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THE SOLO CELLO MUSIC OF KAMRAN İNCE

by

Özge İleri

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

Major: Music

The University of Memphis

December 2012

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## **DEDICATION**

I would like to dedicate this document to my beloved family Neşe, Cafer and Korhan İleri for their endless support and happiness that they have granted me.

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## ABSTRACT

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The Turkish-American composer Kamran İnce (born 1960) has written two works for solo cello, *Tracing* for cello and piano (1994) and the *MKG Variations* for cello alone (1998). This document discusses both and attempts to place them in the context of İnce's oeuvre and of the cello literature of the late twentieth century.

The research is based in part on interviews with the composer and the cellists who have performed and commissioned the pieces, and in part on analysis of the scores. The analysis of the two works reveals a composer interested in Turkish and western modal structures, in pointillist vertical chords, in the independent use of melody and harmony, in free forms, and in sudden changes of mood and atmosphere. İnce has been well described as a post-minimalist, but these two pieces for cello also show strong influences from well-known cello works by Robert Schumann and J.S. Bach in addition to self-quotations from İnce's own works.

The paper also discusses İnce's early background as a serious cellist and its possible influence on the shape and content of his later compositions for the instrument.

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## CHAPTER ONE

### Kamran İnce and His Music

During many years of cello studies in Turkey and the United States, I did not have the opportunity to study cello works by Turkish composers. However, when I arrived in Memphis to earn my doctorate, I wanted to take the advantage of knowing Kamran İnce personally and artistically. Once I realized the value of his brilliant works and his significance on the international music scene, I decided to write about İnce in my dissertation, preferring him over any other Turkish composer. The striking tone of his music is successfully combined with post-modern styles, and his miraculous synthesis of eastern and western arts led me to research his music in depth. In the analysis section, I am focused on his only two cello works, *MKG Variations* for solo cello and *Tracing* for cello and piano, and in particular on how he applies all these aspects into these two cello works. Kamran İnce's music differs from standard tonalities. His originality lies in various aspects throughout in his works: with the use of modal structures, pointillist vertical chords, the independent use of melody and harmony, free forms, and a variety of moods for atmospheric emphasis. Coming from a diverse background, and through an era of relentless endeavor of musical identity, İnce has established himself as one of the outstanding composers of our time. In this chapter, I would like to begin with the biographical information about Kamran İnce and general idea of the musical environment he has grown with.

Kamran İnce was born in 1960 in Glendive, Montana from Turkish-American parents. His family moved to Turkey when he was seven years old. Due to his limited Turkish, he had a difficult time in schools. He says “I wanted to speak Turkish all the time to adjust to the new culture.”<sup>1</sup> This experience of new culture turned out to become a benefit because it added contrasts to his cultural life: the distinctions between two cultures were extremely clear in the late 1970s, when the world was far less globalized than today.

Prior to presenting İnce’s musical training, I find it important to explain about the rich musical scene in Turkey where the neighboring nationalities in Anatolia and Eastern Europe have mainly created a melting pot of cultural juxtapositions. Following the remnants of Byzantine chants from Constantinople, the oldest known traditional Turkish musical examples are from around the eleventh century Seljuk Turks and Persians. The next important musical development was found during the time of Ottoman Empire in the fifteenth century, mostly derived from people in the European part of Turkey in the Balkans. While the Byzantine music was based on chants, liturgical texts, and limited instruments such as organ and lyre, Ottoman music, under the influence of Arab and Persian music, used modes called *maqams* that are performed with a characteristic style *Usül* and presented with the song forms *Fasıl* and *Peşrev*. On the other hand, Sufis, “The Whirling Dervishes” who developed the first manuscripts of printed music to be used in Mevlevi rituals, dominated the composition of sacred music. They performed with the

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<sup>1</sup> Kamran İnce, interview by author, October 2010. The conversation was in Turkish, so all direct quotations are my translations.

*Ney*, a long vertical flute and the *Kudüm*, a giant low-pitch hand drum. Harem music, the court music performed by women, was another prominent genre in the Ottoman Empire. They performed primarily on the *Ud*, a Middle Eastern lute, sang and danced. The most widely known Turkish musical style of the period was the *Mehter Takımı*, performed by military bands. The distinct rhythms and heavily percussive instrumental settings of the Janissary Band made Turkish music trendy in Western Europe in the eighteenth and early nineteenth centuries.

Following the fall of Ottoman Empire, Mustafa Kemal Atatürk founded the Republic of Turkey. The new country experienced drastic reforms in a short period of time, including a number of musical and artistic reforms. Several cultural centers called *Halkevleri* (People's Houses) and *Köy Enstitüleri* (Provincial Institutes) were established to expand the cultural horizon of the general public. Participants were introduced to literature and trained to sing and play at least one musical instrument; they were mainly educated in the Western arts. The Presidential Symphony Orchestra (est.1924) and the Ankara State Conservatory of Music (est.1936) were established in Ankara, the new capital of modern Turkey. In order to set the European standards, artistic authorities of the time were invited to Turkey to help establish the curricula and programs. Paul Hindemith led the committee to overview the musical studies. Soon enough, the first generation of Turkish artists began to flourish. Following their instrumental and composition studies they were encouraged by the government to continue studying in Europe, France in particular. The initial composers were Ahmet Adnan Saygun (1907-1991), Ulvi Cemal Erkin (1906-1972), Hasan Ferit Alnar (1906-1978), Cemal Reşit Rey (1904-1985), and Necil Kazım Akses (1908-1999) who named themselves as "Turkish

Five,” inspired by the Russian “Mighty Five.” Their styles mixed impressionism, expressionism, and folk elements from Anatolian cultures. Among them, Ahmet Adnan Saygun was also an ethnomusicologist. In 1936, Saygun was appointed to accompany Béla Bartók in a field trip to Anatolia to research and record Turkish folk music examples. As a result, most Turkish composers influenced by variety of folk song collections. Kemal İlerici (1910-1986) developed his quad harmony system and harmonized the originally monophonic Turkish maqams. From the next generation, Bülent Arel (1919-1990) and İlhan Usmanbaş (1921- ) initiated the first examples of avant-garde music in Turkey, in a movement similar to those found in most other countries in the twentieth century. Their synthesis featured more than one avant-garde style, with twelve-tone, atonal, and experimental techniques. The subsequent prominent composers who taught the majority of modern composers were İlhan Baran and Muammer Sun. While Baran’s musical style was akin to the avant-garde approach that he inherited during his studies in France with Henri Dutilleux and Maurice Ohana, Muammer Sun followed his mentor Kemal İlerici and composed in polyphonic and nationalistic styles.<sup>2</sup>

Kamran İnce’s musical surroundings were highly varied in this musical scene. While his Turkish dad was constantly listening to classical symphonies and concertos, taking his son to the weekly concerts of Presidential Symphony Orchestra in Ankara, his mom and some of his American friends favored the music of Beatles. Interestingly, İnce mostly liked to listen to jazz music of Weather Report, Oscar Peterson, and Chicago. In

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<sup>2</sup> All biographical information in this paragraph is taken from; Vural Sözer, *Müzik Ansiklopedik Sözlük*. (İstanbul: Remzi Kitabevi, 2008).

the meantime, he was exposed to all kinds of Turkish music, especially folk music in various occasions in public, in the radio, and on TV.<sup>3</sup>

At the age of ten İnce entered the Ankara State Conservatory as a cello student. Soon he showed interest in composition, and he shared his work with İlhan Baran, who gave him weekly homework to compose short pieces for cello. As part of his composition studies he had to learn to play the piano also; and this was becoming an overwhelming work for him all in once. During his time, the classical music training at the conservatory was very conservative: the composers were divided between the nationalist and avant-garde styles during 1970s and most of them were interested in blending the Turkish folk flavor into their works. However, they generally believed that no other musical style was valuable besides those of western classical music, so that exploration of Turkish music, jazz, and popular genres was limited.

After a few years İnce decided to quit his performance degree and went to İzmir to continue his composition studies with Muammer Sun. There, he realized that he had to discover so much in the contemporary musical world outside his peer group, and he aimed to compose in a freer musical style. İnce firmly believed that his musical background in Turkey helped to build his core foundation; however, he knew that within the conventional approach in his education, he was not ready to form his own musical identity. He explains that “The nationalistic approach in music was a thing of the past; therefore, the conservative attitude of current and previous Turkish composers was a disservice to the developments of contemporary music in Turkey.” To follow his dream for gaining a universal language and resolving his stylistic search, he decided to pursue

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<sup>3</sup> Unless otherwise noted, all biographical information is taken from my interview with İnce, October 2010, İstanbul, Turkey.

newer trends in his native America. He went to Oberlin College in Ohio, where freer musical thoughts had been encouraged since the 1960s. Between the ages of eighteen and twenty he studied experimental music there. He explains that “I was purified from the past. It was like being cleansed from the conservative musical thoughts without disengaging from the past and Turkish heritage.” While he was still a student in Oberlin, the contrasts of his multi-cultural inheritance were often reflected in his music. He explains his music as “Sometimes, there were unrelated contrasts... my lines were twisted, modal, spicy, strange lines, and always different in a weird way from others.” In this period, his music was stylistically influenced by minimalism and neo-romanticism.

To pursue his graduate studies, he was accepted to the Eastman School of Music in 1982. He completed his master’s degree in 1984 and his doctoral degree in 1987, both in composition. During the Eastman years, Kamran İnce and his peer composers pioneered the notion that the live concert music was eventually returning to the concert halls in a post-technological era. The radical movements of the experimental styles were dominating the scene, but many composers were ready to return to tonal music, reincorporating traditional elements into their compositions, particularly the influences from jazz and rock music, and the use of alternative instrumentations in ensembles. This movement is sometimes called post-minimalism or post-modernism. İnce explained; “We captured the functional and good aspects of minimalism and neo-romanticism and continued on this purpose...” They believed that with this new approach, they could bring back the values of traditional concert music, and they would reconnect to their audience. Their main purpose was to resurrect the vanished concert music through the popular styles of jazz, rock, and folk music combined in the new post-modern classical



style. Michael Torke is one of the prominent composers of this movement; he continued with previous minimalist methods and successively combined it with jazz music. In addition to jazz, rock and popular music were the developing musical subgenres at that time. Led Zeppelin, Pink Floyd, and King Crimson were influential in art and classical rock. Therefore, Torke and his contemporaries made the rational decision in order to attract more people to the classical music. This attempt established the intensive emotional ties between the composer and the audience, in some cases surprising them with the use of ethnic instruments or non-orchestral instruments as part of the work.

İnce's unique style is derived from his Turkish heritage and freer contemporary ideas. If he would have continued his education in Turkey alone he might have composed in a unidirectional nationalist style by accepting the available restricted curriculum. On the other hand, if he would merely embrace the modern techniques without engaging his roots, he could not have evolved into his current distinctive style. His post-minimalist approach allowed him to gather a huge range of influences and make unified use of them. Clearly, İnce's early decision of discovering the current musical trends expended his vision and provided him new paths in his career as a leading composer.

İnce's professional career started with his piano concerto written in 1984 for his master's graduation.<sup>4</sup> This concerto contains noise effects, dynamic and characteristic contrasts provided within minimal fragments, and some evidence of romanticism. In its debut performance, İnce performed the solo part with Eastman Symphony Orchestra. The performance was heard by some New York Youth Symphony Orchestra members who

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<sup>4</sup> Kamran İnce, *Piano Concerto* for piano and orchestra (Mainz, Germany: Schott-Music Corp., 1984).

later decided to commission another work “Infrared Only” from İnce in 1985;<sup>5</sup> its premiere took place in Carnegie Hall in 1986. His first award was the prestigious Prix de Rome in 1987, which he won with the same piano concerto. As part of this prize, he spent some time living in Rome; İnce considers his experiences in Italy as a third cultural influence in his life following his Turkish and American roots. At that time, he became fascinated with the domes of the churches, primarily of the Vatican. This inspired him to compose spiritual works, and the first one in this series was called *Domes* (1991). His interest in spiritualism grew as he frequently visited Turkey. He was able to explore the designs of the ancient churches and mosques, and the architecture of the Byzantine church Hagia Sophia and the Ottoman period mosques intensified the spiritual element in his music. This endeavor has continued all the way to present day as other contrasting musical materials were also shaped over time. The opposing side of his spiritualism was a musically aggressive character, which was full of powerful sound effects. As his style matured, this aggressive character was used on occasion only. I personally find an interesting resemblance between İnce’s contrasting musical characters and that of Robert Schumann, whose music clearly defined dual personalities of Florestan and Eusebius, an aggressive versus a calm romantic personality.<sup>6</sup> In the framework of İnce’s spiritual works, neo-romantic melodic constructions became more prominent: for instance, a passage work in his cello and piano piece *Tracing* has a parallel quotation from Schumann’s cello concerto. This will be further discussed in the analysis section to

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<sup>5</sup> Kamran İnce, *Infrared Only* for orchestra (Miami: European American Music Corp., 1985).

<sup>6</sup> Rey M. Longyear, *Nineteenth-Century Romanticism in Music* (Englewood Cliffs, Prentice-Hall, 1969), 67-68.

provide some insight to the parallel. Obviously, his interpretations utilized common avant-garde techniques. In the sound palette of İnce, we can hear the use of perfect intervals, Turkish “aksak” rhythms, modality, unusual instrumentation, and the instrumental use of non-operatic, ethnic vocal styles derived from Turkey as well as a version of set theory and traditional resources such as pedal notes, chromatic harmony, syncopations, and a small sectional forms.

It is fascinating to observe that some contemporaries of İnce with similar roots have many common aspects. Richard Danielpour is a composer of Persian-Jewish origin from New York who also studied at Oberlin College at about the same time with Kamran İnce. Danielpour’s post-minimalist approach is a combination of popular styles, neo-romanticism, and authentic expressions from his ethnic origin in Iran.<sup>7</sup> When I compare their musical choices, they are surprisingly parallel, although each composer found a distinct musical identity that was shaped by multi-culturalism. The music of İnce distinguishes itself in ever-changing and flexible texture, whereas Danielpour follows expected avant-garde sounds as an obligation to his general performance venue in New York where traditionalism still plays a key role: a good example is Danielpour’s cello concerto, which exhibits influences from Shostakovich. The stress of sudden contrasts in İnce’s music allows the listener to have a musical journey that is full of surprises; there is less repetition and common clusters than in the music of Danielpour. Finally, the ethnic driven color is their common ground that is mixed with a global synthesis and the spiritual influence of non-western music.

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<sup>7</sup> The New Grove Dictionary of Music and Musicians, online edition, s. v. “Danielpour, Richard”, by Laurie Shulman (accessed February 4, 2011).

Another useful comparison is with the work of Michael Torke. Both are influenced by popular music, and have used electric guitars and keyboards, synthesizers, drum sets etc., and both are students of Joseph Schwantner, Christopher Rouse, and Samuel Adler at Eastman. Interestingly enough, in Danielpour's music there are direct quotations from Schwantner, Rouse, and Adler.

The year 1994 marks İnce's career with *Symphony No.2 "Fall of Constantinople."*<sup>8</sup> In this work he incorporates his first use of concrete Turkish effects with the addition of the traditional Turkish drum *davul*, embodying a great moment in Turkish history, the sound of victory. He employs the *davul* with different performance practice by tapping it from its both sides with different mallets. In his unique use of orchestration, İnce employs different instrumental groups a half-step apart, imitating the quarter-tone effect that is heavily found in Turkish traditional music. Furthermore, he uses the electric guitar, synthesizers, and saxophones performing in the style of the Turkish wind instrument *zurna*. In the Naxos program notes he states:

These [Symphony No.2 "Fall of Constantinople" and Concerto for Orchestra, Turkish Instruments and Voices] are extremely important works for me... In the symphony, for the first time, I referred specifically to Turkish musical elements. In this work, I evoke the spirit of the Turkish village drum (struck on both sides with a different mallet for each, creating two sounds). I simulate *zurna*— and extremely loud and nasal, bagpipe-like instrument- by giving a single line to as many as five woodwinds, and having a sixth double a half-tone lower. This adds quarter-tone dirt and spice to the sound, to create a clash you can feel, if not hear. I am thinking of the Ottoman Janissary Band, which naturally plays with quarter-tone inflections, and out of tune unisons. Which I love.<sup>9</sup>

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<sup>8</sup> Kamran İnce, *Symphony No.2 "Fall of Constantinople"* (Schott-Music Corp., 1994).

<sup>9</sup> Tom Strini, liner notes to Bilkent Symphony Orchestra, dir. Kamran İnce, *Kamran İnce: Concerto for Orchestra, Turkish Instruments and Voices / Symphony No.2 "Fall of Constantinople" / Piano Concerto / Infrared Only*, Naxos 8.572554, 2010.

