Ten Études On Aksak Rhythms

A. ADNAN SAYGUN

For Piano

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FOREWORD

The term, AKSAK, borrowed from the Turkish musical terminology was adopted mainly since 1949, the year of the International Conference of Folk Music Specialists which took place at Geneva, Switzerland, by musicologists to designate a special category of rhythms, a few specimens of which were made known by Béla Bartók under the incorrect denomination of "Bulgarian rhythm".

AKSAK rhythms are produced by the combination of time units belonging to binary and ternary divisions, under the condition that the tempo of the basic metrical units that enter into the structure of both binary and ternary units remain unaltered. The following rhythms illustrate the simplest combinations of time units belonging to the aforementioned divisions:

♪ ♪. or ♪. ♪ (also: ♩ ♩. , ♩. ♩ , 𝅗𝅥 𝅗𝅥. , 𝅗𝅥. 𝅗𝅥) . Here we deal with a kind of rhythm the achievement of which is effected by two time strokes of unequal duration. This inequality is not a result of a simple combination of 2 and 3 or 3 and 2, as for example: $\frac{5}{4}=\frac{2}{4}+\frac{3}{4}$ or $\frac{5}{8}=\frac{2}{8}+\frac{3}{8}$ etc. In fact, both 2 and 3 are in binary division, whereas AKSAK rhythms presuppose a combination of binary and ternary divisions.

One of the most characteristic peculiarities of AKSAK rhythms is in their suppleness and pliability. Thus, for instance, a rhythm of two beats may consist of five or seven basic metrical units:

♪ ♪. or ♩ ♩. , 𝅗𝅥 𝅗𝅥. (also: ♪. ♪ , ♩. ♩ , 𝅗𝅥. 𝅗𝅥) and ♩ ♪. or 𝅗𝅥 ♩. (also: ♪. ♪ , ♩. 𝅗𝅥). Moreover, with the same number of basic metrical units it is possible to arrange rhythmic types of different time strokes as: 2 (♩ ♪.) and 3 (♪ ♪ ♪.) or (♪ ♪. ♪). Even with regard to the last rhythmic formula there is pointed out, in folk music*, its peculiar use by combining the second and third beats: ♪ ♪.‿♪ . This prolongation modifies the nature of the rhythm by reducing the number of the beats: 2 instead of 3.

The AKSAK rhythms used by me in my TEN ÉTUDES ON AKSAK RHYTHMS for piano, Op. 38 and in my TWELVE PRELUDES ON AKSAK RHYTHMS for piano, Op. 45 are:

(2)	♩ ♩.	Étude V; Preludes I, IV, VI, X $(\frac{5}{8})$
	♩. ♩	Prelude IX $(\frac{5}{8})$
	♩ ♪.	Étude I; Prelude XII $(\frac{17}{16})$
(3)	♩. ♩ ♩. and ♩. ♩. ♩	Étude II; Preludes VII and VIII $(\frac{8}{8})$
	♪. ♪. ♩	Étude X $(\frac{10}{16})$
	♩ ♩ ♩.	Prelude III $(\frac{7}{8})$
	♩. ♩ ♩	Prelude V $(\frac{7}{8})$
(4)	♩ ♩ ♩ ♩.	Études III and IV; Preludes II and XI $(\frac{9}{8})$
	♩. ♩ ♩ ♩.	Étude VI $(\frac{10}{8})$
	♩. ♩. ♩. ♩	Étude VII $(\frac{11}{8})$
	♪. ♪. ♪. ♩	Étude VIII $(\frac{13}{16})$
	♩ ♩ ♩ ♪.	Étude IX $(\frac{15}{16})$

For more details on AKSAK rhythms refer to: Constantin Brailoiu: Le Rythme Aksak, Imprimerie F. Paillart, Abbeville, 1952; A. Adnan Saygun: Musiki Temel Bilgisi (Basic Knowledge of Music), Volume IV, Istanbul, 1966.

A. Adnan Saygun

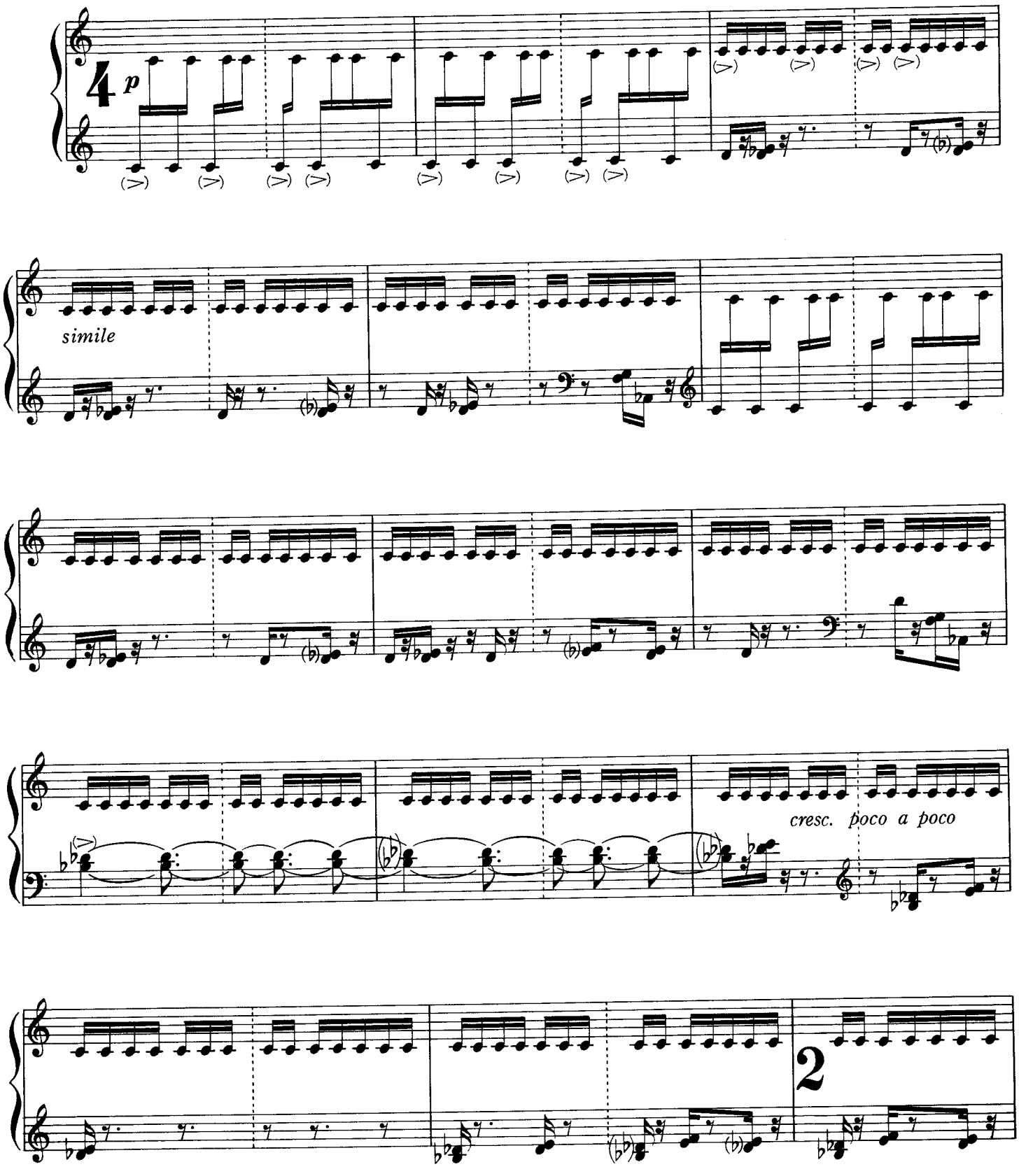
*See: *A. Adnan Saygun: Volume 15 of Folk Music Collection, Page 50, published by the Istanbul Conservatory, Istanbul, 1938.*

Ten Études on Aksak Rhythms

I

A. ADNAN SAYGUN
Op. 38

Vivo (♩=56)



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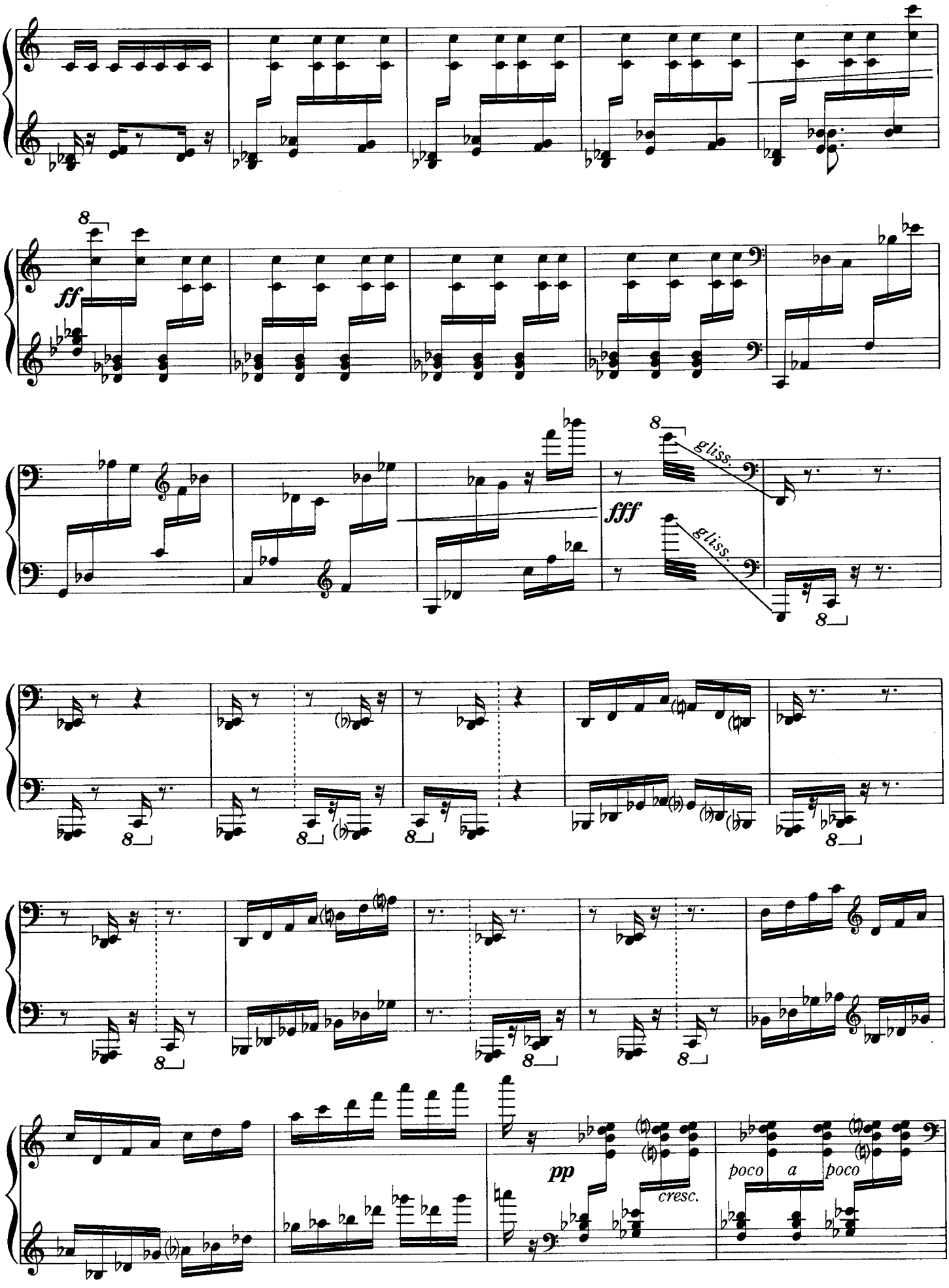
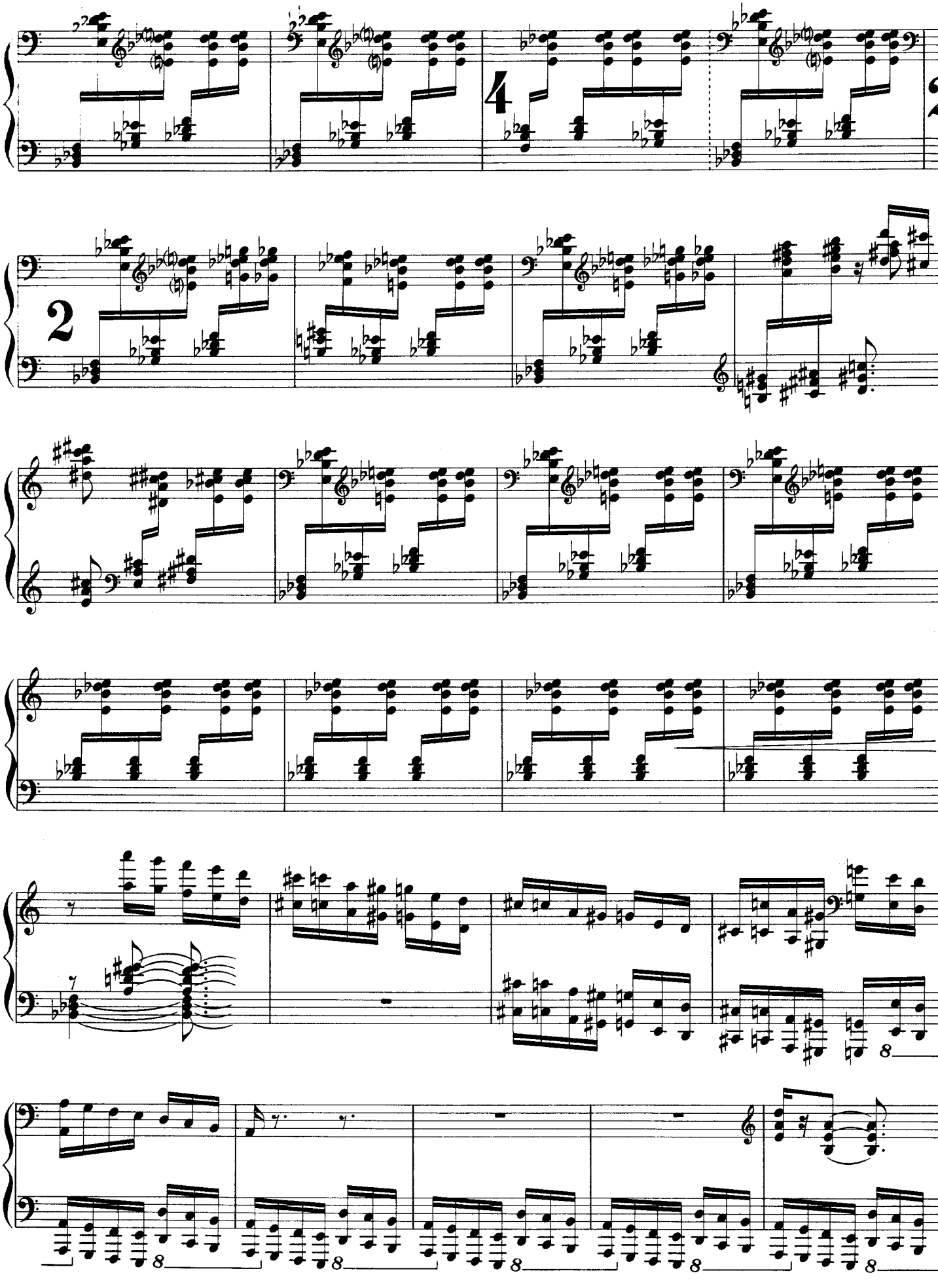
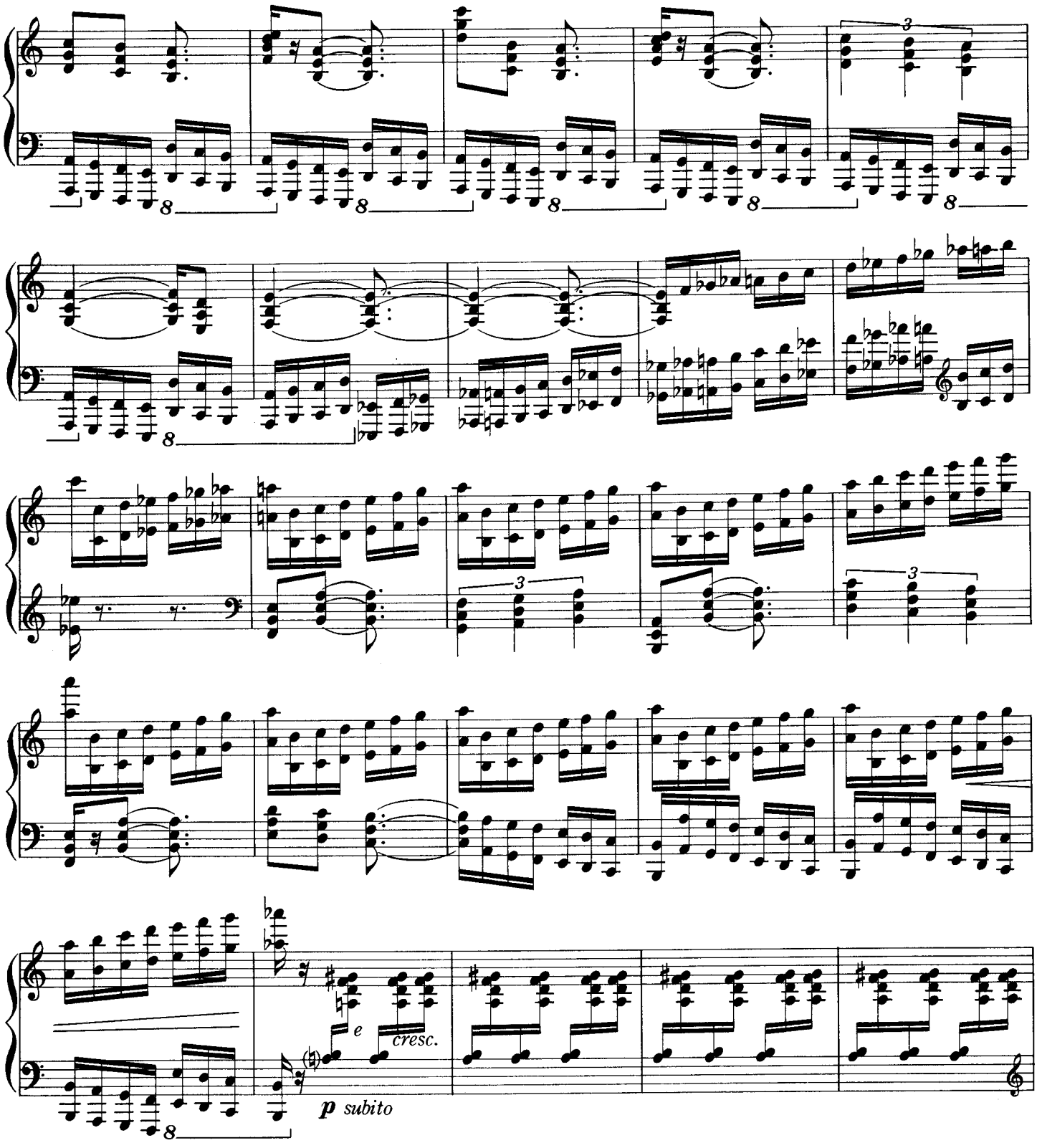
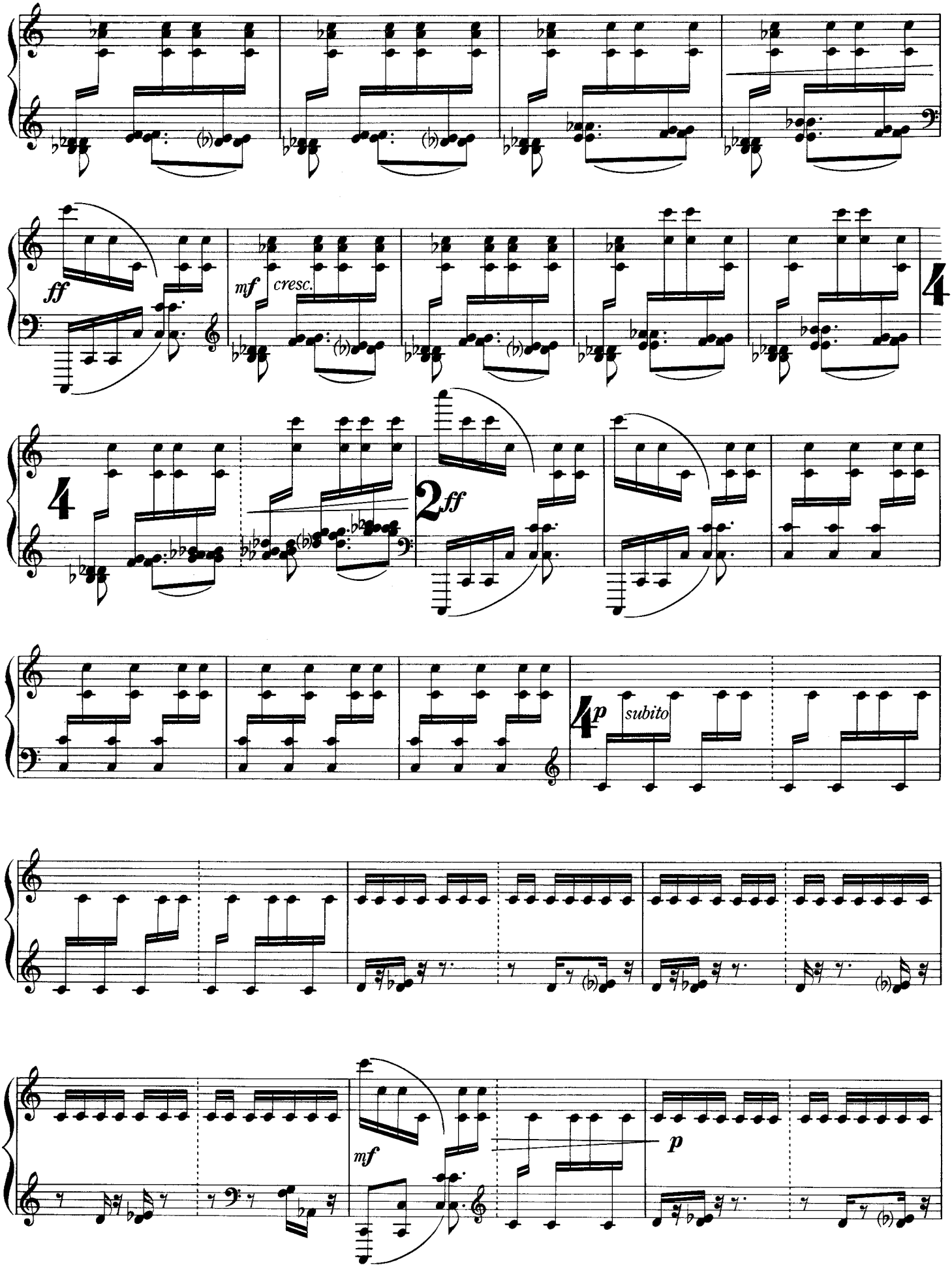
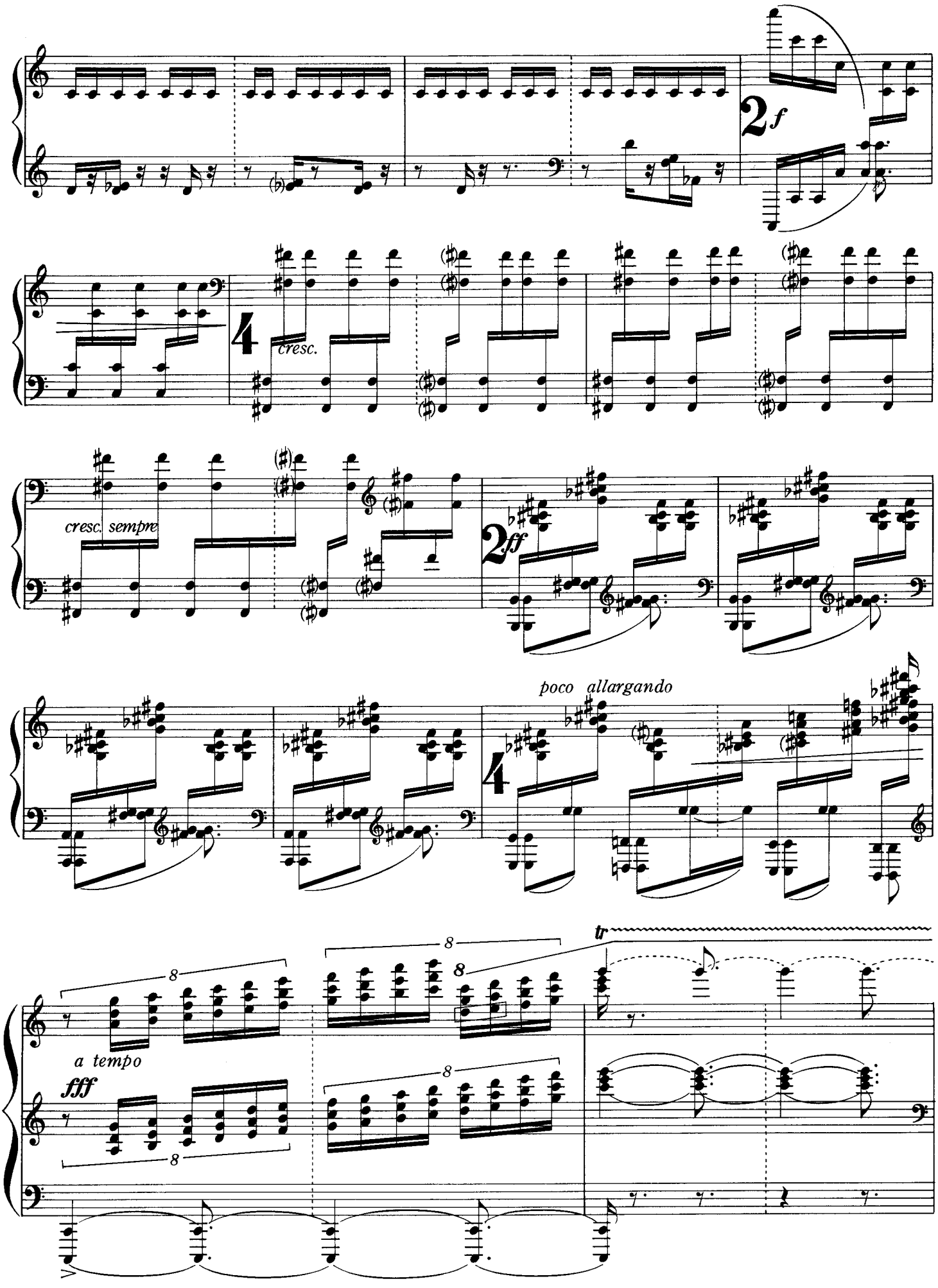
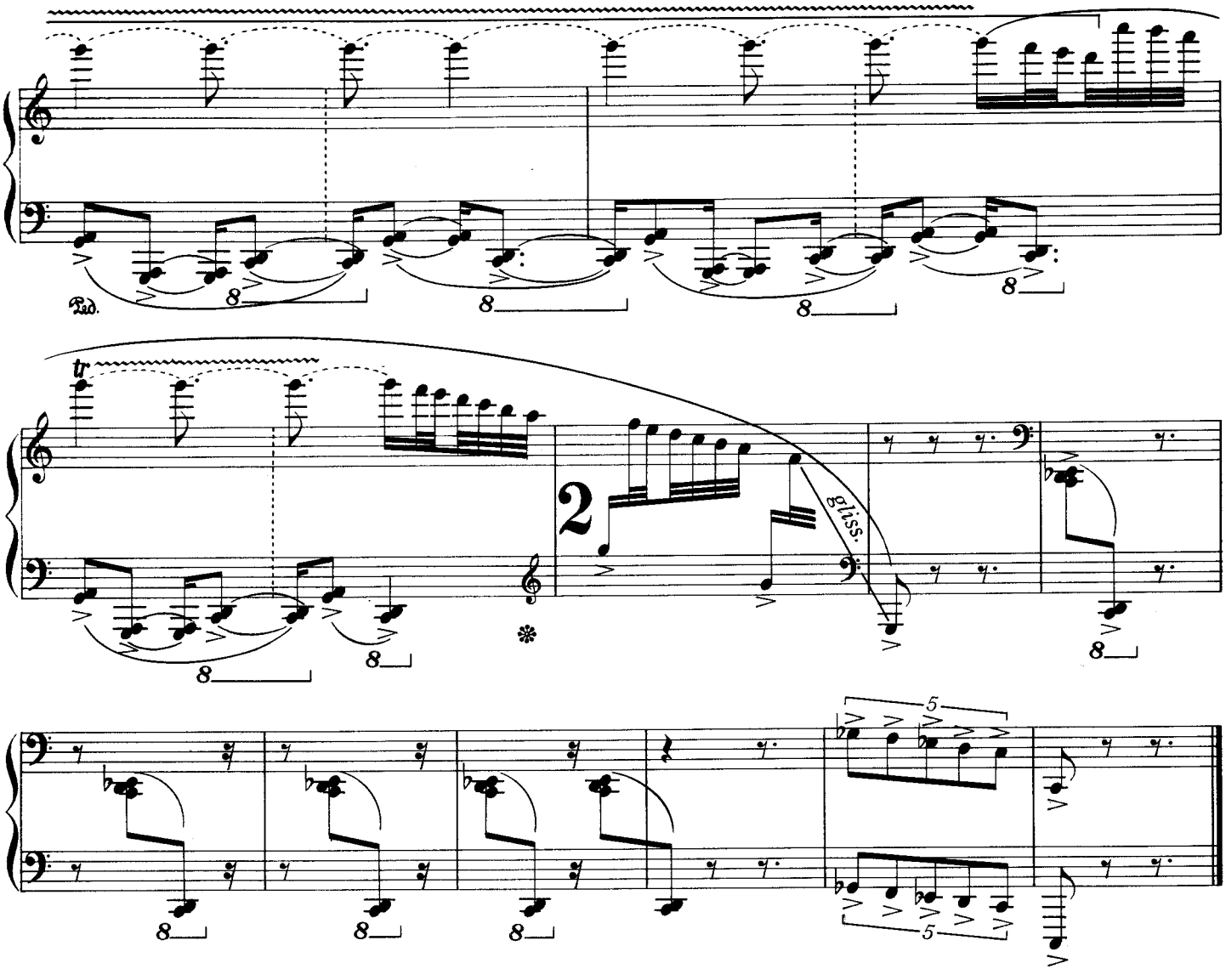

