Ahmed Adnan Saygun (1907-1991) is one of the most important Turkish composers. He is also celebrated as an influential teacher and a dedicated ethnomusicologist. His compositional output spans a great variety of genres from symphonies to arrangements of Turkish folk songs to solo partitas and concertos. His complex and brilliant orchestrations have won him a worldwide reputation, and the Viola Concerto substantiates this claim. Saygun incorporates both western neoclassical compositional techniques and Turkish folk elements throughout this concerto.

The viola concerto, written in 1977, was recorded two times, in 1989 and 2006. While his music has been analyzed and interpreted by both theorists and musicologists, this particular work has never been formally researched. The purpose of this study is to analyze the form and structure of each movement of the concerto through a discussion of the elements Saygun uses. This study will provide brief historical background on western classical music in Turkey, the life of the composer, and his compositional style in order to better understand Saygun as a composer and his viola concerto in particular. Themes and folk elements will be identified and analyzed in order to better understand the connection between movements. In this study, the integrated rhythmic, melodic, structural and instrumental elements of Turkish folk tradition will be highlighted. Through this research, I endeavor to introduce the piece to a new audience as well as to potential performers.
THE VIOLA CONCERTO OF AHMED ADNAN SAYGUN:
COMPOSITIONAL ELEMENTS AND
PERFORMANCE PERSPECTIVES

by

Gizem Yücel

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the Faculty of The Graduate School at
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Doctor of Musical Arts

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Approved by

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To my family…
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CHAPTER I
INTRODUCTION

In the canon of concertos for viola and orchestra, there are many that have yet to be championed by performers. One work greatly deserving of this attention is the Viola Concerto by Ahmed Adnan Saygun. The purpose of this research is to usher the reader and performer through the process of discovery with regard to this fascinating work. This will be done by providing background information on the composer, the arts climate during his formative years, and by examining the important structural elements of the concerto.

While he is little known in North America, Saygun was an accomplished Turkish composer of the 20th century with 78 catalogued works. He came to prominence during a time of turbulent political change in Turkey which likely played a decelerating role in his recognition. Other than the years Saygun spent studying in Paris, he spent his whole life in Turkey dedicating himself to creating, teaching, and researching music. As a composer of detailed work and high expectations, Saygun is said to have started his first symphony at age 19 after having heard only one symphony of Schubert. He is also the pioneer of opera and oratorio works in Turkey’s history.

As Saygun’s writing and style matured, he developed a distinctive approach of combining a western neo-classical elements with modes, makams (Turkish modes) and
other folk elements of Anatolia in his works. His viola concerto was completed in 1977, falling into his later compositional period. When Saygun used makams more exclusively, he was using church modes intertwined with several different makams in a contrapuntal texture. The makams usually were not used in their entirety, generating more complexity in their analysis. This concerto is a unique addition to the viola repertory, with a compelling orchestration and a virtuosic viola part. The concerto offers cultural diversity as it contains elements that are not commonly present in western classical compositions. The leitmotif-driven cyclic form of the concerto contains characteristics of a program symphony. It offers a satisfying and very diverse color palette and unique rhythmic and tonal elements that are derived from Turkish folk music.

Unlike other works by Saygun, the viola concerto has not been formally researched or analyzed prior to this document. Saygun’s mixture of several different compositional methods creates a complex work where the elements can have multiple labels. His intertwinement of makam and mode, for instance, produces synthetic modes that emulate multiple collections. In order to build a foundation for research, the author compares the piece aurally to the other works of Saygun’s late compositional period as well as other dissertations and theses on different works to observe the similarities among the works. These include Emre Araci’s (1999) research on Saygun’s life and works, Kathryn Woodard’s dissertation on Saygun and his piano works (1999), and Yılmaz Aydın’s book on the Turkish Five (2003). Using this comparison method, it was possible to locate parallel examples of compositional techniques between these other works and
the viola concerto. This process facilitated the determination of the structure of Saygun’s viola concerto.

Representative elements were subsequently selected for examples. The analysis of the examples and descriptions of the elements used are supported by a fundamental understanding of the composer’s background and a brief history Turkish classical music.

Saygun’s viola concerto is a remarkable work in the anthology of concertos, deserving of consideration by players and listeners alike. The purpose of this study is to provide guidance in the discovery of this concerto--its background, structure, and elements for potential performers and audience.
CHAPTER II

HISTORICAL BACKGROUND OF WESTERN CLASSICAL MUSIC IN TURKEY

In this chapter, a brief historical background of western classical music in Turkey will be provided. The main points of this chapter include the first classical music composers of the country (the Turkish Five), efforts toward building a classical music audience in Turkey, and the reactions of the public to this foreign music. This information is presented with the intent of shedding light on the social environment from which the viola concerto emerged.

After the founding of the Republic of Turkey in 1923, under the leadership of Mustafa Kemal Atatürk, the people faced many reforms of modernism towards a more westernized society. For the remaining land from the contiguous transcontinental Ottoman Empire these reforms were necessary for the new Republic of Turkey to prove that a Muslim country could be secular, democratic, multi-cultured, and could keep pace with Western countries. It was a golden economic opportunity for Turkey to become the bridge between Europe and Asia. Being the only secular Muslim country was a great advantage with regard to foreign relations. Democracy, women’s rights, separation of religion and government, new clothing laws, and the implementation of the Latin alphabet in schools were only a few of the reforms initiated the “modernization” of Turkey. With these reforms Atatürk wished to build a brand new society.
A reform of the arts culture was inevitable for the new high-profile Turkey. Despite his well-known love for Turkish music, Atatürk passed legislation banning the education of Turkish music in schools through the Education Ministry of Fine Arts. The ban was put in place in 1926 and remained for 50 years in an attempt to reignite and develop a classical music culture that was once present in the Ottoman Empire. Turkish art music was only to be taught in history classes, not in music courses and music schools. In 1934, another law passed, this time banning Turkish folk and art music from the radios; however it remained for only a year and a half (Araci, 1999, p. 97).

In the meantime two music conservatories opened, in Istanbul and in Ankara, to teach western music and instruments. Accomplished musicians were brought to Turkey to ensure that appropriate steps were being taken to establish these institutions, modeled after European music conservatories. Among these musicians were Paul Hindemith and Edward Zuckmayer, who aided in the establishment of the Opera and State symphony orchestras as well as the education of the music faculty for the newly-founded conservatories (Aydın, 2003, p. 10). As a result, polyphony made its way into the music education system of Turkey. However, as it is impossible to remove a bird’s instinct to fly, Turkish folk music remained and still remains a fundamental part of the country’s art and family culture.

**Turkish Five**

Bringing about a reform to classical music in Turkey was at the top of Atatürk’s social agenda during the early years of the Republic in order to separate from their
Ottoman past. However, classical music has a historical relationship with the Ottoman Empire. With Constantinople at its cultural center located on the Bosphorus straight between Europe and Asia, there was a tremendous amount of musical exchange dating back to the 16th century. With the Ottoman Empire’s collapse and the beginning of the Republic of Turkey, Atatürk wanted to reform the music, modeling progressive western European music with a unique Turkish voice. In 1925 and 1926, all talented young musicians in the country were invited to take a state-sponsored scholarship exam after which the finalists were sent abroad to study music. Most of these finalists were sent to France and Austria. Among these young musicians were five composers who would bring about a new, modern style of writing upon their return home to Turkey. These five composers came to be known as the Turkish Five; Necil Kazim Akses (1908-1999), Hasan Ferid Alnar (1906-1978), Ulvi Cemal Erkin (1906-1972), Cemal Reşit Rey (1904-1985), and Ahmed Adnan Saygun (1907-1991) (Aydın, 2003).

The Adaptation to Polyphony in Turkey and Saygun’s role

*(Heterophony + Polyphony = Cacophony)*

The intent of the integration of classical music in Turkey was to educate people about this “western” music culture and to encourage them to adopt it as part of their own culture. This movement was rooted in the understanding that classical music played a very important role in the development of countries in Europe and in the west. However, it was not been easy for Turkish people to adapt to this foreign genre. Developing
audiences remained confined to the big cities and significant interest failed to spread across the country.

The ban of Turkish folk and art music from the public hindered the growth in interest for classical music. It instead ignited debate over whose music could be defined as western classical music and whose could be defined as Turkish music. It divided people, causing a strict categorization of artists. To many people, western classical music was intellectual, whereas Turkish folk and art music was simple and banal. As debate and controversy became the most prevailing byproduct of the introduction of western classical music, public appeal for and interest in classical music concerts and education diminished.

Some were very attached to the music of their heritage; while others grew to find it distasteful. Some believed that arranging folk tunes polyphonically in the classical style was a great way to gain the approval of the Turkish masses for western music. This philosophy is what initially led many composers to incorporate folk elements into their music, becoming a genuine part of their compositional voice (Sağlam, 2001).

 Atatürk’s view and actions towards music reform in Turkey divided some composers, leading to heated debates. In addition to opening the gates of the west to Turkey, Atatürk also sought to better represent his nation abroad by encouraging composers to incorporate Turkish music elements into their classical music works (Aracı, 1999, p. 98). The first classical composer who arranged Turkish folk tunes polyphonically was Cemal Reşit Rey (1904-1985). Many composers followed quickly in Rey’s footsteps; next in line was Saygun, who put forth an extensive collection of
arrangements of folk tunes. Saygun published the first book of polyphonically arranged Turkish Folk music in 1933 entitled Coban Armagani (Sağlam, 2001).

Although Turkish music was considered heterophonic, it was in some ways polyphonic. There are many Turkish ensemble formations that involve instruments that use more than one note while playing a tune, thereby accompanying themselves. For example when a bağlama or a violin plays a tune there will be other accompanying notes, many sounding in parallel fourths or fifths. This was called diaphony by the music theorists of the time and was considered as primitive polyphony (Sağlam, 2001). And when two of these instruments play together, they no longer create diaphony, but polyphony. Another example of a polyphonic instrument is the kemençe from the Black Sea region. This small violin-like instrument, played on the knee of the performer, seldom plays a tune without touching other strings. The instrument, in other words, accompanies itself. When several shrill pipes play together, at least one of them plays a drone accompanying the tune. These are just a few of examples of polyphony in Turkish folk music (Sağlam, 2001).

