

**Manko Şahin, Laura** (Fall 2016) "Ahmed Adnan Saygun's Concerto for Viola and Orchestra, Op. 59: A Western Perspective," *Journal of the American Viola Society*, Volume 32, Number 2.

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**Manko Şahin, Laura** (April 2016) *Ahmed Adnan Saygun's concerto for viola and orchestra, Op. 59: performance history, manuscript analysis, and new editions*. Unpublished D.M.A. dissertation, University of Bilkent, Ankara.

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Abstract: During the transition of the deteriorating Ottoman Empire, to the newly-founded Turkish Republic, Ahmed Adnan Saygun (1907-1991) emerged as a formative composer in Turkey. This thesis places Saygun in context of the changing times in his homeland, and shows the effects that the surroundings had on his writing style. The central focus of the author's study is on Saygun's Concerto for Viola and Orchestra, Op. 59, and how the work serves as an example of the composer's synthesis of music from his native Turkey, and of the West. Prior to this document, there has been a limited amount of research and performances of Saygun's piece. By outlining the full story and performance history of the Viola Concerto, and examining the composer's manuscripts, the author produced two new editions of the solo viola part, contained within this thesis. The intention of this work is for Saygun's Viola Concerto to be studied and performed around the world.

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**Erol, Ali Uygur** (2015) *Le nationalisme musical dans l'Asie mineure : l'idéologie, les institutions et les compositeurs*. Mémoire de Master 2 Musicologie (unpublished Master's thesis), Université Paul-Valéry - Montpellier 3, UFR I – Lettres-Arts-Philosophie-Psychanalyse, Montpellier.

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**Aydın, Yiğit** (2013) "Bruchlinien – Nach den Zusammenstößen im türkischen Musikleben des 20. Jahrhunderts stehen die heutigen Komponisten des Landes vor einer Vielzahl stilistischer Herausforderungen," *Neue Zeitschrift für Musik*<sup>1</sup>, year/vol. 180, pp. 28-31.

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<sup>1</sup> For the journal ranking of *Neue Zeitschrift für Musik* in *SJR Scimago Journal & Country Rank*: <http://www.scimagojr.com/journalsearch.php?q=16000154769&tip=sid&clean=0>

Accession Number (ISI): WOS:000323456400006.

Arts & Humanities Citation Index (**A&HCI**)

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**Yücel, Gizem** (2013) *The Viola Concerto of Ahmed Adnan Saygun: Compositional Elements and Performance Perspectives*. Unpublished D.M.A. dissertation, University of North Carolina.

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**Aydın, Yiğit** (2012) "Rauf Yekta Bey'in Doğu ve Batı müzik geleneklerini kıyaslaması ve bu konudaki görüşlerinin Ahmed Adnan Saygun'un kilerle karşılaştırılması", in: *Ahmed Adnan Saygun'a Armağan* (expanded 2. edition), ed. Erdoğan Okyay, (Ankara: Sevda-Cenap And Müzik Vakfı Yayınları, 2012) pp. 93-110.

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**Aydın, Yiğit** (2008) "Müziği Yazmak Okumak", in *Hasan Ünal Nalbantoğlu'na Armağan Symbolae in Honorem*, eds. Adile Arslan Avar and Devrim Sezer, (İstanbul: İletişim Yayınları, 2008) pp. 551-587.

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**Ergur, Ali** and **Aydın, Yiğit** (2005) "Patterns of modernization in Turkish music as indicators of a changing society," *Musicae Scientiae*<sup>2</sup>, year/vol. 9, pp. 89-108.

Accession Number (ISI): WOS:000237710500006

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Arts & Humanities Citation Index (**A&HCI**)

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Abstract:

Background in sociology. The Turkish modernization presents an unsimilar example of cultural change, due to its singularity vis-à-vis both the western Enlightenment and modernity as it is conceived in decolonized world. Turkish society, experiences a profound transformation since the late eighteenth century, that stimulates an extensive social change in which traditional modes of cultural expression are restructured, throughout capitalistic standardizations. This simplification is also observable in the structural transformation of traditional Turkish music. In fact, musical rationalization encodes the logic of an entire phase of modernization.

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<sup>2</sup> For the journal ranking of *Musicae Scientiae* in *SJR Scimago Journal & Country Rank*:  
<http://www.scimagojr.com/journalsearch.php?q=10900153311&tip=sid&clean=0>

Background in ethnomusicology. The sound system of traditional Turkish music, on whose scale degrees Turkish musicologists have not reached a consensus yet, differs substantially from the western one which became universally valid. Based on micro-tonal varieties, traditional Turkish music theory necessitates a sufficiently refined and nonwestern musical perception. However, during the last two centuries this perceptual affinity is being abolished through the standardizing process of modernity, which realizes in effect a hidden temperament within the traditional sound system, while systematically eliminating modal, rhythmic and compositional elements of the traditional Turkish music, through the adoption of the western system.

Aims. We aim to analyze, the main features of rationalization in Turkish music, through the change of its expressive specificities, as representation of a sociological transformation.