8
ff
8
gliss.
fff
gliss.
8
8
8
8
8
8
8
pp
cresc.
poco a poco




e
cresc.
p subito


ff
mf
cresc.
4
4
2ff
4p
subito
mf
p


2f
4
cresc.
cresc. sempre
2ff
poco allargando
4
tr
8
8
8
8
8
a tempo
fff



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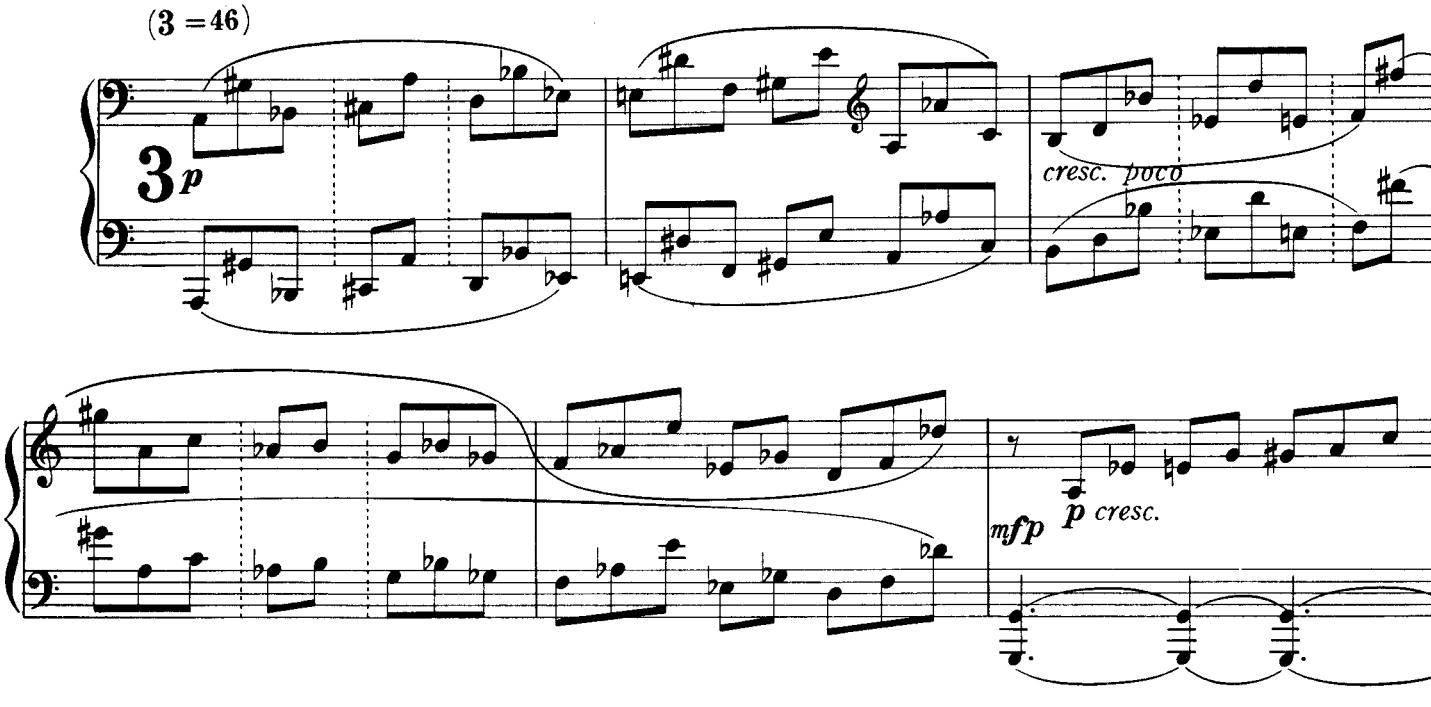
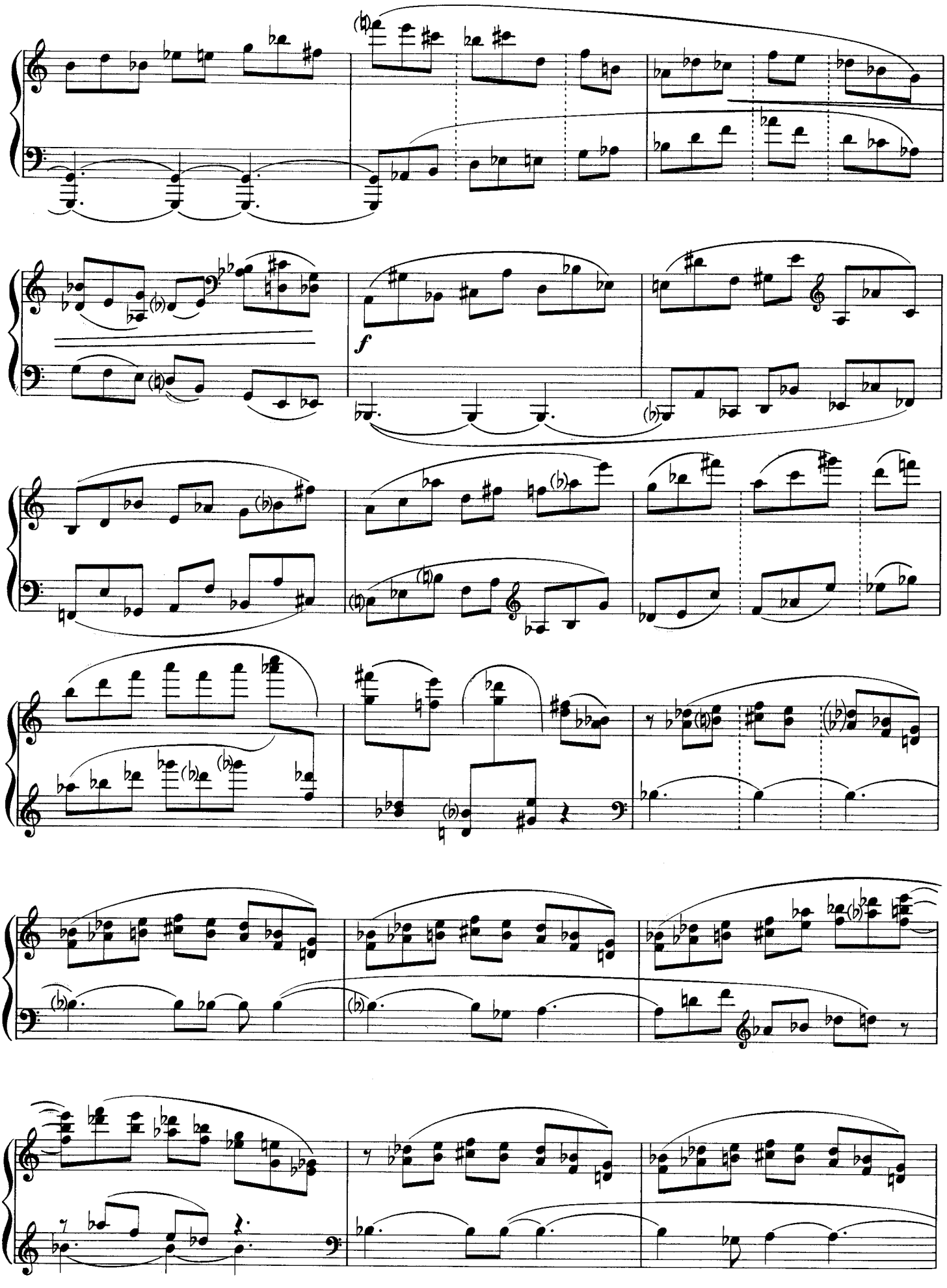
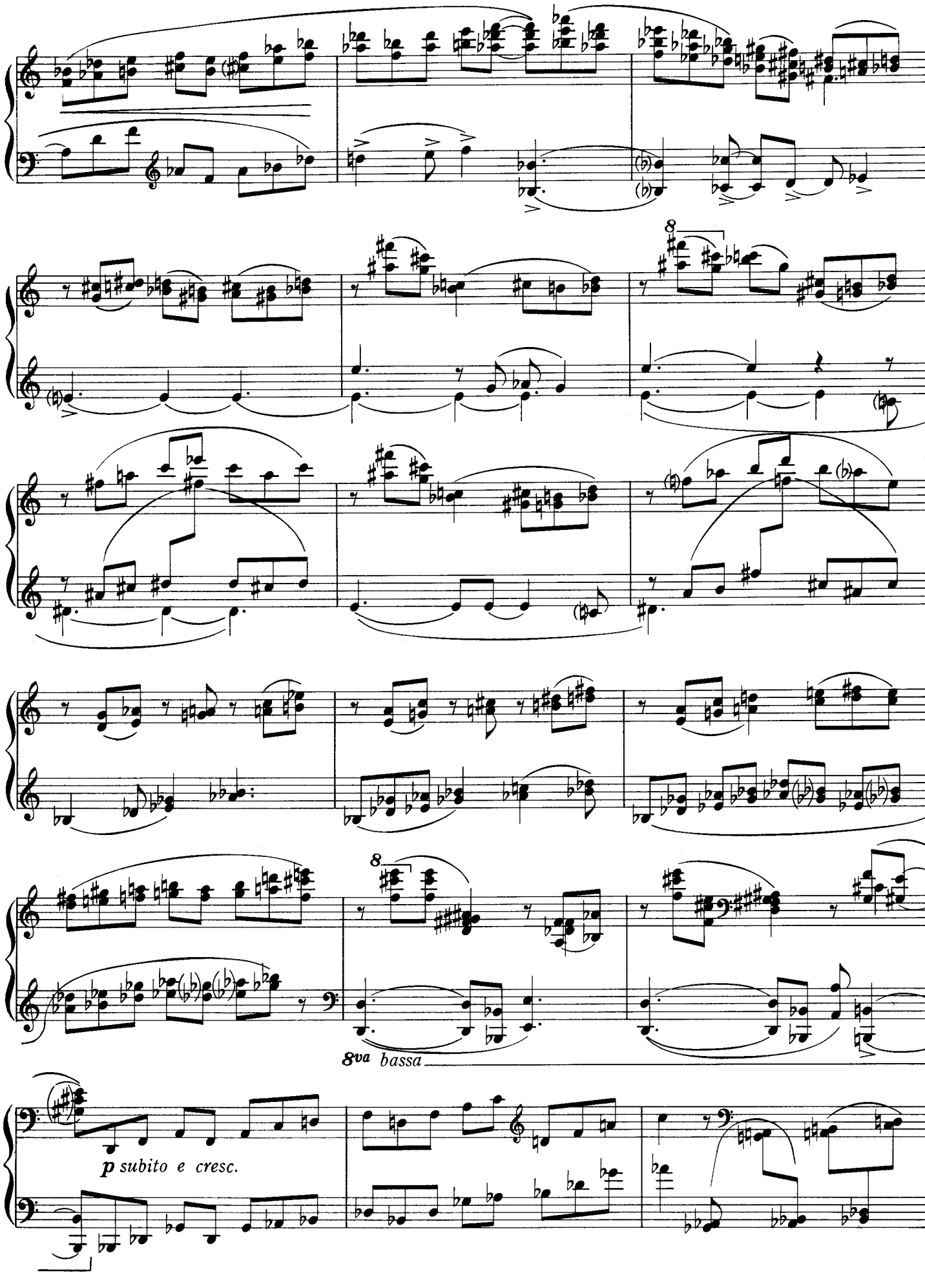
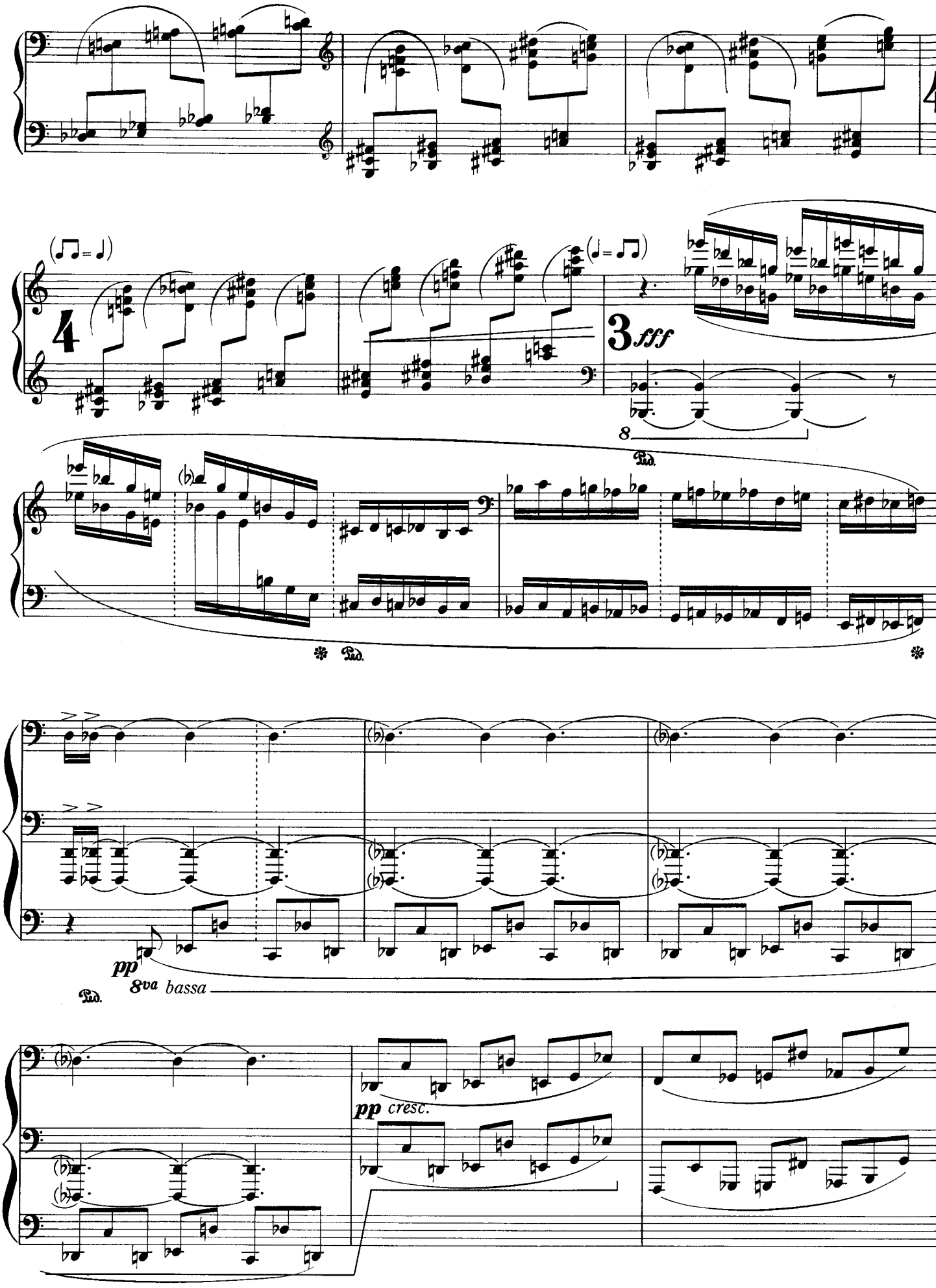
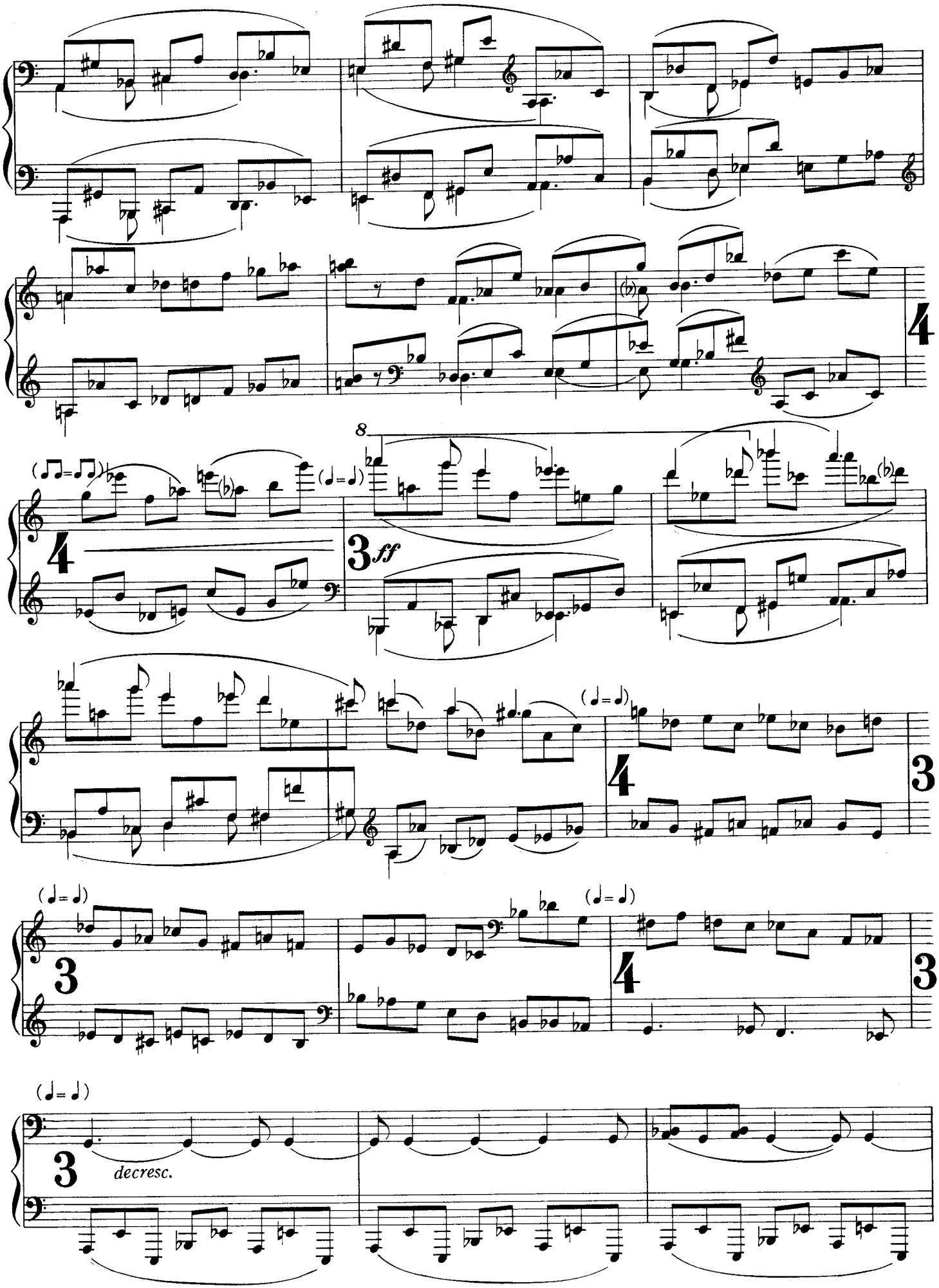
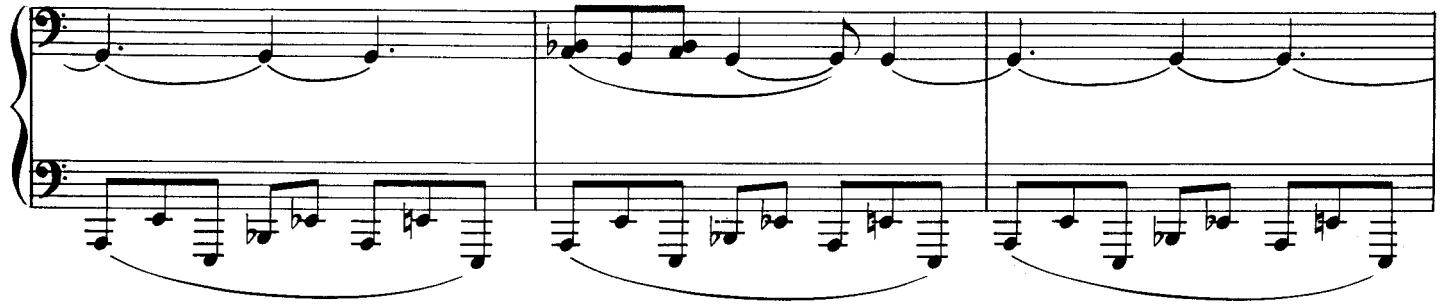


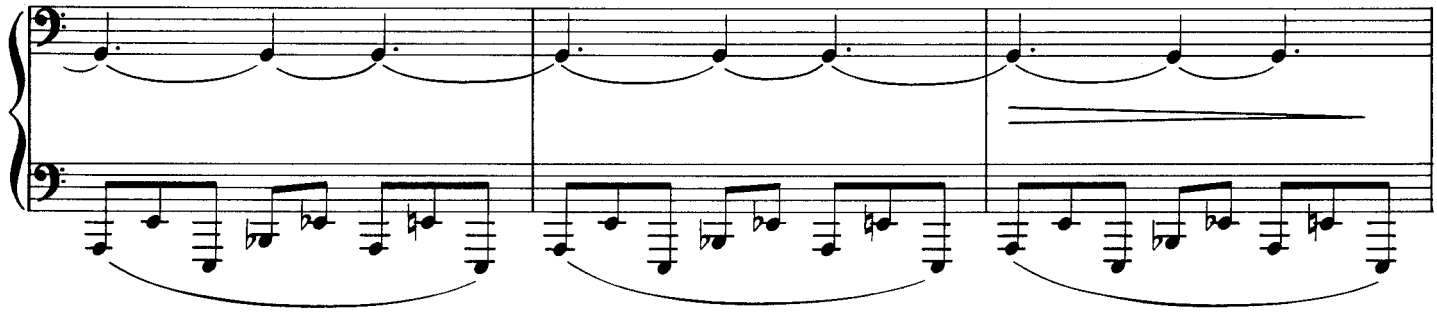

f

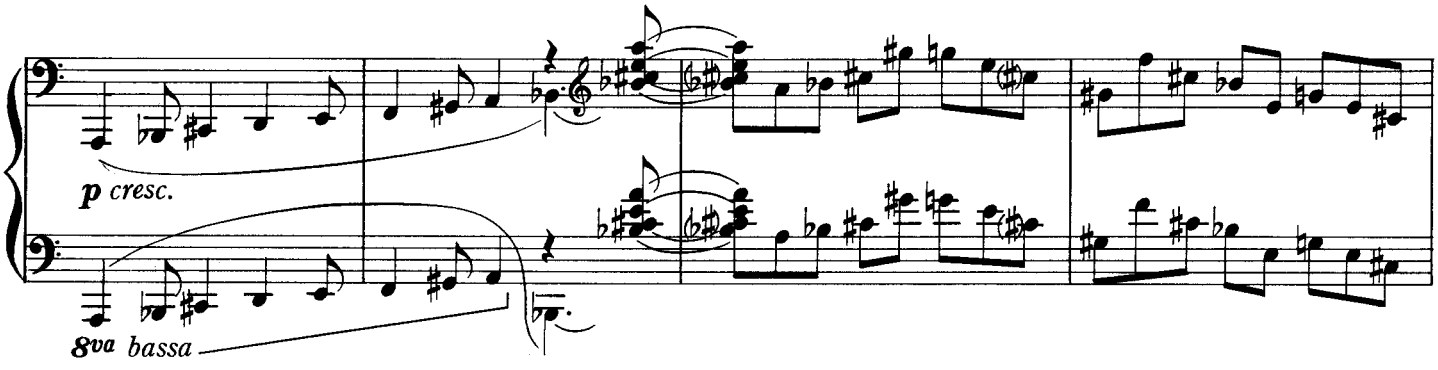

8
8va bassa
p subito e cresc.