Continuing with his interest in symbolic subjects from Turkish history, İnce's *Symphony No. 3 "Siege of Vienna"* (1995) dealt with the defeat of Turks in the second half of seventeenth century.<sup>10</sup> In this work, the success of European army is symbolically represented by the use of refined and ornamented elements from, appropriately, the Baroque.

Right at this point, he found himself in rather contrasting styles, and accordingly the double characters began to occur more distinctively in his music with strikingly bold and aggressive contrasts hitting audience in sudden sound shocks. The other contrast is spiritual in the sense of trying to reach something unidentified and mysterious. His early compositions were mostly influenced by the first character, and eventually works of his mid-1990s works were generally under the influence of the second; however, his most recent works represent both characters equally. İnce says that the spiritual character is largely inspired by the Ottoman music that he cares so deeply about: his growing interest in employing Turkish instruments represents this strong tie, engaging his ethnic resources. As a result, İnce accomplished an idea for the first time by employing ethnic instruments in his *Concerto for Orchestra, Turkish Instruments and Voices*.<sup>11</sup> This exemplary work, commissioned by the Turkish Ministry of Culture, was written in 2002 and revised in 2009. İnce considers this piece as his peak moment in his spiritual approach to music. This was also an idea of using the orchestra in a non-western setting and combined with non-operatic voices. In the introduction of the finale movement, the

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<sup>10</sup> Kamran İnce, *Symphony No.3 "Siege of Vienna"* (Schott-Music Corp., 1995).

<sup>11</sup> Kamran İnce, *Concerto for Orchestra, Turkish Instruments and Voices* (Schott-Music Corp., 2002).

use of voices, text, and the timbre of the spiritual wind instrument ney have the immediate effect of Sufi music. His spiritual approach is emphasized by the sound of this Mevlevi instrument and religious voices. He describes the piece:

For the first time, I use actual zurnas to get to the in-your-face, folk and dance like ceremonial feeling of true Turkish folk music. In Turkey, zurnas announce weddings and other important events. Zurnas are so loud that sometimes you cannot hear the bass drums pounding next to them. I contrast the bold, raw folk-like music with the seriousness, courtliness and depth of Ottoman classical music, with its elegant and subtle ney [a flute-like instrument, very difficult to play] and kemençe [a sort of bowed fiddle, shaped rather like mountain dulcimer]. The singers live in both of these sound-worlds. They make sounds with pebbles on the folk side and sing on the Ottoman classical side. The brass, percussion, string and woodwind sections of the orchestra contribute only bold and unique sounds only they can produce. The orchestral writing is very lean, with no filter.

Kamran İnce's works include diverse instrumental settings; most of them are commissioned pieces, and a number of them are recorded and listed in his discography. (For a detailed list, see appendix).

In general, there are three musical influences in the music of İnce: a musical interpretation of architectural designs and shapes, direct quotations and interrelations between the works that are composed within the same period, and program music.

In order to integrate architecture and shapes into his music İnce composed a series of works entitled *Domes* (1993), *Arches* (1994), *Curve* (1997), and *Lines* (1997).<sup>12</sup> İnce's most powerful expressional tool is the texture in which the use of instruments are

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<sup>12</sup> Kamran İnce, *Domes* for orchestra (Miami: European American Music Corp., 1993). *Arches* for chamber ensemble (Miami: European American Music Corp., 1994). *Curve* for string quartet (Miami: European American Music Corp., 1997). *Lines* for violin and piano (Miami: European American Music Corp., rev.1997).

more intense, shaped, and sometimes transparent. His string quartet *Curve* was written in 1996 for the Ceruti String Quartet and it was premiered in Carnegie Hall in 1997. In this work he symbolizes the shape “curve” with uneven rhythmic and melodic patterns which consist of repetitive blocks of notes that are disrupted by rests in between, reflecting the wavy lines. The asymmetry of the curve is emphasized by incomplete achievement of the melody. He portrays the overall context as:

The tentative, irregular seconds – major here, minor there, consonant here, dissonant there – quiver as they reach toward but never quite achieve real melody. The sentiment of this bit of music is not so much sadness as emotional paralysis, which is sadder than sadness. The asymmetrical pounding ostinati and the surreal rock ’n’ roll rave-up violin solo that follow read as outbursts of frustration and anxiety.

In 1994, İnce composed *Tracing* for cello and piano, *Symphony No.2 “Fall of Constantinople”*, and *Arches* for orchestra. These examples embody similar stylistic and musical aspects as they belong to the same period. *Tracing* and *Symphony No.2* mainly incorporate similar musical aspects: quotations of melodies, figures, and motives from one another, and the use of instruments aims to create atypical sound combinations. *Arches* resembles them with its points of full tone color, lyrical melodic sections, and contrast of characters, pointillist notation, and repetitions; it lacks however, any direct quotations. All of these works are also considered “program music.” Each of them comes with a title that reflects its descriptive nature. In addition to his patriotic themes in his symphonies, another example of a program music is his piano quartet *Fantasia of a Sudden Turtle* (1990),<sup>13</sup> depicting the dreams of a turtle in a contradictory way of sudden contrasts. He characterizes three different turtles: *Obsessed turtle* is described with an

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<sup>13</sup> Kamran İnce, *Fantasia of a Sudden Turtle* for piano quartet (Schott-Music Corp., 1990).

idée fixe figure of repetitive vertical and pointillist approach, *Robotic and Hyper turtle* is illustrated by the groups of fixated rapid notes, and *Hallucinogenic turtle* is presented with more relaxed and smooth textures and melodies. He explains the work in his program notes:

The contradiction between sudden and turtle is a reflection of my love of sudden contrasts and also represents this particular turtle's desire to do a lot of things it cannot. The work consists of a sequence of fantasies, dreams that a turtle might have. During this journey of imagination sometimes the turtle goes through moods and psychological states that humans do. The following are some of the programmatic titles within the work: Obsessed turtle; Robotic turtle; Hyper turtle; Hallucinogenic turtle; Angry turtle; and Passionate turtle. These fantasies and dreams come to the turtle in an unrelenting way.<sup>14</sup>

In sum, the music of Kamran İnce incorporates variety of impressions, influences, creations, and combinations. His approach to modern styles is developmental but this process grows within the focus of his musical intentions. He is rather more involved with psychological sound effects, reactions to changes, the use of blocks and time, a look for different perceptions and nostalgic ties with his memories. As İnce mentions that his "journey back home" still continues, his passion for "contrasting ingredients" will be an ongoing process that targets to find the "equilibrium, unity and continuum." In order to mix very simple and the complex, his journey will continue with an affinity "to butt the wild and the spiritual."

In the following chapters two and three, I shall devote an analytical chapter to Kamran İnce's two solo works for cello, and outline them within his unique style, technique, and characteristics.

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<sup>14</sup> Kamran İnce, liner notes to Present Music, dir. Kevin Stalheim, *Kamran İnce: Hammers and Whistlers; Curve; Istathenople; Strange Stone*, Naxos, 9.70011, 2010.



## CHAPTER TWO

### *Tracing for Cello and Piano*

*Tracing* (1994) is one of Kamran Ince's most characteristic compositions, with its blended quality of European traditions and its contemporary extensions (e.g. use of dissonances, units of notes, pitch clusters, and only some illusions of romanticism in the sound and atmosphere of the piano and cello writing), ethnic flavors, and minimalist approach. Paul Gmeinder, who had been a member of Present Music Ensemble and had been closely connected with Ince's music, commissioned the work in 1994. Ince explains his enthusiasm to write the piece:

Paul Gmeinder is an outstanding cellist who approaches new music like a cellist approaches the Brahms Sonata or the Dvorak concerto, with incredible passion. I have performed with him a number of times in various pieces, mine and others, and was very moved by his passion and love for the making music. So when he commissioned me to write a piece for cello and piano I was really honored and excited and anxious to start writing. I [k]new what kind of cello sound I would get from him and what kind of cello sound I must give him. After I started writing, the work was like a journey which I never wanted stopped. I used to play cello as a boy and it was almost like all these years I was somewhere else and was now returning to the love I had abandoned.<sup>15</sup>

Moreover, Gmeinder mentions that he commissioned the piece from Ince since the composer understands and performs on the cello himself, and that he hoped for cello music in a Brahms-like style. He says that Ince had the ability to combine European traditions and textural lines with postmodern techniques.<sup>16</sup>

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<sup>15</sup>Kamran Ince, liner notes to the CD *Kamran Ince and Friends*, Albany TROY310, 1999.

<sup>16</sup> Paul Gmeinder, cellist, commissioner of *Tracing*. Interview by author, 30 March 2010.

*Tracing* is a journey of sudden contrasts, which are characteristic of İnce's music. It employs more of an aggressive character than a spiritual one: in this piece the spiritual character is not as heavy as in his other works. As I mentioned earlier, İnce's use of duality in character is a reminiscence of Robert Schumann's. In much of Schumann's compositional repertoire, he utilized two distinct imaginary characters that he named Florestan and Eusebius— an idea that he borrowed from German literary tradition of the Bildungsroman.<sup>17</sup> A Bildungsroman, or formation novel, traces the spiritual, moral, psychological, or social development and growth of the main character from childhood to maturity. Schumann was highly influenced by this genre in German literature, particularly Jean Paul Richter's novel *Flegeljahre*, which employs two twin brothers Vult and Walt. Schumann employs these characters in many of his works, for instance the cello concerto in A minor. In his cello concerto the characters are in a dialogue, taking turns throughout the entire piece, as though narrating a story. İnce's contrasts are more matters of mood than of explicit personifications, and their appearances are more sudden; yet the same kinds of journey and duality are, for me, easy to sense in the music.

*Tracing* is a challenging piece, both for the individual instrumentalists and for the two as an ensemble. The cello part requires an intense, powerful, and very expressive tone color; and the same powerful and expressive kind of sound is required for the piano as well. Technically, the parts are somewhat more difficult than they look, as with much of İnce's notation. And performing the piece as an ensemble requires a strong collaboration and keen communication between the performers, especially when the parts

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<sup>17</sup> Leon B. Plantinga, "On the *Davidsbündler* criticism of Schumann and the characters Florestan and Eusebius" in *Schumann as Critic* (New Haven: Yale University Press, 1967), 63–68.

create conflicting expressions, and during sudden changes of tempo and mood. The difficulties are essentially more intellectual than technical, as with so much of Ince's music: *Tracing* is in fact a superb example of Ince's writing for small chamber ensemble.

The piece is through-composed and consists of fourteen sections, which for clarity I have labeled A through N. They are quite distinct from one another, and their order is not predictably consecutive as in a typical minimalist composition.

**Part A (mm. 1 - 38)**

Chord annotations for the first system (mm. 1-10):

AbM CM EM Bbm C#M(Db) Fm  
3rd 3rd +4 3rd 3rd

Chord annotations for the second system (mm. 11-38):

(CM) Cm Bm 3rd Em tonal V-I BbM CM  
Abm/(Em) Ebm AM C#m G#m CM Ebm Am C#M  
3rd 3rd/cr. +4 3rd v-i modal 3rd 3rd +4 3rd

#7  
 #5  
 am  
 cr.  
 #5  
 GM  
 cr.  
 a-flat m  
 3rd  
 CM  
 3rd  
 EM  
 3rd  
 BM  
 3rd  
 #5  
 CM

Fm  
 cr.  
 EM  
 3rd  
 CM  
 cr.  
 Bbm  
 3rd  
 #5  
 Em  
 cr.  
 CbM  
 cr.  
 Bbm  
 cr.  
 Bbm  
 cr.

AM  
 3rd  
 CM  
 3rd  
 EM  
 3rd  
 GM  
 3rd  
 BM  
 3rd  
 +4  
 fm  
 +4  
 BM

Ex.1, Ince, *Tracing*. Part A. Measures 1-38.

In Part A (mm. 1-38, Ex.1 above), the cello keeps an ultra-steady accented quarter-note pattern on octave low G's, very simple, almost vulgar, while the piano does random-seeming, unpredictable simple triads in quarter notes or off-beat eighths, sixteenths, and triplets. Ince indicates scordatura (the C string is tuned down to G), which creates a bizarre resonance that transforms the cello into almost a different instrument. Throughout the section, the meter changes no more than once from 2/4 to 3/4 prior to the first tempo change. In general, the section varies by metric modulations, producing acceleration with the certain tempo as the composer requests.

Unlike the cello part, the piano consists of third relations (mostly chromatic), chromatic second relations, and augmented fourths, all of which transforms into a polychordal setting in measure 11 (B minor chord over a C major chord in the first beat). This polychordal setting is foreshadowed in measure 10 by the broken polychords divided in a sixteenth-notes. Therefore, the harmonic language gradually becomes more complicated. Also in measure 10, a modal I-V relation between C# minor and G# minor (it is a modal I – V) and C minor (creates the dissonance) is introduced under the broken polychordal setting. The diatonic relationships are destroyed by the polychordal settings. Also, during these measures, diatonic third relations occur (for instance, C major chord in the first beat of the left hand, and the E-minor chord in the second beat of the right hand in measure 11). So the diatonic relationships gradually increase after the beginning while arises to a polychordal setting that blurs them.

There are chords create non-functional polychordal setting such as C major 7 / 9 / #11 produced by B minor in measure 11. This effect results in an interesting situation in measure 14. Here, an A minor #5 / #7 chord can be read (by considering enharmonic

spellings); whereas if E-sharp is considered enharmonically as an F, an F minor chord in second inversion (starting from the second note from the bottom) appears over an F major chord in first inversion (bottom three notes). Considering that these two chords are used at the same register, they both represent a polychordal setting used in a non-functional way. Also, we must state that a diminution in the number of the chord voices is applied here: while the polychords in the previous measure have six voices, here, the reduced polychords have four voices.

This diminution process continues in the next measure resulting in a three-voice chord: G major with an augmented fifth in first inversion. The appearance of an augmented chord in measure 15 is important to introduce the harmonic language of the piece in relation with the scale materials used later in the work (a whole-tone scale is used on the cello part in measure 224 is an example to this relationship). The same thing applies in measure 21 and 22, but this time augmented chords are used in a polychordal setting (an F major augmented fifth in second inversion on the right hand over a C major augmented fifth in root position on the left hand). It is also possible to see chromatic third relations and augmented fifth relations between the roots of the triads used from measure 15 until measure 21. In measure 20, the only polychords in these measures appear which leads to the polychordal setting with augmented fifth chords in the next measure.

In measure 23, chromatically related triads appear, while in the next measure another polychordal setting is applied: This time a B-flat minor chord is used over a C augmented chord. And, in measure 25, both of the triads in the polychordal setting are root position triads with perfect fifths. After this point polychords disappear.

There is another interesting gesture made by the chords in the piano, which sounds random and experimental that symbolizes the “tracing” of the musical sentences made by the beginning and ending notes of every musical sentence in measures 6-15, 18-28, 33-38, which can also be related with the literal meaning of the verb *Tracing*. The first A-flat in measure 6 traces the end of this musical sentence until the half-step lower (m2) G in measure 15, the next two sentences follows the similar procedure by tracing the conclusion of the section (A-flat mm.18 / B-flat mm.28 whole-step (M2) and A mm.33/ B mm.38 whole-step (M2)).

The passage after measure 33 has the similar relationships between the triads used: mostly chromatic third relations sometimes combined with augmented fourth relations. Therefore the harmonic language of the section A is designed as an arch form, which gradually becomes complicated by introduction of the polychords, and then gradually purifying back to the triads used in similar concepts at the beginning and ending of the section, while the cello only gives that vulgar sound that also works as a pulse, changing in its speed increasingly in measure 16, and then in measure 29.

The notation of the piano part throughout this section is reminiscent of the pointillist style, particularly in the compositions of Karlheinz Stockhausen and Anton Webern. For instance, *Mantra*, which Stockhausen wrote for two pianos, has the same quality: while one piano maintains the pulsation the other cooperates with the points of rhythmic and chordal punctuations. But, this does not mean that İnce composes in a same exact way: only the textural concept is similar. Stockhausen and Webern have infinitely more complex as well as more dissonant and angular writing style.

Technically, the role that challenges the cello player in this section is to keep the ultra-steady beat and change the tempo accordingly as indicated on the score while keeping the powerful resonance of the sound. The cello initiates the sections, keeps the beat steady to help the piano, which has rhythmically and musically random patterns and the new musical idea by changing the tempo. Keeping the sound big and vulgar adds meaning to its character, and stresses the energy of the section. And, it is also one of initiative use of the cello in Ince's music since he likes giving a rhythmic and fundamental base of the music to the cello in general.

