast. Musical expressions such as mezzo forte, forte, fortissimo, crescendo, and decrescendo are utilized, alongside symbols like quarter rests, eighth rests, full measure rests and repeat signs (reprise). The piano accompaniment spans two and a half octaves for the right hand and one and a half octaves for the left hand. In all movements, the right hand features half, quarter, dotted quarter, eighth, and sixteenth notes, along with upper and lower finger transitions, arpeggios, chords, double notes, and hand position changes. The left hand includes half, quarter, dotted quarter, and eighth notes, with upper and lower finger transitions and hand position changes. The analysis of all movements reveals that the right hand is characterized by chords, double notes, and rapid, fluid passages comprising eighth and sixteenth notes. The fast tempos in two of the movements further confirm that the right hand requires an advanced level of pianistic skill. In contrast, the left hand, with its flowing passages of double notes and quarter and eighth notes, reflects an intermediate level of difficulty, also influenced by the faster tempos in two movements.

CONCLUSION AND RECOMMENDATIONS

As a result of evaluating the piano accompaniments of Uğur Türkmen's book *Piyano Eşlikli 10 Türkü 6 Sözsüz Şarkı* for violin and piano based on various variables, detailed analyses were conducted on the tone, mode, time signature, tempo, musical expressions, musical symbols, note values, range of the piano accompaniment, right and left-hand techniques, and pianistic levels. Each folk song and instrumental piece was explained individually. When these variables are considered, while some of the melodies reflecting Turkish music appear to be playable, their complex rhythms and harmonic structures indicate that the piano accompaniments are far from ordinary and require advanced pianistic skills. An examination of the piano accompaniments and violin parts reveals that the main theme is not exclusively carried by the violin but, in some instances, is also advanced in the piano accompaniment. This demonstrates that the piano in this collection is not merely an accompanying instrument but plays a central role as a primary actor.

Furthermore, it has been observed that performing Turkish folk songs polyphonically is no longer an issue. On the contrary, such professional accompaniments enhance the essence of the melodies. Consequently, these types of works have contributed to an increased performance of Turkish folk songs. In professional music education institutions, it has been noted that Turkish music literature often lacks proper accompaniment or interpretation for vocals or instruments. The use of such educational works in these institutions is believed to contribute significantly to both musical culture and music education. These compositions are suitable for educational purposes in all music education institutions and provide examples appropriate for different skill levels. This book can

serve as a valuable resource for anyone interested in learning about Turkish music and rhythms. Additionally, it sets an example for individuals interested in composing educational music. Moreover, it can be used as a practical resource for those who wish to include Turkish works in their concert repertoire.