Some composers and members of the Ministry of Culture believed the integration of folk music with polyphony was the most efficient way to accustom society to the more vertical scoring of western classical music. Supporting this opinion, in the 1953 Brussels Music Education Conference, composers from all parts of the world were encouraged to use folkloric elements in their classical writings. This suggestion was for composers to find their own voice and add new variety and flavor to the classical music anthology. It was also an effort to grow the global classical music audience. However, some Turkish
musicians and critics believe that since the traditional music was as native to the people of the newly formed republic as their language, these people could not be drawn to classical music simply by polyphonic arrangements of tunes very dear to them ( Sağlam, 2001).

Even though there was no Turkish folk music education in schools, Atatürk was keen to invest generous resources for this music to be researched and documented across Anatolia. Béla Bartók came to the southeastern part of Turkey to work for one of these projects between 1935-1936. He collected, analyzed and transcribed folk tunes. He also taught young folklorists how to analyze and transcribe their own music. Saygun assisted Bartók, receiving training from one of the most well known composers in the field in the process. Saygun subsequently became the leading Turkish composer notating folk songs in Turkey (Bates, 2011).

Sparking interest in the foreign sounds of western classical music in Turkey was not a simple task. With very little remaining of the original western classical music culture that existed during the Ottoman Empire, instilling an authentic love for this music in the Turkish people was an uphill battle. With Atatürk’s support, composers of classical music emerged and developed their vocabulary within this environment. The course of history with respect to western classical music in Turkey has been influenced by the development of the Turkish Five and the reluctant acceptance of the music by the public. All of the cultural and social aspects surrounding Saygun during the first part of his life had a hand in shaping the viola concerto and the elements used within.
CHAPTER III
SAYGUN, THE COMPOSER

This chapter will highlight significant points in Saygun’s life. His upbringing with Turkish traditional music and his education in western classical music will be discussed, along with his research in the field of ethnomusicology.

Saygun was born in 1907 in Izmir, Turkey. His father, a mathematician, recognized his musical talent and sent him first to a school where the curriculum was diverse, differing from other schools with limited music and literature, and then to a music school when he was 11 years old. He played mandolin and piano as well as the oud, a pear-shaped stringed instrument commonly used in Middle Eastern music, learning essential Turkish tunes (Refiğ, 1991). When he was 15, Saygun learned makams and rhythms from his private oud and theory teachers and mastered them (Araci, 1999).

He was fluent in English and in French to such a degree that when he was only 18 years old he translated the music section of a 31-volume French encyclopedia into a six-book music dictionary to pass the time while working at a library in Izmir (Aydın, 2003). He also translated many other books, including Richard Wagner’s biography and the contrapuntal and harmony books of Salomon Jadassohn and Ernst Friedrich Richter (Araci, 1999). He studied piano with Ismail Zühdü and later from M. Rosati, theory lessons with Alessandro Voltan, and harmony lessons briefly with Hüseyin Saadettin
Arel. Before he won the state exam to go abroad for serious music education he taught music classes in state schools (Kiran, 2005).

Saygun went to Paris, funded by a government scholarship, in 1928 and became Nadia Boulanger’s student at L’Ecole Normale de Musique. Later, he entered the Schola Cantorum, where French composer Vincent d’Indy was the department head. His composition, counterpoint, harmony, Gregorian music, and fugue teachers included Paul le Flem, Eugene Borrel, Amadée Gastué, and Edouard Soveberbielle. His first composition, “Divertimento,” was one of the winners of a composition competition in 1931. In 1932, the piece was premiered in Warsaw, Poland.

After returning to Turkey in 1931 he became a music theory and counterpoint teacher at the Ankara Music School. In 1934, he was appointed as conductor of the Presidential Symphony Orchestra of Ankara. In the same year he was commissioned by Atatürk to write the first opera since the formation of the Republic of Turkey. Özsoy was premiered within a month in Ankara. Due to its success, Atatürk commissioned him once more to write an opera. Taşbebek premiered the same year in Ankara and was well received (Aydın, 2003).

Beyond his career in composing and teaching, he became interested in the music of the Black Sea region and conducted research in this area culminating in a book. Later, he and Mahmut Ragip Gazimihal wrote a detailed essay on the roots of Turkish folk music (see Appendix C, Works of Saygun). This essay was sent to Hungary and garnered the attention of Béla Bartók. Soon after, Bartók was invited to Turkey for research. Saygun helped Bartók through his journey through part of Turkey in 1936. Saygun turned his
notes from this journey into a book called *Béla Bartók’s Folk Music Research in Turkey* (Refiğ, 1997, p. 25).

Saygun’s devotion to Turkish folk music was well documented. He was an outspoken advocate for traditional music as well as an active researcher. He was also a performance critic. Saygun was the musical advisor for the fine arts branch of *Halkevi*, People’s House. He often presented ethnomusicological papers at conferences internationally and in Turkey. Many of these papers were published, with subjects spanning from the relationship between Turkish music and Tunisian music to Hungarian music. He also wrote numerous articles and essays about regional Turkish folk music (Araci, 1999, pp. 49, 85) (See Appendix C). No one was better versed in the field of Turkish traditional music.

Although Saygun had much to offer, his peer musicians seldom welcomed him. He had numerous ear problems, which kept him from his work. His absence was used as a reason for dismissal from all of his jobs in Ankara including a government-assigned project to aid in the foundation of the Ankara State Conservatory. Paul Hindemith, who was enlisted to co-found the music school in Ankara with Saygun, did not want Saygun to be involved (Araci, 1999, p. 47). Moreover, other school administrators declined his proposal of a department for ethnomusicology, which was supported by Atatürk. Saygun left Ankara and moved to Istanbul.

The Republic of Turkey’s first oratorio *Yunus Emre*, written by Saygun, was premiered in 1942. He translated the poetry to German, English and French, earning himself a stronger reputation around the globe. This allowed audiences of many cultures
to understand and engage with the content. The two most important performances of the translated oratorio were in Paris in 1947 and in New York under Leopold Stokowski in 1958. He was then commissioned to write a second string quartet by the Library of Congress and a third symphony by the Serge Koussevitzky Music Foundation. *Yunus Emre* was Saygun’s first international success (Woodard, 1999, p. 45). His *Bir Orman Masali (A Forest Tale)* was the first ballet in Turkey, making him a composer of firsts (Aydın, 2003).

After Saygun’s successful performances of *Yunus emre*, not only did he gain reputation internationally, but he was also finally welcomed in Ankara. He then started teaching at Ankara State Conservatory in 1946 (Araci, 2003, p. 59). Saygun later became the first composition and modal music teacher, and then the head of the composition department until he retired in 1972 (Aydın, 2003). That same year he began teaching composition and ethnomusicology at the Istanbul Conservatory and also became the head of the International Folk Music Association.

During his long career, Saygun received many awards and honors for his research and compositions. Among them are the Friedrich Schiller Medal from Germany in 1955, the Stella della Soliderieta Badge from Italy in 1958, the Jean Sibelius Composition Medal from the Harriet Cohen International Music Award, the status of State Artist by the Republic of Turkey in 1971, and Pro Cultura Hungarica by the Bartók Committee in 1986 (Kıran, 2005). In his lifetime Saygun held many teaching and music director positions at many different institutions. He continued to research folk and art music in Turkey throughout his career (see Appendix C). He organized festivals, concerts, and
conferences and helped spread the education of Turkish traditional music as well as polyphonic composition. Saygun passed away in 1991 from pancreatic cancer.

Saygun’s compositions explore various forms. He wrote symphonies, concertos, operas, oratorios, solo pieces, and string quartets. There are 78 numbered opuses of Saygun’s works. His music is in the catalogues of Southern Music Publishing Co. in New York and Peer Musickverlag in Hamburg. These companies also own the copyright to some of his compositions. His works are also kept in the Adnan Saygun Music and Research Center at Bilkent University in Ankara, Turkey.

Saygun was a composer, teacher, researcher and an accomplished author. His books are taught in music schools (see Appendix C) and his research has helped tremendously in the preservation of traditional Turkish music.

Elements of Saygun’s Compositional Style

In this section, Saygun’s compositional style will be discussed. The character of his writing, his compositional philosophy, and examples of the signature elements of his writing will be highlighted in order to make a connection between Saygun’s general writing style and the viola concerto.

As a child, Saygun witnessed war. What he saw during those years shaped his outlook on life. He was twelve when he wrote his first song, which had profound and meaningful lyrics. From that point, he continued to express his feelings about life, faith, sorrow, and the destiny of humanity in his works (Kıran, 2005). Saygun affirms Kıran’s claims with the following statement:
In my works there has been always love. My amazement towards the human race who is violent to each other instead of loving, and who is strangling each other instead of befriending, however, is the most reflected subject in my music. (Refiğ, 1997, p. 22)

Saygun’s commitment to the traditional music of Turkey, together with his ability to weave folk materials seamlessly into his western compositional language, became his musical signature. He strived to promote Anatolian sounds and to introduce this music to a worldwide audience. This was not only due to his affection for the traditional music and his country, but also his passion for universal peace and his commitment to make his voice heard with this message (Kıran, 2005). Saygun explaines his philosophy thus:

You write what you want to write with whichever technique you want to write. You can use the old temperament system or not. It doesn’t matter as long as it reaches a universal level. It doesn’t cut it if it only caters to me. It matters when you can impress all humanity and not be the local artist and become a universal one. That is why we create works, for this reason. Of course in the meantime it is certain that we bring a different color to western polyphonic music. (Kütahyalt, 2005, p. 13)

A comment made by Pope John XXIII on the Yunus Emre oratorio portrays an example of Saygun’s success in delivering his universal message. “How interesting! When it comes from within, all arts compliment God with the same manner. Why wouldn’t a Christian understand the beauty of this as much as a Muslim? I guess, I understood it and it got me excited” (Refiğ, 1997, p. 36).

Franklin Zimmerman, an American critic, made the following statement after attending the performance of Yunus Emre in New York: “… there is neither the intense musical nationalism, nor the forging of a new idiom through synthesis of the old [ ... ]
rather there is a more universal style—a style which is to be associated with that of post-romantic music” (qtd. in Araci, 1999, p. 81). Zimmerman also adds the following statement about the work: “The poesis of the work and its integral unity of dramatic purpose surmount any seeming inconsistencies of style to leave with the listener an overall impression of nobility and greatness of soul” (qtd. in Araci, 1999, p. 81).