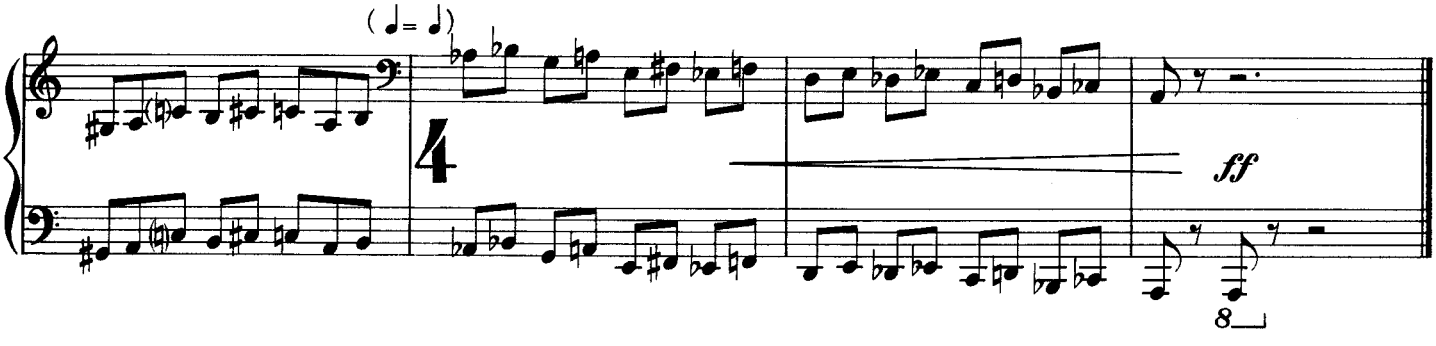

4
3 fff
8
Ped.
Ped.
pp
8va bassa
Ped.
pp cresc.


8
ff
decresc.









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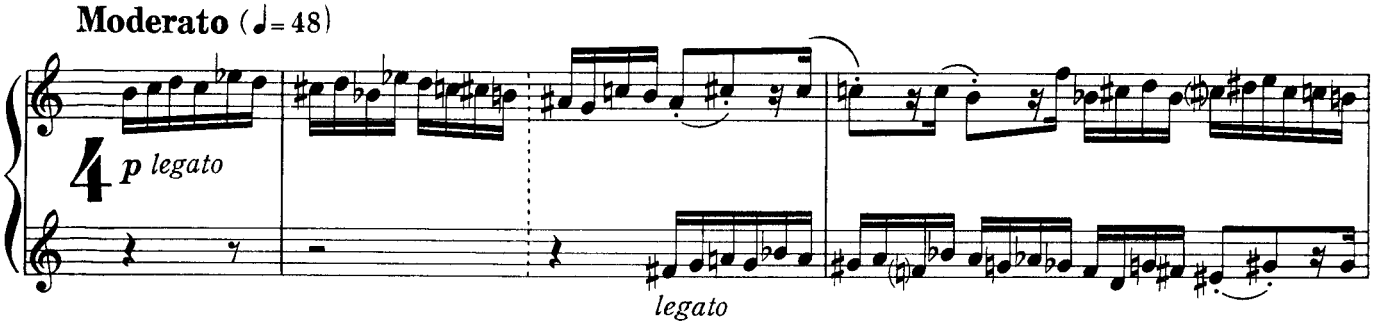
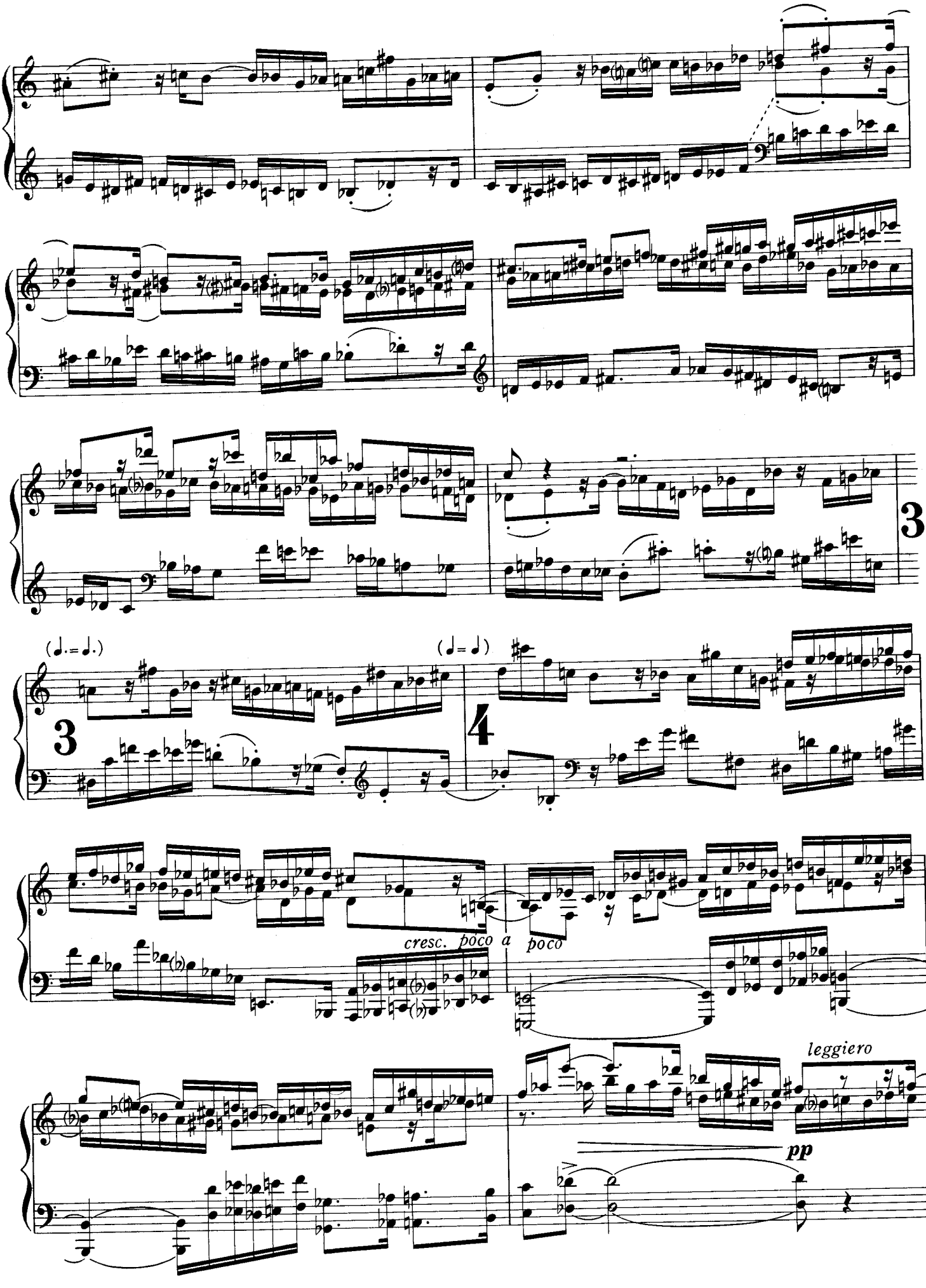
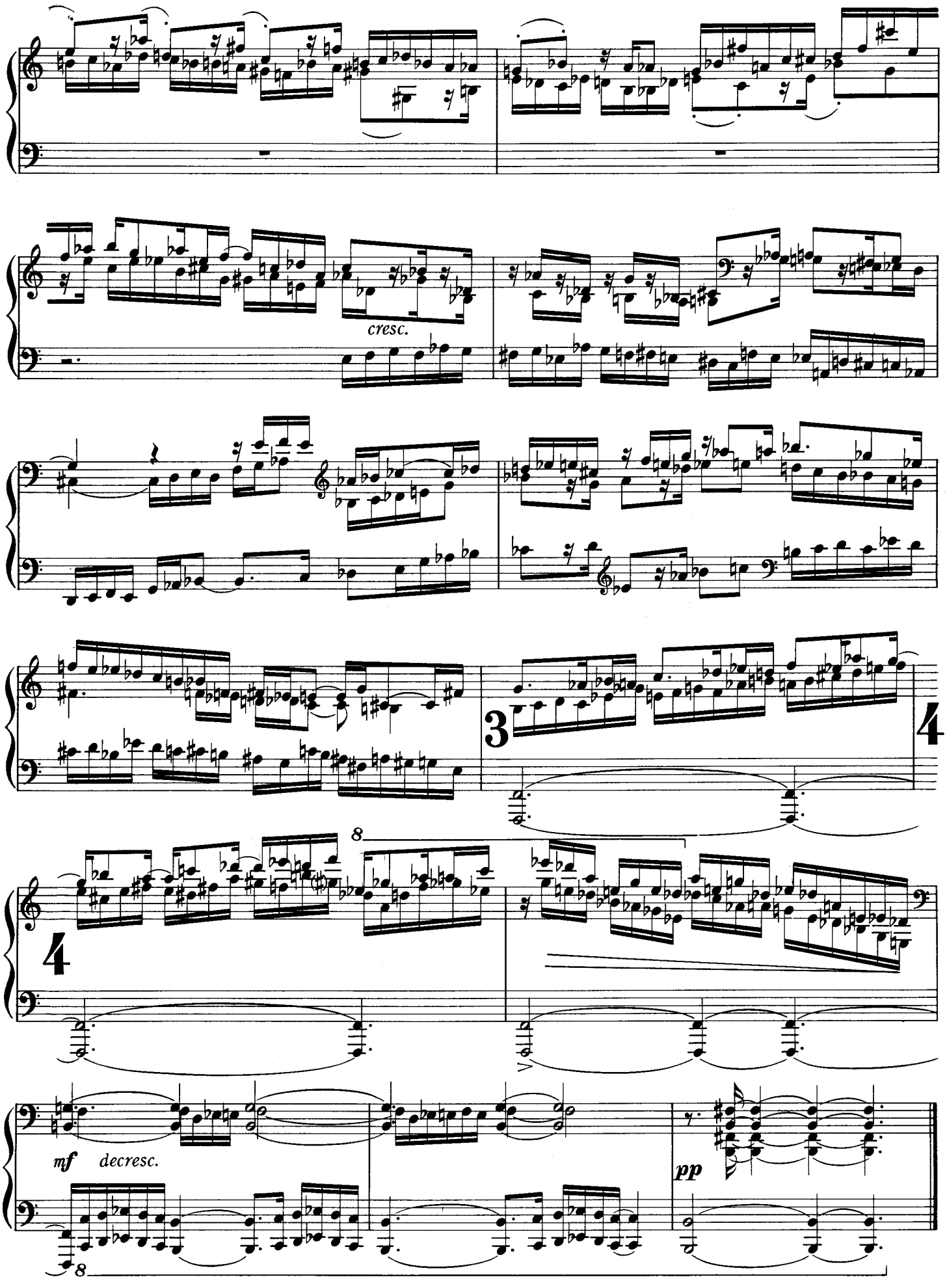
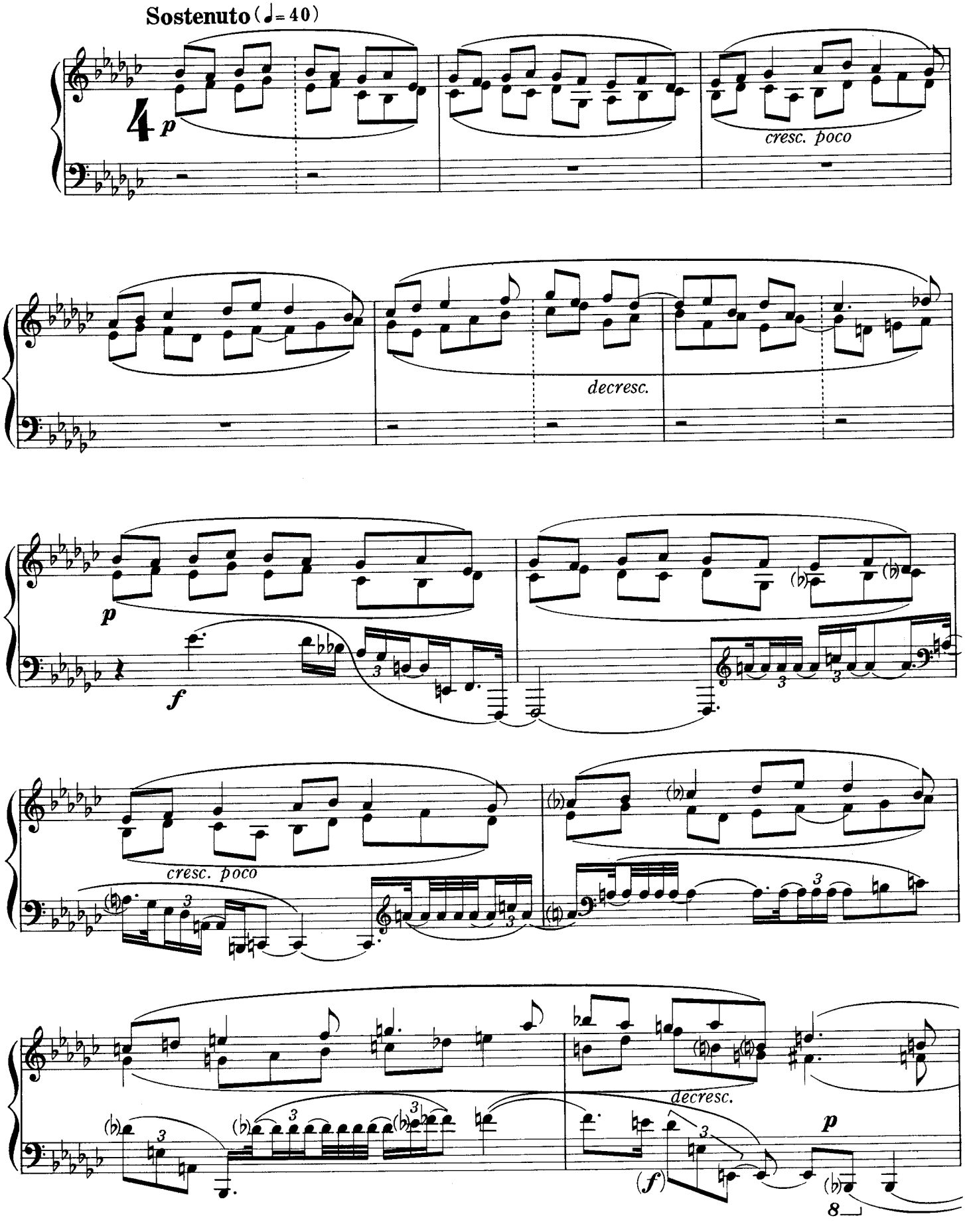
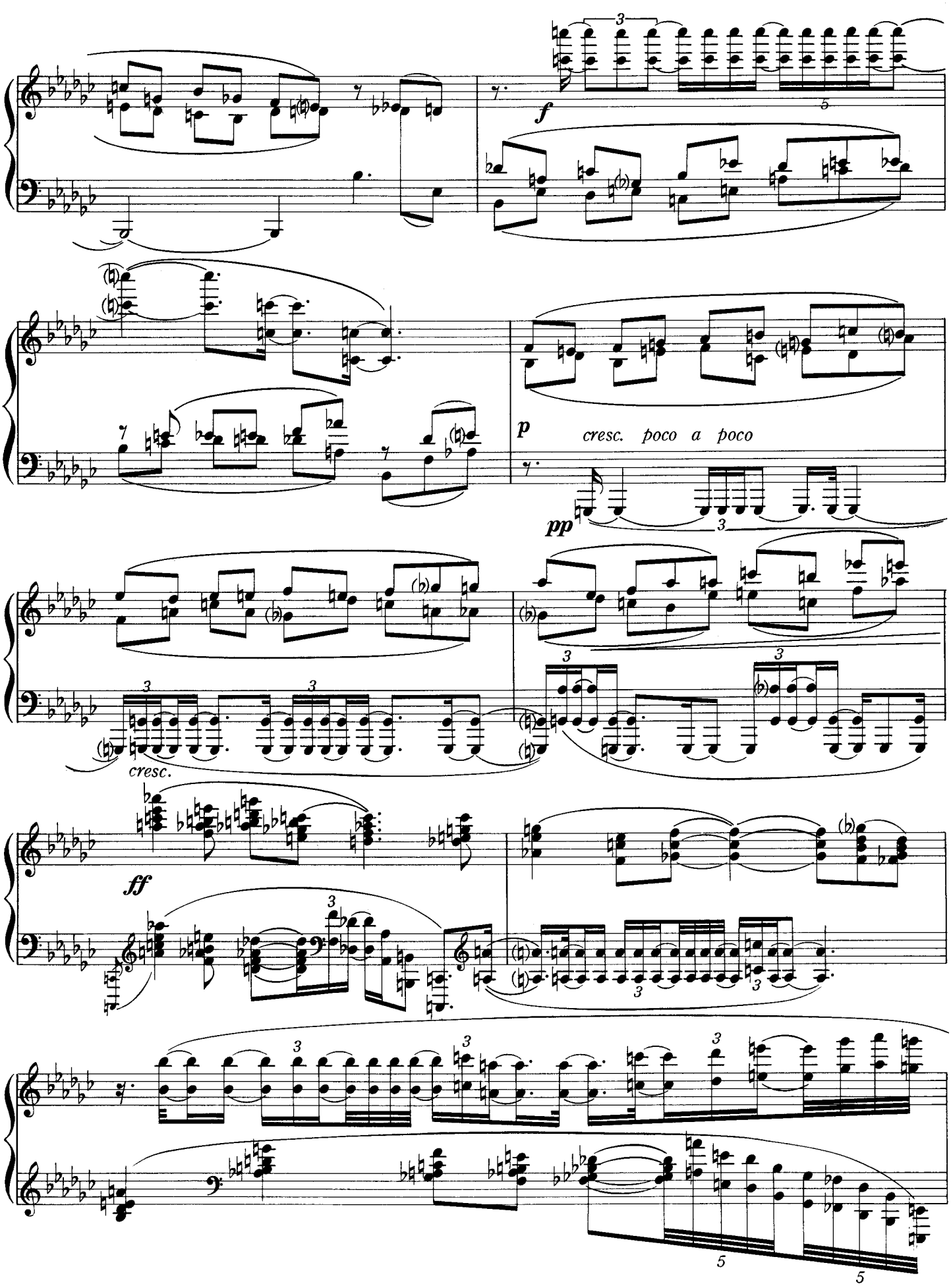