Main contribution. Music is one of the most symbolic domains, in which symptoms of a rationalization process can be observed. Our study, based on a survey of modal and rhythmic preferences of some composers, who can be considered as the pillars of both the tradition and modernization, and an analysis on different musical elements (performance, instruments, market, etc.), tries to demonstrate the progressive proliferation of a process of rationalization, together with the consequences on contemporary popular music, scarcely linked to the global market conditions. Traditional and westernized (it can be read today as globalized) sound systems and performances have always been conceptualized as deeply separated spheres, even as antagonistically polarized hermetical spheres which possess their specific audience, expressive instruments, discourse, etc. Conversely, we also deduce that the actual phase of musical rationalization in Turkey has attained such a degree that the artificially fragmented nature of musical genres are being melted in a technical and stylistic fusion.

Implications. In nearly all of the sociological studies on Turkish music, the ontological specificities of music are underestimated, while developing deductions from music itself. In the case of ethnomusicological researches on the same subject, with a quite contrasting tendency, musical phenomena are usually isolated from their sociological context. Opposing to such prevailing considerations both in sociology and ethnomusicology, the present study may help to inaugurate, in a totally unexplored domain, an alternate path through which the artificially divided musical spheres of Turkish cultural context can be reevaluated as different aspects of an identical comprehensive modernization process.

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**Aydın, Yiğit** (2004) "Die Orient-Okzident-Gangway. Polyphone Chorwerke der Neuen Türkischen Musik (Teil 1)", *Praxishandbuch Chorleitung*, pp. 11/1-11/10. (Stuttgart: Edition Dr. Völk)

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**Ergur, Ali** and **Aydın, Yiğit** (2004) "Patterns of modernization in Turkish music as indicators of a changing society", in *CIM04, Conference on Interdisciplinary Musicology: abstracts : Graz/Austria, 15-18 April, 2004*, (+ CD-Rom containing proceedings), eds. R. Parncutt, A. Kessler, F. Zimmer, and European Society for the Cognitive Sciences of Music, (Graz: Department of Musicology, University of Graz) p. 72-3.

URL: <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.695.6774&rep=rep1&type=pdf>

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**Aydın, Yiğit** and **Ergur, Ali** (2004) "*Nationalizing harmony? - A system of harmony proposed by Turkish composer Kemal İlerici*", in in *CIM04, Conference on Interdisciplinary Musicology: abstracts : Graz/Austria, 15-18 April, 2004*, (+ CD-Rom containing proceedings), eds. R. Parncutt, A. Kessler, F. Zimmer, and European Society for the Cognitive Sciences of Music, (Graz: Department of Musicology, University of Graz) p. 42-3.

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Abstract:

Background in Musicology. Kemal İlerici (1910-86), Turkish music theorist and composer, asserts in 1940's that based on chords of thirds western harmony does not suit to the harmonization of traditional Turkish modes, as European and Turkish musical spheres are of totally different nature. He examines both styles through a common perspective and states that harmony is principally a product of voice leading, although some other aspects like over and undertone series play a certain but not central role. Voice leading is but governed by some basic yet oppositional characteristics inherent to each scale step of a mode. In the major scale, the arrangement of steps according to their antipodal qualities results in an intervallic array of thirds that forms also the essence of chord-building in western harmony, while in traditional Turkish modes such an arrangement ends up with an ordering in fourths as an expression of its idiosyncratic nature. Consequently, a proper harmonization of indigenous modes necessitates not a tertian but a quartal scheme of chord-building.

Background in sociology. Nationalism is principally a cultural phenomenon which is though not a passive identification of folk character but a deliberate making of the national. Particularly in non-western experiences, national thought displays a paradoxical quality. On the one hand, it appreciates native cultural elements and exalts the national identity. On the other hand, comparing the local

level of development with a higher standard, it exhibits a feeling of disadvantage vis-à-vis developed western nations and accentuates the necessity to progress.

**Aims.** With a symptomatic reading of the quartal system of harmony, which becomes prominent in the New Turkish Music during the postwar era, and its structuring within nationalist discourses, our aim is to investigate the fusion of western and eastern musical styles as envisioned by theorist-composer İlerici.

**Main Contribution.** İlerici, harmonious with Turkish nationalism, aims at devising a modernized yet unique form of musical expression, while engaging elements of the native music culture. Devising a thoroughly new system of harmony within a basically monophonic music culture, a kind of 'search for the other in itself', is thought of being a crystallized moment of nationalism in Turkey. In fact, merely through an unveiling of intrinsic oppositional relations among scale steps in Turkish modes, İlerici is able to discover tonic and dominant function, cadence formulas, tension-resolution schemes, dissonant and consonant intervals and consequently harmonic progression. Our proposition is that in general nationalism and in particular the corresponding modernization attempts in music in Turkey should both be considered as the conveyor of a deeper scheme of thought appreciative of bipolar oppositions which play a significant role in western thought.

**Implications.** How Turkish composers enable western thought and music in their Weltanschauung, and synthesize them with the native culture should be thought of following a much more complicated pattern than it is exhibited until now in the literature. For such an intercultural survey, staying at the border of the West and the East, we propose an interdisciplinary standpoint considering the meaningful specificities which could not be revealed through a single perspective at all.

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**Aydın, Yiğit** (2004) "Ahmed Adnan Saygun'un Yaşamöyküsü ile Besteci Müzikolog Kimlikleri", in *Biyografya 5 – Ahmed Adnan Saygun*, eds. A. Yaraman and A. Ergur, (İstanbul: Bağlam Yayınları, 2004) pp. 21-69.

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