A very persistent person, Saygun was also a detail-oriented and uncompromising worker. Every note that came from Saygun’s pen had a distinct purpose. Not one note was written as filler. All note values are carefully considered. His work must be played and cared for meticulously. In a research study done by Özgecan Günöz (2010) she interviews a former student of Saygun, maestro Gürer Aykal, in order to gather more personal information about the composer and his writing style. Aykal describes Saygun’s purposeful writing of each note and explains how the composer reacted when he was told that a passage was difficult to play in tempo or in tune. Instead of changing the passage or simplifying it Saygun would simply say, “It will work. Look, it is how I have written it” (p. 96). Aykal continues, “you cannot simply remove a note from his writing. Every note has a purpose, carefully calculated. It is not written in vain” (Günöz, 2010, p. 96). This was not due to arrogance, but due to the extensive and meticulous thought process behind his immaculate work.

Saygun believed in knowing one’s own roots and traditions well. He was very keen to learn everything about Turkish folk and art music. The regional differences in music were important for him to know as a composer. He had substantial knowledge of makams and the performance practice of them. His determination at a young age to learn about the
music of his heritage enabled him to gain valuable experience in these genres over the years. His talent for combining the two worlds of music in his writing created a bridge between the east and west in the music world (Aracı, 1999). While he used western writing styles, his main goal was to express his nation’s sorrow, happiness, and strength (Kıran, 2005). In order to achieve this goal he used makams and imitation of folk instruments and performance style to reproduce what he discovered through his travels and research.

One of Saygun’s compositional devices was to use small recurring motifs that appear throughout his works. This César Franck cyclic form technique was adopted during Paris years from d’Indy who was an admirer of Franck. Saygun later developed and took this technique to another level and experimented with different ideas. Music historian Emre Aracı describes this change: “rather than totally opposing the Franckian view—where the motive kept recurring identically in different movements in a specific work—[Saygun] expanded it whereby the motive became organic and changed shape as the piece progressed” (Aracı, 1999, p. 172). Saygun calls these motivic cells idée génératrice. Below is the composer’s comment on his String Quartet Op. 27, which keeps the idée génératrice identical throughout the piece obeying the requirement of the form:

The interval of a minor 2nd, which is played in unison by all four instruments at the opening, is the idée génératrice of the whole work. In effect it is this [interval], which gives birth to all the themes. On the other hand, the thematic working of the piece never loses this idée génératrice. (Aracı, 1999, p. 172)
Much of the time, the motivic cells used were drawn from intervals of Turkish makams (Woodard, 1999). Saygun’s pure use of motif is similar to Beethoven at times. It should be noted that not only did Saygun have an admiration for Beethoven but he also used to play piano-duet arrangements of Beethoven symphonies with his piano teacher before his Paris years (Araci, 1999, p. 199).

Saygun also used ostinati quite frequently in his music. Just as he broke from the strict definition of cyclic form, Saygun would write ostinati that would reappear only slightly changed or in fragments. He would also use the ostinati as a tool to achieve coherence (Araci, 1999, p. 172).

Another characteristic compositional element of Saygun was his linear writing. His compositional techniques are often compared to Bartók. While it’s true they both drew heavily from the folk music of their respective homeland, Saygun placed greater emphasis on line, often weaving extremely long musical phrases into his musical fabric. In some instances, due to his long phrases, it is hard to exactly determine where the phrase ends. Saygun had great respect for Bartók and was influenced greatly by him. Bartók’s use of alpha chords, for example, can be seen in Saygun’s music in a slightly different manner. Saygun slightly rearranges the pitches, changing the root, and re-spells the F-sharp to a G-flat (Okcebe, 2010).

Figure 1a. Bartók’s Alpha
Saygun’s chord use was not limited to these octatonic based chords, as he also used quartet and triadic chords extensively (Woodard, 1999). Saygun incorporates the heterophonic trait of Turkish music into his contrapuntal writing by selecting notes from the makams he used and portraying them vertically (Aydın, 2003, p. 123). He believed that western chord structure could not genuinely merge with folk melodies, leading him to develop new chords derived from the fragments of the full makams that he would use. The resulting compositions were once heterophonic makams, transformed into polyphonic works (Araci, 1999, p. 154). Another element derived from Turkish folk music is the uzun hava (long air), usually associated with singing, where the accompaniment parts hold a drone while the solo phrase improvises on top.

Saygun’s most consistent compositional element throughout his compositions is his use of modes. His compositions are structurally based on modal writing (Aydın, 2003). The inspiration for his use of modes comes from his years in Paris where he studied with Gastué, who was noted for his knowledge in Gregorian chants and church modes. Gastué was one of the first musicologists to argue that the roots of Gregorian melodies came from Anatolia, not Ancient Greece, as it is widely believed (Araci, 1999, p. 83). His explanation for his use of extensive modal technique hints that he also may have believed that the modes came from Anatolia as his teacher Gastué believed:
To be able to get into the bones of my countrymen, to be able to understand their psychology, in other words to understand myself and my own problems, I realized I needed to understand Anatolia. That is why I constantly traveled and lived in the villages. This led me to a modal writing style and it became the main structure of my music, thus Anatolia… (Akdil, 1987, p. 26)

Saygun used makams (Turkish modes) as a color effect in his music. He did not use the makams with traditional Turkish music performance practice. He adapted them into the western temperament system. In an interview from 1982 he explains:

For me makams are just colors. Of course I won’t be using them as it was used in 17th or 18th century. I could have used them as they are but then I’d have had to use quartertones, which not every instrument is appropriate for that. Since they are only tools for me I can use them freely in western temperament system. So that, all the instruments, piano and the orchestra would be manageable. Using my knowledge in my own music on an international platform allows me to be free and open minded. (Akdil, 1987, p. 26)

Saygun created his own interpretation of the makams to express his musical traditions and customs. He turned to medieval church modes for substitutes where both scale systems formed with tetrachords. Saygun never thought he was using totally foreign elements in his music, and his conviction of the historical relationship between the Byzantine church modes and Turkish modes supported his belief (Araci, 1999).

Creatively, he mastered the art of combining the makams of Turkish art music with church modes and his neoclassic western writing style. All of his compositions that are influenced by makams are written with this technique.

His mastery of makams is demonstrated in one of the arias of the Yunus Emre oratorio, Bir Ayin Raksi, in the first movement of his cello-piano sonata, and in the first
and last movement of his second string quartet. These works share a common makam as inspiration: *Bestenigar* (Kıran, 2005, p. 12).

![Figure 2a. Bestenigar makam](image)

A collection of five notes that Saygun favored comes from the *Karcığar* makam. The scale consists of the first five notes of the *Karcığar* makam. Saygun embraced this scale as a tool of expressiveness (Akdıl, 1987, p. 27).

![Figure 3a. Karcığar makam](image)
Another combination of notes Saygun often uses is the Hüzzam tetrachord. This tetrachord is the first four notes of the Hüzzam makam.
These interrelated motifs based on Turkish makams can be traced in different forms and in different keys in Saygun’s music, sometimes as a micro motive and sometimes throughout the work as part of the framework (Akdil, 1987, p. 27). His active use of these two fragments of scales can be found in the first movement of his first Piano concerto; *Deciso* (Aydın, 2003, p. 131), as well as in his symphonies (Aracı, 1999).

Saygun also combined trichords and tetrachords with other five-note scales and created synthetic modes. For example, his use of two trichords can be heard in the first two measures of his second symphony. This synthetic mode can also be found in the second movement in a different key (Akdil, 1987, p. 27).

Another fascination of Saygun’s was his interest in pentatonic scales. His use of these scales was very prominent in his second opera *Taşbebek* (Aracı, 1999). Saygun’s opinion of pentatonic scales is as follows: “Pentatonic scale is a stamp of Turkish music. Its homeland is the homeland of Turks; Central Asia. The direction it has spread, is the direction the Turks have spread.” Later on, the composer distances himself from concrete use of the pentatonic scale as part of his maturing process: “…those were the ages when the author wasn’t the master of the subject…” (Aydın, 2003, p. 124).

Saygun’s compositions frequently used *aksak* (limping, stumbling) meters. Aksak rhythms are Anatolian and exist in both Turkish art and folk music just like makams. The term originally comes from the odd division of 9/8 meter as 2+2+2+3 as opposed to 3+3+3. But today the term is also used to refer to all other odd meters and their combinations of divisions, such as 5/8 (2+3 or 3+2), 7/8 (2+2+3, 2+3+2 or 3+2+2), 9/8
(2+2+2+3, 2+2+3+2, 2+3+2+2 or 3+2+2+2) and 10/8 (2+3+2+3, 3+2+3+2, 2+3+3+2 or 3+2+2+3).

This Anatolian rhythm later becomes Saygun’s signature, given the manner in which he uses them in the finale movements of his symphonies and concertos (Araci, 1999). Saygun also uses associated folk dance elements with these rhythms. *Horon*, a type of dance particular to the Black Sea region of Turkey, is one of these folk dances he applies to his compositions. Below is an example from his Piano Sonatina Op.15, third movement, which employs the name directly from the dance, leaving no room for doubt.

![Horon](image)


An instrument indigenous to this region, the *kemençe*, which is commonly used as accompaniment to the *Horon* dance, also intrigued Saygun. The instrument is played held
upright with its lower bout on the knee of the musician. It is a small, bowed instrument with typically three strings. Saygun imitated the sound of the instrument in his works. The *kemençe* is usually tuned in fourths, commonly E, A, D with no pitch standard. It plays double and sometimes triple stops in parallel fourths, from which the composer drew his example for imitation (Woodard, 1999). The parallel fourths can be traced in latter parts of the same movement of Saygun’s Piano Sonatina mentioned above.

Figure 5b. Piano Sonatina Op. 15, Movement III, mm. 13-17 (Woodard, 1999, p. 65)

Saygun’s compositional career can be divided into three periods. The early era begins with his *Divertimento* in Paris in 1930. He started using opus numbers for his compositions with this piece. This era ends in 1942, when he grew extremely fond of French impressionism. His interest in the Turkish pentatonic scales can already be seen in his music during this compositional period.