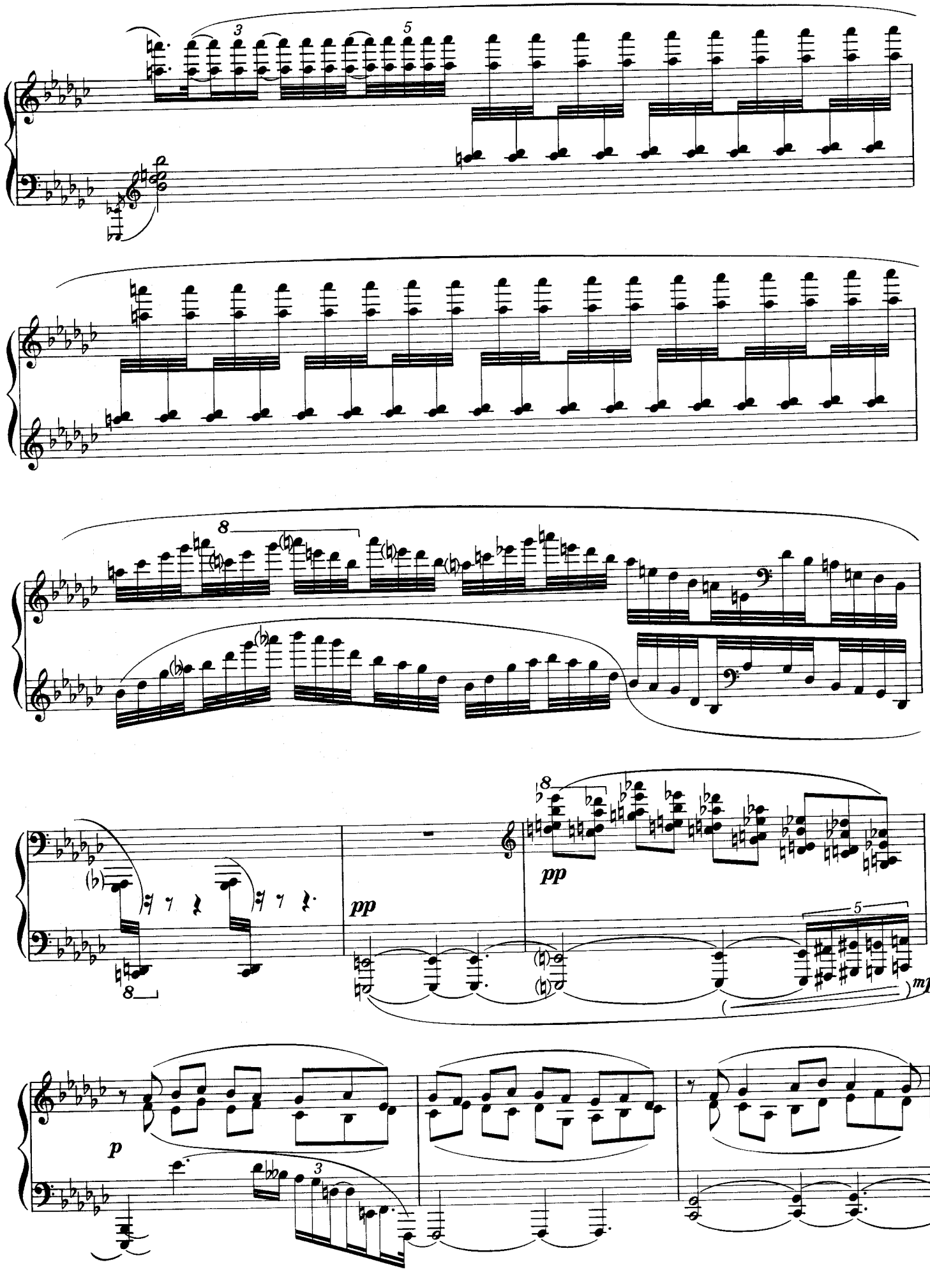

(♩.=♩.)
(♩=♩)
cresc. poco a poco
leggiero
pp

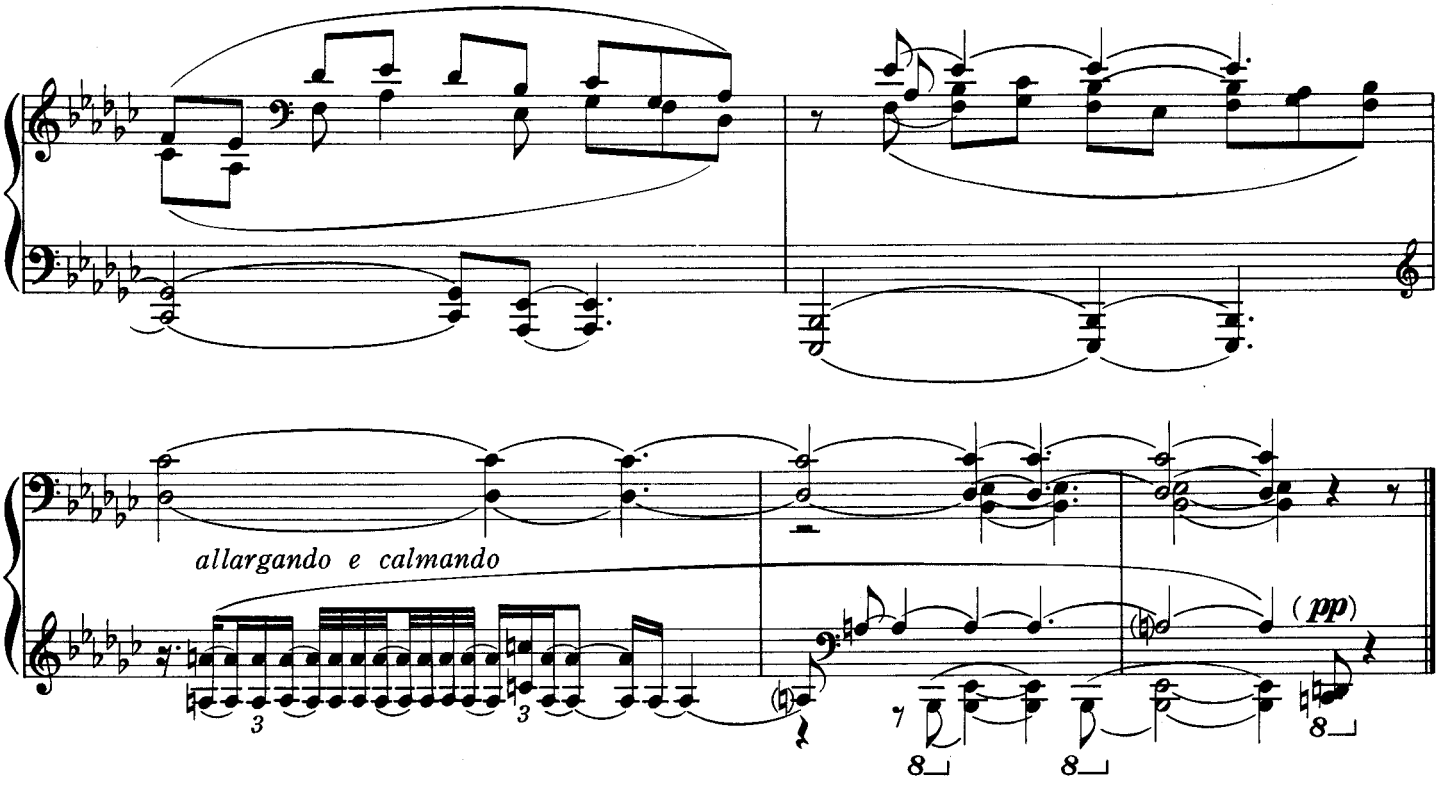

cresc.
3
4
4
8
mf
decresc.
pp
8

IV

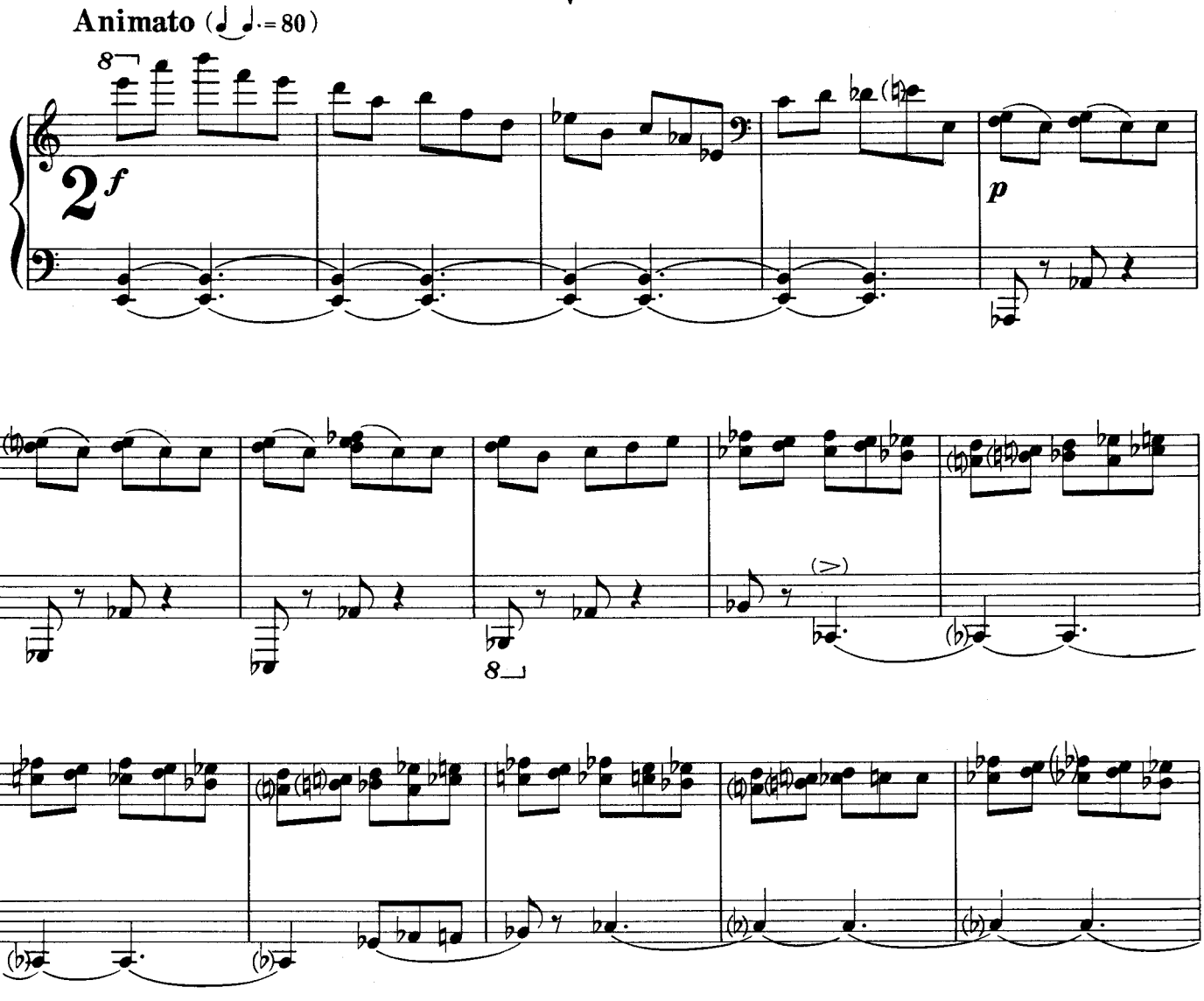


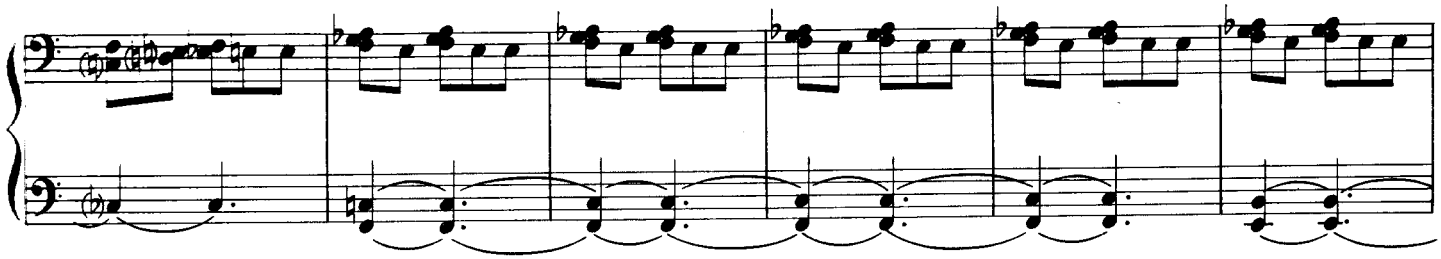

f
p
cresc. poco a poco
pp
cresc.
ff

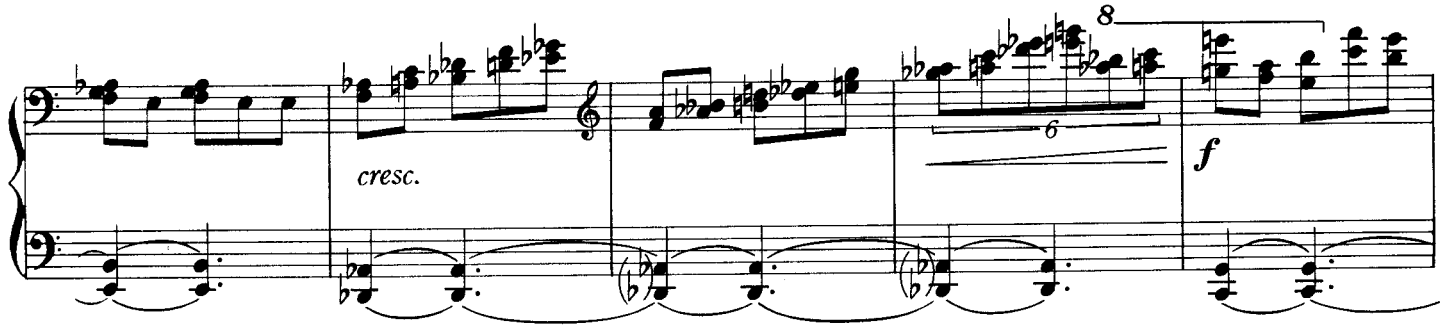

pp
pp
mp
p

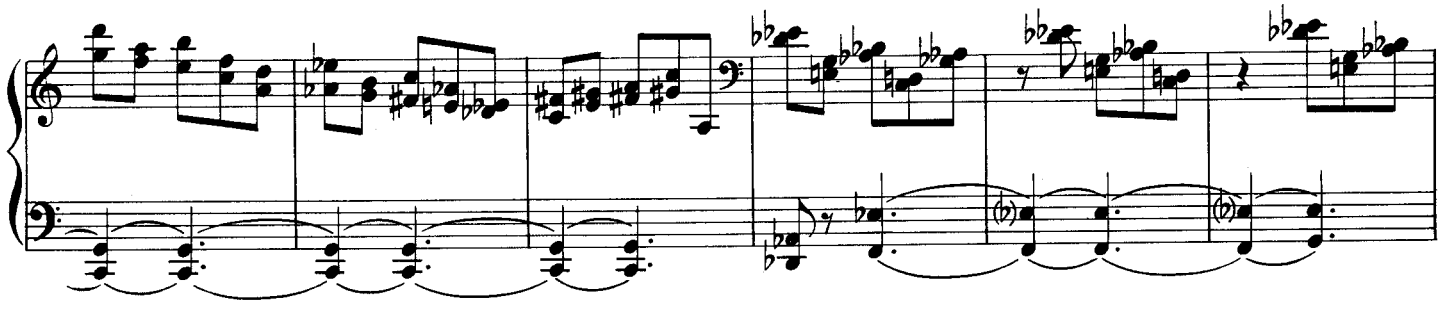


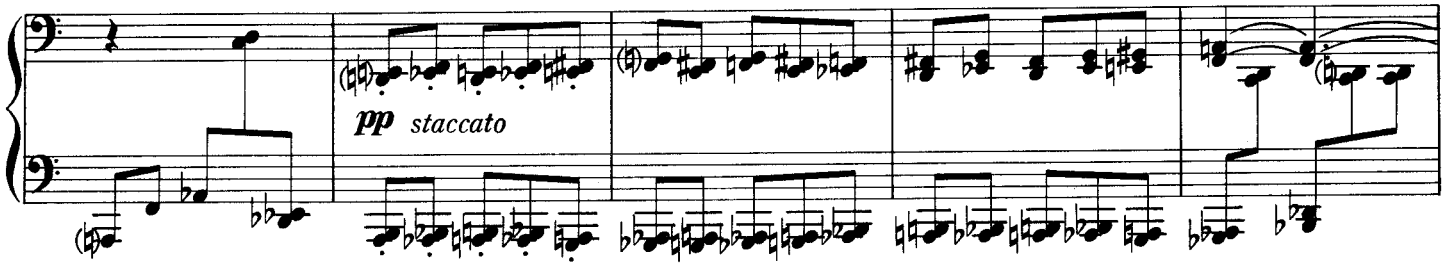
V

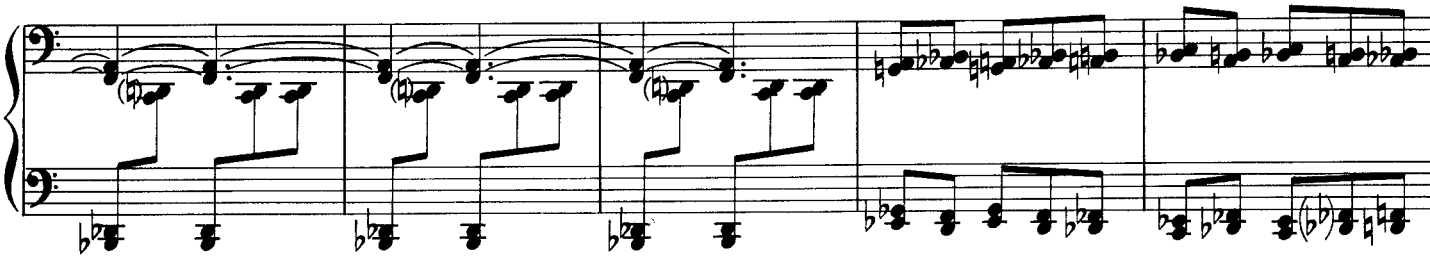


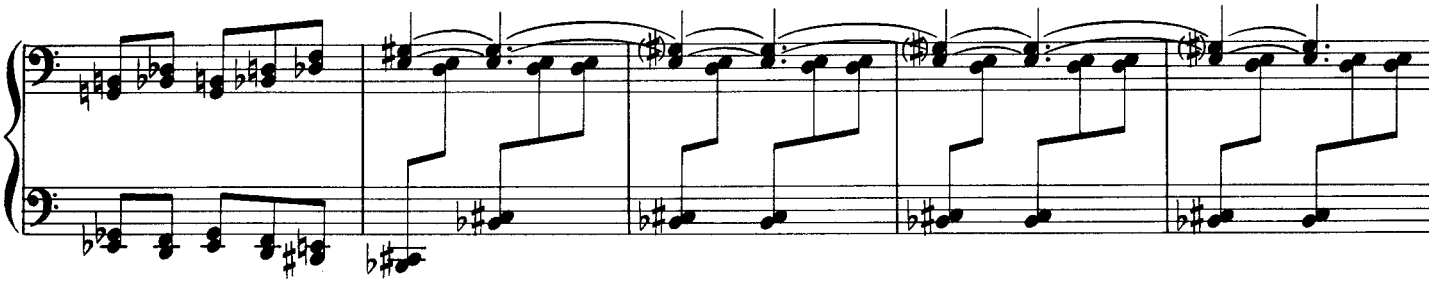


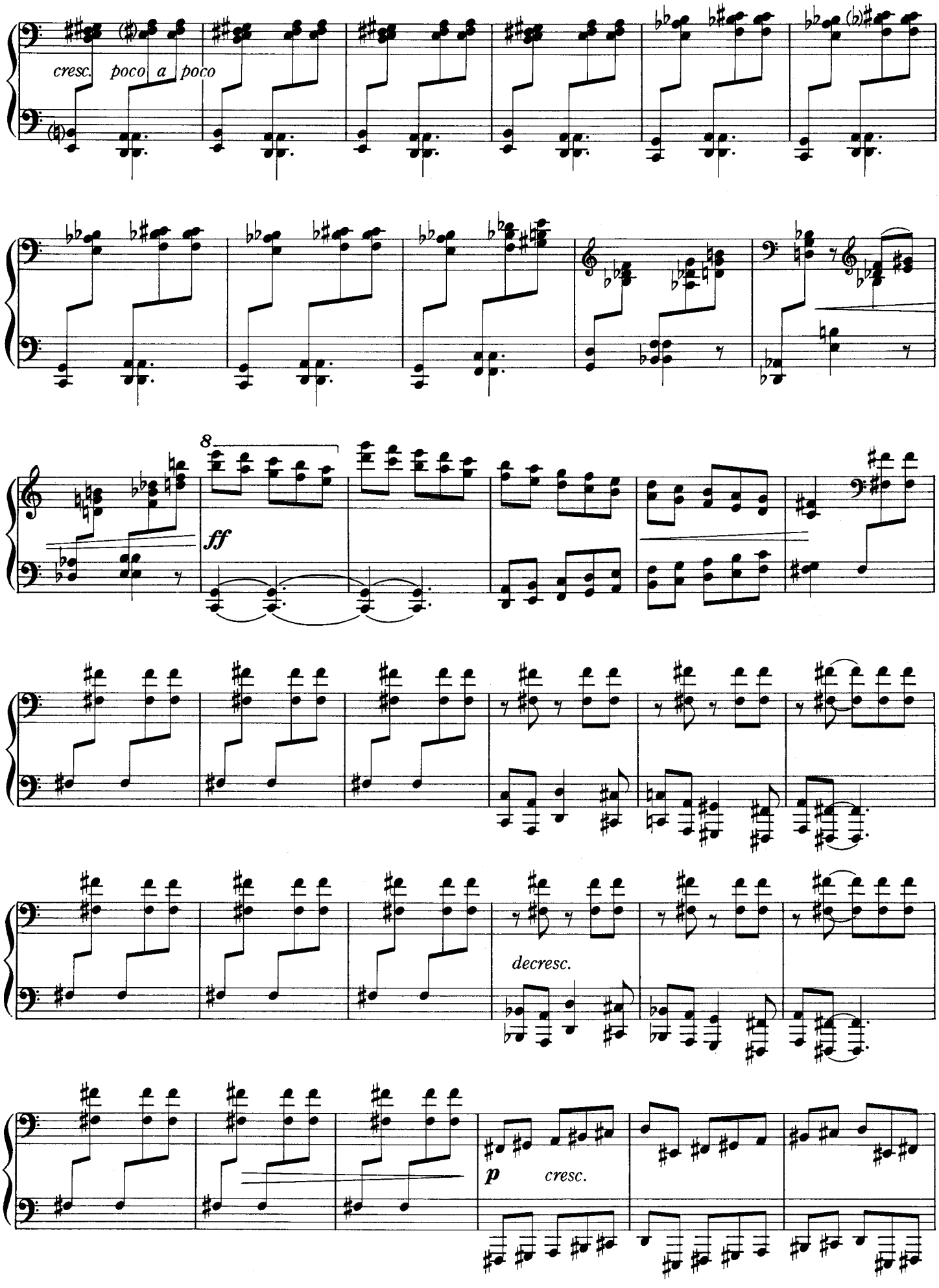

8
6
cresc.
f

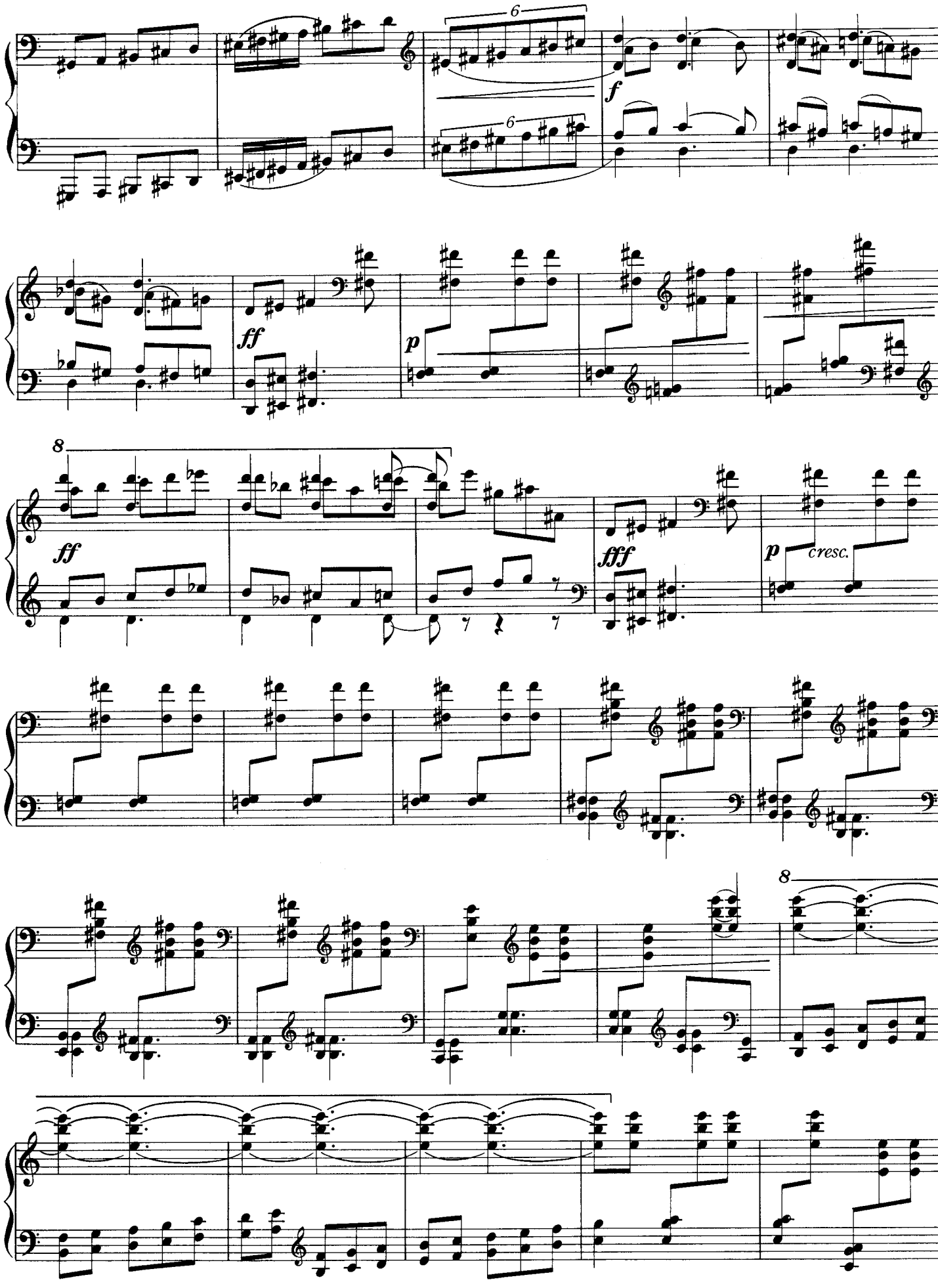


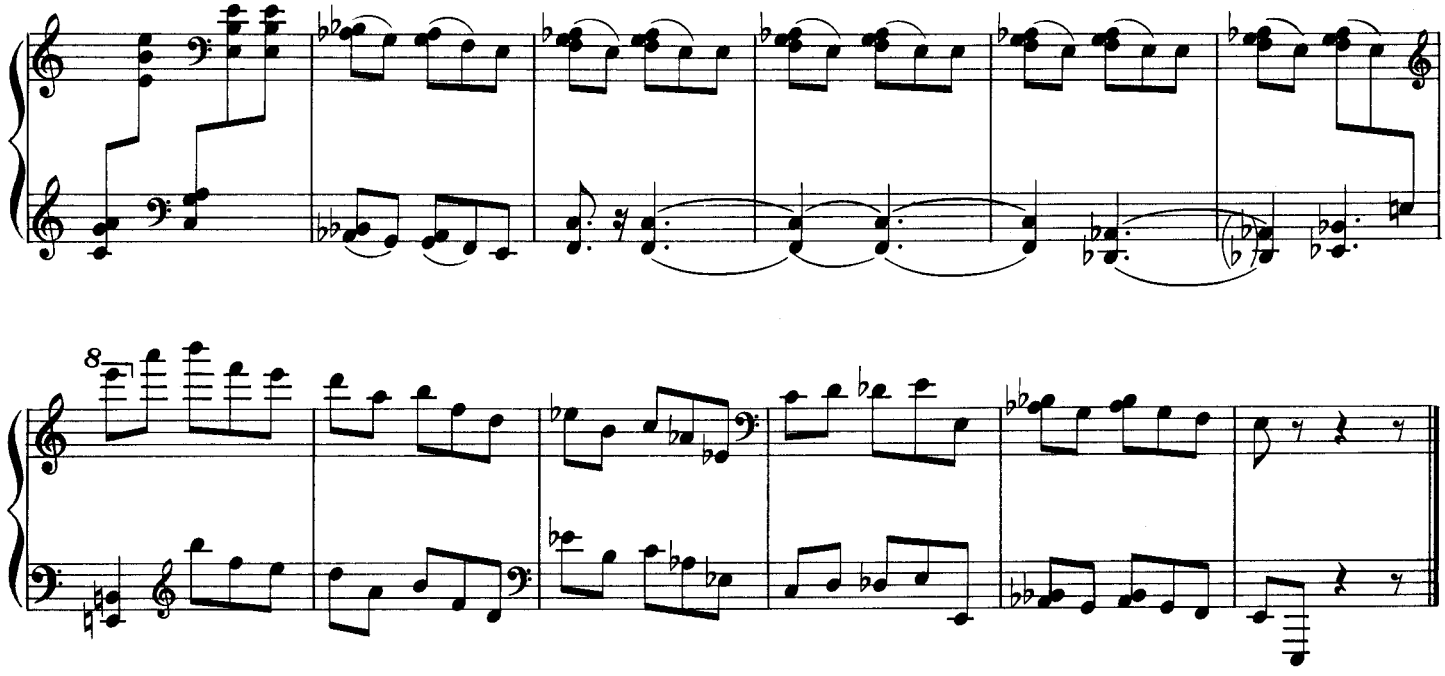

pp staccato





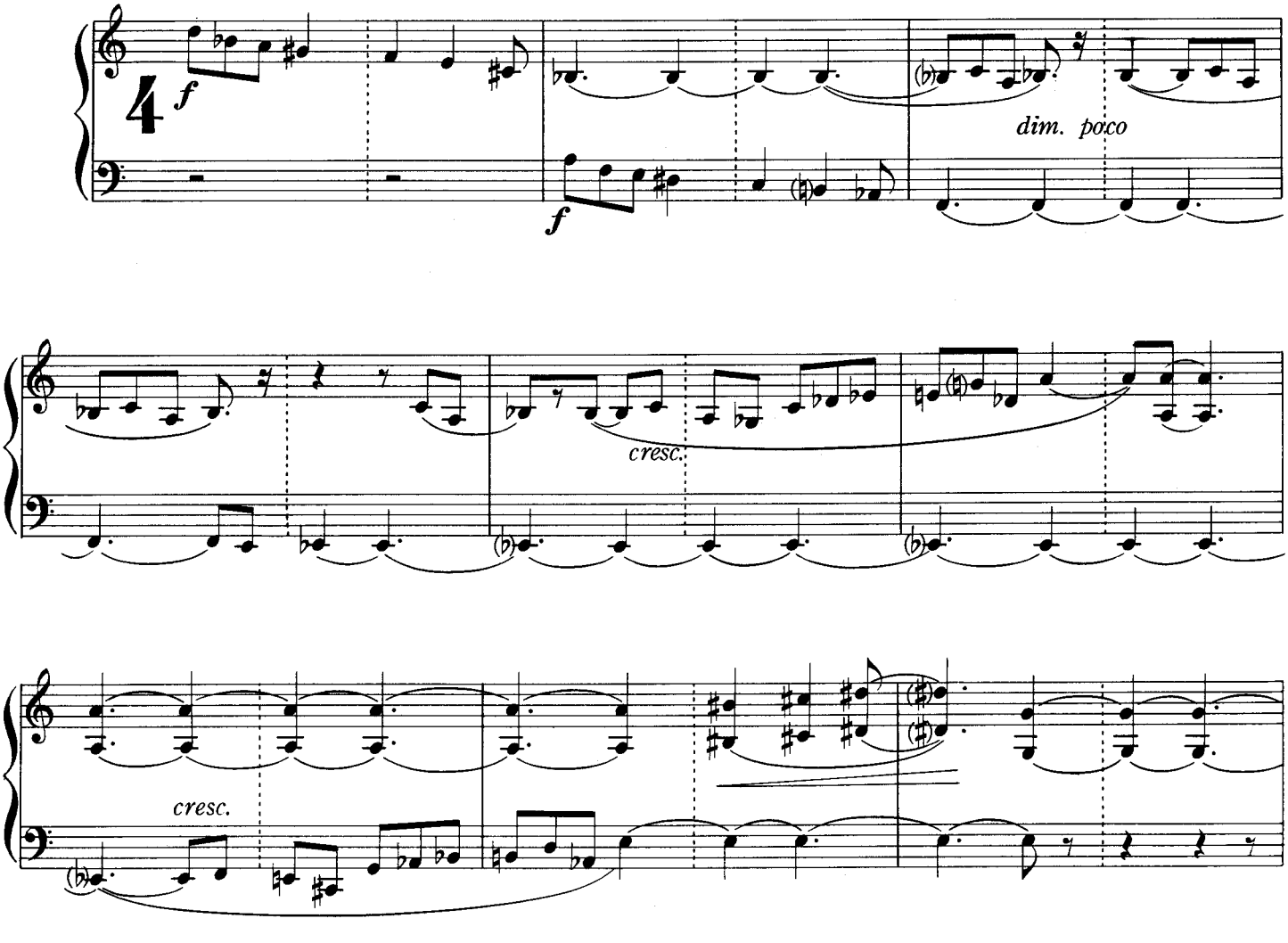

cresc. poco a poco
8
ff
decresc.
p cresc.

