

THE WORLD WITHIN THE WORLD:
THE FUSION OF WESTERN FORMAL STRUCTURES WITH TURKMEN DUTAR
FORM IN TURKMEN PIANO MUSIC

By

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ABSTRACT

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The Fusion of Western Formal Structures with Turkmen Dutar Form in

Turkmen Piano Music

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The development of Turkmen piano music is unique and has not been widely studied outside of Turkmenistan. This paper will concentrate on some formal and modal materials of traditional Turkmen instrumental music and its impact on Turkmen piano music. The specific focus of the paper is its formal structures; specifically, the process of merging the forms of European and Turkmen instrumental music found in the piano repertoire of Turkmen composers.

European music was not part of the development of the Turkmen instrumental music until the beginning of the 20th century. Before this, the instrumental music of Turkmenistan was a fully developed branch of music and was performed and created with a high level of musical artistry.

The development of Turkmen piano music is directly related to and associated with national instrumental music. Using works of Turkmen composers, such as Nury

Halmammedov, Bayramurdy Hudaynazarov and Suhan Tuyliyev the research will examine the evolution of the Turkmen piano music and the fusion of the Western formal structures with Turkmen Dutar form in Turkmen instrumental music.

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TABLE OF CONTENTS

Abstract	iii
Acknowledgements	v
Introduction	1
I. Development of Turkmen Traditional Instrumental Music	4
II. Development of Turkmen Music During Soviet Union Era	16
III. Conclusion	29
Bibliography	31

Introduction

The development of Turkmen piano music is unique and has not been widely studied outside of Turkmenistan. This paper will concentrate on formal and modal materials of traditional Turkmen instrumental music and its impact on Turkmen piano music. The focus will mainly be on its formal structures; specifically, the process of merging the forms of European and Turkmen instrumental music found in the piano repertoire of Turkmen composers. In order to do so, it is important to introduce a little bit of the background on the research done dealing with music of Turkmenistan and the history of the development of its professional instrumental music.

There are few studies dealing with the analysis, performance and pedagogical aspects of the piano music of Turkmenistan. One of the more important is by Turkmen pianist and musicologist Margarita E. Ahmedova, called *Turkmen Fortepiano Music* (1991). Ahmedova has done extensive work, covering important issues dealing with development of piano music in Turkmenistan and its influences; however, since 1991 there have been some new theoretical advancements regarding the structure of instrumental music by Turkmen musicologists. I would like to shed light on that research and, using selected examples, show how this instrumental music has had an enormous impact on the piano repertoire of contemporary Turkmen composers.

Until recently, there has not been an extensive study dealing with theoretical aspects of Turkmen instrumental music, such as organized classification of modes and description of musical forms. The musical terms used among Turkmen musicians were known to most and passed orally from teacher to student; however, the system of

terminology was not standardized.¹² Musical vocabulary differed depending on which musician you talked with and which area of Turkmenistan he/she came from. A Polish musicologist, Sławomira Żerańska-Kominek, wrote articles dealing with Turkmen music; in her 1990 paper “Turkmen Traditional Music” she says, “To provide a description of the entire system [still] requires arduous and prolonged ethnomusicological study.”³

There are some scholarly materials available. In 1920s Russian ethnomusicologist Viktor A. Uspenskiy went on an expedition to Turkmen villages, gathering material about Turkmen music; this was the first large-scale research on the subject. During this trip Uspenskiy transcribed nearly 300 folk songs and professional pieces. He sent his findings to his friend Viktor Belyayev, who was also a renowned musicologist and composer. Together, they printed their findings and 115 transcriptions in the book named *The Turkmen Music*. Although Uspenskiy’s work was invaluable in providing the first scholarly information about Turkmen music and was important for development of the Turkmen musical culture, the study provided only a brief analysis of the music itself.

In 1985 a Turkmen musicologist, Shahym Gullyev, published a study in which he analyzed some aspects of Turkmen music using his own transcriptions. However, it does not provide clear overview of the forms or modes used in the music of Turkmenistan.

Finally, in the past few years, scholarly research on this subject has increased. A contemporary Turkmen musicologist and composer, Suhan Tuyliyev, was able to compile

¹ V. A. Uspenskiy and V. M. Belyayev, *The Turkmen Music*, ed. Sh. Gullyev, trans. Maya Tuyliyeva (Almaty: Fond Soros-Kazakhstan: 2003), 43.

² All translations in this paper are made by the author.

³ Sławomira Żerańska-Kominek, “The Classification of Repertoire in Turkmen Traditional Music,” *Asian Music* Vol. 21, No. 2 (Spring - Summer, 1990): 97.

a theoretical study of Turkmen music, featuring a system of modes and a breakdown of the musical forms that are found in the instrumental music of the country. The book he wrote on the subject is not yet in print; however, it has been reviewed and praised by musicologists in and outside of Turkmenistan. Tuyliyev was kind enough to share his manuscript, which provides a great insight into the development of Turkmen traditional music.