The second era started with his *Yunus Emre* oratorio and ended in 1958 when he finished his second string quartet. Compared to his earlier works, he continued to use folk elements, but his use of makams grew more prominent in his writing in a more suggestive and abstract manner where makams were used in fragments intertwined with other modes (Kiran, 2005). This did not in any way sacrifice the effectiveness or flavor of the sounds
of the makams. In fact, this made them easier to appreciate. His newly reformed writing style sounded atonal at times, but was very much rooted in modal structure (Aydın, 2003, p. 128).

In his last compositional period, the music community unanimously called Saygun’s works exceptional. With his great knowledge of contrapuntal writing, he incorporated heterophonic and polyphonic music. He used modes extensively, which were associated with Messiaen’s modes at times, makams, and synthetic modes by using and combining trichords and tetrachords with pentachords in his music (Aydın, 2003). In his work of this era, the compositional style of his unique blend of different techniques was refined. While complex, his orchestration techniques allow his compositions to unfold in seeming organic and effortless fashion. His abstract use of makams became more mature. His motif-heavy and thematic writing created an overall strong musical signature, particularly in his multi-movement works (Araci, 1999, p. 85). These techniques and the use of rhythmic elements of Turkish folk music constitute the unique sound that is Saygun’s music.

Elliot Bates (2011) states, “… Ahmed Adnan Saygun’s compositions and his style of arranging did not catch on in Turkey [with the general public]” (p. 76). However, Saygun never stopped using Turkish folk elements in his writing. His interest and commitment to traditional music and the arts outweighed the initial dislike of the public. He believed that art was indeed for the enjoyment of the public, but his writing was not swayed by commercial demands (Saygun, 1982). It was not only his refined technique in
fusing the two worlds together that made Saygun a remarkable composer, but also the manner in which he did it.

In this section, characteristics of Saygun’s compositional style were discussed as well as his personal outlook on his music and life. The examples of the elements he commonly used were presented and explained. Many of the elements that are discussed in this chapter will be analyzed in the viola concerto in Chapter IV.
CHAPTER IV

THE VIOLA CONCERTO

In this chapter, Saygun’s viola concerto will be the focus. After a brief background on the concerto, important and representative characteristics of the concerto as well as the essential motifs, the rhythmic elements, his signature use of folk elements, the orchestration, and the structure will be revealed and analyzed.

Saygun began writing his viola concerto in 1976 upon the request of his student Rusen Güneş. This yearlong process ended on February 10, 1977. The concerto falls between his Ten Sketches on Aksak Rhythm, which was written in 1976, and his Mediations on Men I from 1977. This late compositional period of Saygun’s is the most mature and creative one as argued in the previous chapter. The use of his signature techniques reaches another level and exhibits his complicated, yet simple taste. The concerto was premiered on April 28th 1978 by Rusen Güneş, an accomplished violist, with Gürer Aykal, another gifted student of Saygun, conducting the Presidential Symphony Orchestra in Ankara. The piece was first recorded, however, in 1989, accompanied this time by the London Philharmonic, where Güneş had been the principal violist a few years prior.

This modal concerto does not have a traditional classical form. It has three movements, Moderato, Scherzando, and Lento – Allegro moderato, where each movement is constantly developing within itself. There are common melodic, rhythmic,
and textural musical elements that appear in each of the movements providing a unifying, large-scale musical picture. A respected musician and writer of program notes, Irkin Aktüze, was present at many premieres of Saygun’s compositions. He compiled his notes in a book called Reading the Music, and in his book he says of Saygun’s viola concerto, “despite the virtuosic viola part, the well balanced orchestration doesn’t lose its symphonic quality” (Aktüze, 2003, p. 2003), suggesting that Saygun’s music is generally symphonic-sounding.

The lengths of the movements as dictated by the composer are: Moderato 13’30, Scherzando 4’20, and Lento - Allegro Moderato 6’02, adding up to 26’52 minutes. The two existing recordings of the concerto are significantly longer in length, particularly the third movement, where there is a four-minute discrepancy. This suggests that the composer imagined the piece much faster than it was performed.

**Motifs**

Saygun uses motifs as a connecting element in all movements. A motif may be seen in part or complete, in the same or different key throughout the movement, repeatedly or overlapping and in various other ways to create a sense of unity (Okebe, 2010, p. 37). Some motifs are also presented across all three movements. In this section, the most recurring and essential motifs will be discussed. Most of the examples will be drawn from the first movement, as the essential motifs recycle in the other movements. Also, many of these examples will be presented from the viola part for the sake of visual
clarity. For long orchestral examples refer to Appendix B, Adnan Saygun Viola Concerto Orchestra Score.

First Movement: Moderato

The first two notes of the viola solo introduce the listener to the first motivic cell, or as Saygun calls it, idée génératrice. This two-note idea quickly becomes part of a four-note melodic motif that is intricately interwoven into the opening section featuring the viola. These four notes represent the half-whole (octatonic) scale, which is also part of larger makams. This will be discussed in greater detail in the makam, mode, tonality section. The first appearance of the whole motif is in measures one and two. It includes the following notes: F, E, G, and the high A-flat at the end of measure two.

![Figure 6. Moderato, mm.1-2](image)

This pattern returns in the same key but with a slightly different rhythm in measure 198. Although it has a similar rhythm, the line does not include rests but rather is connected with slurs. Also the note values are longer in comparison to the first two measures of this movement. In measures 204-206, the same pattern is represented with double stops where the motif is heard on the top (See Appendix A).

The same figure is staggered in measures 4-7, this time as an ascending figure in a different key. The second note in measure four, C, the second note in measure five, D-
flat, and the second and fifth notes in measure seven, E-flat and F-flat, establish the octatonic sound presented in the first few bars, prolonging the motif (C, D-flat, E-flat, F-flat).

![Figure 7. mm.4-7](image)

Melodic material is also developed intervallically. The diminished octave interval between high A-flat and A-natural in measure 2 is the inversion of the minor 2nd idée génératrice, which will be present in several different keys throughout the concerto. The cell can also be traced as major 7th and flat 9th intervals.

The major 7th in measure 10 (Figure 8) and a flat 9th interval in measure 19 (Figure 10) are also the inversions of the half step idée génératrice.

![Figure 8. m.10](image)
Figure 9. mm. 20-21

The four-note motif appears next in a different key in m. 17, the first note F is followed by a G-flat. In the next measure the other two notes from the motif appear, A-flat and B-double flat.

Figure 10. mm. 17-19

These major 7th and flat 9 intervals appear throughout the movement.

From the beginning, these four notes are spread out and pushed together with different rhythms. The motif finally comes together and presents itself definitively in measure 29-30.

Figure 11a. mm. 29-30

This motif returns in measure 103 exactly the same.
This four-note motif also presents itself in the orchestra many times. The exact repetition of the pattern can be traced in the score in measures 107-111 (See Appendix B).

Another motif is introduced in measure 48. It is a rhythmic motif, containing the ascending arpeggiation of two octatonic collections. In measure 49, the pattern follows a four-note arpeggiation. The passage ties into a transitional figure with the four-note melodic motif that was presented by the viola in the same key in measure 29. This time the motif is ascending (m. 51 as C-sharp-D-E-F).
Figure 12. mm. 47-54

In measure 90, Saygun presents a motif that is related to the original four-note motif. Using similar and sometimes identical intervals Saygun alternates between eighth and sixteenth notes creating a rhythmic fragment of the original motif. This variant motif is introduced using only the three notes out of the initial motif in measure 91 (Figure 13 a), and more extensively in measures 127-128 and 130 in an ascending octatonic contour (Figure 13 b). The motif is altered slightly and presented in measure 164-166 (Figure 13 c).

Figure 13a. mm. 90-91
This is followed by an alternating, repeating rhythmic figure of an eighth note and triplet sixteenths in measure 172-175.

This figure does not reappear in the first movement but recurs in the second movement as a connecting motif in measures 116-117 (Figure 19) as well as in the last movement in measures 103-104 (See Appendix A). This first movement ends with the
viola stating the four-note motif in measures 301-306. The second time the viola only plays three notes of the motif, and the motif is completed by the xylophone and second violin parts in different rhythms.
Second Movement: Scherzando

In this Scherzando movement, the first represented motif is in the viola line.

More notes are added to the opening motif, unfolding into a long ascending and descending phrase (See Appendix A, mm. 33-42).
Following the viola’s opening statement, a second motif is introduced by the orchestra, which shares a similar rhythmic pattern to a motif from the first movement (Figure 13 d) in mm. 46 (Figure 17).

![Figure 17. mm. 46-49](image)

The viola answers with a melodic motif in measures 60-66 and in 75-83, the first time leading into the same octatonic four-note motif in measure 67 that has been a connective compositional device throughout the concerto. The second time, it leads into yet another recurring rhythmic motif in measure 84, in 7/8 meter.
This ensuing rhythmic idea, inspired by folk elements, permeates the second movement and is discussed at greater length in the next section.

The next rhythmic motif occurring in measures 116-117 is drawn from the first movement, measures 172-175 (See Figure 14).
During the following orchestra section, the orchestral texture centers around three notes, G, F, and the A-flat, preparing what is to come in the viola line in measures 150-155.

These three notes then become the basis for the next melodic and rhythmic motif for the viola in measures 155-173.
The melodic idea then evolves into a transitional figure, wrapping up the second movement.

**Third Movement: Lento – Allegro moderato**

In the third movement most of the motifs have already been stated in the previous movements. These connecting and familiar motifs either appear in the same, or similar key areas recalling the motif very clearly. In some cases the motif is only true to its original tonality but not to its original rhythm, or vice versa.

The cadenza that opens the third movement has several motifs from the previous movements. After the cadenza the first two notes held by the solo viola in measure 25,
supported by the orchestra, unfolds as a major 9\textsuperscript{th} that is a modified idea of the \textit{idée génératrice}. This motif is later heard in the orchestra several times as major seconds (See Appendix B, mm. 51-54). It also appears scarcely as minor 2nds, major 7\textsuperscript{th} intervals or augmented octaves as it was originally heard in the first movement in both viola and orchestra parts.

The rhythmic motifs played by the orchestra are stated primarily in the first movement and also occur appear in this movement. These motifs include, but are not limited to, arpeggiated and ascending sextuplets and quintuplets (mm. 25-29, 81-84, 179-188), chromatic ascending 16\textsuperscript{th} triplets (mm.110), and repetitive eighth notes (mm. 179-187). In measure 136-140, the modified sextuplet rhythmic gesture first appears in the viola part and then the orchestra (See Appendix B).