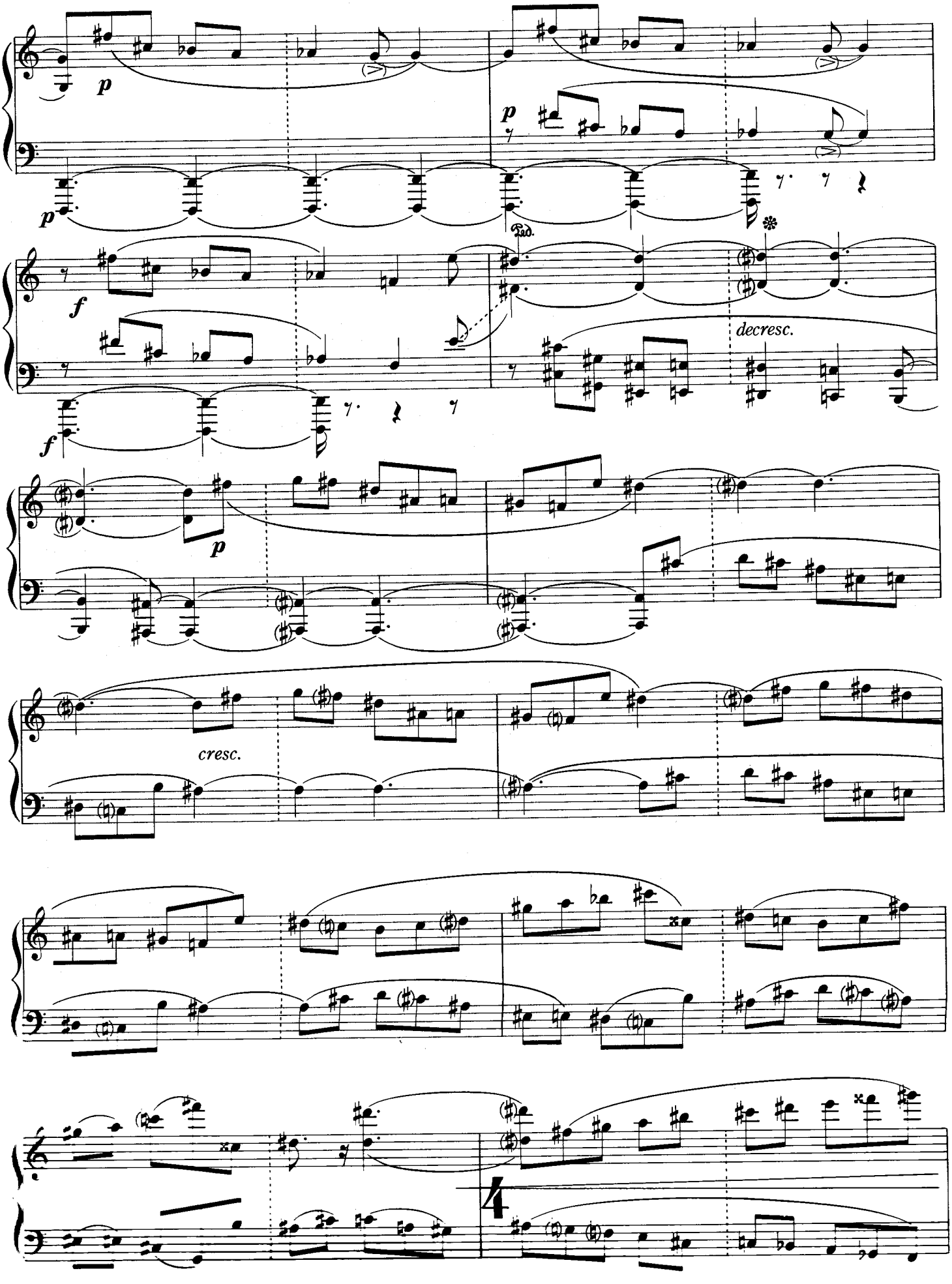

6
6
f
ff
p
8
ff
fff
p
cresc.
8

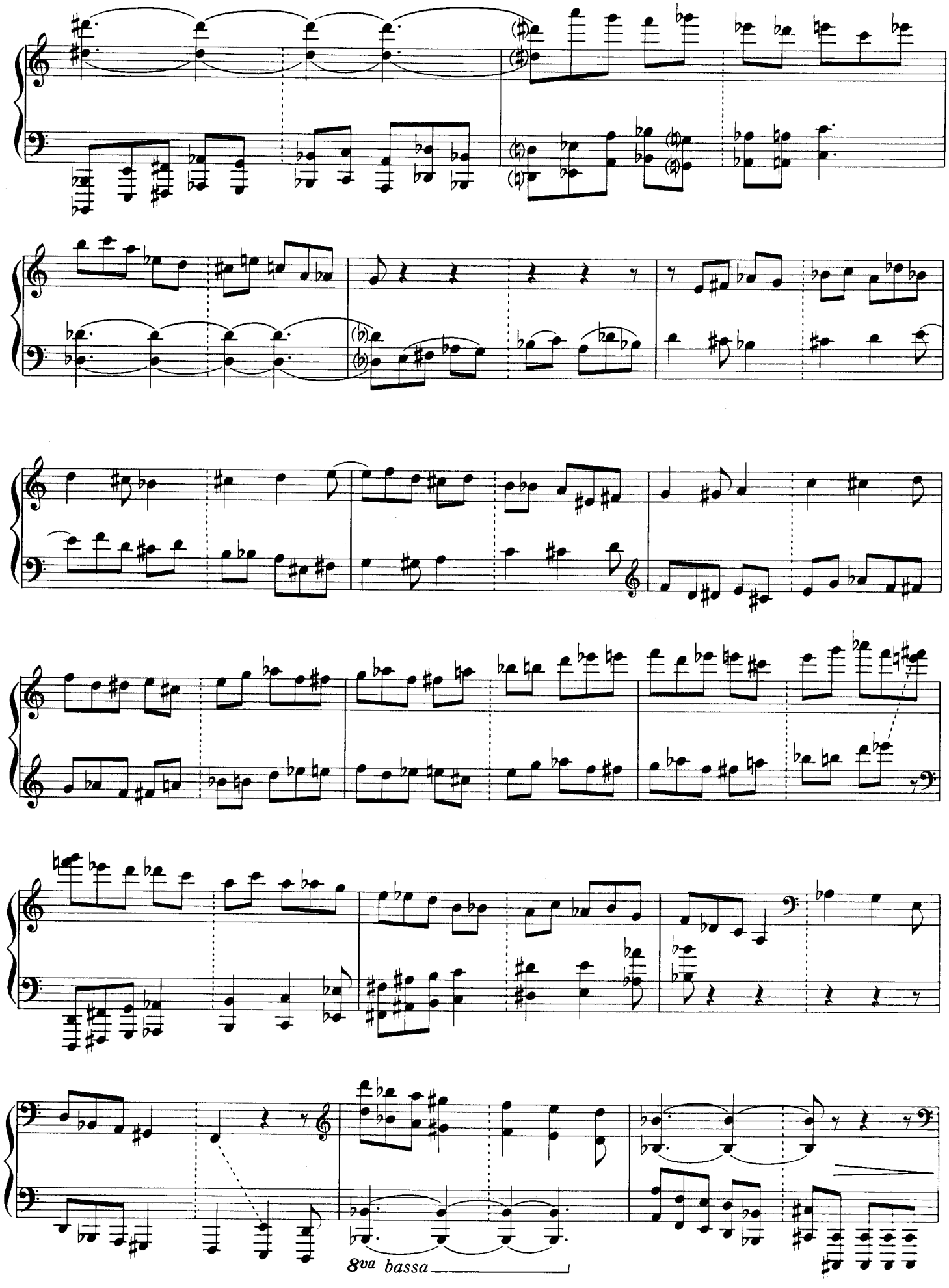


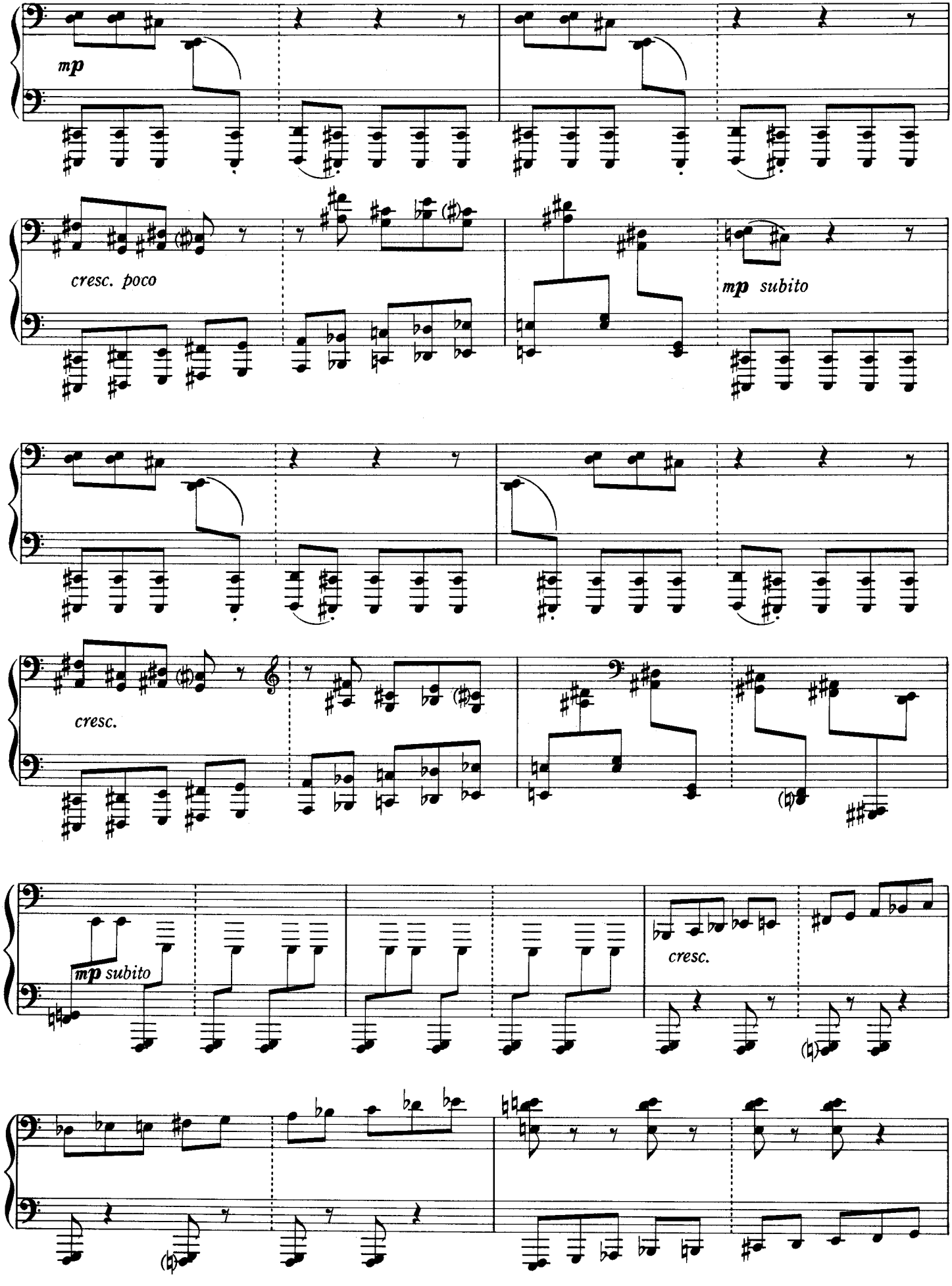
VI

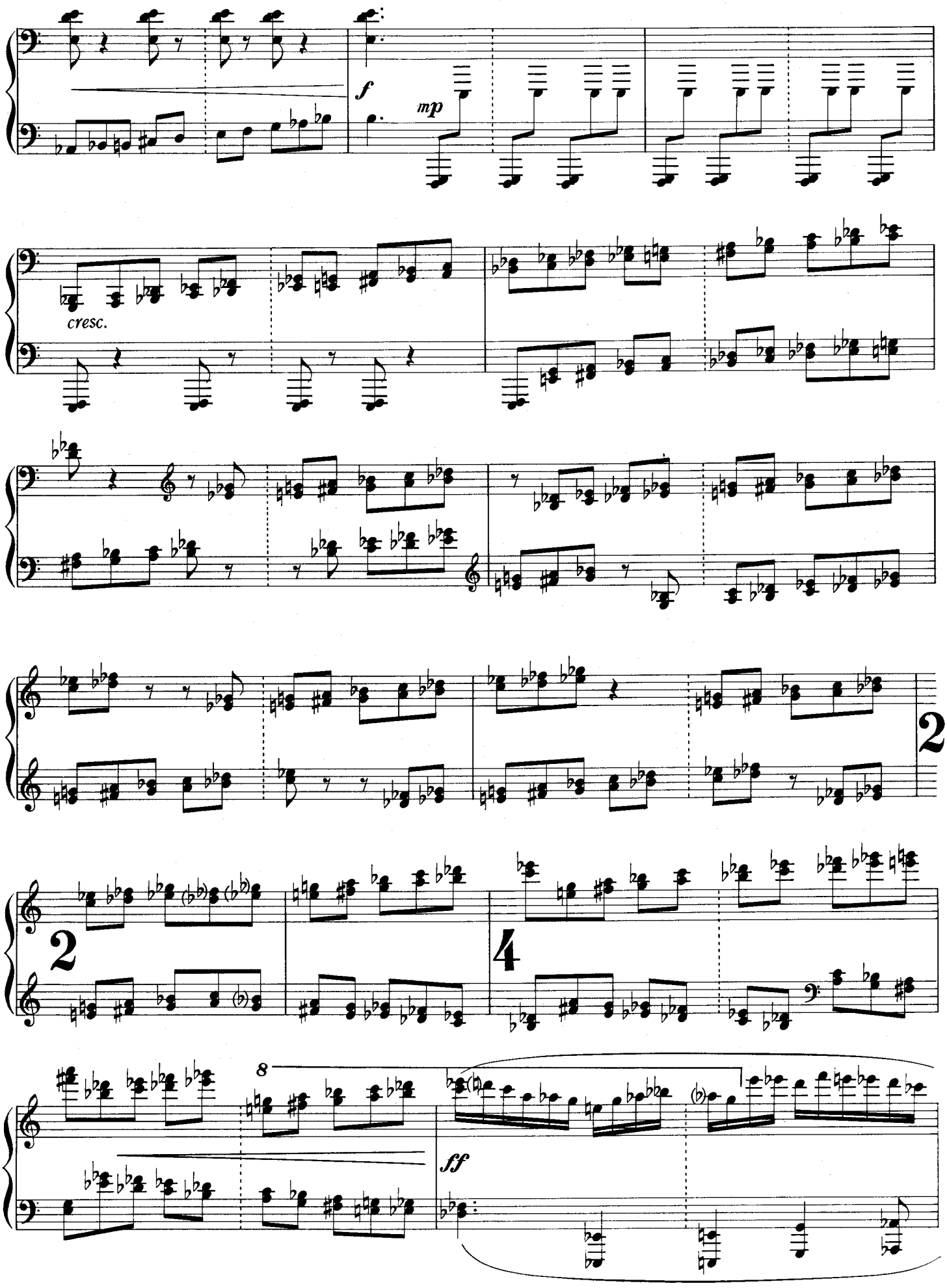
Con anima (♩. ♩ = 63)

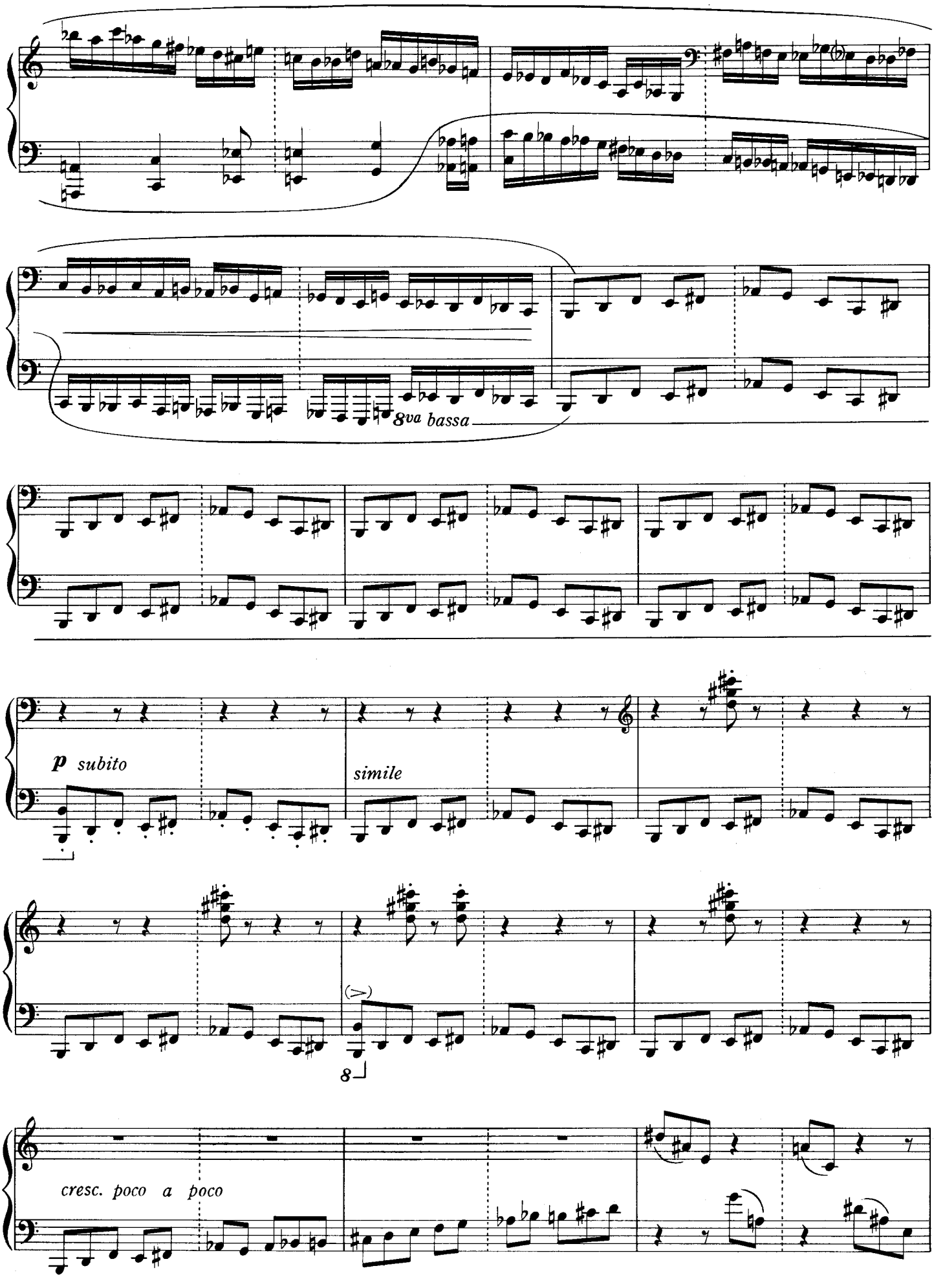


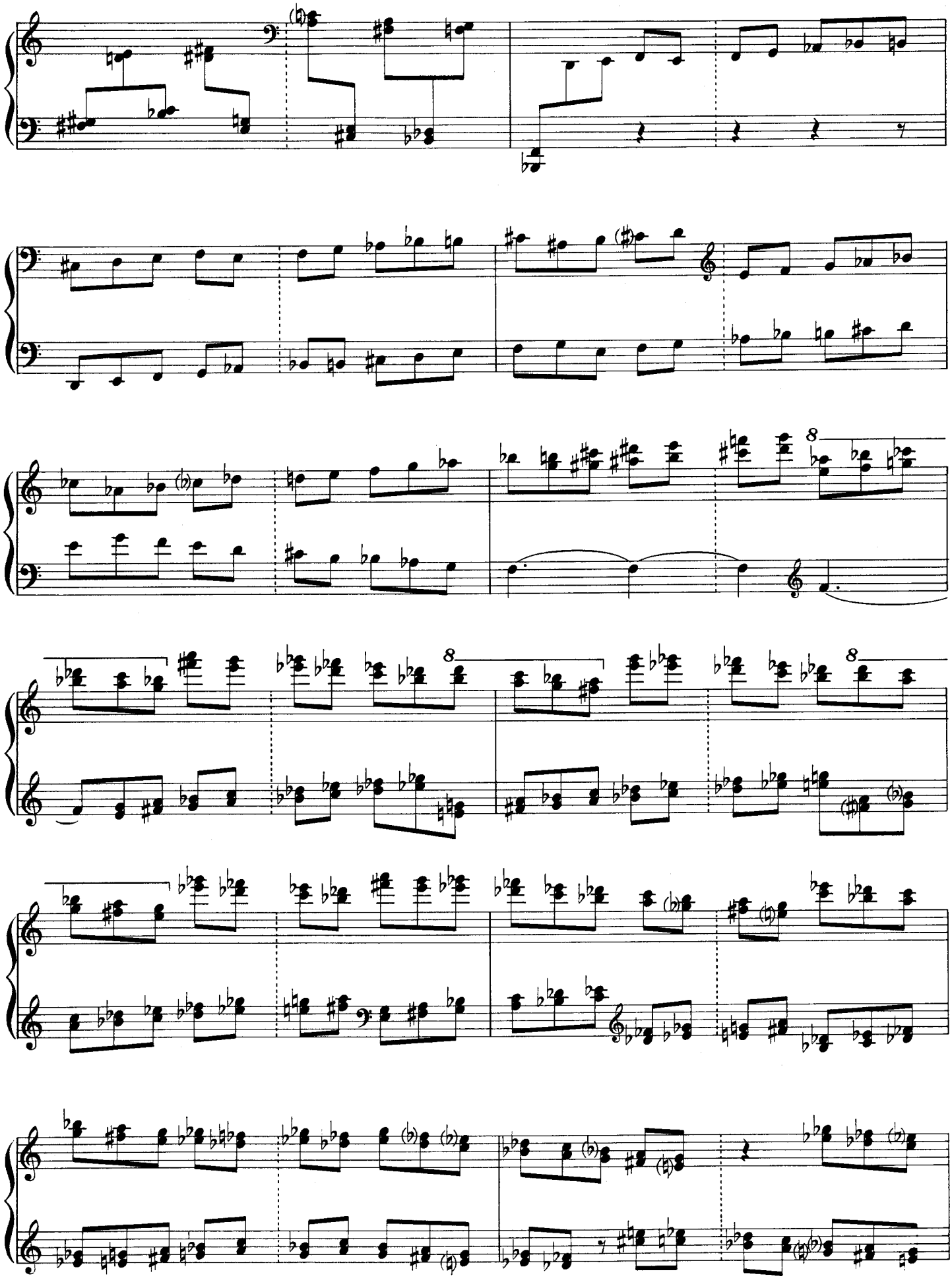

p
p
p
Ped.
f
f
decresc.
p
cresc.
4

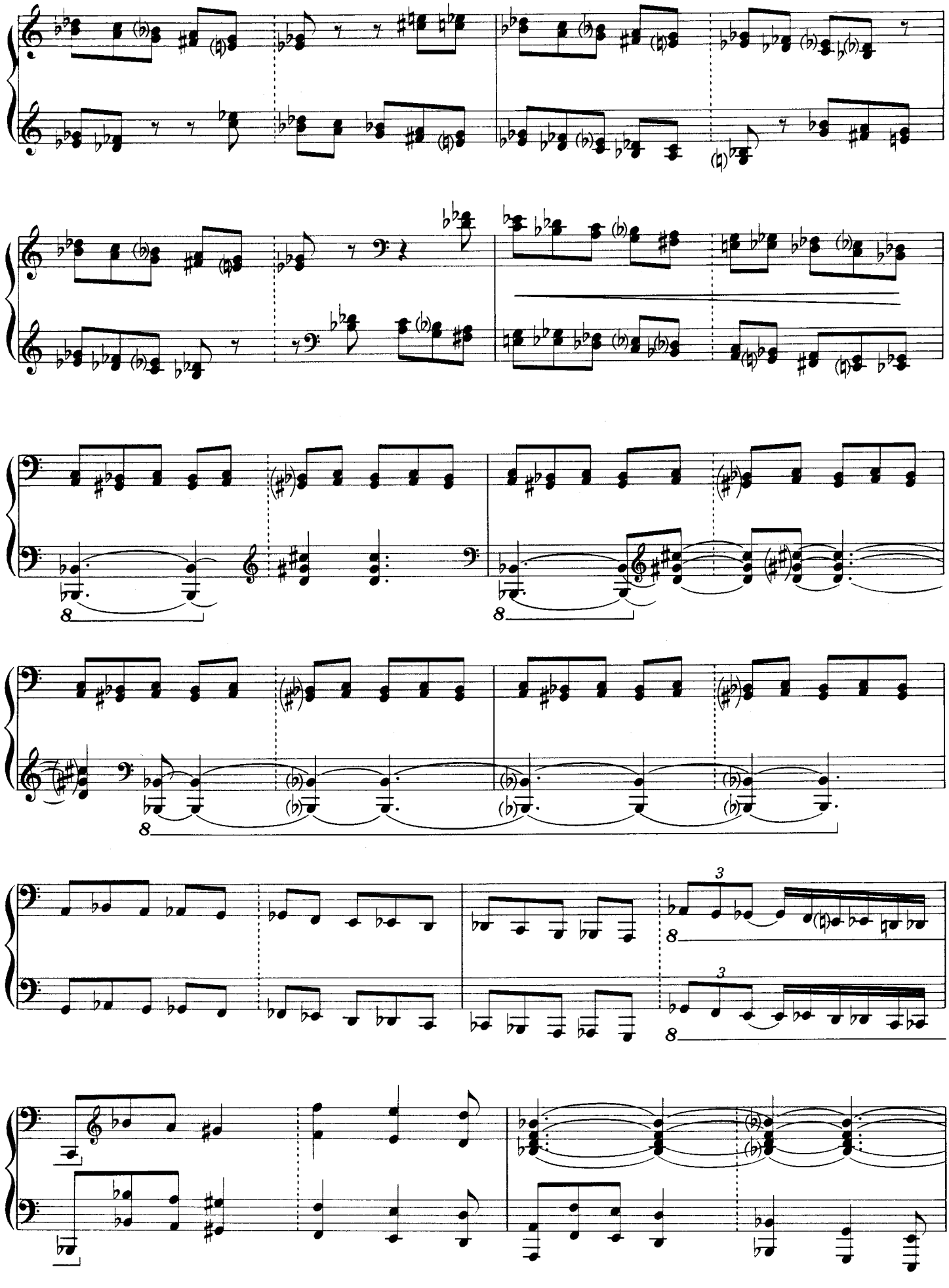

8va bassa

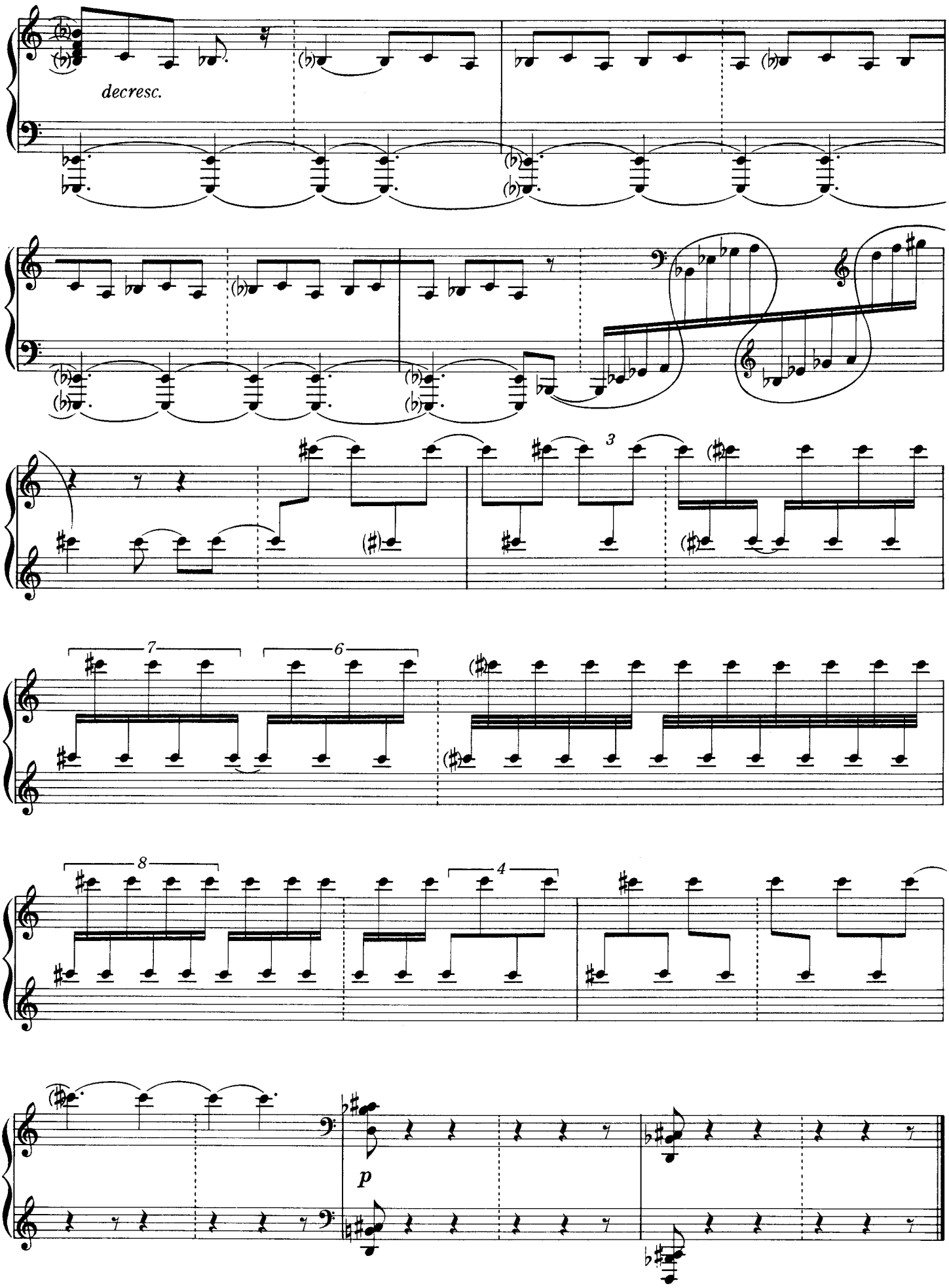

mp
cresc. poco
mp subito
cresc.
mp subito
cresc.