**Part B (mm. 39 – 52)**

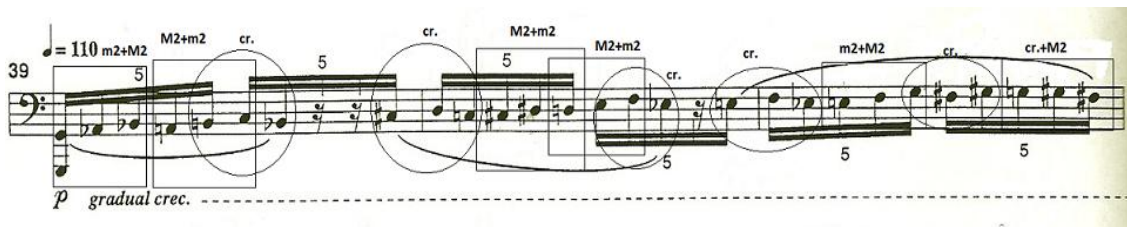
The image displays a musical score for Part B, measures 39 to 52. It consists of two systems of staves. The top system is for the cello, starting at measure 39 with a tempo marking of  $\text{♩} = 110$  and a dynamic marking of *p* *gradual cresc.*. The bottom system is for the piano, starting at measure 39 with a tempo marking of  $\text{♩} = 110$  and a dynamic marking of *p* *gradual cresc.*. Both parts feature complex rhythmic patterns with frequent sixteenth and thirty-second notes. The piano part includes several instances of a five-fingered chord (marked '5') and a five-fingered scale (marked '5'). The cello part also includes a five-fingered scale (marked '5'). The score is annotated with various musical notations, including slurs, ties, and dynamic markings.



Ex.2, Ince, *Tracing*. Part B. Measures 39-52.

The next section, Part B (mm. 39-52, Ex. 2 above) is more chromatic, and is based on quasi-imitative contrapuntal design, in which, each line has its own evolution, becoming independent but related to the other line in means of intervallic design. Focusing on the introduction of the section helps to understand the meaning of these relationships. There is an obvious imitative concept when looking at the pitch structure by groups of 3-4 notes. The imitative patterns are circled by different shapes on the example. There is chromaticism between these groups of notes, but, from our point of view here these serve as sonority imitations that break the monotony of the chromatic lines.

In the cello part, there are three-note units generally structured by minor seconds followed by a major second. These units are used in two distinct ways: unidirectional and multi-directional. Unidirectional implementation produces a diatonic line. In order not to create a cliché sound, these units might appear in retrograde and inversion (Ex.2-a, in brackets). Furthermore, if implementation is multi-directional, such as changing the direction after the second note, units produce chromatic lines (Ex.2-a, in circles).



Ex. 2-a, Ince, *Tracing*. Part B. Measures 39-40, cello.



Ex. 2-b, Ince, *Tracing*. Part B. Measures 40-42, piano.

Part B utilizes combinations of these two uses of units, which are seen in both parts. And the entrances on the piano, starts on G (like the line on the cello). However, this time, the lines of the piano are slightly different from the cello line. This first portion of the line of the cello (the portion until the rests) ends with a minor third (G to B-flat) in measure 39. The first entrance of the piano ends with the same notes too (actually both end with the same three-note pattern B-natural, C, and B-flat). But, the beginning of the first piano entrance is slightly different than the beginning of the cello line. In the piano

line, there is G, A-flat, and A-natural; a chromatic three-note pattern which is introduced at the last three notes of the cello line and this time in a unidirectional approach (Ex. 2-b, brackets). If the next three notes removed from the first linear entrance of the piano part (until the rest) (Ex. 2-b, circle), it arrives the first six notes of the second entrance of the piano part on the left hand, ending by three-notes pattern before the rest. So, this is how lines imitate each other in some ways and how lines evaluate related to one another, but slightly becoming independent. For instance, the second portion of the right hand line in measures 41 and 42 begins with a three-note pattern that corresponds to the first three-notes of the cello line. So, these three lines resemble each other, but they continuously become more independent.

In measure 42, the quasi-imitative parts disappear and the entrances of each line become as a response or reflexive continuation and relatively more independent. A number of linear chromatic relationships occur here, and some of the melodic patterns fit into the three-note pattern of the opening of the cello line in measure 39. Also, all of these three lines are in the same register; the two lines of the piano mostly share the same register whereas the cello line is slightly higher until measure 42. After this point, the right hand of the piano and the cello line become closer, almost in the same register, and the left hand of the piano nearly at the same register. By measure 44, all of the three lines meet in the same register.

Musically, this section is another brilliant example of how the title *Tracing* is expressed with the quasi-imitative patterns that traces one another that contains İnce's expressive use of dissonances produced by a specific intervallic pattern. He creates the dissonances with the major and minor second intervals; this section draws a restless,

chasing and seeking feeling with both instrument lines written in quasi-imitative and repetitive patterns. Once again, Ince uses experimental musical language as he did in the previous part. Therefore, the performers should be aware of this character while interpreting and performing this section so that the section will project its character. The musical sound of this section is very cinematic with the gloomy colors created by dissonances and the effective use of blended, interlocked and expressive with the dialogues in between two parts.

### Part C (mm. 53-71)

The musical score for Part C (mm. 53-71) consists of three staves. The top staff is a single line with a tempo marking of  $\text{♩} = 68$  and the instruction "Senza Sord." above it. It contains a single note with a dynamic marking of *fff*. The middle staff is a grand staff (treble and bass clefs) with a tempo marking of  $\text{♩} = 68$  and a dynamic marking of *ff*. It features a complex rhythmic pattern with many beamed notes and rests. The bottom staff is a single line with a dynamic marking of *ff* and contains a rhythmic pattern of notes and rests. At the bottom left, there is a marking "6 Ped." and "EM".

This musical score consists of three systems, each with a guitar part and a piano accompaniment. The guitar part is written in a single staff with a treble clef, and the piano part is written in two staves (treble and bass clefs). Measure numbers 55, 58, and 62 are indicated at the start of each system. The guitar part features melodic lines with intervals labeled 'm2' (minor second) and 'M2' (major second). The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Chord labels '3rd', 'g#m', '3rd', and '6 EM' are placed below the piano part in the second system. A dashed line labeled '(8va)' indicates an octave transposition for the right-hand piano part.

Ex.3, İnce, *Tracing*. Part C. Measures 53-71.

Part C (mm. 53-71, Ex.3) begins with fortissimo, broken E major chords in the piano. Whereas in the introduction the cello holds a strong rhythm and the piano hears the motivic and intervallic design, here the roles are reversed.

The harmony that is blurred with the dissonances makes things more interesting along with the melodic line that he uses against the harmony. Harmonically, an E major chord in the first inversion appears until measure 60 and İnce uses C and B-flat against this chord to create dissonances. In measure 60, there is a G-sharp minor chord, which leads back to the first inversion of E major chord in the next measure. In measure 66, that switches back to the G-sharp minor chord again and in the next two measures, G-sharp minor seventh in third inversion (F-sharp used in the bass line), which moves to an E major seventh chord in root position in measure 69 and lasts for three more measures

until the end of the section. The melody in the cello line in Part C consists of the same major and minor seconds that were previously seen in Part B. The pitch material may be the same as the B section, but the rhythm changes. The rhythmic material in the piano part becomes more distinct while the long ornamented notes of the cello create a contrast to the piano part. This motivic idea is used at the end of the section as an extension between measures 66 and 71. Furthermore, the piano line consists of diatonic tonal chords that move by a third: E to G-sharp. The chords in the left hand function as pedal notes while the right hand provides the rhythmic pattern.

This section is harmonically contrasting in comparison to the first two sections because of this simple and effective diatonic design.

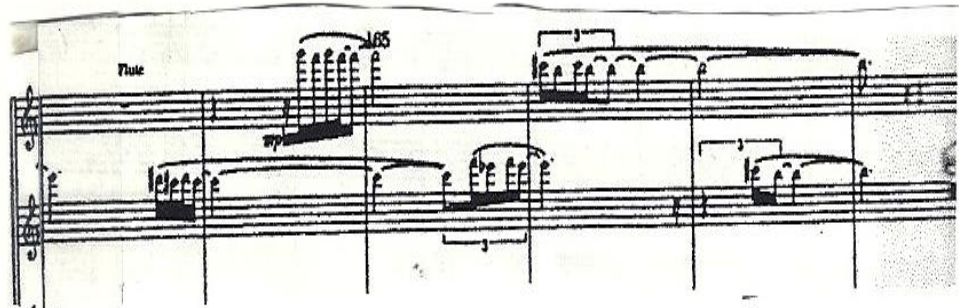
The cello part carries out the melodic line with the motivic, melodic, and the interval use (which is also used in Part B) with major and minor second trills. However, unlike in Part B, this time the continuous repetition of only three notes changes the character. It mostly resembles the folkloric use of lamentation of Anatolia, which articulates the death, pain, and mourning. İnce uses the cello sound successfully by using the instrument in its highest register with the mute, and the cello cries out this lament-like melodic line with the dissonances against E major.

In the cello line, there is also an intervallic similarity to the flute line in the first movement of İnce's *Symphony No.2 "Fall of Constantinople"*<sup>18</sup> (Ex. 3-a, mm. 163-168 below). The melodic line in the big picture is actually a descent formed by B, A#, G#, which corresponds to the chromatic units that are seen in previous Part B, and it can be referred as the background idea of the melodic line. In the foreground, the motive coming

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<sup>18</sup>Kamran İnce, *Symphony No.2 "Fall of Constantinople"* (New York: Schott-Music Corp, 1994).

from the symphony, functions as a decoration for descending contour on the background. This melodic idea is repeated for several times and this dissonant use of the intervals.



Ex.3-a, Ince, *Symphony No.2, Fall of Constantinople*. Movement 1, Flute parts. Measures 163-168.

**Part D (mm. 72-90)**

A musical score for Part D (mm. 72-90). The top system shows a flute part starting at measure 72 with a tempo marking of quarter note = 96. The music is marked *sub. pp*. The bottom system shows a piano accompaniment starting at measure 79 with a tempo marking of quarter note = 124, marked *mf*. Above the piano part, interval analysis is provided for the flute line: m2, m2 M2, TT, M3, M2, m2m2, m2, m2 M2. A downward arrow points from the 'part of chord' label to the piano accompaniment. Chord symbols are listed below the piano part: 7 Bb, 7 Bbm, 7 Bb, 7 Bbm, 7 Bb, 7 Bbm.





Ex.4, Ince, *Tracing*. Part D. Measures 72-90.

A distinctive feature of Part D (mm. 72-90, Ex.4) is the intervallic structure of the cello line accompanied by the piano. The intervallic pattern of minor and major seconds in the cello line, with the addition of major thirds and perfect fourths, and tritones, is similar to the chromatic and contrapuntal texture between cello and piano in Part B (mm. 39-52) that also produces the same kinds of dissonances. Nevertheless, the rhythmic content in this section is wider than in Part B; instead of using sixteenth-note patterns, Ince uses combination of eighth notes and dotted eighth notes. An unusual aspect of the cello line is its extremely high register. The piano part accompanies this pattern with B-flat dominant chord and B-flat minor seventh chords. The piano begins its rhythmic pattern when the tempo increases, taking a supporting role something like an Alberti bass.

Another important idea in this section is the interruption of the three-note patterns with the emphasized longer high notes played in the cello part; the first of these appear at the end of measure 76 and the first note of measure 77, the high D played only by the cello, and the second D in measures 80 and 81 played with the piano, and it is the part of the B-flat dominant chord in the piano, and the final third appearance is in measures 87

and 88 only in the cello part. These interruptions resemble the one in Part B, which first appears in the first portion of the cello line in measure 39 and is developed throughout the section.

Timbrally, this section has an arch-like design, with the cello alone at the beginning, then the collaboration of the piano in the middle, and then the cello alone at the end. The three sections are all separated by the note D; the first and last of these are in the unaccompanied cello (mm. 76 and 87) and the second is a chord tone in the accompaniment (m. 80).

Musically, after an intense and powerful melodic line of the cello of the previous section, this section functions as taking a breath while it has no complicated busy notation with short motivic patterns in harmonics, but is somewhat uneasy with the use of dissonant intervals .

### Part E (mm. 91-114)

The image shows a musical score for Part E (mm. 91-114). It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked as quarter note = 90. The top staff contains rests for five measures. The grand staff begins with a bass clef and a treble clef. The first measure of the grand staff has a bass clef with the instruction "depress silently" and a treble clef with a whole note chord. The second measure has a bass clef with a whole note chord and a treble clef with a whole note chord, both marked *ff*. The third measure has a bass clef with a whole note chord and a treble clef with a whole note chord, both marked *ff*. The fourth measure has a bass clef with a whole note chord and a treble clef with a whole note chord, both marked *ff*. The fifth measure has a bass clef with a whole note chord and a treble clef with a whole note chord, both marked *ff*. Below the grand staff, there is a diagram of a guitar fretboard showing the notes E, A, and 8<sup>th</sup> fret. The instruction "Sos. Ped." is written below the diagram, with an arrow pointing to the right. The note "am" is written below the arrow.

Ex.5, İnce, *Tracing*. Part E. Measures 91-114.

Part E (mm. 91-114, Ex.5) is a section that has musically rough material in both lines. The piano part begins with an A minor chord as pedal and draws a pattern that has pauses along with the angular approach, which creates the atmosphere. This pointillist approach also occurred in the piano line in Part A. On top of that the cello has a melodic sentence, dynamically written in fortissimo and similar to the woodwind part of the first movement of *Symphony No.2, "Fall of Constantinople,"*<sup>19</sup> which starts with two oboes, alto saxophone, and baritone saxophone (Ex. 5-a, mm. 199-203). Previously, I mentioned

<sup>19</sup>Kamran İnce, *Symphony No.2 "Fall of Constantinople"* (New York:Schott-Music Corp, 1994).

his unusual use of orchestration in this symphony as he groups five players for each musical line, and subsequently another group of two players enters with the same melody a half step lower, which produces a quarter-tone like sounds that he explains:

I simulate zurna—an extremely loud and nasal, bagpipe-like instrument—by giving a single line to as many as five woodwinds, and having a sixth double a half-tone lower. This adds quarter-tone dirt and spice to the sound, to create a clash you can feel, if not hear. I am thinking of the Ottoman Janissary Band, which naturally plays with quarter-tone inflections, and out of tune unisons. Which I love.<sup>20</sup>

The image shows a page of musical notation for three instruments: Oboe 1-2 (labeled O1, O2), Alto Saxophone (labeled As1, As2), and Baritone Saxophone (labeled Bs1, Bs2). The score is for measures 199-203 of the first movement of Symphony No. 2, 'Fall of Constantinople' by Kamran İnce. The notation is complex, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The woodwind parts (Oboe and Saxophone) play a melodic line with a 'zurna' effect, characterized by quarter-tone inflections and a 'dirt and spice' quality. The brass parts (Alto and Baritone Saxophone) provide a rhythmic accompaniment. The score includes dynamic markings such as 'ff' and 'p', and articulation markings like 'acc' and 'stacc'. The notation is dense and detailed, reflecting the composer's specific instructions for the instruments.

Ex.5-a, İnce, *Symphony No.2, Fall of Constantinople*. Movement 1, Oboe 1-2,

Alto Saxophone, Baritone Saxophone. Measures 199-203.

<sup>20</sup> Tom Strini, liner notes to Bilkent Symphony Orchestra, dir. Kamran İnce, Kamran İnce: Concerto for Orchestra, Turkish Instruments and Voices / Symphony No.2 “Fall of Constantinople” / Piano Concerto / Infrared Only, Naxos 8.572554, 2010.

In *Tracing*, Ince imitates the sound of the cello line of his symphony by scordatura, tuning the G string up to B-flat creates. The cello's melody is made up of minor and major seconds and thirds like the units of Part B, but, this time intervallic design is non-retrogradable or intervallically palindromic, which is constructed as in the intervallic structure without considering the melodic direction that creates dissonances with three-note groups D-sharp, C-sharp, and B, against A minor. The construction of the cello line here is a typical twentieth-century device used by Bartók and numerous other composers. The first group starts with C and resolves to B with the leading tone C-sharp, and the second group starts on C and resolves to C-sharp with D-sharp as a leading tone. However, these resolutions constructed by M2-M2 and m2-M2 intervals create a strong emphasis of the ending of both phrases. For instance, the intervallic design of the first sentence (mm. 102-104) is M2-M2-m2-m3-m2-M2-M2, where the minor third acts as a pivot point, and the second sentence is (mm. 108-110) M2-m2-M2-m3-M2-m2-M2, where the minor third, again, acts as the pivot point. We have M2-M2 (he prepares this pattern in the previous section in cello in measure 85), M2-m2 when we merge these two note groups using the M2 as a pivot interval M2-M2-m2 set is constructed, then if this is reversed the result is m2-M2-M2 and if we put m3 between the original form and the retrograde form of the series showing the intervallic relationships, the result is M2-M2-m2-m3-m2-M2-M2. This is simply constructed by alternating half step and whole step intervals. It is intervallically palindromic but the melodic line is not.