Towards the end of the movement the fundamental four-note pattern is repeatedly presented in measures 152-154 by the solo viola, and in measures 191-194 by the orchestra (See Appendix A, B).

The main motif is presented in various versions throughout the concerto forming different themes and, at the same time, unifying the piece as one. As Saygun stated, “all themes are birthed by motifs” (Araci, 1999, p. 188).

\textbf{Rhythmic Elements}

Saygun’s viola concerto has a very strong and challenging rhythmic structure. Not only does he use ties to create syncopation and a sense of rhythmic irregularity, he also scores many meter changes, the second movement having the most quixotic examples.
The concerto, nevertheless, sounds quite steady. However, the division of the phrases is odd. When themes or motifs reappear, there is almost certainly a meter, tempo, or phrase length difference. Saygun uses this technique to add a suspended quality to the passage where he sometimes supports the passages with a steady rhythm, by percussion instruments or with other groups of instruments to provide a sense of stability underneath the soaring solo part.

In the first 12-measure phrase of the first movement, accelerating rhythms enhance the patterns, which help carry the melody line to more serene rhythmic passages where the intensity resides in the intervals. The viola is supported solely by the drone of different groups of instruments, imitating a familiar folk trait of Turkish music. *Uzun hava*, as described in the previous chapter, is imitated in this section, where the accompaniment plays a drone and the instrument that takes a solo improvises on top. Just like in *uzun hava*, where the improvising line rests on a note after a gesture, the accompanimental clarinets respond with gestural patterns (See Appendix B).
This type of irregular rhythmic pattern work is a technique used by Saygun very frequently, for expressivity and for folkloric color. The expressive quality and possibilities transcend bar lines; so he wrote as if there were none. There are many examples of this technique throughout. Some examples include first movement measures 19-28, 56-69, 94-103, 204-225, second movement measures 181-184, and the last movement measures 51-54, 70-81, 198-204 (See Appendix A). In these passages, one sees how Saygun varied note values, stretching them out and pushing them together several times, creating irregular yet very expressive cadenza-like phrases. Not all of these passages are in the *uzun hava* (long air) character.

There are similar examples in the orchestra, passages that employ tied rhythms to create syncopation, particularly in the first movement and some in last movements. These examples include measures 106-108, 133-137, 182-192, 258-266 in the first movement.
and measures 67-81 in the last movement (See Appendix B). Some of these examples also exhibit hemiolas (Figure 13c).

This concerto’s rhythmic structure is nearly ever-present and strong. There is a constant juxtaposition of seemingly measureless phrases and rhythmic regularity containing steady march-like tempi, particularly in the first movement, which exemplifies this clearly throughout. The steady rhythms that are used in the first movement are modified regularly. For instance, triplets, dotted triplets, and sextuplets, become eighth notes later in the movements where the darbuka plays straight 16th notes unrelated to a folk rhythm (See Appendix B, mm. 142-145). These rhythmic gestures go back to triple rhythms towards the end of the movement. In other sections, the rhythms are used at the same time.

In the second movement the aksak (irregular) rhythms are dominant. They can be quite complicated to follow as a listener and as a performer.

Figure 23. Scherzando mm. 1-12
As mentioned earlier, Saygun does not use the folk elements without transforming them. In this case he achieves this by constantly changing time signatures, such as 7/8, 9/8 and 10/8 with frequent division alterations.

This polymetric movement includes some other Turkish folk elements. The 7/8 meter is one that Saygun uses to imitate not only Anatolian rhythms but also the essence of the Black Sea Region folk dance “Horon,” In measure 84, the dance element appears first in the solo line. Saygun changes the metric division of the measure from 2+2+3 to 2+3+2.

Figure 24. mm. 84-91

The beat pattern becomes smaller when the orchestra later adopts the pattern in a 7/16 meter.
Toward the end of the second movement, the *darbuka* returns in a passage with a more folk flavor (See Appendix B, mm. 185-189).

In the third movement most of the rhythmic elements return. The syncopation and constant tied rhythms are few in number and measures 70-95 correspond to the aforementioned rhythmic elements (See Appendix B). The *Darbuka* in this movement is exposed at the beginning where the rhythm is neither straight 16ths like the first movement nor *aksak* as in the second. In this instance, the *darbuka* plays a rhythm that is reminiscent of Anatolian rhythms, but is also a common rhythm in western compositional style (See Appendix B, mm. 49-54). The timbre of the instrument and the hemiola it plays, however, provide a subtle eastern flavor, even while it plays common rhythms.
Makams, Modes, and Tonality

In Saygun’s later compositions, it is difficult to pinpoint the tonality, makam or the mode right away. Rather, he used some essentials from these elements and combined them in his own way. However, once the essential motifs are targeted the journey is very clear. Most of the examples that follow are chosen from the first movement with some references made to other movements as well.

There are more than 500 makams in existence. From these, there are 140 that are in use today. Around 40 of these makams are most favored. Saygun used some of these commonly practiced makams in his works. He combined, modulated or separated them in his works. It should be noted that in order to call makam a makam, it must be practiced within its style and rules. And since Saygun did not use quartertones, it is safe to say that these are not stylistically practiced makams. That being said, Saygun’s western approach to makams complicates the labeling of makams or their fragments. Corresponding makams increase in number. Saygun was well aware of the consequences; however, as it was stated in the Chapter III under Elements of Compositional Style, Saygun used makam and modes as colors.

In the viola concerto the first motif heard, two notes that quickly develop into a four-note pattern, is a motif that can be traced to several makams. When the pattern doesn’t have a center pitch is it impossible to know which fragment of a makam was intended. The first example of this motif comes in the first two measures and as E, F, G, A-flat. Although the descending manner is implied, the motif will later come with its
proper harmonic setting supported by the orchestra and descending in order, which is consistent with Saygun’s characteristic usage of this motif.

The first phrase starts with these four notes and takes a small pause only to be connected to the second half of the phrase that ends in measure 12. In this phrase the collection of notes suggest that Saygun had hicaz hümayun makam in mind.

![Figure 26a. Moderato mm. 1-5](image1)

![Figure 26b. Hicaz hümayun](image2)

It should be noted that the B-flat in the key signature refers to a note that is more flat than the B-flat in temperament system. As Saygun does not use quarter tones in his writing, the note B will be considered in B-flat in the western pitch system. The whole note shows this makam’s center point. In the concerto we see a C based hicaz hümayun (Figure 26b), the seven notes from the scale, two notes before the center pitch ascending, excluding the G.
Figure 26c. An ascending order of the notes played by the solo viola.

Although the phrase rests on the center note C in measure four, as the makam requires, it quickly moves to the next note and concludes the first half of the phrase on the second degree of the C based hicaz hümâyûn makam (D-flat) (See Figure 26a).

In theory, this first half of the 12-bar phrase could have been inspired by three different makams. Hicaz, hicaz hümâyûn, and nikriz share the same notes when descending. But to make matters convenient, we will call this and other similar examples hicaz hümâyûn, which has F natural ascending and descending, making it easier to identify. Where there is no apparent center to the makam in question, the passage will be categorized as hicaz hümâyûn because its notes are the same ascending and descending. Later in the movement Saygun’s original idea in a proper setting, and which makam he was intending will be revealed.

The next makam-like melody appears in measures 24-25. In this case there are two Hicaz tetrachords in succession, G based and C based.
The four-note pattern at the very heart of the entire concerto arrives clearly in measure 30. This collection of notes can be traced to at least four different makams that are an influence to Saygun throughout. It can also be labeled as the four notes from the octatonic scale which is used with a skipped B in the following measures. Which one he had in mind, one cannot be certain by looking at the score unless there is a pitch center. The possible makams that use those four notes are hicaz hümayun (Figure 26 a) hicaz, nikriz and hüzzam.
The backward flat sign in the key signature of Figure 30 originally refers to a slightly flattened B. It should be disregarded, as the western pitch system does not recognize this pitch. The flat sign with a bar across its stem however should be recognized as a normal flat sign. The downward pointing arrows in the hicaz and nikriz makam examples indicate that the note is played sharp while ascending and natural while descending. The tetrachord played by the solo viola alone in measure 30 suggests its center as C-sharp, which implies the hüzzam makam (Figure 30) in minor third transposed from the figure example. However, the chord played by the orchestra in measure 31 is harmonically ambiguous (See Appendix B). The center note, which should have been C-sharp, in this case is not the center pitch. It should be kept in mind that Saygun used makams as colors and hüzzam was just one in his compositional palette that he clearly favored. The simple fact that he does not obey the performance practice of makams does not mean they should not be labeled or recognized.
In some analysis of Saygun’s other works, this four-note pattern is labeled as a hüzzam tetrachord. From an analysis stand point, this tetrachord in this concerto does not always revolve around a center note to be labeled as hüzzam. However, as music historian Araci’s (1999) research proposes, where the viola concerto is mentioned briefly, this motif is a hüzzam tetrachord, and it will be labeled as such from this point on. In this movement the motif comes back as seen in measure 30 (Figure 31 b), in measure 103 in the viola part, and later in measure 108 in the orchestra. Other examples of the motif in the same key but slightly staggered occur in measures 83-84 and 125 (See Appendix A) and some of them can be observed under the motifs section above. There are also hüzzam tetrachord elisions, which can be traced in measures 101-102 and 111-112 (See Appendix A). Although the movement is filled with these examples intertwined with different rhythmic and melodic motifs, it never sounds overwhelming. The movement ends with the hüzzam tetrachord’s first three notes played by the solo viola and completed by the xylophone and strings with C-sharp.

The next makam-inspired melody is in measure 31 where the octatonic ascending scale with a skipped B (Figure 31) changes its pattern on the way down, skipping other notes, becoming more makam-like than it was ascending. The quintuplet of the descending line has a G-based nikriz pentachord flavor. In the second movement, *Scherzando*, in measures 65-66 a proper nikriz pentachord can be observed (Figure 31 c).
Saygun widely uses the collection of octatonic scales throughout the concerto in many different ways, with some of the notes strategically removed from the scale creating a makam-like sequence. In western writing, these scale collections are octatonic. But Saygun combines the carefully chosen partial makams with a selection of octatonic scale notes. Some examples for octatonic scale use can be examined in the motifs section above as well as in measures, 39-40, 177 and 209 in the orchestra score (See Appendix B). In the beginning of the second movement, the notes from the octatonic collection are favored (See Appendix A, B).