f
mp
cresc.
2
2
4
8
ff


8va bassa
p subito
simile
(>)
8
cresc. poco a poco

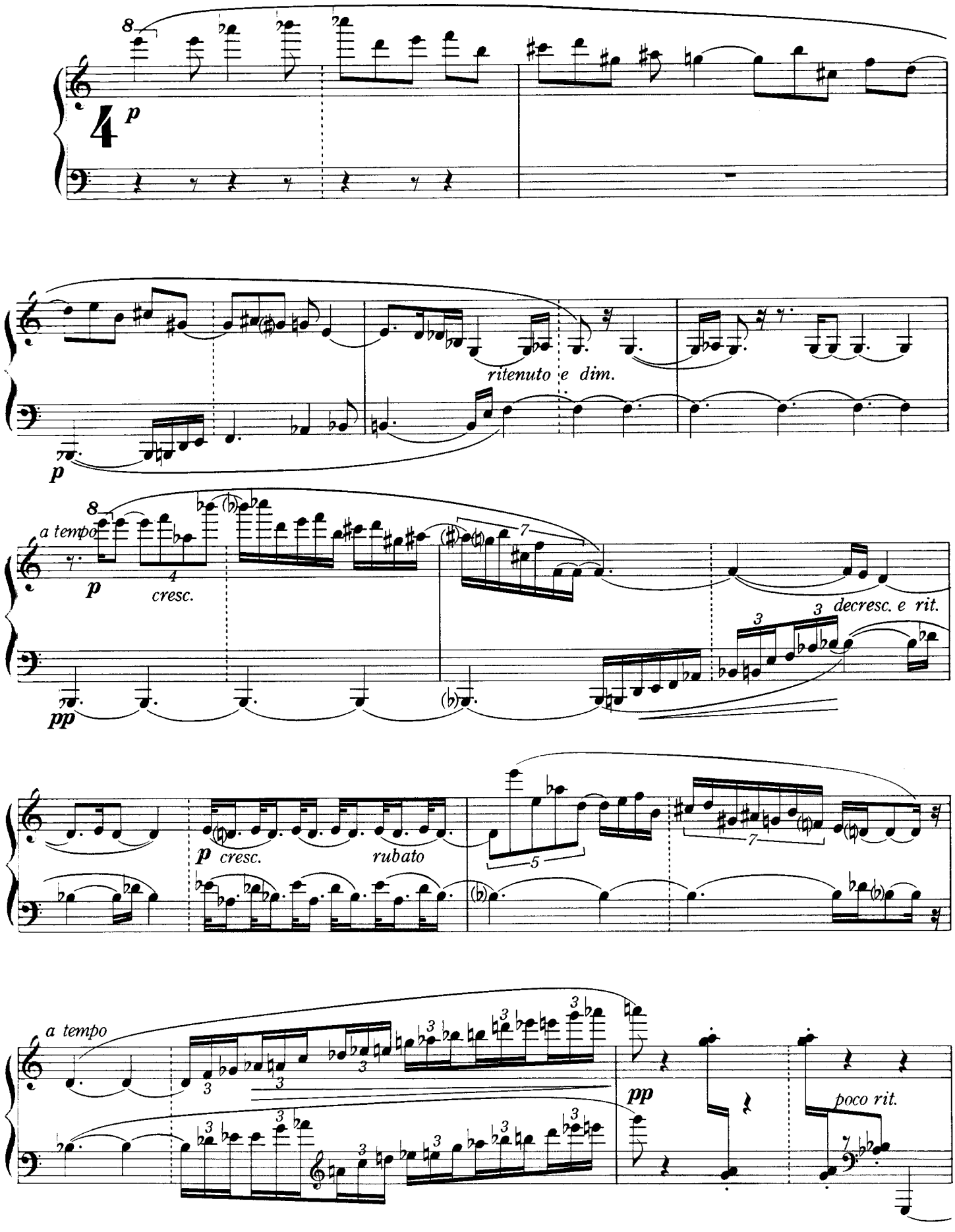


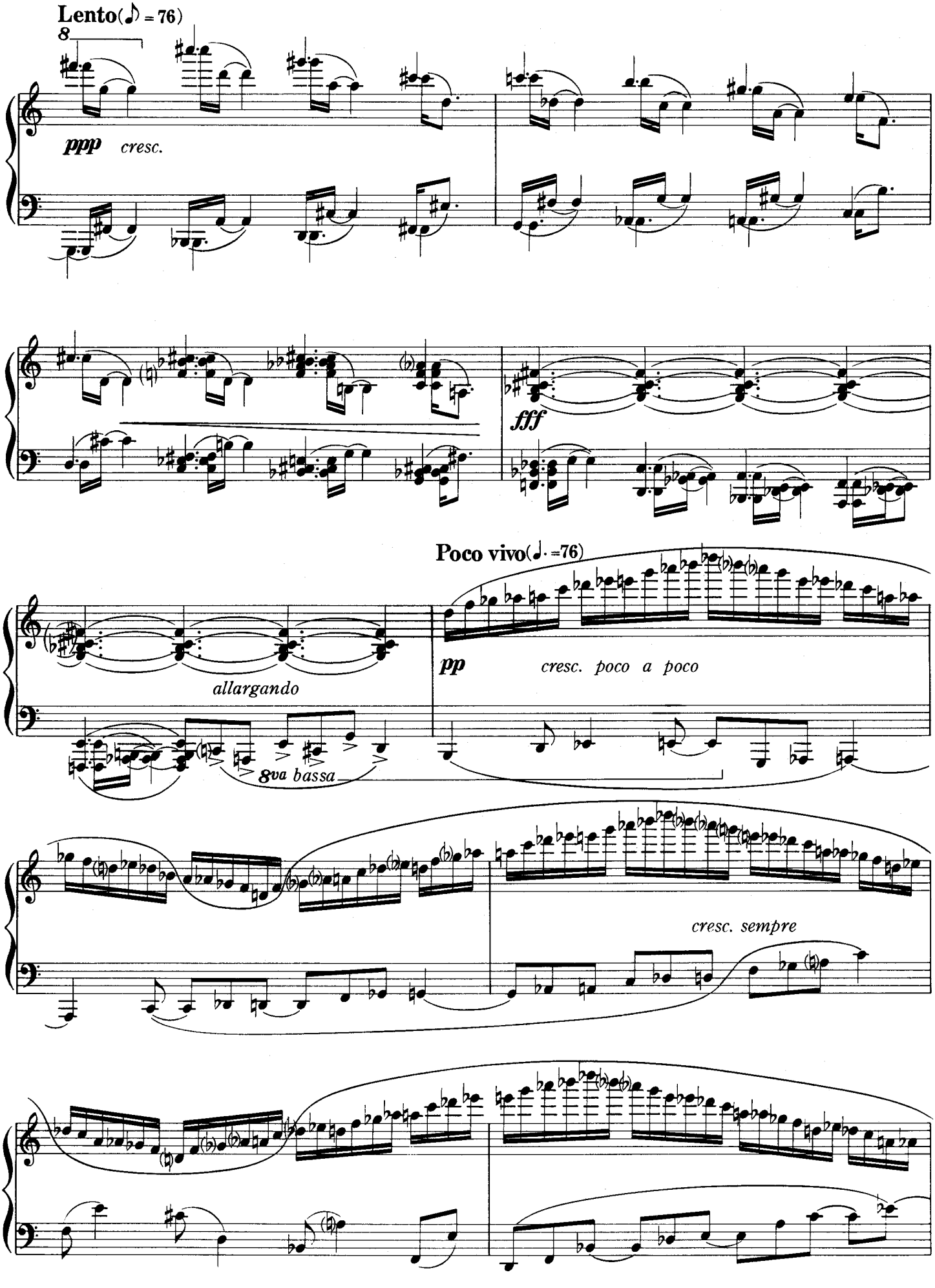


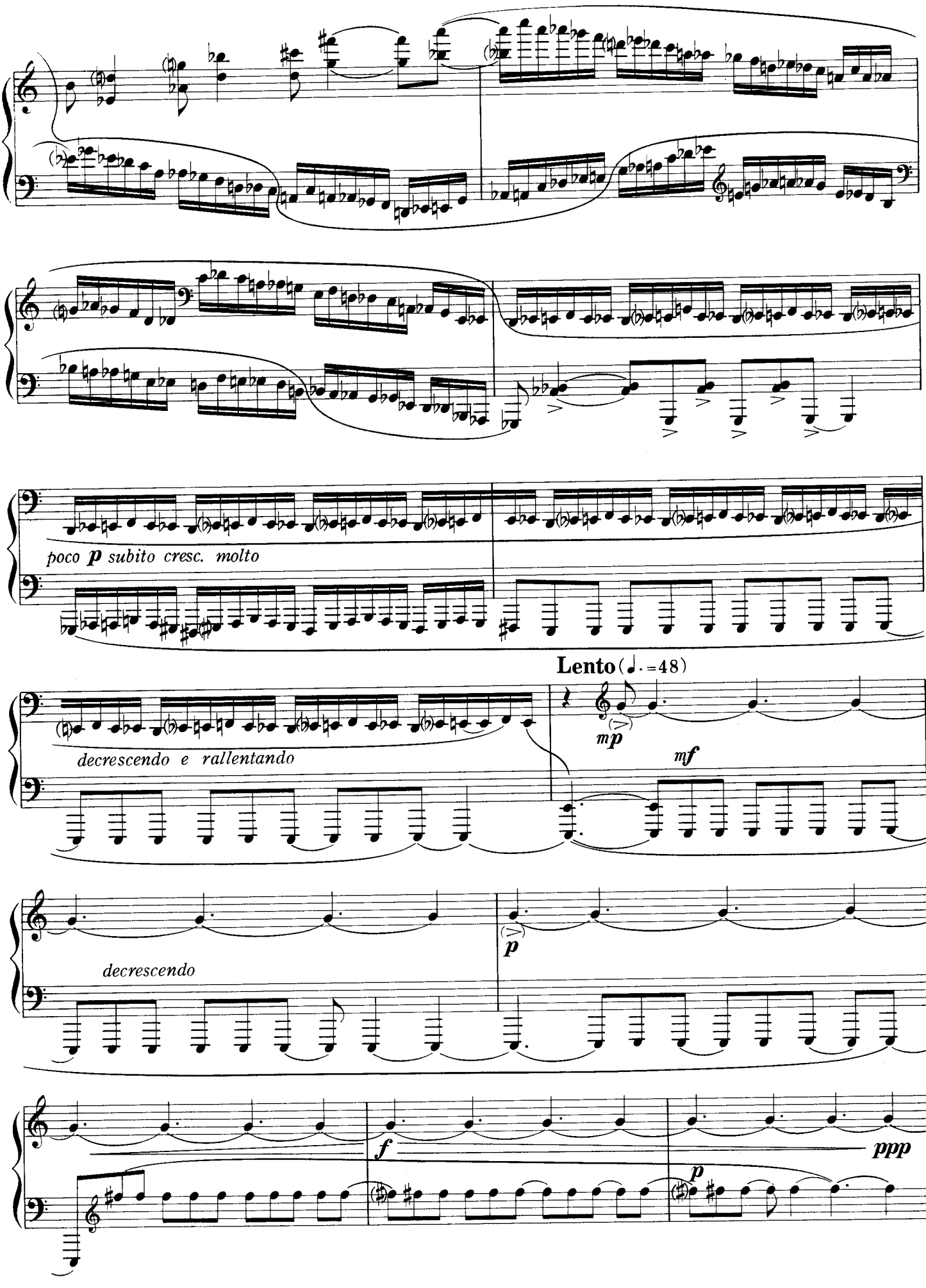

decresc.
3
7
6
8
4
p

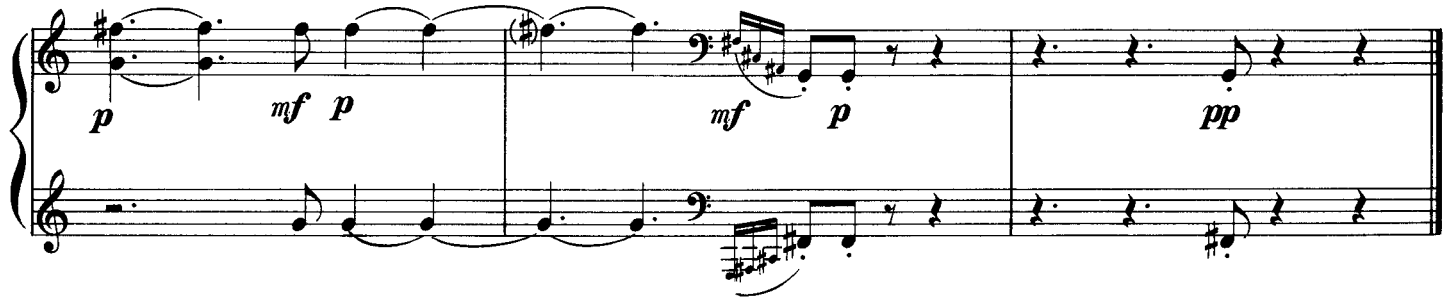
VII

Moderato (♪ = cca. 116)

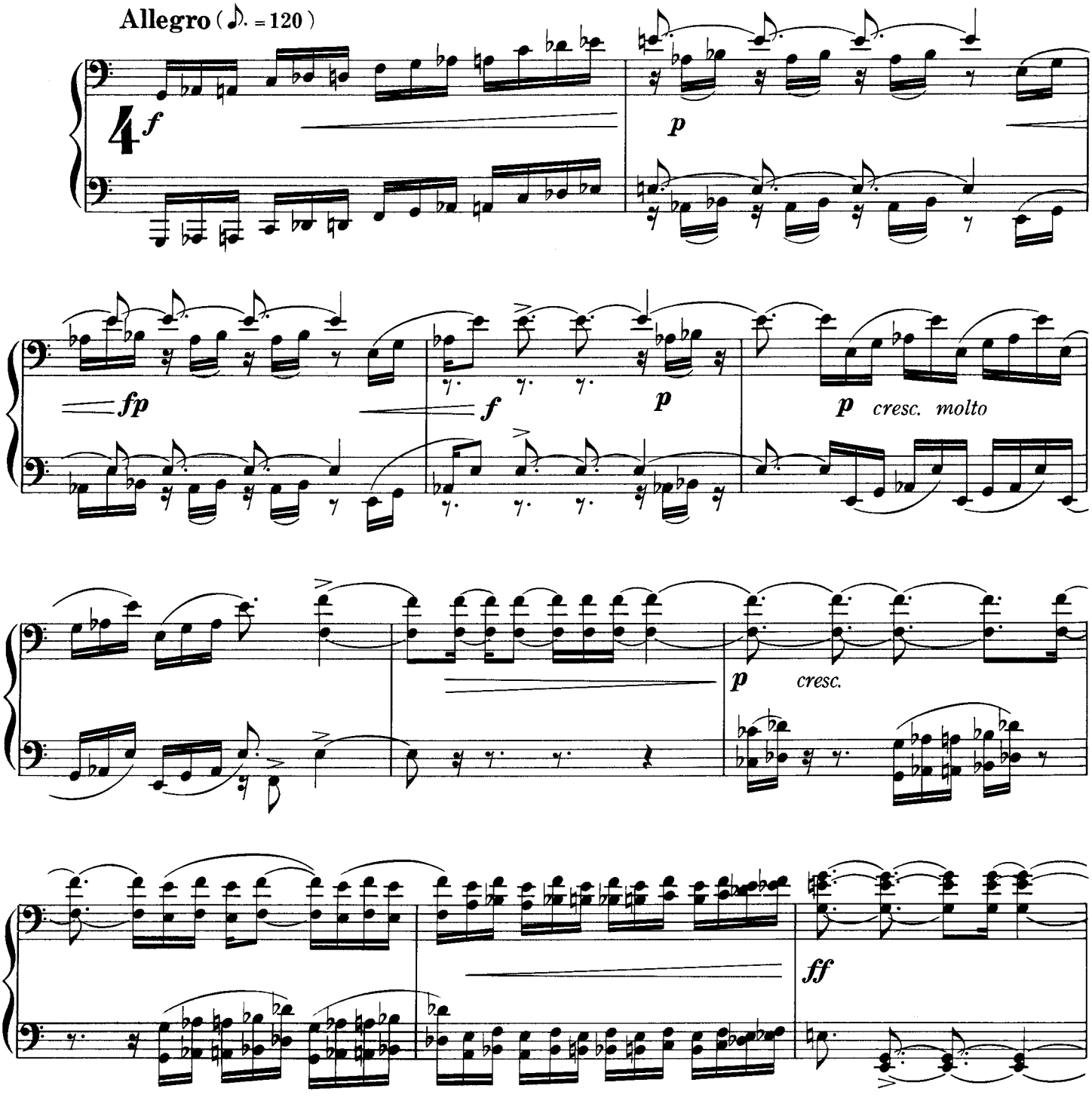


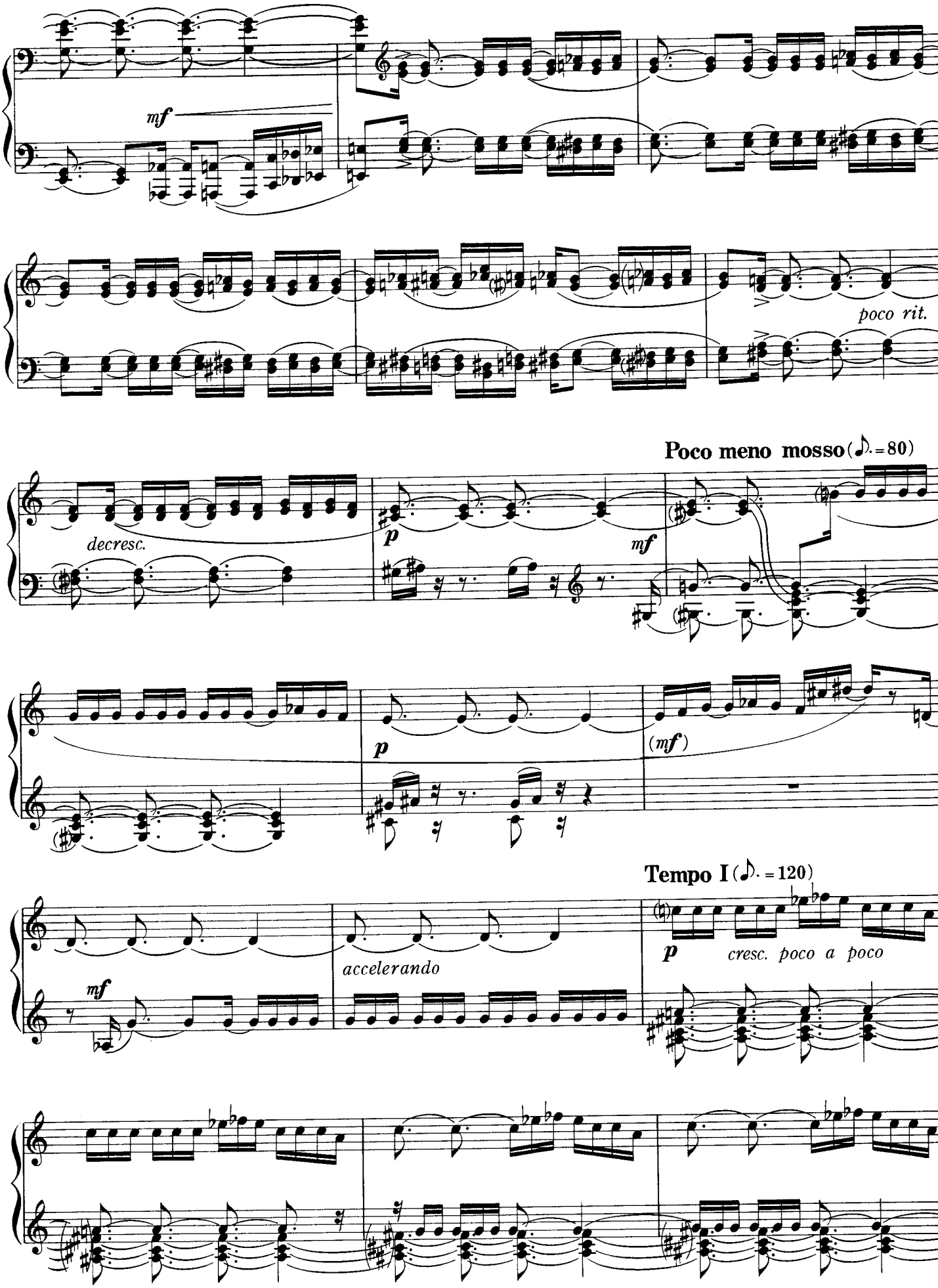

Lento(♪ = 76)
8
ppp
cresc.
fff
Poco vivo(♩. =76)
pp
cresc. poco a poco
allargando
8va bassa
cresc. sempre

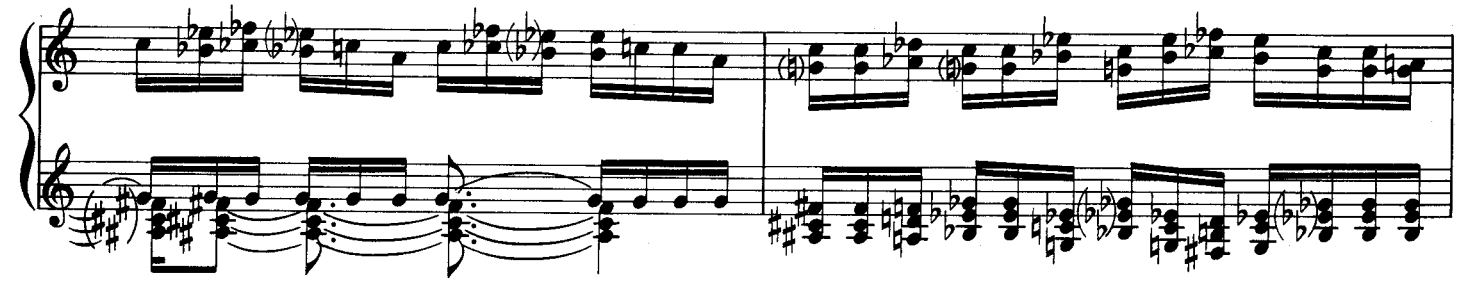

poco p subito cresc. molto
Lento (♩. =48)
mp
mf
decrescendo e rallentando
p
decrescendo
f
ppp
p