I. Development of Turkmen Traditional Instrumental Music

Historically, people in Turkmenistan lived in nomadic tribes and were not exposed to European culture until the turn of the 20th century. Nevertheless, Turkmen, like Europeans, valued music as an important part of their lives. In the book *The Turkmen music* Uspenskiy describes what music means to Turkmen. He says, “It is hard to imagine another country where music had such popularity and impact, and so cared for by its people, as in Turkmenistan. Their music, despite being a national dominion, does not lose its professional character and continues to be performed at the high level of artistry.”⁴ He also mentions that even though Turkmen musicians study music professionally with a teacher (*halypa*), the education they get is nothing like in Europe: “Turkmen do not have anything that would even closely resemble the European Conservatory or music schools.”⁵ Students get one on one instruction from a teacher for many years, until the *halypa* decides that the apprentice is ready to perform in public. The young musician will then give a public performance, announcing his/her emergence and display the ability to stand on his own as an artist. Until 1970s Turkmen instrumentalists were taught to play the national instruments in this traditional manner.

Turkmen music in all of its aspects developed independently from its European counterpart. When Turkmen musicians were introduced to music of the West around the beginning of the 1920s, the result, which came from the merging of the two styles, was quite intriguing.

⁴ Uspenskiy and Belyayev, *The Turkmen Music*, 43.

⁵ Ibid.

Turkmen music has gone through a long path of evolution and independent of the European culture has developed its own stylistic features, modes and genres. According to Suhan Tuyliyev, Turkmen music, just like in many cultures, divides into two branches: folk and professional. While folk music is created by common people and passed orally through generations, professional music is created by professional musicians, who dedicate their lives to training and studying aspects of music.⁶

The professional branch of Turkmen music includes the work of singers (*bagshi*) and instrumentalists, who perform on Turkmen flutes (*tuyduk*), upright fiddles (*gidjak*) and tear-drop-shaped long-necked lutes (*dutar*). The *dutar* is the most favored instrument of Turkmen musicians and is the instrument that mainly influenced the development of Turkmen piano music.

However, according to Uspensky, Turkmen instrumental music first emerged from arrangements of vocal pieces for *dutar* and *tuyduk*.⁷ In his book, Suhan Tuyliyev agrees with Uspensky and calls those arrangement transcriptions. Tuyliyev also distinguishes two types of transcriptions performed today. The first closely resembles and follows the original song's melodic, formal, poetic and metrical structure. The second type, where the piece predominantly detaches itself from the constraints of the vocal form and develops on its own, uses the capabilities of the instrument for which it is being transcribed and is modally sophisticated, melodically complex, and has more intricate rhythmic patterns and ornamentation.

There are other features of traditional music that are found in pieces of Turkmen composers, such as shifting meters, chromaticism, improvisation and programmatic traits.

⁶ Suhan Tuyliyev, *Theory of Turkmen Music: textbook for higher education*, trans. Maya Tuylieva, 5.

⁷ Uspensky and Belyayev, *Turkmen Music*, 46.

The program is a large part of instrumental music of Turkmenistan. Since the vocal pieces relate a story, it is only natural that their transcriptions would retain the program. Therefore, later, when Turkmen contemporary composers created their compositions, they continued the tradition of naming their pieces programmatically.

An important element of Turkmen music is its constant metric shifts. Perhaps this is the result of improvisation and elaboration of the melody, which is very typical of Turkmen music, or, according to Ahmedova, it could be the lack of percussion instruments in Turkmen culture. Therefore, the music had a certain rhythmic freedom prevalent to its development. Whatever the reason, mixed and compound meters are a large part of this music and are used to transform the melody.

Modality is another significant part of Turkmen traditional music. Tuyliyev identifies the modes that are used in Turkmen music. They share the same pitches as the European modes: Ionian, Aeolian, Lydian, Mixolydian, Dorian and Phrygian. Additionally, the author distinguishes modes that are characteristic for Turkmen music: *Kyrklar*, *Nowayy*, *Irak Nowayy*, *Kyyamat*, and *Shirwan*.⁸ One of the characteristics of European modes is the dominance of one tonal center. In Turkmen modes, however, two pitches act as the main tonal center. The reason is the distinct tuning and manner of playing of the *dutar*, which involves the use of both strings at all times (see example 1).

⁸ Tuyliyev, *Theory of Turkmen Music*, 20.

Example 1: Turkmen modes⁹

*Kyrklar*¹⁰

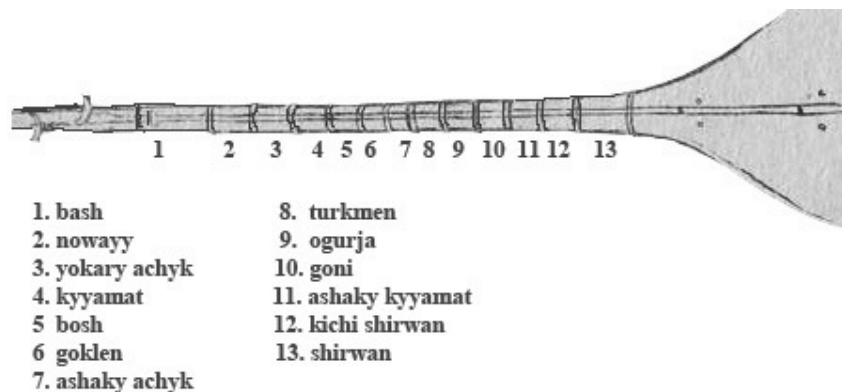
Nowayy

Irak nowayy

Shirwan

The *dutar*, a two-stringed instrument, has thirteen wrap-around steel frets that are placed on the neck of the instrument and arranged in half steps, creating a series similar to a chromatic scale.