Another example of a makam-melody in the first movement would be measures 58-62 where the first impression in measure 58-59 is the high spectrum of hicaz hümayun. However, with D natural in measure 60-62, the passage gives a C-sharp based
hüzzam feeling where the last five notes of the hüzzam scale are heard (E, D, C-sharp, B-sharp, A).

![Musical notation]

Figure 32. Moderato mm. 55-63

In the concerto there are also elements of chromaticism and pentatonicism. Some of these pentatonic examples can be observed in the first movement in measures 12-16 in the orchestra, 32-34 and 52 in the solo viola, and some of the chromatic examples in 50-51, 154-155. Other examples are also noticeable in measure 226 in the viola along with the orchestra as well as in 233-236 in the orchestra alone (See Appendix A and B). Moreover, an example of an alpha chord, which Saygun used in his works, can be seen in measure 96 (See Appendix B).

Another trait discussed in the previous chapter under elements of Saygun’s compositional style was his imitation of folk instruments. In the second movement of the viola concerto the passage between measures 84-91 displays not only the rhythmic imitation of the folkloric dance, but also its intervals and tonality. The imitation of the kemence is accomplished by the viola’s parallel fourths (See Figure 24). Later in the
movement in measures 132-133 the fourths are employed briefly again (See Appendix A). The chords formed from fourths and fifths are another compositional technique of Saygun. Saygun sometimes used octatonic scale collections to form chords, sometimes uses stacking a chord from fourths and fifths and sometimes he chooses specific notes from makams to form the chords. In this concerto presents several examples of these formations. The beginning of the concerto, for instance, provides a clear example (See Appendix B).

Later in the movement after many octatonic, pentatonic, chromatic, makam-like motifs and melodies Saygun uses nikriz makam with its center pitch supported harmonically by the orchestra and its proper ascending and descending traits in measures 259-264. But first, the composer implies pentatonic, octatonic and chromatic note collections intertwined with each other starting from measures 241-253 where in the second half of the measure an F based hicaz hümayun appears. This ascending scale connects to an F-sharp based nikriz. Before the proper ascending and descending nikriz is reached, Saygun inserted a hüzzam-inspired section starting from the last three sixteenth notes of measure 256 to 257. And finally in the last three sixteenth notes of measure 259 there is proper ascending nikriz where in the next measure, the figure descends with a flattened sixth degree. At the same time, the orchestra affirms F-sharp as the center pitch. The solo viola part’s last F-sharp in measure 264 chromatically descends to F-natural to play the main hüzzam tetrachords in the key of C-sharp. The English horn plays the tetrachord only to be followed by the strings where the hüzzam feeling gives way to a G-
based nikriz pentachord, which modulates to an F-sharp-based nikriz and stated by the orchestra with strings playing the melody.

Figure 33. mm. 240-269
A different makam-melody occurs in measures 131-140 of the last movement portraying a karcığar pentachord (Figure 3 c), which is sounded by the orchestra following the solo part (See Appendix B).

![Sheet Music](image)

Figure 34. Lento-Allegro Moderato, mm. 131-140

In this section, some of the tonal, modal, and makam elements of the concerto were revealed and discussed. The hüzzam tetrachord, also mentioned in earlier sections describing motifs and rhythmic elements, is evident throughout the work. This mainly C-sharp based tetrachord gives the concerto a tonal center even though there is no dominant tonality in the western classical sense.

**Orchestration**

Saygun uses a standard western orchestration with one significant exception, the addition of the *darbuka*. The *darbuka* is a goblet drum of Middle Eastern ancestry. The
other instruments include three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, percussion (including tamburro, tam-tam, tom-tom, cymbals, bass drum, triangle, glockenspiel, celesta and *darbuka*), harp, and strings (Araci, 1999).

The composer’s motif work is impeccable in this piece. All the motifs can be traced throughout the concerto in both the solo and orchestral parts. They are cleverly disjointed from each other at times, which can deceive the listener into thinking that new material has arrived. Yet he used his motifs across different instruments to make another statement in a very different character.

The orchestral parts are not plain. The parts have effective accompanimental sections that can be challenging to manage technically, requiring experienced players. The brass section is used boldly, creating dramatic effects especially in the first and last movement.

Saygun’s transitions are sometimes seamless and sometimes very abrupt, yet they are effective in this concerto. In some sections, the solo line grows out of nothingness after the orchestra has unexpectedly dropped out or gets left alone in a very tender and gradual way. His instrumental textures were often subtle and always well conceived.

In the viola concerto there are some sections where the orchestra roars while the solo line is in the middle of a statement. These sections where both the soloist and orchestra are very present are quite dense. For a very detail-oriented composer like Saygun, it is not likely that this was an error. When examined closely, either the solo line is at a phrasal rest or the dynamics are used very strategically. Although it is very
difficult to play a pianissimo passage with many notes with the orchestration as expanded as a Mahler symphony, the dynamics should be followed with respect to the context. The orchestra and the solo part converse with each other in carefully considered ways. When the solo line has longer, more serene phrases, the orchestra is lively and has moving parts. When the solo line becomes more active, the orchestra holds long notes creating a supportive texture for what the viola has to say. These musical interactions are delineated by the dynamics. It should be noted that Saygun was a very literal person. Therefore, his dynamics reflected exactly what he wanted and should be executed accordingly.

In each movement there are sections with ascending and descending figures in the orchestra, creating constant motion and at times playing a transitioning role. These portions play the role of interludes in this work. The chord progressions used in the brass are, at times, reminiscent of late romantic period composers such as Mahler, Prokofiev and Stravinsky during their neo-classic period.

Throughout the concerto there are only a few extended techniques used, especially in the string parts. Among them are pizzicato, glissando, sul ponticello, and con sordino. Saygun does not push the boundaries with respect to extended technique, but the work derives its contemporary sound from Saygun’s skillful combination of both western and eastern styles.

Saygun’s use of the orchestra is very well conceived. The orchestration is quite dense just like his other concertos; however his instrumentation allows the orchestra to sound rich yet never overpowering in relation to the solo line. Saygun wrote his concertos with a symphonic approach in which a particular instrument employs a heavy solo part.
Also all of his compositions have characteristics that are similar to programmatic music. In fact, Aracı (1999) states in his research that

This can be seen in the way that almost all of his programmatic works are based on serious subject matters such as the Turkish War of Independence, or the mystic journey to self-discovery, and contain some kind of deep philosophical messages and morals. (p. 227)

The viola concerto certainly has the some of the qualities that are mentioned by Aracı. Narrative would not be out of place in the setting of this work. The different stylistic qualities created by Saygun’s orchestration, exhibit a work in which the symphonic character and virtuosic viola part come together for a unique, universal sound.

**Form**

The form of the concerto does not follow a classical form as Saygun employed in his earlier works. Although Saygun is known for his Sonata Allegro opening movements in his works (Aracı, 1999), this particular concerto differs from the norm. Structural elements suggest he had his own version of a form in mind. The composer combined elements of traditional western forms with traditional Turkish folk music.

In this concerto, there is often new melodic material, giving the piece a through-composed feel, but the presence of a recurring *idée génératrice* proves the opposite. As mentioned in the previous chapter Saygun adopted cyclic form in his early compositional period, which was later modified by the composer. Saygun used his developed version of cyclic form in this work where the motif expands, changes key or partially used.
This recurring essential material returns in a very similar shape and form many times within the movement as well as in other movements. Saygun’s style of motif crossing between movements becomes the core of this concerto, giving this work a programmatic leitmotif feel. The melodic motifs that come back not only return in their original form, but also with different rhythmic structures and keys, and even with mutated intervals. The rhythmic motifs also repeat with different tonal patterns all through the work.

In this section the form of the concerto will be discussed. Due to the nature of cyclic form, the first movement will be used as an example for the deconstruction of the formal structure. The traits of the second and third movements will also be summarized.

**First Movement: Moderato**

This Moderato movement is the longest of the concerto. Its elegant and delicate character grows more colorful and active when percussion instruments join the orchestra. The movement is reminiscent of the first movement of Saygun’s Piano Concerto. (Aktüze, 2003) The manner in which Saygun builds the intensity and dynamic range of the orchestra is very similar. Also, the essential melodic motif for both concertos is based on the same fragments of the same makam, hüzzam. Aracı who used Saygun’s original notes on some of his compositions in his research, affirms the mentioned claims in the section about the first movement of the composer’s Piano Concerto no:1 op. 34, “This is a device often used by Saygun before a careful transformation of a theme begins: it is also the case in the exposition of the viola concerto, also based on the Saygun motive
(Aracı, 1999, p. 219).” Aracı names the hüzzam tetrachord “Saygun motive,” due to the composer’s frequent use and interest.

Although the score has many rhythmic sections with rather steady tempo markings, the whole framework for the first movement contains sudden tempo changes in and out of steady time. Some of these sections are smoothly connected with careful transitions. Detailed gestures and written out phrases seem to float on top of sometimes-thick orchestration, which never covers the solo viola. This character is also similar to the first movement of the Piano Concerto by the composer.

The movement starts with a single note in the xylophone and a descending glissando gesture in the harp while strings and wind instruments play a drone as if one were immediately awakened by the percussive strikes. This sudden yet unforced beginning only takes a moment before the viola solo line begins with a phrase at the end of the first measure that spans 12 bars. The rhythm is written so artfully, that it is difficult to play without expression; the long phrase seems to play itself. This twelve-bar phrase is the main theme of the movement. The *uzun hava* (long air) character is heard in these 12 measures clearly.

At mid-phrase, in measure five, the clarinets join the viola one by one. The clarinets play their complementary line only when the solo line reaches a held note creating a very actively intertwined and long line. This *uzun hava* character the clarinets’ commentary continues until the end of measure 12. Then a tremolo in the strings, along with the chimes, forecasts stormy material, which becomes quickly chaotic. The short cello phrase sounds like a distress call, growing quickly more aggressive. At this point,
the viola line becomes the narrator to the ensuing drama in measure 30 with the C-sharp based descending hüzzam tetrachord as Saygun likes to employ the motive.