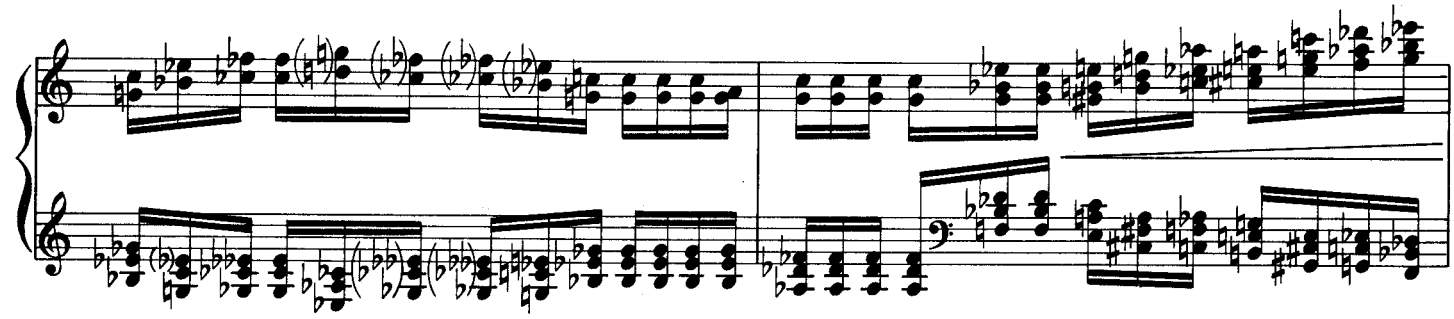


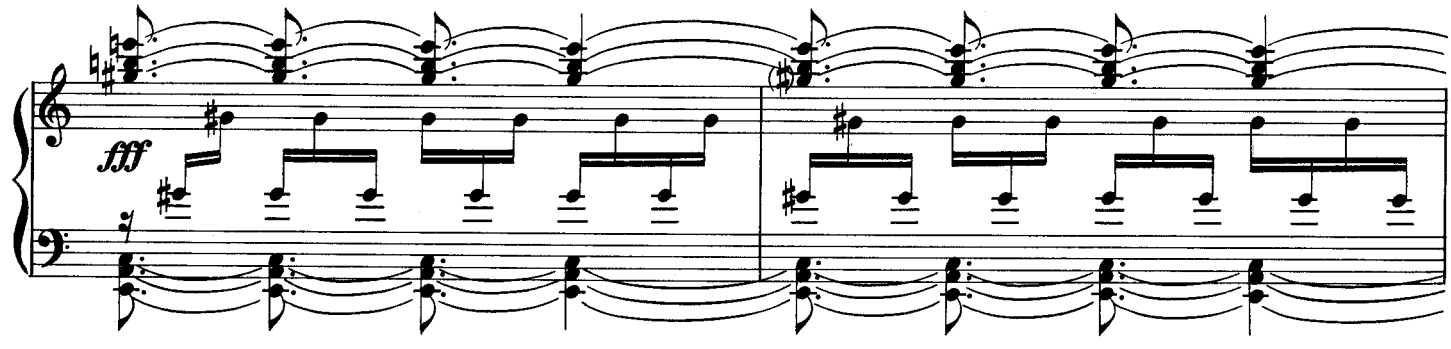
VIII

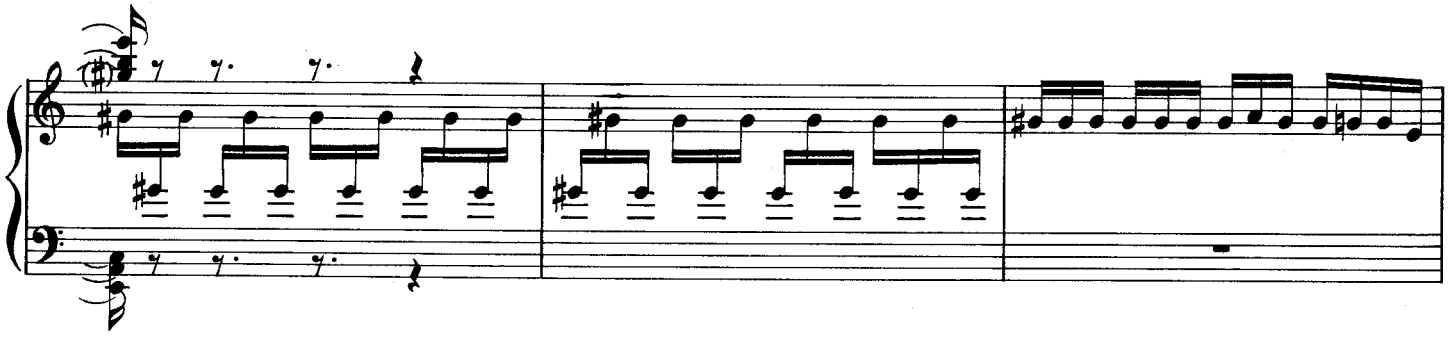


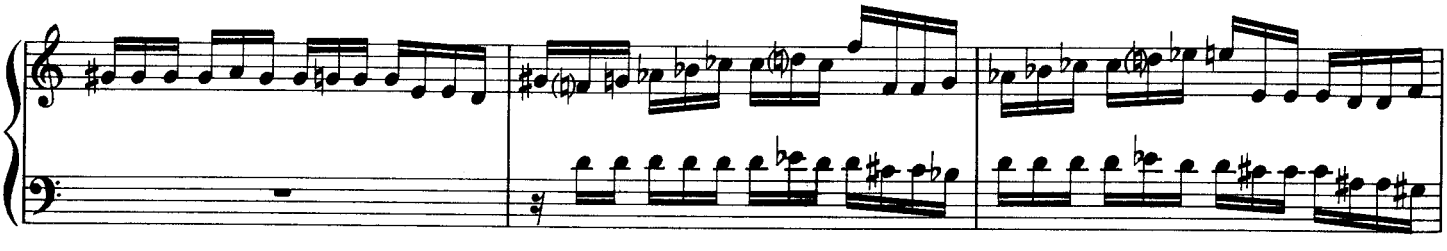

mf
poco rit.
Poco meno mosso (♪. = 80)
decresc.
p
mf
p
(mf)
Tempo I (♪. = 120)
mf
accelerando
p
cresc. poco a poco

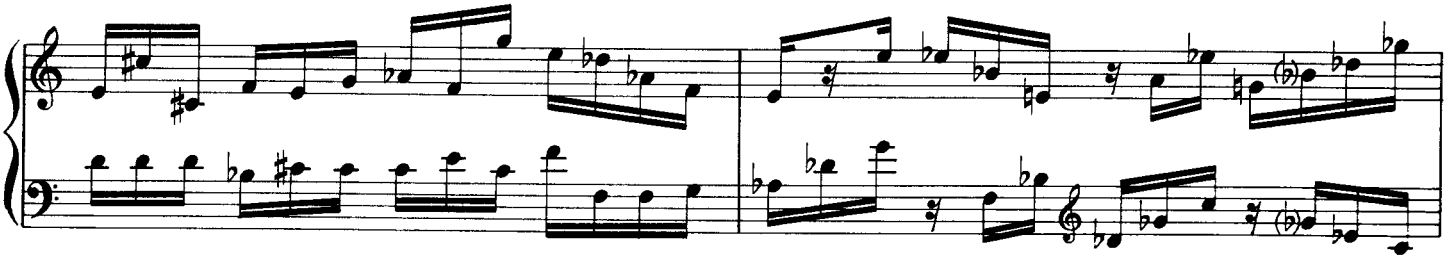


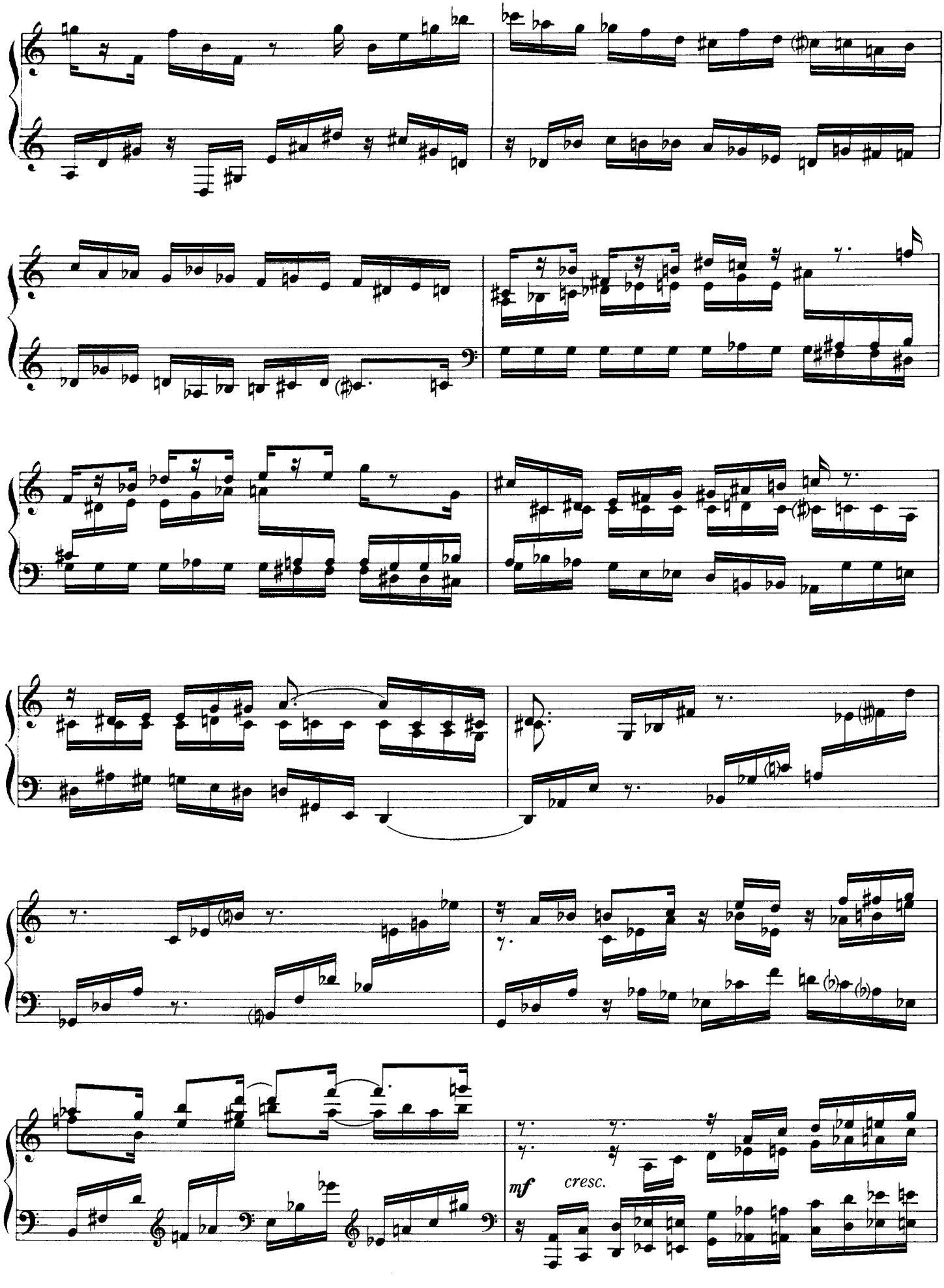


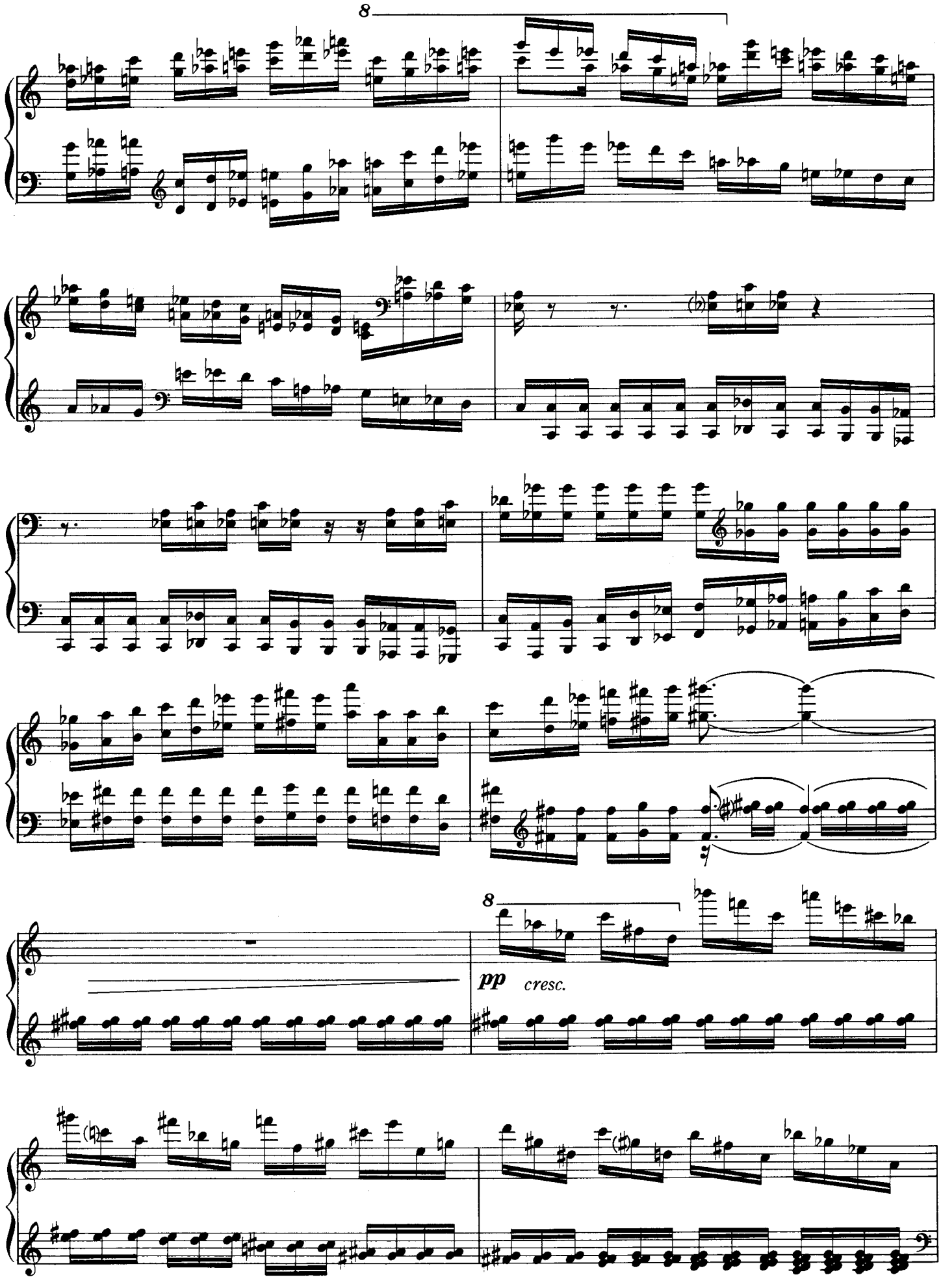

fff

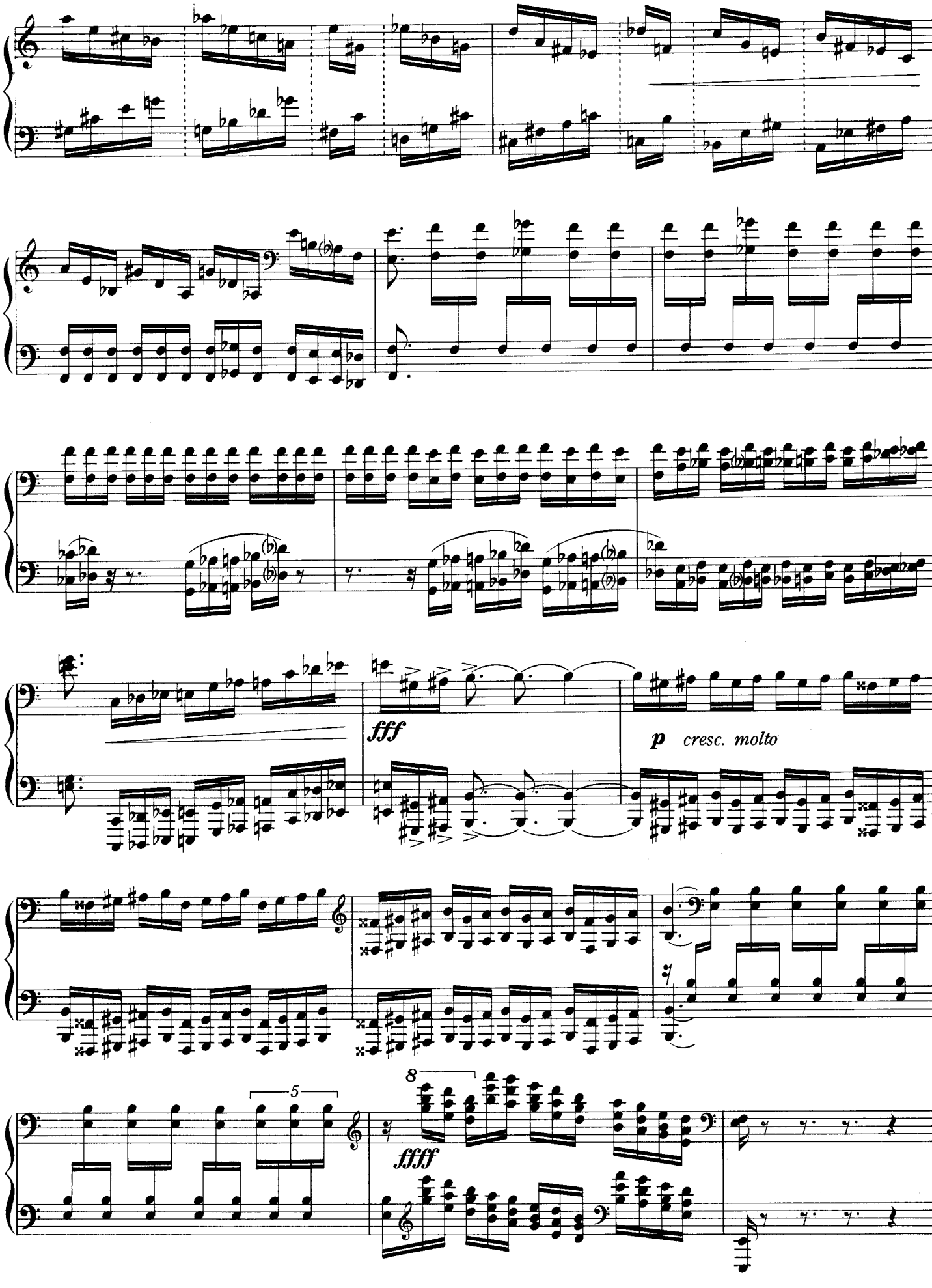




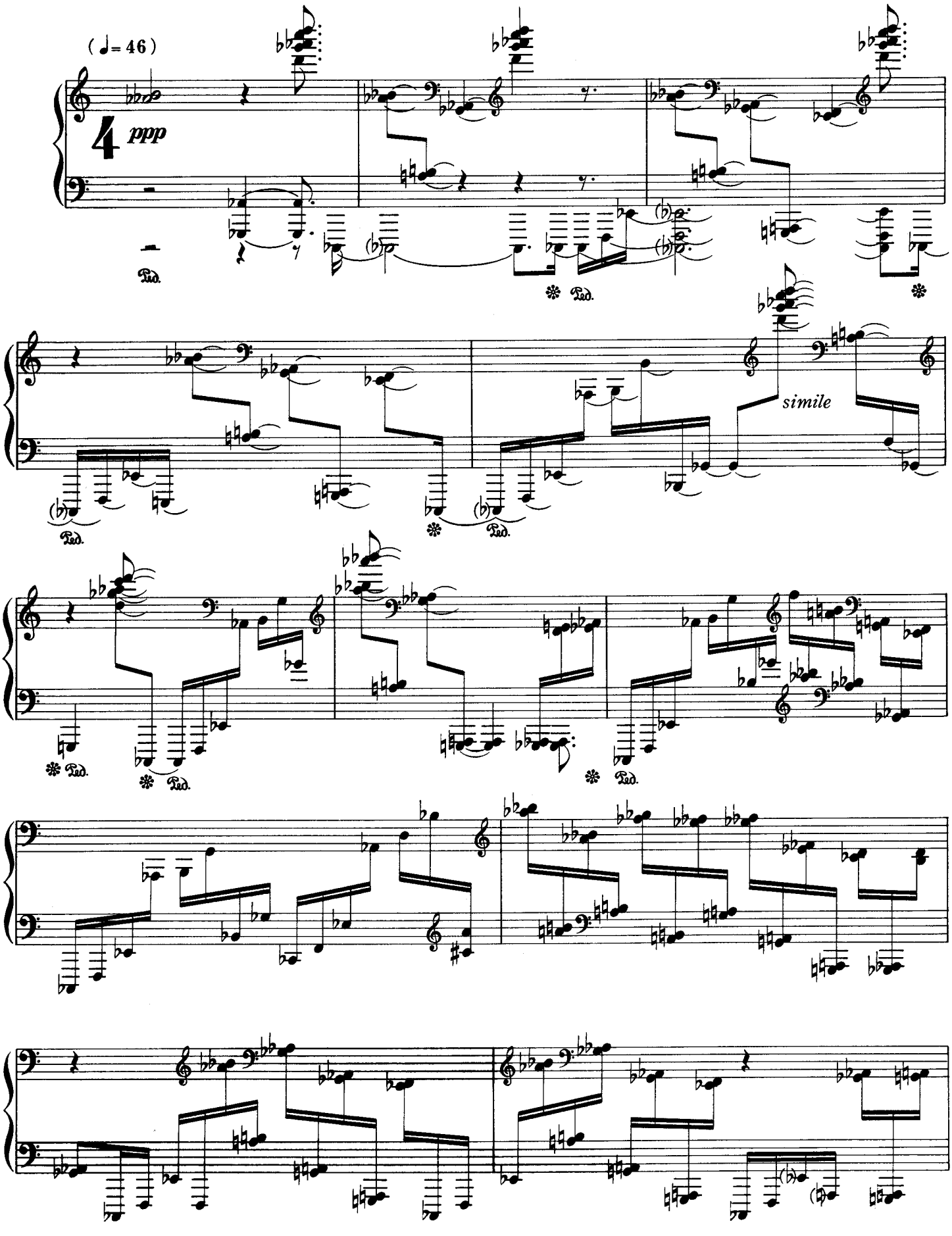


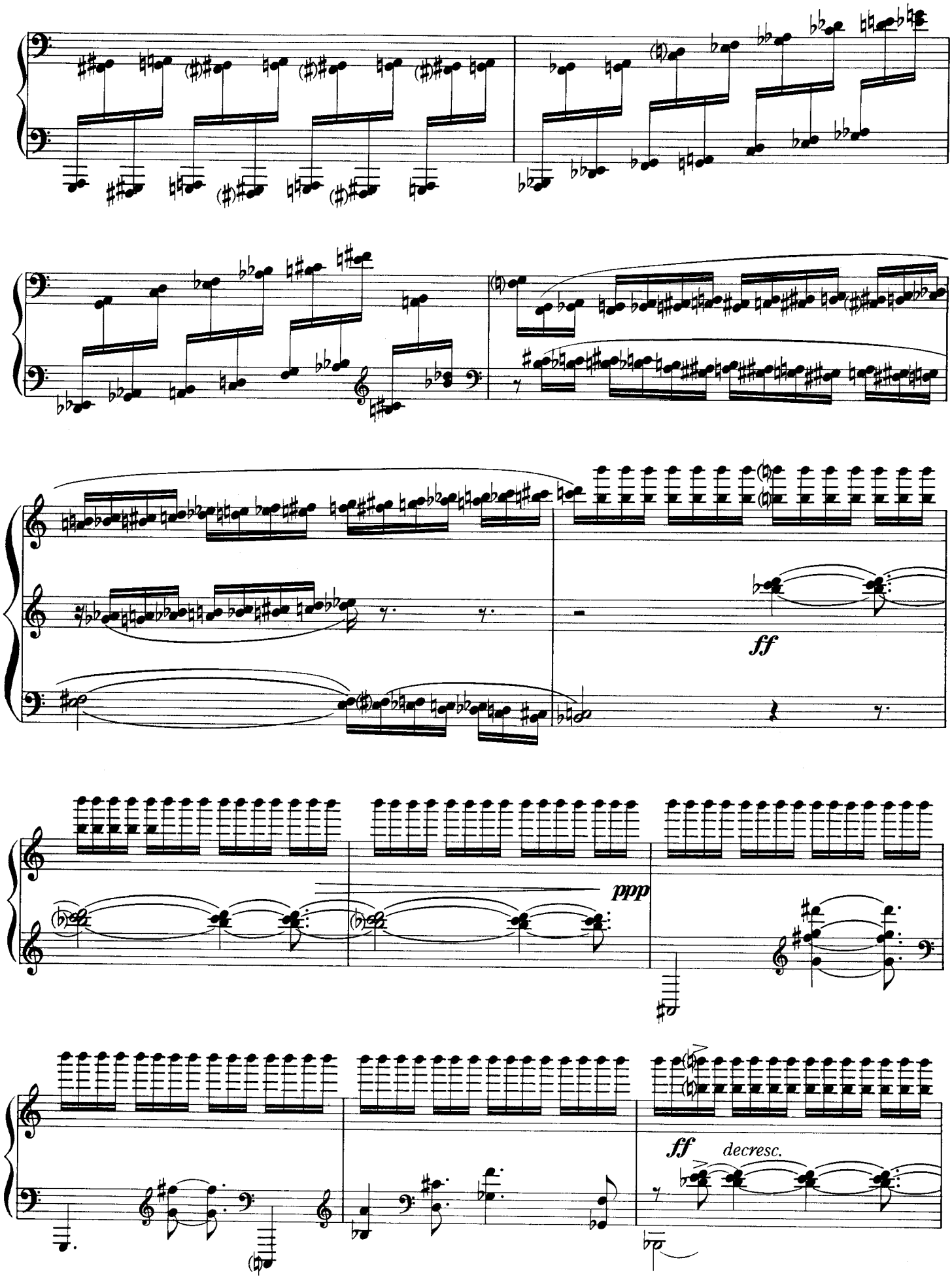

mf
cresc.