Moreover, the melodic expansion to F (mm. 103 and 109) occurs twice and outlines a perfect fourth skip when we take them as direction changing points of the

melody. This melodic pattern creates a melodic expansion from C (starting point) to F (the climax of the line). This P4 interval was inferred in the previous section by the skips to D which cause the arch-like structure of the previous section. Thus, the composer uses the same interval to expand the melodic line in this new section.

A final interesting aspect in this section is the use of C and C-sharp is used to create a polytonal mix against the A minor chord that creates dissonance. ĩnce seems to be interested in pitting the pitches of the cello against the piano part, which is also the reason for C-sharp to become important. Also, the E-flat and the D-sharp that are in measures 109 and 110 in the cello part equally important to this polytonal concept. The composer avoided to put as the higher tone of the chords in the piano; the hidden melodic pattern is used together with C, B, and C-sharp, and the root of the A minor chord to form a pattern like the one at the ending of the second section of Part B (mm. 49-51), but this time in an ascending order as A, B, C, and C-sharp. If we group them in three-note pattern, they create a chromatic units with A, B, C and B, C, and C-sharp, which is similar to measures 49-51 in Part B.

In both instruments, the material ĩnce uses are the tools to produce an aggressive, ferocious character, which also foreshadowing its extended version in Part G. Especially in the cello part, he uses a high register of the instrument to support this character. It has the sense of an introduction to the big outbreak that occurs in Part G after the previous lamenting section.

Part F (mm. 115-140)

*♩ = 90 ad libitum* P4  
*mf*

*♩ = 90 ad libitum*  
*p*

6  
 sos ped) <sup>am</sup>

117 M2 m2 M3 P5

117

7 EM V am I CM 7 FM VI 7° D# VII/V

122 m3

122

7 EM V 6 BM V/V 7 EM V 7 AM I

128 *pizz.*

128

am 6 EM am CM

Ex.6, İnce, *Tracing*. Part F. Measures 115-140.

Part F (mm. 115-140, Ex.6) presents perhaps the most peaceful character throughout the entire piece. İnce indicates the entire section as “ad libitum,” which emphasizes its lyrical melodic character in a freer concept, the expressive use of melody, and quasi-functional harmonic language, suggesting romanticism (which is destroyed by the staccatos in the piano) in the style of this section. İnce mentions that he had influences from Brahms, specifically Brahms’s cello sonatas, while writing *Tracing*,<sup>21</sup> and there are harmonic similarities between the two as well. Particularly, the leaps in the left hand on the piano part have the impact of the style of German composers; however, it

<sup>21</sup>Interview by the author with İnce, October 2010, İstanbul, Turkey. Digital tape recording, İstanbul Technical University, Dr. EroİÜçer Center for Advanced Studies in Music, İstanbul, Turkey.



does not recall only one particular composer. But, when compared to Brahms's bass and melodic line, İnce's notation and texture is lighter and simpler in both parts.

This is the section of the piece that is most reminiscent of conventional nineteenth-century cello repertory. It is not an exact imitation of Brahms or any other German romantic music, and it uses techniques, like the staccato left-hand patterns of the piano, that Brahms did not, but clearly in the melodic and sound range of the instruments he is evoking the familiar image of music for cello and piano.

A reminder of the opening theme of Robert Schumann's Cello Concerto in A minor (Ex.6-a, in brackets) occurs in the melodic line of the cello part. Nevertheless, the similarities are not enough to consider this particular concerto as an influence on İnce. First of all, the concerto and Part F is in the key of an A minor, which serves as a reminiscence, especially, when same notes of the melodic line used in both. The melodic line in measures 115-120 in cello have a resemblance with the seven notes of the opening theme of Schumann's Cello Concerto, however, the repeated C in the cello concerto is an octave lower of the C that İnce is using in measure 119. Also, in Part F, there are constant meter changes among 5/8, 7/8, and 2/4 that create delays in duration of structural elements of the music (such as melodic notes, or chords) in *Tracing*. The most distinct ones occur in measures 136 and 138 on eight notes in both parts. When compared to the general aspects of the works of the German romantic composers, these meter changes add contemporary interface to the similar material that İnce shares with those composers. Therefore, the only similarity is the use of same seven notes of the theme.



Ex.6-a, R. Schumann, *Cello Concerto* in A minor. Measures 5-7.

The first melodic relationships developed with the inversions of the P4 and P5, which appeared in the previous section. The first two notes at the beginning of the section are an E ascending to an A, similar to the P4 leap in Part E (C in measures 102-108 to F in measures 103-109). The first two notes have an ascending P4 leap that occurs in the previous section and the second E and A has a descending P5 leap occurs at measures 120-121. The importance of the perfect fourth is how it is emphasized here in this way, while it was emphasized by a melodic expansion in the previous section. Also, the descent of the E to A is simply moving back to the beginning of the phrase to continue because of the sonority İnce has used since the beginning of the piece. These melodic relationships are mainly the characteristics of the tonal concept. Especially, the use of secondary functions with the secondary dominant and sometimes secondary minor seventh resembles the use in early musical eras. The chords are used functionally around a stable tonal area and the tonal feeling clearly seen from the chord progressions. In this section, harmonically, neither non-functional devices nor frequent modulations are used for blurring the tonal feeling.

These aspects are mainly the characteristics of the tonal concept, especially when they are analyzed within a traditional harmonic perception, and the results of the analysis would barely be differentiated from the earlier tonal concepts. However, the texture, the use of chords with a very angular and very staccato in this piece reminds İnce's contemporary characteristics.

### **Part G (mm. 142-241)**

Part G is larger than the preceding sections and may be usefully divided into three subparts, a, b, a'. The material of the piano line in G-a section is restated in G-a' in the cello line and it is interrupted with the contrasting section G-b in between.

Part G-a (mm.142-193, Ex. 7-a) consists of two independent lines, which are much more aggressive than the previous lyrical section. The cello part is written in double stops and repetitive motifs in eighth and dotted eighth notes. They follow a similar intervallic use that appeared in the previous sections of the piece with the addition of major 6ths and octaves, and this is the most extensive showcase of the interval plan throughout the entire composition. Interestingly enough, when switching to the double stops, there are also P4 and P5 intervals between the lowest note of the double stop and the previous note before the double stop as the theoretical repetition from previous sections. The originality of the composer comes from this use of different sonorities to create variety in the atmosphere each time in a completely different way. Another remarkable detail is the more extensive use of the interval units appear in this section, which can be considered as the precursor of the whole tone scale seen in Part G-a', cello part between measures 224-227 (Ex. 7-b). Especially, in measures 151-153, these units of notes are chained to each other and begin to create the sense of whole tone scale.

There are also clashes in between the cello and piano parts to continue the use of dissonance in measures 149 (CM7- C-sharp in cello), 150 (EM-B-flat in cello), 151 (BM7- A-natural in cello), 155 (g#m- G-natural in cello), and 157(am- B-flat in cello). The piano uses staccato chords that are mostly in third relation. In measure 168, a melody

is given to the piano which is slightly reminiscent of the melody heard in Part E and which foreshadows the melody of the cello line in part G-a'.

The image displays a musical score for piano, consisting of three systems of music. Each system includes a bass clef staff and a treble clef staff. The tempo is marked as  $\text{♩} = 112$ . The score is annotated with various musical notations and fingerings:

- System 1:**
  - Bass clef:  $ff$ ,  $M3$ ,  $M6$ ,  $M2$ ,  $M2$ ,  $m2$ ,  $M6$ ,  $M8$ ,  $P5$ ,  $P4$ ,  $m3$ . Fingering:  $\underline{P5}$ ,  $P5$ ,  $P5$ ,  $\underline{M6}$ ,  $+4$ ,  $\underline{M6}$ ,  $P5$ ,  $M2$ ,  $M2$ ,  $m2$ ,  $\underline{m6}$ ,  $P4$ ,  $M2$ ,  $M2$ .
  - Treble clef:  $\text{Arco}$ ,  $M3$ ,  $M6$ ,  $M2$ ,  $M2$ ,  $m2$ ,  $M6$ ,  $M8$ ,  $P5$ ,  $P4$ ,  $m3$ .
- System 2:**
  - Bass clef:  $M6$ ,  $P5M5$ ,  $M6$ ,  $M2$ ,  $M6$ ,  $M6$ ,  $M2$ ,  $M6$ ,  $M6$ ,  $M8$ ,  $P5$ ,  $P4$ ,  $m3$ ,  $m3$ ,  $m2$ ,  $m2$ ,  $M3$ . Fingering:  $\underline{P5}$ ,  $\underline{P4}$ ,  $+4$ ,  $\underline{P5}$ ,  $M2$ ,  $\underline{P4}$ ,  $M2$ ,  $M2$ ,  $M2$ ,  $m2$ .
  - Treble clef:  $M2$ ,  $8va$ .
  - Bass clef:  $fff$ ,  $g\#m$ ,  $(a\text{-flat } m)$ ,  $3rd$ ,  $3rd$ ,  $EM$ ,  $BM$ ,  $3rd$ ,  $P5$ .
- System 3:**
  - Bass clef:  $P5$ ,  $M3$ ,  $M6$ ,  $M6$ ,  $M2$ ,  $P5$ ,  $M6$ ,  $M2$ ,  $m3$ ,  $M2$ ,  $m3$ ,  $m3$ ,  $m2$ ,  $m3$ ,  $m3$ ,  $P4$ . Fingering:  $M2$ ,  $M3$ ,  $M2$ ,  $m2$ .
  - Treble clef:  $155$ ,  $(a\text{-flat } m)$ ,  $g\#m$ ,  $3rd$ ,  $fm$ ,  $3rd$ ,  $3rd$ ,  $am$ .

161 P5 M3 M6 M6 M2 M6 M6 M2 M6 M6 M6 P5 m2 P4 P4 m3 m3 m2 M2 M2

8va

161 gm P5 CM 3rd EM P5 bm 8vb

167 m2 M3 P5 M3 M2 M6 M2 M6 M6 M6 M6 M6 P4

P5 P5 P4 P5 M2 M2 M2

167 *piu fff* 5

*Red.*

172 P4 m3 m3 m2 m2 m2 m2 P4 P5 M3 M2 M6 M2 M6 M6 M6 M6 P4

M2 P5 P5 P4 +4 M6 P5 M2 M2 M2 M2

172 *Red.* \*

189 P5 M6 M6 M2 +2 M6 M2 M6 M6 M8 P4

P4 +4 P5 P5 P4 M2

189 (8va) \*

(8vb) \*

*Red.* \*



Ex. 7-a, Ince, *Tracing*. Part G-a. Measures 141-193.

The second section, Part G-b (mm. 194-208, Ex. 7-b) contrasts to parts G-a and G-a' with its pulsated, rapid, and linear texture between measures 194 and 208. D-sharp is used as a pedal note in both parts throughout the section. The pedal notes are in three groups; in the first group, the independent pedal note is not part of the harmony (i.e. last beat of m. 205 and 206 is definitely not part of the harmony, it forms a B-flat major chord); in the second group, the pedal note is a part of the harmony, but also can be independent (i.e. m. 198, D-sharp can be independent or the added second of C-sharp minor chord); and in the third group, the pedal note is part of the harmony (i.e. m. 196, when the pedal D-sharp is considered enharmonically, E-flat is the third degree of C minor). The added-tone harmony gives the complexity to the harmonic fabric of the piece. In Ex. 7-b, these groupings are marked by “✓” (for group 3), “/” (for group two), and “×” (for group one) on the score). Also, the pedal D-sharp can be considered as something that is in opposition to whatever Ince puts harmonically against it, except the times that is part of the harmony.

Above these pedal tones, the previous melodic relationships disappear and harmonic relations from previous sections, such as third and chromatic relations, reappear. Unlike in parts G-a and G-a', the cello and piano lines interact with each other in unison in Part G-b, and this section also contrasts to them dynamically with its persistent *fff* passages.

The image displays three systems of musical notation for Part G-b. The first system shows a single melodic line in treble clef with a tempo marking of  $\text{♩} = 126$  and a dynamic marking of *fff*. The second system consists of two staves: the upper staff is in treble clef and the lower in bass clef, both with a tempo marking of  $\text{♩} = 126$  and a dynamic marking of *fff*. The lower staff includes a circled note with a  $\text{♯}$  sign and a *Ped.* marking, and a *sempre* instruction. The third system shows two staves: the upper staff is in treble clef and the lower in bass clef. The lower staff includes a circled note with a  $\text{♯}$  sign and a *Ped.* marking, and a *sempre* instruction. The score includes various performance markings such as *sempre*, *fff*, *Ped.*, and chordal indications like *D# pedal*, *EM I*, *Cm*, *EM*, *3rd*, and *6 C#m*.

199

199

201

201

204

204

3rd EM gm

Red. Red.

3rd EM em

Red. parallel major and minor Red.

cres. X

cres. BbM

em



Ex.7-b, Ince, *Tracing*. Part G-b. Measures 194-208.

The third section, Part G-a' (mm. 209-241, Ex.7-c), takes place between measures 209 and 241. The section begins with the staccato chords in the piano part which are constructed by minor triads a perfect fifth apart, divided by the left and right hand of the piano. In measure 209, E minor and A minor chords have a modal v-i cadence, while E minor and E-flat minor have a chromatic relation on the right hand in measures 209 and 210, this chromatic progression also appears on the left hand in the piano with A minor and A-flat minor chords. As a result, the whole modal v-i progression is transposed a half step lower. The same procedure is repeated throughout the section. If there were only modal v-i cadences, they would create a tone center, so, to blur the tonal sound and the tone center, Ince transposes them with a chromatic movement.

In this section, the entire melodic line in the cello goes back to the basic interval design of major-minor seconds and major-minor thirds. This use in the cello line gradually creates a whole tone scale. In measures 219-227 (Ex. 8-a), only the four notes of the scale appear while the addition of the fifth note in measures 224-227 (Ex. 8-b) supports the idea of a whole tone scale even though it is not a complete scale. The cello

retuned to traditional tuning and restates the material from Part G-a in the piano line, which still uses minor triads.

Tune C string to C

no pedal

sub. *pp* *am* *cr.* *pp* *abm*

211

*sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

*cm* *abm* *em* *ebm* *em* *ebm* *em* *ebm*

*sffz* *f* *b-flat m* *mf* *mf* *abm* *sffz* *f* *abm* *mf*

*am* *am* *am* *am* *am* *am* *am* *am*

218

*mf* *sffz* *sffz* *sffz* *sffz*

*abm* *em* *ebm* *em* *ebm* *em* *ebm* *am* *p* *p* *abm*

*M2* *M2* *M2* *M3* *M2* *M2* *M2* *M2*

Ex. 7-c, Ince, *Tracing*. Part G-a'. Measures 209-241.

Ex. 8-a, Ince, *Tracing*. Part G-a', Cello part. Measures 219-221.



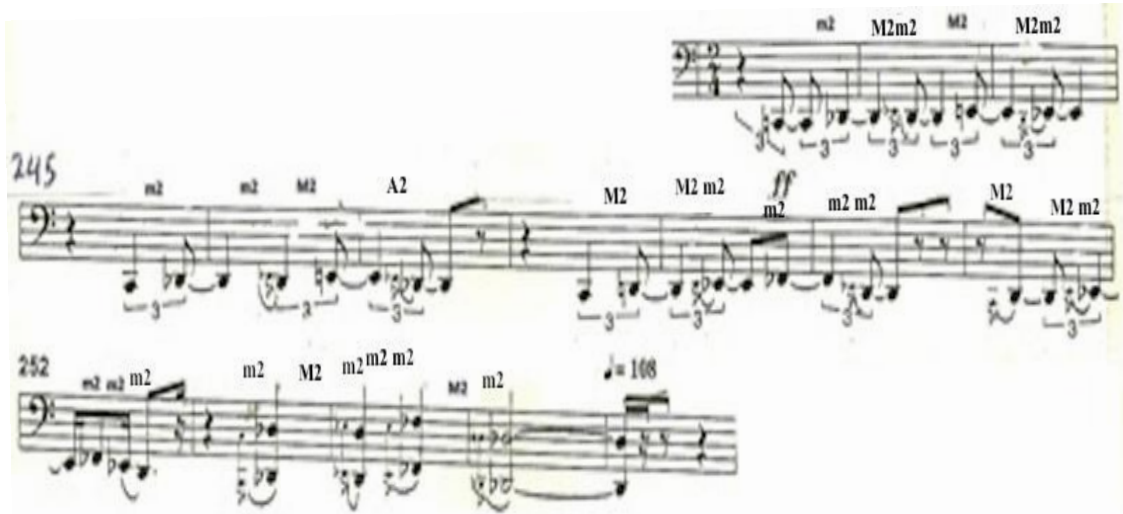
Ex. 8-b, Ince, *Tracing*. Part G-a', Cello part. Measures 224-227.