After another wave in the orchestra, a transition, which Saygun employed frequently in his works, leads to a militaristic poco animato section with snare drums. This section is a transition to the new theme that the viola introduces in measure 42. The subject group is built from the same pattern, hüzzam tetrachord, which connects to an active viola part where a collection of the octatonic scale is used which hüzzam corresponds to. The viola line has very rhythmic and technical passages against the dense orchestration. It builds up and transitions to a more relaxed rubato section where the viola once again takes center stage. Another burst from the orchestra follows in measures 69-76 where the viola joins the transition section for the first time and again prepares the entrance of another theme with highly charged rhythmic elements.

All of these transitions flow together, seamlessly and organically. All tempos change according to these transitions. The rest of the movement follows the same pattern with themes reappearing, sometimes identically, other times altered. The harmony between the orchestra and viola is always disturbed by these recurring themes. Individual instruments or groups of instruments support the viola line when it is declarative. However, it is easy to hear their reluctant advocacy. A fragment of the first theme comes back in measure 199 in its original key reminiscent of a recapitulation. The back and forth conversational writing, neither argumentative nor peaceful, continues to the end of the movement. The orchestra plays a coda-like section in measures 270-290 and then the viola takes over alone and plays another cadenza-like coda until measure 304. The
movement ends with supporting sustained notes in the strings while the xylophone plays the same note as the beginning, only this time it is played repeatedly. All the themes heard in this movement come from the same motivic cell and are expanded slightly differently each time, keeping the cyclic form of the movement intact.

**Second Movement: Scherzando**

The short, playful second movement, Scherzando, has alternating *aksak* rhythms that are emphasized throughout the movement. From the beginning, the percussion instruments outline the aksak structure. The solo viola is always prominent and often explosive in character. Different, constantly changing *aksak* rhythms are employed. (Aktüze, 2003)

This five-minute movement evokes mixed emotions. Militant sounds of snare drums set the scene. The humorous entrance of the rest of the orchestra turns into a searching quality with the viola, which suggests the destination is uncertain. The woodwinds are more active than the strings during this section. In measure 30 the snare drums come back with their seriousness and the viola line sounds as if it has reached a destination, a cadential point, but the moment quickly escapes and the viola returns to searching. In measure 67, a hüzzam tetrachord is heard for the first time in this movement.

In measure 84, entering suddenly, the *kemençe* is heard in a declamatory and playful statement imitated by the viola. After calling the pattern, the orchestra takes over and responds by playing the pattern, twice as fast. The solo line, as in the first movement,
then unexpectedly projects another powerful statement, confirms its leadership, and takes the orchestra in another direction in measure 115.

The hierarchical section ends when the orchestral line in measure 146 states its frustration with a repeated fragment of the viola’s pattern that slows down, making a declarative point. Then the viola line again takes the last note and with an accelerando, plays an aksak, folk inspired, and humoresque line gathering its followers starting in measure 155. The orchestra thins out leaving the solo line alone. The viola ends the movement with a calmer, more settled tone. The amusing darbuka and strings appear playing the same pattern from the beginning of the movement which sounds like a recapitulation in measures 185-191.

**Third Movement: Lento – Allegro moderato**

The third movement begins with a 24-measure viola cadenza marked Lento. The cadenza recalls motivic and gestural material from the first two movements, a summary of sorts. The orchestra enters, distant at first, but growing in intensity, leading to a lively finale tempo (Aktüze, 2003). After the cadenza the orchestra starts the movement in a very rhythmic manner. All the motivic, thematic, and rhythmic patterns from the first movement are heard in a similar manner, obeying the cyclic method of Saygun.

Overall, the form of the piece is modeled around the tonal and rhythmic elements of Turkish folk music. Below is a more detailed structural analysis chart of the first movement, providing an example of Saygun’s compositional techniques.
Table 1. Structural Analysis Chart of the First Movement of Saygun’s Viola Concerto Op. 59, 1977

<table>
<thead>
<tr>
<th>Structure</th>
<th>Measure No</th>
<th>Tempo</th>
<th>Meter</th>
<th>Makam/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening with cadenza-like solo viola/dron Accompaniment</td>
<td>1</td>
<td>Moderato</td>
<td>4/4, 3/4, 2/4</td>
<td>Hicaz hümayun</td>
</tr>
<tr>
<td>Clarinet(s) duet/ solo viola</td>
<td>5</td>
<td></td>
<td>4/4</td>
<td>Nikriz (first clarinet)</td>
</tr>
<tr>
<td>Orchestra</td>
<td>12</td>
<td></td>
<td>4/4, 3/4, 2/4</td>
<td>Pentatonic(celesta)</td>
</tr>
<tr>
<td></td>
<td>24</td>
<td></td>
<td>4/4, 3/4, 2/4</td>
<td>Two hicaz tetrachords</td>
</tr>
<tr>
<td>Viola solo/ harp</td>
<td>29</td>
<td></td>
<td>3/4, 4/4</td>
<td>Hüzzam tetrachord</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td></td>
<td>3/4, 2/4, 4/4</td>
<td>Octatonic/nikriz inspired</td>
</tr>
<tr>
<td>Rhythmic orchestral transition</td>
<td>35</td>
<td>Poco animato</td>
<td>4/4, 3/4</td>
<td></td>
</tr>
<tr>
<td>Viola solo entrance</td>
<td>42</td>
<td></td>
<td>4/4, 2/4</td>
<td></td>
</tr>
<tr>
<td>Viola solo/ harp</td>
<td>57</td>
<td>Moderato</td>
<td>4/4, 3/4</td>
<td>Hicaz hümayun and hüzzam inspired</td>
</tr>
<tr>
<td>Orchestral transition</td>
<td>64</td>
<td></td>
<td>4/4, 3/4, 2/4</td>
<td></td>
</tr>
<tr>
<td>Orchestral rhythmic transition</td>
<td>69</td>
<td>Piu vivo</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--</td>
<td>--</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Viola joins/transition</td>
<td>77</td>
<td></td>
<td>4/4, 2/4, 3/4 Hicaz hümayun inspired</td>
<td></td>
</tr>
<tr>
<td>Rhythmic section</td>
<td>83</td>
<td>Piu vivo</td>
<td>4/4, 2/4, 3/4 Hicaz hümayun inspired</td>
<td></td>
</tr>
<tr>
<td>Solo viola transition</td>
<td>99</td>
<td>Poco largo</td>
<td>4/4, 3/4 Hüzzam trichord/alpha chord ending (orchestra)</td>
<td></td>
</tr>
<tr>
<td>Viola Solo</td>
<td>101</td>
<td></td>
<td>Hüzzam tetrachord elision with next measure (solo viola)</td>
<td></td>
</tr>
<tr>
<td>Solo Viola repetitive pattern/ harp</td>
<td>103</td>
<td>Subito piu vivo</td>
<td>4/4 Hüzzam tetrachord</td>
<td></td>
</tr>
<tr>
<td>Repetitive orchestral pattern</td>
<td>107</td>
<td></td>
<td>Hüzzam and nikriz inspired (solo viola), hüzzam tetrachord (orchestra)</td>
<td></td>
</tr>
<tr>
<td>Start of orchestra peak</td>
<td>115</td>
<td></td>
<td>Ascending chromatic (woodwinds), octatonic arpeggio (solo viola)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>117</td>
<td></td>
<td>4/4 Chords (solo viola), chromatic descending orchestra</td>
<td></td>
</tr>
<tr>
<td>Event Description</td>
<td>Measure</td>
<td>Time Signature</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------</td>
<td>---------</td>
<td>----------------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Aksak rhythm with hemiola</td>
<td>123</td>
<td>4/4, 7/8, 2/4, 3/4</td>
<td>Octatonic trichord pattern (orchestra, solo viola)</td>
<td></td>
</tr>
<tr>
<td>Tutti</td>
<td>133</td>
<td>2/4, 4/4</td>
<td>Two reversed octatonic trichords stack (orchestra)</td>
<td></td>
</tr>
<tr>
<td>Darbuka 16\textsuperscript{th} note rhythm</td>
<td>142</td>
<td>4/4, 2/4, 3/4</td>
<td>Glissando (solo viola)</td>
<td></td>
</tr>
<tr>
<td>orchestra</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Darbuka 16\textsuperscript{th} note rhythm</td>
<td>142</td>
<td>4/4, 2/4, 3/4</td>
<td>Glissando (solo viola)</td>
<td></td>
</tr>
<tr>
<td>Orchestra peak</td>
<td>167</td>
<td>4/4, 2/4, 3/4</td>
<td>Drone (solo viola), octatonic scale (orchestra)</td>
<td></td>
</tr>
<tr>
<td>Rhythmic pattern</td>
<td>190</td>
<td>4/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>From 196</td>
<td>196</td>
<td>Allargando</td>
<td>2/4, 4/4</td>
<td></td>
</tr>
<tr>
<td>Return of 1\textsuperscript{st} phrase, (fragment) solo viola</td>
<td>199</td>
<td>Poco lento</td>
<td>3/4 Hicaz hümayun (5 notes)</td>
<td></td>
</tr>
<tr>
<td>Harp (for one measure)</td>
<td>204</td>
<td>A battuta</td>
<td>4/4, 3/4, 2/4</td>
<td></td>
</tr>
<tr>
<td>Viola solo</td>
<td>213</td>
<td></td>
<td>Nikriz</td>
<td></td>
</tr>
<tr>
<td>Winds join</td>
<td>217</td>
<td>4/4, 2/4, 3/4</td>
<td>Nikriz (first flute)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>227</td>
<td>Piu vivo</td>
<td>4/4, 3/4</td>
<td></td>
</tr>
</tbody>
</table>
| Event                          | Time  | Metronome | Tempo | Movement
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Viola solo entrance</td>
<td>237</td>
<td>3/4, 4/4, 2/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>253</td>
<td>4/4</td>
<td>Hicaz hümayun</td>
<td></td>
</tr>
<tr>
<td>Orchestra steady beats</td>
<td>254</td>
<td>Poco largo</td>
<td>4/4, 3/4, 2/4</td>
<td>Nikriz</td>
</tr>
<tr>
<td>Orchestra syncopation</td>
<td>258</td>
<td></td>
<td>4/4, 2/4, 3/4</td>
<td>Proper nikriz (viola solo)</td>
</tr>
<tr>
<td>Orchestra drone, viola</td>
<td>266</td>
<td></td>
<td>4/4</td>
<td>Hüzzam tetrachord</td>
</tr>
<tr>
<td>four-note pattern</td>
<td></td>
<td></td>
<td></td>
<td>(solo viola and horn overlap)</td>
</tr>
<tr>
<td>Start of orchestral peak</td>
<td>276</td>
<td>Poco vivo</td>
<td>4/4, 3/4</td>
<td></td>
</tr>
<tr>
<td>Brass four-note pattern</td>
<td>288</td>
<td>Poco lento</td>
<td>4/4</td>
<td>Hüzzam tetrachord</td>
</tr>
<tr>
<td>Coda</td>
<td>291</td>
<td>Colla parte</td>
<td>2/4, 3/4, 4/4</td>
<td></td>
</tr>
<tr>
<td>Solo viola/xylophone</td>
<td>307</td>
<td></td>
<td>4/4</td>
<td>Hüzzam teetrachord</td>
</tr>
</tbody>
</table>
Ahmed Adnan Saygun is one of the most admired composers of the Turkish Five in Turkey. His music is well respected in Europe and is becoming more and more valued in different parts of the globe. His knowledge of literature, languages, and ethnomusicology allowed the composer to see the future of his nation’s music very differently than many others. The composer had a clear vision of how classical music should sound coming from the Anatolian people. He was an important figure and role model to his students, always dedicated and thoughtful as well as motivating.