Example 2: The diagram of *dutar perde*¹¹



⁹ Tuyliyev, *Theory of Turkmen Music*, 21-23.

¹⁰ The whole notes indicate tonal centers of the modes.

¹¹ Diagram created by author.

The *Kyrklar* mode is built on the open strings of the *dutar*. The *Nowayy* mode is built on the *Nowayy perde*, which is the second fret on the *dutar*. The *Irak nowayy* mode is built on the *Bosh perde*, which is the fifth fret, and the *Shirwan* mode is built on the *Shirwan perde*, which is the seventh fret of the instrument.

The paper will not delve into a deep understanding of the structure of these modes, however, it will reference the *Kyyamat* mode later; therefore, a description of this particular mode is appropriate here. It is built on the *Kyyamat perde*, which is the fourth fret of the *dutar* (see example 3). The tonal center of this mode is $g\#-c\#$, an interval of a fourth. If notated, it would look like this.

Example 3: *Kyyamat* mode¹²

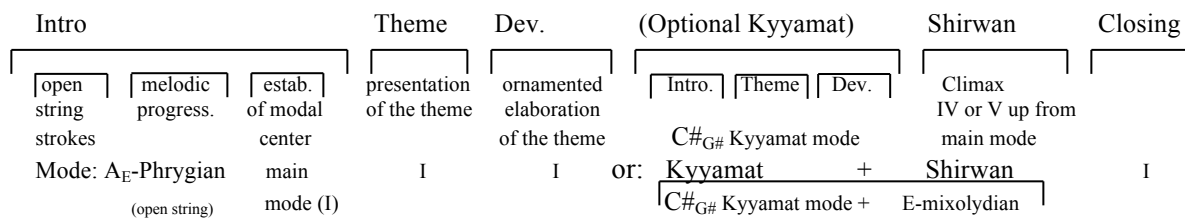


The *Kyyamat* mode becomes prominent not only in the discussion of Turkmen instrumental music as a modal structure but also in the discussion of its formal structures. As mentioned earlier, there are two types of instrumental transcriptions. The second type, which has broken away from the boundaries of the vocal form, evolved into its own instrumental form. One of the important musical structures that emerged from this evolution is the form that is most common in *dutar* pieces. Tuyliyev does not name this formal structure, only indicating where and how the form is used. Therefore, for the purpose of this paper, it will be called the Dutar form (see example 4).

¹² Tuyliyev, *Theory of Turkmen Music*, 22.

Since the Dutar form emerged from the vocal genre, the sections inside are structured as vocal or poetic verses (*bentler*.) Therefore, the length of each section depends on the number of verses. In larger scale dutar pieces, the form consists of an introduction, theme, development, and optional *Kyyamat*, *Shirwan* and closing sections.

Example 4: Dutar form



Tuyliyev states: “dutar pieces always start with an introduction,”¹³ which has several functions: to introduce the tempo and character, and establish the modal center. The author also states that it does not matter what mode the piece is in, it starts on the open strings of the dutar: E (top string) and A (bottom string). Most pieces for dutar are composed on the mode based on these pitches, which coincides with A-Phrygian mode.

With the figurations on the open strings the player introduces the tempo. After the tempo is introduced, the player presents a melodic progression alternating between open, first and third frets on the top string, while leaving the bottom string open:¹⁴

¹³ Tuyliyev, *Theory of Turkmen Music*, 27.

¹⁴ Ibid.

Example 5: Typical introduction material, dutar form



This establishes the tempo and the character of the piece. Following the alternating progression, the pitches establish the modal center of the piece and the player begins the theme.

The theme section presents the main melody. Depending on the number of verses (*bentler*), the length of the thematic material will vary. According to Tuyliyev, there are themes that consist of one or more *bentler*. The melody is usually heard in the main mode and may start on the main note of the mode, the fifth or with a leap from the first to the fourth scale degrees. Occasionally, the theme may start on the second scale degree, in which case it will quickly move up to the sixth and affirm the modal center.¹⁵ After the theme is stated, it may repeat with some variation, which stems from the improvisatory character of Turkmen traditional music.

Improvisation results in an alteration of thematic material and several methods of thematic development are found in Turkmen music. Among many, there are three that are most prominent: variation, sequencing and ornamentation. Ornamentation is the most simple and the most regularly used technique of extending the melody in *dutar* music. Depending on the performer, the amount of ornamentation will vary in a piece.¹⁶ Nevertheless, because of the large amount of ornamentation, the music demands virtuosity and dexterity. Using the folk song *Nowayy*, Suhan Tuyliyev shows the process

¹⁵Tuyliyev, *Theory of Turkmen Music*, 28.

¹⁶M. E Ahmedova, *Turkmen Piano Music* (Ashgabat: Ylym, 1991), 19.

of ornamental development in his book. Besides the expanding the melodic material by the means of ornamentation, the rhythm of the theme is also altered (see example 6).