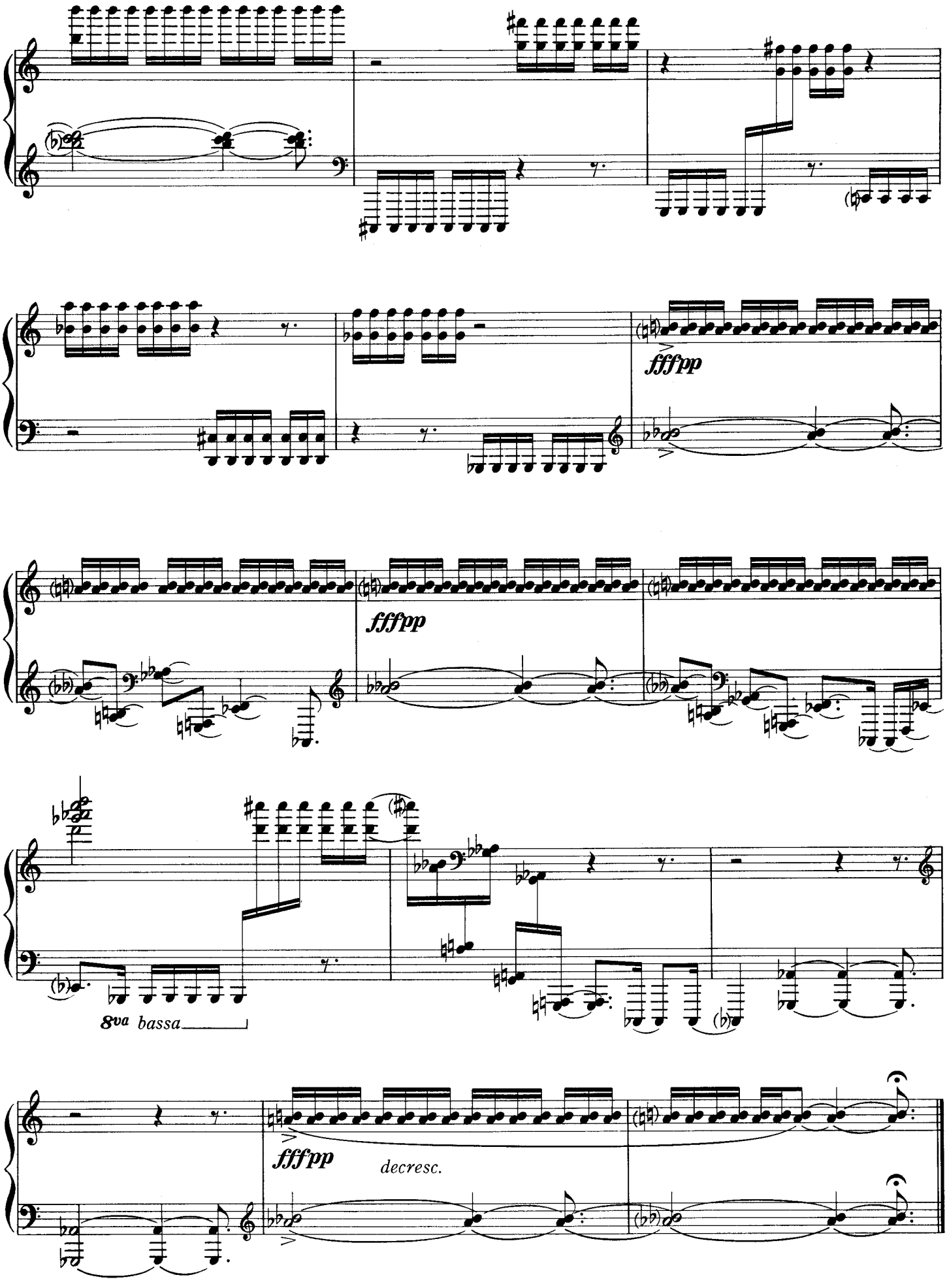

8
8
pp
cresc.


fff
p cresc. molto
5
8
ffff

IX

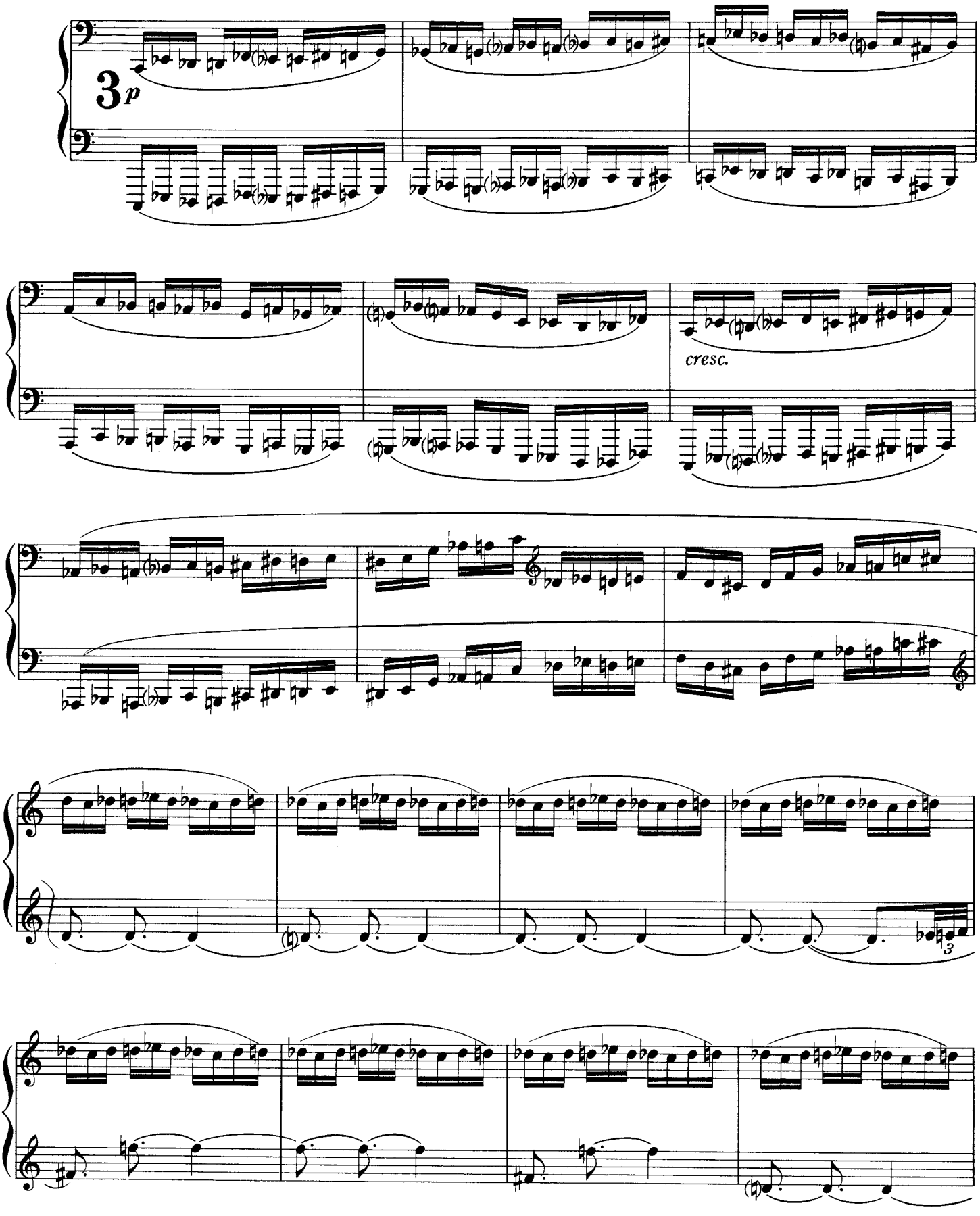


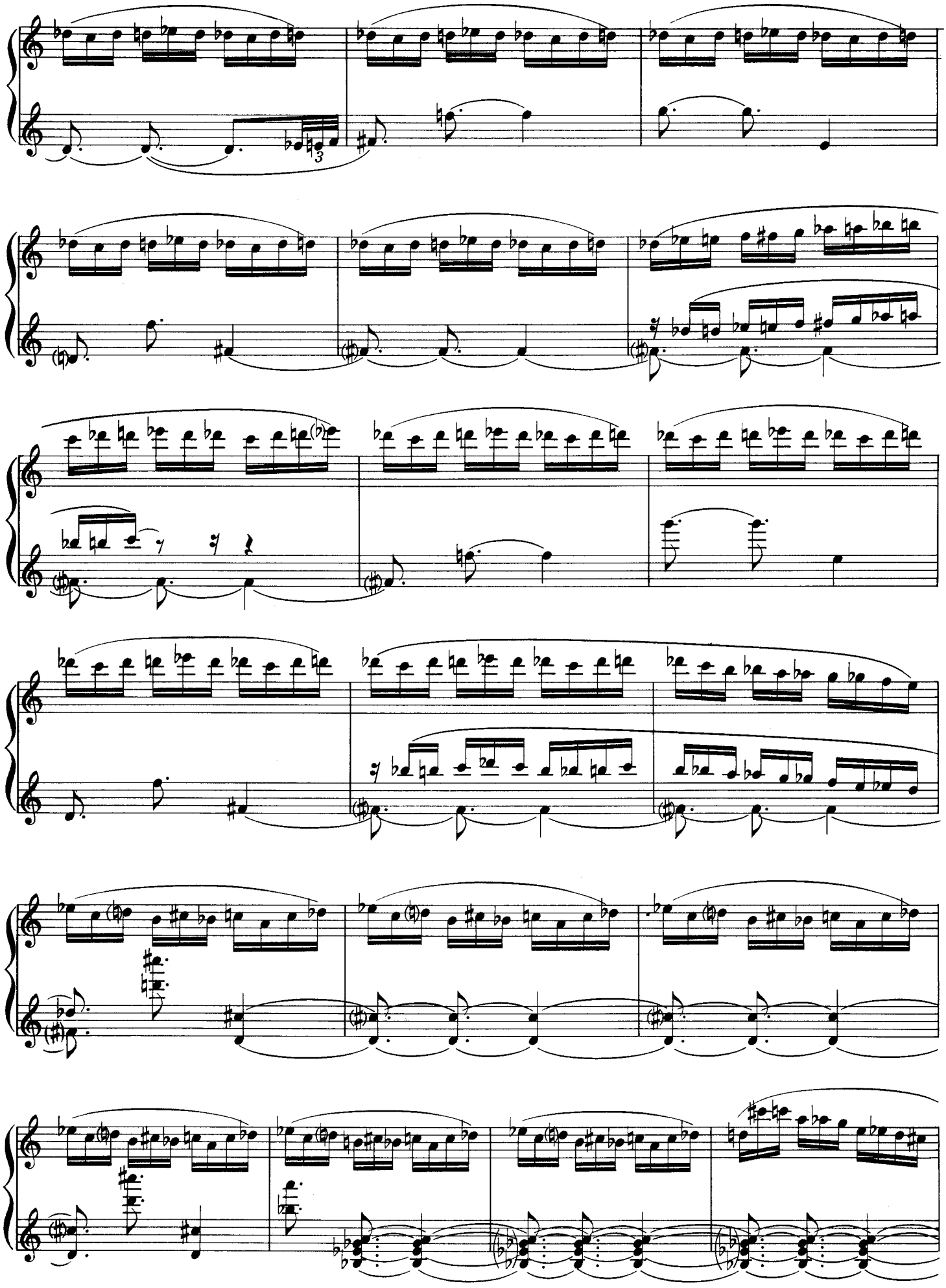

ff
ppp
ff
decresc.

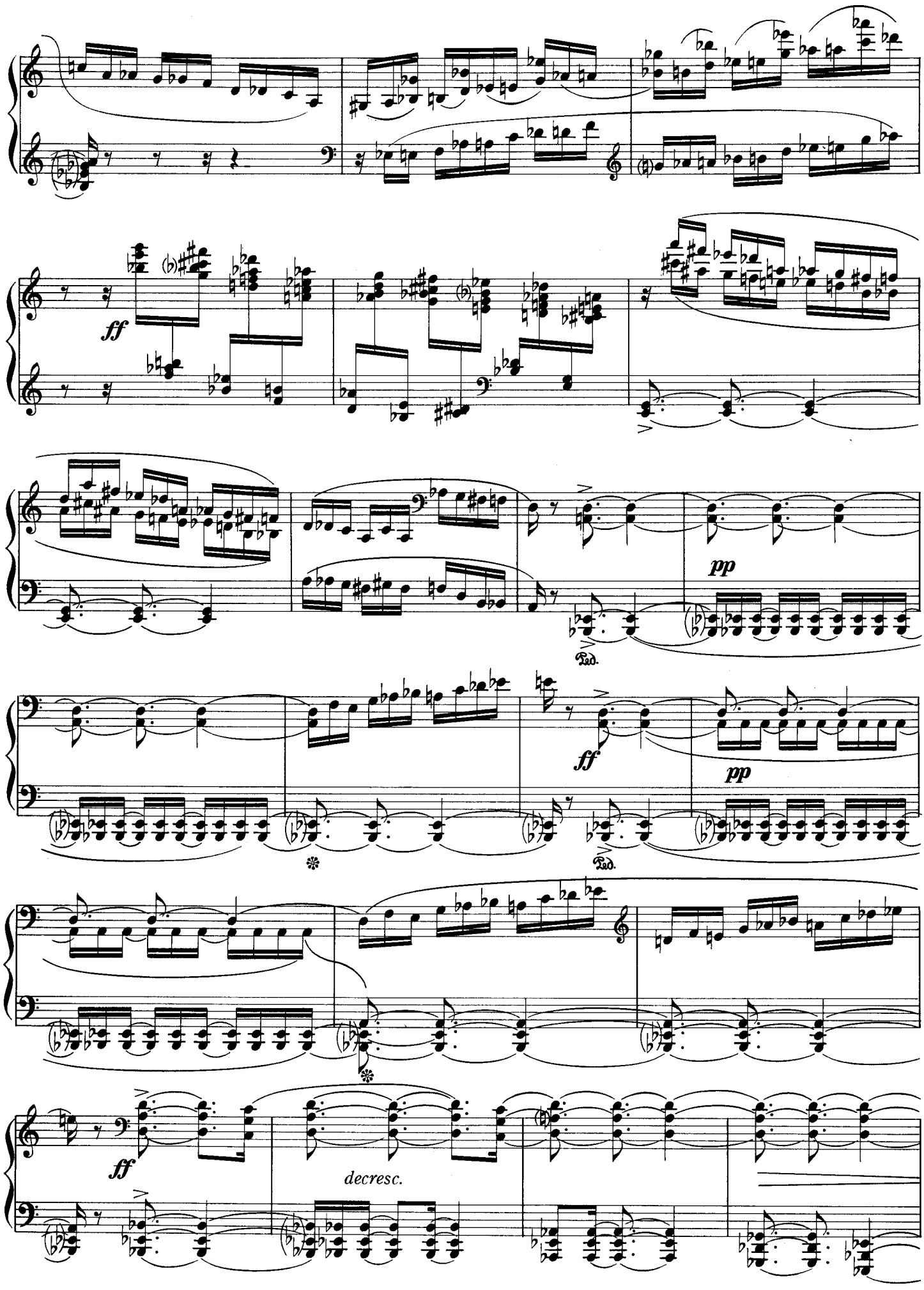

fffpp
fffpp
8va bassa
fffpp
decresc.

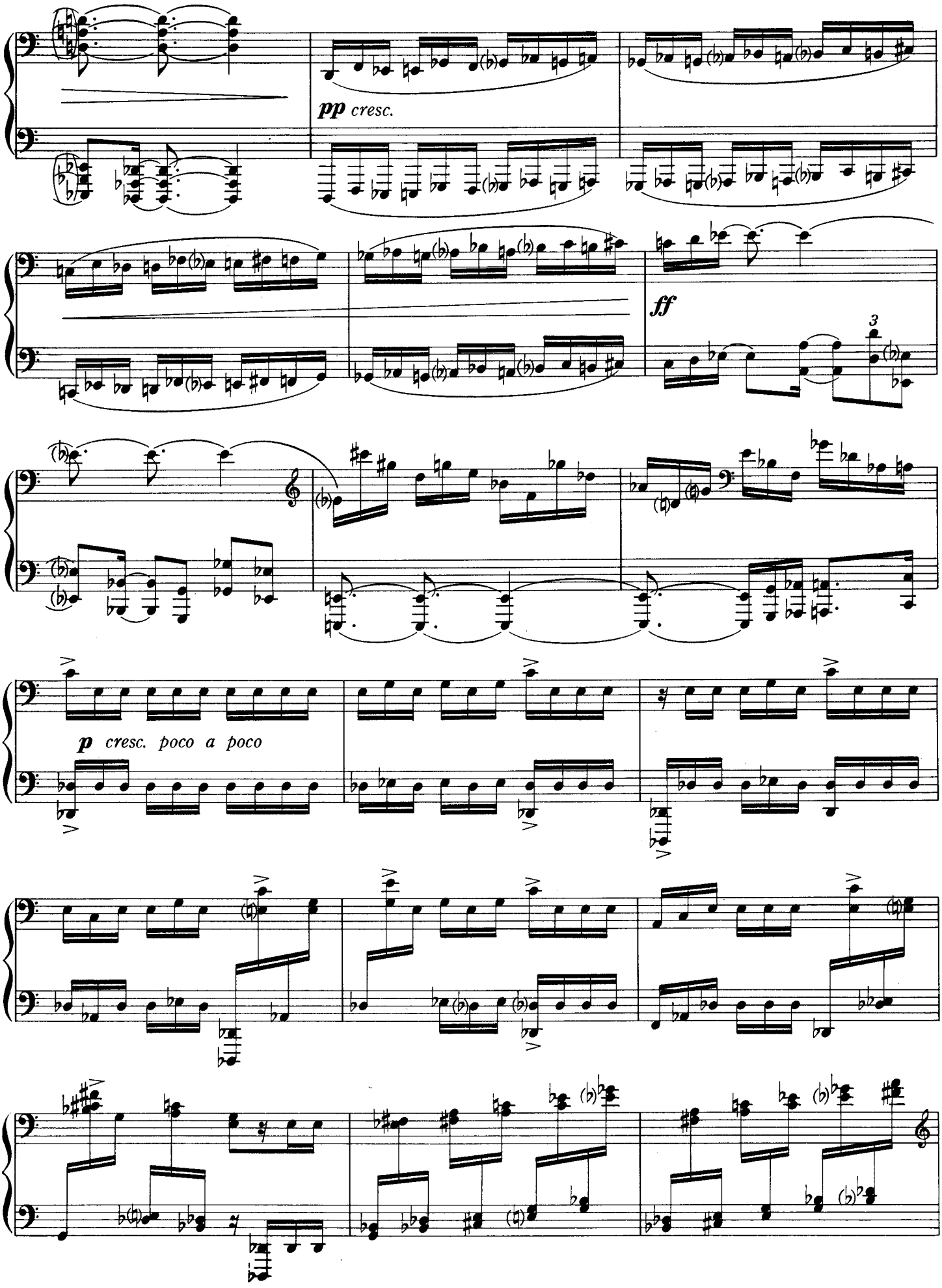
X

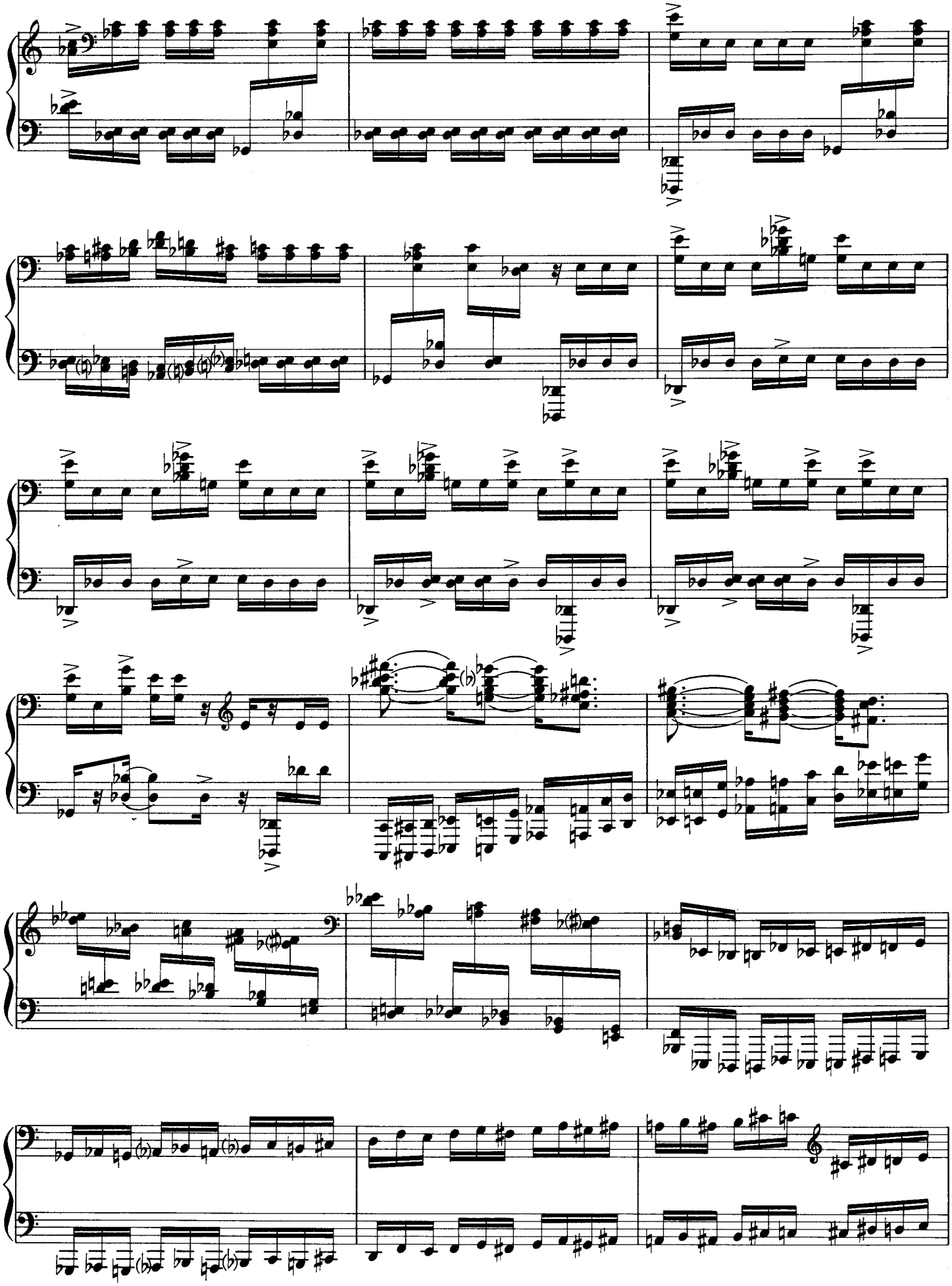
Allegro assai (3=42; ♪=140)

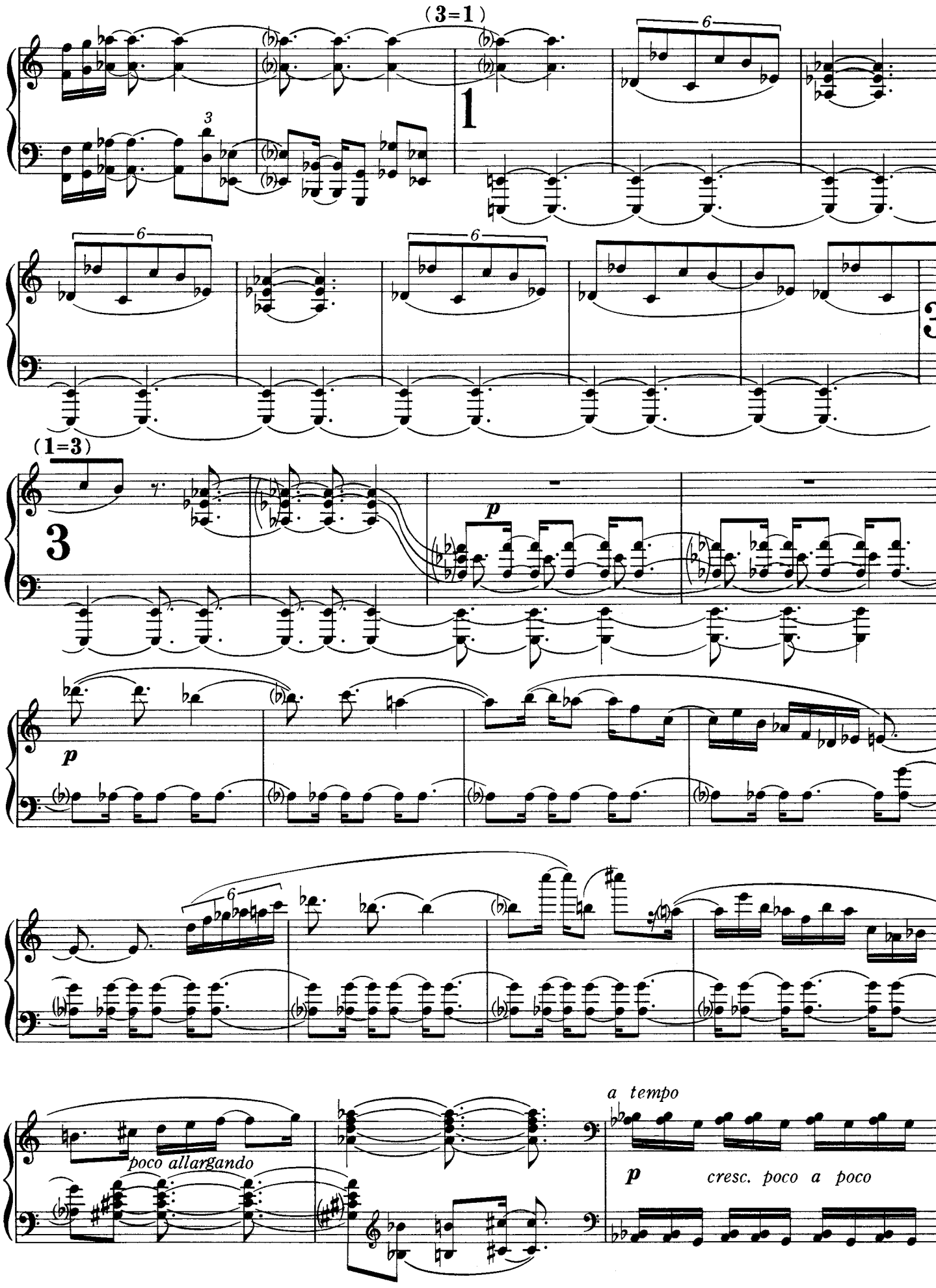


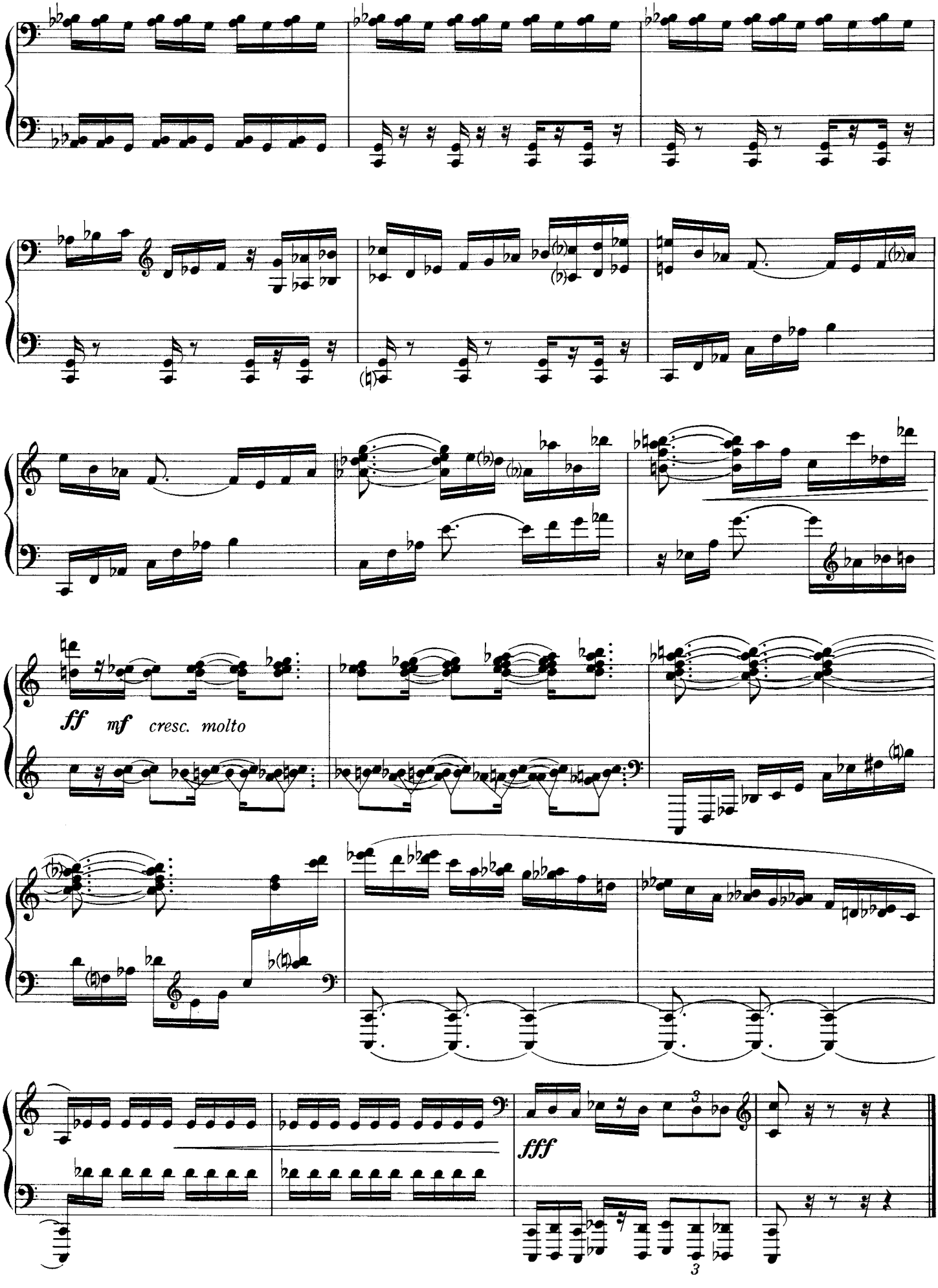



ff
pp
Ped.
ff
pp
Ped.
ff
decresc.


pp cresc.
ff
3
p cresc. poco a poco




(3=1)
(1=3)
p
poco allargando
a tempo
p
cresc. poco a poco


ff mf cresc. molto
fff