In this study, the background of classical music in Turkey has been summarized as well as Saygun’s life and his compositional style for guidance on understanding the environmental components of his works. The analysis of the multi-style viola concerto was supported by this information as well as other studies on his other works. The concerto is appealing to the listener, however the inspiration behind the music is elusive to uncover at first. This unique blend of western scale systems with other elements such as makams and modes is what makes his music unique.

Analyzing a work of Saygun thoroughly could cause disagreement, as elements of the concerto may have multiple labels. One passage can have several techniques that are combined. Therefore, it can only be speculated what Saygun really intended. As musicology professor at Hacettepe University Ankara State Conservatory Günay
Günaydin stated, “It is because the modern writing of Saygun had so much to offer that we feel inadequate. Not because we are incompetent musicians.” The composer was known as a harsh self-critic, and became more detailed and structurally organized as he got older. Since this concerto falls into his later compositional period, the process of analyzing and labeling is naturally more demanding.

This complex yet seemingly effortless concerto is based on a four-note pattern with C-sharp as the center pitch. This motif is apparent throughout the concerto appearing in fragments and in its entirety. The first two notes of this pattern, a minor 2nd, appear in rapid succession, rhythmic augmentation, and in retrograde as a major 7th. The four-note motif that grows out of the first two notes of the concerto (F, E, D, C-sharp) changes keys, and appears sometimes close together, sometimes far apart, and in some cases partially stated. Sections of each movement are dominated by a particular variation of this four-note motif.

With stacked parallel fifths and fourths in the orchestra Saygun keeps the accompaniment underneath the makam-like melodies very effectively, and in a subtly stylistic way. By using the notes of either the octatonic scale or makams, he creates chords that fit the style of uzun hava (long air). These uzun hava (long air) traditional sounds in the concerto allow the big orchestra to sound simple and fresh. When ascending and descending figures using the pentatonic or octatonic collections partner with the powerful brass section, the concerto blooms like a symphonic work. At first listen, the movements do not appear to have much in common. While there is unity
between the three movements, each movement has its own flavor, its own way of exploiting the original motif.

The concerto, on the whole, never loses its powerful and militant feeling. In the third movement, all patterns from the previous movements are heard. Some intervals are more prevalent others, presented in retrograde and in inversion. While the similarities between the first and third movements are impossible to miss, the third movement sounds quite different in character. It is as if the source material has aged and matured.

The concerto possesses a war-like character; it conveys a story of war, perhaps alluding to Saygun’s early years when he was witness to war. He made a statement declaring that the common subject of his music is his bewilderment towards the violence that takes place everywhere in the world. Saygun’s outlook on life contributed meaningful influence toward this concerto. The concerto easily ignites the listener’s imagination, taking on qualities of a programmatic music or a film score.

The color palette of the viola is explored comprehensively, the virtuosic writing challenging the performer. There are sections with fairly thick orchestration, requiring the orchestra to apply the dynamics within the context. Written out, improvisational sounding phrases dominate throughout the concerto. With this effective orchestration and demanding viola part, the work provides a unique addition to the viola repertory for today’s competitive body of classical musicians. In this study, the representative examples of the concerto were analyzed to guide players of interest as well as build an audience.
REFERENCES


APPENDIX A

SAYGUN VIOLA CONCERTO, SOLO VIOLA PART

Viola Concerto
op. 59 (1977)

Moderato \( \left(\frac{\text{broad}}{\text{ đào}} \right) \) ca. 76

Ahmed Adnan Saygun
(1907-1991)

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PCH 3482
Lento ($j = \text{ca. 50}$)
come una cadenza

III

Allegro moderato ($j = \text{ca. 104}$)
16
36
3\textsuperscript{\textcircled{3}}
sul C
ara
p\left(\right)
\right)

43

47

50
\text{poco allarg.}
\text{a tempo}

53
\text{cresc.}

55
\text{vivo subito} (\textit{\textdollar} = 126)

58 \text{\textbf{5 tempo I}}

62
PCH 3482
Allegro moderato \( (J = 104) \)

\[ \text{accel.} \]

\[ \text{riften.} \quad (J = 72) \text{ rit.} \]
APPENDIX B

SAYGUN VIOLA CONCERTO, ORCHESTRAL SCORE
APPENDIX C
LIST OF WORKS

**Operas**

Op. 9 Özsoy (1934)
Op. 11 Taşbebek (1934)
Op. 28 Kerem (1952)
Op. 52 Köroğlu (1973)

**Ballets**

Op. 17 Bir Orman Masalı (*A Forest Tale*) (1943)

**Orchestral**

Op. 1 Divertimento (1930)
Op. 10/b İnci's Book (1944)
Op. 13 Magic Dance (1934)
Op. 14 Suite for Orchestra (1936)
Op. 24 Halay (1943)
Op. 29 Symphony No. 1 (1953)
Op. 30 Symphony No. 2 (1958)
Op. 39 Symphony No. 3 (1960)
Op. 57 Ritual Dance (1975)
Op. 70 Symphony No. 5 (1985)
Op. 72 Variations for Orchestra (1985)

**Choral**

Op. 5 Folk Song (1933)
Op.7  Çoban Armağanı (1933)
Op.18  Dağlardan Ovalardan (1939)
Op.22  Bir Tutam Kekik (1943)
Op.42  Impressions (1935)

Vocal

Op.32  Three Ballades (1955)
Op.48  Four Melodies (1977)

Vocal/choral-orchestral

Op.3  Laments (1932)
Op.6  Kızılırmak Türküsü (1933)
Op.16  Masal Lied (1940)
Op.19  Cantata in the Old Style (1941)
Op.21  Geçen Dakikalarım (1941)
Op.23  Four Folk Songs (1945)
Op.26  Yunus Emre, oratorio (1942)
Op.41  Ten Folk Songs (1968)
Op.60  Mediations on Men I (1977)
Op.61  Mediations on Men II (1977)
Op.64  Mediations on Men IV (1978)

Concertos

Op.34  Piano Concerto No. 1 (1958)
Op.44  Violin Concerto (1967)
Op.59  Viola Concerto (1977)
Op.71  Piano Concerto No. 2 (1985)
Op.74  Cello Concerto (1987)

**Chamber**

Op.4  Intuitions (1933)
Op.8  Percussion Quartet (1933)
Op.12  Sonata for piano and cello (1935)
Op.20  Sonata for piano and violin (1941)
Op.27  String Quartet No.1 (1947)
Op.33  Demet, Suite for violin and piano (1955)
Op.35  String Quartet No.2 (1957)
Op.37  Trio for oboe, clarinet, harp (1966)
Op.43  String Quartet No.3 (1966)
Op.46  Wind Quintet (1968)
Op.50  Three Preludes for two harps (1971)
Op.55  Trio for oboe, clarinet, piano (1975)
Op.68  Three Folk Songs for Four Harps (1983)
Op.78  String Quartet No.4-two movements (1990)
Op.56  Ballade for two pianos (1975)
Op.73  Poem for three Pianos (1986)

**Solo Instrumental**

Op.31  Partita for Cello (1954)
Piano

Op.2  Suite for Piano (1931)
Op.10/a İnci's Book (1934)
Op.15  Piano Sonatina (1938)
Op.25  From Anatolia (1945)
Op.38  Ten Etudes on Aksak Rhythms (1964)
Op.45  Twelve Preludes on Aksak Rhythms (1967)
Op.47  Fifteen Pieces on Aksak Rhythms (1967)
Op.58  Ten Sketches on "Aksak" Rhythms (1976)
Op.51  Short Things (1952)
Op.77  Piano Sonata (1990)

Books

Türk Halk Musikisinde Pentatonizm (Pentatonicism in Turkish Folk Music) (1936)
Rize, Artvin ve Kars Havalisi Türkü, Saz ve Oyunları Hakkında Bazı malumat (1937)
Halk Türküleri: Yedi Karadeniz Türküsü ve Bir Horon (Folk Tunes: Seven Black Sea Region Tunes and One Horon) (1938)
Halkevlerinde Musiki (Music in People’s House) (1940)
Yalan (Lie) (1945)
Lise Müzik Kitabı, Sınıf: I (High School Music Book I) (co-authored with Halil Bedii Yönetken, 1951)
Lise Müzik Kitabı, II (co-authored with Halil Bedii Yönetken, 1953)
Lise Müzik Kitabı, I–II–III (co-authored with Halil Bedii Yönetken, 1955)
Karacaoğlan (1952)
T.D.K. Terim Anketleri, Müzik (1954)
Musiki Nazariyati, Birinci Kitap (1958)
Musiki Temel Bilgisi I (1971)
Musiki Temel Bilgisi II (1962)
Musiki Temel Bilgisi III (1964)
Musiki Temel Bilgisi IV (1966)
Toplu Solfej, Kitap I (1967)
Toplu Solfej, Kitap II (1968)
Béla Bartok's Folk Music Research in Turkey (Budapeşte, 1976)

**Essays/Articles**

Saygun has published more than 50 essays and articles on a variety of topics pertaining to Turkish art and folk music. These can be found in libraries and special collections of Saygun’s works in Turkey.
APPENDIX D

PHOTOGRAPH OF AHMED ADNAN SAYGUN