Example 6: The folk-song *Nowayy*, process of ornamental elaboration¹⁷

Introduction to the first verse



Second verse



Third verse



Fourth verse



Fifth verse



Another popular method is creating a chain of melodic repetition moving up or down the scale, thus creating a sequence. However, melodic variation is the one of the common technique of thematic development in Turkmen music. According to Tuyliyev, there are two main types of variations used: simple variation and variation-synthesis.

In the instrumental piece *Gyz Durdy* presents a melody, which consists of three elements (a, b, c). Once the theme is stated, the material is presented again with varied

¹⁷ Tuyliyev, *Theory of Turkmen Music*, 68.

combinations of these elements. The result is formation of new elements that will later be developed in the piece (see example 7).

Example 7: Development of the melody through varying the melodic material¹⁸



When the theme is varied, the material is stated in transformed shape.

Additionally, the meter harmony and texture could be significantly altered. If there is more than one theme, the piece will be built by combining both and developing them together. This technique is called variation-synthesis.¹⁹ All these techniques of elaboration can be found in the Dutar form.

Following the theme section is the development. Generally, musicians develop the main theme through constant elaboration and ornamentation. By the end of theme section the theme is changed and developed into a more complex version of it. Therefore, the development section will be building upon already transformed form of the theme. This

¹⁸ Tuyliyev, *Theory of Turkmen Music*, 87.

¹⁹ Tuyliyev, *Theory of Turkmen Music*, 48.

section primarily remains in the main mode, and the theme is played starting on the fourth or fifth scale degree.

Thus far, the sections that have been discussed are similar to those in European music. However, there are two sections that are unique to Turkmenistan. They are the *Kyyamat* and the *Shirwan* sections. Since the *Kyyamat* section is optional and not part of the core structure of dutar form, it will be described later.

In simple Dutar form the *Shirwan* section follows the development. According to Tuyliyev, “The *Shirwan* section is the part where the piece reaches its musical and developmental climax. Usually, the theme here modulates. It could modulate into the mode a fourth above [D-Ionian] or fifth above [e-Phrygian] the home mode.”²⁰ This is done to highlight the arrival of the *Shirwan* section and to emphasize the emotional peak that the piece reaches at this time. Usually, the *Shirwan* will sound in modes with a raised third to contrast the minor modes common to most Turkmen pieces.

Here it is important to mention the performance structure of Turkmen traditional concerts, since the structure of dutar pieces will closely resemble it. According to Żerańska-Kominek: “a musical concert is a multi-hour presentation of several dozen songs spontaneously arranged in series.” She continues to describe the three phases of this musical presentation:

Phase 1 is an introduction, and prelude, and conveys “emotional” message. This stage of the concert is supposed to make the listeners concentrate due to the expressive rendition of the lyrics of the song, which in most cases are concerned with existential questions and convey some kind of moral instruction. The second, middle phase is the most elaborate stage of the performance. [Here the musician] creates a unique and highly personal air of artistic expression The performance gradually becomes

²⁰ Tuyliyev, *Theory of Turkmen Music*, 29.

and unrestrained show of his masterly use of the vocal techniques
...Phase 3 of the concert represents a climax of the process.²¹

During a performance, while the musician is progressing through these phases, he/she will tune the *dutar* accordingly. In her article, “The Concept of Journey in Turkmen Music Tradition,” Żerańska-Kominek explains: “Turkmen musicians distinguish three main tunings: (1) low (*pes çekim*, literally “the weakest stretching of the string”), (2) middle (*orta çekim*, literally “medium stretching of the string”), (3) high (*beik çekim*, literally “strongest stretching of the string”).”²² By the end of the performance the musician performs in high registers, which plays into the heightened and excited expression of the third phase. As stated earlier, the structure of *dutar* form also follows this process of evolution within the piece. It is essentially a microcosm of a traditional concert practice of Turkmen music. However, instead of changing the tuning of the *dutar*, it modulates into higher pitched modes to achieve this effect. Consequently, during the *Shirwan* section the piece modulates upward and reaches its climax.

The optional *Kyyamat* section is in the *Kyyamat* mode and does not appear in all *dutar* pieces. There are also pieces written entirely in the *Kyyamat* mode that follow the structure described above. When this section is added into a piece, it introduces new material, then develops and expands it, following the structure of the *Dutar* form. It has its own introduction, theme, and development. As a result, the *Kyyamat* section becomes, as Tuyliyev describes it, “a world within the world.” Explaining the reason for adding this section into a piece, he says:

Pieces with the *Kyyamat* section are characterized with rich inner content and most of the time larger scale: 1) moving from the main mode [A_E] to

²¹ Żerańska-Kominek, “Classification of Repertoire,” 99.

²² Sławomira Żerańska-Kominek, “The Concept of Journey (Yol) in Turkmen Music Tradition,” *Ethnomusicology* Vol. 22, No. 2 (Spring - Summer, 1998): 271.

the distant [*Kyyamat*] mode [$C\#G\#$] gives a piece an unexpected unusual color; 2) the new melodic material and the new mode provides an opportunity for further development of the piece. At the same time, the main mode is being put to rest, and when returned, after the *Kyyamat* section, the main mode sounds in a new fresh light.²³

There are two types of the *Kyyamat* sections that exist in Turkmen music: one that includes a *Shirwan* section and one that does not. In the former, the *Kyyamat* sections acts as an independent entity and becomes so large that it engulfs the *Shirwan* section of the piece. In this case, the *Shirwan* section acts as both as the *Shirwan* for the *Kyyamat* section and for the entire piece, and has to be played in E-mixolydian.