**Part H (mm. 242-255)**

Ex. 9, Ince, *Tracing*. Part H. Measures 242-255.

An F minor chord in the piano part initiates Part H (mm. 242-255, Ex.9). This small section can also be considered as a transition to Part I, because it pacifies the previous mood and gradually changes the mood for the next section. It contrasts with the previous section with its chromatic material and the character in the cello and precise harmonic identity in the piano. The cello line consists of chromatic random-seeming notes that can be combined in three-note units, and the piano has a quite static harmony with F minor chords. The pitches he chooses are important because they are all of the notes that are dissonant with the f minor chord. Ince is simply exploring the top chromatic notes of F minor (Db, D, Eb, E), and uses them in various orders. Ince produces a resonated cello sound by using the cello dynamically fortissimo and in a low

register. Also contrary to the previous section (which is in a high register of both instruments), the piano initiates the beginning of each sentence of the cello with accented F minor chords in a low register.



Ex. 9-a, Ince, *Tracing*. Part H, cello. Measures 242-255.

### Part I (mm. 256-367)

Part I (mm. 256-367, Ex. 10) is the longest section of *Tracing*. The cello plays a lyrical melody while the piano uses a harmonic structure of blocks of chords. In this piece, from time to time, Ince is interested in breaking the tonal feeling of the melody. In order to break the tonal feeling, he uses dissonances created by clashes of the notes, blocks of chords. The melodic line does not imply a certain mode or tonality, however, it has an important role on sustaining the dissonant notes against the harmony in the piano. In general, the melodic line is highlighted in the piano while the chordal structure is blended with this melodic line. However, this process begins in the last beat of measure 278. Prior to that point, both lines generate chords by collaborating with one another. For instance, the section begins with an F minor chord (which is the continuation from the

previous part) with an added second G in the piano line. Along with E-flat in the cello line in the last beat of measure 267, the harmony is complicated by the F minor 9/7 chord, and the harmony moves to C major augmented fifth chord in measure 271. Measure 273, the appearance of G natural in the cello line on a polychordal setting with a C major augmented fifth chord supports the idea of a whole-tone scale sonority as in the previous section (augmented fifth chords can be played easily under the whole tone scale—the G-natural in the cello part only blurs the tonal feeling) and the avoidance of tonal feeling. Moreover, the B in measure 275 in the cello line completely destroys the V chord expectation, so the tonal feeling is blurred again, as in the previous examples. Also, it creates the temper of the aggressive character by ascending the line along with the crescendo until it reaches to *ff* in measure 280.

In general, İnce is interested in a half-step leading tone up to resolve the third pitch constructed by three-note units. It also produces the feeling of approaching a note by half step both from above and from below, i.e. D-C-C#. The other way he uses a three-note unit as moving away from a pitch and to another pitch, usually a whole step down followed by a half step down. This is a kind of motion to another area: i.e. A-G-F#. He lands on the F# through an upper leading tone.(detailed analysis in Ex.10).

255  $\text{♩} = 108$

*p* *p*

*pp* *pp*

Fm add2-----

263

*pp*

*pp*-----  
*And.* (use pedal throughout)



271  $\text{♩} = 120$  *accel.* M3 M3

*gradual cresc.*

271  $\text{♩} = 120$  *accel.*

*gradual cresc.*  
CM+5

277 M3  $\text{♩} = 142$

*ff*

277  $\text{♩} = 142$

*ff* EbM

g#m  
G# pedal

3rd 3rd

282 *cr.* *decrec.*

282 *cr.* *decrec.* DM 3rd

288

*mf* *gradual cresc.*

288

*mf* *gradual cresc.*

F#m

293

p5 M2 m2

add 9 F#m add 6th

NT

298

M2 m2 M2 m2

*piu ff* *gradual decres.*

fin em

303

M2

Em add4 or sus

308 *f*

309 *mp* *add#2*

Em add#2

315 *rit.* *decrec.*

315 *rit.* *decrec.* *#7* *add2*

add#2

320 *mf* *♩ = 128*

320 *p* *♩ = 128* *add#2*

D#m

325 *rit.*

325 *rit.*

325 *rit.*  
piano staff with notes and *piu p* dynamic marking.

330 *rit.*  
piano and bass staves with chords and notes, *pp* dynamic marking.

335 *to* ♩ = 118  
piano staff with notes, *gliss.* and *cres.* markings.

335 *to* ♩ = 118  
piano and bass staves with chords and notes, *cres.* marking.

340 *Subito* ♩ = 142  
piano staff with notes, *f* dynamic marking, and a boxed section.

340 *Subito* ♩ = 142 BbM  
piano and bass staves with chords and notes, *mp* dynamic marking.

*mp*  
BbM +5  
D Pedal

345

345

AM

350

*rit.*

*decrec.*

350

*rit.* -----

*decrec.* -----

356  $\text{♩} = 118$

*mp*

356  $\text{♩} = 118$

*piu p*  
F#m

360

360

365

365

*dim.*

*Fm*

*dim.*

*rit.*

*pp*

♩ = 110

Turn to harmonic

*pp*

Ex. 10, Ince, *Tracing*. Part I. Measures 255-367.

### **Part J (mm. 368-402)**

Part J (mm. 368-402, Ex. 11) begins with an E4 on the cello, which turns into a harmonic and then the first of several glissandos up and down on a harmonic, on an open string, creating the effect of an E7 sonority. He repeats this nine times and İnce instructs the player to speed up when going up, and slow down when going down, adding a rhythmic asymmetry to the generally regular accompaniment.

This section showcases İnce's interest in dissonance and the contrast between the cello and the piano. He uses the harmonic E as a pedal on the cello part, arpeggiates two octaves and comes back to the pedal E. In the meantime, this pedal E creates clashes, and dissonances with the piano part. The composer never plays a full triad; instead, he gives two notes of the triads and frequently changes those two notes (usually by half-step) while holding the sustain pedal of the piano. This creates a cluster with all these clashed notes. Therefore, the composer maintains the dissonance sound of the section.

356  $\text{♩} = 118$   
*mp*

356  $\text{♩} = 118$   
*piu P*

360

360

*dim.*

*dim.*

365 *rit.*  $\text{♩} = 110$  *pp* *mf* *pp*

365 *rit.*  $\text{♩} = 110$  *pp*

[ low to high : slower to faster ]  
[ high to low : faster to slower ]

\* Harmonic Gliss.

Turn to harmonic



372 *\*sempre* Harmonic Gliss. *mf* *pp* *\*sempre*

372 *pp* *bE* *bB* *bE* *bB*

(*And* →) (hold throughout)  
*am* *BbM*

379

379 *bE* *bB* *bE* *bB* *bE* *bB* *bE* *bB*

7 omit 3rd FM EbM 7 Gm Cm add4

384

384 *bE* *bB* *bE* *bB* *bE* *bB* *bE* *bB*

Am BbM <sup>6</sup>/<sub>4</sub> CM

388  
389  
390  
391  
392  
393  
394  
395

BbM F cm Bb  $\frac{6}{4}$  F<sup>4</sup> Am Bb

396  
397  
398  
399

Eb

400  
401  
402

sub. *ff*

sub. *ff*

Red.

Ex. 11, Ince, *Tracing*. Part J. Measures 368-402.

Part K (mm. 403-493)

sub. *fff*

sub. *ff*

ebm  
red.

dm  
4

sempre

405

M2 em 3rd e/m cr. cm +4 F#M

409

6 fm<sup>4</sup>

fm

red.

red.

413

7 BbM

DM/Eb Ped.

Em/Eb Ped.

EbM7Ab Ped.

418

3rd

7 CbM

3rd

Ebm

cr.

422

Dm/Eb Ped.

Em

C#m

Cm/C# Ped.

426

F#m Fm/F# Ped. Fm Bb

430

BbM DM/Eb Ped. Eb add4

434

CbM Cm

438

439

add6  
DM

V.....

446

445

7  
DM

add6  
C#M

7  
AM+5

450

450

Em

D/m

454

Fm Dm C#m Gm

458

F#m/G Ped. 6 4 F#m 7 DM

462

omit5  
add4  
DM

466

Dm 7 add4 Am

472

472

9  
7  
Dm

7  
FM

6  
DM

6  
5  
DM

478

478

$\Delta$   
D# dim.

9  
5  
Gm

DM add2  
BbM

483

483

*accel.*

*cresc.*

*accel.*

*cresc.*

6  
4  
BbM

488

488

$\text{♩} = 132$

$\text{♩} = 132$

Ex. 12, Ince, Tracing. Part K. Measures 403-493.



Part K (mm. 403-493, Ex.12) is the most aggressive and intense section in the entire composition or, as İnce expresses it, in the “journey” of contrasting characters.

The texture of this section is structured harmonically rather than melodically. The cello part consists of broken chords, which are supported by the piano part, along with the eighth-note blocks. The cello line is basically arpeggiating the chords played in the piano. The harmony is constructed by using third and chromatic relations, added seconds, added fourths and added sixths, and pedal notes.

The first part of the section between measures 403-420 is repeated with the same material until measure 433 with only one difference: in measure 433, A-flat was in the bass line on the same succession in the first appearance of the section, and G and A-flat exchanged parts; A-flat is moved up to an inner voice and G moved down to the bass line.

İnce’s use of pedal notes also needs to be mentioned. From time to time the bass note becomes the root of the next note as a pedal, which almost always create dissonances (i.e. m. 407, the second half of the first beat, Cm/C-sharp pedal) and they disappear after measure 433, where the material is modified in the second repetition.

Another fact of interest is the polychordal set up in measure 482; there is a B-flat major chord in the left hand and D major with an added flat second chord played simultaneously. This then changes to the second inversion B-flat major chord on the last beat of measure 484.

Part L (mm. 494-524)

494  $\text{♩} = 236$  ( $\text{♩} = 118$ )  
*piu fff*

494  $\text{♩} = 236$  ( $\text{♩} = 118$ )  
*piu fff*

Bm M2 C#m 3rd FM m2 EM 3rd GbM cr. Fm

501

501

cr. EM 3rd DbM 4 F#m DbM

Detailed description: This musical score is for Part L, measures 494-524. It consists of two systems. The first system covers measures 494-500. The top staff is a single melodic line in treble clef, marked *piu fff*. The bottom staff is a piano accompaniment in bass clef, also marked *piu fff*. The piano part features a complex harmonic structure with various chords and intervals. The second system covers measures 501-507. The top staff continues the melodic line, and the bottom staff continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

The image shows a musical score for a section of a piece. It is divided into two systems. The first system, measures 500-509, shows a cello part with a melodic line of three-note units and a piano accompaniment with a pointillistic texture. The piano part features chords in second inversion, with some chords in root position (EM). The second system, measures 517-524, continues the pointillistic texture in the piano part and includes a 'rit.' marking. The score is written in 4/4 time and includes various chord symbols and performance markings.

Ex. 13, Ince, *Tracing*. Part L. Measures 494-524.

After a highly thick-textured and intense section, Part L (mm. 494-524, Ex. 13) returns to the pointillistic approach but it is just as intense. Both parts are played together, with all chords in second inversion; the only chord appears in root position is E major chord in measure 512.

The harmonic structure is based on the chromatic third relations. The fifth relation is enharmonically used only once, with DbM and F#m in measures 504 and 505. The melodic line occurs in the cello part and it consists of three-note units that are introduced at the beginning of the section, but they disappear at measure 502. Each note of the section is accented and rhythmically prolonged until the end; however, it still has the pointillist texture. There is a great deal of syncopation used that pushes the piece

forward, creating tension, and the rhythm is extended to long half notes at the end of the section, giving it a sense of cadence and “resolution” of the rhythmic dissonance used before.

**Part M (mm. 525-554)**

The image shows a musical score for Part M, measures 525-554. It consists of three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The vocal line is in treble clef, 3/4 time, and features lyrics: "Je te caresses", "paroles", and "et et". The piano accompaniment is in bass clef, 3/4 time, and includes a forte dynamic marking (ff) and a tempo marking of quarter note = 72. The bass line is in bass clef and shows a Gm chord. A measure rest of 6 measures is indicated at the end of the section.

M2 M2 - M2

528

C sus4

M2 m2 m2 M2

532

Gm

M2

536

7

a

C sus4

Gm

Musical score for guitar, measures 540-547. The score is written in standard notation with treble and bass staves. Chord diagrams are provided for the bass staff, and chord labels are placed below the bass staff. The treble staff contains melodic lines with fingering and phrasing markings.

**Measure 540:** Treble staff has markings *m2* and *M2*. Bass staff chord diagrams show  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \end{matrix}$  (labeled FM/Bb),  $\begin{matrix} \text{6} \\ \text{4} \end{matrix}$  (labeled CM), and  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \\ \text{0} \end{matrix}$  (labeled Bb).

**Measure 543:** Treble staff has markings *M2 M2* and *M2*. Bass staff chord diagrams show  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \\ \text{0} \end{matrix}$  (labeled FM/Bb Pedal),  $\begin{matrix} \text{6} \\ \text{4} \end{matrix}$  (labeled CM), and  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \\ \text{0} \end{matrix}$  (labeled Gm).

**Measure 547:** Treble staff has markings *m2*, *M2*, *M2*, and *m2 M2*. Bass staff chord diagrams show  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \\ \text{0} \end{matrix}$  (labeled FM/Bb),  $\begin{matrix} \text{6} \\ \text{4} \end{matrix}$  (labeled C sus4),  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \\ \text{0} \end{matrix}$  (labeled Gm), and  $\begin{matrix} \text{VII} \\ \text{b} \\ \text{6} \\ \text{4} \\ \text{0} \end{matrix}$  (labeled FM/Bb).

Ex. 14, Ince, *Tracing*. Part M. Measures 525-554.

The following Part M, (mm.525-554, Ex. 14) begins with the sustained pedal notes of the left hand and eighth-note blocks in the right hand of the piano line. The cello rhythmically varies and plays measured trills alternating between major and minor seconds using glissando, Ince indicates this to be played like a semi-glissando(Ex.14-a). These trills are derived from the top voice of the piano line, beginning with the B-flat in measure 525, A in measure 526, and G is on measure 530. The irregular placement of the trill speeds makes this cello line very unusual, with sudden accelerations (mm. 529-549-550-551) and deceleration (m. 531) in the rhythm. This can differentiate the end of phrases and make them easier to recognize. In measure 532, there is a sense of resolution when it reaches the G. This sense of resolution also comes from the use of the rhythmic values; the first statement of G-A trill starts with relatively longer note values (quintuplets and sixteenths) in measure 529, after that it speeds up with septuplets and thirty-seconds, and drastically slows down to quintuplets and sixteenths. Similar aspects

govern the whole section. The whole passage ends on even sixteenths and this rhythmic gesture makes it easier to identify the ending of the phrases.

There are six little phrases repeated; harmonically every section begins with G minor and end on C sus4 chord with the exception of repetition 4 and 6. The fourth section begins on the second inversion of B-flat major and ends on the second inversion of C major, which creates variety and a sense of modulation to the related major tonality in the harmonic language. The sixth repetition starts on the chord of G minor and ends the section on the second inversion of C major chord. There are also two dissonant use of clashed notes; one is A with G (last beat of 526-529, last beat of 533- 536) and the second is the use of F with G (mm. 530-531, 537-538 and last beat of 548-549).



# Part N (mm.555-583)

$\text{♩} = 60$

*p*

$\text{♩} = 60$

*pp*

*plucked*

6 6  
4 4  
EbM FM

GM

7  
CM

---

557

$\text{♩} = 110$

*(p)*

557 *normal* *(plucked)*

$\text{♩} = 110$

*(pp)*

8va

*(normal)*

*ped. ped.*

(hold pedal throughout)

am Bb

am

6

F

EbM

Gm

---

561

565

8va

6 6 6 Am 6 6

4 4

CM Bb Em F Cm E

Ex. 15, Ince, Tracing. Part N. Measures 555 – 583

The final part is played rhythmically together for the entire section. The theme of Part N (mm. 555-583, Ex. 15) is the restatement of the tune that previously appeared in Part J. The cello is written in harmonics and the pianist is to pluck the strings inside the piano. (Ex. 15-a) Harmonically, it follows almost the same materials that are seen in Part J with some additional chords to the beginning and the ending of the groups. As in Part J, there are repetitions in the sections; each repetition starts with an A minor and follows a different way of developing the harmony.

In sum, the general harmonic language of this piece is based on third relations and chromatic relations (relation in minor and major seconds); he uses these relations in order

to be away from the tonal feeling and create an ambiguous feeling of tonality and highlight the use of dissonances. Īnce gives a triad that points to a tonal concepts and then adds things in opposition to that—both other triads and notes that are outside of the given triad, which are called “dirty notes” by the composer. The purpose of this varies with the section, but many times there is a sense that these dissonant elements propel the music forward, creating tension that moves the piece to the next place. And, there frequently is resolution of this dissonance by bringing things together again. Thinking about the nineteenth-century tonality and how it works, and about the ways early twentieth-century composers found to break bounds of triadic sonority, helps to explain this piece and its influences. Īnce is not really exploring something entirely new; he is adopting these earlier influences to the musical language of his own time.