REFERENCES

- Baş, M., Yangil, F. M., & Aygün, S. (2014). Entelektüel sermaye alanında yapılan lisansüstü tez çalışmalarına yönelik bir içerik analizi: 2002-2012 dönemi. *Uluslararası Yönetim İktisat ve İşletme Dergisi*, 10(23), 207-226.
- Demirova, G. (2010). Korrepetitörlük mesleğine genel bir bakış. *Afyon Kocatepe Üniversitesi Sosyal Bilimler Dergisi*, 12(1), 255-273.
- Eroy, O., & Gürpınar, E. (2017). Okul şarkıları için piyanoda eşlik. *Gece Kitaplığı*.
- Gasıмова, T. (2010). Pişano öğrenme ve öğretme teknikleri. *Güzel Sanatlar Enstitüsü Dergisi*, (25), 99-106.
- İzge Yayıncılık. (n.d.). Uğur Türkmen. Retrieved November 18, 2024, from <https://avesis.comu.edu.tr/uturkmen>
- Karanis, G., & Albuz, A. (2023). Dört el pişano öğretimine ilişkin öğretim elemanı görüşleri. *Akademik Sosyal Araştırmalar Dergisi*, 11(136), 424-445.
- Koparanoğlu, H. (2023). Mesleki müzik eğitimi kurumlarındaki korrepetisyon (pişano eşlik) eğitiminin öğretim elemanı ve korrepetitör görüşleri doğrultusunda incelenmesi. (Unpublished master's thesis). Bursa Uludağ Üniversitesi Eğitim Bilimleri Enstitüsü Güzel Sanatlar Eğitimi Ana Bilim Dalı Müzik Eğitimi Bilim Dalı, Bursa.
- Muharremova, H. (2008). Pişano ve öncüllerinin (klavikord, klavsen) icra sanatı tarihindeki rolleri. *Güzel Sanatlar Enstitüsü Dergisi*, (21), 143-155.
- Piji, P. (2018). Pişano eşliğinin eğitim müziğindeki önemi ve müzik öğretmenlerine yönelik pişano eşlik yöntemleri. (Unpublished master's thesis). Haliç Üniversitesi Sosyal Bilimler Enstitüsü Türk Müziği Ana Sanat Dalı, İstanbul.
- Sert, G., Kurtoglu, M., Akıncı, A., & Seferoğlu, S. S. (2012). Öğretmenlerin teknoloji kullanma durumlarını inceleyen araştırmalara bir bakış: Bir içerik analizi çalışması. *Akademik Bilişim*, 1(3), 1-8.
- Sonsel, Ö. B., & Tanrıverdi, F. A. (2019). Pişano eşlikli başlangıç viyola öğretiminin entonasyon hâkimiyeti açısından incelenmesi ve değerlendirilmesi. *Gazi Üniversitesi Gazi Eğitim Fakültesi Dergisi*, 39(1), 575-595.
- Türkmen, U. (2020). Pişano eşlikli 10 türkü 6 sözsüz şarkı. *İzge Yayıncılık*.
- Yıldız, F. (2024). Çanakkale'de gezinti dört el pişano. *İzge Yayıncılık*.

REFERENCES IN ENGLISH

- Baş, M., Yangil, F. M., & Aygün, S. (2014). A content analysis of postgraduate theses on intellectual capital: The period of 2002-2012. *International Journal of Management, Economics and Business*, 10(23), 207-226.
- Demirova, G. (2010). An overview of the profession of correpetition. *Afyon Kocatepe University Journal of Social Sciences*, 12(1), 255-273.
- Eroy, O., & Gürpınar, E. (2017). Accompaniment on the piano for school songs. *Gece Kitaplığı*.

- Gasimova, T. (2010). Piano learning and teaching techniques. *Journal of the Institute of Fine Arts*, (25), 99–106.
- İzge Yayıncılık. (n.d.). Uğur Türkmen. Retrieved November 18, 2024, from <https://avesis.comu.edu.tr/uturkmen>
- Karanis, G., & Albuz, A. (2023). Opinions of instructors on four-hand piano teaching. *Journal of Academic Social Research*, 11(136), 424–445.
- Koparanoğlu, H. (2023). An examination of correpetition (piano accompaniment) education in professional music education institutions based on the views of instructors and correpetitors. (Unpublished master's thesis). Bursa Uludağ University Institute of Educational Sciences, Department of Fine Arts Education, Division of Music Education, Bursa.
- Muharremova, H. (2008). The role of the piano and its predecessors (clavichord, harpsichord) in the history of performance art. *Journal of the Institute of Fine Arts*, (21), 143–155.
- Piji, P. (2018). The importance of piano accompaniment in educational music and piano accompaniment methods for music teachers. (Unpublished master's thesis). Haliç University Institute of Social Sciences, Department of Turkish Music, Istanbul.
- Sert, G., Kurtoğlu, M., Akıncı, A., & Seferoğlu, S. S. (2012). A review of studies examining teachers' use of technology: A content analysis study. *Academic Informatics*, 1(3), 1–8.
- Sonsel, Ö. B., & Tanrıverdi, F. A. (2019). An examination and evaluation of initial viola teaching with piano accompaniment in terms of intonation mastery. *Gazi University Journal of Gazi Faculty of Education*, 39(1), 575–595.
- Türkmen, U. (2020). 10 folk songs and 6 instrumental songs with piano accompaniment. İzge Yayıncılık.
- Yıldız, F. (2024). A stroll in Çanakkale: Four-hand piano. İzge Yayıncılık.