After the *Kyyamat* section the piece returns to its original mode and proceeds with the rest of the sections. Pieces in the Dutar form end with the Closing section, where the main mode is reestablished and the main theme is restated with even more embellishments.

This material was incorporated into writings of Classical compositions in interesting ways. Having discussed the development of traditional instrumental music and evolution of its formal structure will help to draw connections between dutar music and Turkmen piano music.

²³ Tuyliyev, *Theory of Turkmen Music*, 183.

II. Development of Turkmen Instrumental Music During Soviet Union Era

When Turkmenistan became a part of the Soviet Union in 1924, Turkmen people were introduced to European culture and its music. In 1929 the first music college opened in Ashgabat, Turkmenistan.²⁴ In 1935 the Moscow Conservatory invited students from the republics to study in Russia. For the first time, Turkmen students were learning notation, Western tonality and musical structure. The fortepiano was also introduced to young Turkmen musicians and, according to Ahmedova, “the new instrument was actively a part of the musical life and was widely used in the process of education and in the creation of first examples of new professional music, and in performance practice.”²⁵

Few piano compositions emerged from the first years of westernized education. Composers were more interested in writing large-scale pieces, such as symphonic genres and operas. Even though piano was widely used in education, there was no established piano school in Turkmenistan. Nevertheless, a small number of pieces were written. One of the first was a sonata by Ashir Kuliyeu, composed in 1946. This piece and few other pieces that were written for piano during this time demonstrate that this period appears to be the period of exploration of the new instrument, European genres, and their formal and harmonic structures.

The beginning of the 1950s opened a new chapter in the development of Turkmen piano music. A new generation of composers, among which were Nury Halmammedov and Bayramdurdu Hudaynazarov, began creating works by incorporating elements of Turkmen music, such as modes, rhythms and imitations of the dutar, into pieces

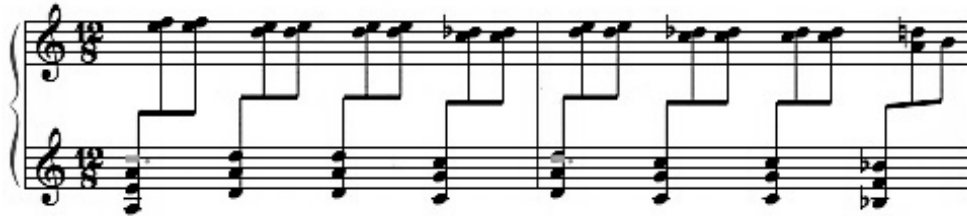
²⁴ Ahmedova, *Turkmen Piano Music*, 30.

²⁵ Ibid.

structured in European forms. Pieces, such as *Toccata-Turkmeniya* by Hudaynazarov and *Prelude-Elegy and Fugue* by Halmammedov are notable examples of this fusion.

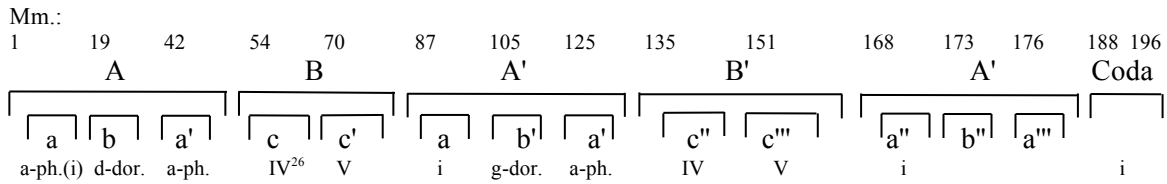
Hudaynazarov's *Toccata* is in five-part rondo form (ABA'B'A") with a coda (see example 9). The material in the A section has a toccata-like texture in A-Phrygian mode, which attempts to imitate the rhythm of strumming the dutar.

Example 8: Hudaynazarov, *Toccata-Turkmeniya*, mm. 1-2



The very rhythmical theme of the A section heightens the contrast with the more lyrical melody of the B section. The tonal center of the B section is quite ambiguous and shifts continually. The transformation of modal colors is not unusual in Turkmen instrumental music. In the studies by Uspensky and Belyayev, they noted that this ambiguity is often used to highlight the topography of the composition and the nature of its emotional state. Hudaynazarov uses this technique, guiding the melody through a series of modes and highlighting it in different ways.

Example 9: Hudaynazarov, *Toccata*, structural diagram



Large rondo-type forms are not the only ones used by Turkmen composers in the process of fusion. At the end of 1960s and 1970s Turkmen composers began using polyphonic techniques in their piano compositions. Use of polyphony came naturally to them, since the music played on the dutar has a two-voiced texture, which moves according to its own contrapuntal rules. Halmammedov's *Prelude-Elegy and Fugue* is one such example.