Moreover, Īnce includes sudden contrasts of characters, texture, rhythmic modulations, and meters to construct the skeleton of *Tracing*. *Tracing* is a through-composed piece that has a specific formal structure in small sections, occasionally as an arch form. Although the small sections may seem to be put randomly, they are carefully calculated for maximum effect; they seem like a repetition of the materials used in previous sections, but in fact Īnce modifies the material in different ways and continues to develop the piece.

Technically, *Tracing* is extremely difficult piece for both performers. It involves some extended techniques, meter changes, sudden contrasts, and retuning that are complex and risky aspects to be considered by the performer. The piece employs intense, powerful, and very expressive tone color and sound in both the cello and piano, and it

requires a strong collaboration of both performers in their communication skills to cooperate.

The cellists who have been interviewed for this project have almost the same critiques about *Tracing*'s technical aspects. For instance, Dr. Şölen Dikener says:

*Tracing* is a monster work. Its ensemble is very challenging and tricky. Both performers must study the score rather closely and know each other's roles. The cellist must have incredible amount of energy and must get acquainted with the scordatura that happens in a very little time frame.<sup>22</sup>

Dr. Ozan Tunca talks about the preparation process:

*Tracing* has to be practiced well for the beats and the tempo changes; after a while (after starting to make less mistakes about the beats) one can start to find the interesting musical ideas, and colors in the music. Changing tempos most of the time suggests and requires changes in the mood too. The musician has to be aware of that.<sup>23</sup>

Leonardo Altino explains technical aspects of *Tracing* and İnce's musical use:

Kamran's music speaks very straight to the heart. I was particularly moved by *Tracing*. In it, one of the greatest climaxes for cello and piano occurs. It is a very difficult passage to make the music really work on the cello. It is almost as if the cello should be a cello, if you know what I mean (the pitch is found between glissandi notes, Bb-C-Bb-C-Bb-C A-Bb-A-Bb-etc....). It is a huge climax on so many levels and it gradually gets "tired." The climax is difficult to execute technically and musically (I personally don't want to hear the notes stopping at each end of the gliss, almost like there is no stopping point) and has to be timed very well. The sound also needs to be incredibly rich and powerful, piercing almost (in fact, to play with Kamran, one needs to play very big because he plays very big on the piano). There is repetition of the climatic motive, which makes the music harder, and the gradual lessening of intensity is very hard to achieve as well. But this is a very rewarding music to play. I love it.<sup>24</sup>

Personally, I find *Tracing* a very challenging piece, both technically and musically. The music is set up by İnce in very typical of his writing style with constant

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<sup>22</sup>ŞölenDikener, cellist, Interview by author, 17 March 2010. E-mail

<sup>23</sup>OzanTunca, cellist.Interview by author, 21 April 2010.E-mail.

<sup>24</sup>Leonardo Altino, cellist.Interview by author, 28 December 2010.E-mail.

repetitions and sudden contrasts in number of aspects. I think the most challenging between these is the sudden contrasts of the character and material; as the title refers, tracing what the composer is trying to tell with his music. He gives this impression by repeating, starting over, changing the materials, and at the end, the tiredness in appear in the last section after spending the all energy. If the performers are aware of these details and consider it as in a whole picture, the energy level will be high and the piece will sound as effective as the composer wants. Overall, Kamran Ince's cello sound is a big, rich and powerful sound that needs to be generated by the performer, and *Tracing* is one of the perfect examples of that sound.

## CHAPTER THREE

### MKG Variations for Solo Cello

After I performed *MKG Variations* for Kamran İnce, I had the opportunity to talk about the piece with him. Being a cellist himself, he mentioned that he started composing with his cello in hand. At that time, he said, he had not touched the cello for a long time, and he enjoyed being with it while he was composing these variations.<sup>25</sup> Evidently the piece was created as an experimental and improvisational piece.

*MKG Variations* was commissioned by Marlene Guzman in 1998. *MKG* stands for the initial letters of Marlene K. Guzman. Ms. Guzman explained that she first heard another of İnce's compositions, *Arches*, when it was played on the radio, and she was fascinated with the piece. She expressed her impressions as "I was so moved by the piece, its haunting lyricism, the notes that seemed to float in the air with a sense of lightness and being, melancholy so pure it could also be beauty and joy."<sup>26</sup> Afterward, she decided to get to know the composer better, acquiring recordings of his other works. She wanted to communicate with him; soon after finding out that there were a number of connections between İnce and her. The main connection was İnce's Turkish roots, which matched with her love for Turkey. This country had fascinated her since third grade, when she heard the word *Constantinople* in class; she explained her first reaction: "The

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<sup>25</sup> Kamran İnce, interview by author in Turkish and English (Turkish to English translations made by author) March 2009, digital tape recording, University of Memphis, Memphis.

<sup>26</sup> All quotations from Marlene Guzman in this section are taken from interview: Marlene Guzman, commissioner of *MKG Variations*, interview by author, 6 January 2010, E-mail.

word itself sounded magical to my ears, and I decided then and there that the place associated with the word had to be just as special.”

She continued to explain her reason and the idea of commissioning a new piece from Kamran İnce:

At about the same time I discovered Kamran I was also pondering the challenge of finding a unique, one of a kind gift for a dear friend of mine. This friend, while now making his life in America, is also from Turkey. I wanted my gift to do justice to the many bonds we shared—a passion for living, love of great food and wine (eating and cooking), a love for cello music, an insatiable curiosity, and just plain honesty, to name a few. I also wanted the gift to be one that kept giving, that wasn't just a one-time consumable or a decorative item.

The next connection was the cello. At the time they met, İnce mentioned to her that he just started to play cello again. Consequently, she asked him if he would consider writing a piece for cello. She explained to him the emotions and atmosphere that she wanted to hear in the piece, including Turkish flavor, since Turkey was the main connection among İnce, her friend, and her. Moreover, she induced him to use some spiritual Bach-like essence. Ms. Guzman says that *MKG Variations* became nothing like she imagined but so much more than that. She expressed her feelings about *MKG Variations* thus:

If I had to describe them in a brief metaphor I would say that the Bach Cello Suites are like a small brook where the water runs smoothly over the rocks and there is a crystal clear purity to the water. In appearance and sound it is sacred and special... *MKG Variations* for me is the ocean where Bach is a brook. Like the ocean, both a vastness and a deep, deep profoundness to the sound, yet lightness that reaches for the heavens purity of silence and unknowable, which in itself can be rich....

The entire composition is based on the use of open strings, harmonics, and special effects such as dissonances. İnce also gave many clear indications of his intent with tempo markings, exaggerated dynamics, strict directions on interpreting the tempo, and

specific use of positions and the strings of the instrument for various tone qualities—in brief, his expectations on how to use the instrument and the music.

**Theme (mm. 1-21)**

The Theme (mm.1-21, Ex.1 below) consists of two parts, which represent two contrasting characters. They are introduced in an A-B-A scheme (mm.1-21): The Part A (mm.1-10) is briefly repeated after the introduction of the Part B (mm. 11-17), encircling it. The sharp textural and expressional contrast between the two parts of the Theme section is employed as a generic idea throughout the entire piece.

Kamran Ince  
(1999)

♩ = 63 *With much freedom* (generally, as the line ascends, tempo should increase, as it descends, tempo should decrease)

17 (as before)

21 (sul III)

Ex.1, Ince, MKG Variations. Measures 1-21.



The part A of the Theme (mm. 1-10, Ex.2 below) is written in a five-note scale G-A-Bb-D-F which can be seen as a complete row in measure 3 (Ex.2-a below), although this does not imply that the music is based on this scale. The *MKG Variations* are strictly based on a G natural minor or G Aeolian mode (Ex.2-b). G is used as a pedal note in each section except variation III.

Kamran Ince  
(1999)

♩ = 63 *With much freedom* (generally, as the line ascends, tempo should increase, as it descends, tempo should decrease)

*ppp* *sul II* *sul III*

5 *p* *pp* *pp* *pp*

9 *p* *pp*

Ex.2, Ince, MKG Variations. Measures 1-10.

Pitches used in A section:

Ex.2-a, Ince, MKG Variations. Measure 3.



Ex.2-b, Ince, MKG Variations. Scale that generated from measures 1-10.

In general, motives of *MKG* create the mood and the character of phrases and sections.

For instance, the structure of the main motive in the first part is combined with quarter

notes, half notes, and dotted half notes: . Ince modifies the main phrase by

expanding this motivic idea with a rhythmic augmentation, especially in the ending notes

of the phrases. Because there is no meter indicated, the motivic structure is not limited in

length, helping to enhance the mood in more satisfying and effective way. Ince's

remarks next to the tempo marking specify the atmosphere just as a hint. He indicates,

“Generally, as the line ascends, tempo should increase, as it descends, tempo should

decrease.” This suggestion is not related to the harmonic structure. However, when

interpreting the piece, these indications furnish the character of the first part of the theme.

Marlene Guzman interprets this section as follows:

The intro I responded to as a beckoning, an invitation to an encounter that carries the hint of uncertainty, a sense of the sacred, a bit of yearning that appears ripe with the potential of something substantial. It anticipates, but what is anticipated is left unsaid. While not as in your face like the first four notes/beats of Beethoven's Fifth, the intro notes and rhythm nonetheless demands attention and seduces one to find a connection and interact.

Moreover, Ince dynamically embellishes the atmosphere by maintaining the pianissimo,

and excluding the harmonic A (in measures 7, 8, and 10) within each diminuendo from *p*

to *pp*. These harmonic A's have the importance of creating the atmosphere and holding

up the tension through the end of this section; they are accentuated with the *sffz* markings, which create tension while it gives unresolved feeling of an appoggiatura that they would resolve to the tonal center G. However, they are repeatedly used until the end of the Theme and on measure 21 where the unresolved feeling of harmonic A's finally resolves to G. Even though the dissonant use of A reappear on the closure of the next section in measure 33, this repeated use of harmonic A appear most excessively only in the first section.

The middle part of the Theme is a short and effective section (mm. 11-17, Ex.3 below); through its harmonic, rhythmic, motivic, dynamic structure and the use of register that are distinguished from part A of this section by changing them drastically. This middle part of the theme is also foreshadowing Variation I by using the same rhythmic and similar melodic structure. The first drastic change is the tempo change in the middle of this section; faster tempo (quarter note=80 from quarter note=63) begins with the eighth-note patterns (which also accelerates the section rhythmically). Along with these two changes, Ince modifies the register to a higher register within the change of dynamic which is more forceful with the *fff*. Finally, the last change which is also appear while foreshadowing this section between measures 11-16, he uses accent markings for every note.

within each measure, tempo accelerates,  
returning to A tempo at the beginning of next

13

(as before)

21

Ex.3, İnce, MKG Variations. Measures 11-17.

The restricted and controlled usage of the G scale within the appearance of the five notes G, A, B-flat, C, D provides a fresh start for the second character of the Theme. However, in this middle section, the note C is highlighted as the new pitch with *sf* markings and accents, as it was not present in the initial five-note scale row. In this middle section, İnce incorporates traditional Turkish music flavor via striking emphasis on A-flat as found for the first time in measure 16 and later 26 and 33, slightly implying the kind of modal usage found in the G-Phrygian scale or, even more so, the Turkish *Kürdi maqam* (Ex.4 a, b, and c). Accordingly, in *Kürdi maqam* the dominant is the fourth degree of a scale instead of the fifth; therefore, İnce uses a version of the *Kürdi maqam* in Variation I by

emphasizing the C in the second part of the Theme.<sup>27</sup> Variation I is foreshadowed by eighth-note motives at the middle section of the theme, presented with accents, double/triple sforzandos and fortes, and as a foremost aspects which occur in the Theme's middle section. The A-flat gesture in measure 16 and accentuated C's prefigure to the idea of Var. I.



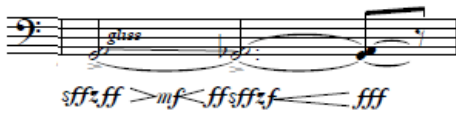
Ex.4-a, illustration of a *Kürdi* maqam.



Ex.4-b, illustration of a *Kürdi* maqam on G.

Theme:

Variation I:



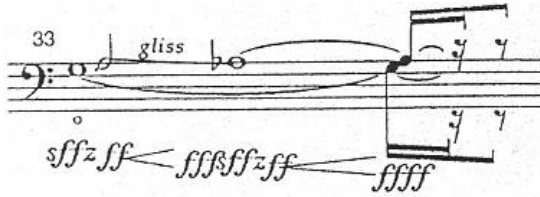
m. 16



m.26

<sup>27</sup> Nail Yavuzoğlu, *Türk Müziğinde Makamlar ve Seyir Özellikleri* (Maqams in Turkish Music and Their Characteristics) (Istanbul: Pan Yayıncılık, November 2009), 107-108.

Variation I:



m.33

Ex.4-c, İnce, MKG Variations. Measures 16, 26, and 33.

After the middle section, the first idea returns with the same thematic material in abbreviation and resolves to the G tonic at measure 21 (mm. 18-21, Ex.5 below).



Ex.5, İnce, MKG Variations. Measures 17-21.

**Variation I (mm. 22-35)**

Variation I begins at measure 22 and lasts for 13 bars (mm. 22-35, Ex. 6 below).

It is divided into two separate sections just like the contrasting characters from the Theme: the melodic line of Variation I resembles to the one from the first character in part A of the theme, while the rhythmic idea is apparently adopted from the second part B (see examples 7/a-b and 8/a-b).

♩ = 80 within each measure, tempo accelerates, returning to original tempo at the beginning of next

(sul III)

21

fff sul III

sffz

mf

fff

(fff)

25

sffz

fff

mf

fff

sffz

fff

mf

fff

♩ = 72 (as before)

29

ff

sffz

fff

mf

fff

ff

33

stacc

sffz

ff

ffff

ffff

pp

ritente

Ex.6, Ince, MKG Variations. Measures 21-35.

The first part of Variation I, between measures 22 and 30, shares the melodic line of the first part of the main theme, combined with the rhythmic idea of the middle section of the theme. The similarities are obvious by the intervallic relationships of each melodic line; the theme form uses the intervals of M2, P4, m6 (M3) and P4, while changes the order to M2, M3, P4 and M2 (Ex. 7-a-b). Also, the rhythmic figure in the first part of Var.I resembles the middle section of the theme.

melodic line first character of the theme                      melodic line of variation I

M2   P4   m6(M3)   P4                      M2   M3   P4   M2

Ex.7-a melodic form of the theme and variation one.

sul IV  
sul III  
sfz, ff

Ex.7-b, Rhythmic figure from the middle section of the theme.

fff

The rhythmic texture does not change in the second part; however, the melodic line of the Theme's second character becomes visible. It is almost an exact quotation of the second character of the Theme, written in a register an octave higher; this starts at measure 30 and proceeds until measure 35 with a slight difference. In the second part of Variation I, there is an additional measure that consists of harmonic G (Ex.8 a-b). As mentioned earlier, Variation I is based on a G-Phrygian mode or *Kürdi maqam*, considering the highlighted A-flats in measures 26 and 33, and the Cs particularly in measures 23, 25, 28, 30, 31, and 32. Although C is subdominant of G, thus the dominant in *Kürdi maqam* consequently, this idea would be related to the sequential movement of the melodic line in second part of Variation I (mm. 30-35). It is based on G tonic, C, A



and A-flats are the local or modal gestures.

*within each measure, tempo accelerates,  
returning to A tempo at the beginning of next*

13

Ex.8-a, Ince, MKG Variations. Middle section of the Theme. Measures 11-16.

*♩ = 72 (as before)*

29

Ex. 8-a, Ince, MKG Variations. Second part of Var. I. Measures 29-32.

*within each measure, tempo accelerates,  
returning to A tempo at the beginning of next*

Ex. 8-b, Ince, MKG Variations. From the middle section of the Theme. Measures 11-12.



Ex. 8-b, Ince, MKG Variations. From the second part of Var. I, measures 30-31.

The first variation is the only one in the piece that does not bear any dramatic textural contrast between the two characters. Until the end of Variation I, neither the theme nor Variation I presents any extraordinary technical difficulties, though they utilize natural and artificial harmonics, which are used effectively at the ends of several phrases.

Additionally, the pedal G in Variation I is an octave higher than the one in the theme and this time written in harmonics as appears in measures 22 to 33.

The next performance technique, double stops, is used in both the Theme and Variation I with a pedal G. Dynamically, the beginning and the recapitulation sections of the theme don't exceed *p*, which mandates the player to use less hair of the bow at the fingerboard area. Moreover, using no vibrato is appropriate to express the purity in character and the soft dynamic level. The varying speed of the bow would assist increasing and decreasing the tempo as the composer indicated. The second section of the Theme and Variation I (with exception of its last measure, 33) is dynamically stronger, and therefore the sound should be obtained with a full bow hair and near the bridge. There are number of accents, *fff*, and *sf* dynamic markings that require active change of bow speed and balanced arm weight.

## Variation II (mm. 36 – 66)

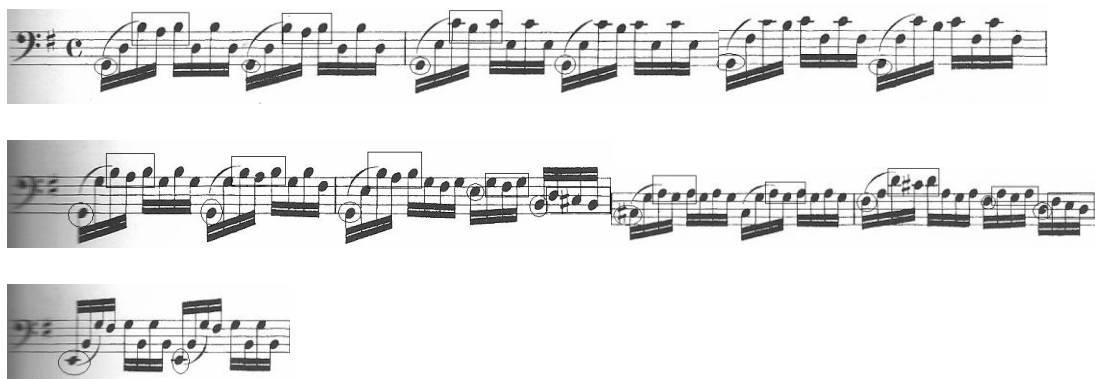
In Variation II, Ince establishes a different kind of thick texture, and brighter timbre for the first time in the piece (mm. 36-66, Ex.9 below). He tells me “There is no way to write a solo music for cello and not to think about Bach’s writing style.”

The image displays a musical score for Variation II, spanning measures 36 to 66. The score is written in bass clef with a key signature of one flat (B-flat). It consists of seven staves of music, each containing a single melodic line. The notation is dense, featuring many beamed eighth and sixteenth notes, often with slurs and accents. Dynamic markings are placed throughout the piece: *mf* (mezzo-forte) appears at the beginning and in measures 45 and 53; *p* (piano) is used in measures 45 and 53; *f* (forte) and *ff* (fortissimo) are used in measures 49 and 50. The overall texture is thick and rhythmic, characteristic of the 'Bach-style' mentioned in the text.

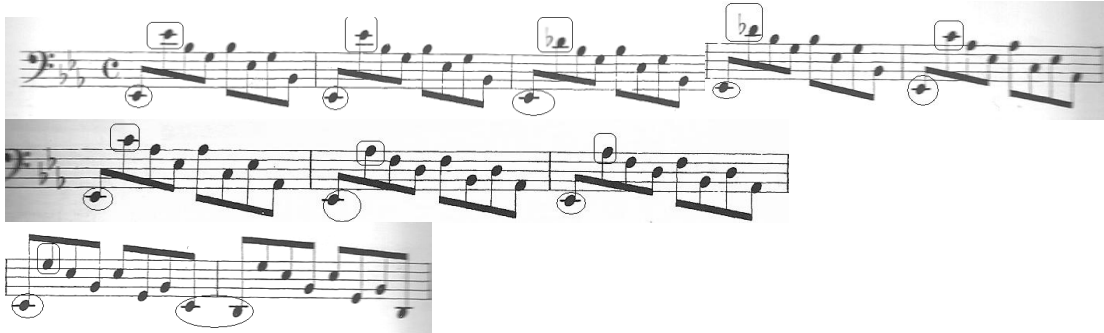


Ex.9, Ince, MKG Variations. Measures 36-66.

There are some resemblances to the music of J.S. Bach in harmonic and rhythmic structure, particularly from his solo cello suites. For instance, in the Preludes of *Suites No. 1 in G major* BWV 1007; *No. 4 in E-flat major*, BWV 1010; and *No. 6 in D major*, BWV 1012, Bach uses active lines along with the pedal notes and broken chords as part of the melodic lines. Ince explained this as rendering the cello as a polyphonic instrument rather than a monophonic one. In example 10-a, Bach uses the bass line as a pedal with repeated single notes and creates the melodic line with the notes of the broken chords. Example 10-b embodies single note bass line and melodic line structured by leaps and continues in a descending motion. Finally 10-c, demonstrates a walking bass line as a melodic pattern on eighth-note drones. (Ex. 10 a-b-c below)



Ex. 10-a, J. S. Bach, *Suite for solo cello No.1 in G major*, BWV 1007. Prelude. Measure 1- 8.



Ex. 10-b, J. S. Bach, *Suite for solo cello No.4 in E-flat major*, BWV 1010. Prelude.

Measure 1- 10.



Ex. 10-c, J. S. Bach, *Suite for solo cello No.6 in D major*, BWV 1012. Prelude. Measure 1- 7.

İnce's use of bass line in Variation II resembles Bach throughout the entire section.

However, dividing Variation II into parts makes it easier to examine. The first fragment is between measures 36 to 40 with a measure rest in the middle; it is shorter than upcoming sections. it is shorter in length. The bass line consists of only two notes in a descending contour, starting with G going to F; moreover, the melody is constructed starting on D, which is the dominant degree of G (mm. 36-40, Ex. 11-a). The second fragment, from measures 41 to 47, is the continuation of the first one, and much longer in length. In this section the bass line consists of the notes found in G Aeolian mode, in the following order: G-A-B-flat-E-flat-A-D-C. F is not used but saved for the next section. İnce creates

a harmonic progression in an untraditional way, providing just a feeling of a chord progression with its melodic rhythm and the harmony that follows the pattern of  $i-v^{\flat}_4-i-iv-ii^7-v^7$  (mm. 41-47, Ex.11- b). The third section is the longest and most progressive section in Variation II, which follows the bass line pattern of G Aeolian mode. This time F is added to the previous group and completes the row of the mode as G-E-flat-A-D-G-F-E-flat-G / G-A-B-flat-E-flat-A-D-B-flat-E-flat-C-A-D. This section is harmonically and melodically more intense than the previous sections; melodic lines consist of double stops and have the *ff* marking in the middle of the section for the first and only time in the entire variation (mm. 48-60, Ex. 11-c). The following brief final section evokes a feeling of an extended tail fragment, which does not contain a bass line pattern, but interval leaps recall the patterns of prior sections (mm. 61-66, Ex. 11-d). The analysis of the Roman numerals also clarifies the harmonic language; the triads and added notes set a pattern of chords that can be exposed within the roman numerals. In addition to that, it is also logical to think that İnce is interested in two aspects– unusual, large leaps and disjunct intervals especially moving from one note to another.



Ex.11-a, İnce, MKG Variations. Measures 36-40.

41  
 aeolian: i      v<sub>4</sub>      i      iv      sus  
 45  
 ii      v<sub>7</sub>      p

Ex.11-b, Ince, MKG Variations. Measures 41-47.

mf  
 aeolian: i      iii  
 49  
 f      ff      mf      i  
 vi      vii      v      vi  
 53  
 p      mf      i  
 v      iv  
 57  
 vi      iv      v      i      v      iv      v      add2

Ex.11-c, Ince, MKG Variations. Measures 48-60.

61  
 7  
 iv v      iv      iv      v      iv v      vi      v      iv      v      p

Ex.11-d, Ince, MKG Variations. Measures 61-66.

Additionally, the rests between the sentences and sections serve not only to differentiate the sections but to create dramatic and mystical mood. The composer finishes the phrases with abrupt, unexpected rests that bewilder the audience for a moment, frustrating the expectation that the phrase is going to continue, then after a rest begins another phrase that even the previous phrase ending on a different level of G Aeolian. In order to avoid evolution and the development of these phrases, İnce starts with the same phrase and retards, changes the development from the previous phrase and blurs its previous direction. The mood of the section is also derived out from the feeling of retardation without a progressive follow-through. Evolving repetitions are the characteristic of Kamran İnce's music, and in this piece he put spaces with the rests in between every evolution of the phrase repetition. Therefore, they are as important as the musical notes and need to be taken under consideration by the performer. Variation II is technically challenging with its wide intervallic structure. The interpretation should grow out from clear understanding of the bass line, melodic shapes, dynamics and pauses between sections. The clear Baroque influence contributes to a lighter texture and a smoother timbre compared to the preceding Variation I.



### **Variation III (mm. 67 – 87)**

Variation III (mm.67-87, Ex.12 below) is longer than the previous one, it is slower in tempo, and it has a bigger variety of colors. Even though the entire section restates the materials from Variation II in a pattern of eighth notes, it evokes a diverse substance. The variation is to be played pizzicato, creating a sound very distinct from the previous variations. Variation III is divided into two parts separated with a rest in measure 77. The first part begins in measure 67. In this variation, the melodic line and harmony are blended together. Even though the melodic line gives a hidden impression within this combination, the melody is clearly heard when the correct emphasis is given to the notes. The melody starts on D with the tonic chord, (which is the dominant degree of G Aeolian) while the harmony begins with the first level of G Aeolian in measure 67. The harmony is generally defined by the bottom line; however, there are some points of exchanging the places of the lines. For instance, while the melody is on the top line throughout the entire section, there are points where it moves to the middle voice such as in measures 70, 79, and 80. In measure 69 the harmonic and dynamic climaxes begin to develop with the increase in tempo until the tonal center G is high-lightened on higher register in measure 71, and the climax decreases starting with measure 72, and ends on the second degree of G Aeolian in measure 76. The second part is a shorter repetition of the first part by one measure and again it is separated from the first with the full bar of rests found in measures 77 and 87. It begins on the first and rises to the third degree of G Aeolian and has the highest dynamic of this section, in measure 83. Finally, the section ends with the modal VII<sup>7</sup> on a G tonal center (mm. 67-87, Ex.12 below). Overall in this section, he is making similar progressions, but he drastically breaks the harmonic

development and begins over on the first level; for example, he develops this progression in between measure 67 to 72 that begins on the first level of G again on measure 70, develops the harmony until measure 76, then in measure 78 drops down to the first degree again which lasts two measures and in measure 80 starts a new two measure progression and begins the last progression in measure 82 for five measures more.

İnce indicates that after the slow start, the tempo speeds up as the line ascends, and slows down when the line descends, although in measures 82, 83, 84, and 86, he indicates definite metronome markings for distinct expression despite the changes in tempo in that section. This indication that the strumming be slow, along with the pizzicatos and double-stops, helps to create a sound of a guitar with the individual notes sounding distinctly. While the tempo speeds up, İnce expects every note to be clearly heard with performance of the pizzicato directions played from the upper note to the lower. Also, instead of playing double stops simultaneously, they must to be performed slowly and sequentially. The performer may vary the interpretation of this technique. Along with me, cellists Leonardo Altino and Dr. Şölen Dikener prefer to plug the double stops with thumb and the third finger of right hand and play the repeated bass pedal notes with thumb in order to produce stronger tone quality and clear resonance.

♩ = 52 (generally, as the line ascends, tempo should increase,  
as it descends, tempo should decrease)

*Pizz.* *sempre*

67 *p* *mf*

should bear each note individually with slow strokes

*g-aolian:* i ..... vii ..... V/iv ..... i .....

72 *add 2* *p add 2* *mp* *p* *pp*

*vi* ..... *iv* ..... *ii* .....

♩ = 52 *accel. . . .* *to* ♩ = 72 *rit. . . .* ♩ = 58

78 *pp* *ff*

i ..... ii ..... i ..... vii/iv ..... i .....

♩ = 63 *rit. . . .* ♩ = 52

84 *mf* *mp* *p* *ppp*

*7* ..... *iv* ..... *vii* .....

Ex.12, Ince, MKG Variations. Measures 67-87.

### Variation IV (mm. 88 – 122)

Variation IV is dynamically and rhythmically the most intense section of the entire piece and can be well described with the words insistence and aggression. Beginning with a *ff*, the dynamic structure gradually decreases to a *mf* in measure 120. Ince uses accents in order to emphasize the arrival notes or the extended dotted eighth notes, which varies the rhythmic pattern and the sentiment of this section. The dotted eighth notes are even more dominant with *sf* markings. He indicates that the rhythmic pattern should be performed slightly faster on the quarter notes that are connected with

the dotted eighth notes to create tension in character and emphasize these rhythmically irregular motives. These dotted rhythms, indicated by brackets in Ex. 13, create syncopations, which demand more independence. The exact value of those dotted eighth notes has to be performed without shortening them and jumping onto the following bass note. While I was working with him, Ince always guided me to express more of the character and the mood rather than what is written. Ince was guiding me to play this section with freedom not being equal on rhythm but emphasizing rhythmically irregular expressions. It is extremely important for him that the performer interprets his music with more of an independent and emotional input within the framework that he established. The whole passage is in G Aeolian, therefore it is non-functional. Especially, usage of the added tones over a single harmony causes the circled functions chained together, which blurs the functionality of these chords and creates a harmonic ambiguity. There is functionality between the main harmonic degrees, but with the use of added notes, functionality is broken. The bass notes placed as the foundation of two measure fragments that recalls the walking bass line concept from Variation II.

Overall, this section is the longest and the most aggressively demanding among all. The constant leaps that connect the register changes rapidly, demands also a strong mental and physical condition of the performer. The character of the section only succeeds with the use of aggressive strong, powerful, striking tone, and performing independently without engaging any formulated ideas instead of freely played patterns as Ince personally suggests.

♩ = 96

87 arco *sfz sf*

a6 a2

*sfz sfz sfz*

a4

*sfz sfz sfz*

senza pre

*sfz sfz sfz*

*sfz sfz sfz*

\*slightly rush through these dotted 8ths

g

93

*sfz sfz sfz*

a4

*sfz sfz sfz*

a2

*sfz sfz sfz*

101

*sfz sfz sfz*

a4

*sfz sfz sfz*

a2

*sfz sfz sfz*

a6

108

*sfz sfz sfz*

a6

a4

*sfz sfz sfz*

114

a6 a2

*sfz sfz sfz*

a4

*sfz sfz sfz*

*sfz sfz sfz*

120

a2

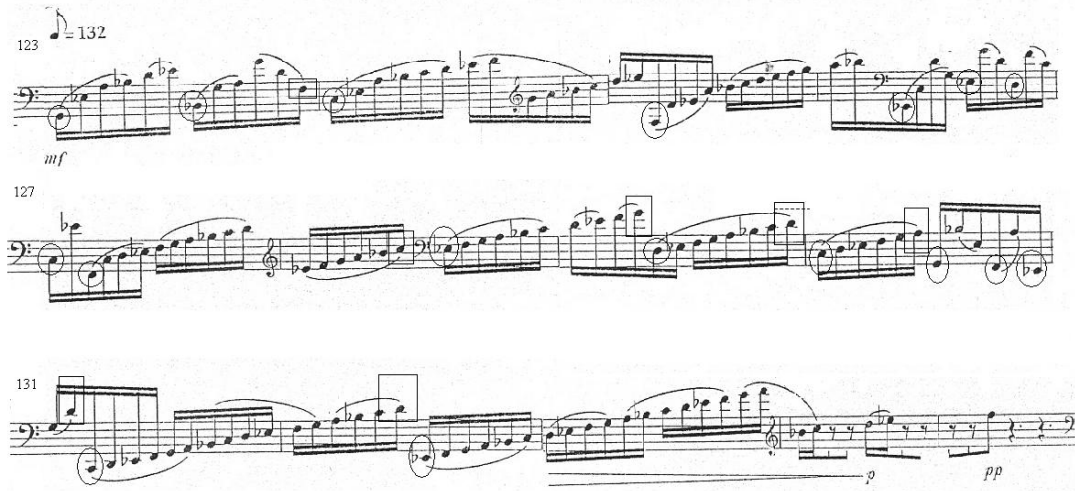
*sfz sfz sfz*

Ex.13, Incce, MKG Variations. Measures 87-122.