The piece is intended to be performed as a set; however, the prelude could stand alone and not as an introduction to the fugue. The prelude is written in e-flat minor and structurally resembles an atypical sonata allegro form with an introduction. The sections of the piece are not large and the development of the material mainly relies on varied and ornamented. The introduction starts with the three-note unit based on the interval of fourth (like tuning the dutar) with purposefully unsynchronized voices.

²⁶ When a melody is emphasized by a scale degree other than I, it is indicated with Roman numerals.

Example 10: Halmammedov, *Prelude*, m.1



The exposition begins in measure 12 with the marking *allegro mesto*. The main theme has a dark and tragic character, which is emphasized by the low register of the instrument. The Turkmen musicologist Agajan Achilov analyzed this piece in his master's thesis. He states that the composer used the Turkmen folk song called "Mother's Cry" for the main theme and the encompassing chain of minor seconds is believed to represent the lament of a grieving mother.²⁷

Example 11: Halmammedov, *Prelude*, mm. 12-13

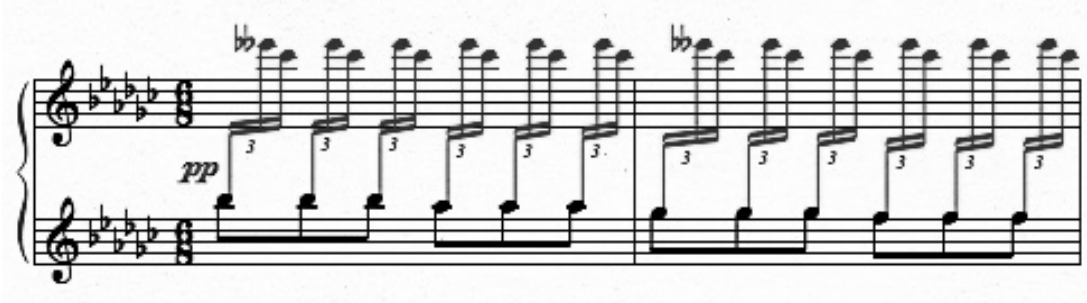


The second theme stays in the same key, e-flat minor, and based around the dominant of b-flat. Nevertheless, it provides contrast in many aspects of musical

²⁷ Agajan A. Achilov, "Selected Stylistic Features Found in Piano Repertoire of Turkmen Composers of 70s and 80s" (Master's Thesis, Ministry of Culture of Turkmenistan, Ashgabat State Conservatory, 1993), 20.

expression. It is played in high registers and is of a lyrical character. The melody, embellished with triplet figurations, starts on high B-flat and sequentially descends downward, bringing us to the development section.

Example 12: Halmammedov, *Prelude*, mm. 40-41



The development is not significant in size and is based on the material of the second theme and an improvisatory chordal statement of the first theme. The recapitulation now modulates into b-flat minor and the chordal texture of the main theme infiltrates this section. The first theme evolves to the point that it no longer resembles the original statement. Changing texture and many metrical shifts (3/8, 6/8, 6/16, 8/16, 5/16, 1/8) contribute to this transformation. The second theme is omitted from the recapitulation—instead the piece ends with a grand coda, which is very chromatic and never clearly returns back to e-flat minor. The last chord of the *Prelude* is an E-flat 7th (b 13, #9). This tonal ambiguity helps smoothly carry the prelude into the fugue, which returns back to e-flat minor, and creates a better connection between the two pieces.

The three-voice fugue is not very long, and according to Achilov, has two phases: a tonal exposition and a section in the subdominant with closing material. The theme is introduced in the bass and is two measures long.

Example 13: Halmammedov, *Fugue*, mm. 1-2



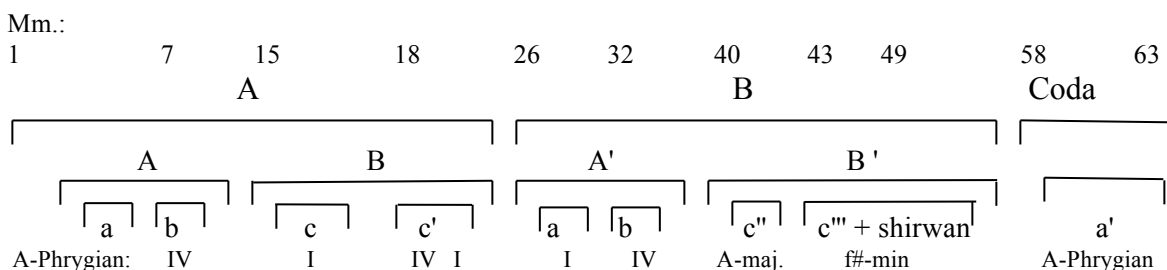
The tonal answer follows in measure three. Even though the piece seems to follow the expected European form, it is typical for Halmammedov to use Western compositional techniques to create his individual style of expression. For example, in the episode there is an interesting juxtaposition of polyphonic layers, where the top two voices are moving in parallel motion in thirds and sixths, and in contrast the bottom voice is shifting octaves. It creates an effect of heightened intensity in the development of the piece.

Another example of stylistic fusion is pieces with European structures resembling the dutar form. Among these are Halmammedov's *Sounds of Dutar* and *Ballada*. One of the stylistic features of Halmammedov is his continuous output of the most lyrical and romantic melodies. *Ballada* demonstrates how Halmammedov is able to juxtapose European form with the exotic harmonic language of Turkmen music.

The formal structure of the composition is AA' with a coda. The A section consists of two parts: a (6 measures) and b (8 measures) (see example 14). The B section is a sequence of repeated figurations first stated in mm. 15-17 (c); then the first part is

repeated, climbing higher in register (c'), yet another typical technique of development in Turkmen music.

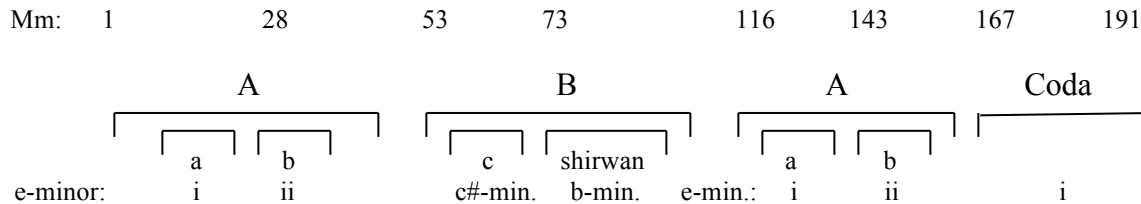
Example 14: Halmammedov, *Ballada*, structural diagram



The piece is in A-Phrygian mode with both raised and lowered third scale degree (C and C#). The composer moves back and forth between C# to C in the same measure, using this technique to experiment with tonal color (very typical for dutar music). The meter of the piece is 7/8, one of the common meters used in Turkmen music.

Both *Ballada* and another Halmammedov's work *Sounds of Dutar* have programmatic associations. Even though *Sounds of Dutar* was written quite early, in 1962, the essence of Turkmen national music is deeply rooted in this piece. The formal structure is important. It is in ABA form with the *Shirwan* section and a coda. The *Shirwan* appears in the B section and is the dramatic highpoint of the piece. Its arrival marked by a tonal shift to b-minor in m. 74 (see example 15).

Example 15: *Sounds of Dutar*, structural diagram



The A section of the piece consists of the statement of the theme and its development. Ahmedova notes, “the thematic base of the piece, typical for dutar music, is an ornamented melody with ‘endless development’. The author develops it naturally with ease, as if ‘disguising’ the melodic offshoots in resonating dutar melismas.”²⁸ This constant development of the same material creates a sense of struggle, trying to break out of the constraints of the norm. Though, the piece is in e-minor, the free use of chromaticism imitates the freedom of modal center in Turkmen music.

The B section is also composed of two parts. In the beginning, the composer introduces new material with syncopated pulsating chords followed by a lyrical, improvisatory idea. In the second part of the B section these syncopated chords become more frequent until they consume the texture and result in an explosion of emotion, marking the arrival of the *Shirwan* section (see example 16). As mentioned earlier, in dutar form, raising the melodic material to the mode four or five steps above indicates the entrance of the *Shirwan* section. Halmammedov achieves this by the use of relationship between the original tonic (e-minor) and b-minor.

²⁸ Ahmedova, *Turkmen Piano Music*, 30.

Example 16: Halmammedov, *Sounds of Dutar*, mm. 74-76



Normally, the *Shirwan* section stays in the same mode throughout, but this does not happen here. Shortly after introducing the section in b-minor, the composer moves away from it, and the music becomes tonally ambiguous. However, it is interesting to see how organically the *Shirwan* section fits within the European form.

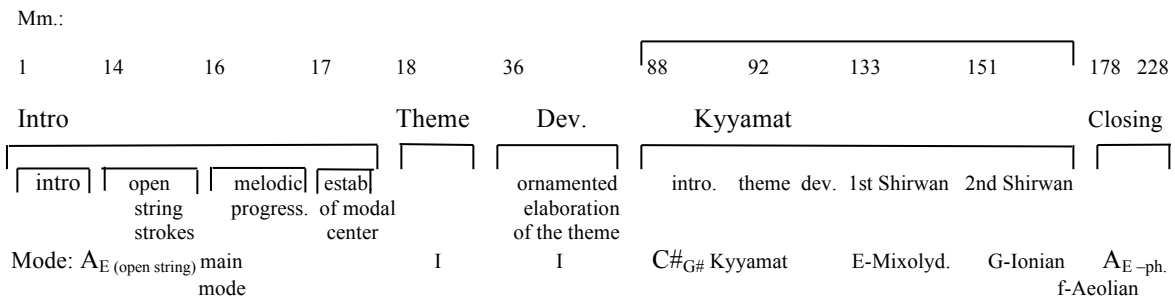
In his recent analysis of this piece, Tuyliyev goes even further, suggesting that the first half of the B section could resemble the *Kyyamat* section of *dutar* form, as well. The B section does start in c#-minor with new material, which would fit the modal plan for a *Kyyamat* section. However, for this to truly be a *Kyyamat* section it would have to be in *Kyyamat* mode and develop accordingly. Nevertheless, this piece could be considered an early predecessor of the next piece that will be discussed.