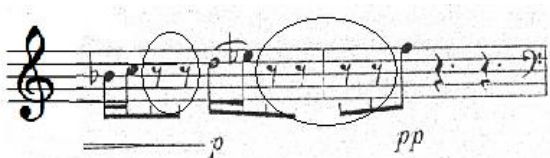
### Variation V (mm.123 – 135)

A different Bach-like notation appears in Variation V. The textural material gives the impression that it is a continuation of Variation II. The bass line is also used in a similar way; yet it is differentiated in a number of ways. First of all, Variation II consists of repetitive bass notes that are used as pedals under the melodic lines are derived from the broken chords and placed on top of them, while the bass notes in Variation V create sequential lines and only initiate the beginning of those sequences. Another divergent aspect is that the repetitive fragments in Variation II are transformed into an altering material that keeps repeating in Variation V. Dynamically, they are closely related: in Variation II, the dynamic peak arrives to *ff* no more than once, whereas Variation V begins with *mf* and decreases to *pp* through the end. The harmonic structure of the section is planned in the tonal center of G, which can be followed by its bass lines (mm.123-135, Ex.14 below). It is difficult to construct a harmonic scheme because of the scale use. This section can only be considered as the illusion of the Baroque-like use of the instrument in light and flowing sound, emphasized leaps and points of arpeggiations. The texture gives the feeling of broken chords, however, when considering the first notes of the scales and measures, leaps, or added notes it does not imply any harmonic scheme that can be created. Interpretation of the performance requires typical Baroque performance practice within a smooth, bright and lightweight sound generating an improvisational and liberated mood. The entire section is continuous from the beginning to the end. The last series of notes in measures 134 and 135 is an example of how Ince fractures the fragment in order to complete the section and decelerate the harmonic rhythm by inserting the rests

between the notes. This retardation technique is embellished with a dynamic diminution (mm.134-135, Ex. 15 below).



Ex.14, Ince, MKG Variations. Measures 123-135.



Ex.15, Ince, MKG Variations. Measures 134-135.

### Variation VI (mm.136 – 156)

Variation VI (mm.136-156, Ex. 16) strikes up turbulence after the tranquility of preceding variation. The rhythmic, melodic, and harmonic materials resemble Variations II and III in a number of ways. Particularly, this section is foreshadowed in Variation III in its eighth-note patterns; however, it contrasts in its dynamic level and its greater length. Along with its brighter, powerful sound quality and convincing character, the timbre of Variation VI is also different from previous similar variations, such as



Variations II and III. The repetitive bass pedal grace notes initiate the beginning of each pattern and they are used as the pedal notes throughout the section. Harmony is in G Aeolian, therefore, the illusion of the tonality continues, but it is nonfunctional. Ince specifies holding the grace notes and the following first note of each measure slightly longer than the others, which makes it easier to keep the strong character alive. The dynamic scheme is formed by *ff*. Only the last note E-flat in measure 155 has no more than one smudge of *f* to *p* (mm. 136-156, Ex. 16 below).

hold first note of each measure slightly longer

Ex. 16, Ince, MKG Variations. Measures 136-156.



### **Variation VII (mm. 157 – 171)**

The outline of the complete preceding variations is disclosed in Variation VII (mm.157-171, Ex.17 below). It has extremely clean, minimal, and light texture, which straightforwardly draws a generic outline of the melodic material found in previous sections. This section is made up almost entirely of quarter notes interrupted by rests, thwarting the ear's tendency to hear the outline as a continuous sequence. Nevertheless the individual resonances of these quarter notes are heard independently. The notation of harmonics in Variation VII is a model of extended techniques used in twentieth-century music. For obtaining resonance while playing harmonics on the cello, İnce's quarter-note-with-a-rest pattern succeeds rather efficiently.

Furthermore, in addition to the use of minimal and plain texture, interruptive rests, and resonances of the individual sounds, the interpretation of İnce (as he suggested while working on it together) is another additional aspect that supplements to the character and the mood. This section is written in a total spiritual mood. İnce suggests to perform this section as; using the rests efficiently by listening to the resonance of the individual sounds, hearing them clearly as the performer, and not playing them in a formulated time manner, instead, using resonance time of the sounds and the rests. (mm. 157-171, Ex.17 below).

♩ = 63 (*tempo primo*)

157 *p* <> <> *sfz* <> *sempre* *sfz* *sfz*

162 *sfz* *sfz* *mf* *as before*

167 *sfz* *p*

Ex.17, İnce, MKG Variations. Measures 157-171.

**Theme ( m.172 – end )**

The restatement of the theme in measure 172 appears in a lower register than at the beginning of the piece. It is dynamically altered from *pp* to *fff*, with some individually accentuated notes. As in the first appearance of the theme, the restatement implies *Kürdi maqam* with the anticipation of the dominant C on measure 175. For instance, measure 175 begins on the fifth degree of G and shifts to the fourth degree, which simultaneously is the dominant of *Kürdi maqam*. The section is dynamically anticipated by decreasing from *ff* to *mf*, follows by *p* and yet again increasing to *fff*. Measure 176 splits the altered version and core version of the theme by six notated rests and restates the theme precisely as it appeared at the beginning. However, İnce reduces repeated material by quoting only

from measures 1 to 4 and 11 to 16. Finally, in measure 189, he expends the restatement of the theme by a codetta. (mm. 172- end, Ex. 18).

172 *sul IV*  
*ffff* *> f < fff > mf p ffff*

*With much freedom (as before)*

176 *sul II*  
*sul III*  
*pp*

*within each measure, tempo accelerates, returning to original tempo at the beginning of next*

180 *sul IV*  
*fff sul III* *sub.mf* *fff* (*fff*)

*(as before)*

185 *sub.mf* *fff* (*fff*) *> f < fffzff* *ffff* *pp*

190 *p* *pp* *niente*

Ex.18, Ince, MKG Variations. Measures 172-end.

Ince explains this last section as “the restatement of the theme like after the rain, snow, or a thunderstorm, the sun rises again, however, this time it shines differently... it is the same sun but it seems different; misty, darker... it is not the ending, it shouldn’t feel like ending.” Throughout the entire piece, the main musical idea that sets the mood

and the characters is the resonance of the sounds such as open strings, natural harmonics, and so forth.

How is Kamran İnce using the theme and variation technique? Is the title of this piece called “variations” because it is written in traditional variation form, or is this a different concept of variation? In order to answer these questions, one should assess the development of variation technique.

Arnold Schoenberg explains traditional variation technique in his book *Fundamentals of Musical Composition* thus: “The form originated, perhaps, in the custom of repeating a pleasant theme several times, avoiding a decline of interest by introducing embellishments and other additions.”<sup>28</sup> This explanation encompasses almost the entire stylistic history of variations with minor differences, excluding the minimalist movement. In theme-and-variation technique, the theme has to be simple within its melodic, harmonic, motivic, and rhythmic structure, for the reason that the listener should be able to recognize the theme in any variation even it is changed. Moreover, the traditional definition of variation form requires the theme to appear complete when it is varied. In early examples such as early sixteenth-century dance forms, only the melodic line is varied and bass line kept throughout the pieces; later sixteenth- and seventeenth-century composers started to use theme and with a repeated bass line, but varied the harmony. Later, melodic or harmonic variation appears in late Baroque and Classical periods, with stable melody or harmony of the main theme and varying the other aspects. It continued to grow in the Classical period, Mozart’s and Beethoven’s time, and later in

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<sup>28</sup> Arnold Schoenberg, *Fundamentals of Musical Composition*, ed. Gerald Strang with Leonard Stein (London: Faber and Faber, 1967), 168.

the nineteenth century with Brahms's developments of melodic, figurative, harmonic and structural variations. The emergence of the serialist movement with Schoenberg was the first prominent differentiation between old school variation technique and new concept of variation form. Serialist variation is based on the alterations in serial row; therefore, the row takes place of the theme in traditional form.<sup>29</sup>

Among these developments, minimalism brings up a new question of variation technique. Minimalism consists of repetitive motives, phrases, and restricted pitch material, sometimes without considering a formal structure. Considering these technical factors within İnce's *MKG Variations*, he aims at producing more textural and emotional variety rather than structural variety as it is usually done in the concept of variation form. He finds an idea, repeats the same idea, then repeats it in a different tonal range, expands or narrows the idea, and after that, he suddenly moves to a new idea instead of blending and engaging them together by a smooth connection. At some spots he will make use of an old musical figure, idea, or section.

So the next question is: Did Kamran İnce compose *MKG Variations* in a minimalistic concept? If so, what kind of additional aspects that he uses in the piece is not considered as minimalist factors?

Stefan Kostka outlines the characteristics of minimalism in his book *Materials and Techniques of Twentieth-Century Music* as:

- Restricted pitch and rhythm materials
- Tonal (or neotonal) language
- Diatonicism
- Use of repetition
- Phasing

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<sup>29</sup> Don Michael Randel, *The New Harvard Dictionary of Music*, 2<sup>nd</sup> ed. (Cambridge: Harvard University Press, 1986), 904.

Drones or ostinatos  
Steady pulse  
Static harmony  
Indeterminacy  
Long duration.<sup>30</sup>

The *MKG Variations* includes a number of these characteristics and could be considered a minimalist composition. It comprises repetition of rhythmic and motivic figures, and restricted pitch materials using modal scales. It has a tonal language but it is not functional. It incorporates diatonicism, and there are no chromatic areas; moreover, rhythmic ostinatos and ostinato pedal notes are used throughout the piece. Unexpected introductions of new sections produce indeterminacy; however, indeterminacy in *MKG Variations* is slightly different. For instance, in John Adams's chorale symphony *Harmonium*, which is a reminiscence of variation technique, Adams combines sections by ambiguous shifts between two different ideas. He explains this in his record notes:

One way was to bring in a new key area almost on the sly, stretching the ambiguity out over such a length of time that the listener would hardly notice that a change had taken place (you find yourself in a new landscape but you don't know how you got there).<sup>31</sup>

Contrary to that, Ānce creates ambiguity by a break in proceedings with rests between sections before he starts the new idea with impulsive shifts instead of mild connections. Overall, Ānce's variation technique not only varies the material but also varies the mood of the piece. He explained:

I consider *MKG Variations* is a piece, which displays more of my spiritual side. So, there is a literal variations and emotional variations in this piece. It takes

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<sup>30</sup> Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 2d ed. (New Jersey: Prentice Hall, 1999), 298.

<sup>31</sup> Brent Heisinger, "American Minimalism in the 1980s," *American Music* 7 (Winter 1989): 434-435.

material and varies it, takes the mood and varies it, it takes the electricity and varies it, but it is all tied to the core.<sup>32</sup>

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<sup>32</sup> Kamran İnce, interview by author, October 2010, İstanbul, Turkey, digital tape recording, İstanbul Technical University, Dr. Erol Üçer Center for Advance Studies in Music, İstanbul, Turkey.

## CHAPTER FOUR

### Conclusion

The instrumental background of Kamran İnce, playing the cello in his early years, prepared him with a deep knowledge of the performance techniques and timbres of string instruments. Even after becoming a composer, the cello remained a major part of his work since he sustained his passion for this noble instrument.

Through the commissions of *Tracing* and *MKG Variations* he could resurrect his sentiments from the past and was able to heal some the remaining wounds. He had been influenced by the cello repertoire as a whole, but particularly by the Bach cello suites, and he insists that Brahms was another strong influence, taking examples from his sonatas for the cello. As a result, we can say that the sound of the cello in İnce's solo cello works produces a traditional timbre. Overall, İnce uses the cello in his solo music to establish the rhythmic core and to provide passionate and lyrical sounds and melodies, all of which are woven into his individual post-minimalistic style. His technical approach challenges the performer without transforming the foundation of the instrument.

Contrary to his compositions for solo cello, in his large and small ensemble works, İnce employs the cello as a rhythmic foundation in its bass register. There are parts where the cello plays melodies, such as the opening theme of the *Symphony No. 2*; nevertheless, he mainly takes advantage of the cello timbre beneath the melodic lines of other instrument parts in a supportive role. Often, the cello part is blended with the other instrumental parts within sound clusters: his string quartet *Curve* exemplifies this method, where all of the parts are blended in the color of their sounds and mostly played in



unison. The cello part is not generally discerned as an individual line, where contrapuntal writing and strong bass and soprano lines are articulated.

Although İnce claims that the cello is his passion, an instrument that he plays fluently along with the piano\ he has only two commissioned pieces written for cello as a solo instrument. As a composer, he instinctively uses his experience as a performer and he says he feels at home while writing for cello or piano during the writing process. Conversely, he has written more pieces for violin as a solo instrument, since he thinks it is easier for him to compose for that in comparison with the other instruments. He also constructs his music within a large frame other than focusing on details; therefore he is not only focusing on writing music for an instrument that he knows. He explains this process:

My compositions have a construction, but not within a plan. Compositions are living notions. At first, I know what I am going to write and it becomes a feeling in my stomach. Then I think about the core, as what the microcosm is going to be. Right after, when I feel like I will start writing, I think about the musical shape, version of that microcosm. From that point, it can be any direction but the core stays the same... Everything comes out of that as being like it, contrast to it, reaction to it... even if it is something really different it comes from there.<sup>33</sup>

It has been fascinating to realize how different he thinks of his music than the commissioners and my impressions as a listener and a performer. As we have seen, Paul Gmeinder and Marlene Guzman have both said very concretely that they knew of his association with the instrument and thought this would help him produce the kind of music that they wanted to have. But this is not what İnce says himself: he says it is harder to write music for the cello than for the violin, and that he composes his music looking at the whole picture and not the details.

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<sup>33</sup> Kamran İnce, interview by author, October 2010.

Personally, as a cellist and a listener, I can definitely sense that Kamran İnce feels at home in his cello compositions. His music flows within colors of the sound of the cello without forcing the instrument. Before our first session of working on *MKG Variations*, I encountered the question by İnce himself: “Do you think it is a hard piece?” My answer was “No, it does not look like it!” At that time, I did not know that this was one of İnce’s musical characteristics: his music looks very easy on paper, but when it comes to performing and interpreting, it becomes a very challenging. In the case of the *MKG Variations*, the challenge is perhaps not so much technical as intellectual. İnce varies not only harmonic or melodic aspects in this music; he varies mainly the atmosphere, colors, and character where the spirituality lies. The intellectual challenge for the performer is to be able to adjust quickly as the character changes and play that role immediately. As a performer, I can say that this is the reason for not challenging the performer with technical stuff, which allows the player to focus on the mental and emotional challenge. Personally, I had technical difficulty in only Variation VI because of its wide leaping double-note positions on the left hand along with peak tension in dynamic level throughout the piece. I can say that the entire piece reveals the spiritual challenge, but the first example would be in the very first section, the Theme, which is highly meditative and smooth and transforms into an aggressive, modal and rebellious character after 21 measures. Another aspect that I would like to point out is the use of rests at the end of phrases, sections etc.: personally, I found them very challenging to interpret because they transform the performance of the piece almost into a meditation.

*Tracing*, on the other hand, makes technical as well as spiritual demands, yet still looks easier in the page than it is to play. Although I have not performed this piece in

public, from my listening, analyzing, and reading sessions, I can say that this piece challenges the performer with its harmonic, rhythmic, spiritual aspects along with its technical aspects of the cello. Rhythmic structure, colors, sounds, atmosphere, and character vary in the same way as the harmonic structure. The use of register, positions, and harmonic sounds are further technical challenges of the piece. Overall, in both pieces, the performers have to internalize every one of these aspects and show off their spiritual input to the music.

As a listener, I find the first impact of Ince's cello music, and indeed of his music in general on his audience, is its approachability. The reason is his use of tonality and musical simplicity, which he does not generate in a conventional way, although it still sounds traditional. As a minimalist composer, he builds his music on a natural process in time: he prefers to use vertical writing rather than melodic structures which are meant to fit into the tonal areas without necessarily lining up with the harmonization. He describes his use of chords as "chords that hang in the air for their own beauty, they are subject to nothing, to no hierarchy."<sup>34</sup>

Moreover, instead of establishing the structure and the form, Ince cares for the creation of timbre with his desire to produce a mood. He straightforwardly changes the mood with the diversity of timbre and texture in his works. It is highly based on the specific use of instruments, sound process, harmony, and rhythms. He prefers to modify the orchestral instruments with sound resources and performance techniques. All of these aspects bring out the most important characteristic of Kamran Ince's music- contrast. There are two characters constituting these contrasts: the wild, aggressive, and (in Ince's

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<sup>34</sup> Tom Strini, liner notes to *Kamran Ince: Music for the Lost Earth*, Naxos 9.70141.

words) “in-your-face” character versus the tranquil, spiritual character. This duality appears throughout all his music from the beginning until now. However, as he has matured, the use of aggressive character has diminished, leaving the general mood to the spiritual character.

Why is the music of Kamran Ince so effective? My final thoughts about his music derive from this question. My answer is the simplicity and the freedom. Ince’s music does not rely on a particular musical format within limitations; instead, he uses every aspect of the musical process with much freedom and character. Ince himself says:

This is the story of my drama and my sound world... Of course, you can think that everything I say here is bullshit; this is possible and I would not mind it. Music is subjective — that’s why it is so great.<sup>35</sup>

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<sup>35</sup> Lary Lash, liner notes to Present Music, *Kamran Ince Recent Compositions 2003: In White*, Innova 600, 2004.

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