Suhan Tuyliyev's Piano Sonata No. 2 was written in 2010. The third movement of this piece is structured entirely in traditional *Dutar* form (see example 17). To this day, it is the sole example of a piece written in this form for the piano. It is a highly virtuosic work with an improvisatory character. This movement is innovative in several respects. It is written using textures that imitate the technique of playing the *dutar* throughout the entire movement.

Another unique feature of this piece is its fully formed *Kyyamat* section that includes all sections of the Dutar form within itself, including a *Shirwan* section. In this movement, Tuyliyev borrows from two well-known Turkmen folk songs, *Nazar-bagshy* and *Selbiniyaz kyrk*, and fuses them together in the *Shirwan* section.

The movement has a two-part introduction, which introduces the majestic and grand character of the composition. Chords, which are combinations of fourths and fifths, move back and forth between neighbor tones and start the piece. There is a little improvisation on an E-flat major 7th chord, which transitions into the second half of the introduction, where the listener hears the alternating triplet texture that will permeate the entire piece.

Example 17: Tuyliyev, Sonata No. 2, III, structural diagram



The movement is in A_E-Phrygian mode. However, ornamental chromaticism occurs throughout. For example, there is a flatted fourth (D-flat) as an upper neighbor to the third (C) in m. 20, immediately followed by a natural fourth in the same measure.

Example 18: *Nazar-bagshy* in Tuyliyev's, *Sonata No.2*, III

Nazar-bagshy

*Tuyliyev, Sonata No.2, III, theme, mm. 18-21*²⁹

The main theme of the piece is the folk song, *Nazar-bagshy*, which starts in m. 18. The statement of the melody ends in measure 30, and the material that follows in the next five measures is a representation of the crowd yelling out praises. The ending part of the section consists of a rising line of three chords, which is incorporated throughout the whole movement.

²⁹ Measures 5-8 of *Nazar-bagshy* example coincide with measures 18-21 of the *Sonata* shown in the example.

Example 19: Tuyliyev, *Sonata*, mm. 36-37, three-chord line representing crowd praising.



Measure 36 is the start of the development section. The technique used, discussed above, is that of increasing ornamentation of the melody with each statement. The section is quite long, lasting for 52 measures, until it reaches the *Kyyamat* section.

As expected, this part of the movement is in *Kyyamat* mode, with a two-measure introduction establishing the modal center. The folk song *Selbiniyaz Kyrk* is used as thematic material (see example 21). The diagram of this section, borrowed from Tuyliyev, is seen in example 20:³⁰

Example 20: Tuyliyev, *Sonata No. 2*, III mov., *Kyyamat* section

	intro	theme	dev.	Shirwan ³¹
total no. of mm.:	88	92	122	137

³⁰ Tuyliyev, *Theory of Turkmen Music*, 184.

³¹ In the analysis of the author this section is shown as having two *Shirwans* in the diagram above (see example 17).

Example 21: Incorporation of *Selbiniyaz kyrk* in Tuyliyev's, *Sonata No.2*, III



Tuyliyev, Sonata No.2, Kyyamat section, mm. 93-98



This *Kyyamat* section is unique because it has a *Shirwan* section, which is called “1st *Shirwan*” in the diagram (see example 15 above). It is 18 measures in length and behaves as a usual *Shirwan* would, sounding in the E-Mixolydian. In measure 151 the music shifts even higher, elaborating on the material of the first *Shirwan*. This section acts as the emotional climax. After this section the piece returns to the A-Phrygian mode and finishes with a closing section followed by an exciting coda.

The application of the Dutar form in a piece written for a European instrument is the culmination of an historical process of fusion, built on the work of predecessors that Suhan Tuyliyev incorporates in this movement of his sonata. In doing so, he is able to bring yet another fresh concept into the formal structure of music and explore new artistic possibilities.

III. Conclusion

The elements of Turkmen music discussed in this paper permeate beyond the piano repertoire; these elements appear in other genres of Turkmen music. According to scholars, such as Ahmedova and Tuyliyev, linear development of ideas, ornamental variation of themes, use of modes and other instrumental forms is used in the symphonic works of Rejep Allayarov, Chary Nurymov and other prominent Turkmen composers.

European music was not part of the development of the Turkmen instrumental music until the beginning of the 20th century, when Turkmen musicians became familiar with the fortepiano as an instrument for the first time. Before this, the instrumental music of Turkmenistan was a fully developed branch of music and was performed and created with a high level of musical artistry. Despite having no standardized system of notation or organized classification of modes, composers of Turkmenistan were able to create pieces that were unified by certain guidelines. They did so to the point that, studying those pieces now, musicologists are able to clearly identify genres and even structural forms.

After becoming a part of Soviet Union and being introduced to the Western music, Turkmen composers strived to retain their cultural individuality. Even early pieces were filled with stylistic features borrowed from traditional music. The desire to bring Turkmen culture into their works resulted in the fusion of formal structures, harmonic language and other aspect of music in the piano repertoire..

The development of Turkmen piano music is directly related to and associated with national instrumental music. The high level of artistry of Turkmen professional instrumental music, treasured and maintained through the centuries, prepared the ground

for the development of piano music in Turkmenistan. Piano music is a little explored genre for Turkmen composers, which gives them an opportunity to discover and develop it even further. The purpose of this research is to bring attention of musicologists and others around the world to Turkmen music and, hopefully, it will spark their interest.

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